



24TH ISTANBUL THEATRE FESTIVAL

INTERNATIONAL ONLINE SHOWCASE

Dear friends,

With the changes in our lives created by the pandemic since March, the self-isolation in our homes, social distanced gatherings with our closest relatives, trying to get together, not being able to get together, and our worry about the state of the world, it feels as if centuries have passed since our last festival... We have good reason to be excited to say "hello again" to our friends abroad with yet another packed showcase programme with a digital twist in the spirit of our times.

This year, local productions have formed the backbone of our festival. In the course of preparing the programme, we also discussed "digital theatre" frequently. We've included productions that are solely intended for the digital platform in our programme, some of which we would like to invite you to enjoy.

When we stopped to look back, we realised that despite all the negativity of this year, our programme has turned out to be very diverse. Now is your turn to see for yourself if this meticulous selection of new local productions geared for digital platforms will appeal to you as much as they've appealed to us.

Sincerely,

Istanbul Theatre Festival



LESS THAN NO TIME TALDANS

Concept, Choreography & Performance:
Mustafa Kaplan, Filiz Sızanlı

Contemporary dance duo Taldans continues to work on sound, rhythm and motion in their new production examining the dynamics of the music technique and theory Serialism. This time, the duo, who prepare their choreography by using mathematical scores, sets and loops, direct their questions to their source of inspiration; Serialism: where can series created by Serialism's use of features such as tone, rhythm, timbre lead images of the body and movement? How would Serialism's approach, having previously been reflected in music, literature, architecture and art, affect a choreographic structure? How is the system of structures built and how can creativity enter this process? How to move from one discipline to another using series and sets? Can these series be used when transitioning from dance to video, from music to dance? In this new project, Taldans explores the mathematics of nature and emotions through series and sets and aims to reflect this exploration on the stage.

TALDANS

TALDANS was co-founded in 2002 by Mustafa Kaplan and Filiz Sızanlı. The artists had worked together and separately in several projects until 2002. Some their joint creations as Taldans include the productions *Dolap* (2000), *SekSek* (2002), *Solum* (2004), *Graf* (2006), *Dokuman* (2009), *Site* (2010), *Eskiyeni* (2011), *Acilen Hareket Etmemiz Lazım* (2014), *600 Adım Projesi* (2014), *X-Apartments* (2015), *Güneşin Zaptı* (2017), *Ritual for a Sensitive Geography* (a Julie Nioche & Taldans co-production, 2018) and *DO KU MAN* (remake, 2018). Since 2002 Taldans has staged its productions at several international festivals and has created co-productions with numerous cultural institutions and festivals. Taldans artistic directors Kaplan and Sızanlı also work on their individual projects and participate in international workshops, meetings, symposiums and conferences. The artists are currently research for and working on their new project based on Serialism.



A CASE PER DAY BGST TIYATRO

Written by: Sevilay Saral
Directed by: Aysel Yıldırım

Seven Covid-19 stories from seven women named after the days of the week... The seven women, a youngster from Rotterdam, a cargo company employee, a retired teacher, a nurse, a housewife, an online life coach and an actress, share with the audience what is going on in their lives making fun of their own situations at times and critiquing what's happening at others. These seven women with different profiles, some of whom are Covid-19 'positive', some 'negative', each in isolation, in a sense, keep a record of days of the pandemic with their personal narratives. They see a message on the Internet which says 'If you are in lock down and if you are in trouble, leave a message here' and they start to share. Although they can't get together physically, they meet each other through the videos they post on the Internet, they start to pave the way for real encounters.

BGST TIYATRO

Boğaziçi Performing Arts Ensemble (BGST) was founded by Boğaziçi University alumni who started theatre at the Boğaziçi University Performers in 1995. The company appeared before the audience for the first time the same season with a dance theatre performance titled *Galip Sokaklara Talip*. They proceeded by adding Shakespeare's *The Tempest* to their repertoire. To this day, BGST has presented twenty-three different plays, nineteen of which are original texts. BGST Theatre has won numerous awards in various categories for plays staged in recent years including *The Encounters*, *Who's Out There?* *The Last Hamlet of Mr Muhsin* and *Zabel*. BGST Theatre interprets the period's social contradictions and conflicts according to an understanding of cultural pluralism, emphasises collective production in their works and takes care to maintain a staging and acting style that is familiar to the general public. The ensemble aims to produce quality, avant-garde stage productions and provide training courses. BGST Theatre has become a meeting area for various artists during the pandemic and continues to create and produce digitally.



LEAR IN THE KITCHEN

Directed by: Kubilay Karşoğlu
Adapted by: Simge Günsan

Betrayal, a series of misunderstandings, many a subterfuge, a visible hunger for power, lots of bloodshed and a tragic ending... A Shakespearean tragedy that includes its own comedy: *King Lear*. What if this classic play were staged around a kitchen counter surrounded by various cooking utensils, what kind of play and food would emerge? Having previously blended theatre with storytelling in their play *Macbeth in the Kitchen*, this time Kadro Pa will be cooking a 'tragic dinner with a sauce of revenge'. While King Lear and his friends slowly proceed towards the inevitable bitter end, the food prepared on the counter as 'funeral reception food' at the end of the play.

SİMGE GÜNSAN

Günsan graduated from Müjdat Gezen Art Centre Conservatoire Department of Theatre in 2010, Istanbul Bilgi University Department of Stage and Performing Arts in 2016 and Copenhagen international physical theatre school The Commedia School in 2018. She has worked as an actor at Antalya City Theatres. Günsan continues to work with the Istanbul Improvisational Theatre Group and founded the theatre group Kadro pa in 2011.

HOW TO STREAM SHOWCASING PRODUCTIONS?

- Please reply this e-mail, specifying the productions you would like to stream online. You will receive your e-invitations shortly.
- With your e-invitations, you can watch the productions until **14 December**. Once you have received your e-invitations, go to online.iks.org.
- Go to the page of the production you would like to watch and click on the "Watch" button.
- Fill in the event ID and password that you are provided with on your e-invitation and click on "Watch Anonymously".
- Please leave the activation code as it is on the captcha screen and move on to the screening. The code is shown out of a technical necessity.
- You can stream on all Internet browsers. Google Chrome provides the best technical results. All Windows, Mac, and Linux operating systems for computers, Android tablets, iPads and iPhones that can run Chrome will allow you to watch the screenings. You can project the screenings on your TV with Chromecast or AirPlay. Chrome apps on Smart TV's also allow video play. If your device cannot run Chrome, please try another browser or reach us for technical support.
- The productions should be watched within 72 hours after pressing on the play button. During this time, you may stop, resume, or replay the screening as you like.

Enjoy the showcase!