

**THE ART OF AGE!NG**

**THE ART  
OF AGEING  
- 1<sup>ST</sup> EUROPEAN  
THEATRE  
AND SCIENCE  
FESTIVAL**

**ETC INTERNATIONAL THEATRE  
CONFERENCE & GENERAL ASSEMBLY**

**ROMANIAN NATIONAL THEATRE TIMISOARA**

**APRIL 16 – 19 2015**



**ETC** European Theatre Convention

## FOREWORD

### DUBRAVKA VRGOČ

PRESIDENT OF THE ETC,  
GENERAL DIRECTOR CROATIAN NATIONAL THEATRE  
& WORLD THEATRE FESTIVAL ZAGREB, CROATIA

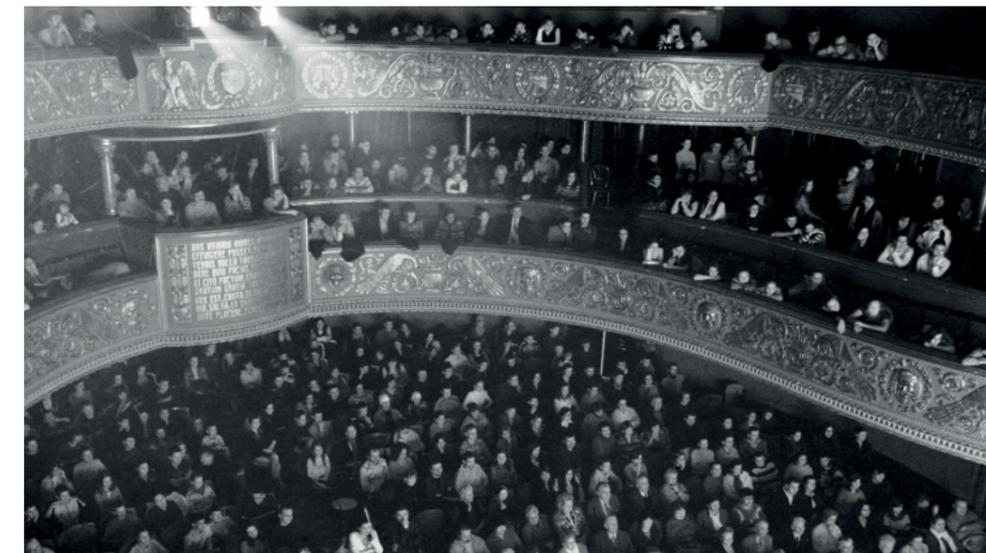
About fifteen years ago, at the turn of the century and the millennium, in the era of “Endism”, when philosophers and numerous scientists warned us of the possible end of ideologies, histories, common stories... we were also faced with threats of the end of the dramatic arts. There was talk of how film, video and especially new technologies would spell the end of the image of an actor on a stage who, night after night, instructs an audience hidden in dark auditoriums. Everything however remained and was even renewed in a certain way, and theatre, it seems to me, has acquired some kind of new strength today, primarily in speech which establishes a direct dialogue with our reality. The theatre which we are interested in is one which succeeds in posing essential questions for contemporary society and in so doing talks about the obsessive themes of our times. ETC has over the past few years dealt with young people in Europe through two projects: «Young Europe – Young and Multilingual Creation and Education in Theatre», and has brought together theatres

from various geographical areas. Playwrights, directors, actors, set designers, costume designers, drama teachers, together with audiences have in this way explored the space of theatre for and with young people, as well as all of their possibilities. In the completely opposite perspective, our new two-year project “The Art of Ageing”, which ends with the festival in Timișoara, dealt with the experience of aging, exploring all aspects of this phenomenon which is being talked about more and more in Europe today. And with this project we once again emphasised the importance of theatre not only as a mirror of reality but also as a place to come together and to exchange various artistic and life experiences. In this process of discovery and identification plays were created which, through authentic language, bear witness to that European reality which we all share, and because of which European theatre today can certainly not come into question.

### ADA HAUSVATER

GENERAL MANAGER OF THE NATIONAL THEATRE TIMIȘOARA, ROMANIA

Let me say that getting to be together is anything but easy. As European artists we all aspire to connect and take advantage at the outmost of what a united Europe has to offer us. Sure, each one of us wishes to meet each other, work side by side, learn from each other to surpass our limits. In order to do this we must obviously first share the values that bring us together, but in the same time we must get to appreciate our differences and everything that may keep us apart. Travelling for research, residences of all kinds, exchanges to experience a new culture, summer schools etc., have all become common procedures, both valuable and useful. Yet this process must be taken to the next level. There is no doubt that we need more pragmatic measures. And this is where we jump in... to facilitate



Sala Mare:  
Romanian National  
Theatre Timișoara

a whole bunch of projects that will encourage collaboration of all kinds. To translate this to current theatre-language, it means “coproductions”. In view of this we consider “The Art of Ageing – 1<sup>st</sup> European Theatre and Science Festival” much more than your average festival or even a common theatre experiment. Before anything else “The Art of Ageing – 1<sup>st</sup> European Theatre and Science Festival” stands out as a statement to Europe and the world. Eight national theatre companies – four from Germany, two from Romania, one from Croatia and one from Slovakia had courageously undertaken project of great concern to us all: the art of ageing. Now what may be the implications involved? Many. Let me mention just a few: we all have our own aesthetic and cultural perspectives...

such a project will familiarise us with our differences, and bring to harmony and understanding. Sure we speak different languages, come from different cultural backgrounds and are daily faced with legal and financial challenges, specific in each country... but hey, here is an opportunity to share in an endeavor that will surely become profitable to each one of us. How? Easy. Come to Timișoara, Romania and you will get your answers. I am expecting you at the National Theatre Timișoara, April 16<sup>th</sup> to 19<sup>th</sup> and be a part of our spring celebration of the European Theatre Convention, enjoy a unique festival and a most welcome exercise in togetherness. We are expecting you with open arms.



## THE CLOCK IS TICKING / DIE UHR TICKT / PE CEAS

WRITTEN BY **PECA STEFAN**, DIRECTED BY **MALTE C. LACHMANN**  
A COPRODUCTION BY BADISCHES STAATSTHEATER KARLSRUHE, GERMANY  
& TEATRUL NATIONAL TIMIȘOARA, ROMANIA

APRIL 16 – 18:00  
SALA 2

in German and Romanian,  
with English surtitles

Duration: 1h,  
followed by post-performance  
party and talk with the artists  
on stage

Stage and costume designer:  
**Anna van Leen**  
Video artist: **Lucian Matei**  
Dramaturges: **Michael Gmaj,**  
**Codruta Popov**  
Project managers:  
**Geanina Jinaru-Doboș, Jan Linders**

Cast:  
**Jan Andreesen, Sabina Bijan,**  
**Colin Buzoianu, Sophia Löffler**

Biologically, time flies for each and every one of us. But any similarity ends there: what is our individual attitude towards ageing? What is our “real” age? And, by the way, what does “real age” mean? Is it a number of years or a state of mind? Just as all things can be well done, so too can be the “art” of ageing. The play “The clock is ticking” / “Die Uhr tickt” / “Pe ceas” tries – through laughter, unexpected dialogue, acidly, frankly and directly or hesitantly, in Romanian, German and English, spoken, sung, recited, whispered or shouted – to raise a few questions, even give a few answers. And, if possible, follow the desire of the audience. Because the audience is given the chance

to decide democratically, by voting, what scene the actors will play. It is the audience who decides. Time does too: there are only 60 minutes available. Adherents of probability theory are surely rejoicing: each performance is a premiere, shaped by the audience’s votes. Three questions with three multiple-choice answers determine the structure of the show at every performance. And, if there’s still time remaining before the 60 minutes are up, then the performance goes into overtime – then there are more questions, more answers, more stories that the audience, with its votes, asks the actors to perform. Thus, everyone in the room is given the chance to age better over the course of 60 minutes.



## STRAWBERRY ORPHANS / ERDBEERWAISEN / CĂPȘUNILE ȘI ORFANII

CONCEPT BY **WERKGRUPPE2**, DIRECTED BY **JULIA ROESLER**  
A COPRODUCTION BY STAATSTHEATER BRAUNSCHWEIG, GERMANY & TEATRUL  
NATIONAL „MARIN SORESCU“ CRAIOVA, ROMANIA

APRIL 16 – 21:00  
SALA MARE

in German and Romanian  
with English surtitles

Duration: 1h30,  
followed by post-performance  
talk with the artists on stage

Stage and costume designer:  
**Adrian Damian**  
Music: **Kim Efert**  
Dramaturges: **Axel Preuß,**  
**Silke Merzhäuser**

Cast:  
**Gabriela Baci, Gina Calinoiu,**  
**Kim Efert, Sven Hönig,**  
**Oliver Simon**

The Staatstheater Braunschweig and Teatrul National “Marin Sorescu” Craiova conducted research for the play “Strawberry orphans,” which focuses on the increasingly frequent migration of Romanian labourers to Germany and other western European countries. The growing phenomenon affects many people from poorer countries, such as Romania, who emigrate to Western Europe. In Romania “picking” has become a synonym for all the jobs that women and men perform in the West, be it strawberry picking, cleaning, taking care of the elderly and children, working at meat-markets or dockyards. They send their wages back to the families they left behind and become significantly

interlinked with the economies of both countries. Elderly relatives are once again the generation who cares for the children and bears responsibility for their social, emotional and political education. Their idea of retirement is completely different from the modern comforts enjoyed by German pensioners. What are the new family structures that emerge from this demand for work? And further: at what emotional and psychological cost?



## FEN FIRES / LAND DER ERSTEN DINGE / BLUDIČKY

WRITTEN BY **NINO HARATISCHWILI**, DIRECTED BY **BRIT BARTKOWIAK**  
A COPRODUCTION BY DEUTSCHES THEATER BERLIN, GERMANY & SLOVAK NATIONAL  
THEATRE BRATISLAVA, SLOVAKIA

APRIL 17 – 18:00  
SALA 2

in German and Slovak,  
with English surtitles

Duration: 1h30,  
followed by post-performance  
talk with the artists on stage

Stage designer: **Nikolaus Frinke**  
Costume designer: **Karin Rosemann**  
Music: **Thies Mynter**  
Dramaturges: **Ulrich Beck,**  
**Miriam Kičiňová, Peter Pavlac**  
Project managers:  
**Radana Lukáčiková Hromníková,**  
**Christa Müller**

Cast:  
Lara – **Gabriele Heinz**  
David – **Dušan Jamrich**  
Natalia – **Emilia Vášáryová**  
Mika – **Eric Wehlan**

The German-Georgian novelist, playwright and theatre director Nino Haratischwili wrote a bilingual play for two German and two Slovak actors: one protagonist is Lara from the West, who had a successful career as a judge after her youth as a nonconformist leftist, but is now bedridden – and the other is Natalia, her Eastern European nurse, a former organ player, daughter of a dissident and a widow of a snitch. Two women meet, who couldn't be more different, and try to manage their daily routines. Nevertheless, their memories catch up with them and they are forced to confront the shadows of their past.



## I'M AFRAID THAT WE KNOW EACH OTHER NOW / ICH BEFÜRCHTE, JETZT KENNEN WIR UNS / BOJIM SE DA SE SADA POZNAJEMO

WRITTEN BY **IVOR MARTINIĆ**, DIRECTED BY **MIRIAM HORWITZ** (GERMAN VERSION) AND  
**DOMINIQUE SCHNIZER** (CROATIAN VERSION)  
A COPRODUCTION BY THEATER UND ORCHESTER HEIDELBERG, GERMANY & GAVELLA CITY  
DRAMA THEATRE ZAGREB, CROATIA

CROATIAN VERSION  
APRIL 17 – 21:00  
SALA MARE

in Croatian with English  
surtitles

Duration: 1h,  
followed by post-performance  
talk with the artists on stage

Set and costume designer:  
**Christin Treunert**  
Lighting designer: **Zdravko Stolnik**  
Stage movement assistant:  
**Pravdan Devlahović**  
Executive producer: **Sonja Kovačić**

Cast:  
Lisa – **Ivana Bolanča**  
Josepha – **Natalija Đorđević**  
Fabian – **Filip Križan**  
Irena – **Irena Teresa Prpić**

GERMAN VERSION  
APRIL 18 – 18:00  
SALA MARE

in German with English  
surtitles

Duration: 1h45,  
followed by post-performance  
talk with the artists on stage

Director and stage designer:  
**Miriam Horwitz**  
Dramaturge: **Jürgen Popig**  
Costume designer: **Pia Dederichs**  
Executive producer:  
**Katja Herlemann**

Cast:  
Ivana – **Lisa Förster**  
Natalija – **Josepha Grünberg**  
Filip – **Fabian Oehl**  
Andreas – **Andreas Seifert**

The Croatian writer Ivor Martinić conducted research with the German stage director Miriam Horwitz in Zagreb and in Heidelberg on how memory is experienced by different generations, what it means for collective and personal identity, how memory is a part of our relationships, family, the political situation and our communities. In the play, Ivana ends her relationship with Filip. The relationship fell apart because of Filip's inability to fulfill Ivana's desire for a shared narration. He can neither remember important moments, such as Ivana's first confession of love, nor is he willing to recreate the memory. Even in the moment when they break up, he refuses to show an appropriate reaction to her desire to separate. She can't accept his behaviour and keeps coming back to him to demand a worthy end. A subtle piece about the need to locate oneself in history. The play is staged in two versions: one with a team of artists from Heidelberg and one in Zagreb.

## THURSDAY, APRIL 16 2015

18:00	<b>Opening</b> The Art of Ageing – 1 <sup>st</sup> European Theatre and Science Festival	SALA 2
<b>ART OF AGEING PERFORMANCES</b>		
	<b>The clock is ticking</b> written by Peca Stefan, directed by Malte C. Lachmann premiering with the participation of the Temeswarer Liederkrantz Post-performance party and talk with the artists on stage	SALA 2
21:00	<b>Strawberry orphans</b> concept by werkgruppe2, directed by Julia Roesler Post-performance talk with the artists on stage	SALA MARE
23:00	<b>Reception in Festival Centre</b>	MIRROR HALL

## FRIDAY, APRIL 17 2015

09:00	<b>Registration &amp; Entry</b>	
09:30 – 10:30	<b>Welcome &amp; Opening</b> Ada Hausvater, General Manager, National Theatre Timișoara / Dubravka Vrgoč, ETC President <b>Keynote “Understanding demographic change”</b> Dr. George W. Leeson, Co-Director Oxford Institute on Population Ageing followed by <b>Discussion</b>	POLYTECH – SENATE HALL
10:30 – 10:45	<b>Morning Coffee</b>	
10:45 – 11:45	<b>Scientific Panel “The Art of Ageing”</b> <b>Scientific findings of the ageing phenomenon in artistic dialogue with civil society and policy makers</b> <b>Impulses by panelists</b> Ebbe Johansen, Vice-President Age Platform Europe, DaneAge / Prof. Birgit Dahlke, Humboldt University Berlin, Literature / Prof. Alin Gavreliuc, Dean of West University Timișoara, Faculty of Sociology and Psychology followed by <b>Discussion</b>	POLYTECH – SENATE HALL
11:45 – 13:00	<b>Conversations “Dealing with ageing in theatre”</b> Parallel group conversations with invited experts, Art of Ageing artists and ETC members to exchange best practices, experiences and ideas ranging from plays and production forms to audience involvement	POLYTECH – ROOMS 2 & 3
13:00 – 14:00	<b>Networking Lunch</b> upon the invitation by the National Theatre Timișoara	POLYTECH – FOYER
14:00 – 16:00	<b>New Roles for Old Faces</b> <b>Creative Ageing – Community based workshop</b> Introducing an intergenerational theatre outreach program Workshop lead by Stuart Kandell, Artful Aging	POLYTECH – SENATE HALL
16:00 – 16:15	<b>Afternoon Coffee</b>	
16:15 – 17:30	<b>ETC General Assembly – Plenary Meeting</b> , for ETC members only Activity Report / Vote accounts 2014 / Vote new members Fondazione del Teatro Stabile di Torino, Italy / Schauspiel Graz, Austria / Pesti Magyar Theatre Budapest, Hungary / Marjanishvili State Drama Theatre Tbilisi, Georgia / Landestheater Linz, Austria <b>ETC member project presentations – call for participation</b>	POLYTECH – SENATE HALL

### ART OF AGEING PERFORMANCES

18:00	<b>Fen fires</b> written by Nino Haratischwili, directed by Brit Bartkowiak Post-performance talk with the artists on stage	SALA 2
21:00	<b>I'm afraid that we know each other now</b> written by Ivor Martinić, directed by Dominique Schnizer Croatian version Post-performance talk with the artists on stage	SALA MARE
22:30	<b>Party in Festival Centre</b>	MIRROR HALL

## SATURDAY, APRIL 18 2015

10:00 – 12:30	<b>Parallel working sessions</b>	
	<b>Professional workshop for European Theatre Pedagogues</b> Innovative theatre pedagogical forms, exchange of best practices and ideas Workshop lead by Rob Drummer, Bush Theatre London	POLYTECH – ROOM 2
	<b>2 Working groups: Elaborating guidelines for international collaborations in repertory theatre</b> Aspects of artistic collaboration (topic, team, language etc.) Aspects of producing international collaborations (agreements, schedule, communication, etc.) chaired by Dubravka Vrgoč, Croatian National Theatre Zagreb and Serge Rangoni, Theatre de Liège with the participation of the Art of Ageing artistic and creative teams	POLYTECH – ROOM 3 & SENATE HALL
12:30 – 14:00	<b>Networking Lunch</b> upon the invitation by the National Theatre Timișoara	HOTEL TIMIȘOARA
14:00 – 16:00	<b>Parallel project workshops</b> <b>1 / Young Europe III</b> , chaired by Paulien Geerlings, De Toneelmakerij Amsterdam <b>2 / European Theatre Lab, project partner meeting</b> , chaired by Heidi Wiley, ETC General Secretary <b>3 / Individual Theatre Networking</b>	POLYTECH – ROOMS 2 & 3
16:00 – 16:30	<b>Result of working sessions</b> <b>Closing comments</b>	POLYTECH – SENATE HALL
<b>ART OF AGEING PERFORMANCE</b>		
18:00	<b>I'm afraid that we know each other now</b> written by Ivor Martinić, directed by Miriam Horwitz German version Post-performance talk with the artists on stage	SALA MARE
20:00 – 21:00	<b>Debrief Board Meeting</b>	THEATRE
21:00	<b>Performance National Theatre Timișoara production – Maria de Buenos Aires</b> by Astor Piazzolla (music) and Horacio Ferrer (lyrics), directed by Ada Lupu	SALA 2
22:30	<b>Party in Festival Centre</b>	MIRROR HALL

## SUNDAY, APRIL 19 2015

**Departure**

## KEYNOTE SPEAKER / PANELISTS / WORKSHOP LEADERS

### GEORGE W. LEESON

Dr George W. Leeson is Co-Director of the Oxford Institute of Population Ageing at the University of Oxford and a Senior Research Fellow in Demography at the University of Oxford in the UK. Dr Leeson's main research interests are in the socio-economic-demographic aspects of ageing populations, covering both demographic modelling of population development and the analysis of national and international data sets. He is responsible for the Global Ageing Survey carried out in three waves in more than 20 countries in Europe and is chair of the editorial board of *Ageing Horizons* and co-editor of the *Journal of Population Ageing*.



### EBBE JOHANSEN

Ebbe Johansen is Vice-President of the Age-Platform Europe representing the organization DaneAge, an organization with 120 employees, 16,000 volunteers in 216 departments, and 714,000 individual members in Denmark. His voluntary engagement focuses on the EU work and the support of the programme for an Age Friendly Europe by 2020. Before his retirement, he pursued a 21-year career at IBM as well as additional years as a senior consultant and has been working in Zanzibar for two years for DANIDA (Ministry of Foreign Affairs), establishing a new engineering education at the Mbweni Technical College.



### BIRGIT DAHLKE

Birgit Dahlke, Ph.D., is a guest professor for German literature at the Humboldt University Berlin, worked across Europe, in the US and currently collaborates with the University of Michigan in Ann Arbor. She has a strong research focus on literature & cultural history in the GDR, investigating East-Western remembrance topography patterns, exploring types of emancipation, resistance, youth, realism, change, alienation, heritage and generation in the context of socio-historical analysis. Another focus lies on interdependencies of age, social background, 'race' and gender in German literature as well as generation as social order and political instrument.



### ALIN GAVRELIUC

Alin Gavreliuc teaches psychology and is also Dean of WUT (West University Timișoara) in the Faculty of Sociology and Psychology. He has made major contributions in the areas of social psychology and ethnopsychology and created the first Romanian theses on intercultural psychology. His research fields include social identity and intergenerational patterns of values and attitudes, amongst many others. He is the President of the Psychosociology Section of the Romanian Society of Sociologists and is an acting member of the Supervisory Board for the Mentality project.



### STUART KANDELL

Stuart Kandell, Ph.D., has been called a "pioneer of creative ageing." He founded and directed Stagebridge from 1978 to 2014, the oldest and most well-known senior theatre in the United States, which developed to become a model of arts and ageing. Kandell is a founding board member of the National Center for Creative Aging. With Artful Aging, he travels the world helping organizations, theatres, and senior groups incorporate the arts with older adults.



### ROB DRUMMER

Rob Drummer is a dramaturge, writer and director and works at the Bush Theatre in London, where he leads on all new writing activities, such as playwright discovery and development, commissioning and production dramaturgy, whilst supporting the artistic policies of the organization. Amongst many other activities, Rob is also an Associated Artist with the Company of Angels and an Artistic Advisory Panel Member for Only Connect, a creative criminal justice charity, rooted in community-based work.



## ETC PROFESSIONAL WORKSHOP PROGRAMME THIS TIME IN FOCUS: THEATRE PEDAGOGUES

EXCHANGE OF BEST PRACTICES AND DEVELOPMENT OF INNOVATIVE THEATRE EDUCATION AND COMMUNITY OUTREACH PROGRAMMES

The suggested programme for theatre pedagogues includes the following workshops of the conference programme.

As part of the ETC professional workshop programme during annual meetings, this time ETC theatre pedagogues are invited to join in Timișoara alongside with their ETC colleagues. Throughout the two day conference dedicated to the theme “Art of Ageing”, new knowledge impulses will be given on how to work with a senior audience creating intergenerational education programmes through active involvement of audience members. Stuart Kandell, one of the global leading figures in the field of creative ageing coming from the US, will offer a workshop on those practices.

In addition, there will be time and space to meet and connect while exchanging best practices and knowledge about different working methods and approaches in the respective departments, in order to develop jointly new innovative ideas for theatre education and community outreach programmes for theatres and within ETC. This workshop will be moderated by Rob Drummer, an associated artist with the famous UK based theatre company for young audiences “Company of Angels”, and dramaturge at the Bush Theatre in London.

Following two successful editions of the ETC European youth theatre programme Young Europe, and the recent experience with the Art of Ageing, the new project ‘Young Europe III’ aims to develop a strong focus on creating and working with an intergenerational audience, deriving the best of the previous experiences into a new artistic adventure. Paulien Geerlings, ETC board member and dramaturge at the acclaimed Dutch theatre company ‘De Toneelmakerij’ will be chairing this session.

APRIL 17  
14:00 – 16:00  
POLYTECH

Creative Ageing –  
community-based workshop

Introducing an  
intergenerational theatre  
outreach programme

Workshop by **Stuart Kandell**,  
senior theatre artist and founder of  
Stagebridge Theatre & Artful Aging,  
USA

APRIL 18  
10:00 – 12:30  
POLYTECH

Presentation of innovative  
theatre pedagogical forms,  
exchange of best practices  
and ideas

Networking to be continued in  
afternoon in small groups.

Session moderated by  
**Rob Drummer**, theatre dramaturge at  
Bush Theatre London, UK

APRIL 18  
14:00 – 16:00  
POLYTECH

Workshop chaired by **Paulien  
Geerlings**, theatre dramaturge  
and pedagogue, De Toneelmakerij  
Amsterdam, NL

## NEW ROLES FOR OLD FACES

The world is exploding with the growing numbers of older adults who are seeking meaningful, challenging and rewarding activity in retirement. The performing arts can provide the kind of activity that helps older adults stay healthier, more socially connected and able to share their talents with other generations. At the same time, theatre, performing arts companies and schools have new opportunities to broaden their outreach, increase their student base, expand their earned income, and serve the broader community.

This workshop will give participants:

- An overview of the performing arts with older adults throughout the United States, focusing on the history, best practices and benefits for older adults, theatres and their communities.
- A case study focusing on the award-winning Stagebridge Senior Theatre in California.
- The steps for beginning or expanding outreach and educational programs to include older adults.
- Experiential theatre and storytelling exercises that can be done with groups of older adults and intergenerational groups.

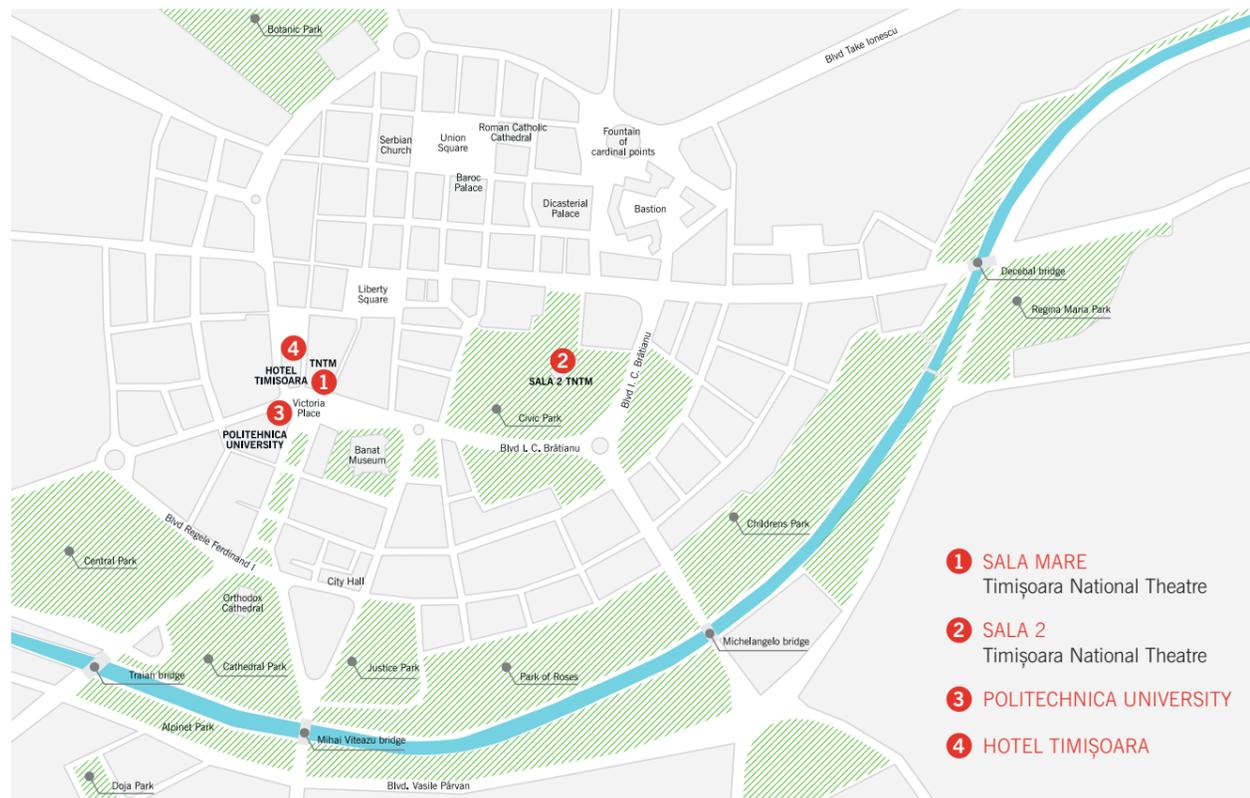
## PROFESSIONAL WORKSHOP FOR EUROPEAN THEATRE PEDAGOGUES

Theatre pedagogues are invited to bring illustrative material demonstrating their work to other colleagues. After a short presentation of all participating colleagues, discussions will focus on the following topics:

- What artistic and pedagogical formats have proven successful in your theatre and how?
- Which target group do you reach with your educational programmes?
- How do you engage with young people, minority groups, older people and other community groups?
- Sharing of communication and pedagogical tool kit examples!
- What are the most recent challenging aspects of your work?
- What do you wish to further develop?

## DEVELOPMENT OF ETC'S PROGRAMME YOUNG EUROPE III

Topic of the project: Development of innovative forms in working with an intergenerational audience in theatres based on new writing and creation for contemporary drama.



- 1 SALA MARE  
Timișoara National Theatre
- 2 SALA 2  
Timișoara National Theatre
- 3 POLITEHNICA UNIVERSITY
- 4 HOTEL TIMIȘOARA

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WE LOOK FORWARD TO SEEING YOU  
AT THE NEXT ETC INTERNATIONAL  
THEATRE CONFERENCE

HOSTED BY FONDAZIONE TEATRO DUE PARMA, ITALY

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