

# 20TH ISTANBUL THEATRE FESTIVAL

## 3 – 28 May 2016

***The 20th edition of the Istanbul Theatre Festival, organised by the Istanbul Foundation for Culture and Arts (İKSV) and sponsored since 2004 by Koç Holding Energy Group Companies Aygaz, Opet and Tüpraş, will take place from 3 - 28 May 2016. The festival will once again offer theatregoers an extensive programme, featuring a range of plays, dance shows and performances from Turkey and abroad, as well as parallel events.***

This year the 20th Istanbul Theatre Festival presents theatre, dance and performance pieces to theatregoers with a total of **32 performances – 9 from abroad and 23 from Turkey** – in **25 different venues**, as well as **18 parallel events**. The festival will see the Turkish premiere of **21 local productions as well as a world premiere of one international production**. The Istanbul Theatre Festival has been involved as co-producer in nine of the festival's local projects and four international projects.

The festival performances and parallel events will take place in a wide range of venues across the city, including **Alt, Caddebostan Kültür Merkezi, Cevahir Sahnesi, Fransız Kültür Merkezi, garajistanbul, Harbiye Muhsin Ertuğrul Sahnesi, Kumbaracı50, MSGSÜ Bomonti Yerleşkesi 2. Kat, Moda Sahnesi, Müjdat Gezen Tiyatrosu 29 Ekim Sahnesi, Nâzım Hikmet Kültür ve Sanat Evi, Pera Müzesi, Sahne KHAS, Salon İKSV, SALT Galata, Talimhane Tiyatrosu, Tatbikat Sahnesi, Tiyatro Pera, Uniq Hall, Uniq İstanbul, Üsküdar Tekel Sahnesi, Üsküdar Stüdyo Sahnesi, Yeldeğirmeni Sanat Merkezi, Yunus Emre Kültür Merkezi Müşfik Kenter Sahnesi BBTİ, Zorlu PSM, Drama Sahnesi and Zorlu PSM Stüdyo**. The festival programme also features a number of **free talks, performances, symposiums, exhibitions, master classes and workshops** with the participation of **well-known guests and experts**.

### **PRESS MEETING AND AWARDS CEREMONY**

The programme of the **20th Istanbul Theatre Festival** was announced at a press meeting held at the **Rahmi M. Koç Museum** on the evening of 1 March. Hosted by **Ceylan Saner**, the event featured talks by General Manager of İKSV **Görgün Taner**, General Director of Aygaz **Gökhan Tezel**, General Director of Opet **Cüneyt Ağca**, General Director of Tüpraş **İbrahim Yelmenoğlu**, and Director of the Istanbul Theatre Festival **Leman Yılmaz**.

İKSV General Director **Görgün Taner** gave the opening speech at the event, in which he said, *“This year the Istanbul Foundation for Culture and Arts is holding the Istanbul Theatre Festival for the 20th time. As such, we are incredibly happy to have been able to continue running this international theatre event since 1989... As well as performances, the festival will include a range of parallel events such as workshops, master classes and talks that we believe will interest theatre goers, theatre professions and students. We hope that, together with these parallel events our festival will provide inspiration on many different levels to our audiences as well as the young actors, directors and playwrights who will build the future of theatre.”*

Speaking on behalf of Aygaz, the company's CEO **Gökhan Tezel** said, *“At Aygaz, we believe that a society's cultural richness is one of the main doors to a modern civilisation. For this reason, in our country that has been home to so many civilisations, we run projects that contribute to cultural and artistic activities in various fields, from archaeology to performing arts. The support we give to the Istanbul Theatre Festival is an example of this. Theatre is a field that develops individuals' creative thinking processes, draws attention to the similarities and differences between societies, and contributes to the creation of a strong society. As such, we are extremely pleased by the high level of interest received by the festival. We are very proud to have supported, over the last 12 years, this festival that introduces Turkish audiences to theatre plays from around the world, and opens a door to the world's stages for Turkish theatres, and I would like to once again offer my thanks to everyone involved in running this year's 20th edition of the Istanbul Theatre Festival, particularly the Chairman of the Istanbul Foundation for Culture and Arts **Bülent Eczacıbaşı**, the Foundation's General Director **Görgün Taner**, and the Festival Director **Leman Yılmaz**.”*

General Manager of Opet, **Cüneyt Ağca**, said, *“Every other year, the Istanbul Theatre Festival turns this beautiful city into the capital city of theatre, and creates a striking selection of classic and modern interpretations of local and international performances, bringing our country's audiences together with universal works of art. The festival is a leading artistic event and contributes to our social development while bringing together the artist and audience on a common ground by promoting our shared values. The festival*

*has been running for many years and is attended by thousands of enthusiastic theatregoers, enabling us to look to the future with greater hope. We take great pride in being the sponsor of the Istanbul Theatre Festival. Let me offer my thanks once again to the Chairman of the Istanbul Foundation for Culture and Arts Bülent Eczacıbaşı, the Foundation's General Director Görgün Taner, the Festival Director Leman Yılmaz and the entire festival team."*

General Manager of Tüpraş, **İbrahim Yelmenoğlu**, said, "At Tüpraş we believe that, as well as our role in meeting our country's energy needs, one of our duties is to develop sustainable cultural policies. As such, we, as a member of the Koç Energy Group, are proud to support the 20th Istanbul Theatre Festival. Bringing our artists together with theatregoers as well as their contemporaries, this year's festival will take place in 25 different venues. We believe that this will also bring added dynamism to our theatres. Over three weeks, this international event will bring a breath of fresh air to our cultural and artistic lives with classic and contemporary performances, and I would like to offer my thanks to the Istanbul Foundation for Culture and Arts for their successful organisation of this event, and wish everyone an enjoyable and dynamic festival. Tüpraş will continue to devote its energy in wholehearted support of culture and art."

Director of the Istanbul Theatre Festival, **Leman Yılmaz**, gave information about the special projects for the 20th edition of the festival and on performances featured in the festival programme.

During the press meeting and awards ceremony an appreciation plaque was also presented to each of the organisations and institutions that contributed to the **20th Istanbul Theatre Festival**. As well as the companies who have been the festival's main sponsors since 2004 – **Koç Holding Energy Group companies Aygaz, Opet and Tüpraş** – the festival's performance sponsors – the **British Council Istanbul, Türk Tuborg A.Ş. and Tekfen Holding** – and *Three Penny Opera's* special performance sponsor **ENKA Foundation** were also presented with appreciation plaques. Plaques were also presented to the **Republic of Turkey Ministry of Culture and Tourism, Istanbul Metropolitan Municipality Department of Cultural and Social Affairs, Ministry of Culture and Tourism State Theatres, Kadıköy Municipality, Institut Français and Goethe-Institute Istanbul** for their support. The plaques were presented by İKSV's General Director Görgün Taner.

## **20TH ISTANBUL THEATRE FESTIVAL HONORARY AWARDS**

Once again this year, Honorary Awards in the 20th Istanbul Theatre Festival were presented to important names in the field. The festival's first **Honorary Award** went to **Metin Akpınar** who began his amateur theatre career in 1957 at Yeşil Sahne. In 1962 **Akpınar** joined the *Milli Türk Talebe Birliği* (National Turkish Student Association), and he also managed the "Theatre Branch" and the "Everywhere is a Theatre Campaign". In 1964 the professional actor appeared in the play "Gözlerimi Kapatırım Vazifemi Yaparım" by the Ulvi Uraz Theatre Company; he also acted in the same company's production "Hababam Sınıfı", following which he helped found the GEN-AR Theatre. Akpınar was a founding partner of Turkey's first cabaret theatre, Devekuşu (1967), where he acted and worked in managerial positions. **Akpınar** currently teaches the History of Cabaret in the conservatory departments of Haliç University and Okan University.

The festival's **second Honorary Award** was given to **Şahika Tekand**, who majored in acting in the Department of Visual and Performing Arts at Dokuz Eylül University Fine Arts Faculty, graduating in 1984, before completing a doctorate in the same field. **Tekand** began acting on stage and screen in 1984, and teaches acting at university level; in 1988, together with Esat Tekand, she founded the drama studio named Studio. Having acted in movies alongside her theatre work from 1984-1997, Tekand gave up her movie career to focus all her energy on theatre and research. As well as forming her own theatre company, Studio Oyuncuları (Studio Players), in 1990, Tekand also carried out research on what contemporary theatre should be, focusing on people and what happens in the present, developing her own method that she named "Performatif Sahneleme ve Oyunculuk Yöntemi" (Performative Staging and Acting Method), which she has used to develop performances. **Tekand** has directed a large number of plays and performances, including seven plays that she wrote herself. She currently continues her artistic activities with Studio Oyuncuları, and as well as training actors and directors in her drama studio, also teaches at various universities.

The festival's final **Honorary Award** will be presented to the **Berliner Ensemble**. The Berliner Ensemble was founded in 1949 by Bertolt Brecht, a leading figure of the theatre world, and today is indisputably the foremost representative of contemporary Germany theatre. As well as works by Brecht, the ensemble's repertoire also features plays by leading playwrights in the history of theatre, including Shakespeare, Schiller and Büchner. One of the world's most prominent theatre companies, the Berliner Ensemble works with

world-renowned directors including Heiner Müller, Peter Stein, Luc Bondy, Claus Peymann and Robert Wilson. The award will be presented to the ensemble in May.

## **SPECIAL FESTIVAL PUBLICATION: 20TH FESTIVAL BOOK**

The Istanbul Theatre Festival is preparing a special publication for the 20th edition of the festival. The book will contain detailed information on the local and international plays performed in all twenty editions of the festival, and will also feature interviews with Dikmen Gürün who directed the festival for twenty years, as well as with the Istanbul Theatre Festival's current director Leman Yılmaz. The 20th Festival Book, will be presented to theatregoers and readers in May 2016.

## **INTERNATIONAL GUESTS**

As part of the Istanbul Theatre Festival, a special platform will be organised for international theatre professionals from 19 to 22 May, during which performances will be made of a number of plays from the festival programme. This platform will be joined by members of the international network for playwrights **The Fence** and of the network for theatre translators **Eurodram**.

## **A NEW PROJECT FOR THE FESTIVAL'S 20TH YEAR: DANCE PLATFORM**

For its 20th edition, the Istanbul Theatre Festival is launching a new project under the title **Dance Platform**. Within **Dance Platform**, professional dancers will stage short performances of their projects. In this platform aimed at professional guests of the festival from abroad, projects selected by Director of the Istanbul Theatre Festival Leman Yılmaz and performance artists Aylin Ersöz and Tuğçe Tuna will have the chance to be seen by professionals from the world of performing arts, and particularly the world of dance.

## **INTERNATIONAL PRODUCTIONS OF THE FESTIVAL**

The 20th Istanbul Theatre Festival features **9 international productions** from **Belgium, Canada, France, Germany, Iran, the Netherlands, Portugal and Switzerland**. The **Istanbul Theatre Festival** is co-producer of **4** of these pieces.

### **The Kindly Ones**

**Friday, 6 May, 19.30 / Saturday, 7 May, 18.00 / Sunday, 8 May, 18.00 / Uniq Hall, Uniq Istanbul**

**A co-production of Istanbul Theatre Festival. Lasts 240'; 2 Acts. Dutch with Turkish surtitles. After the Play: Q&A with Guy Cassiers (7 May)**

For the new co-production with Toneelgroep Amsterdam, **Guy Cassiers** is embarking on a novel, **The Kindly Ones**, a book about the extermination of the Jews during the Second World War which has caused controversy in France ever since its publication in 2006. The shocking thing about **The Kindly Ones** is that is told from the point of view of a SS officer Max Aue. In his book Littell makes us realize that the Third Reich was not unduly populated by monsters or perverts but by ordinary citizens who collectively moved toward total madness under and because of Nazi socialism. Littell takes the readers with him into the head of the perpetrator, thereby placing them in the uncomfortable position of identifying with him. In his staging **Cassiers** concentrates on Aue's stay in three cities which play a key role in the novel: Kiev, Stalingrad and Berlin. **Kindly Ones** by **Toneelgroep Amsterdam** will be staged with collaboration of Uniq Istanbul in **6, 7, and 8 May** at **Uniq Hall, Uniq Istanbul**.

This project is realized with the contributions of **European Union Creative Europe Programme**, and under the co-production of the **Istanbul Theatre Festival, deSingel, Le Phénix, Scène nationale de Valenciennes, Maison de la Culture d'Amiens, Festival Temporada Alta and Festival RomaEuropa**.

### **Secret Face**

**Friday, 6 May, 20.30 / Saturday, 7 May, 15.00 and 20.30 / Sunday, 8 May, 15.00 / Moda Sahnesi**

**A co-production of Istanbul Theatre Festival. Lasts app. 60' (no intermission) English with Turkish surtitles.**

**Secret Face** is a modern fairy tale on identity. A young photographer and a pretty, mysterious lady wander through different cities, along bell towers, bare trees, night club and camera images. With **Secret Face**, producer/theatremaker **Mesut Arslan** makes an evocative adaptation of the surreal film script of Nobel Prize winner **Orhan Pamuk**. With the help of an inventive light choreography of scenographer Erki De Vries, a Flemish-Turkish team of actors reveals the hidden faces of the characters. A fascinating, imaginary world full

of potential stories emerges on the stage. The **Secret Face** is co produced by the Istanbul Theatre Festival and will be in **Moda Sahnesi** in **6, 7 and 8 May**.

### **Hate Radio**

**Saturday, 14 May, 20.30 / Sunday, 15 May, 15.00 and 20.30 / Zorlu PSM Stüdyo**

**Lasts app. 120' (no intermission) French and Kinyarwanda with Turkish surtitles. After the Play: Q&A with performers (14 May)**

The project **Hate Radio** returns RTLM (RadioTélévision Libre des Mille Collines) to the airways in a reconstructed backdrop that remains faithful to the original. Central to the project is the replay of an RTLM show, run by its hosts: three Hutu extremists and the white Italian Belgian Georges Ruggiu. An instillation reconstructed by the author and director **Milo Rau** from documents and witness statements provides the answers to these questions so that people can feel and experience these happenings for themselves. During performances, the walls of the radio studio, which were built to match the original, turn into projection surfaces for a complex video installation with the selected stories of former perpetrators and victims. Here, the audience is confronted with the consequences of racist mind-sets. In doing so, Hate Radio demands that audience members be observers at the centre of the inner circle, at the centre of racist thought so to speak. Simultaneously it makes them the suffering witnesses of its destructive and inextinguishable consequences. **Hate Radio** will be staged with collaboration of **Zorlu PSM**, in **14 and 15 May** at **Zorlu PSM Stüdyo**.

### **Ham Havâyi**

**Tuesday, 17 May, 20.30 / Wednesday, 18 May, 20.30 / Uniq Hall, Uniq Istanbul**

**Lasts app. 100' (no intermission) Persian with Turkish surtitles. After the Play: Q&A with Afsaneh Mahian (17 May)**

Busily attending to their chores in the confined space of a kitchen, three darkly dressed Iranian women sketch out the story of their lives. Mahnaz is the war widow of a national hero and Shahla is the (unworthy) mistress of a well-known footballer. Leyla, who was traditionally raised, freed herself by discovering mountain hiking. Through these poignant destinies, Mahin Sadri and Afsaneh Mahian cover a part of history running from 1981 (two years after the Iranian revolution) until 2013. Outside the domestic space presented on stage, the men seem omnipresent – in the off-stage sounds, there's nothing but war or religion. This piece won the prizes of *Best Original Text* and *Best Female Actresses* at Tehran Theatre Festival (Fajr) in January 2015, and also has recently received the price of the *Best Piece* and *Best Director* of 2015 by the Community of Theatre Critics of Iran. **Ham Havâyi** will be staged with collaboration of **Uniq Istanbul**, in **17 and 18 May** at **Uniq Hall, Uniq Istanbul**

### **Zululuzu**

**Thursday, 19 May, 20.30 / Friday, 20 May, 15.00 / Cevahir Sahnesi**

**A co-production of Istanbul Theatre Festival. Lasts app. 120'; no intermission. World premiere. English, French, and Portuguese with Turkish surtitles. After the Play: Q&A with Pedro Zegre Penim (19 May)**

Fernando Pessoa, the leading figure of Portuguese literature, lived part of his youth in Durban, South Africa (1896–1905). In the heart of Zululand, he started writing his first poems in English and invented his first literary personae that would later be total more than 70 in his self-searching circus. In 1905, Pessoa left South Africa and returned to Lisbon to attend university. He would never leave his city and travel again. Zululuzu is a “delirious” trip that wishes to speculate around the biography of Pessoa during his South African years and create a “portmanteau”, a word that fuses both the sounds and the meanings of its components. **Zululuzu**, realized under the co-production of Sao Luiz Teatro Municipal, Théâtre de la Ville, **Istanbul Theatre Festival, Teatro Municipal do Porto, Casa Fernando Pessoa, Short Theatre-Rome** will be staged in **19 and 20 May** at **Cevahir Sahnesi**.

### **The Complete Deaths**

**Tuesday, 24 May, 20.30 / Wednesday, 25 May, 20.30 / Thursday, 26 May, 20.30 / Moda Sahnesi**

**Lasts app. 110'; 2 Acts. Age limit: +14. English with Turkish surtitles. After the Play: Q&A with Spymonkey (24 May)**

There are 75 onstage deaths in the works of William Shakespeare: From the Roman suicides in Julius Caesar to the death fall of Prince Arthur in King John; from the carnage at the end of Hamlet to snakes in a basket in Antony & Cleopatra. And then there's the pie in Titus Andronicus. **Spymonkey** will perform them all; sometimes lingeringly, sometimes messily, sometimes movingly, sometimes musically, always hysterically. The four “seriously, outrageously, cleverly funny clowns” will scale the peaks of sublime poetry, and plumb the depths of darkest depravity. It may even be the death of them. Directed by **Tim Crouch, The**

**Complete Deaths** will be a solemn, sombre and sublimely funny tribute to the 400th anniversary of Shakespeare's death. **The Complete Deaths**, will be staged in **24, 25 and 26 May** at **Moda Sahnesi** under the sponsorship of **British Council Istanbul**.

### **D'Après Une Histoire Vraie**

**Thursday, 26 May, 20.30 / Friday 27 May, 20.30 / Zorlu PSM Drama Sahnesi**

**Lasts app. 70'; no intermission. After the Performance: Q&A with Christian Rizzo (26 May)**

**Christian Rizzo** takes inspiration from his memories of a folk dance show at a festival in Istanbul in 2004, creating this piece using the feelings that the masculine, Turkish folklore performance evoked in him. Channelling these emotions into d'après une histoire vraie, **Rizzo** examines dance as it relates to communities, and how movement ties individuals together. Normally known for his thoughtful and introspective approach to choreography, this fierce and dynamic work sees Rizzo break away from his established canon. Sponsored by Türk Tuborg A.Ş., **D'Après Une Histoire Vraie** will be staged and with collaborations of Insitut Français and Zorlu PSM in **26 and 27 May** at **Zorlu PSM Drama Sahnesi**.

### **Needles and Opium**

**Friday, 27 May, 20.30 / Saturday, 28 May, 20.30 / Uniq Hall, Uniq Istanbul**

**A co-production of Istanbul Theatre Festival. Lasts app. 95' (no intermission). Age limit: +14. English and French with Turkish surtitles.**

Through highly visual staging, which is as much magic as it is theatre, **Robert Lepage** revisits, 20 years after its first production, **Needles and Opium**. A new scenography, original images, and an acrobat onstage complement Cocteau's words and Marc Labrèche's sensitive and ingenious performance. The result is a production with mesmerizing effects, a journey into the night that puts us under a spell and leads us into the light. **Needles and Opium, a co-production of Istanbul Theatre Festival**, will be staged with collaboration of Uniq Istanbul at **Uniq Hall, Uniq Istanbul**.

### **Trois Hommes Vertes**

**Saturday, 28 May, 14.00 and 17.00 / Cevahir Sahnesi**

**Lasts app. 45'; no intermission. Children Play. Age limit: +5**

Inspired by sound art and its surprising and creative way of imitating noises, **Valérie Mréjen** imagines a family tale of science fiction. One night, the dreams of a child are transformed into a fantasy right in front of our eyes when three aliens start talking to each other in a made-up language and create sounds with daily life objects. The child integrates these sound effects in his sleep and its animated dreams become true on stage. Everyday goods like papers and pipes turn horses, frogs, thunder and rain into real images in the imagination of a child. **Trois Hommes Vertes** will be staged with collaboration of Insitut Français in **28 May** at **Cevahir Sahnesi**.

## **LOCAL PRODUCTIONS OF THE FESTIVAL**

This year's 20th Istanbul Theatre Festival presents theatre lovers with **23** plays, dance pieces and performances from **Turkey**. The festival will see the **Turkish premiere** of **21** of these **local productions**.

### **Opening Play: Waiting For Godot**

**Tuesday, 3 May, 20.30 / Wednesday, 4 May, 20.30 / Uniq Hall, Uniq Istanbul**

**A co-production of Istanbul Theatre Festival. Lasts app. 90'; no intermission. Turkish with English surtitles.**

The opening play of the festival is one of the most important theatre texts of Beckett, performed by **Şahika Tekand** and **Studio Oyuncuları**. The director, establishes a game matrix that expresses the hopeless occupation of rationalisation of the irrationality created by the finiteness of the future promised by birth, through the concepts of act of waiting and expectation, hope and despair, desire to exist and condemnation to existence.

### **Servants**

**Wednesday, 4 May, 20.30 / Thursday, 5 May, 20.30 / Tatbikat Sahnesi**

**Lasts app. 90' (no intermission)**

Two people stuck in a vicious cycle. Their whole lives are about serving and they are only entitled to what someone else's satisfaction allow. They are "the others" who walk on the twists of their thoughts, like a ropedancer. They are those who struggle to exist at the border of reality and game, game and fiction, but they are also those who are lost and get disconnected when the border between the real and the game is

gone. This is the story of the “other” where two maids swing from existence to nothingness and nothingness to existence at the periphery of life through the identity of a lady.

### **The Good Soldier Švejk**

**Saturday, 7 May, 20.30 / Sunday, 8 May, 20.30 / Yunus Emre Kültür Merkezi Müşfik Kenter Sahnesi**

***Lasts app. 75' (no intermission)***

The story begins when news of the Assassination in Sarajevo, which triggered Great War, reaches Prague and goes on to tell the adventures of good-hearted, naive soldier Švejk in the army. **The Good Soldier Švejk** is a dark comedy, which approaches war in a humorous way and slams warmongering, militarism, the cruelest wars of human history with all their absurdity and ridicule.

### **Schizo Shakes**

**Sunday, 8 May, 15.00 / Monday, 9 May, 20.30 / Saturday, 14 May, 18.00 / Sunday, 15 May, 18.00 / Kumbaracı50**

**Saturday, 21 May, 18.00 / Sunday, 22 May, 15.00 / Üsküdar Tekel Sahnesi**

***Lasts app. 90' (no intermission) Turkish with English surtitles.***

A satirical approach to yesterday, today, love, power, ambition, betrayal, fate, time and the failing world with inspiration from Shakespeare's plays. Bringing together this playwright, whose identity is still questioned and who might have never even existed, with the insanity and falling out of a man whose identity is none of anybody's concern. The war of the powerful, the fools, the lovers and the greedy in a single body. **Schizo Shakes** is a play where laughter might cause pain.

### **e-refugee.com**

***A co-production of Istanbul Theatre Festival***

**Monday, 9 May, 20.30 / Tuesday, 10 May, 20.30 / Üsküdar Stüdyo Sahne**

***Lasts app. 90' (no intermission)***

Three digital travel stories starting like the ancient tragedies and developing through a grotesque comedy. Three different women who set out on a journey from three challenging geographies, Guatemala, Vietnam and Turkey, whom we can follow from the traces they left on the Internet. Three contemporary, female Odyssea whose virtual identities we track from the messages, applications, GPS maps, music, photographs, tweets, videos uploaded, calls, Skype and WhatsApp chats and Facebook profiles.

### **In the Next Room, or the Vibrator Play**

**Tuesday, 10 May, 20.30 / Wednesday, 11 May, 20.30 / Caddebostan Kültür Merkezi**

***Lasts app. 140'; 2 Acts. Turkish with English surtitles.***

During the 1880s when the uses of electricity were discovered, idealist doctor Mr. Givings invents a machine to cure hysteria. Today, considered as the origin of vibrators, this new machine is seen to be the final remedy for hysteria. Obsessed with technology, Dr. Givings is not fully certain if his machine is useful, but cannot resist his patients' persistence to continue his treatment.

### **I Shut Down My Heart until the Apocalypse**

**Wednesday, 11 May, 20.30 / Thursday, 12 May, 20.30 / Moda Sahnesi**

***A co-production of Istanbul Theatre Festival. Lasts app. 80' (no intermission). Turkish with English surtitles.***

The play takes part in a forgotten nightclub in the heart of a city, a bar on the highway or a shelter. While four people wearing the enthusiasm and the darkness of the night on their face console the disaster in front of the door with lyrics of a song, a fifth just arrives with the smile of death on his face. biriken takes those who, merged in struggle, fear and lovelessness, test themselves with the transformative power of night to the stage.

### **Three Sisters**

**Wednesday, 11 May, 20.30 / Thursday, 12 May, 20.30 / Üsküdar Tekel Sahnesi**

**Sunday, 22 May, 15.00 / Caddebostan Kültür Merkezi**

***A co-production of Istanbul Theatre Festival. Lasts app. 75'; no intermission. Turkish with English surtitles.***

A better life, the dream of another place; but where we live is not known. Maybe Berlin, maybe London, maybe Moscow... Moscow? Who knows? The city is abandoned; even the birds have gone. What's left is three sisters. Hayal Perdesi presents an unconventional **Three Sisters** combining award-winning Macedonian director Aleksandar Popovski's innovative stage direction and Sven Jonke's stage design. **Three Sisters** will be staged by Hayal Perdesi under the sponsorship of Tekfen Holding.

## **Hero's Handbook**

**Sunday, 15 May, 18.00 / Monday, 16 May, 20.30 / Tuesday, 17 May, 20.30 / Talimhane Tiyatrosu**

***A co-production of Istanbul Theatre Festival. Lasts app. 70'; no intermission.***

Adapted from İlhami Algör's novels *Albayım Beni Nezahat ile Evlendir* (Colonel, Marry Me to Nezahat) and *Fakat Müzeyyen Bu Derin Bir Tutku* (But Müzeyyen, This is a Deep Passion), this performance tells the story of a man who takes a mind trip following the image of a "hero" in the streets of Istanbul. Accompanied by a video animation, this entertaining story takes the audience to the naive and familiar world of black and white movies and questions the image of "heroic man" in the minds of a generation who grew up with these images.

## **The Crows / Play with Music**

**Wednesday, 18 May, 20.30 / Thursday, 19 May, 15.00 / Moda Sahnesi**

***Lasts app. 90'; no intermission. Kurdish with Turkish and English surtitles.***

Mar and Wan, the mischievous jinn of Crimson City, an abandoned city razed by war tanks, set up various traps for the passers-by. The old and lonely Kal waits hopefully for those who had gone to come back. And then the crows come. They have been touring for days, seeking their audience. If they will ever find it is unknown to us. The crows are stuck in the city. The Crimson City turns into a circular dance performed inside a touching tale. Both the tale and the dance are the remedies; they cure.

## **Coriolanus**

**Wednesday, 18 May, 20.30 / Thursday, 19 May, 18.00 / Caddebostan Kültür Merkezi**

***Lasts app. 155'; no intermission.***

A noble war hero, **Coriolanus** was discredited even though he had no fault and was punished by the politicians and the public. Coriolanus's "guilt" was his obsessive adherence to his virtues, still he continued to openly voice what he believed to be true. The uneducated and starving people of Rome's so-called democracy stood up against Coriolanus together with the politicians who did nothing but give nice and empty promises. However, they would face a general who looked down upon them instead of collecting votes by showing his war wounds.

## **The Moment**

**Thursday, 19 May, 18.00 and 20.30 / Saturday, 21 May, 18.00 and 20.30 / Sunday, 22 May, 15.00 and 18.00 / Yeldeğirmeni Sanat Merkezi**

***A co-production of Istanbul Theatre Festival. Lasts app. 60'; no intermission. To be viewed while walking in the venue.***

A sixty minute journey into the "private" moments of patients and those who dedicate themselves to taking care of them. The audience is invited to witness an influx, not an event. And this time, which the outsiders have to be in or have to share, flows according to those inside, not you. Time will just ignore you as it does in life.

## **Vanya and Sonia and Masha and Spike**

**Thursday, 19 May, 20.30 / Friday, 20 May, 20.30 / Saturday, 21 May, 20.30 / Sunday, 22 May, 15.00 / Tiyatro Pera**

**Tuesday, 24 May, 20.30 / Caddebostan Kültür Merkezi**

***Lasts app. 150'; 2 Acts. Turkish with English surtitles.***

With constant allusions to Chekhov, the playwright manages to create a unique story that takes place in a small county in modern day USA. Vanya and Sonia spend their days, unemployed, in a house owned and taken care of by their sister Masha, a movie star. Masha comes back home for a visit, accompanied by her new young lover Spike. Things come to a boil with the inclusion of the soothsayer cleaning woman Cassandra, and the girl next door Nina. It is as if the characters' Chekhovian names dictate their destinies. The despair of countryside life, the loneliness of the modern man become the main themes in a play where witty comedy meets existential gloom.

## **The Worst Job**

**Friday, 20 May, 18.00 / Saturday, 21 May, 20.30 / MSGSÜ Bomonti Yerleşkesi, 2. Kat**

***Lasts app. 70'; no intermission.***

The Latin word *soma* means body, matter and all of an organism's cells. In her work **The Worst Job** Tuğçe Tuna looks into the relationship of soil and body with a psychosomatic approach and wanders among layers of senses and consciousness. The conceptual layers of the work comprise region-based memory as well as consumption of consciousness by actions we deem as "labour", and the transformation of the space and the body.

## **Old Child**

**Saturday, 21 May, 20.30 / Sunday, 22 May, 18.00 / garajistanbul**

**A co-production of Istanbul Theatre Festival. Lasts app. 70'; no intermission. Turkish with English surtitles.**

Middle East, the world of children who are forced to mature way too early. Four characters from different lands, four shadows and a city: Istanbul. Yeşim Özsoy's new play based on love, death, war and a childhood lost extends from Palestine to England, Greece to Turkey. **Old Child** opens a space for what is lost while locations and times change and resists what will be forgotten. It invites us to hear the stories of four its characters. At times lonely, some of these stories did or could not take place with even the ones close to them.

## **The Bastard of Istanbul**

**Monday, 23 May, 20.30 / Tuesday, 24 May, 20.30 / Zorlu PSM Drama Sahnesi**

**Lasts app. 100'; no intermission. Turkish with English surtitles.**

Elif Şafak's novel **The Bastard of Istanbul** raised a lot of controversy and was even the subject of a criminal investigation. Still it is one of the writer's best-selling novels and will be staged for the first time in Turkey. Centered on the relationships of a Turkish and an Armenian family, the play looks back on both societies and tells us about the Armenian incidents of 1915 together with the stories of four generations of women from a family which lost all of its men before their time.

## **Macbeth**

**Wednesday, 25 May, 20.30 / Thursday, 26 May, 20.30 / Üsküdar Tekel Sahnesi**

**Lasts app. 120'; 2 Acts.**

**Macbeth**, one of the most famous plays in the history of theatre and also one of Shakespeare's most important works has always remained topical and relevant. Driven by the prophecies he came to know, Macbeth, a Scottish thane, murders King Duncan, takes the throne for himself and does everything possible to preserve his power. Was he enslaved by his desires, or did he use the only method the circumstances allowed him to take what he believed to be rightfully his? Are ways of grabbing power and holding on to it quite different than before?

## **The Seagull**

**Wednesday, 25 May, 20.30 / Thursday, 26 May, 20.30 / Harbiye Muhsin Ertuğrul Sahnesi**

**Lasts app. 135'; 2 Acts.**

**The Seagull**, one of the most layered plays about life and art, still stands as a masterpiece today. Medvedenko is in love with Masha; Masha with Treplyov; Treplyov with Nina and Nina with Arkadina Trigorin. Treplyov, who desires to be a pioneering playwright, and Nina, who desires to be a famous actress, are faced against Trigorin and Arkadina. A premiere turned into a fiasco, a woman falling for a more successful playwright, a man carried away by a younger actress, and art which is constantly produced and consumed, pushed towards dreams or reality only to fill in the emptiness experienced.

## **New Wave**

Under the special "**New Wave**" section, initiated to bring together young theatre and dance companies with the audience, Istanbul Theatre Festival will be staging two plays in Talimhane Tiyatrosu and Müjdat Gezen Tiyatrosu.

## **O / A Season In Hakkâri – Sarı Sandalye**

**Thursday, 5 May, 20.30 / Friday, 6 May, 20.30 / Talimhane Tiyatrosu**

**Lasts app. 80' (no intermission)**

One day, O finds himself in the east of a country and on top of a mountain: the Pirkanis village of the town of Hakkâri. He doesn't remember anything about his past. While travelling through dream and reality, he gets to know the place and its inhabitants and tries to prove his existence. O and they live, die and get along. Sarı Sandalye forces the bodily and vocal capabilities of the players to the maximum and reconstructs the space every time together with the changing scenes.

## **The Epic of the War of Independence – Müjdat Gezen Art Centre**

**Wednesday, 18 May, 20.30 / Thursday, 19 May, 15.00 / Müjdat Gezen Tiyatrosu 29 Ekim Sahnesi**

**Lasts app. 75'; no intermission.**

Nâzım Hikmet's great work, the great epic of the Independence War is adapted to stage by Ali Berktaş and will be performed by the students of Müjdat Gezen Art Centre's Theatre School under the direction of Ayşe

Emel Mesçi. Renowned for her studies and workshops on Meyerhold and biomechanics, Mesçi brings various interaction processes like poetry-theatre, Nâzım-Meyerhold, Meyerhold theatre-workshop together and provides an invaluable material in the search for what the relationship between poetry and theatre could become on stage.

### **Play Salon**

The “**Play Salon**” project, which came to life in 2013 through the collaboration of the staff of **Salon** and the **Istanbul Theatre Festival**, will continue during the 20th edition of the festival. The plays within the scope of **Play Salon** will be sponsored by Türk Tuborg A.Ş. and performed at **Salon** and **Tatbikat Sahnesi**.

### **My Grandmother Is a Stone**

**Saturday, 7 May, 20.30 / Sunday, 8 May, 18.00 / Monday, 9 May, 20.30 / Salon İKSV**

***Lasts app. 45' (no intermission)***

**My Grandmother Is a Stone** proposes trust and opening oneself as a new way of being. It invites us to let go without forgetting that we are passers-by on this soil. It invites us to discover the look of body on a modest truth with a rock solid patience.

### **House Upon a Time**

**Friday, 20 May, 20.30 / Saturday, 21 May, 18.00 / Sunday, 22 May, 20.30 / Monday, 23 May, 20.30 / Salon İKSV**

***A co-production of Istanbul Theatre Festival. Lasts app. 90'; no intermission. Turkish with English surtitles.***

A house at the centre of Istanbul and along the lines of our present time; a middle-class family is living in this house. The urban transformation in the city gains momentum and dooms its memory to non-locality. The characters are busy with their everyday problems and just like it was in Chekhov's groundbreaking *Cherry Orchard*, they are not capable of understanding that change is nigh, fast and without any rule. What always happened before in the suburbs and which they remained indifferent to, because they weren't familiar with it, now knocks on their doors and forces them to leave their homes and roots.

### **The Rebellion Day of Dogs**

**Saturday, 21 May, 15.00 / Sunday, 22 May, 20.30 / Monday, 23 May, 20.30 / Tatbikat Sahnesi**

***A co-production of Istanbul Theatre Festival. Lasts app. 90'; no intermission. Turkish with English surtitles.***

That morning, a man working as a dog walker in Nişantaşı whispers a prophecy. This prophecy is about what cannot be seen among luxury stores and shop displays washed with lights. The same morning a woman living in the same neighbourhood in an old apartment building is found dead by her caretaker. Meanwhile, Suzan, who ceaselessly works for her petty luxurious indulgence and who struggles with her marriage hanging by a thread, has no idea about her mother's death. Under the shadow of a dead woman, lives of people from different classes, which are far apart but also uncannily close become entwined.

## **SIDE EVENTS OF THE FESTIVAL**

The **20th Istanbul Theatre Festival** will host free Q&A's, performances, workshops, symposium, exhibition and master classes attended by famous guests and experts. Due to limited capacity, reservation is required for side events. Detailed information about the side events can be seen at [tiyatroyksv.org](http://tiyatroyksv.org).

### **Exhibition: 25 Years of Turkish Theatre Magazine Tiyatro... Tiyatro / Nâzım Hikmet Kültür ve Sanat Evi**

*Tiyatro...Tiyatro...* magazine published its first issue in February 1991 and was a part of our lives uninterruptedly for 25 years until January 2016. Now it will shed a light on the last quarter century of theatre in Turkey with its covers exhibited at the Nâzım Hikmet Kültür ve Sanat Evi between 9 and 22 May during the festival.

### **Symposium: Time / Space**

#### **3rd International Interdisciplinary Theatre Meeting**

**Thursday, 5 May, 10.30-19.30 / Friday, 6 May, 10.30-19.30 / Pera Müzesi**

The central theme of **3rd International Interdisciplinary Theatre Meeting** is Time/Space. We invite you all to the **3rd International Interdisciplinary Theatre Meeting** organised by Istanbul University Theatre Criticism and Dramaturgy Department, Istanbul University Haldun Taner Theatre Research Centre, Istanbul

Theatre Festival, Pera Museum and Sentrodil to discuss and exchange ideas about time and space that are among the central concepts of human thought by means of dramatic literature, theatre and performance art.

### **Dance Master Class: Olivier Dubois**

**Friday, 6 May, 10.00-19.00 / Saturday, 7 May, 10.00-19.00 / MSGSÜ Çağdaş Dans Ana Sanat Dalı**

***With contribution of MSFAF Modern Dance Department and collaboration of Institut Français.***

Excluding the dance research and composition, this workshop is a focus on how you develop and settle your artistic vision through the presentation of a project, the building of a budget, the research of your artistic collaborators (dancers, dramaturgy, costume designer, music composer, set designer, video), also the research for financial partners and eventually political issues. The aim is to visualise the development of your work and of your company regarding to the specificities of Turkish and European systems. Each selected choreographer will have to present for the workshop, a choreographic project (real or virtual) that will be studied during the two days. Dedicated to a group of eight young professionals maximum. *Deadline for applications is 1 April 2016.*

### **Reading Theatre and Panel: The Mask and the Spirit**

**Saturday, 7 May, Reading Theatre 15.00 and Panel 17.30 / Üsküdar Tekel Sahnesi**

Halide Edib Adivar was an important figure in Turkish literature with her novels, stories, memoirs as well as essays and passionately involved in theatre, she was one of the first Turkish women to go on stage. She translated many Shakespeare plays and wrote one play herself during the last period of her creative life. *The Mask and The Spirit* written in 1945, published in English in 1953 and revised with modern Turkish in 1968, is a fantasy text about the meeting of Shakespeare and Hodja Nasreddin. This play is also important in that Halide Edip spent an important part of her life in the war fronts, yet she chose to write a pacifist play. As theoretical as it was, the play will be presented in the form of reading theatre with music accompaniment and a motion pattern. A panel will follow on Halide Edib's theatre.

### **Workshop: Theatre Criticism**

**Saturday, 7 May, 10.00-12.30 and 14.00-17.00 / Fransız Kültür Merkezi**

***With collaboration of Institut Français.***

Headed by Bernard Faivre d'Arcier, who directed the Avignon Festival for fifteen years and has become one of the most key figures of this international organisation, the theatre criticism workshop will handle an in-depth analysis of a performance including text, staging, choreography, and acting. It will also provide an invaluable opportunity for information exchange about how the audience and critics view performance arts.

### **Panel: The World's Most Spectacular Theatre Festival, Avignon**

**Sunday, 8 May, 16.30 / Fransız Kültür Merkezi**

***With collaboration of Institut Français.***

Bernard Faivre was director of the Avignon Festival between 1980–1984 and 1993–2003. During his tenure the festival became a more professionally managed event, included dance in its programming and continued to develop. Based on his post as Prime minister counselor and his experience in the cultural scene, Bernard Faivre d'Arcier will tell us about one of the biggest festival of France through the issue of the organization of such a big scale event. Preregistration is required for participation.

*For reservation: [www.ifturquie.org](http://www.ifturquie.org)*

### **Workshop: Fanciful Puppets**

**Sunday, 8 May, 14.00-16.00 / Uniq Çocuk Atölyesi**

***With contribution of Uniq Istanbul.***

A workshop for 15 children between 5–6 age range. Haded by Mehmet Erbil, this workshop will provide the children with an opportunity to design their own imaginary heros and animate them on a theatrical stage that they design.

### **Panel: To Create Feminist Framed Stage Performance for Children and Young People**

**Tuesday, 10 May, 18.30 / Salon IKS**

***With collaboration of Swedish Arts Council.***

Skärholmen Youth Theatre which is part of Stockholm City Theatre and the internationally acclaimed theatre Unga Klara have both established themselves as leaders in children's and youth theatre and are known for their groundbreaking performances for all ages. Carolina Frände from Skärholmen will discuss the very particular approaches and methods they have developed for youth theatre in the Swedish suburbs. The two directors from Unga Klara, Gustav Deinoff and Farnaz Arbabi will talk about two of their most recent performances *Girls Will Make You Blush* and *Vitsvit* (Whiteblight).

**Panel: Thinking to/with Brecht****Sunday, 15 May, 14.00-15.30 and 16.00-17.30 / Salon IKSU**

We are commemorating Bertolt Brecht, one of the leading thinkers and playwrights of the 20th century, on the 60th anniversary of his death with a panel organised by Istanbul University Haldun Taner Theatre Research Centre. The panel aims to bring together a group of people working in the field of social sciences and who approach Brecht from different perspectives and with different methods to study his plays and the situations in his plays from a contemporary point of view.

**Master Class: On the Intermediary Role of Sensory Impressions during the Process from the Text towards Action****Saturday, 14 May, 10.00-14.00 / Sunday, 15 May, 10.00-14.00 / Monday, 16 May, 10.00-14.00 / Sahne KHAS**

This workshop will focus on an applied analysis of the process of animating the text from an undetermined origin as an oral action of the actor; understanding and solving the problems of tone-memorising before verbalising the text or acting; preventing preset forms from previous plays. Headed by Çetin Sarıkartal, Head of Kadir Has University's Theatre Department and Film and Drama MA Program Director, the workshop will be open to maximum eight people graduated from theatre and acting departments or acting professionals.

**Performance: Epimeleia Heautou****Friday, 20 May, 20.30 (45') / Saturday, 21 May, 18.00 (45') / Alt****With contribution of Alt.**

Lives of two women, one who grew extremely tired of thinking about dance while writing her book *Dans Düşüncesi* (The Thought of Dance), and the other who resigned her post as an attorney in an international law firm to dance, intersect in dance and this performance is the product of their coming together. The performance takes place in a space enclosing the audience and is formed of a performative dialogue between these two dancers, choreographers whose aim is to talk by the discursive body about truth and move, taking the truth of dance as a starting point. The narrative is supported by conflicts, humour and sorrow, and the focus is on body in the search for expressive methods in dance.

**Workshop: From Movement to Physical Actions****18.05.2016–22.05.2016 Workshop / Contemporary Dance Techniques 09.30–11.00 / Dance Theatre and Improvisation 11.30–13.00 / Sunday, 22 May, 15.00-15.45 Performance / MSGSÜ Çağdaş Dans Ana Sanat Dalı****With contribution of MSFAF Modern Dance Department.**

The Contemporary Dance Techniques workshop will focus on the relationship of physical actions with dance movements and the parallelism between bodily affection and dance technique. Professional dancers and students of dance departments can participate in this workshop where exercises will be made to define dance as the change of dynamics, an ever-changing, unexceptional action of a person moving as a spatial being, and a state of being in time. The Dance Theatre and Improvisation workshop will focus on questions relevant to defining dance and acting as two separate things and settling of this independence. The workshop is open to professional dancers, actors and musicians as well as students of dance, acting and music departments. The two groups will stage a performance after the workshops. The workshops will be conducted by Dr. Selçuk Göldere. *Participation will be limited to 20.*

**Panel: Poetry-Theatre / Vsevolod Meyerhold – Nâzım Hikmet****Saturday, 21 May, 15.00 / Nâzım Hikmet Kültür ve Sanat Evi**

In this panel, Béatrice Picon-Vallin, former director of CNRS Performance Arts Research Lab and one of world's leading Meyerhold scholars who published all of Meyerhold's essays; translator Ali Berktaş, who compiled the book *Tiyatro-Devrim ve Meyerhold* (Theatre-Revolution and Meyerhold) will talk about the relationship between poetry and theatre taking Meyerhold and Nâzım Hikmet as an axis.

**Reading Theatre and Panel: I Call My Brothers****Saturday, 21 May, 15.00 / Salt Galata****With collaboration of Swedish Arts Council and SALT Galata.**

Swedish playwright Jonah Hassan Khemiri, as in his other texts, puts the representation of refugees and foreigners in the centre and imposes a challenging task on the four actors who have to play thirteen characters. *I Call My Brothers* is an entertaining and resentful story on our prejudices against others and ourselves. After the reading of the play, there will be a panel with the creative team and Ali Arda, the translator of the play.

**Workshop: Meyerhold Technique and Poetry****Sunday, 22 May, 14.00-18.00 / Müjdat Gezen Tiyatrosu**

This workshop will introduce the basic principles of biomechanics and use of body and study the relationship of these movements with the text. Conducted by Ayşe Emel Mesçi, the workshop will be limited to eight female and eight male participants.

**Panel: Actor's Status and Rights in the Field of Performing Arts****Sunday, 22 May, 15.00 / Uniq Hall Toplantı Salonu*****With collaboration of British Council and contribution of Uniq Istanbul.***

Co-organised by the Istanbul Theatre Festival and the Actors' Union, this panel will discuss the status and rights of all actors, dancers and performance artists working in performing arts in our country. This panel will try to provide answers to these questions by comparing different examples in Europe and the world and further provide an in-depth evaluation of performance artists' rights, which exist legally but not put into practice. The first collaboration between the Istanbul Theatre Festival and the Actors' Union, this panel aims to offer practical solutions for professional actors, especially those working in the field of performing arts.

**Workshop: Kerem Gelebek****Tuesday, 24 May, 16.00-18.00 / MSGSÜ Çağdaş Dans Ana Sanat Dalı*****With contribution of MSFAF Modern Dance Department.***

Kerem Gelebek will be meeting the Istanbul audience with *d'après une histoire vraie*. In this workshop, he will talk about the development phases of the performance and focus on the process of turning improvisation into an experience. The workshop is open to dance department students and professional and limited to 20 participants.

**Workshop: Find Your Funny****Wednesday, 25 May, 11.30-14.30 / Üsküdar Stüdyo Sahne*****With collaboration of British Council.***

In this short introduction to the fundamental principles of Spymonkey's clown theatre, we will look at how to discover what makes you uniquely funny. Through clear and specific instruction, we will support you to develop and hone your comedic skills in a safe and fun environment, and practice making an audience belly laugh. A positive group dynamic will allow you focus on following your impulses, being spontaneous, adventurous and taking risks. In this highly enjoyable workshop you will play games, do exercises to develop trust and complicity within the group and with an audience. The sessions will be about creating a fresh, trusting and highly enjoyable workshop in an atmosphere of revelation to discover you're funny. *The workshop is open to professionals and limited to 24 participants.*

**SUPPORTERS OF THE ISTANBUL THEATRE FESTIVAL**

As well as the main festival sponsors – the **Koç Holding Energy Group Companies Aygaz, Opet and Tüpraş** – the **20th Istanbul Theatre Festival** is supported by performance sponsors the **British Council Istanbul, Türk Tuborg A.Ş.**, and **Tekfen Holding**, as well as *Three Penny Opera's* special performance sponsor **ENKA Foundation**.

The festival is run in collaboration with the **European Union Creative Europe Programme, Istanbul State Theatres, Institut Français, Kadıköy Municipality, Swiss Arts Council, Prohelvetia, Istanbul Metropolitan Municipality City Theatres, Zorlu Performance Arts Centre and Uniq Istanbul.**

The 20th Istanbul Theatre Festival is also supported by the **Republic of Turkey Ministry of Culture and Tourism, the Governorship of Istanbul, the Istanbul Regional Directorate for Culture and Tourism, the Beyoğlu District Governorship and Beyoğlu Municipality.**

All festivals organised by the Istanbul **Foundation for Culture and Arts** are supported by the Leading Sponsor **Eczacıbaşı Holding**, Official Communication Sponsor **Vodafone Turkey**, Official Carrier **DHL**, Official Hotel Sponsor **Martı Istanbul Hotel**, and Service Sponsors **Zurich Insurance Group** and **Memorial Healthcare Group**.

The publicity campaign for the 20th Istanbul Theatre Festival was developed by **Bravo Istanbul**.

## ISTANBUL THEATRE FESTIVAL TICKETS

Tickets for the 20th Istanbul Theatre Festival go on sale on Saturday 12 March at 10.00 and are available from the following sales points:

- **Biletix sales counters,**
- **Biletix Call Centre** (0216 556 98 00),
- **Biletix web site** ([www.biletix.com](http://www.biletix.com)),
- **İKSV box office** (open 10.00-18.00; closed on Sundays except 13 March).

On the day of the performance, tickets purchased through Biletix Customer Service, Biletix app and Biletix web site, can also be purchased from the event venue, two hours before the performance. **Tulip Card holders** receive special discounts of up to **25%** on festival tickets. White and Black Tulip members can purchase advance tickets on 7 and 8 March, Red and Yellow Tulip members can purchase advance tickets on 9, 10 and 11 March.

You can follow any news about the 20th Istanbul Theatre Festival programme and events on social media channels as well as via the **İKSV Mobil** app, which is available from the AppStore and Google Play. The **festival brochure** can be obtained from **İKSV** (*Nejat Eczacıbaşı Binası Sadi Konuralp Caddesi No:5, Şişhane*) and **Biletix sales counters**.

For further information: <http://tiyatros.iksv.org/en>

To follow the Istanbul Theatre Festival on social media:

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For high resolution images: [www.iksvphoto.com](http://www.iksvphoto.com)

For videos of the press meeting and awards ceremony: <https://files.secureserver.net/0fXzQJQZeyYc5>

For any questions related to the festival: [media@iksv.org](mailto:media@iksv.org)