



TR Warszawa's *Krum*, playing in Tel Aviv as part of Polish Year in Israel.

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### Tel Aviv, Israel, and Warsaw, Poland

**POLISH YEAR IN ISRAEL:** Since last April, at the initiation of the Polish government, Polish and Israeli artists of all disciplines have been rubbing elbows and putting heads together. Among the results: a historic first co-production between institutions of the two nations. The duo of plays, *Bat-Yam/Tykocin*, is the work of directors Michał Zadara from Poland's Współczesny Theatre and Yael Ronen from Israel's Habima Theatre. Ronen directed Polish actors, in the Polish language, in a play about the journey of three generations of a family from Israel to Poland; Zadara examined the image of Jews in contemporary Polish culture, using Israeli actors and Hebrew text. The combined three-hour event traveled to both cities in late fall, and will be remounted in Poland May 17 and 18 at Warsaw Theatre Meeting.

Also to come this spring: a string of events at Israel's Cameri Theatre, as part of a celebration of the centennial of the city of Tel Aviv. On April 18 and 19, Krzysztof Warlikowski—who helped kick things off with a production of *The Dybbuk* at last year's Israel Festival, where Poland was a guest of honor—directs late Israeli playwright Hanoach Levin's *Krum*. The TR Warszawa production, about a man who returns home in middle age but finds no meaning there, previously appeared at festivals in Berlin and Avignon, as well as in the 2007 Next Wave Festival at the Brooklyn Academy of Music. During the run of the show an exhibit will survey the work of Małgorzata Szczesniak, a prominent Polish scenic designer who has collaborated so closely with Warlikowski over the years that her style and his are inextricably associated. In May and June, Cameri will present a *Macbeth* from Biuro Podróży Theatre. The 21-year-old Polish collective's open-air production features a wild, company-devised mobile design that incorporates motorcycles, stilts and fire. That will wrap up the official program of events, but according to project coordinator Katarzyna Wielga of the Instytut Adama Mickiewicza, plenty of seeds have been sown for future exchanges between the two countries. **(Thru June; (48) 22-44-76-100; [www.poland-israel.org](http://www.poland-israel.org))**

### Niamey, Niger

**EMERGENCES THEATRE FESTIVAL:** Last year's Emergences—the second initiative of its kind organized by Arène Théâtre and Niamey-born fiction writer and journalist Alfred Dogbé—was attended by 15 professional companies from Benin, Burkina Faso, Cameroon, Congo, Côte d'Ivoire, Guinea, Togo and Niger. Attendees participated in workshops and performed at cultural centers, prisons and schools in and around Niamey. Following challenges posed last year by extreme heat, the 2009 event has been scheduled to fall two months earlier in the year, and the organizers have reaffirmed their commitment to continue Emergences as a professional rendezvous for African artists, technicians and writers. Writes Dogbé: "In beginning the festival we had a strong conviction: It is necessary. Two editions have not shaken that belief." **(March 6–15; [alfred.dogbe@gmail.com](mailto:alfred.dogbe@gmail.com); [www.refer.ne/arenetheatreniger](http://www.refer.ne/arenetheatreniger))**

### Hostelbro, Denmark

**ODIN WEEK:** Ever wanted to spend a day in the life of your favorite theatre? How about a week? Danish company Odin Teatret periodically opens its doors to up to 50 curious applicants, who get to train with Odin's actors and take in shows each evening. See Odin's site for future dates. **(March 24–April 2; (45) 97-424777; [www.odinteatret.dk](http://www.odinteatret.dk))**

### Auckland, New Zealand

**AUCKLAND FESTIVAL:** This young arts bonanza shows a preference for close-to-home programming—not only work by New Zealanders, but by Pacific Rim neighbors. The audience is mostly homegrown, too, says festival head David Malacari, so at the same time the idea is to encourage a spirit of adventure. Example: *The White Body*, a multidisciplinary commission from French-Vietnamese choreographer Ea Sola, which uses French philosophy to examine Asia's quest for globalization. (Théâtre de la Ville in Paris, Hong Kong Arts Festival, Holland Festival and Grand Theatre Groningen are co-commissioners and will present it after its Auckland premiere.) Malacari also points to *The Kreutzer*, by New Zealand's Stage Left, based on an original idea by Peter Barber and adapted and directed by Sara Brodie. Malacari calls it an "intense and astonishing work about lust and jealousy" that incorporates Beethoven's *Kreutzer Sonata*, the Tolstoy novella it inspired, and the quartet by Leoš Janáček that followed soon after. **(March 5–22; (64) 9-309-0101; [www.aucklandfestival.co.nz](http://www.aucklandfestival.co.nz))**



Stage Left's *The Kreutzer*, at the Auckland Festival.