



**ARTŪRAS AREIMA**  
THEATER

"NOTHING HURTS" (2020)  
© Laura Vanseviciene



# a r t ū r a s a r e i m a t h e a t e r

The main objective and task of AAT | Artūras Areima theatre is the countercultural movement, where works would be open and provocative. Most importantly, it has to force to seek the truth, question dogmas and ask inconvenient questions. It is important for us that we could help the youth, frustrated with consumer lifestyle, to create a new culture that would abandon censorship and norms and become a free autonomous area.

This theatre's vision is to disturb the typical theatrical posture, break stereotypes, flee from known and unknown theatrical clichés, get away from knowing. Our theatre seeks to break into „life“ (sodium), to take place not only in theatrical spaces - "black boxes", but in everyday life environment, e.g.: stairwells, cemeteries, museums, galleries etc. Here the environment itself must represent the scenography.

Artūras Areima theatre is not limited by the expression of dramaturgy. Performances have to be light, unobstructed and ironic. The isolation of the theatrical/stage action should be systematically destroyed. The performance should remind a sketch, instead of a complete picture, so the viewer is able to feel his own presence, think freely, refuse forced pressure. The aim is to gradually reduce tension so that the viewer could focus on the actors' being on the stage and their physical actions, conceptual links, rather than alleged, theatrical clichés imposed on acting.

The viewers of this theatre should not immediately perceive what they saw. They should accumulate experience and maintain a free-floating attention. It is important for us, that the ongoing performance or stage action could be seen not only by the targeted viewer (who bought the ticket), but also a passer-by, who fell into theatrical action accidentally and who is not aware of production of the theatre or any ongoing processes.

In 2014 AAT was founded to avoid any restrictions of creative freedom, which is often found in budgetary, governmental institutions and to present in Lithuania an alternative, postdramatic point of view in theatre, to create high quality theatre works, which would everytime use different, new artistic tools to provoke the viewer's imagination and intelligence.

Artūras Areima theatre works were already well acknowledged in Scotland, France, Russia, Poland, China, Denmark, Norway, South Korea, Germany, director Artūras Areima received the invitations for residency in Belgium, Denmark, Italy, South Korea, Germany. According to Lithuanian and foreign theatre critics, A. Areima presents theatre works, which are recognizable by its authentic artistic tools, are often presented in effective, alternative forms and has a clear ideological direction, which comes from deep and genuine analysis of the various topics.

*"So how could we use art work to bring it closer to the viewer? AAT is looking for a more universal foundation, relies on the long-standing problem of everyday life, the concept of potentially catastrophic everyday life - the opposite of the experiences of the routine and monotonous sense associated with it." A "technical barrier", such as a temporary loss of Internet connection, is small but a "catastrophe" that disrupts the somewhat unheard of flow of everyday life.*

*If we take a deeper look at the concept of everyday life, we would realize that it has become a powerful tool of politics and capitalism today, which is well used by the individuals concerned. The industry can only manipulate it so much in the consciousness of most people because of the already known permanent boredom - by helping the consciousness to forget, listening to it as a "radio station", it acts as a layer of passivity that separates us from consciousness. Consciousness in this case stays in the margins, the "crowd" of people's perception, which encourages today's society to turn away from the current momentum. " A. Areima*

"HAMLETMACHINE" (2018)  
© Laura Vanseviciene

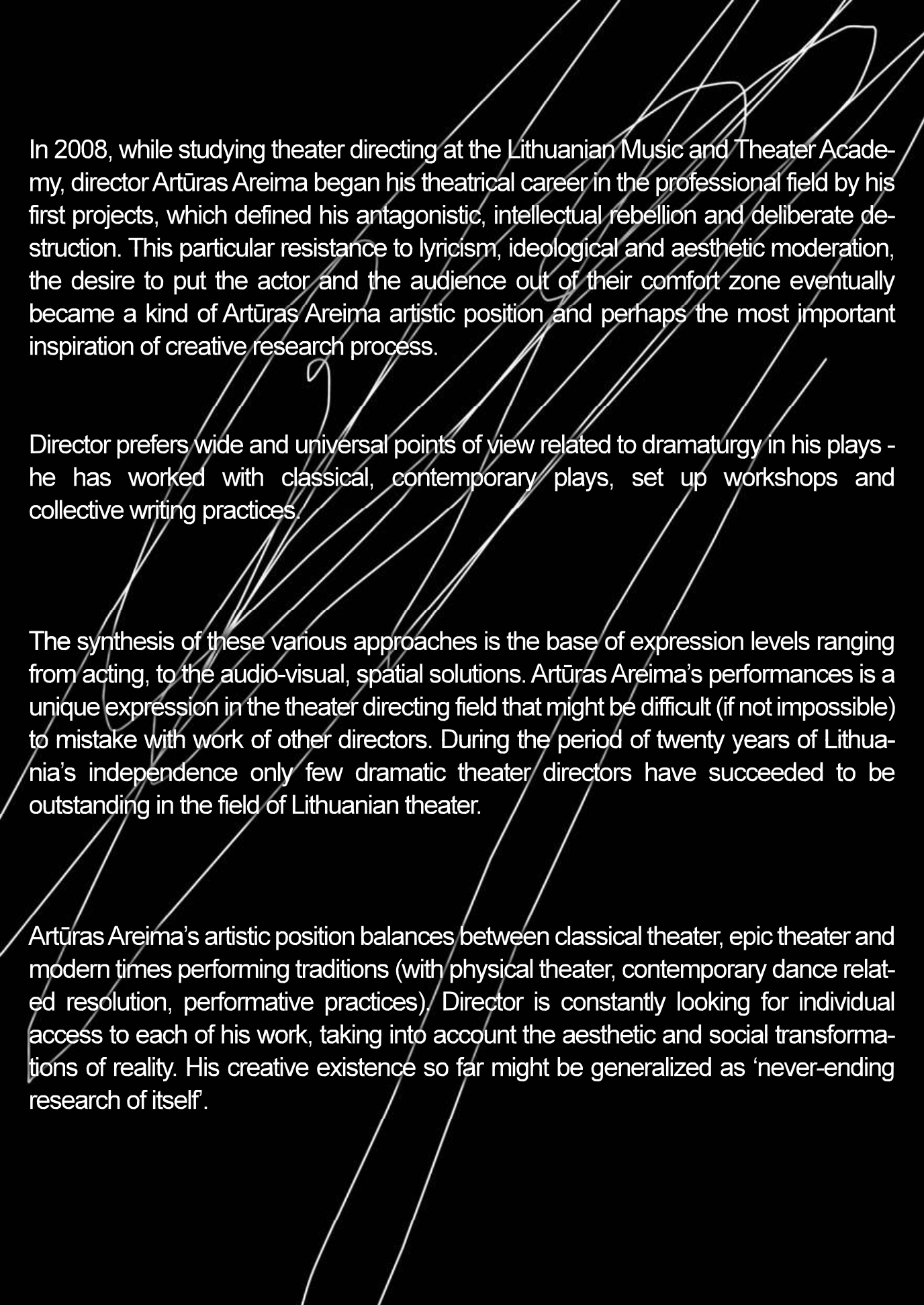


# artūras areima

Theater director Artūras Areima is one of the most interesting of the younger generation of theater artists in Lithuania. Along with OKT / Vilnius City Theater he created "Julius Caesar" in Kaunas National Drama Theater presented "The robbers", "The Cherry Orchard", "Together". In Artūras Areimos theater born performances "Under ice", "Richard II: Post factum", "Loser", "Medea's room", "Klamm's war", "Antichrist", "Nothing Hurts", "Electronic City", "Boiling temperature 5425", "The Blind", "Hamletmachine", and other director's works constantly provokes critics and audience discussion. Areima - not once reached the professional performing arts evaluators highest rating. Since 2017 Artūras Areima is a candidate of the Europe Prize Theatrical Realities.

In 2013 for new stage expression forms searches, director got the highest Lithuanian award for innovative and original theater solutions: Borisas Dauguvietis earring, in 2013, 2014 and 2015 he was nominated for the Lithuania highest theatrical award : Golden Stage Cross in stage director category, in 2014 was evaluated by Ministry of Culture for Young Artist Award, in 2015 Lithuania highest theatrical award : Golden Stage Cross his staging "Mechanical Heart" was recognized as the best performance of the year for children and young people, and with Lithuanian Cultural Council support, last summer at the world's largest arts festival in Edinburgh Fringe by presenting his performance "Under ice". British theater jury assessed A. Areima by a special "Summerhall" arts center award ("Jawbone" award for one of the most memorable moments of the festival) and was AAT was invited for co-production with "Summerhall" in Edinburgh.

On 2018 summer with the performance "Under Ice", AAT theater troupe participated in Avignon OFF festival (in La Manufacture Contemporain program). Right after the festival troupe received official invitation to present "Under Ice" in festival "Mythos" in Rennes, France. With the work "Hamletmachine", on 2018 November, troupe participated in two theater festivals "Dipfe" and "ST-BOMB" in South Korea. On 2019 September AAT presented performance "Under Ice" in Beijing Fringe festival and International Contemporary Theater festival in Hangzhou. Performance "Hamletmachine" was presented in Berlin performance art space FLUGWERK, and in theater "KATAPULT" in Aarhus, Denmark.

The background of the entire page is black, overlaid with numerous white, thin, and somewhat chaotic scribbles or lines that create a sense of movement and depth. These lines vary in length and direction, some following the contours of the text blocks.

In 2008, while studying theater directing at the Lithuanian Music and Theater Academy, director Artūras Areima began his theatrical career in the professional field by his first projects, which defined his antagonistic, intellectual rebellion and deliberate destruction. This particular resistance to lyricism, ideological and aesthetic moderation, the desire to put the actor and the audience out of their comfort zone eventually became a kind of Artūras Areima artistic position and perhaps the most important inspiration of creative research process.

Director prefers wide and universal points of view related to dramaturgy in his plays - he has worked with classical, contemporary plays, set up workshops and collective writing practices.

The synthesis of these various approaches is the base of expression levels ranging from acting, to the audio-visual, spatial solutions. Artūras Areima's performances is a unique expression in the theater directing field that might be difficult (if not impossible) to mistake with work of other directors. During the period of twenty years of Lithuania's independence only few dramatic theater directors have succeeded to be outstanding in the field of Lithuanian theater.

Artūras Areima's artistic position balances between classical theater, epic theater and modern times performing traditions (with physical theater, contemporary dance related resolution, performative practices). Director is constantly looking for individual access to each of his work, taking into account the aesthetic and social transformations of reality. His creative existence so far might be generalized as 'never-ending research of itself'.







**DIRECTOR ARTŪRAS AREIMA**  
Candidate of The Europe Prize Theatrical Realities since 2017

directing in artūras areima  
theater

- 2020** Falk Richter **NOTHING HURTS** (AAT|Artūras Areima theater)
- 2019** Falk Richter **ELECTRONIC CITY** (AAT|Artūras Areima theater)
- 2018** Heiner Müller **HAMLETMACHINE** (AAT|Artūras Areima theater)
- 2018** José Saramago **THE BLIND** (AAT|Artūras Areima theater  
co-production with Juozas Miltinis drama theater)
- 2017** Virginija Rimkaitė **BOILING TEMPERATURE 5425**  
(AAT|Artūras Areima theater)
- 2017** **ANTICHRIST** (AAT|Artūras Areima theater)
- 2016** Kai Hensel **KLAMM'S WAR** (AAT|Artūras Areima theater)
- 2016** **MEDEA'S ROOM** (AAT|Artūras Areima theater)
- 2015** Falk Richter **UNDER ICE** (AAT|Artūras Areima theater)
- 2015** according to Eduard Limonov **LOSER**  
(AAT|Artūras Areima theater)
- 2014** **RICHARD II: Post factum** according to William Shakespeare  
(co-production with theatre „Mens publica“)

"RICHARD II: POST FACTUM" (2014)

© Mantas Puida



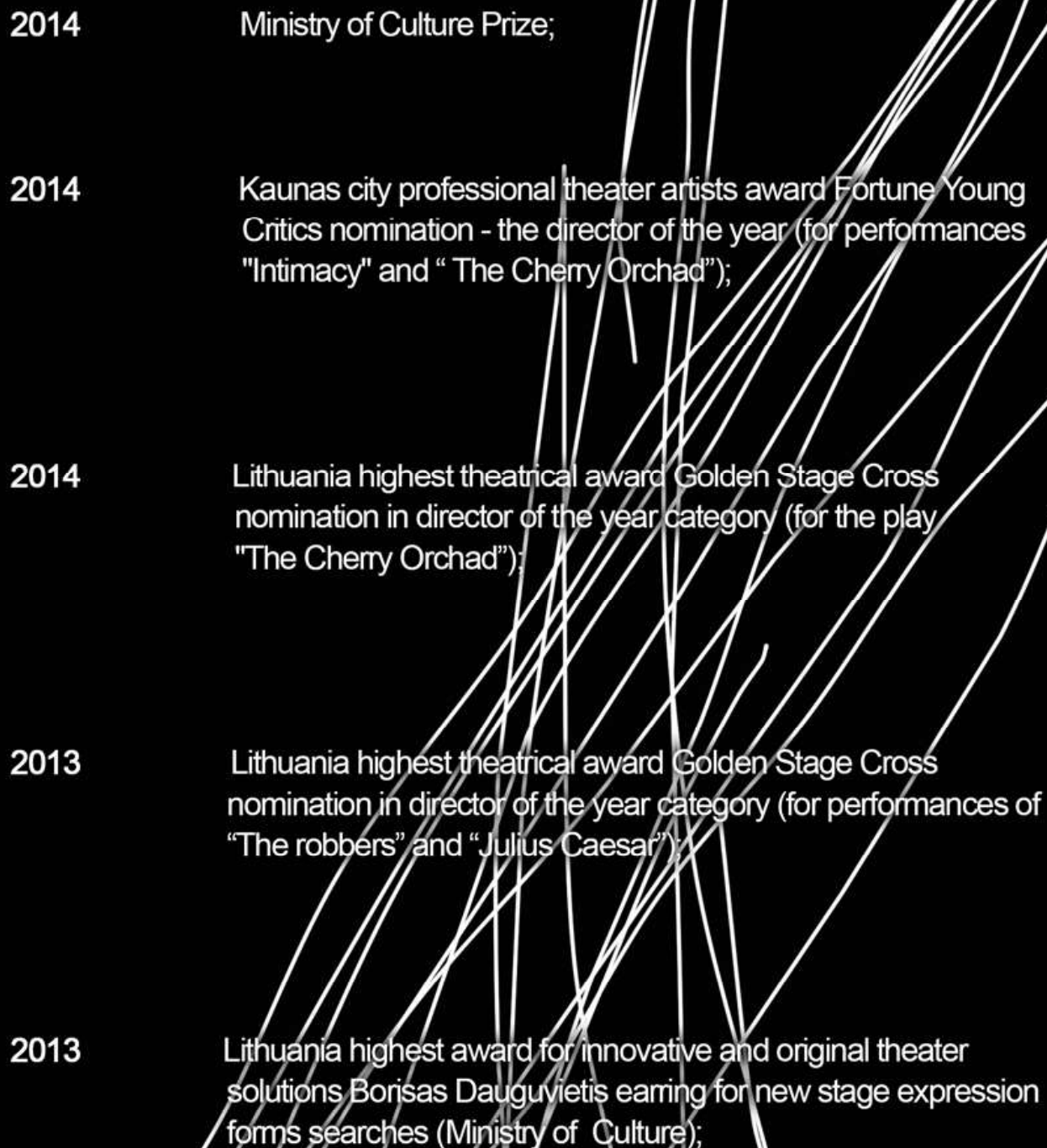
# directing in other theaters

|   |      |
|---|------|
| BODY/NOBODY (Kaunas Dance theater "Aura")   | 2020 |
| Michal Walczak OUR PEOPLE (Juozas Miltinis drama theater)                                   | 2020 |
| F.Diürrenmatt THE PHYSICISTS (Juozas Miltinis drama theater)                                | 2019 |
| A. Škéma THE AWAKENING (Juozas Miltinis drama theater)                                      | 2018 |
| Michal Walczak MINE (State Šiauliai drama theater)  | 2017 |
| Friedrich Schiller MARIA STUART (State Vilnius small theater)                               | 2016 |
| Mathias Malzieu MECHANICAL HEART (National Kaunas drama theater)                            | 2015 |
| TOGETHER according to Serhiy Zhadan novel „Depeche Mode“<br>(National Kaunas drama theater) | 2014 |
| Anton Chekhov CHERRY ORCHAD (National Kaunas drama theater)                                 | 2013 |
| INTIMACY according to Jean-Paul Sartre (Theater „Mens publica“)                             | 2013 |
| Johann Wolfgang von Goethe FAUST (Baltic chamber opera theater)                             | 2013 |
| William Shakespeare JULIUS CAESAR (OKT/Vilnius city theater)                                | 2012 |

- 2012** THE ROBBERS according to Friedrich von Schiller  
(State Kaunas drama theater)
- 2011** Yukio Mishima MARQUIS DE SADE  
(State Kaunas drama theater)
- 2011** Peter Hacks AMPHYTRION (State Vilnius small theatre)
- 2010** THE CURSED according to Eugene O'Neill  
„Mourning becomes electra“ (OKT/Vilniaus city theater)
- 2010** Henrik Ibsen GHOSTS (State Kaunas drama theater)
- 2010** August Stindberg MISS JULIE (State Vilnius small theater)
- 2009** HAPPY according to Friedrich von Schiller „Intrigue and love“  
(State Kaunas drama theater)
- 2009** Bernard-Marie Koltes RETURN TO THE DESERT  
(State Kaunas drama theater)
- 2008** Jim Cartwright ROAD (State Vilnius small theater)
- 2008** Michal Walczak JOURNEY TO THE INSIDE OF THE ROOM  
(Arts printing house)

# a w a r d s

- 2018** award for The Best performance of Alytus theater festival  
COM•MOON'A ( performance "Loser" according to E.Limonov )
- 2017** Candidate of The Europe Prize Theatrical Realities  
( [www.premioeuropaperilteatro.com](http://www.premioeuropaperilteatro.com) )
- 2017** award for The Best performance of Alytus theater festival  
COM•MEDIA ( performance "Mine" according to M.Walczak )
- 2017** Dalia Tamulevičiūtė lithuanian authors stage art contest prize  
(for sketch Virginija Rimkaitė „Boiling temperature 5425")
- 2016** Jawbone Award for the greatest festival moments  
(performance "Under Ice"; Summerhal arts festival, Edinburgh)
- 2015** Kaunas city professional theater artists award "Fortune Award"  
for provocative directing;
- 2015** Lithuania highest theatrical award Golden Stage Cross  
nomination in best director category (for performances "Together"  
and "Richard II: Post factum");

- 
- 2014 Ministry of Culture Prize;
- 2014 Kaunas city professional theater artists award Fortune Young Critics nomination - the director of the year (for performances "Intimacy" and "The Cherry Orchard");
- 2014 Lithuania highest theatrical award Golden Stage Cross nomination in director of the year category (for the play "The Cherry Orchard");
- 2013 Lithuania highest theatrical award Golden Stage Cross nomination in director of the year category (for performances of "The robbers" and "Julius Caesar");
- 2013 Lithuania highest award for innovative and original theater solutions Borisas Dauguvietis earring for new stage expression forms searches (Ministry of Culture);



"ELECTRONIC CITY" (2019)  
© Laura Vanseviciene



|   |      |
|---|------|
| Performance HAMLETMACHINE presentation in theater<br>“Katapult”, Aarhus                         | 2019 |
| Performance HAMLETMACHINE presentation in<br>“Flugwerk” platform, Berlin                        | 2019 |
| International theater festival "Contemporary theater festival",<br>UNDER ICE in Hangzhou, China | 2019 |
| International theater festival "Beijing Fringe festival",<br>UNDER ICE in Beijing, China        | 2019 |
| International theater and music festival "Mythos",<br>UNDER ICE in Rennes, France               | 2019 |
| Theater festival "Dipfe", HAMLETMACHINE in<br>South Korea, Daejeon                              | 2018 |
| Theater festival "ST-BOMB", HAMLETMACHINE<br>in South Korea, Seoul                              | 2018 |
| Performance ANTICHRIST presentation in<br>“Flugwerk” platform, Berlin                           | 2018 |
| International “Festival d’Avignon OFF”, UNDER ICE in Avignon                                    | 2018 |
| International Vilnius city theater festival “Sirenos”, ANTICHRIST                               | 2017 |
| International “Edinburgh Fringe festival“, UNDER ICE in Edinburgh                               | 2016 |
| Debuts festival “TYLOS!”, MEDEA’S ROOM in Vilnius   | 2016 |
| International theatre festival “Sirenos”, UNDER ICE in Vilnius                                  | 2015 |
| International theatre festival “Sirenos”, RICHARD II: Post factum                               | 2014 |





**"BOILING TEMPERATURE 5425" (2017)**

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| upcoming premiere on September Lukas Bärfass THE TEST<br>(AAT Artūras Areima theater)                    | 2020 |
| BODY/NOBODY (Kaunas Dance theater "Aura")  | 2020 |
| Falk Richter NOTHING HURTS (AAT Artūras Areima theater)  | 2020 |
| Michał Walczak OUR PEOPLE (Juozas Miltinis drama theater)  | 2019 |
| Falk Richter ELECTRONIC CITY (AAT Artūras Areima theater)  | 2019 |
| F.Diürrenmatt THE PHYSICISTS (Juozas Miltinis drama theater)   | 2019 |
| Heiner Müller HAMLETMACHINE (AAT Artūras Areima theater)   | 2018 |
| José Saramago THE BLIND (AAT Artūras Areima theater<br>co-production with Juozas Miltinis drama theater) | 2018 |
| Virginija Rimkaitė BOILING TEMPERATURE 5425<br>(AAT Artūras Areima theater)                              | 2017 |
| Michał Walczak MINE (State Šiauliai drama theater)   | 2017 |
| ANTICHRIST (AAT Artūras Areima theater)  | 2017 |
| Kai Hensel KLAMM'S WAR (AAT Artūras Areima theater)  | 2016 |

# s c e n o g r a p h y

- 2015 Falk Richter UNDER ICE (AAT|Artūras Areima theater)
- 2015 according to Eduard Limonov LOSER  
(AAT|Artūras Areima theater)
- 2014 RICHARD II: Post factum according to William Shakespeare  
(co-production with theater „Mens publica“ and VDU theater)
- 2014 TOGETHER according to Serhiy Zhadan novel „Depeche Mode“  
(National Kaunas drama theater)
- 2013 Anton Chekhov CHERRY ORCHAD  
(National Kaunas drama theater)
- 2013 INTIMACY according to Jean-Paul Sartre  
(Theatre „Mens publica“, VDU theater)
- 2012 William Shakespeare JULIUS CAESAR (OKT/Vilnius city theater)
- 2011 THE ROBBERS according to Friedrich von Schiller  
(State Kaunas drama theater)
- 2011 Yukio Mishima MARQUIS DE SADE  
(State Kaunas drama theater)
- 2011 Peter Hacks AMPHYTRION (State Vilnius small theater)
- 2009 Bernard-Marie Koltes RETURN TO THE DESERT  
(State Kaunas drama theater)
- 2008 Jim Cartwright ROAD (State Vilnius small theater)
- 2008 Michal Walczak JOURNEY TO THE INSIDE OF THE ROOM

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# UNDER ICE

according to Falk Richter play "Unter Eis"/ "Under Ice"

**Premiere date** : 2016 September 11th,12th. OKT/Vilnius city theater

director Artūras Areima | costume designer Monika Gurskytė |  
music Arturas Bumšteinas, Dominykas Morkūnas |  
video designer Komelijus Jaroševičius |  
actors Rokas Petrauskas, Dovydas Stončius, Tomas Rinkūnas

**Duration** 85min

**Audience** 16+

The center of the world under the ice is the conference room. There is no love here, everyone only cares about productivity. The main character, business consultant Mister Nobody, always feels the pressure of others. The expectations of family and colleagues constantly pushes Mrs. Nobody for survival as if he was trapped. Step by step Mrs. Nobody's life is laid out through the play, where the workplace is the most important and personal identity disappears because Mrs. Nobody is constantly required to be effective and adapt. Is it possible, in such conditions, to strike a balance between the personality and the needs of the organization / society?

Artūras Areima: "People of the Western culture are able to work very well in their field of professional life, but they may get lost in the unusual everyday situations. People are narrowing and mechanizing, forgetting simple, human-minded things. A profession takes their lives. Some want to change something, but afraid of losing what they already have. After all, if you are not rich today, you're not promising, then there's nothing. Because of work and career, people forget their childhood dreams, and instead of following their inclinations, they create plans and live up to them - they do what they need. So they get lost in their own lives and try to get along. It's interesting to see if, as a result of this, a person can still change something in his life. "

**AWARDS** : 2016 international Edinburgh Festival Fringe, „Jawbone“ award,  
Falk Richter UNDER ICE (AAT|Artūras Areima theater)

"UNDER ICE" (2015)

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# LOSER

according to Eduard Limonov "Diary of a loser"

**Premiere date** : 2015 December 17,18,19th. POST gallery (Kaunas)

director Artūras Areima | scenography Artūras Areima |  
photographer Donatas Stankevičius | costume designer Monika Gurskytė |  
music Gramophone | acting Valerijus Kazlauskas | curator Giedrė Žalčiauskaitė

**Duration** 120 min

**Audience** 16+

One part of the nonconformist, existential, deconstructive, and isterious act "Loser" against a bourgeois society believing in space power.

What is it nonconformist? Non-conformism, neglect of prevailing attitudes, customs, public opinion. Non-conformism leads to self-knowledge and binds to the perception of a certain social context, free of slavish methodologies. He has symptoms of honesty, humor, savorionism, incitement to revolutions.

And what is that loser? Today, we do not know who is loser and that the loser has become a strong opposition member. It is the losers who ground the new ways of our perception. Everything is normal, today it is visible in the light of madness, which in the past was an insignificant remnant. Priority will be given to all and the remnants of all areas of the loser, which were formerly silent, i.e. crazy, minority, and in man - stools, waste, etc.

"When everything is subtracted, nothing remains. But I do not agree with that. I accept the truth that everything is equal to anyone. From here an absurd game arises, so the theater and the fiction created by it make us meet for a certain time in a certain place. And here the most important is the absurd "between," which can be unreasonable, merely a magical game. So I invite everyone to meet and play a non-conformist theater." - A. Areima.

**AWARDS** : 2016 Golden stage cross nomination for the best  
debut Valerijus Kazlauskas

**BOLLING**

**TEMPERATURE**

**5425**

# BOILING TEMPERATURE 5425

according to Virginija Rimkaitė play

**Premiere 2017 October 29th in Arts Printing House (Vilnius)**

director/scenographer Artūras Areima | costume designer Artūras Areima |  
video artist Komelijus Jaroševičius | light designer Julius Kuršys |  
actors Tadas Gryn, Monika Poderytė, Valerijus Kazlauskas

**Duration 210 min**

**Audience 16+**

„If you are not consuming, you will be consumed“ – this the main idea of the play „Boiling Temperature 5425“ by Virginija Rimkaitė. This work, where the main human issues is analyzed in the style of the writer Franz Kafka, won the main prize in Lithuanian dramaturgy festival.

The starting point of the play is the story of an Antique Mythology hero Tantalus: guilty in front of the Gods, he was imprisoned in hell to eternally suffer hunger and thirst. In the other words – Gods took away from Tantalus the opportunity to consume and it became his eternal hell. In the play the opposite version is being analyzed – maybe consuming is our nowadays hell? Maybe excess instead of the shortage is the nowadays thread?

Characters of this play are not just human beings, who act simple and freely. The tension between characters arises because of the paradox, sometimes from nothing and sometimes just because it doesn't fit our morals, stereotypes, old beliefs. It shows the isolation of them as a family. The main subject of this performance – consumerism. The main reason of apathy, insensitivity towards other people is that you can always replace them by material things. The story evolves around family: the mother, the father and their disabled son. The problem is - their son just doesn't fit their model of a perfect child in a perfect world.

**AWARDS : “Boiling temperature 5425” Lithuanian plays contest „Versmė“  
winner in 2016 ;**

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# THE BLIND

according to J.Saramago novel "Blindness"

Premiere date 2018 September 21,22,29th in Juozas Miltinis drama theater

Director / scenographer Artūras Areima | dramaturge Inga Sanakojevaitė | composer π | light artist Eugenijus Sabaliauskas | actors Monika Poderytė, Petras Šimonis, Karolis Legenis, Giedrius Arlauskas, Emilis Pavilionis, Jolita Skukauskaitė, Justina Nemanytė, Donatas Kalkauskas, Vainius Sodeika | video operators Tadas Povilonis, Paulius Jakubėnas

Duration 150 min

Audience 16+

Performance "The Blind" is about the feeling of emptiness and uncertainty about today. "If only I could feel something" - this phrase expresses a new despair that involves an increasing number of individuals. All mental health professionals agree on this issue: in the last 25 or 30 years, most patients treated with therapists suffered from narcotitic mental disorders. Narcosis is manifested not so much as "clear and definite" symptoms, but in "character problems", characterized by the fact that it is difficult to define, after a body malaise, feeling of inner emptiness and absurdity of life, inability to feel things and people - inner blindness. These people do not suffer from certain similar symptoms. They are bothered by something uncertain and volatile - uncertainty. Uncertainty, as we know, opens the dying body of both the sensory and the sensory world. Thus, in a state of uncertainty, the world is increasingly distant from the human being, becoming more and more alert to it. In a state of uncertainty, a person balances a shaft blade like a blind man between being and being.

"Blindness", as indifference, is composed of epidermal sensitivity and at the same time complete apathy: this paradox is partly due to the abundance and speed of falling information, the events of which pass through the mass media - too many, they are on the horizon too short to develop for a long time enduring emotions.

**AWARDS :** 2019 Golden stage cross nomination in the best light artist category  
*Eugenijus Sabaliauskas*





"LOSER" (2015)  
© Donatas Stankevičius



**HAMLETTMACHINE**

# HAMLETMACHINE

according to Heiner Müller play "Die Hamletmaschine"

**Premiere date** : 2018 September 26,27th in Tsekh Art Gallery, Vilnius

director/scenographer Artūras Areima | costume designer Artūras Areima |  
music π | video designer π | actors Petras Šimonis, Monika Poderytė

**Duration** 75 min

**Audience** 16+

Performed in English language

## WHAT IS THE POSSIBLE POSITION AND WHAT IS THE QUESTION OF THE COMMUNICATION CAPACITY DISCOURSE?

„Hamletmachine“ - youth resists and fights with the past in order to change it's future. In order to break free from the never-ending history of violence, the past is being questioned and de-constructed. In "Hamletmachine" - the field of psychological narrative is bravely left, it creates the landscape of the revolutionary revolution.

The artistic challenges of the performance director Arturas Areima is to search for conscious forms to this sophisticated text, encourage the viewer to do the same - deliberately and rationally discussing the sociality and human self-awareness problems raised by the major socio-cultural transformations. Transgression is the creation of a positive finite-world universe beyond the boundary that separates it from divine infinity.

"Hamletmachine" - distorting, provocative, intellectual. All thoughts of Hamlet and Ophelia sounds like their rebellion. This work speaks to many levels of meaning, but one of Muller's main points of reference is the intellectual in the late modern age or postmodern, loaded with an infinite burden of consciousness / subconscious. The burden, according to the creative group of the forthcoming performance, is related to the huge baggage of "humanistic culture", such as the myths of the humanitarian community about "death of the author" and "drama death"

# ELECTRONIC CITY

according Falk Richter play "Electronic City"

Premiere 2019 October 11th, 12th in Artūras Areima theater, Vilnius

director/scenographer Artūras Areima | costume designer Artūras Areima |  
composer π | video design Kornelijus Jaroševičius, Nidas Kaniušas |  
actors Petras Šimonis, Monika Poderytė, Karolis Legenis, Modesta Jakeliūnaitė

Duration 100 min

Audience 16+

Digital code: Electronic City. Such a city needs an Electronic Leader because without it you are don't exist or you are nowhere. The electronic city is an inertial city, where time never stops, people always run. It is a city with no features, no signs, no indication of where it is and how it might look. Electronic City doesn't have clear location. A city that has no coordinates, no indication of where it is. It is a city in a dingy desert where it's always cold. Well, at least not too hot. High buildings and narrow streets are protecting city from the sun, and there is a global conditioning system. People of the city decide when it is winter and when it is summer. Because of hot winds blowing in the desert, the city is "framed" between high walls. The city is buzzing with an artificial breeze. There's nothing real about it, just confusion and feeling like a you are in the "zero zone." There are anonymous people here who only focus on doing their jobs that are "above", but no one can even suspect who they are from "above", maybe they are the same as us? Intermingled between them / us?

Artūras Areima: *"Let's bow to our damnation: the sea of numbers, the tsunami of tsunami, the metropolis, the electronic city. Can we still walk a meter not calculated by our phone algorithm. My smartphone knows me better than my mom, family, loved ones, friends. ) Maybe he has a better idea of what I want than I do? He knows how many steps I take a day, I climb to a high floor, who I interact with, what my emotions are, what my reactions to one or another object are. And if you feel very lonely, you can always talk to Siri. We even handed over the death to the pros - the technology flow. no one would ever feel strong because the flood of images of death has long ceased to exist in the day-to-day. Media, movies, plays - they transform everything here everyday visual or just a sign. "*

**ELECTRONIC**

**ITY**

# NOTHING HURTS

accordign to Falk Richter play "Nothing Hurts"

Premiere 2020 January 25, 26 th in Artūras Areima theater, Vilnius

director/scenographer Artūras Areima | costume designer Artūras Areima |  
music composer π | video artist Dinas Marcinkevičius | actors Petras Šimonis,  
Monika Poderytė

Duration 80 min

Audience 16+

Self-fragmentation also divides the body itself into body parts into images of one's self. Media, advertising, music clips abound in such fragmentation. What parts of the body can be transformed and decontextualized: perceived as distant from the individual How does it feel to be real today and belong to man as an integral personality, how to summon it, and does it exist if we are no longer aware of ourselves as a body and spirit?

A. Areima: *"The performance of Nothing Hurts, like the play itself, is thematically related to J.G.Ballard's novel "Crash", in which the body encounters technology, e.g. with a car. The body is constantly involved in an accident. Bodies are not accidentally encountered here, these are specially designed crashes to cause sexual and emotional satisfaction. Here, the accident, the encounter gives life a new form, a new breath, and lust again for another body, for itself, for existence. Here death and sex are on the same level as the body - no fantasy, no metaphor, no phrase. We could not say that here bodies / characters are faced with sadism, masochism or enjoyment - here it is simply pure discharge.*

*I no longer understand who I am today and I do not think I can understand. I don't think I can be close to another. Not to mention myself. There is a growing sense of depersonalization - that the body is just a box that you have closed. It has no specific meaning unless that general / universal, once long established, with some modifications, reconstructions, the one we genetically modified. We put ourselves and shut down in a virtual network, so now we are all so uniform, uninteresting, indistinguishable, predictable, tired of others and ourselves. It's hard to find fresh thoughts, fresh air to share. Everything becomes a gray line. "*

**NOTHING**

**JUST**

"NOTHING HURTS" (2020)

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# c o n t a c t s

## **Artūras Areima theater**

Ateities st. 10, Vilnius, Lithuania  
Baltupiai, LT-03208

## **Tickets distributed by Tiketa**

Tel (+370) 618 07405  
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## **General manager**

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