



The Lviv Theatre Voskresinnia was established in Lviv in 1990 on the wave of social transformations and Ukraine's regained independence. The new stage was created as a result of an agreement between young actors from different Ukrainian towns, who were not fully satisfied with the previously existing "slightly" academic theatre. Yaroslav Fedoryshyn, a graduate from the Faculty of Drama at the University of Kharkov and GITES in Moscow. A well-known artist and experienced theatre director, he became the head and principal manager of the new theatre. The Voskresinnia Theatre quickly gained popularity, presenting world drama which had never been previously shown in the Ukraine. Step by step, by combining traditional acting styles based on psychological insight with the modern visual form, the group has elaborated a specific stage formula of its own. For the last 27 years, Voskresinnia Theatre has been invited to perform in many cities countrywide. It has taken part in international festivals in Krakow, Gdansk, Warsaw, Edinburgh, Brest, Novy Sad, Ljubljana, Maribor, Holzminden, Arkhangelsk, Trabzon, Brest, Lenz, Vienna, Cairo, Bratislava, Moscow, Seoul, Valladolid, Salamanca, Prague, Montegranaro, Amersfoort, Duermen, Bremen, Tehran, Goerlitz, Leuven, Pula, Yilan Taiwan, Timisoara, Arad, Vac, Marivan. All the theatre's performances have their own unique character. They are spectacular and beautifully acted. The most popular plays staged by the Voskresinnia Theatre are: *Three Sisters* by Chekhov, *Road to Damascus* by Strindberg, *Giants from Mountains* by Pirandello, *Job* by Wojtyla, *Annunciation* by Claudel, *Western Bay* by Koltcs, *The Locusts* by B. Srblijanovic, *The Provincial Jokes* by O. Vampilov, *The Man Outside* by W. Borchert and recently *Ifigenia in Aullide* by Euripides . Since 1996, the Theatre has been specializing in open air productions. The boldness and spectacular style of performances combined with acting mastery have brought the theatre popularity and audience appreciation. In addition to its stage productions, the audience has been captured by its open-air performances such as *Baryliet's Fiesta*, *The Saint and the Sinful*, *Danylo Halytskyi*, *Gloria*, *Job*, *The Cherry Orchard*, *Pinsel's Mystery Play*, *Testament Shevchenko* and recently *Seagull*. Thanks to these productions, Voskresinnia has become an unquestionable leading street theatre in Ukraine. In 2010, in recognition of its artistic achievements, the theatre was conferred a highly prestigious title of the Academic Theatre by the Ukrainian Ministry for Culture.

Yaroslav Fedoryshyn - Artistic and managing director of the Theatre.

Director of the International Theatre Festival „Golden Lion“. Graduated from I. Kotliarevskiy Kharkiv Theatre Institute in 1976, Moscow Institute of Theatrical Arts in 1990 and Warsaw Cinema School in 1991 (the class of Krzysztof Zanussi). In 1990 he founded Lviv Theatre Voskresinnia, and in 1992 he initiated International Theatre Festival „Golden Lion“, which is at present a member of the International European Theatre Meeting (IETM) and International Festivals and Evens Association (IFEA) . He has directed productions in other cities of Ukraine, Poland, Russia, England. Producer numerous street shows and festivals dedicated to important events in the life of the city of Lviv. The active participant and consultant of local and state departments of the government. Awarded the distinguished title of activist art of Ukraine by President Victor Yushchenko.



Krzysztof Dubiel - Manager, producer, promoter, theatre director.

Honorary member of The Royal British Legion in Scotland. Graduate School of Culture Managers of the Centre for Contemporary Art Market Research and the Adam Mickiewicz University in Poznan (PI). Trained in "Arts International" Institute of International Education in New York (USA), Intern of Actors Theatre of Louisville, Kentucky (USA); Deputy Director (1989-1992), General Director (1992-1995) of The Cyprian Norwid Theatre in Jelenia Góra (PI); 1989-1995 Organizing Director of the International Street Theatre Festivals in Jelenia Gora (PI); 1990-2008 Director of International Street Theatre Festivals in Jedlina Zdroj (PI); 1995-2005 co-worker and actor of KTO Theatre in Krakow (Poland); 1999 - 2003 The Bagatela Theatre in Krakow (PI) Marketing Manager ; since 2003 - still - Producer the Kiev Street Theatre KET and Street Theatre Highlights (Ukraine); (2005 - 2011) - the Julius Slowacki Theatre in Krakow Marketing Manager (PI); 2010 -2013 Coordinator of The European project „21 century theatre. East meets West - West meets East“; 2014 -2016 proxy of the Director of the Juliusz Slowacki Theatre in Cracow; since 2003 Manager the Lviv Theatre Voskresinnia.



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ANTON CHEKHOV

THE SEAGULL

Lviv Theatre Voskresinnia





THE SEAGULL

Based on the Play by Anton Chekhov

Grand Prix of the International Theatre Festival "White Tower" in Brest (Belarus).

Screenplay and directed Yaroslav Fedoryshyn

Set and costumes Alla Fedoryshyna, light director Krzysztof Dubiel, sound Sergiy Kondratovych, video projection Andriy Kogut

Cast: Nataliya Marchak, Nataliya Lukashonok/ Olena Bilous, Galina Strychak, Petro Mykytiuk, Volodymir Gubanov, Volodymir Chukhonkin, Taras Yurychko, Yuriy Philipchuk/ Oleksandr Chekmarov, Evgeniy Petrov, Yaroslav Kornichuk, Yuriy Shorobura.

After the success of the open-air performance of Anton Chekhov masterpiece «The Cherry Orchard», Voskresinnia theatre have produced a show based on the literary declaration of the genius writer - after one of the most poignant and touching biographies presented in the drama «The Seagull» (premiere in 1896). «The Seagull» which apparently tells the story a boy, whose whole series of writers' and love stories lead to suicide. The play is actually a comedy about the passing of time, youth, and idealism, which are affected by age and experience. It is not shown directly as in Chekhov play is. The behavior of the characters is flexible and indeterminate. The scenes depicted from the life of the country make the atmosphere a bit nostalgic. Keeping the atmosphere of Chekhov's world, the director plays with the feelings of the audience, with their fantasies, and directs the audience to Shakespeare and Nekrošius. This is a demonstration of young artists with a very different look for life, an older generation who guard their old standpoints, wonderful love, the search for life, also in art. Fireworks, fire and video projections complete the spectacle of the performance.

The idea of the play is to be found in the land of Tsarist Russia at the turn of the nineteenth and twentieth century. The guests on the farmhouse are bored. The son of the actress Irena Arkadina - Konstantin Gavrilovich Treplyov wants to become a writer. He wrote the little play, which will be performed in the evening on the temporary stage before the guests. The leading role is played by Nina - the beloved muse of Konstantin. Treplyov always suffers because of the constant criticism of his mother, who doubts his literary talent. Her friend, Boris Alexeyevich Trigorin is also a writer and has already achieved a lot. The mother always appeals to him when she wants to weaken the faith in herself and Konstantin's work. During the performance Treplyov's work out broke a scandal and between the mother and the son comes a dispute. It comes increasingly evident that Nina has a sympathy for Trigorin, for his charm and success. When Arkadina and Trigorin return to Moscow, Nina leaves Treplyov and joins Trigorin to play at his side. Two years pass by and Treplyov becomes a successful writer, but he feels the loneliness. Unexpectedly, Nina appears again. Trigorin is disappointed. As an actress she achieved a small success. She dreams of living in Moscow quite differently. So that she could fulfill her dreams, she suffers a defeat. Still, she does not want to return to Treplyov and leave him again. Treplyov has indeed achieved the dreamed success as a writer, but at the same time suffers the defeat in reality. Konstantin finally manages to shoot himself with the pistol. *The show lasts 60 minutes.*

Is the theatre able to show the truth in a different way and where it is inaccessible somewhere else? Does this give insight into the essentials, provides a kind of self-recognition? Can others be done in the name of art, because morality does not have to do here and is not to be considered as "the light-darkening"? What is the price to pay for artistic work and whether it is worth it? Is it possible to go outside of the fact that life is difficult and without meaning? Do "new forms" - the transgression of the next aesthetic, social and mental limits - touch a secret? Are they only blaming the accusations of scandalizing and impressing the audience, or in the best case - hermeticism and boredom? Does the "seagull" stand for anything? Or for too many things? Is the play a comedy or a tragedy? Generally speaking, is this accumulation of ambiguities part of the author's intention, or evidence of his inexperience as a playwright? *The Seagull* was the very first of his great plays, a bold experiment into new territory. And many more.



VISART

Львівський духовний театр
ВОСКРЕСІННЯ ТЕАТР

R E V I E W E S

The Seagull proved to be a very comprehensible performance despite so many images and we might say even poetic devices used by its director. But *The Seagull* must, probably, be „read“ using our hearts and not our heads. It’s nothing but pure Fedoryshyn’s poetry - at one moment some skeletons of inconceivable animals, spewing green and pink smoke, appear in front of the audience, at the next the fireworks are lit up, then real rockets with salutes burst in the sky and ashes fall on the heads of spectators. The participation effect is, to be honest, incredible. As if you sit in front of Nina who delivers her famous monologue “Men, lions, eagles and partridges...” Here is Nina, wearing white wings - and this is a beautiful tragic scene. But then for some reason Konstatin gets white “seagull” wings. Then Trigorin, the darling of fortune, Arkadina and other characters of the play get them too. Fedoryshyn turns them all into birds with a broken wing. “Are all of the characters in your play “seagulls”?” we asked Fedoryshyn. He said, “Yes, we are all “seagulls”, I guess”.

Tatiana Shelamova , Wechernyi Brest

The critics shared the view that Yaroslav Fedoryshyn’s production of the play was a success and the actors of Voskresinnia Theater showed good postmodern acting. Preserving the atmosphere of Chekhov’s theatre, the director plays upon viewers’ feelings and imagination, referring the audience to Shakespeare and Nekrošius. This play is about young artists with different outlooks on life, about older generation, vigorously protecting their old positions, about unrequited love and search for the meaning of life, including, in the art as well.

The basis of the performance is a fable of Chekhov’s drama with the same name on the subject of relations between Konstantin Treplyov and Nina Mikhailovna Zarietchnaya. The gull is a symbol of a lonely and unhappy bird, who always has to fly around the water screaming. The main heroine Nina Zarietchnaya identifies herself with the gull. For a while, the heroes bathe and whip each other, and in the next part, the woman walks around the square in mourning in black clothes. In the unusual but perfectly understood language, the group tells us about its interpretation of Chekhov’s history. Director Yaroslav Fedoryshyn: I want people to remember that they have wings in them and we should all fly. When the wings are broken, we feel bad. In the performance there are many seagulls ... By nature we are all seagulls. Unique music was composed for the performance. Chekov is interesting to me because he says, “We all think that everything is in front of us, but it turns out that everything in our lives is already behind us. Life is very short. Often we do not think of it. We have a lot to do”

Irina Botvina , Brestskaja Gazeta

In the imagination everything is symbolic and there are no nonsensical details: with the help of signatures one describes the state of mind of heroes, together with the fireworks break out the feelings of heroes, music helps a spectator feel the feelings of the heroes. Not only in Nina, but also in Konstantin, and then in Arkadina and other heroes appear the wings. With such a failed life they are also like seagulls. In order to fly high, they need a fire in the spirit - a step to the joyous life and art. Unfortunately the flame is extinguished. It does not even have the opportunity to burn fully. The heroes of the performance extinguish the fire, just as Trigorin wasted the life of Nina Zarietchnaya (“... a free and happy girl he has seen and has nothing to do, he has stunted her”). Only Treplyov tries to fight, believes that people need a new theater, new forms. He distributes the wings, but his efforts remain in vain - the dance with the burnt wings is strange. Is this a symbol of the hope of a fall? There is a lack of the will of work, and that is a crime. And the seagulls, symbols of freedom, practice revenge. Older persons always carry their heavy bags - their living property. They do not want to part with it. But they also do not believe that at the end of the path of life there are only skeletons - debris of human passions and unfulfilled dreams.

Belaruski Partizan

The procession of heroes appears before the spectator. They walk around, both at the beginning of the performance and at the end. Such wandering leaves the hero out of the borders, everything begins and ends in a small circle, despite a strong desire of Konstantin and Nina to get out of the circle. Next, we see small children who are dreaming of becoming grown up and great like Arkadina, climbing the summit like Trigorin. However, the real life is far from the dreams.

Natalia Kowpanko, ispolkombrest

