

National  Theatre

drama



PRAGUE CROSSROADS

International Theatre Festival



Centre
for Contemporary
Art

Dear audience,

I have become the dramaturge of the Prague Crossroads festival this year, which marks the tenth anniversary of its inception. I greatly appreciate the opportunity to lead on the paths built by the previous festival teams while exploring new, parallel routes. Indeed, a crossroads is not necessarily a place where we must choose our way. It can also be a point of temporary repose, a point to which we can return after having ventured into all the possible turn-offs. We can meet someone along the way, pass someone else by, or change direction unexpectedly. Our crossroads does not succumb to the rules of the road; rather, it is a fluid space where every decision you make along the way takes you to a new place. Freedom of choice and intercultural dialogue are among our highest values, whereby the festival's programme pays tribute to the legacy of Václav Havel.

The Prague Crossroads has never followed the pattern of standard festivals that are packed with events happening during a short period and then go on hiatus. Slowly but surely, the festival has become a firm item on the National Theatre's repertoire. The very concept of a crossroads is in fact at the heart of all NT Drama's international activities, whose comprehensive concept will be completed upon the opening of the refurbished New Stage.

We still aim to present the best of international theatre productions. Yet, the goal is not to showcase foreign art, but rather to create stable conditions for long-term collaboration and to expand the platform for international exchange. To inspire the local arts community, as well as to spark the interest and curiosity of the general public. To provide new impetus for social and artistic reflection.

In line with the above, this year's programme offers a great variety of productions not only in geographical terms – Georgia, Ukraine, Austria, France, Argentina, Switzerland – but also in terms of artistic forms. Alongside purely theatrical productions, we will present a scenic oratorio, a staged concert, a dance performance, and even an exhibition, prepared in collaboration with our partner venue, the DOX Centre for Contemporary Art. We also offer an accompanying program focusing on the creative process and education.

Soft resistance is the pivotal theme of this year's festival, in the sense of kind defiance that does not attack but firmly holds one's ground. Resisting oppression in our personal, family, or civic lives is all the more effective where the resistance embraces generosity. I firmly believe that seeking non-violent solutions is one of the fundamental expressions of humanity. But what is life like for those who must accept violence as part of their struggle to protect their borders and values? Every day, the current events unfolding worldwide remind us that soft resistance is not enough in the face of relentless aggression. Nonetheless, we can cherish it as an unattainable goal, a much-needed illusion.



Photo: Karolina Jóźwiak

Our first guests, the Georgian director Data Tavadze and his Royal District Theatre, are also facing social and political pressure. Tavadze's production **LIBERTÉ [trigger warning]**, promoting the rights of the oppressed queer community, has gained renown throughout Europe yet was censored in Georgia. Two reruns will be presented in October, together with a creative workshop led by the director himself.

In November, we will host the Kyiv-based Dakh Teatr, a documentary theatre company which has been taking a firm stand against the Russian invasion for several years now. Its artistic director Vladislav Troitsky will first present the travelling exhibition **Field of Memory** in Prague, which explores how the war has affected Ukrainian children. The exhibition will be followed by **Antidote**, a captivating performance by the successful band Dakh Daughters. A panel discussion on the state of artistic creation in the occupied country will conclude this topic.

This autumn, the ensembles of NT Drama and the Dejuice Theatre will meet on the same stage for the first time to rehearse a scenic oratorio **The Pelicot Trial**. The transcript of the recent trial against the French sex offender will be directed by the Austrian-French duo Milo Rau and Servane Dècle in the Czech premiere. Originally conceived for the Wiener Festwochen festival, where it premiered last year, this project has been staged by a host of theatres around the world. Its Czech premiere is co-produced by the Dejuice Theatre.

Shortly before Christmas, the documentary-dance production **Israel & Mohamed** will bring up the theme of defying one's own family. In this piece, French director Mohamed El Khatib and Spanish flamenco dancer Israel Galván take a tender yet uncompromising stance against their fathers.

In January, we will commence the new year with an exhilarating dance performance **SHOUT TWICE** by Katerina Andreou and Mélissa Guex, where anger turns into a whisper and a scream into catharsis. During this ritual, the performers' and the audience's heartbeats will gradually synchronise.

A new production by Theatre Basel – **The Rape of Lucrece: A Casting** – will close the theme of soft resistance. The Argentine director Lola Arias will show her distinctive style to Czech audiences in February. Her original adaptation of Shakespeare's famous poem is a sensitive and bold statement on physical abuse and the exploitation of the body within as well as outside the artistic community.

Thank you for standing by us. You are the ones to ensure that the crossroads will never narrow into a straight route offering no choice.

On behalf of the entire festival team,
Linda Dušková

PROGRAMME

FRATERNITÉ: THE BODY OF SOLIDARITY

Data Tavadze

Acting masterclass

Tue Oct 20, 2026 3–7 pm NT Drama rehearsal room

Wed Oct 21, 2026 3–7 pm NT Drama rehearsal room

LIBERTÉ [TRIGGER WARNING]

Data Tavadze / Royal District Theatre

Theatre production

Sun Oct 25, 2026 7.30 pm * DOX Centre for Contemporary Art

Mon Oct 26, 2026 7.30 pm DOX Centre for Contemporary Art

* Discussion with the artists follows after the performance.

THE PELICOT TRIAL

Milo Rau, Servane Dècle

Coproduced by the National Theatre Drama

and the Dejvice Theatre

Scenic oratorio

Sun Nov 22, 2026 6 pm Galaxie Cultural Station

Thu Nov 26, 2026 6 pm Galaxie Cultural Station

Fri Nov 27, 2026 6 pm Galaxie Cultural Station

10 YEARS OF KONSENT: THE DEVELOPMENTS IN THE DISCUSSION ON SEXUALISED VIOLENCE IN THE CZECH REPUBLIC

Discussion and launch of the book *The Pelicot Trial* (Milo Rau and Servane Dècle)

Wed Nov 25, 2026 6 pm DOX Centre for Contemporary Art

FIELD OF MEMORY

Vlad Troitsky / Dakh Theatre

Exhibition

Tue Nov 24 – Fri Dec 11

DOX Centre for Contemporary Art

FIELD OF MEMORY

Exhibition opening and performance by
the Ukrainian choir Kalina

Tue Nov 24, 2026 7 pm DOX Centre for Contemporary Art

HOW WAR CHANGES THE ARTISTIC PROCESS

Discussion

Mon Nov 30, 2026 6 pm DOX Centre for Contemporary Art

ANTIDOTE

Dakh Daughters / Dakh Theatre
Freak-cabaret concert

Mon Nov 30, 2026 8 pm DOX Centre for Contemporary Art

ISRAEL & MOHAMED

Mohamed El Khatib and Israel Galván /
Zirlib and IGalván Company
Theatre production

Thu Dec 10, 2026 7.30 pm * DOX Centre for Contemporary Art

Fri Dec 11, 2026 7.30 pm DOX Centre for Contemporary Art

* Discussion with the artists follows after the performance.

SHOUT TWICE

Katerina Andreou and Mélissa Guex
Theatre production

Sun Jan 24, 2027 8 pm DOX Centre for Contemporary Art

Mon Jan 25, 2027 8 pm DOX Centre for Contemporary Art

DJ set by DJ PolyEster

Sun Jan 24, 2027 9 pm DOX Centre for Contemporary Art

DJ set by DJ surrealita

Mon Jan 25, 2027 9 pm DOX Centre for Contemporary Art

THE RAPE OF LUCRECE: A CASTING

Lola Arias / Theater Basel
Theatre production

Tue Feb 9, 2027 7.30 pm * DOX Centre for Contemporary Art

Wed Feb 10, 2027 7.30 pm DOX Centre for Contemporary Art

* Discussion with the artists follows after the performance.

LIBERTÉ [trigger warning]

Data Tavadze / Royal District Theatre

Sun Oct 25, 2026 7.30 pm * DOX Centre for Contemporary Art

Mon Oct 26, 2026 7.30 pm DOX Centre for Contemporary Art

Written and directed by

Data Tavadze

Music:

Nika Pasuri

Set design:

Ketevan Nadibaidze

Costume design:

Simon Machabeli

Cast:

**Magda Lebanidze,
Natuka Kakhidze,
Gaga Shishinashvili,
Sandro Samkharadze**

"1789? 1917? 1989? 2011? Does it even matter?"

An original production showing how language is distorted by power, how shame is turned into a weapon, and how propaganda contaminates collective consciousness. The production premiered in 2024 in Georgia in direct response to the adoption of a governmental law against LGBTQ+ "propaganda" and instigated massive public rallies. Since then, the production can only be performed abroad.

Through scenes alluring to the French Revolution or the October revolution, director Data Tavadze stages a harsh reflection on the language of freedom at times of oppression. To this end, he combines fragments of documentary materials about the history of revolutions, physical theatre, and immersive stage layout that puts the audience at a minimum distance from the performers. The attempt at transforming violence into a poetic resistance offers intense and multifaceted experience.

The hosting of this performance was made possible thanks to PROSPERO NEW Platform co-funded by the Creative Europe programme of the European Union.

The Teatr Dramatyczny in Warsaw is a partner for the festival presentation of the production.

- *Duration: 2 hr 15 min without intermission*
In Georgian with Czech and English surtitles
Suitable for audience from 16 years



How did the production of LIBERTÉ [trigger warning] take shape? Did this approach differ in any way from your usual staging process?

DT: We started working on *LIBERTÉ* [trigger warning] at the same time that Georgia's ruling government-initiated legislation on so-called "family values and protection of minors", widely criticized as anti-LGBTQ+ legislation. It introduced new mechanisms of censorship and severely restricted the representation and visibility of queer and trans people in culture and public life.

Our first reaction was almost instinctive: if they want to censor us, let's give them something to censor.

The production began as an act of artistic disobedience. We wanted to speak precisely about what we were increasingly being told should not be spoken about, and to make visible what political power was trying to remove from public space.

The work was created collectively through conversations, improvisations, personal experiences and research. Three chapters gradually emerged — Language, Shame and Propaganda — examining how power enters not only institutions, but our vocabulary, bodies, intimate lives and understanding of ourselves.

Devised theatre is not unusual in my practice. What was unusual was the simultaneity. We were not making theatre retrospectively about censorship. We were creating the production while censorship was becoming law..

Have you ever been surprised by the audience's reactions? What types of audience does the project most resonate with?

DT: During the first performances in Tbilisi, much of our audience came directly from the demonstrations taking place on Rustaveli Avenue, just a few minutes from our theatre. You could recognize them immediately — Georgian and European flags, face masks, whistles. They would leave the demonstration, come to see *LIBERTÉ*, and afterwards return to the streets.

The atmosphere was incredibly warm and supportive, but it was also unlike an ordinary theatre audience. People cheered, responded loudly, cried, laughed, and shouted protest slogans during the performance. At moments, it felt as if the demonstration had entered the theatre. The border between political and theatrical space almost disappeared.



What happened later was very different. Government-aligned propaganda singled out the production and helped manufacture a division around it. Extracts were taken out of context and circulated publicly, provoking outrage among people who had never seen the work. This escalated into threats, organized hostility and eventually physical aggression outside the theatre.

That experience taught me something important: an audience is not only something a performance finds. In a polarized society, an audience itself can become a political battlefield.

According to you, can the concept of "soft resistance" succeed in the current political situation?

DT: Yes — but only if we don't confuse softness with passivity.

We often imagine resistance through confrontation: force against force, aggression against aggression. But care, humour, solidarity, tenderness, and the refusal to dehumanize another person can also be political acts. Repressive systems do not survive through laws and violence alone; they also depend on fear, isolation, exhaustion and the destruction of trust between people. In that sense, preserving solidarity can itself become resistance.

At the same time, I am suspicious of romanticizing "soft resistance". There are moments when resistance must be uncomfortable, disruptive, and very clearly say no. Kindness without confrontation can become accommodation.

So perhaps the question for me is not whether resistance should be soft or hard, but what we refuse to lose while resisting.

Can we oppose violence without allowing violence to define all our relationships? Can we remain capable of solidarity when we are being taught to fear one another?

For me, soft resistance becomes powerful precisely there: not as weakness, but as the stubborn refusal to let oppression determine how we relate to one another.

Data Tavadze is a Georgian theatre director, playwright, and producer. Since 2009, he has served as Artistic Director of the Royal District Theatre (RDT) in Tbilisi, where he has developed a repertoire confronting political and social realities while mentoring a new generation of Georgian artists. Under his leadership, RDT has achieved international recognition, touring widely across Europe. A board member of the Tbilisi International Festival of Theatre, Tavadze is the recipient of the Talking About Borders prize for the play *Warmother* (2015), the Fast Forward Festival Prize (2016), and the Sandro Akhmeteli Award for *Women of Troy*. He has directed at Deutsches Theater Berlin, Staatsschauspiel Dresden, Schauspiel Frankfurt, Maxim Gorki Theater Berlin, Badisches Staatstheater Karlsruhe, Polish Theatre Bydgoszcz, Dailes Theatre Riga to mention but few. He came to Prague for the first time in March as a guest of the Month of Ukraine festival to present his acclaimed production *Women of Troy*, unveiling women's fates at times of war.

THE PELICOT TRIAL

Milo Rau, Servane Dècle

A scenic oratorio

Coproduced by the National Theatre Drama
and the Dejvice Theatre

Sun Nov 22, 2026 6 pm Galaxie Cultural Station

Thu Nov 26, 2026 6 pm Galaxie Cultural Station

Fri Nov 27, 2026 6 pm Galaxie Cultural Station

Research, text, and
direction:

Milo Rau and Servane Dècle

Project dramaturgy:

Nastasia Griesse

Production of the
original project:

Vienna Festival (Wiener Festwochen) |
Free Republic of Vienna

Dramaturgy assistants:

Marta Ljubková, Linda Dušková

Translation:

Sára Vybíralová

Cast:

Pavla Beretová, Jan Bidlas,
Jindřiška Dudziaková, Josef Fečo,
Antonie Martinec Formanová,
Vojta Franců, Tomáš Jeřábek,
Tereza Jarčevská, Daniela Kolářová,
Lenka Krobotová, Šimon Krupa,
Silvie Lauder, Barbara Lukešová,
Radúz Mácha, Taťjana Medvecká,
Klára Melíšková, Berenika Anna
Mikeschová, Martin Myšička,
Johanna Nejedlová, Václav Neužil,
Jana Pidrmanová, Zdeněk Piškula,
Zdislava Pokorná, Martina Preissová,
Lukáš Příkazký, Apolena Rychlíková,
Pavel Šimčík, Dominik Teleky,
Ivan Trojan, Zai Xu a Zea

Notice: The production deals with sexual violence, rape, and
chemical submission. It contains explicit descriptions of witness
testimonies from the Dominique Pelicot trial.

World premiere took place on June 18, 2025 within the Vienna
Festival (Wiener Festwochen) | Free Republic of Vienna.

- 4 hr 15 min without intermission. It is possible to leave the
auditorium during the performance.
In Czech with English surtitles
Suitable for audience from 16 years



Photo: Bruno Simão

"Shame has to change sides."

The Pelicot trial is undoubtedly the most publicised and discussed, and also the most symbolic, cases of our time. As in a sociological study, it shows that in a perfectly normal Western European city – the small town of Mazan in the south of France, close to Avignon – perfectly ordinary men from all social classes and age groups are capable of perhaps the most extreme crime: the repeated rape of an unconscious woman. "Shame has to change sides." Through these words and her decision to make her trial public, Gisèle Pelicot has become a symbol of the fight against sexual violence. Extending her gesture to the theatre, the oratorio by Milo Rau and Servane Dècle offers a documentary journey into the heart of the banality of rape and its legal treatment. Restaged in each city in the local language with a new cast of actors and public figures, *The Pelicot Trial* is a one-night scenic oratorio that pays tribute to an ordinary woman who opened the way to a change.

How did the production of *Proces Pelicot* take shape? Did this approach differ in any way from your usual staging process?

SD & MR: It was extremely different as we saw it as an act rather than a show. The original idea was to play it twice, once in Wiener Festwochen where Milo is director and once in Avignon, as a tribute to Gisèle's gesture from the same year, in the very city where the trial was held. We wanted to gather actors, actresses, and also people from civil society around the case and the trial. Now, we tour it all over Europe and the world, with a new cast of 30 people in every city where we go, because we found out this story had an echo everywhere.

Have you ever been surprised by the audience's reactions? What types of audience does the project most resonate with?

SD & MR: One of the questions tackled by the oratorio is, of course, why do men commit rape? What should we do with them? But our audience is always 70% female, because in most cases, women are the victims of violence committed by men. Time will soon come when the majority of men will also feel concerned, responsible, and

willing to change that never-ending nightmare! It's a pity we are not there yet because one can learn a lot through the Pelicot case... When we were still playing a seven-hour version, one man came to Servane at the end (it was 5am) and said: "Thank you, I could learn so much in so little time."

But the most memorable reaction was the one by Gisèle Pelicot herself when she saw the play in Judson memorial in New-York. During an intermission, she came out crying, and speaking about the actress interpreting her, she would repeat: "She does it better than me." That's when we felt the deep necessity to take this whole story on stage.

According to you, can the concept of "soft resistance" succeed in the current political situation?

SD & MR: If soft is to be understood as slow and deep transformation, then yes! It's maybe even our only hope in a political situation where every new week seems like a new downfall. How to step back and work for something in the long term? That's one of the questions we are trying to answer with our next project *the People's history – a manifesto of hope*, where we try to portray the end of a world and the pockets of resistance and solidarity that already exist through life stories we collect all over the world.

Servane Dècle is a French theatre maker, dramaturge, and performer who uses a multi-disciplinary approach to tackle urgent contemporary issues. Former civil engineer, Dècle graduated in performing arts from Conservatoire de Nantes. She has been collaborating for several years with theatre artists Milo Rau, Simon Roth, and Clara Hédouin, among others. She also performs her own plays.

Milo Rau is Swiss director and author. He is the artistic director of the Vienna Festival / Wiener Festwochen / Free Republic of Vienna, and from 2018 to 2024 Milo Rau was artistic director of NTGent. He has published over 100 plays, films, books and actions and his theatre productions have been shown at all major international festivals, including the Berlin Theatertreffen, the Festival d'Avignon, the Venice Biennale, the Vienna Festival and the Kunstenfestivaldesarts in Brussels, and have been touring in over 30 countries worldwide. Milo Rau presented his production *Medea's Children* at the 7th Prague Crossroads.



Photo: Adrian Lach

FIELD OF MEMORY (an exhibition)

Vladyslav Troitsky / Dakh Theatre

Tue Nov 24 – Fri Dec 11, 2026

DOX Centre for Contemporary Art

Curator:

Vladyslav Troitsky

Realisation:

Dakh Theatre GogolFest in cooperation
with the initiative Bring Kids Back UA
and the Voices of Children Foundation

“The core of war seen through children’s eyes.”

A multimedia exhibition produced by the Kyiv-based theatre uncovers the tragedy of Ukrainian children separated from their homes and families during the ongoing war against the Russian aggressors. Personal testimonies, children’s drawings, documentaries, animation, and films reveal the emotional load borne by children whose lives have been shattered by the Russian invasion.

The exhibition is a reminder of the vulnerability of children at times of war and the necessity to protect their rights and identity. It is a call for empathy and international solidarity with those who are still waiting to be reunited with their families.

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- The opening takes place on Nov 24, 2026 at 7 pm, featuring performance of the Ukrainian choir Kalina under the auspices of the Elpida center.





How did the concept of The Field of Memory take shape? Did this approach differ in any way from your usual staging process?

VT: *The Field of Memory* exhibition has been a particularly meaningful experience for us. In the past, within the framework of GogolFest, we primarily worked with contemporary art exhibitions. This time, however, we faced a different challenge: finding a way to speak about the experiences of Ukrainian children during the war without confronting audiences with shocking documentary images. It was important for us to tell these stories through the language of art — using metaphors, symbols, and emotional imagery. We first presented this exhibition in Chile last year, and since then we have continued to develop and expand its concept..

Have you ever been surprised by the audience's reactions? What types of audience does the project most resonate with?

VT: *The Field of Memory* exhibition has generated a powerful emotional response in every country where it has been presented. What continues to impress us is how universal the theme of childhood is and how deeply it resonates with people regardless of their cultural, social, or political background. Through the stories of children, we are able to speak not only about the war in Ukraine, but also about broader issues such as imperialism, human rights, collective memory, and responsibility.

According to you, can the concept of “soft resistance” succeed in the current political situation?

VT: I am convinced that soft resistance is one of the most important tools of our time. Political statements and speeches are often quickly forgotten, whereas art has the power to touch people on a deeply emotional level. When an emotional experience is combined with reflection and dialogue, it can foster a much deeper understanding of complex issues and realities.

This is why culture and art serve not only as means of communication for us, but also as forms of resistance. In times of war, propaganda, and information manipulation, they allow us to speak about important issues through a language that transcends borders, creates empathy, and builds genuine human connections.

Vladyslav Troitsky is a Ukrainian theatre producer, director, playwright, and set designer. In 1994, he founded Ukraine's first independent theatre – the DAKH Centre for Contemporary Art. He is the founder and president of GogolFest (2007), an international multidisciplinary festival platform for contemporary art, and of other cultural projects: the world-music quartet DakhaBrakha (2004), the Dakh Daughters cabaret (2012), and the Nova Opera ensemble (2014). Since Russia invaded Ukraine, Vladyslav and his team have been organising artistic events around the world to support the resistance.

ANTIDOTE (freak-cabaret concert) Dakh Daughters / Dakh Theatre

Mon Nov 30, 2026 8 pm

DOX Centre for Contemporary Art

Director:	Vladyslav Troitsky
Artists:	Dakh Daughters – Natalia Halanevych, Ruslana Khazipova, Solomia Melnyk, Anna Nikitina
Sound:	Anton Ocheretianyi
Light:	Astchik Hryhorjan
Video/subtitles:	Marija Jakovenko
Management:	Viktorija Fedoriv
Art-manager:	Iryna Gorban

**"Raising voice against the propaganda
disrupting the world."**

Dakh Daughters, a Ukrainian band which has already gained re-nown, does not stand silent in the face of the current threats, but raises a vibrant voice. They offer their music, poetry, and theatre as an antidote to all willing to listen with their hearts and resist the lies intended to distort reality. Their "freak-cabaret" shows that art can give us strength, hope, and truth even in the darkest of times. Their project calls for unity and into a fight for a future where truth prevails.

In its war against the Russian aggressor, Ukraine is fighting not only for its own freedom, but for the freedom of the whole world, for the right of choice, and the right to take responsibility for one's own life. It is a war for values, in which the future of the whole civilisation is at stake.

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- *Duration: 1 h 20 min without intermission*
In Ukrainian, English, German and French with Czech subtitles
Suitable for audience from 12 years



Photo: Oleksandr Kosmach

How did the production of Antidote take shape? Did this approach differ in any way from your usual staging process?

DD: For us, performing arts have always served as both a form of inner therapy and a tool of cultural diplomacy. It is important for us to speak about what truly hurts us — as artists and as citizens. That is why we have never believed in the idea that “culture should stay out of politics”. We strive to be honest on stage, sometimes even provocative, because we see art not only as entertainment but also as a way to encourage reflection and awaken critical thinking.

We created Antidote not as a conventional production, but as a bridge between the experience of manipulation and its exposure. When we realized that audiences were becoming exhausted by direct conversations about the war, it became clear that we needed to find a different artistic language. The initial idea came from Vlad Troitsky, and from there we spent a great deal of time researching the mechanisms of propaganda, disinformation, and manipulation.

The result is a safe artistic space where, through irony, self-irony, music, and performance, the audience can experience these mechanisms firsthand and ultimately receive their own “antidote” — an inner resilience and strength that helps them resist manipulation and remain true to themselves..

Have you ever been surprised by the audience's reactions? What types of audience does the project most resonate with?

DD: Yes, moments like these do happen, and they are incredibly meaningful to us. Our audience is usually very diverse — people of different ages, backgrounds, and perspectives. What moves us the most is when people arrive without any particular expectations and leave feeling emotionally transformed. Sometimes they are surprised, sometimes deeply touched, sometimes even a little unsettled — but never indifferent. For an artist, that is perhaps the greatest response: to feel that something has genuinely shifted inside another person.

When the audience laughs and cries with us, when they express heartfelt support for us and for Ukraine, wishing us strength and victory, those moments stay with us. They remind us why we continue to create and perform.



This programme was originally developed with an international audience in mind, as a way of helping people better understand what is happening in Ukraine through the language of art. At the same time, we perform it in Ukraine as well, because we know that even at home there are still people who do not fully understand the reality we are living or how to respond to it. Unfortunately, that remains true to this day.

I believe the show resonates most deeply with people who are willing to listen not only with their ears but also with their hearts — those who value emotion, critical thinking, depth, self-irony, intellectual engagement, Ukrainian culture, folklore, theatre, and the unique experience of live performance. It speaks to those who care about their own future and the future of their children. And it is precisely for encounters like these that we want to return to the stage again and again.

According to you, can the concept of “soft resistance” succeed in the current political situation?

DD: Yes — we would even say that today it is one of the few forms of resistance that does not mirror the violence of the aggressor.

For us, “soft resistance” is not about weakness or empty rhetoric. It is about refusing to surrender our space to fear, propaganda, and constant pressure. Preserving our culture, our language, and our collective memory; continuing to speak in our own voice; refusing to be stripped of our identity — these are deeply political acts. In the current context, they carry immense significance.

Because this war is not fought only with weapons. It is also a struggle for consciousness, for meaning, and for a nation's right to remain itself. That is precisely why soft resistance can be so powerful. Its impact may not be immediate, but it works over time, challenging the foundations of colonial thinking, imposed inferiority, and every attempt to erase Ukrainian identity and agency.

Perhaps that is its greatest strength: it does more than protect — it creates space for Ukraine to be seen and heard as a vibrant, resilient, and contemporary country, rather than as someone else's shadow or merely a victim of war.

The **Dakh Daughters** are a group of seven female musicians, originally members of the Dakh Theatre ensemble, who play various instruments and sing in several languages and dialects. Their visually captivating performative concerts are simultaneously powerful political acts by these artists of the resistance. Their response to current events includes Ukrainian poetry turned into songs. This unique freak-cabaret group was formed in 2012 under the artistic direction of Vlad Troitsky.

ISRAEL & MOHAMED

Mohamed El Khatib and Israel Galván /

Zirlib and IGalván Company

Thu Dec 10, 2026 7.30 pm DOX Centre for Contemporary Art

Fri Dec 11, 2026 7.30 pm DOX Centre for Contemporary Art

Conceived and performed by: **Mohamed El Khatib
and Israel Galván**

*Set design and artistic
collaboration:* **Fred Hocké**

Sound: **Pedro León**

Technical direction: **Pedro León, Fred Hocké**

Video: **Zacharie Dutertre
and Emmanuel Manzano**

Costumes: **Micol Notarianni**

Set design construction: **Pierre Paillès, Géraldine Bessac**

Director of production: **Rosario Gallardo and Gil Paon**

Production: **Zirlib and IGalván Company**

Coproducers:

Festival d'Avignon, RomaEuropa Festival, Théâtre National Wallonie- Bruxelles, Théâtre de la Ville de Paris, Festival d'Automne à Paris, Le Grand T – Théâtre de Loire-Atlantique (Nantes), TNB – Théâtre national de Bretagne (Rennes), TnBA – Théâtre national Bordeaux Aquitaine, Le Volcan scène nationale du Havre, TANDEM scène nationale Arras-Douai, Théâtre Garonne (Toulouse), MC2: Maison de la Culture de Grenoble, Scène nationale de l'Essonne (Evry), Teatro della Pergola (Florence), La Halle aux Grains scène nationale de Blois

With the support of Usine Centre national des arts de la rue et de l'espace public Tournefeuille / Toulouse Métropole.
Zirlib is supported by the French Ministry of Culture – DRAC Centre-Val de Loire and by the Centre-Val de Loire Regional Council.

Mohamed El Khatib is an associate artist at the Théâtre de la Ville (Paris), the TnBA – Théâtre national Bordeaux Aquitaine, and Mixt – terrain d'arts in Loire-Atlantique.

IGalván Company receives support from INAEM, Instituto Nacional de las Artes Escénicas y de la Música. Israel Galván is an associate artist at the Théâtre de la Ville, Paris.

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- *Duration: 1 h 20 min without intermission*
In French and English with Czech and English surtitles
Suitable for audience from 12 years



Photo: Laurent Philippe

"Continuously disappointing one's parents."

An exceptionally sensitive production showing that in mutual relations, differences can be just as important as common traits. Mohamed creates theatre, film, and installations inspired by documentary film and practices. Israel is a virtuoso and iconoclastic flamenco dancer and choreographer. By placing their first names side by side, Mohamed El Khatib and Israel Galván attempt to bring together their worlds and artistic practices, as well as their personal journeys, through a dialogue across the Mediterranean, where differences prove to be just as fruitful as affinities. Together, under the spellbound gaze of their fathers, they seek a common language based on the body, its wounds and its scars. Taking their encounter and the sharing of their intimate, family, and professional stories as their starting point, they explore in duo what a living archive and a documentary dance might be..

How did the production of *Israel & Mohamed* take shape? Did this approach differ in any way from your usual staging process?

MK: The creation of *Israel & Mohamed* involved a great deal of discussion and exchange, and very little rehearsal. We set out to discover each other's stories, our families, what they have in common, and what we have in common through our fathers. So, we talked a lot about Kafka, *Letter to His Father*, and about the letter that we, as young fathers ourselves today, wanted to address to the fathers of an entire generation.

Have you ever been surprised by the audience's reactions? What types of audience does the project most resonate with?

MK: After the first performances of the show, we realised that many people came up to thank us, for a very simple reason. They said: "you wrote the letters we would have liked to have written to our fathers," of an entire generation of taciturn, silent fathers who did not know how to—or were unable to find the words to—speak to their children, to really talk to them. It is both deeply comforting and heartwarming, and it makes us realise just how universal this inability of a dialogue between fathers and sons, and fathers and daughters, really is.

According to you, can the concept of "soft resistance" succeed in the current political situation?

MK: I think that, in these times, soft resistance is nothing more than complicit passivity. Today, we have to call things by their proper names, we have to name the enemy in radical terms, that is, the far right, and work towards a genuine sense of brotherhood that creates a shared narrative among all men and women. Today, we must put an end to the reactionary, racist wave sweeping across Europe, which is destroying centuries of Enlightenment thought that placed hospitality at the heart of politics.

Author, director, producer, and visual artist **Mohamed El Khatib** develops projects at the intersection of performance, literature, and film. Through intimate and social epics, he multiplies opportunities for encounters between art and those who are alienated from it.

After *Moi, Corinne Dadat*, which invited a cleaning lady and a classical dancer to assess their skills, he continued his exploration of the working class with the monumental piece *STADIUM*, which brings 58 Racing Club de Lens supporters onto the stage. With children of divorced parents, he has explored, on radio and on screen, what family can produce as a narrative. Together with historian Patrick Boucheron, he has devised a popular history of art through the snow globe.

Alongside his stage projects, Mohamed El Khatib has developed visual research in collaboration with several artists. In Savoie, together with Valérie Mréjen, he initiated the creation of the first art centre within a nursing home. At the Collection Lambert in Avignon, he conceived a sentimental exhibition, bringing together precariously housed curators from the Fondation Abbé Pierre and members of the museum staff. At Mucem, he created the large-scale exhibition *Renault 12*, inspired by the road trips taken by Franco-Maghrebi families. His production *The Secret Lives of Old People* was presented at last year's Prague Crossroads.

Born in Seville, Spain, into the family of dancers, José Galván et Eugenia de los Reyes, **Israel Galván** received classical training in flamenco. But since his first creation, *¡Mira! / Los zapatos rojos* (1998), Galván has been recodifying the body language of flamenco, using not only modes of expression genealogically close to it, such as bullfighting, but also performative aspects of other rituals of popular culture, from football to activism and cross-dressing. Each of his creations (such as *Torobaka* with Akram Khan, *La Fiesta, La Edad de Oro, RI TE* with Marlene Monteiro Freitas, *La Consagración de la Primavera, Mellizo Doble* with El Niño de Elche, and even his version of Bizet's *Carmen*) represents a milestone in his quest for a dance that seeks to free itself from certain characteristics inherited from crystallized flamenco. He seeks to refocus dance on the very act of dancing. Israel Galván has been honored with the most prestigious awards such as the Premio Nacional de Danza in 2005, the New York Bessie Performance Award in 2012 and 2021, and the National Dance Award for Exceptional Artistry in 2016 and 2023. In 2016, he was promoted to the rank of Officer in the Order of Arts and Letters in France.

SHOUT TWICE

Katerina Andreou and Mélissa Guex

Sun Jan 24, 2027 8 pm DOX Centre for Contemporary Art

Mon Jan 25, 2027 8 pm DOX Centre for Contemporary Art

Conception, creation, and interpretation:	Katerina Andreou, Mélissa Guex
Sound design:	Cristian Sotomayor
Lighting design:	Luis Henkes
Costumes and accessories:	Pauline Brun
Outside ear and vocal technique:	Ezra
Technical direction:	Thomas Roulleau-Gallais
Production:	Elodie Perrin, Amandine Bula
Administration:	Valérie Niederoest
Booking:	Elodie Perrin
Co-realization:	BARK, SUMO

Coproducers:

CCN de Caen en Normandie (within the framework of the "Associate Artist" residency program), Théâtre Vidy-Lausanne, Pavillon ADC – Geneva, Les Subs – A living laboratory for artistic experiences, Lyon, Festival d'Automne à Paris, CN D – Centre National de la Danse, La Commune – Centre Dramatique National d'Aubervilliers

Supported by Dance Reflections by Van Cleef & Arpels
Funded by the City of Lausanne, the Canton of Vaud, Pro Helvetia – Swiss Arts Council, Loterie Romande, and Pour-cent culturel Migros Vaud

Residencies: Maison de la Danse, Lyon – European Creative Hub, Santarcangelo Festival, Gessnerallee Zürich

Thanks to Duna György

- **Duration: 50 min**
The production is without words but contains incomprehensible shrieking.
No age limit. If you consider buying tickets for children under 12, please bear in mind that the production is loud.

Jan 24 after performance: DJ set by DJ PolyEster

Jan 25 after performance: DJ set by DJ surrealita



Photo: Blandine Soulagé



“A collective cry, raw and vibrant.”

Driven by the urgent need to create and express themselves together, Katerina Andreou and Mélissa Guex unite their voices and bodies in a vibrant show in which shouting becomes an act of transformation. SHOUT TWICE explores the raw power of emotions, collective resonance and the fusion of movement, sound and space. The performance creates a fragmented narrative where every moment is an increased intensity, a pulse shared with the audience. Inspired by the structure of a concert, it offers a sensory experience in which the scream becomes a driving force for joy, play, and resilience. A space where excess becomes strength, where movement becomes music.

How did the production of SHOUT TWICE take shape? Did this approach differ in any way from your usual staging process?

KA & MG: The production of *SHOUT TWICE* took shape very organically, through the desire to continue the artistic kinship we had begun with Katerina’s group piece *Bless This Mess* in 2024. Rather than starting with a precise concept or a subject, we began with a desire to keep searching together. We wanted the project to emerge from our two practices, our differences, and our shared interests, rather than deciding in advance what the piece should become.

The studio therefore became a space for experimentation. We spent a lot of time improvising, listening to music, working with voices, objects, costumes, and different situations. Cristian Sotomayor was involved from the beginning, so sound was part of the research rather than something added later. Ezra also joined the process and opened up another field of exploration through beat-box and the physical possibilities of the voice.

In fact, improvisation is already a very important part of both our practices. What we pushed together was the possibility of amplifying each other’s tools and ways of working and seeing where they could take us. We were also interested in exploring the “shout” in different ways: as sound, as voice, but also as a physical and bodily impulse. The final piece grew from this constant movement between the sonic and the physical.

Have you ever been surprised by the audience’s reactions? What types of audience does the project most resonate with?

KA & MG: Yes, we are often surprised by the way the audience respond because the experience of *SHOUT TWICE* is never completely predictable. The relationship with the audience is an important part of the piece. We are not performing from a distant stage, separated from the spectators. The platform places us in the middle of them, and people can move around, come closer, or choose to remain further away. Their presence therefore changes the energy of the performance, and each audience creates a slightly different situation.

What interests us is that the piece can be experienced in very different ways. Some people may enter through the music and the physical energy, while others may be more attentive to the questions around collectivity, resistance, or the possibility of being together. We don’t want to determine one correct way of experiencing it.

We also hope the project can reach people beyond the usual theatre audience. From the beginning, we wanted to move outside the traditional black box and imagine a form that could travel through different spaces and architectures. Concerts, parties, raves, and demonstrations were references for us because they can bring together people who do not necessarily share the same background or habits. In that sense, we are interested in an audience that is willing to participate in an experience rather than simply observe a performance.

According to you, can the concept of “soft resistance” succeed in the current political situation?

KA & MG: We think “soft resistance” can be meaningful precisely because resistance does not always have to take the form of confrontation. For us, *SHOUT TWICE* emerged during a period when we were thinking a lot about political and social situations, solidarity, collective organisation, and the various ways how to bring people together. We were interested in the possibility of creating a space where energy, pleasure, and joy could also become forms of resistance.

Of course, a production cannot solve political problems by itself, and we would not want to claim that art can replace other forms of political action. But we believe that creating spaces for people to gather, listen, move, and experience something collectively can have a value. There is something powerful in the fact that strangers can share the same space and rhythm for a while, even if they experience it differently.

For us, “soft” does not necessarily mean weak or passive. It can mean creating another kind of force: one based on connection, attention, pleasure, and the possibility of being together. In a difficult political context, maintaining spaces where people can imagine other forms of collective life seems important. Perhaps resistance can also begin there—not through giving answers, but through creating the conditions for people to feel, think and move together.

Mélissa Guex is a Swiss dancer, performer and choreographer. Throughout her career, she has collaborated with Géraldine Chollet, Anna-Marija Adomaitytė, Augustin Rebetez, and Katerina Andreou. In 2023, she presented her second creation, *Rapunzel*, at the Swiss Dance Days in Zurich. During summer 2026 Guex is touring with *DOWN*, a duo developed in collaboration with drummer Clément Grin.

Born in Athens, Katerina Andreou lives and works in France. In 2016, she received the Jardin d’Europe award at the ImPulsTanz festival for her solo work *A kind of fierce*. She then created the solo piece *BSTRD* (2018), the duet *Zeppe-lin Bend* (2021) with Natali Mandila, the production *Rave to Lament* (2021), the solo work *Mourn Baby Mourn* (2022) and, more recently, *Bless This Mess* (2024). In 2025, she created the piece *How Romantic* for the Norwegian national company Carte Blanche and *We Need Silence* for the Lyon Opera Ballet.

THE RAPE OF LUCRECE: A CASTING

Lola Arias / Theater Basel

Tue Feb 9, 2027 7.30 pm DOX Centre for Contemporary Art

Wed Feb 10, 2027 7.30 pm DOX Centre for Contemporary Art

<i>Direction:</i>	Lola Arias
<i>Text:</i>	Lola Arias and cast
<i>Stage:</i>	Dominic Huber
<i>Costumes:</i>	Tutia Schaad
<i>Sound design:</i>	Joël Fonsegrive, Elia Rediger
<i>Video design:</i>	Mikko Gaestel
<i>Lighting design:</i>	Mario Bubic
<i>Dramaturgy:</i>	Bibiana Mendes
<i>Production:</i>	Jennifer Muangsiri
<i>Production Management (for Lola Arias Company):</i>	Laura Nicolas
<i>Assistant Director / Stage Manager:</i>	Nima Aron Zarnegin, Julia Hasse
<i>Cast:</i>	Ntando Cele, Barbara Colceriu, Phil Hayes, Laura Leupi, Julian Anatol Schneider
<i>Live music:</i>	Joël Fonsegrive, Elia Rediger

**"Oh! She lost what was worth
more to her than life."**

A group of actors and a playwright attempt to stage Shakespeare's poem *The Rape of Lucrece*. They hold auditions for all the roles, analyse the text, reenact the situations, and connect them to their own experiences. As a band, they transform all the anger and pain into music. Sexualized violence is omnipresent and political. Countless stories, songs, films, and images of assault shape our culture. Director Lola Arias bases her play on research and conversations with victims of violence, artists, and philosophers. What images come to mind when we say the word "rape"? How much silence, fear, and shame do we carry with us? How is sexual violence embedded in our bodies and in society?

- *Duration: 1 hr 50 min without intermission*
Suitable for audience from 16 years
In German and English with English and Czech surtitles

This performance contains scenes with strobe effects, which may be disturbing to people sensitive to light. The play contains accounts of sexual violence and addresses the topic of suicide.

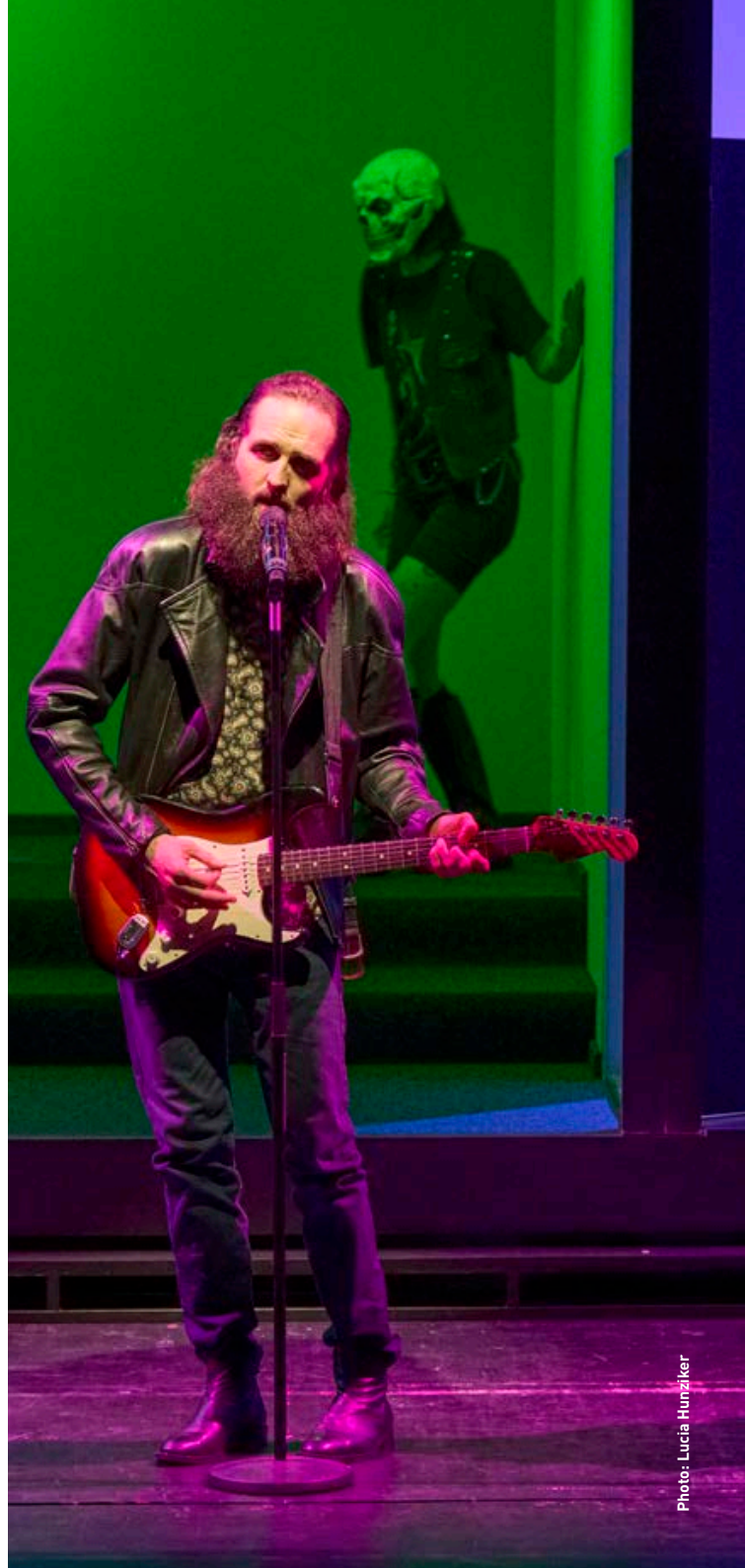


Photo: Lucia Hunziker

How did the production of *The Rape of Lucrece: A Casting take shape? Did this approach differ in any way from your usual staging process?*

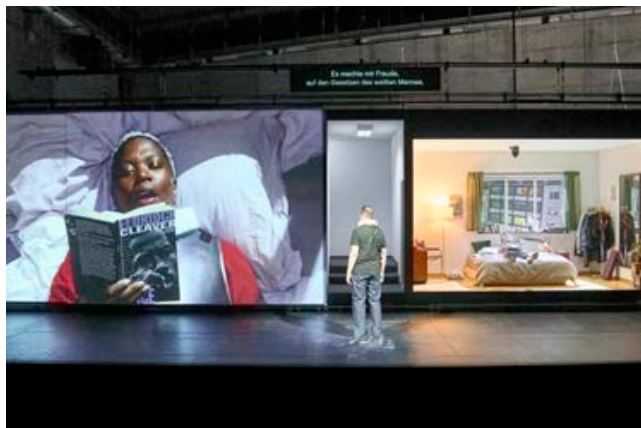
LA: There are ideas that haunt us for years before we finally decide to confront them. While rehearsing and also in my private life, several people told me stories of sexual abuse in prison, in the family, at work. All these stories came to me without my seeking them out, as if this violence were in the air. When the Theater Basel called me to do a play, I realized I wanted to work on the representation of rape in art. So, I decided to do a play about a group of artists who try to stage a Shakespeare's poem and end up talking about their own stories of sexual violence, how other people's stories affect them, and how they imagine themselves in the roles of the poem.

Finding the protagonists was not easy. The play was not an adaptation of a fiction with characters but rather a documentary experiment based on a poem. Some actors heard the word "rape" and took a step back. We then decided to hold an open call, interviewed several people, and held some workshops. Finally, a group of people who had never worked together before came together to perform the piece. During rehearsals, we laughed at the absurd attempts to represent Shakespeare's verses, and an hour later, we cried as we listened to each other's stories. At times, we felt very tired, as if we were carrying a heavy weight on our shoulders.

Have you ever been surprised by the audience's reactions? What types of audience does the project most resonate with?

LA: The play resonates deeply with people because it addresses violence, power, and intimacy. There's a lot of fear and shame surrounding discussions of sexual violence, but ultimately, almost everyone has experienced sexual violence in one way or another in their lives.

When we had classes of teenagers come to see the play, it was incredible to see how they thanked the performers for taking the risk to share their stories without feeling that this made them victims—rather, they recognized that sharing the experience could create empowerment. It was also interesting for the audience to understand the many contexts and levels in which sexual violence exists and to hear people talk about it openly and take that risk.



Many people realized through the play that they had experienced sexual violence, and after the performance, many shared their experiences with the team and also with their loved ones—stories they might never have dared to tell before.

Furthermore, the play features live music, including versions of love songs we've heard our whole lives; hearing them in this context highlights just how pervasive rape culture is.

According to you, can the concept of "soft resistance" succeed in the current political situation?

LA: After creating works about war with veterans, about starting a new life in another country with unaccompanied minors, and about freedom with former female prisoners in Argentina, one might think that this piece was less overtly political because it features artists exploring violence in art and intimate settings. But wherever there is violence, there is a political issue, and there are pain, trauma, and silence.

When I began rehearsals, I thought that resisting meant staying right where the pain was and not running away from it. Not being afraid to share the pain, to put it into words, and to let it have unexpected effects. The fact that the performers formed a band was very important in that process because, through music, the pain was transformed into many other things.

Resisting sometimes means staying with the trouble.

Lola Arias is an Argentinian writer, theatre and film director whose work straddles the border between reality and fiction. Her projects bring together people from a wide range of backgrounds and experiences – including war veterans, refugees and sex workers. Since 2001, she has written and directed 25 theatre plays, including *My life after* (2009), *Atlas des Kommunismus* (2016), *Minefield* (2016), *Futureland* (2019), *Mother Tongue* (2020), *The days out there* (2024) and *Androgynous* (2025). As a film director, Lola Arias has made two feature films: *Teatro de guerra* (2018) and *Reas* (2024). She has also produced several exhibitions and installations, including *Stunt Double* (2016) and *Slow Motion* (2021). Both her stage productions and her films have been presented at the most prestigious international theatre and film festivals, including the Festival d'Avignon, the LIFT Festival, Under the Radar, Theater Spektakel, the Wiener Festwochen and the Berlinale. Lola Arias has received numerous awards, including the Konex Award (2014 and 2024), the Authors' Prize (2018) and the prestigious International Ibsen Award (2024).

ACCOMPANYING PROGRAMME

FRATERNITÉ: THE BODY OF SOLIDARITY Data Tavadze / Acting masterclass

Tue Oct 20, 2026 3–7 pm

Wed Oct 21, 2026 3–7 pm

NT Drama rehearsal room

Inspired by the rehearsal process of LIBERTÉ [trigger warning], this workshop investigates the collective body as a dramaturgical principle. Through chorus work, movement, rhythm, and spatial composition, participants will explore how dramaturgy itself can be produced through bodies, rather than solely through text or character.

The workshop approaches solidarity as a performative condition, examining how the relationships between performers generate narration, conflict, and meaning. The ensemble is understood not as a collection of individuals, but as a collective body capable of becoming the primary author of theatrical action.

The masterclass is designed for acting students and professional actors and actresses.

■ *In English*

OPENING OF THE FIELD OF MEMORY EXHIBITION

Tue Nov 24, 2026 7 pm

DOX Centre for Contemporary Art

The multimedia exhibition uncovering the tragic fate of Ukrainian children during the ongoing war against the Russian aggressors will be introduced by one of its creators, Vladyslav Troitskyi, artistic director of the Dakh Theatre. The opening will also feature a performance by the Ukrainian choir Kalina, operating under the auspices of the Elpida centre.

■ *Admission free*

10 YEARS OF KONSENT: HOW HAS THE DEBATE ON SEXUALIZED VIOLENCE IN THE CZECH REPUBLIC SHIFTED? Discussion and The Pelicot Trial book launch

Wed Nov 25, 2026 6 pm

DOX Centre for Contemporary Art

During the past ten years, the discussion on sexualised violence has developed from a topic covered mainly by crime journalists, through the uncovering of cases where the predators were top public figures, to awareness-raising campaigns culminating in legislative amendments. However, what has really changed in practice? The panellists will look at the improvements (or lack thereof) in the legislation, police investigation, and media coverage and consider whether the public debate has shifted towards increased relevance or rather still downplays the issue. They will also reflect on the changing language we use to talk about sexualised violence, and whether the opinion on the issue varies in different generations. What developments can be expected in the next five to ten years in terms of legislation and social perception?

Panellists: Věra Jourová, Silvie Lauder,
Johanna Nejedlová, Radan Šafařík

Host: Marta Ljubková

■ *In Czech, admission free*

HOW WAR CHANGES THE ARTISTIC PROCESS

discussion

Mon Nov 30, 2026 6 pm DOX Centre for Contemporary Art

For several years now, Ukraine has been defending itself against Russian aggression, which severely impacts everyday life. Art and artistic creation have also transformed. How do daily missile and drone attacks affect the creative process? What new forms have emerged and what art has disappeared? How to persevere and where to find hope in these hard times? The artistic director of the Dakh Theatre Vlad Troitsky, the artist Daria Lukianenko, and writer Marie Iljašenko will meet to hold this discussion.

Panellists: Daria Lukianenko, Vladyslav Troitsky
Host: Marie Iljašenko

- *In English, admission free*

DJ POLYESTER

DJ set

Sun Jan 24, 2027 9 pm DOX Centre for Contemporary Art

Juicy beats from all around the world, unhinged queer sounds, glimpse of nostalgia, and a thin borderline between trash and a gem. Are there any borders? Dance like nobody sees you and connect with everybody's inner children. Play-ground of sweat and emotions.

- *Admission free*

DJ SURREALITA

DJ set

Mon Jan 25, 2027 9 pm DOX Centre for Contemporary Art

Surrealita is a Prague-based DJ. Her music selection spans heavy bass sounds and groovy dance euphoria. Over her years as a DJ, she has delivered sets for independent platforms like NTS and Rinse FM France, while sharing club lineups with renowned local and international artists.

- *Admission free*

RESIDENCIES FOR FOREIGN ARTISTS

Commencing with this theatre season, the NT Drama has launched regular residencies for foreign artists. During the creative residency lasting 3 to 4 weeks, we will provide the selected artists with the necessary background, financial support, and time for creating in peace and quiet without being pressed to deliver any results. In the framework of this year's Prague Crossroads, we will host Iranian Aida Toutouchi in November and Italian playwright Francesco Alberici in February. The call to apply for the next season will be published in March 2027.

Aida Toutouchi is an Iranian theatre director, writer, performer, and filmmaker who holds a BA in Acting and Directing from the Faculty of Fine Arts, University of Tehran (2016) and an MA in Theatre Acting from the School of Cinema and Theatre, University of Art, Tehran (2023). Her diverse practice spans theatre, film, and interdisciplinary performance, including classical drama, comedy, documentary theatre, street performance, site-specific works, contemporary dance, video dance, and short films. In recent years, her practice has focused on the independent creation of performance and screen-based works. Her current artistic research is deeply centered on gender and power relations, violence against women in public space, instinctive responses to oppression, and embodied memory.

Francesco Alberici is an Italian actor, director, and playwright. He works independently and with his company Frigoproduzioni. He won the Premio Ubu in 2021 as "Best Actor under 35" and in 2024 as "Best Playwright" for his play *Bidibodibiboo*, which has been presented internationally and translated into multiple languages. His artistic research focuses on the relationship between reality and representation, often combining conceptual rigor with popular imagery and accessible dramaturgical forms. He collaborated for many years with the internationally acclaimed company Deflorian/Tagliarini, regularly presented at major European festivals and theatres. Alberici also co-edited the Italian edition of Milo Rau's writings *Realismo Globale*, reflecting his engagement with theatre as medium for social reflection.

FESTIVAL ADMISSION

Full price	790 CZK
Senior price	395 CZK
Student price	200 CZK
Professional tariff	350 CZK *
* registration via email d.svobodova@narodni-divadlo.cz	

The Pelicot Trial	390 CZK
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Fraternité: The Body of Solidarity

(acting masterclass with Data Tavadze):

Full price 1000 CZK; student price 600 CZK

With a ticket to a performance at the DOX Centre for Contemporary Art, you receive a **30% discount** on admission to DOX Gallery. The discount is available at the DOX ticket office for the week when the performance takes place, during the gallery's opening hours.



THE DOX CENTRE FOR CONTEMPORARY ART and THE PRAGUE CROSSROADS FESTIVAL

Like the Prague Crossroads Festival, the DOX Centre for Contemporary Art draws inspiration and value from Václav Havel's legacy. Both institutions emphasise openness, civic engagement, dialogue, and critical thinking, and their programming has long explored issues of freedom of speech, responsibility, power, memory, and human rights through different art forms. Both institutions focus on interdisciplinary projects that combine theatre, visual arts, literature, and performance with critical reflection on the present.

DOX CENTRE FOR CONTEMPORARY ART

The DOX Centre for Contemporary Art was established thanks to the private initiative of its current director, Leoš Válka, and it is the largest non-governmental and non-profit contemporary art institution in the Czech Republic. Since its founding in 2008, DOX's mission has been to foster an environment for the exploration, discussion, and artistic presentation of important social issues. It is a place where visual art, architecture, literature, music, theatre, and other disciplines enable a critical approach to the so-called "reality of today's world" while at the same time transforming everyday experience.

The performing arts programme line of the DOX Centre is led by director and choreographer Viliam Dočolomanský. With original contemporary works of theatre, dance, music, and performance, it focuses on distinctive and innovative artists with a distinguished style and international reach who often work at the intersection of artistic disciplines and "outside the mainstream". DOX has thus become an incubator of contemporary performative language. DOX's in-house theatre company is the international ensemble Farm in the Cave.

The programme of the DOX Centre for Contemporary Art transcends genres and creates a space for public discussion about the issues that shape our world. Courage and the conviction that things can be done differently. This is DOX.

www.dox.cz, Poupětova 1, Praha 7

FESTIVAL TEAM

Martin Kukučka and Lukáš Trpišovský

Artistic Directors of National Theatre Drama

Jolana Dvořáková

Administrative Director of National Theatre Drama

Linda Dušková

Programmer of the Prague Crossroads Festival

**Karolína Neubauerová, Klára Golay, Kateřina Knollová,
Daniela Šrámková, František Solař, Petr Münch
and Doubravka Svobodová**

Production

Kateřina Ondroušková, Kristýna Klimešová

and **Kateřina Kubák Prášilová**

PR

Monika Pechmanová, Renata Přichystalová and Dana Rödlová

Economists

National Theatre

National Theatre Season 2026–2027

Prague Crossroads | National Theatre Drama Festival
October 2026 – February 2027 at DOX Centre for Contemporary
Art and Galaxie Cultural Station

prof. MgA. Jan Burian, General Director of National Theatre

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