



FESTIVE

Monika Korpa (Latvia)

Throughout the festival, the *Festive* scenography will unfold across *Homo Novus* venues, gathering people for moments of togetherness and festivity. Stay up to date at homonovus.lv and through the festival's social media channels.

A single balloon has the ability to make anyone look up for a split second.

As if it signified some unknown source of joy, a beginning, a foundation or a root.

It is big – because a lot has happened, accumulated and filled up over these 30 years.

And, after all, a balloon is usually presented when visiting someone or to congratulate them – in short, for a joyous occasion.

In my opinion, this balloon embodies the Festival *Homo Novus*, because it is about that simple feeling of joy, smiling through tears, and the many emotions that come from being together with like-minded, like-feeling people, or simply people who want to feel something.

This year, we will “fill the air” with joy in many places in Riga and elsewhere, including Daugavpils, the venue of the first ever *Homo Novus* Festival.

About the artist

Monika Korpa (Pormale) is a Latvian stage and costume designer who has worked on numerous opera and theatre productions in Latvia and across Europe. Her works are distinguished by contemporary aesthetics, spatial boldness, and symbolic depth. Among her works from the previous season are the play *The Method* at Berlin's Volksbühne, the opera *Salome* at the Grand Théâtre de Genève, and at the Deutsche Oper Berlin. As a scenography student, Monika, together with like-minded colleagues, created works for the first *Homo Novus* festival in 1995, and this year she warmly greets the festival on its 30th anniversary.

To the random passerby

If you have picked up this newspaper and are reading this, know that it's you — that we've always been waiting for. Year after year, alongside theatre lovers and regular cultural event-goers, we have also thought about the person that we haven't met yet — the one who just happened by, stumbling upon one of our festival events for the first time, perhaps even by accident. We believe that there are no accidental encounters, and that art which dares to speak openly and boldly about today is meant for every one of us.

The festival *Homo Novus* has now been running for 30 years, and on this anniversary, it turns its gaze inward, inviting reflection on the meaning of independent theatre, culture, and the very existence of art. On uncertainty and impermanence as pre-conditions for change. Resistance, resilience — the precarious

ground where growth continues even when it's suppressed or silenced. Fear as the driving force and catalyst for invisible underground movements.

We will talk about unarmed resistance to war, about women who refuse to accept the role of victim. Their courage is the focus of Polish director Marta Górnicka's production *Mothers – A Song for Wartime*, performed by 21 women, survivors of war. In the exhibition *Cities by Night*, Italian artist Valentina Medda explores how fear is deliberately fostered in the urban space — a political tactic aimed at tightening control, and restricting the female body, to “make us stay home.” Meanwhile, British artists Rosana Cade and Ivor MacAskill present a personal reimagining of the Pinocchio tale, posing a powerful question: how easy is it to tell the truth about who we really are?

Several Latvian artists reflect on the human role in environmental change, and on the imbalance between nature's autonomy and the pressures of civilization — drawing inspiration from places like the clear waters of Lake Ummis and the Ķemeri Bog. The festival's central focus is a unique international *Un-Conference*, dedicated to planetary sustainability and new forms of knowledge exchange between the arts and natural sciences.

As for the urban transformations that are a hallmark of the

festival each year, this time we've entrusted them to students from the Scenography Department of the Art Academy of Latvia and participants of the Festival School. Under the title *Reconstructions*, these young artists present their vision of tomorrow's urban theatre stages — approaching reconstruction as a scenographic element in its own right.

This year, the festival will take place in motion — between performance venues, cultural spaces, open-air locations, train stations, and across different cities. We invite you to join scientists on an excursion into the bogs, to travel with us to Daugavpils — where the festival began in 1995 and is still warmly welcomed — and to Valmiera, where it has never been before, but where the art space KURTUVE will temporarily become a home for contemporary dance.

We'll bring along the birthday guest's yellow balloon — that fragile, handmade, ready-to-burst bubble, filled with our own breath, which never fails to gather people and spark joy wherever it goes. We believe that even if there were no festival, there would still be a festival. And so we once again step toward the unknown, moving toward what scares us a little, and hold on to trust — perhaps the most human of all values.

Yours, *Homo Novus*



Homo Novus Anniversary Parade

Join us in celebrating the 30th anniversary of *Homo Novus* together with the visitors of the contemporary culture forum *White Night!* Leading the parade will be the festival's extended family across generations — international and local theatre-makers, curators, producers, musicians, scenographers, long-time spectators, participants, and critics. Throughout the parade, audiences will encounter a series of musical and performative acts, offering both artistic and playful insights into the core principles and diverse formats of contemporary theatre.

This event is part of the Contemporary Culture Forum *White Night* 2025, which is implemented with the financial support of the Riga City Council. For more information on all *White Night* events go to baltanaks.lv.

6 September

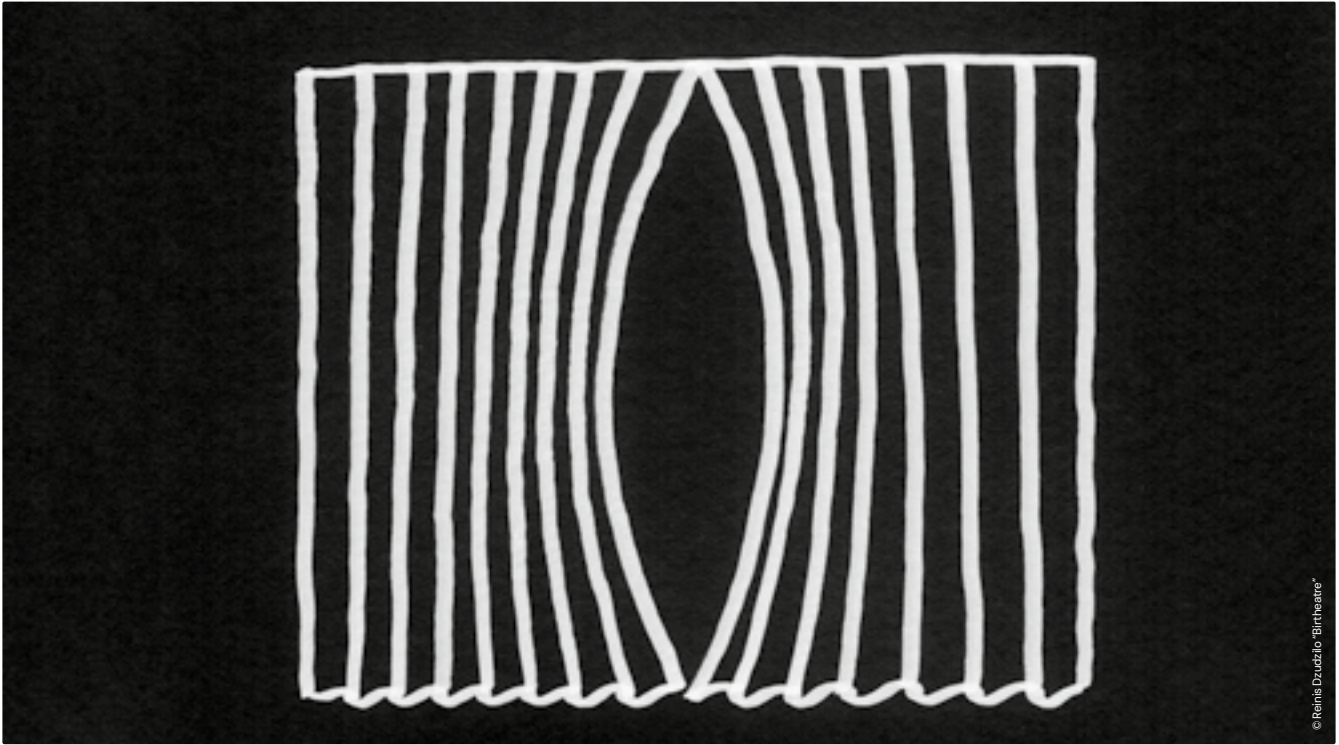
18:00 Parade Start

The *Homo Novus* parade will begin at the office of the New Theatre Institute of Latvia (Miera iela 39). The parade route will be published at homonovus.lv. Participants are welcome to join at any point along the way.

22:00 Finale and Concert

The parade will conclude at the Latvian National Opera and Ballet building, where the scenography of Dace Ignatova's new production *The Tooth of Time and the Peelers of Silence* will be available, accompanied by a live performance from the electroacoustic group Alejas, premiering the music for the show.

The *Homo Novus* Book. In Despair, and in Spite of It



Gundega Laiviņa is the editor of the new *Homo Novus* book and was the festival director for a long time

Zane Kreicberga and I came up with the idea for the book a couple of years ago, after we had both stepped down from actively organising the festival. Apparently, we both felt a kind of pull to stay close to the festival. The undercurrents caused by *Homo Novus*, which we had sensed but had left on the periphery of our attention while we were busy steering the festival ship through everyday waters, finally began to surface. Handing over the helm to others and stepping aside, we suddenly recognised its immense power and value, and realised that it deserved a book. If Zane had stayed with us longer, the book would probably have been different. However, she crossed the horizon last summer, so this collection has become a polyphonic conversation between the festival's creators, artists, viewers, and like-minded individuals. Among them are people who have, at various times and in various combinations, been at the core of the festival: Pēteris Krilovs, Baiba Tjarve, Laura Stašāne, Zane Kreicberga, Santa Remere, Beka Bergere, and myself, Gundega Laiviņa. This insight into the upcoming *Homo Novus* book is formed by excerpts from our conversations, which reveal the surprising finding that the reasons that drive young people to create and experience *Homo Novus* have not changed much in 30 years. Even though the world around us is completely different.

ZANE: On Saturday, I watched surfers in the sea. You can see the wind zones – where it's stronger, the sea looks darker; where it's weaker, it's lighter. The surfers fight with their sails until they can't hold them in the windless areas, and then – splash! – they fall. The wind is necessary though – it carries you along, it challenges you and gets your blood pumping. Then you're off into the sea!

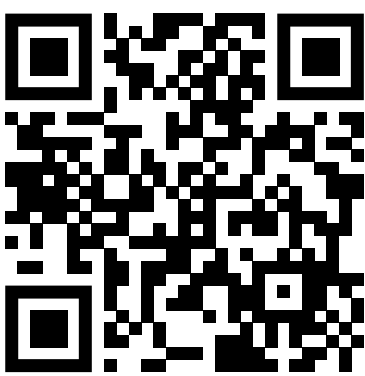
Homo Novus went out to sea in the spring of 1995. As the founders never tire to repeat: it took place despite catastrophic shortages and out of despair: where to find like-minded people and record, explain, understand, develop and spread the new ideas and energy born in the minds of actors and directors based in Daugavpils, and how to see ourselves in a broader theatre ecosystem.

ZANE: I sometimes think about how unique human beings are. We still have such resources that we can allow ourselves to do irrational and insensible things, such as organising a festival that we basically 'can't afford'. **BAIBA:** Although today I think that, just like back then in Daugavpils, we needed to establish more connections with the wider theatre community here in Latvia because that's a prerequisite for success, I still don't know if it was possible and if so, whether we would have realised all our ideas. Perhaps closer ties with Latvian theatre processes would have grounded our ideas and made our activities more gradual and moderate. **PĒTERIS:** *Homo Novus* is not a new social type, but rather an upstart, a plebeian who enters the Roman Senate through the back door. He shouldn't be there, but somehow he gets in. He is somewhat undesirable, yet someone who must be tolerated. **LAURA:** A festival like *Homo Novus* is based on hyphae, or cellular threads stretching in countless directions in terms of sensitivity and relationships. Its root system is different from that of theatre houses and repertoire structures, as are its response

mechanisms. The festival has a special ecology of processes, relationships and intimacy. Once we view these elements as living organisms, their complexity and vulnerability become apparent. Nothing is stable or permanent, and their existence depends on so many elements. **GUNDEGA:** We gradually went deeper, dissecting the festival itself as a format and discovering its artistic, social, and political potential. We wanted to explore and test the festival as an assembly – a gathering that doesn't require coordination. It is a physical and emotional coming together that hides enormous power. No one in our festival scene has yet dared to fully embrace this concept of letting go. Gradually, our work evolved into an attempt to create a festival as a performance co-created by dozens of directors, telling a story with a beginning, climax and end, as well as a continuation. **BEK:** I think about all the communities we have helped to build. It's a wonderful opportunity to participate in creating temporary meeting spaces during the festival, knowing that they can turn into lasting relationships. I think about how a performance disappears, yet continues to live on in those who were present at the creation of that unique moment. That moment has the power to change us forever. **SANTA:** I see international festivals as moments when many paths converge in one place, connecting seemingly disparate points around the globe. One night in Riga, Ljubljana, Brussels or Santarchangelo, a mysterious tent appears. With a warm fire and shelter from the wind, it attracts strangers who spend the night sharing stories. In the morning, the tent has disappeared and the people go their separate ways, slightly changed, carrying with them the knowledge that if you find yourself lost, a tent will one day appear to welcome you with shelter, a cosy light, and a place for your story. And so it goes. **PĒTERIS:** Regardless of anything else, this festival is what it sees itself as, rather than pandering to public opinion. It is new, lively and unpredictable, and its name encapsulates its parvenu nature, its unmediated perception and interpretation of the world. *Homo Novus*'s style is democratic, without fanfare or representation of the old, distinguished theatre mummy world. The festival's atmosphere is still like that of a practical, laconic, slightly stuffy training hall because that is where something new and noteworthy can be created.

Born out of defiance and despair 30 years ago, *Homo Novus* is still going strong, despite and because of the defiance and despair. This is despite catastrophic financial shortages, an institutionalised and fragmented theatre environment, and the fact that art has not saved the world. It is born out of despair because, while countless worlds are collapsing before our eyes and new ones are constantly being discovered, too many artists choose not to see it. What should theatre be? What should artists do? *Homo Novus* tirelessly continues to search – unconventionally, unproven, not always understood or comfortable, but always honest!

PĒTERIS: Theatre should be different, right? But different in what way? What needs to change to keep it alive? That remains a complete mystery. ■



The *Homo Novus* book, co-authored by several dozen writers, will bring together the undercurrents that began at the festival and continue to influence theatre and broader artistic and intellectual processes. These range from site-specific and collaborative theatre to themes related to ecology, human rights, and accessibility. This book will not be a scrapbook of memories, celebrating what has been achieved. Rather, its aim is to draw on 30 years of experience, compare what has been achieved with future trends, and stimulate discussion about the theatre of tomorrow and the important role of festivals in its development. Published by Neputns, the book will be available to readers at the end of the year. The first public readings of excerpts from the book will take place during the *Homo Novus* Parade on 6 September. We invite you to become a co-author and support the publication of the book!

Accessibility



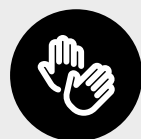
Partly accessible for audiences with mobility impairment



Hearing loss-friendly content for deaf and hard of hearing audiences



Friendly content for audiences with visual impairment



Latvian Sign Language interpretation

More detailed information about accessibility at homonovus.lv

Homo Novus aims to elevate the diversity and inclusion of all art forms, bodies, and audiences. The festival is determined to provide contemporary performance encounters for everyone, regardless of access requirements. If you have specific requirements to be able to access the festival, please contact our accessibility coordinator Diāna at info@theatre.lv or call +371 29 386 012.

Festival team

Anna Dārziņa, Ance Ancova, Artis Tauriņš, Dārta Priedniece, Diāna Ponaskova, Elza Strazdiņa, Ieva Briede, Inga Tauriņa, Inta Balode, Jānis Vecvagars, Kristaps Dergačs, Laura Stašāne, Lība Bērziņa, Līga Skrode, Madara Lapiņa, Marina Ivanova, Rihards Gulbis, Sandra Lapkovska, Santa Remere, Terēze Ance Putene, Una Valaine

Thank you to Gundega Laiviņa, Krista Burāne, and Pēteris Krilovs for their support. Thank you to all the technical staff and volunteers involved – this festival wouldn't be what it is without you!

Organised by

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Fear maps the city



Interview with Valentina Medda – a Sardinian interdisciplinary artist based in Bologna. Her artistic practice unfolds between image, performance and site-specific interventions, investigating the relationship between public and private, body and architecture, city and social belonging.

Your project explores women's perception of danger in the city. What led your research in this direction?

The project was triggered by a consideration that followed my time in Brussels. I moved to Brussels in 2006 and when I was living there, I was working at a bar. Coming back at 2 or 3 am by myself on foot, crossing a specific neighbourhood that was considered dangerous, and I didn't know that at the time, so I always crossed it as any other part of the city, so I felt pretty safe. Until the moment someone told me that I shouldn't do that because the neighbourhood was dangerous (the neighbourhood was mainly inhabited by Muslim Arabic migrants). So, I stopped crossing it based on someone else's experience, or not even experience, but feeling. And after some time, years after, this came into my mind and really annoyed me because I had someone else's perception or prejudices or experiences influenced me. This is what triggered the project.

What makes European cities dangerous for women?

I don't think there's something specific that makes European cities dangerous. I think cities can be dangerous everywhere the same way. I think what makes them threatening, at least, is the fact that at night they are mainly inhabited by men. Or they are empty at night, they're not alive at night, so there's no people walking around, doing their business. And if there are people doing such things, they are mostly men. So, I think that we, women, have to inhabit the cities with our bodies, in order to create alliances and in order to make them feel less lonely and to make them safer. Also, other things can help like good lights or architectural spaces that are not threatening or don't block our vision.

I live in Bologna which is a city full of porticoes, which are beautiful, but they don't really allow you to realize what's going on near you, because they block your gaze and amplify sounds – so you always have the feeling that someone's following you or that someone is really close, even though it's not true, because of the echo, of the sound reverberating. Architecturally speaking, we could do a few things to help us women feel safer. But also we as women have to inhabit the city, to go out, stay out, hang out, etc.

Which cities have you done this project in, and how does it change from place to place?

I've done it in several cities in Italy – Bologna, Modena, Cagliari, Rome. I've also done it in Pristina, Trondheim, now I'm doing it in Riga.

I always find pretty much the same situation of women feeling scared no matter what age they are – actually sometimes the younger they are, the more scared they feel. In Italy in the 90s when we had Berlusconi, there was a huge campaign in favour of keeping the streets safe. The whole thing was obviously against immigrants, because they were the ones that made our streets dangerous, according to our prime minister Berlusconi and his government. So, I think this whole thing built up in 10 years – making people feel scared of their own cities, because it was a political agenda. This would allow more police in the streets to control people, to make them less independent, particularly women.

Probably this is the result – seeing a 26 year old woman who's studying in the University of Bologna (which is a city where I've always walked around at 6 am by myself in any possible state, coming back home from raves etc.)... Seeing a young woman who should be having the time of her life being scared and not going out at night – it's really something for me... It's also the result of the fact that now all cities are dead at night and it is also a political decision. There are a lot of restaurants and bars where you can spend your money, but there are no squats, no underground scenes anymore where you can go listen to music and see shows until late.

Sometimes I still go back home at 5 am by myself. Last time

I did that, I found myself scared for the first time in my life, because I realised that there was no one in the street apart from me and two people on whom I couldn't really rely in case something happened to me. Every business was closed, there was no music, no venues, nothing. So why should people be in the street if there's no reason for them to be there? So, the cities are deserted, they're empty, nothing happens. And this is also a political agenda – they want us inside our houses and not in the street with our bodies.

In the project I always have women feeling scared about going out at night, and I think this is because of the way we've been raised. We've been told since we were kids that a district is not for us, and that we should be afraid. Although, statistics tell us that the real danger for abuse or attacks against women is in the domestic environment. So it is a way for me to control women. And I think this control has played very well everywhere in the world. So, yes, we get scared – I honestly don't notice any difference from one city to another.

What vibe did you get from women in Riga – how does the city feel?

Women in Riga are as scared as women in other cities, some of them are more afraid, some are less, and among those who feel scared, the reasons are pretty much the same as in other cities, as it's always been with the project, so far. This is to say that the perception of danger isn't linked to a city, rather to a narrative – which is political, obviously. And then urban policies can follow that.

It seems to me that women's experiences and perceptions are similar overall. In a way, our sharing the same fears make us feel closer to each other, and also stronger: we find a reason for our vulnerability that is outside of our own responsibility. It's not like we don't go out because we don't want to or we are not brave (I hate the concept of braveness, it is misleading and ethically wrong).

We don't go out because the night and the city aren't meant for us. "Good girls" stay in.

And in finding the reasons for our fear – which are politically driven – we also share our ways to overcome them and we create alliances with women living far from us in what look like completely different contexts. We bond into a new community that overcomes national borders.

You work with site-specific interventions – this project takes both the form of an exhibition and a performance. How do these formats differ?

For me both formats are powerful, they inquire the city in a slightly different way. The exhibition inquires about the city in terms of creating a new topography and new boundaries – and through the maps I visualize these boundaries. The body rewrites them by walking the borders of the city, so the city all of a sudden doesn't end where the geographical borders say it ends, but rather where the body stops walking. The performative format is slightly different, because the women are not asked to explore the whole city and the edges of it. They are asked to start walking from one point and to stop during their path as soon as they feel threatened. So, it creates a dynamic with the audience, where they are brought to that single edge, but next to that edge there might be an area that is safe. So they work in a slightly different way, but they both explore the edges as they are redrawn by bodies. The exhibition is very impactful visually and allows the viewer to compare the maps and to compare where the city ends for one woman and where it ends for another. This can be super different – an area that has been considered threatening by one woman can be an area that another woman has crossed. It's really bizarre to see – it immediately gives the feeling that we are talking about perception and not real danger. The other format is more of an experience – it allows the viewer to literally follow the steps of the performer and to somehow embody their experience.

How long have you been developing this project, and over the years, have you observed any shifts in women's perception of danger?

It's been more than 10 years that I've been working on this project. And every time I think that I might be done with it, someone has

asked me to perform it – in December I will also be in Ostend with this project. And this makes me think that there is still a need for it, so it still needs to be talked about. It's a topic that still needs to be addressed. It's a topic that we as women still need to explore and still need to talk about, to talk among us. We are all scared all the time, but we never talk about it. But the women during the workshop are talking about what they are afraid of in the public space. At first, some of them usually answer that they are not afraid of anything, but then you realise that actually, no, they are afraid, but they have just found a way to deal with this fear. The way that they are dealing with the fear could be just by not going out at night by themselves, or not going out at night by foot. This is what the project is about – your body walking through the streets (and not just crossing it by car). Some would go out at night only with friends or bring their boyfriend, which is even worse to me. So, they don't have their independence, and so they are not afraid, because they are just not doing it, they are not going out at night. Or, without even knowing, they elaborate a set of skills or strategies – they would dress in a certain way that allows them to run away, so they wouldn't wear heels, even though they might like to, but then they wouldn't be able to run away, or when they're coming back home they would hold up their phone and pretend they are talking to someone.

This is one thing that is interesting to me – that the project still needs to be talked about, that women are still afraid. And sometimes they censor themselves, and they don't go out or they're not independent. Or they do that, but they're really scared all the time. This is transgenerational.

I always thought that as a woman in my fifties now, I should be more scared than someone in their twenties. But, no, actually, when I did the project in Bologna and also in Riga, there were a few very young women who were really scared of going out, and this project actually empowered them somehow by having to push their own boundaries – going out at night, getting acquainted with the space and realising that maybe nothing is going to happen. The project empowers them, and this, I think, is the pure and most beautiful part of it. ■



Cities by Night

Valentina Medda (Italy)

03.–05.09.	16:00–20:00	🗺️ 🎭
06.09.	14:00–23:00 (<i>White Night</i>)	
07.09.	14:00–18:00	
08.09.	festival holiday	
09.–12.09.	16:00–20:00	

Cultural Space RAA
Matisa iela 8, Riga
Free entrance

Description in Latvian and English

In April, women of different backgrounds, origins, gender and ages were invited to explore the streets of Riga, wandering alone at dusk, avoiding the areas where they felt uncomfortable. The result of their walks are several "Riga by Night" maps of the city whose boundaries have been redrawn based on their experiences, with areas perceived as unsafe obscured by the artist, as if non-existing. Ostensibly refiguring a merely personal experience, the new borders – geographical, physical, emotional and political – show how not only gender but also shared beliefs, prejudices and cultural background shape, redefine and contract urban space and someone's access to it.

Supported by Embassy of Italy in Latvia



We invite visitors of the Contemporary Culture Forum *White Night* to attend a special evening programme at the exhibition *Cities by Night*, which will feature a musical performance by musician and percussionist Vija Moore, as well as readings of documentary stories on the experience of violence and fear.

This event is part of the Contemporary Culture Forum *White Night* 2025, which is implemented with the financial support of the Riga City Council. For more information on all *White Night* events go to baltanakts.lv.

September 6

Culture Space RAA
Matisa iela 8, Riga

18:00–23:00

Exhibition, audio recording

20:00–23:00

Live musical improvisation, story readings



How to be a real boy



An excerpt from the conversation “Becoming a Real Boy. A Conversation about Theatre and Queerness” published in the online magazine Satori. Rosana Cade (they) and Ivor MacAskill (he) are queer artists from Glasgow who are also a couple in real life. Their creative work blends experimental contemporary theatre, performance, queer cabaret, film, and socially engaged practices. The Scottish duo is interviewed by performance artist Mailo Mëness (he).

ROSSANA: With *The Making of Pinocchio*, our first audience is other queer and trans people. We want them to feel seen and safe. But we felt privileged enough to also try to reach others and offer a translation. We worked with an “outside eye” – an artist not identifying as queer – who helped us think about what info newcomers might need to follow the journey. The show is structured to welcome different levels of understanding. Ivor: It balances queer specificity with openness. Trans audiences laugh or gasp at certain moments that resonate. At the same time, others see it as a love story and connect through that. We don’t expect to change the minds of transphobes but aim to reach those in the middle who lack understanding but are open.

The original source material – Pinocchio – has all these morals about obedience and honesty. Did any of that make it into your show? What drew you to it?
IVOR: Our main reference was actually the Disney version, because that’s what we knew as children. Later we researched the original, and there’s a lot there. What drew us was the basic idea – a puppet who wants to be a real boy – it’s a trans allegory, right? That question of what it means to be seen as “real.” Who decides that? Do we try to fit existing categories to be seen as real, or do we create new ones and demand they’re seen as real? Or do we just reject the binary altogether?
ROSSANA: The original tale is very episodic, which worked well theatrically. There’s a part where Pinocchio runs away from school and joins a puppet theatre. He’s excited – others like him on stage! But then he gets exploited by the theatre owner. That became a metaphor for us – what does it mean for marginalized people to put ourselves on stage? There’s empowerment and connection, but also vulnerability and power dynamics.
IVOR: That’s why we use cameras, live feed, and forced perspective in the show – to explore control and framing. We decided

early to call it *The Making of Pinocchio* – a piece in the process of becoming. That reflects transness but also humanness in general – never fixed, always changing.
ROSSANA: That form lets us talk directly to the audience and also play with fantasy. Reality and imagination blur in the show. Transformation is central – not from one thing to another, but toward many possible realities.

And how did working on the show influence your personal journey – especially your transition, Ivor?
IVOR: When we began the piece, I was just starting to question whether I might be trans. That was huge for me, and for our relationship. At the time, we both strongly identified as lesbians. I didn’t expect how much storytelling would be required – telling doctors about my childhood, trying to prove I was “always” a boy, narrating pain and trauma just to access care. That process was mentally exhausting and reductive. Creating Pinocchio became healing – it let me imagine transition not as a linear shift, but as an opening to multiple possibilities.
ROSSANA: For me as Ivor’s partner, I wanted to support him through it, but I didn’t know how I’d feel. There’s so little representation of partners staying together during transition. But surprisingly, my own identity expanded. Something I thought was fixed – being a lesbian – shifted. I now identify as non-binary, and that feels natural. Loving someone through their change opened possibilities for my own.
IVOR: That dynamic – that someone else’s change can unlock your own – became a key theme in the show. We wish that could be society’s response to trans visibility too: not tightening norms, but opening up. Unfortunately, that’s not what’s happening politically.

And how has the piece been received? Did you expect it to become so successful?
IVOR: Honestly, no. It started as a way for us to communicate and process what was happening between us. We thought maybe it could be interesting to others too, but it really grew beyond our expectations. During Covid we even made a film version first. Then it became a live show and started touring. The most meaningful feedback is from trans people saying they’ve never seen themselves represented this way before. Or people who were questioning their identity and felt encouraged by the show. That’s incredibly moving. ■



The Making of Pinocchio

Cade & MacAskill (United Kingdom)

03.09., 04.09. 20:30–22:00



Latvian Academy of Culture, Small hall
Miera iela 58A, Rīga
25 / 17 € (apmekle.lv/homonovus)

With English and Latvian subtitles.
Relaxed performance; audience may come and go as needed. A care support person will be available – check with the *Homo Novus* team.
To improve accessibility, a recorded version of the performance will be available to buy and watch online (in English). More information: homonovus.lv.

A true tale of love and transition told through the story of Pinocchio. Set in a fictional film studio, you are invited to go behind the scenes of Cade & MacAskill’s creative process and their relationship, and question what it takes to tell your truth. Artists and lovers Rosana Cade and Ivor MacAskill have been creating *The Making of Pinocchio* since 2018, alongside and in response to Ivor’s gender transition. In this ‘funny, clever and thoughtful two-hander, rich in playful imagery’ (The Guardian), their tender and complex autobiographical experience meets the magical story of the lying puppet who wants to be a ‘real boy’.

Still no answers after 50 years



Interview with Ueli Hirzel – an artist, producer, director and above all a pioneer. For almost half a century, he has quietly but tirelessly made his mark on the national and international contemporary circus scene. In *Sandscapes*, Hirzel takes a couple of brooms and shows us a kind of essence of circus life.

How would you describe your practise?

It’s very difficult to talk about what I’m doing. What I can say about it – it’s been about almost 50 years that I’m trying to touch the secret of stage, theatre And the circus gave me the opportunity to have a wide open field of research in the field of theatre.
So actually, I am researching the magic of theatre and the communication between the moment, between the public and the performer. This is where I am searching, and I have had the opportunity to search various different fields and have experiences.
What I am very captivated by the circus is that in the circus, there is something in addition to the feature, which is danger – which is not pretended, which is there, where we face things. Either you are in balance or you lose the balance. And when you lose the balance, you fall.
And to combine this with the theatre was always, for me, kind of a fascination.

You have been a tightrope walker for 50 years?

No, I have been a tightrope walker for many, many years. But not for 50 years.
For 50 years I was working in a circus. But my origin is – I’m coming from theatre And I was searching for the root of the popular theatre you know. And this is how I came to the circus and became a wire walker.
And I did something like this for at least 15 years. Traveling circus and setting up, creating shows where I also was a wire walker.

How does someone become a tightrope walker? How does this idea just come to somebody’s mind – I want to walk up high.

There were moments in my life which were completely unexpected. Just suddenly something comes and tells you it’s possible to do the things you never thought you would be able to do. And one day, a circus man told me, “Okay if you want to join us, you could do an act with my son on the wire.” But I’m not a wire walker! He said, “So what? Learn it.”

How long did it take to learn to wirewalk?

Well, I learned it. I hurt myself, and I went through hell, but I really wanted to make this experience. Just because this one guy said, “You could do an act with my son.” They were pretty solid there with me, and they gave me the chance. And so within a few years I became... quite okay.

And in which circus was it?

I started in the circus, which was called *Circus Stey* in Switzerland, and then I was in *Circus Arli* in Denmark, and I toured with other different circuses until I thought, I have to create my own circus. Because I really had to find new forms of circus. I could not stay because I was not the circus man. I was always searching for something I did not really know what I’m searching for. And I was driven to go on. And so in 1979 I set up my very first circus, which was called *Variety Zirkus*. I wanted to open the circus up for other disciplines than only the traditional ones.

How was your circus different from the existing scene at that time?

When I really started to do my own circus in 1979, we had a maitre de ceremonie, that means a ring master, which was a transformist, transvestite. Today it is already something we are used to. Cony Nelson pretended to come from the USA to help his little nephew to set up his little “Camping Opera”. And of course, we had telepathy and other things that were, at this time, not common in circuses. And so we started to develop other forms of telling stories without being a deductive institution, just with the goal to have a good moment with the public.

This is nicely said – just to have a good moment with the public.

This is very important for me, this moment to go together on a journey.
On stage, we should not be pretending to tell people anything. All we can, if we are lucky, is to create a common journey. A journey for us on stage, a journey for the public.
There is nothing to teach, but to spend a moment together.

But you said you have always been searching for something. After 50 years do you have more answers than you had in the beginning?

No, I have more questions. I’m fascinated by the questions. When I started at 20 I had kind of an image of where I wanted to go. And all this journey I made in my life brought me... I think now I’m really closer to what I was intending at this time.
My show today also reflects a journey. The magic journey through years and adventures and shows I made... And I kind of come to the end of the circle, where I feel I’m getting closer to what I was intending. The answers, no, but the questions are still juicy and interesting.
We are curious. Curiosity is something which really brings us further. Curious is also to cure, to heal.

What have been some of those questions you had in mind and that you’re still asking? Or what is the question that is topical for you now?

How can I express and share what happens when the wire Walker is on The Wire?

One is feeling that the trapeze artist is while he is flying, able to share with the public?
Not the fear, but the moment.
And what is the moment of presence, not pretending the present, but this moment where you are with the public, in this moment of communication and not pretending to be with the public.
What happens in this right moment in the encounter between the performer and the public?
But for the show *Sandscapes* that you are going to present in the festival, you are choosing a broom as your tool. Why?
Because it’s a good adaptive tool to play with. And I think we have to look into things. The sand teaches me how to move so that there are patterns, and the broom is a very adapted, good tool to play with the sand. They are pretty good together – the broom and the sand. They teach me how to move so that we all, the three of us, have fun and the public, too. ■



Sandscapes

Ueli Hirzel (Switzerland)

05.09. 19:00–19:55
06.09. 16:00–16:55



Rīga Circus
Merķeļa iela 4, Rīga
18 / 13 € (apmekle.lv/homonovus)

In English
There is little text, Latvian translation is provided

An empty black circle.
A pendulum draws a fragile spiral of white sand.
Movement creates patterns, patterns become images, images intertwine, layer beyond layer, regenerating through cycles of destruction and renewed motion.
Echoes of the Circus ring where danger and vulnerability are real. Nowhere to hide. Nothing lacking.

The guest performance is organised by Rīga Circus in collaboration with the Festival *Homo Novus* and with the support of Pro Helvetia

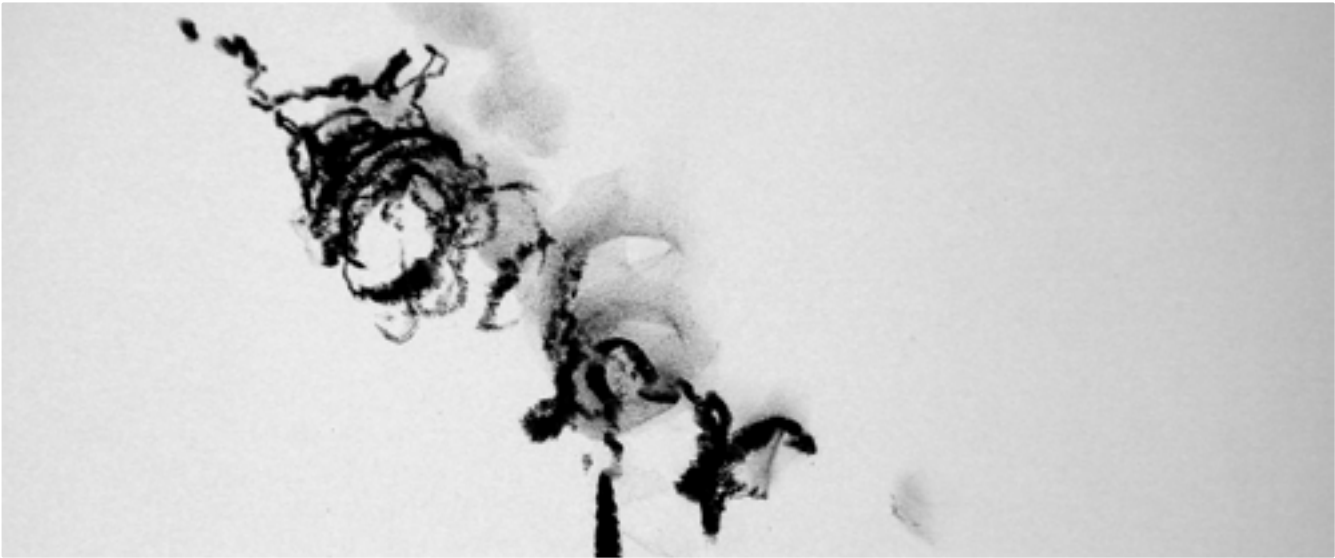
Celebration of Accessibility

5 September			The project is co-financed under the Riga City Integration Program. New Theatre Institute of Latvia is responsible for its content.
Dirty Deal Teatro Talsu iela 1, Rīga	11:30	Workshop with the Artists of <i>SYN.Tropia</i>	5 € In English
	19:00	performance <i>SYN.Tropia</i>	15 / 10 € No spoken language
NGO Building Eduarda Smilga iela 46, Rīga	14:00	Birutė Banevičiūtė's open workshop-performance <i>Miracles</i> with children and local artists	Free entrance In Latvian and English
	15:10	Talk with Birutė Banevičiūtė and the participants of the workshop	Free entrance in English with translation in Latvian
	16:15	Public discussion <i>Invisible Human</i> Moderated by Lība Bērziņa	Free entrance In Latvian

Listening with the whole body

Interview with the creators of the performance *SYN.Tropia* Yola Pinto and Simão Costa. With solo artistic careers in the areas of music and dance respectively, they have been creating shows and installations in partnership since 2011. The works by this artistic duo stems from the tradition of performing arts, creating music and dance shows where the poetics and sometimes the scenography itself is for the audience to enjoy. Working with a particular focus on touch and hearing, they invite their audiences to a tacit and presential experience of performing / scenographic / sculptural objects.

Who are you and what are your practices?
YOLA PINTO: I started to create on a regular basis in 2005, apart from my work as a performer for other choreographers and directors. From that point on, I began to work steadily as a creator not only in dance shows, which is my original field, but also in an intersection with architecture, somehow reconciling myself with that field. I hold a degree in architecture and for some time I thought there was no common ground between the two areas; and so, since I had opted for dance, there was a whole set of procedures from the field of architectural projection that I was not paying attention to. I acknowledged somehow that my experience in architecture – envisioning space, listening to nothingness... – had given me working and thinking methods that were crucial to my choreographic discourse. This same methodology has been fundamental in supporting dramaturgy for other dance artists but also for theatre and music peers. It is very interesting to notice that this familiarity with the blank page is the reason for the thrill I felt since our first contact in a shared oriented workshop, with nothingness and silence as main tools – even if our work is based on sound! This shared attention proved to be a highly precious backtrack, underlying our understanding. **SIMÃO COSTA:** I also began devoting myself to artistic creativity around 2004. My background is that of a classical pianist, of a performer. During my training I ended up leaving behind a series of dynamics and drives more related to creativity, as I was mainly focused on performance and my instrument. And after I finished my training, I realised launching another CD with pieces from 100 or 200 years ago was not very motivating. Obviously, any work of interpretation is always an amazing challenge, and I have maintained that connection to the piano until now; but I undertook a swift and fairly smooth transition to creativity. In fact, as a performer, my choices were somewhat eccentric. On the other hand, I was into a series of experiments within contemporary music, which were very interesting... Then there was the computer, this machine to generate and transform sound. However, I did not know how to code. So I went from being an uncomputerised person to a programmer: I brought along the focus or the stamina from the piano, and I knew the computer had great potential because I saw it in my peers or in the music I listened to which employed that tool. I bought a machine and plunged headlong. Moreover, it did not take me long to understand that coding was my score. I had rapidly lost my interest in scores as a means of communication with other artists: writing something another person was going to play was not my thing.



My process as a performer was mainly decoding scores. But the idea of being able to transform sound, transform the piano, extend the history of that instrument, was enthralling. My experience with the piano has always been very physical and visual. I always imagined graphic paths – especially while playing Bach –, a sequence of abstract graphic subjects, almost like a game, one of those programs that simulate the physical properties of objects, elasticity, hardness, roughness... And I dealt with this feeling and imagery while playing, the connection between sounds, one after the other; I saw rhythm as having this plasticity. It might seem odd to others: first the piano, then coding, but those were organic steps. The creative process also comes as something liberating, to find one's new bearings. Yola's background in architecture is very important and very much akin to my background as an interpreter. It is something we have in common. Architects work on a (paper or likewise) medium that conveys to others what they need to carry out. That is also the case with musical scores: a projection on a medium of something that others are to perform. We both wanted to do away with that – for different reasons. I was much more interested in sound as a material on its own and Yola saw space as something to be researched and handled with her own body, an architecture of thoughts about space, a mediation of space, no builders needed. The logic of complementarity in creative mental processes played out well with Yola, and it ended up being the driving force for several developments since 2011.

You are fascinated by the relationship between art and science – can you describe some of the works that combine these realms?
Actually, our entire way of working is characterized by this nature. First of all, due to the methodology we consistently use, which involves preliminary research approximately two years before the scheduled premieres. We can talk about various types of science – social sciences, humanities, biological sciences, or exact sciences. What sets them apart from the other practices is the method and that is the methodology in which we naturally operate. The very concept of transduction, which gives its name to our partnership *yolapintosimãocosta_transduction*, is a term commonly used in physiology, physics, sciences of perception and biology itself and has been turning into a key for us, as a reference to processes, methodologies and general action that bring forth

multiple shapes in a transdisciplinary sensorial spectre. For example, a normal loud speaker makes the air vibrate. A transducer, instead of making the air vibrate, transfers that sound energy into a physical material, such as wood, and it can also be felt through touch. It is precisely the same sound that comes from the PA, which is the same sound coming out of the piano, because before reaching the microphones it is in the piano which, in turn, is the same sound that will be in the Tactile Hearing in *SYN.Tropias*' case (which for that reason will also be tactile and no longer just aerial). Therefore, hearing and deaf people share the same information. The sound has not been transformed or modified: it is being transduced. This obsession we both have for the sciences of perception leads us to investigate the neurosciences and to look for artistic ways to explore it. In the same way, we can refer to creative processes such as *c_Vib* (2011), which represents a piano fragmented into four plans of sound sculptures, or the initial ideas inspired by concepts suggested by contemporary philosophers like Timothy Morton or Federico Campagna, which gave rise to works like *ENcode_we've got others under our skin* (2021) or *My Body is Not Just an Instance* (2024), for example.

Tactile Listening Board – what is it?
Tactile Hearing is an unprecedented device available in *SYN.Tropia*, both for deaf and hearing audiences, which disseminates several sonic contents through touch. A device that, set up in the stalls, translates sound into tactile sonic vibrations. It was built in close collaboration with the APS – Portuguese Deaf Association in Lisbon, where several tests were run until it reached its current format for stalls. Its first deployment was in Sala Estúdio Mário Viegas, at São Luiz Teatro Municipal/ Lisbon, where it debuted with around 60 seats. Due to its innovative characteristics, it is currently being studied for other projects and circumstances in autonomy, taking its first steps apart from the show that gave rise to it. And this is a recurring premise in our work: we tend not to encapsulate the resources we find for each creation, but rather to give them development time when we recognize an intrinsic value in them. Ultimately, as if each performance had the ability to naturally unfold into key points that we're interested in exploring from other perspectives. A kind of test drive in collection mode. Currently, the tactile listening boards are available for approximately 65 people, and we try, whenever possible, to ensure that the entire audience in each performance is included in the experience provided by this device. ■



SYN.Tropia

Yola Pinto, Simão Costa (Portugal)

04.09. 17:00–18:10
05.09. 19:00–20:10

Dirty Deal Teatro
Talsu iela 1, Rīga
15 / 10 € (apmekle.lv/homonovus)

No spoken language

SYN.Tropia is a pioneering dance-concert crafted by the established Portuguese artist duo, Yola Pinto and Simão Costa, that is meticulously designed to engage both deaf and hearing audiences. The show has been touring nationally in Portugal since 2017, bringing together hearing impaired and general audiences in the theatre. *SYN.Tropia* brings together those who can and those who cannot hear in the same audience. Everyone listens with their whole body via an unprecedented device called a Tactile Listening Board, available both for deaf and hearing audiences, which disseminates sonic content through touch.

Workshop with the Artists of SYN.Tropia

05.09. 11:30–13:00

Dirty Deal Teatro
Talsu iela 1, Rīga
5 € (apmekle.lv/homonovus)

Suitable for both hearing audiences and people with hearing impairments

Alongside the performance, the creators invite participants to explore some of the sound and choreographic materials developed during the creation process, sharing their research of recent years focused on the physical processes of sound, the multifaceted nature of listening mechanisms, and the role movement plays within them. Inspired by the meaning and possibilities of the title *SYN.Tropia* and its relevance to everyday actions, the artists propose an informal and relaxed approach to exploring the connections between different artistic practices featured in the show—including drawing. Together, we will seek a multidisciplinary, synesthetic body capable of expressing its “felt sense” in each moment.

This performance is part of an international tour organized in 2025 in partnership with Rugi Agency (Vilnius), 30Friends (Riga), and BRAINSHOT (Athens). The project is one of the 42 selected partnerships supported by Perform Europe. Perform Europe, co-funded by the European Union, is a funding scheme that fosters international collaboration in the performing arts sector, promoting inclusive, eco-conscious, and geographically balanced touring practices.

With love and patience, differences can be overcome



In May, the New Theatre Institute of Latvia (NTIL) hosted a workshop led by internationally acclaimed Lithuanian choreographer and creative director Birutė Banevičiūtė. The workshop aimed to deepen stage artists' understanding of disability in contemporary theatre and to encourage them to continue engaging with the topic in order to make the cultural environment more inclusive for society as a whole.

Over three days at the Theatre house of the Latvian Academy of Culture *Zirgu Pasts*, artists worked alongside children and young people with disabilities, creating a shared artistic experience and laying the groundwork for future collaboration. This partnership continued into the summer through individual mentoring sessions. **BIRUTĖ BANEVIČIŪTĖ:** “I am grateful for the invitation and opportunity to share my knowledge and exchange our experiences in inclusive performing arts for young audiences. It was truly inspiring to meet Latvian colleagues and young people with neurodiversity and disabilities and their families and to create artistic experiences together through dance and movement. I think it is profoundly important in our days besides talking about inclusion to actively practise it every day so it manifests not only in documents and strategies, but in real life within real people. My approach to teaching and creating with people with disabilities is based on three core principles – to be with them, to give them time and space and to respect their decisions. When I follow those principles, we build mutual trust and we understand each other without words, so we communicate through movement and develop new ideas.”

“I’m still surprised that in our society stereotypes, ignorance about one another, and fear of difference persist. Yet inclusion is really as simple as making friends and connecting with each other. We spent three wonderful and highly productive days together in one space, where it felt as if we had created a perfect world filled with unconditional love – a place where everyone has the right to exist, to be themselves, and to participate in whatever way they can, whether that means lying quietly next to others or running around

while the rest try to dance. I experienced acceptance on a level I don’t think I ever have before, and a sense of belonging unlike anywhere else. Endless thanks to Birutė for that – she truly does amazing, magical work.”

— LĪBA BĒRZIŅA, Accessibility Mentor at NTIL

“Thank you – it was truly inspiring and professional! I’m so happy and honored to have met each of you, and I feel deeply motivated after this collaboration. I believe Latvia will gain a great deal if we share this example of inclusion more widely. Thank you all for the unconditional acceptance and love over these three days.”

— VERONIKA, workshop participant

“With love and patience, we can overcome our differences and break down the barriers of misunderstanding – finding ways to reach children’s hearts. Birutė has mastered this beautifully. I hope there will be another opportunity to learn from her methods.”

— DAINIS, workshop participant

Founder and artistic director of *Dansema* dance theatre Birutė Banevičiūtė, an award-winning choreographer, has created 15 dance performances for children in Lithuania and abroad, 9 of which have been in *Dansema*. Her performances have been shown in 27 countries in various international festivals and stages. Birutė is also a dance teacher and dance education researcher with a doctoral degree in social sciences and has designed a unique method of dance experience development in early years. For more than 10 years she worked as an associate prof. in Lithuanian University of Educational Sciences in the Dance and Theatre Department. Birutė gives lectures and seminars for dance and theatre professionals, kindergarten teachers and parents nationally and internationally. ■

Providing space to speak



Marta Górnicka – a reformer of choir singing and currently one of the most prominent Polish directors.

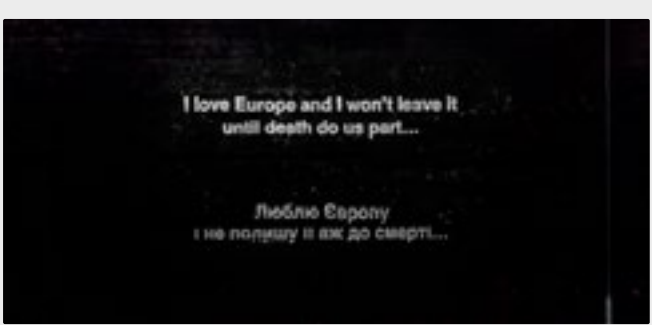
In the years 2009–2014 at the Zbigniew Raszewski Theatre Institute in Warsaw she created her own concept of the CHORUS OF WOMEN, a chorus theatre – a modern tragic chorus. The birth of the group was accompanied by the idea of “recovering the female voice” and creating a post-modern chorus theater – an aesthetic, formal and ideological concept of theatre that combines the power of the collective voice/body, which is the source of the Western stage, with the contemporary criticism of language as a tool of power. In Górnicka’s performances and social projects, the chorus functions as a metonymy of the community, exposing its inherent tensions, revealing the mechanisms of exclusion and consolidation of the community, and talking about its relations of power and domination. At the same time, the chorus in her performances is always a real community experience, opening access to rituals and communal practices that are a source for the community at the level of breath, body and voice. Therefore, they have both a critical potential and the power of a renewed ritual – they are a living laboratory for examining and establishing a community. She is a multiple winner of the ranking of the German portal Nachtkritik.de for the best play of the year in Germany and German-speaking countries, winner of the Award for Best Director – Fast Forward European Directing Festival, In 2019, Marta Górnicka won the “POLITYKA’s Passport” award “for the contemporary concept of the ancient chorus as a vehicle of artistic and social change”. In 2022, Marta Górnicka was awarded The Bertolt Brecht Visiting Professorship at Centre of Competence for Theatre at University Leipzig. Bertolt Brecht Professorship is awarded to the outstanding artists from the fields of theatre, dance, performance and media art. Since 2019, Marta Górnicka has been developing the Institute of Political Voice at the Maxim Gorki Theatre in Berlin. The Institute is a workshop center for working with the collective voice/body and language, it is a social laboratory that works to build open, diverse communities and strengthen strategies of resistance and criticism towards violence in social life. After an equally acclaimed and unsettling preview at the Festival d’Avignon and the Warsaw premiere, Marta Górnicka’s choral theatre piece *Mothers – A Song for Wartime* is now being performed in Latvia. The long-time Maxim Gorki Theatre companion (including Grundgesetz and Still Life) and founder of the Political

Voice Institute brings together mothers of different generations and experiences. Based on traditional Ukrainian ritual singing, they search for a new ritual choral voice. Their singing becomes an accusation, a plea and a warning to us and all people in Europe.

Excerpt from Górnicka’s speech in Avignon on 20 July 2023:

“A war is being fought in Ukraine. [...] A war you might not know much about. A war which perhaps, from time to time, disappears from our field of vision. A war which is too close not to care—and maybe this is why we don’t want to think about it. Then, we easily switch from atrocious images to memes with cats and dogs on Facebook and Instagram. This is why this performance is being made.

Excerpt from an interview by Moira Dalant at the Avignon Festival
For several months now, I have been working in workshop mode in Warsaw with a group of 21 women who were affected by the horrors of war in Ukraine and the pressures of political persecution in Belarus, and those who have given them refuge in Warsaw. At the same time, I have been collaborating with Ukrainian ethnomusicologists in search of what war cannot touch: the tradition of the living voice and of Ukrainian song. This is the paradox of this war: it has allowed us to plunge more deeply into Ukrainian culture. THE CHORUS is for me a tool for examining the defense mechanisms activated in us by war, but it is also a tool that allows the restoration of memory, voice and language. The voice of women not as the victims of war, but on the contrary: as its protagonists. The cast comprises women aged 9 to 72. They come from Kyiv, Sumy, Irpin, Kherson. They are survivors. They are witnesses to violence and bombings. Today, they want to use the power of their voice to name the unnamable. One of the creators, Natalia, brought only one thing she wanted to save from the war to Warsaw: a traditional Ukrainian instrument called the bandura. This instrument is for me a symbol of the power of the voice and the power of women. This is about finding what is still living in the rubble. In the gathering, in the chorus. ■



Mothers – A Song for Wartime
Marta Górnicka (Poland)

11.09. 19:00–20:00

Riga Film Studio
Šmerļa iela 3, Rīga
30 / 21 € (apmekle.lv/homonovus)

Ukrainian, Polish and Belarusian
Subtitled in Latvian and English

The wartime rituals of violence against women never change. War asks the ultimate questions: about responsibility in the face of danger, and about our defense mechanisms. Out of the testimonies of mothers and children – Ukrainians, Belarusians and Poles: those who have fled war; those who have fled persecution; and, finally, those who have welcomed them in Polish homes – Marta Górnicka, Polish director, creator of the CHORUS OF WOMEN and the founder of the Political Voice Institute at the Maxim Gorki Theatre in Berlin, creates a choral performance with her ensemble.

“At a time when Ukraine is crying out, we need the theatre with its power of transformation. With its power to remember what is most monstrous. We need CHORUS – its practices of rebirth and recovery.” The chorus of mothers is made up of more than twenty survivors of war – witnesses to violence and bombings. They use the power of their voice to name the unnamable and to defend their cultural roots.

The Homo Novus festival in cooperation with the Goethe-Institut Riga. The guest performance *Mothers – A Song for Wartime* is supported by the Federal Foreign Office of the Federal Republic of Germany.



Magic Carpets afternoon
Laura Gorodko, youth from the Community Center “Resiliences Avots” (Latvia)

12.09 16:00–17:00

Community Centre *Resiliences Avots*
Avotu iela 31/1, Rīga
Free entrance

This year, the New Theatre Institute of Latvia has begun a four-year collaboration with the community center *Resiliences Avots* to co-create artworks, share experiences, and encourage creative collaboration. Over the next four years, with the support of the artist residency programme *Magic Carpets*, various contemporary theatre artists will reside at the community centre, working closely with the centre’s youth. At the festival *Homo Novus*, we would like to introduce the broader public to artist-in-residence Laura Gorodko and her practice of working with communities, to meet the participants of this project, and to get a glimpse behind the scenes of the creative process. *Resiliences Avots* is a place focused on improving the quality of life by offering individual and group activities to strengthen emotional and social well-being. Laura Gorodko is a freelance choreographer, dancer, and dance teacher. She is actively involved in the performing arts field – creating her own productions, participating in local and international projects, choreographing for theatre performances, and actively contributing to the development of the contemporary dance community in Latvia. In 2023, during the *Homo Novus* summer residency, Laura, together with Rūta Pakalne, created the interactive performance *Freedom to Lose Control Together with The Mary*.

New productions by Latvian artists



Jana Jacuka

I am a choreographer and performer from Latvia, recently graduated from the DAS Theatre master’s programme in Amsterdam. I am curious to create performances almost out of nothing, using my body, voice, and text as departure points. For the past two years, I have been exploring the voice and the letters H and A as catalysts of sound. By mastering extreme and experimental vocal techniques, I investigate how the voice and the sounds it produces can become an extension of the body, how the voice can be used to create choreography, and how this can move the audience. I have collaborated with artists such as Marina Abramović, Damien Rice, Dries Verhoeven, Arno Schuitemaker, and many more. My works have been presented at Frascati (NL), DansBrabant (NL), AUAwirleben Festival (CH), Kanuti Guild Saal and SAAL Biennial (EE), *Homo Novus* Festival (LV), and my piece *Distance Between Us* was honored with the “Performance of the Year 2022/2023” award at the Latvian Dance Awards.



HA
Jana Jacuka (Latvia)

04.09. 19:00–19:50

Theatre *Ģertrūdes ielas teātris*
Ģertrūdes iela 101a, Rīga
20 / 15 € (apmekle.lv/homonovus)

In English
Latvian translation provided

In everyday situations, our boundaries are often crossed, leaving us unsure of how to respond. *HA* explores the performativity of laughter as an escaping mechanism. By stripping away theatrical distractions, Jana Jacuka’s solo work emphasizes the raw and essential elements of performance, inviting the audience to engage with the visceral experience of extreme vocal practices. *HA* is an investigation of the voice as a choreographic tool. In *HA* the voice becomes an extension of the body. She grunts, fry-screams, speaks while inhaling and shifts into communication beyond words.

This performance was developed within the context of the DAS Theatre master programme and with financial support from the ATD–Aart Janszen Fund (NL) and State Culture Capital Foundation (LV). Co-produced by Theatre Ģertrūdes ielas teātris (LV).



Dace Ignatova

I am a scenographer working in theatre and film. In my creative practice, I design visual environments and spaces. I studied scenography for six years at the Art Academy of Latvia, and for five of those years, I have actively worked as a scenographer in both state and independent theatres, as well as participated in various festivals and film projects. I am interested in scenography as a living and evolving process. One of the most significant professional milestones so far has been my participation in the Prague Quadrennial of Performance Design and Space, where, together with the artist collective *Grāfienes*, poet Kirils Ēcis, and cinematographer Dāvids Smiltiņš, we created the work *On the Way*. It was an opportunity to experiment and explore fundamental questions about theatre and its visual language. I am especially drawn to events where different disciplines intersect. Perhaps this is why music holds an important place in my life – I play the cello. Music adds a different rhythm to the visual means of expression I cultivate and enriches my creative perspective. Music is also closely connected to my work at this festival. The listening performance *The Tooth of Time and the Peelers of Silence* is my master’s thesis in scenography – an attempt to hear and sense the connections between the audible and inaudible, the visible and invisible. I created my thesis for children and youth audiences, which allows the imagination to be boundless, while also requiring honesty in the visual language.



The Tooth of Time and the Peelers of Silence
Dace Ignatova, Kirils Ēcis, Guna Zariņa, Band Alejas (Latvia)

06.09., 07.09. 12:00–13:00, 15:00–16:00

The Latvian National Opera and Ballet
Aspazijas bulvāris 3, Rīga
15 / 10 € (apmekle.lv/homonovus)

Family-friendly performance
In Latvian without subtitles

A resounding event in the attic of the Latvian National Opera and Ballet, drawing attention to an often overlooked but essential figure – the opera cleaning lady. Usually, her work is only noticed when something is out of order. However, in this performance, the cleaner has her own symbolic stage, which she has created from props, costumes and decorations gnawed by the Tooth of Time. The space becomes a living scenic element – a laboratory where old memories, sounds and objects merge into new meanings.

Performance was created in collaboration with the Latvian National Opera and Ballet

7 September
KALVE Coffee Living Room
Krišjāņa Valdemāra iela 17A, Rīga

KALVE
COFFEE ROASTERS

13:00 Brunch for Performing Arts Professionals
An informal gathering to meet the creators behind the festival’s new productions. Open to registered participants of the *Homo Novus* Professionals’ Program. Register here: ejuz/HN25–professionals.



Evarts Melnalksnis

I am a musical theatre dramaturge and curator. Since adolescence, contemporary theatre and performing arts have been particularly important to me. The experience I have gotten from the Festival *Homo Novus* has been pivotal in changing my perception and view of the world of theatre. Equally important was getting to know the people involved in the festival and the visiting artists, both through their art and in conversation. The people I have worked with at the festival have inspired me and become my friends – I must definitely mention Zane Kreicberga, with whom I shared a close connection. Since returning to Latvia in 2018 after my studies in Hamburg I have been working mainly in non-government theatres, seeking to try out various strategies of contemporary theatre. My work is mostly influenced by dramaturgy based on music of various genres. However, I am also interested in performativity, a creative process based on research and collective collaboration, avoiding cause-and-effect narratives, and instead using collage, eclecticism, and the interplay of different voices, registers, and informational fields. The idea of creating the performance *Ummis and Lobelia* came as a personal impulse. In recent years, short trips to Lake Ummis have become a regular part of my daily routine as a way to escape from mental overload and the psychological strain caused by existing within the conditions of late capitalism, neoliberalism, patriarchy, and colonialism. Being near Lake Ummis miraculously allowed me to sort out my inner turmoil so that I could continue to work in line with the values and people I believe in. The frailty of nature, this special ecosystem, and my inner world that was reflected in it, became the subject matter of the performance.



Ummis and Lobelia

Evarts Melnalksnis, Katrīna Neiburga, Ernests Valts Cīrcenis (Latvia)

05.09., 06.09., 07.09. 20:30–21:30
09.09. 11:00–12:00

Spirits & Wine premises
Andrejostas iela 5, Rīga
Free entrance (registration at homonovus.lv)

In Latvian, English translation provided

The experimental contemporary music theatre performance *Ummis and Lobelia* is a poetic tribute to the unequal opposition between the autonomy of nature and the pressure of civilization. It also explores the reflection of human psychological states in processes of nature. Liminal situations that force us to peer into the abyss of consciousness. And hope, which, like the fragile lobelia flower, sometimes emerges and rises above the dark depths of consciousness.

The performance is a collaborative project between the associations Mākslas birojs and the New Theatre Institute of Latvia. It is being created as part of the EU Creative Europe programme project *The Big Green*, in collaboration with Laidi Manor Residence, VVFoundation and Pāvilosta Artists' Residence (PAIR), Culture Capital Foundation of Latvia Riga City Council and the Society Integration Fund, with financial support from the Latvian state budget allocated by the Ministry of Culture and co-financing from the Ministry of Culture. The work is being carried out in cooperation with the Pierīga Regional Administration of the Nature Conservation Agency.



Linda Boļšakova

I'm a research-based, interdisciplinary artist, focusing on installation and performance. My long-term research circles around what I call thermodynamic reincarnation. This concept, taken from both physics and spiritual worldviews, seeks to understand our deep energy bonds. I work with relationality as the essential structure of being and imagine futures of more sustainable coexistence. The works are not located in any particular object or subject but can be found in the relationships between them. Acknowledging the vibrancy and equality of material embodiments be they human or more-than-human, the developed work is often sculptural, but it is a sculpture that is attuned to the changing nature of things; sculpture that is, in this sense, always a performance. Most recently, I immersed myself in the geological processes of Iceland and the boglands of Latvia. For the second year in the three-year triptych work on time at Ķemeri National Park, I am collaborating with Icelandic choreographer Rósa Ómarsdóttir. Last year's performance took people to the bog to lend movement to the bog bodies of the past on an 8000-year-thick peatland. This year, Rósa and I are tuning into the vibrant frequencies of the future, where the bog has come into the city.



Rehearsing Murky Bogland Futures

Linda Boļšakova (Latvia) with Rósa Ómarsdóttir (Iceland)

05.09. 17:30–20:00
06.09.–10.09. 15:00–20:00
8.09. festival holiday

Cultural centre *Smilga*
Eduarda Smilga iela 34A, Rīga
Free entrance

This participatory audio play invites into a future of deeper entanglements with a living, more-than-human world. Delving deeper into the future movements and mythologies of bogland, this performance unfolds within the individual bodies of each participant, where the bogland is imagined as we imagine the future. Our present-day approaches and ways of perceiving our place within natural processes are haunted by speculative futures. In this piece you'll tune into the vibrant frequencies of the world to come, where the bog has come into the city. Moving beyond extractivist logic and into murky entanglement, the bog is encountered as an agential being. The sonic landscape conjures a speculative ecology in which bogland is no longer a distant wetland but a sentient force seeping into the city, into bodies, into time itself.

The work was created with the support of the EU program Creative Europe as part of the project *The Big Green*, with financial support from the Society Integration Foundation from the Latvian state budget allocated by the Ministry of Culture and co-financing from the Ministry of Culture of Latvia. The work is being carried out in cooperation with the Pierīga Regional Administration of the Nature Conservation Agency. Special acknowledgment to Agnese Balandiņa. The New Theatre Institute of Latvia is responsible for the content of the performance.

Un-conference



The Big Green is a collaborative project formed by 14 European environmental, science, and arts organizations that advocate for the active role of culture and art in driving social change. It invites artists and researchers to collaborate in exploring new, unconventional forms of expression to deepen understanding of sustainable development.

Every year, several partners of *The Big Green* project select one element of nature for artists across different countries to reflect upon, study, and create new works inspired by it. The theme for 2024 was “air”, for 2025 – “soil”, and the theme for 2026 will be “water.”

A two-year program developed by project partners, *The School of Enough*, connects art and activism practices to unravel ecological, political, economic, and social challenges and, through collective thinking and creation, isolate alternatives to the continuous pressure of economic growth and the inequality it generates.

Once a year, one of *The Big Green* partners organizes an un-conference – an interdisciplinary event where project partners, artists, researchers, and audiences come together to foster new forms of knowledge exchange through conversations, lectures, workshops, and performative actions. This year, it will be organized by the *Homo Novus* festival.

9 September

13:30–18:00	Expedition to Lake Ummis in Carnikava Parish with Evarts Melnalksnis, author of the performance Ummis and Lobelia, hydrobiologist Marta Dieviņa, and botanist Uvis Suško Less than an hour's drive from Riga lies one of the last remaining clear water lakes in Latvia – Ummis, home to the lobelia, a species listed as endangered. Performative storytelling and lectures on the train en route to Ummis focus on our relationship with the perishing. What do we lose with each species that disappears? Can extinction be resisted?	Free entrance Limited capacity With prior registration: homonovus.lv Beginning and end of the expedition: Rīga Railway Station Stacijas laukums 2, Rīga In English
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17:30–19:30	<i>Delicate Balancing of a Twig</i> by Dávid Somló <i>Delicate Balancing of a Twig</i> is a minimalist movement meditation practice exploring collective presence through a single shared gesture: balancing an ordinary twig on the tiniest point of one's knuckle. This radically simple act invites care, sensitivity, and deep attention toward an utterly familiar yet often overlooked object, while creating a strong sense of relationality with the environment in which it is practiced (e.g. public space, forest, black box). In this delicate connection, the question arises: Who is balancing whom?	Free entrance Stacijas laukums 2, Rīga No spoken language
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10 September

11:30–13:00	Philosophical talk on the train <i>About time: a conversation on the way to</i> with environmental philosopher Philipp P. Thapa and artist Linda Boļšakova Landscape researcher and environmental philosopher Philipp P. Thapa, together with Linda Boļšakova, will take the audience on a journey to the Ķemeri Bog, bringing the concept of time and different perceptions of time along for the ride. A philosophical conversation that helps to prepare for the destination, if you still believe that the journey has an end.	Free entrance Limited capacity With prior registration: homonovus.lv In English
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14:00–17:00	<i>Peatland Justice</i> Workshops in the Ķemeri Bog <i>Peatland Justice</i> is an artistic and educational programme created by the international collective RE-PEAT with the aim of changing the traditional negative perception of peatlands as wastelands and instead creating new narratives about their important place in ecology and culture. Two <i>Peatland Justice</i> workshops will be held in the Ķemeri Bog for those with and without prior knowledge. The workshop <i>Exploring the Sounds of the Bog</i> invites participants to immerse themselves in a world of in-depth listening, to record sounds found in the bog and to create a collective soundscape. <i>Planetary Workshop and Collective Storytelling</i> will focus on the global significance of bogs from a deeper perspective of time and space, not only in ecological terms, but also in political and cultural ones, as participants create a new narrative together.	Free entrance Limited capacity With prior registration: homonovus.lv In English and Latvian Please dress appropriately for walking on the bog boardwalk and bring snacks and water for a picnic break
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11 September

9:30–11:30	<i>The Big Green</i> Networking A meeting and discussion between the European collaborative project <i>The Big Green</i> and local artists, researchers and experts sharing practices and opportunities for collaboration between art, science, technology, philosophy and other disciplines during the climate crisis.	Free entrance Limited capacity With prior registration: homonovus.lv Kalve Coffee living room, Krišjāņa Valdemāra iela 17A, Rīga In English
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14:00–17:00	<i>Peatland Justice</i> Workshops in the Ķemeri Bog	See entry for September 10
	<i>Climate Choir</i> flashmob In a short flash mob, the choir will visit places in Riga that cause deliberate damage to the environment and places where nature shows fierce resistance. The <i>Climate Choir</i> brings together people who are concerned about the excessive logging of Latvia's forests, the unnecessary drainage of wetlands, the deliberate destruction of habitats and species, changes to national legislation, and the misleading of the public in the name of quick profits. The story of Latvia as one of the greenest countries in Europe is a myth that has long since lost its basis in reality.	In various locations in Riga Follow updates on the <i>Homo Novus</i> social media accounts

12 September

18:00–19:30	Wetland Day The Wetland of Tornaķalns, also referred to in the media as a 'random, temporary natural oasis', has not only revealed tensions between nature conservation and area development specialists, but has also challenged the public's understanding of what biologically significant areas should look like and where they should be located. In addition, it has raised the question of how to talk about the existence of such areas, responsibility towards them and their more-than-human significance, taking into account the development plans for the area. The Festival programme features two events dedicated to the Wetland of Tornaķalns – a short choir performance by the <i>Climate Choir</i> , as well as discussion <i>Wetland Stories</i> organised by the environmental protection and education organisation <i>Zaļā brīvība</i> and the project <i>Water Cultures</i> of the University of Latvia, in which friends and researchers of the Wetland will share their experiences, knowledge and observations, and anyone interested is welcome to register their participation.	Free entrance Wetland of Tornaķalns Location to be announced at homonovus.lv
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	<i>Climate Choir</i> flashmob	See entry for September 11
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Fun Facts About Baltics and Balkans

- Fun facts compiled by one of the creators of the performance – Eero Epner

1

Melanie Trump (100% Slovenian) is the wife of Donald Trump. Anna Maria Torv (50% Estonian) was the wife of Rupert Murdoch.

2

When Donald Trump in 2018 met with Baltic presidents he became very mad that they started the wars in the 1990s that lead to the breakup of Yugoslavia.

3

Juhan Ulfsak was an actor in Von Krah! Theatre. Currently a documentary is being made about the Von Krah! Theatre. The director of the movie is Marianne K rver. The brother of Marianne K rver sells socks in Slovenia.

4

50 Slovenians live in Estonia in 2025. That is two Slovenians less than in 2024. From 50 Slovenians 31 are male and 19 are female Slovenians.

5

30 Estonians lived in Slovenia in 2024. From these 30 Estonians 15 were male and 15 were female Estonians

6

Altogether 80 Estonians or Slovenians do not live where they should. The reasons are unknown. Most probably love.

7

The most famous female Slovenian athlete is Janja Garnbret. She likes to climb things. The most famous female Estonian athlete is Kristin L tt. She likes to throw things.



Fun Fact

Primo  Be jak, Eero Epner, Branko Jordan, Mart Kangro, Katarina Stegnar, Juhan Ulfsak (Slovenia, Estonia)

09.09. 19:00–20:30

10.09. 16:00–17:30, 19:00–20:30

Culture palace *Ziemeļbl zma*

Ziemeļbl zmas iela 36, R ga

20 / 15   (apmekle.lv/homonovus)

In English, without subtitles

Improvised segments, live quiz


When purchasing a ticket, please inform the festival team if you require sign language interpretation by emailing info@theatre.lv

Fun Fact is an international coproduction by three authors from Slovenia (Be jak, Stegnar, Jordan) and three from Estonia (Epner, Kangro, Ulfsak). The team cleverly addresses the context of the national from the position of researching the essence of how the common is constituted. Through national catastrophes, through games, key events? The construction of national memory is a political minefield, but an artistic treasure chest; story after story, fun fact after fun fact, until the whirlwind of all facts takes us to the storm in which none of the facts count for anything, only stories are competing, which will be more convincing, enticing, which one will catch our attention and which one will lose the competition with the urge to look into a screen, where fun facts are – infinite.

Valmiermui a

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HOMO NOVUS



Is this even theatre?

Festival Anniversary Drink – a celebration of quality, excellence, and the never-ending urge to ask the right questions. Dedicated to a special friendship – and to the most liveliest of all arts: theatre.

September 1–14: Show your festival ticket or wristband at Valmiermui a’s Beer Embassies in R ga (Aristida Bri na 9a &  genskalns Market) and enjoy a special surprise!

RECONSTRUCTIONS

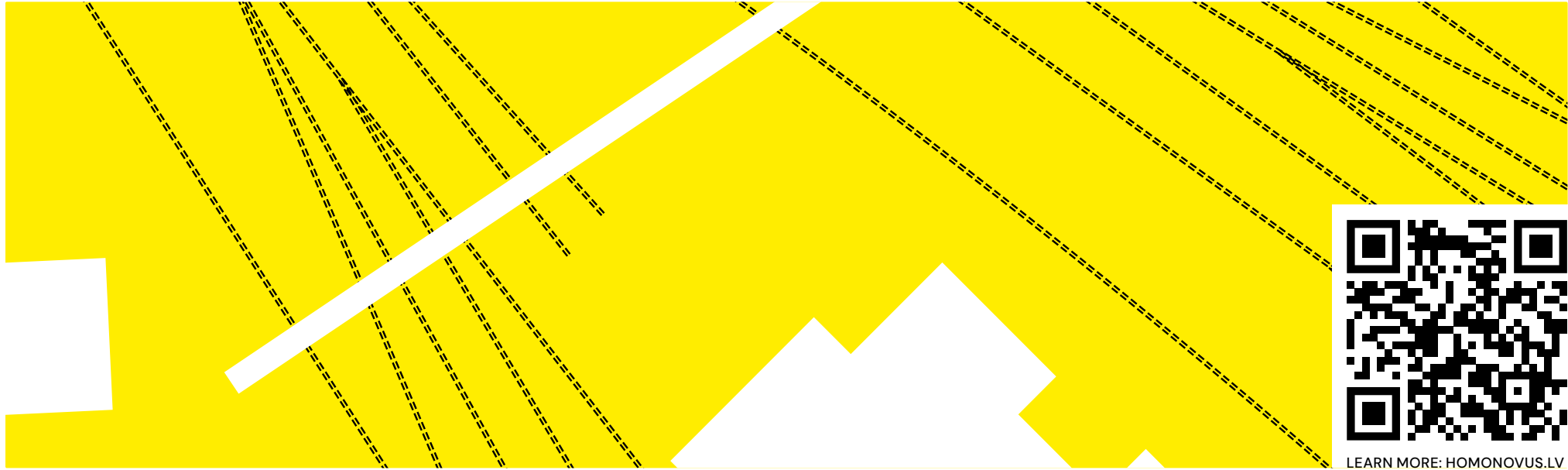
Scenography students of Art Academy of Latvia

Artists: Patr cija Amoli a, Esmeralda Usas, J nis Plata s, Em ls Jansons, Annija Zem te

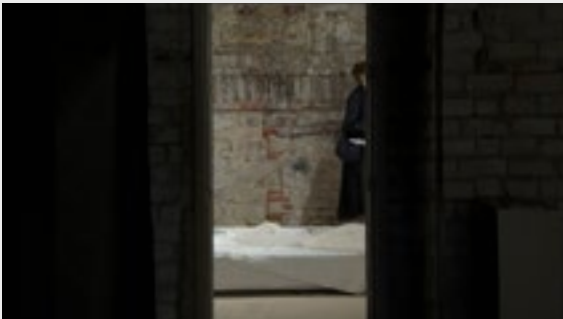
Curator: M rti s Kalseris (Art Academy of Latvia)

Producer: New Theatre Institute of Latvia, Festival *Homo Novus*

“Reconstruction” is a term used in theatre to describe the transformation of the stage design. Sometimes it’s obvious, sometimes it’s hidden. Reconstruction is part of scenography – just like in music, the silence between two notes. To understand the entirety, it must be broken down and each component must be examined separately. The creators of the exhibition – students and teaching staff from the Scenography Department of the Art Academy of Latvia – view “reconstruction” as a separate, intrinsically valuable element of scenography, striving to bring the hidden to the forefront. They use the advantage given to scenographers to choose a fragment of the world and offer to rebuild it for a brief moment. To transform the mundane into life and then, perhaps, into art. From August 22 to September 20, an exhibition by scenography students from the Art Academy of Latvia will be on display in R ga, seeking to answer the question: what exactly is scenography? It includes eight stage-like urban objects and scenography elements, which, placed in various locations around R ga, transform places familiar to us in our everyday lives into new theatre stages.



LEARN MORE: HOMONOVUS.LV



Beyond the Door I, II, III

Annija Zem te

What hides, lives, happens or does not happen behind the door? This art event is an opportunity to go beyond the limits of everyday curiosity and censorship. The walls behind which life goes on and events unfold, which we pass everyday without even noticing, disappear. The doors open, and the passerby becomes a witness to private adventures, experiences, and emotions. The work is inspired by the author’s habit of observing illuminated windows in the evenings, where what is seen or merely suspected provides endless sources of inspiration. The work unveils private living spaces, allowing the viewer to peek behind the closed doors and glimpse the stories that lie within.



It’s About to Happen

Patr cija Amoli a

The environmental object *It’s About to Happen* explores the brief and almost imperceptible moment between an event that is yet to come and one that has already passed. It is based on the theory of the Sun’s end of life. One day, the Sun, like other stars, will become a red giant and expand, consuming most of the planets in the solar system, happening in the blink of an eye. The object consists of two seemingly separate parts, but there is a special place nearby from which one can see both parts merging together. It’s About to Happen allows the viewer to linger in the moment that exists between ‘before’ and ‘after’ – a moment that is too brief to be noticed in reality.



The Three Wise Ones

Esmeralda Usas

The work reflects on the playfulness of childhood, growing up, and the perception of the urban environment as a living organism. The lanterns symbolize three stages of development – childhood, adolescence, and adulthood. The light show in Morse code does not convey a specific message, but rather creates a mysterious conversation in which the city lights become characters with their own personalities. The installation highlights the importance of play in public space – playing is not only the privilege of children, but also the way for adults to achieve freedom, irony and empathy. The dramaturgy of the work was created in collaboration with Anna Dvinska.



Searching for a Home

J nis Plata s

The wind changes the face of the earth – breaking old trees and making room for new ones. Water washes away the old and allows new blood to flow through the veins. Even old houses crumble, leaving ruins that become the foundation for the future. Some people seek refuge in these ruins. But these are not homes. Behind the branches of fallen trees and debris lies a place – a sobering-up station. A rest stop where it is possible to regain one’s senses. A space that is a reminder that humans are part of nature – and therefore ever-changing. This experience of change is essential and only through it arises the desire to continue the journey, to continue searching for home. And perhaps, to find it.



The Path of Imanta

Em ls Jansons

The exhibition *The Path of Imanta* recounts the story of the lost Imanta – where it came from, how it got here, and how to spot it in the city. The audience is invited to discover Imanta’s memories, traces of its presence, and secrets recorded in the buildings, streets, and daily life of the neighborhood. Imanta’s story reveals that this powerful neighborhood actually harbors fragility, imagination, the past, and the present. It is an opportunity to see Imanta in a new light – in places where it might be, but which often remain unnoticed, thus allowing the city to reveal its undiscovered stories.



The End of the End

Patr cija Amoli a

The environmental object *The End of the End* features a paradox – the end of the road, located in the middle of it. It is destined to be encountered accidentally and unexpectedly, while traveling the road that daily tasks lead us down. Then, suddenly, everything you saw before and will see after *The End of the End* intertwines into a story about the twists and turns of fate and the crucial choices that still await.

Turning the mirror on ourselves



Homo Novus was founded in 1995, at a politically tense time when the theatre arts in Latvia and throughout Eastern Europe were undergoing a paradigm shift. The Festival's birthplace is Daugavpils – a multicultural and multifaceted city with divided social values, which at the same time has managed to serve as a platform for innovative, thought-provoking art that makes you think and feel. It has created fertile ground for a festival that advocates democracy, the right to be oneself, the right to individual freedom and equality. Therefore, we would like to invite the Festival's audiences from Riga and all of Latvia, as well as, of course, international guests, to hop on the morning train on September 13 and embark on a journey to the southeast of Latvia to strengthen the bonds of friendship with the welcoming, active and progressive communities of Daugavpils, which often lack support from like-minded people in the capital. We want to celebrate 30 years of independent performing arts together with the various creative generations that have grown up in an independent country, alongside the Festival, which has also played its part in shaping this cultural and social landscape.

We are truly delighted to welcome world-renowned Bulgarian performer and singer Ivo Dimchev and his performance *The Selfie Concert* as a guest of honour alongside other artists in this year's Daugavpils programme. It is an interactive musical performance that usually takes place in a museum setting. "Selfie is less about me, it's more about us," says the author of the performance, inviting everyone to turn their phone's mirror camera towards themselves and film, stream and celebrate themselves. As organisers of the Festival, we cannot imagine a more unifying social gesture. "With a stage presence oscillating between rock star and "prima donna", Dimchev rips out your heart and licks it before leading you onto the club dance floor. Truly a master of performance, Dimchev's emotional voice will move even the coldest of creatures." Ivo Dimchev is a theatre maker, choreographer, visual artist, singer-songwriter and queer activist from Bulgaria. He is known for his radical actions that demand a lot from the audience and his performances that lie somewhere between burlesque, body art, Viennese actionism and Dada. His work is an extreme and colourful mix of performance art, dance, theatre, music, painting and photography. His legendary appearance on The X Factor UK is unforgettable. Dimchev is the author of more than 40

performances that have received numerous international awards for dance and theatre and that he has presented all over Europe, South America, North America and Asia. Dimchev's concerts feature both Bulgarian folk music and schlager tunes – the best of Eastern and Western influences. He effortlessly combines high and low genres – from cabaret to opera, from romantic blues to techno – in a seamless, uplifting and provocative performance. Dimchev's voice leaves no one indifferent, while always remaining in a poetic borderland, maintaining a perfect balance of melodies and rhythms. Moreover, he is an artist and activist who openly expresses his queer identity, despite coming from a country where queer rights are still under threat. Dimchev is the founder and director of Bulgaria's Humarts Foundation. In 2009, after doing his master's studies on performing arts at Dasarts Academy in Amsterdam, he opened Volksroom in Brussels, a performance space that presents young international artists. In 2014, he opened MOZEI in Sofia, Bulgaria, as an independent space for presenting contemporary art and music. In addition to his artistic work, Dimchev gives master classes at the National Theatre Academy (Budapest), the Royal Dance Conservatorium of Belgium (Antwerp), Hochschule der Künste (Bern), Amsterdam University of the Arts, and DanceWeb (Vienna), among others. ■

Programme 24 hours in Daugavpils is implemented in partnership with the British Council in Latvia

For three decades, *Homo Novus* has been a festival that challenges preconceptions about contemporary theatre and fosters creative dialogue on an international scale. The British Council is proud to have played a part in this journey – we have supported collaborations between theatre professionals from the UK and Latvia, and performances that venture beyond traditional cultural spaces, engage new audiences, and explore socially relevant themes. I am especially pleased that, in its anniversary year, the festival will continue its dialogue with audiences in Daugavpils, offering a vibrant, diverse and inspiring cultural experience in the city.

ZANE MATEŠOVIČA
Country Director, British Council Latvia

24 hours in Daugavpils

13 September	7:00	Meet-up at 7 a.m. Train departure time 7:31 a.m., journey duration approximately 3.5 hours. The train will feature readings of original literary works in collaboration with the magazine <i>Strāva</i> on the theme – the forbidden.	Platform 1 of Riga Railway Station
	11:00	Informative guided tour <i>Hi!Story</i> Meet the personalities born in Latgale and today's heroes together with the organisation <i>New East</i>	Start of the tour at Daugavpils Passenger Station
	14:00	Performance <i>The Power Game</i> Andrea Miltnerová, Jan Komárek (Czech Republic)	Daugavpils Theatre
	15:00	Festival Celebratory Toast Festivities and talks with the founders of the festival and those shaping Daugavpils' cultural life today	Venue to be announced at homonovus.lv
	18:00	Performance <i>The Rest of Our Lives</i> Jo Fong, George Orange (United Kingdom)	Cultural Venue V13
	21:00	<i>The Selfie Concert</i> Ivo Dimchev (Bulgaria)	Daugavpils Secondary School of Design and Arts <i>Saules Skola</i>
	23:00	In the waiting room. Nighttime performance with the text group <i>Orbīta</i> Semjons Haņins, Stapislavs Judins, Vladimirs Svetlovs, Sergejs Timofejevs (Latvia)	Daugavpils Passenger Station
	3:40	A collective trip to Riga by night train for the most resilient festival guests on the morning of September 14, from 3:40 to 7:00 am (possibility of dancing through the night)	Daugavpils Passenger Station

What's in the Daugavpils programme?



Urban environment game *Hi!Story*

New East

The organisation *New East* offers an interactive walking game called *Hi!Story*, created specifically for the *Homo Novus* festival, in which participants follow an individual route around Riga Street and its surroundings, encountering live storytellers at specific points along the route. This is not a typical guided tour – it is an opportunity to immerse yourself in history through the stories of real people, encountering the history and modern reality of Latgale and Daugavpils. At each stop, you will discover a lesser-known historical event, a colorful personality, or a local story that still lives on in the streets and memories of the city. *New East* is a cultural and educational organisation based in Daugavpils, Latvia. Since its founding in 2016, *New East* has aimed to reshape the cultural and social landscape of Eastern Europe by promoting inclusive artistic practices, critical media literacy, and active civic participation. What began with local events and international exchanges has grown into a multidisciplinary platform operating at local, national, and European levels. The organisation works across four key areas: culture, non-formal education, media, and civic engagement. Its diverse initiatives include immersive performances, media labs, creative workshops, educational programs, and community-based projects that engage thousands of participants and foster collaboration across borders and sectors.

13.09. 11:00–11:45
Start of the tour at Daugavpils Passenger Station
Stacijas iela 44, Daugavpils
Free entrance
In Latvian



The Rest of Our Lives

Jo Fong, George Orange (United Kingdom)

Hopefully hopeful, *The Rest of Our Lives* is a joyful dose of dance, theatre, circus and games. A cabaret of life and near death. Two middle-aged lives in an eclectic, spontaneous, predictable and random decline. Jo is an old dancer, George an old clown. International artists with 100 years of life experience between them, armed with a soundtrack of floor-fillers, a book of raffle tickets and a sprinkling of eco-friendly optimism. Joyful, celebratory and hilarious. The struggle is real. It's the beginning of the end. But we're still here.

About the artists

Jo Fong is a director, choreographer and performer working in dance, film, theatre, opera, spoken word and live art. Jo lives in Wales and her creative work reflects the need in these times for people to come together. Her artistic practice is an evolving, collaborative approach which puts ideas around belonging or forming community in the forefront. She began her career creating and performing with DV8 Physical Theatre, Rosas (Belgium) and Rambert Dance Company. As an independent artist she has presented performances throughout the UK and at international festivals. Her work has been recognised and awarded by the Critic's Circle National Dance Awards, UK Theatre Awards, Creative Wales Award, OFFIE Award, British Council and Wales Theatre Awards. George Orange is a performance artist, circus performer, outdoor theatre maker, former mascot, ex drag performer, creator of Mary Bijou Cabaret, circus director, and physical theatre teacher. But most of all, and without a doubt, he is a clown. He continues touring his one man show, *Man On The Moon*, against all medical advice. Last summer he did 50 outdoor performances in England, Wales and Germany. A couple of years ago he followed his boyhood dream of achieving an academic something. George is now a master of directing circus. George Orange MA, he's an achiever, he also achieved British Citizenship. Next dreams include leading a research circus lab and initiating a graduate circus performance company.

12.09. 18:00–19:20
13.09. 18:00–19:20
Cultural Venue V13
Vienības iela 13, Daugavpils
10 / 7 € (apmekle.lv/homonovus)
In English with Latvian subtitles



The Power Game

Andrea Miltnerová, Jan Komárek (Czech Republic)

The Power Game is a bold, raw and provocative physical theatre performance dealing with manipulation and the abuse of power. Lighthearted or deadly serious? Real or surreal? Absurd or rational? Two agile old men in suits wrestle in a claustrophobically tight space defined by light. Their precise, stylised movement is both urgent and ridiculous, serious and satirical. Through strange games and associations attention is drawn to the danger of tacit acceptance of power structures and the consequent loss of control over one's own life. The piece was born out of a personal need to react to the disinformation surrounding Covid, climate change and the war in the Ukraine.

About the artists

The artistic duo of dancer and choreographer Andrea Miltnerová and director, lighting and sound designer Jan Komárek have been creating together for fifteen years. He experienced the dark years of communism in Czechoslovakia where he was employed in various mundane jobs as well as following a keen interest in music and painting and at times performing as a clown and puppeteer. He emigrated to Canada and for over a decade lived and worked in Toronto where he formed the Sound Image Theatre and created his own performances, combining movement, live music and lighting design. She was born to Czech parents in London, opted for a life of dance instead of sinology and came to Prague to dance with the National Ballet, consequently specialising in baroque dance and contemporary dance. Their joint work is a combination of the instinctive creative adventurer and aesthete and the perfectionist in search of the impossible, tinged by a touch of nostalgia and a 'touch of class'. In their creations movement, light and sound are inseparable elements and are created together.

13.09. 14:00–14:45
Daugavpils Theatre
Rīgas iela 22a, Daugavpils
15 / 10 € (apmekle.lv/homonovus)
No spoken language



The Selfie Concert

Ivo Dimchev (Bulgaria)

"Selfie is a choreography, Selfie is a sculpture, Selfie is a tragedy, Selfie is love. Selfie is less about me, It's more about us."

Ivo Dimchev only sings and performs when audience members take selfies with him. Together with the audience, this creates a joyful game of self-dramatization. Performed musically and with great gesture, each performance remains improvised and unique.

13.09. 21:00–22:00
Daugavpils Secondary School of Design and Arts *Saules Skola*
Saules iela 8 (entry from Muzeja street)
15 / 10 € (apmekle.lv/homonovus)
In English
The concert is not seated
A few stools are available



Contemporary dance in Latvia turns 30!



Interview with Latvian Dance Information Center director Inta Balode

What is Aerowaves?

It is an international dance platform coveted by many European artists. We hear how everyone sends in their applications and gets really upset when they don't get in. Aerowaves is the most influential dance platform for emerging artists, giving them a kind of springboard.

The selection process is based on a collective decision by curators from all participating countries. Each year, out of approximately 700 applications, 20 of the most promising works are selected and presented at the collectively curated Spring Forward festival. Potential producers and programme curators from all over Europe and beyond also attend this festival. Some artists subsequently experience rapid career growth, but not all of them. The decision is based on the opinions of the various participating countries, with each country having one vote. If there are several organizations in a country, they agree among themselves on how to form their top ten. The first place receives three points, the three second places receive two points, and the rest receive one point each.

It is a complex scheme. Many works must first be watched in video format. In person, partners watch each country's first selection and about 40 other works that have been highly rated by several partner groups. At the end of the three-day meeting, each partner can draw attention to any work from among all those submitted, thus ensuring that no noteworthy work "falls through the cracks."

How long has the Latvian Dance Information Center (LDIC) been part of the Aerowaves network?

LDIC was established in 2017, and already in its first year of operation, we were invited to become a partner in the Aerowaves network. Previously, the New Theatre Institute of Latvia and producer Laura Stašāne were involved in the network.

What trends have you observed among the submitted works in recent years?

This is a complex issue, as the applications are very diverse and each evaluator has to watch around 80–100 works. In most of the submitted performances, the primary means of expression is movement and choreography. Performance art and a distinctly conceptual message are no longer at the forefront. And, of course, every year there are little jokes about these trends. This year, for example, many had ropes, including Latvia's representative Artūrs Nīgalis. There were also red lights, some years you see more elements of ethnographic dance, others – the influence of hip-hop culture.

How qualified must one be to submit their work for evaluation by Aerowaves?

Applications are open to professional choreographers who have no more than 3–5 works in their professional portfolio. But there is always the question – what do we mean by "portfolio"? Is it a portfolio on an international or European scale, or a local one? It may be that an artist has been working in Latvia for 20 years but has still not come to wider attention.

There are also artists who submit works that have already received recognition because they want to be included in this selection. It is also a strategic choice – even if the work does not make it into the final twenty, it will be seen by 46 partners from 34 countries.

But, yeah, it is possible to apply with a work that is no longer than 40 minutes, is easy to tour, has been created and performed in a professional context. In that sense, student works are not eligible – but if the work continues to "live" after graduation, it does qualify.

And to whom do you give your 3 points?

It varies greatly. Previously, the decision had to be made during

a meeting in person, and that was your final decision. What you see there is only about a five-minute excerpt from each performance. It is not possible to watch the entire work, so sometimes the performance as a whole gives a different impression. Now the system has changed – everyone has two weeks after the meeting to review and reevaluate their votes at home.

I think that if you have to select your top ten, it's difficult to disregard the "political aspect". You consider gender balance, as well as themes and approach. In those five minutes, you are also expecting the performer's charisma, which can be expressed in different ways. If two or three from my top ten make it into the final cut, that's already a lot! I think it's the same for everyone – the final result is always some kind of average opinion. Many partners are representatives of large festivals who, just like us from 2025, are the so-called "presenting partners" who showcase these works. Therefore, it is inevitable to look at it from a practical point of view – which works are suitable for your festival. For example, I prefer small-format works that I can afford to bring to Latvia. On the other hand, say, the festival in Rome, which has a much larger budget and larger venues, is looking for something completely different – a larger scale, with more people on stage.

This is probably why the policy was changed – presenting partners can now choose from around eighty works for their festivals, all of which have been seen by everyone. In that sense, it has become easier – the choices are no longer so biased, i.e., everyone would choose performances specifically for their own festival.

And how have Latvian artists fared in this "competition" so far?

This year, for the first time, Artūrs Nīgalis has made it into the top twenty with his performance *Silhouette Letters*.

And this is also highlighted in bold letters on the Aerowaves website. It seems that not only we, but the entire platform has been waiting for this.

They are also under pressure from the European Commission to expand the network of countries represented. Estonia has been represented on the platform before, for example, by Mart Kangro in 2002 (he is participating in this year's *Homo Novus* festival with the performance *Fun Fact* – ed.). Lithuania has been represented several times. But artists from Latvia have often come very close to making it into the top twenty, yet this remains only as internal information about which work has been noticed. A few years ago, Rūta Pūce's *Twoness* was included in *Aerowaves'* Springback Magazine's 40 Winks section. Alise Bokalderes' work *Translation of my Eyes* was also close behind this top twenty. The legendary *Aerowaves* director John Ashford, who has sadly passed away, spoke very highly of this work, inviting Alise to reapply. He was well known in the dance world for his ability to spot promising artists.

How was the selection made for the works included in this year's Homo Novus dance programme?

I saw the performance *MEGASTRUCTURE* by the Luxembourg duo in person, but I only saw the Norwegian work on video. However, I was drawn to its irony and interaction with the viewer's gaze. It might not work as well on a large stage, but it is very suitable for a small stage.

MEGASTRUCTURE is like a provocation – what is the bare minimum necessary to create a performance? There is a standard phrase among producers: "Everything can be reduced, except technical costs." Lighting costs what it costs, sound and equipment rental too, but "we'll work something out with the dancers." Classic. These artists have avoided these costs. When the technical producers received their rider, they said: "It looks simple." Don't kid me – you need two microphones and that's it! But when it comes to *Blue Carousel*, perhaps this is not quite the usual way in which contemporary dance or theatre attempts to "entice" its audience or funders. The Norwegian artists, who perform together with the DJ duo asiangirlsonly, draw inspiration from both animal mating dances and cabaret. They invite us to ponder: what are we looking at and why? How do you try to lure someone in with something else in order to say something that is important to you? This is currently a trend among Latvian artists as well – to use elements of show business and pop culture, but with a different message or subtext.

What made Aerowaves' international jury notice Artūrs Nīgalis' work?

I believe that, first of all, it is technical mastery. Both Artūrs and Mārtiņs are outstanding, highly skilled dancers. As one colleague said to me: "Perhaps a little too romantic for my taste, but technique-wise, it's a flawlessly crafted piece." Nothing is too long or too short; all the elements are in place. Sometimes good craftsmanship is what the industry is lacking. Another important factor is how each country's representative presents their country's "first choice". Before we watch those five minutes of the performance, you have one minute for your pitch – for better or worse, you not only present it as a work, but also say that "our Ministry of Culture likes it when someone is successful abroad, so dear colleagues..." (smiles). Of course, no one will vote in favor of a poor-quality work, but awareness of the circumstances influences the choice. Do

you vote for another one of France's well-funded works, which could make up a "top 10" list on their own, or do you want Spring Forward to be a colorful and diverse festival featuring various generations, themes, regions, and aesthetics? And when making your choice, you cannot ignore the circumstances surrounding the creation of this work, the country and the context. France and Germany submit around 80 works each, while we submit around 3–5. I believe we could do better. At one point, artists didn't believe they even had a chance. Perhaps Artūrs' success will encourage others.

Tell us about the space and location where this contemporary dance weekend will take place.

The dance programme will be presented in Valmiera – at the up-and-coming contemporary art space *KURTUVE*. When Valmiera was a candidate to become the European Capital of Culture, one of the ideas was to create a home for contemporary dance, conceptually designed by choreographer and contemporary theatre dramaturge Laura Stašāne and theatre director and set designer Reinis Suhanovs. Valmiera did not win the title of Capital of Culture, but some of the plans went ahead.

The Valmiera Drama Theatre, which adapted this space for the needs of the theatre, will continue to manage it for another year, and the local government is also trying to promote this building as a space for contemporary art, rather than it being used as a venue for parties or rehearsals. After many twists and turns, there is hope for a new funding programme for inclusive culture, which will make it possible to invest in infrastructure and content. If successful, *KURTUVE* will be able to pursue this goal for five years, building a strong connection between the community and various fields of contemporary art.

For contemporary dance, this is yet another attempt to establish a Dance House. Fake it until you make it – at the moment, this is only a project supported by the Culture Capital Foundation of Latvia and the Municipality of Valmiera, which will allow us to "play Dance House" for four weekends in 2025, but I hope that this will help to strengthen and clarify the idea of its necessity. Support for contemporary dance in our country is completely discriminatory, even when viewed in the context of the Baltic States. Perhaps through regular accessibility, we will be able to use the name "Dance House" and apply it to various buildings. In the context of contemporary dance, accessibility and inclusion still refer to efforts aimed at reaching out to society. Paradoxically, however, contemporary dance artists have worked extensively with various vulnerable social groups and been involved in community projects, so it turns out that contemporary dance has already reached the groups that conventional art forms strive to reach. It is time to reach the conventional consumers of culture.

How has contemporary dance been doing in these past three decades?

It varies. Our "matriarch" is Olga Žitluhina, and her approach has always been: let's do it, prove it, show it, and then we'll get the support and the right conditions. But in reality, that doesn't work. You can work like crazy, but if you don't go and ask, explain why it's necessary, no one will offer you basic funding and space. And there hasn't been anyone who could go and ask – there hasn't been a single paid employee in contemporary dance for this role. When I ask my Norwegian colleagues how they got support, they say, "Go to the cabinets." But I have a full-time job, so how am I supposed to get that done? Okay, for the next six months, I'll be this employee, and I'll be able to go to the cabinets.

But overall, dance has been doing wonderfully. Depending on what we compare ourselves to? To the international context? There, we don't look like nobodies; we are equals. And in the Latvian context, contemporary dance has changed the entire art scene – in the performing arts, music, cinema, video, etc. Contemporary dance choreographers work everywhere. They are forced to earn their living elsewhere, so they enter the entire cultural field – the *Mežaparks* open-air stage and the big theatres. This is the only way to make a living, but at the same time, it has a significant impact on culture as a whole. The question is, how much time remains for their own creative work? And yet, some very talented artists "disappear" into theatres or go abroad.

And what does contemporary dance aspire to in the following decade?

Everyone probably hopes for something different, but a common desire could be sustainability. For performances to have a longer life and more opportunities to meet audiences both in Latvia and abroad. Some may dream of a contemporary dance company funded by the state or local government, where they can improve as dancers, instead of having only one option – to go to auditions abroad. Some may want a production company that helps create works, or more funding from the Culture Capital Foundation of Latvia. But perhaps the most important thing is that audiences find and reach us. Well, sometimes they do reach us, as was the case at the *Lūznava Art Picnic*, where people lined up to see contemporary dance performances. One viewer left the performance and said, "There may be nonsense, but this was complete nonsense!" But she was back for the next performance. And I consider that a good indicator – that people don't jump to conclusions after one work, but are willing to give another chance. ■

Contemporary dance programme in Valmiera

13 September

13:00 Workshop with the Artists of *Blue Carousel*

15:00 Performance *Twoness*

16:00 Contemporary Dance in Latvia Turns 30
Opening of the exhibition dedicated to the history of contemporary dance, collective daydreaming about a Dance House

17:00 Performance *Silhouette Letters*

18:00 Performance *MEGASTRUCTURE*

14 September

13:00 Workshop with the Artists of *MEGASTRUCTURE*

15:00 Performance *Blue Carousel*

16:00 Contemporary Dance in Latvia Turns 30
Artist talk with the creators of the dance programme and participants of the *Aerowaves* dance platform

17:00 Performance *Silhouette Letters*

18:00 Performance *MEGASTRUCTURE*



Twoness

Anna Novikova, Rūta Pūce (Latvia)

The performance was created in 2017 by two young choreographers who became mothers and included this personal experience in their artistic language – dance. The role of a mother draws a woman into a vortex of care, duty, incomprehensible love and great bodily experience, which cannot always be told and understood. This experience is not unambiguous, therefore, in the performance, a woman is divided into a duality – Mother and Non-Mother. The performance has received the Latvian "Dance Award 2017–2018" in the category "Contemporary Dance Production". It was included in the "40 winks" section of the "Springback magazine" in 2021.

13.09. 15:00–15:40
10 / 7 €
No spoken language



MEGASTRUCTURE

Sarah Baltzinger, Isaiah Wilson (Luxembourg)

MEGASTRUCTURE is a performative dance piece that draws with curiosity the trajectory of two bodies in constant cohabitation. This work deconstructs the traditional format of theatre and dance pieces, plays with the expectation of the audience and asks what is necessary to create a performance? Music? Scenography? Light design? This duet is like a puzzle whose pieces are constantly being dismantled, searched for, tested and reinvented. *MEGASTRUCTURE* is a choreographic piece without sound composition, without decor, whose natural musicality is generated by the bodies on stage in a percussive energy.

13., 14.09. 18:00–18:30
10 / 7 €
No spoken language



Silhouette Letters

Artūrs Nīgalis (Latvia)

In a calm space, a long rope hangs from the ceiling. The rope serves as both a connector and a separator for two dancers, who restlessly explore mutual co-dependency through spatial tension, masterful movement, and gesture. The contemporary dance performance *Silhouette Letters* is a deeply personal and evocative work inspired by the choreographer's own childhood experience of growing up without a father. At its core, the performance explores the emotional imprint left by absence, shedding light on the often-overlooked complexities of relationships that exist – even flourish – in silence, imagination, and the spaces we create within ourselves for those who are no longer (or never fully were) there.

13., 14.09. 17:00–17:30
10 / 7 €
No spoken language



Blue Carousel

Lisa Colette Bysheim, Katrine Patry (Norway)

Blue Carousel is a satire on seduction. A power play of expectations and associations, collapsing and climaxing into a series of transformations. Bysheim and Patry work with humour and repetition as a choreographic tool to comment on how the female body is viewed, objectified and categorised. In a study of the seductive body, based on humour and bird mating dances, they indulge in all-consuming moments. Through a series of performative situations, they reveal, twist and defy expectations through layers of fiction. They present soft and unforeseen confrontations, while insistent movements are woven together with transformative techno beats arranged by dj's *asiangirlsonly*.

14.09. 15:00–15:45
10 / 7 €
No spoken language



13.09. 13:00 Playing with Power: Choreographic Tools from *Blue Carousel*

In this workshop with Lisa Colette Bysheim, we will explore choreographic tasks and methods that were used in the process leading up to the performance *Blue Carousel*. Through improvisation tasks, we will try to move between the expected and absurd. In the workshop, we will attempt to create spectacular moments to explore power and seduction.

14.09. 13:00 Workshop with Sarah Baltzinger and Isaiah Wilson from *MEGASTRUCTURE*

For this workshop, Sarah and Isaiah will pass on various tools that enable the participants to approach dance through improvisation methods, contact work and research into different bodily states. Their choreographic research revolves around a play on consequences, working on chain reactions, with one movement leading to another, placing the body in different "situations" that will lead the performer to deploy its own creativity and search for solutions inherent to each body.

Free entrance
With prior registration: homonovus.lv
In English



Festival Information Centre

New Theatre Institute of Latvia office
Miera iela 39, Rīga

Every festival day 8.09.	14:00–18:00 festival holoday	Phone E-mail	+371 26 186 631 info@theatre.lv
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This year's festival programme offers a wide range of events, workshops, and discussions that audiences can attend free of charge. For up-to-date information on these events, locations, and times, please visit homonovus.lv or the *Homo Novus* social media accounts.



Evening Meeting Place

Walters & Grapa
Miera iela 41, Rīga

Opening Hours Sunday–Thursday Friday–Saturday	18:00–1:00 18:00–3:00	facebook.com/waltersungrapa instagram.com/waltersungrapa
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Next to the New Theatre Institute of Latvia office, a courtyard will be open for a relaxed gathering with the festival team and guests.

Festival Celebration DJs



DJ SerGey Pistol

03.09. 22:30
Latvian Academy of Culture, National Film School Pavilion
Miera iela 58a, Rīga

DJ SerGey Pistol (artist Barbara Lehtna) serves nights where the dance floor doesn't just move — it testifies! From disco to soul, and synth-pop to scream-alongs, this isn't just a party, it's an endurance test. Stretch first, hydrate often, and be ready to ready, steady, go!



asiangirlsonly

12.09. 21:00
Theatre house of the Latvian Academy of Culture *Zirgu Pasts*
Dzirnavu iela 46, Rīga

The sister duo *asiangirlsonly*, Thea and Miriam Michelsen, craft fast-paced electronic music inspired by the undergrounds' sub-cultures. Their sound is rooted in trance, enhanced by playing with elements of breakbeats, ambient textures, and acid, delivering a high-energy, immersive experience with a distinctive feminine touch. Over the years, the sisters have become a key part of Oslo's rave community, not only performing at a wide range of events but also organizing their own. Their passion for pushing boundaries has taken them from the hidden corners of Norway's forests to vibrant urban venues, with notable performances in Berlin, Copenhagen, and Bergen that have further cemented their presence in the electronic music community.



PTSD –2

13.09. 24:00
Daugavpils
Location to be announced at homonovus.lv

PTSD –2 is a collaboration between innovative DJ/producer KSHM and poet Anna Sintija Ivanova. Their unique sound blends ambient atmospheres, warm analog noise, whispers, and flowing rhythms. Each track is a dialogue with inner experiences, revealed not through drama but through silence, tension, and release. PTSD–2's music is like dark water — reflecting the voice within.

Festival Celebrations

3 September	16:00	Cities by Night Exhibition Opening	Cultural Space RAA Matisa iela 8, Rīga
	22:30	Festival Opening Party with DJ SerGey Pistol (Estonia, Latvia)	Latvian Academy of Culture National Film School Pavilion Miera iela 58a, Rīga
6 September	18:00	Homo Novus Anniversary Parade Start: New Theatre Institute of Latvia End: Latvian National Opera and Ballet, featuring the band <i>Alejas</i> with the premiere of music from the performance <i>The Tooth of Time and the Peelers of Silence</i>	New Theatre Institute of Latvia Miera iela 39, Rīga
12 September	21:00	Dance Night with DJs <i>asiangirlsonly</i> (Norway, Philippines)	Theatre house of the Latvian Academy of Culture <i>Zirgu Pasts</i> Dzirnavu iela 46, Rīga
13 September	15:00	Festival Celebratory Toast Meet the founders of the festival and today's cultural leaders from Daugavpils	Location to be announced at homonovus.lv
	24:00	Dance Night with DJs PTSD –2 (Latvia)	Daugavpils city area Location to be announced at homonovus.lv

Festival Conversations

6 September	14:00	Conversation <i>The Festival as Part of the Cultural Process</i>	Courtyard next to the New Theatre Institute of Latvia office Miera iela 39, Rīga In English
7 September	11:30	Conversation <i>Festival Spa: Wellbeing, Openness, Inclusion</i>	KALVE Coffee Living Room Krišjāņa Valdemāra iela 17A, Rīga In English

The Festival Conversation programme will be expanded — follow the latest updates at homonovus.lv and on the festival's social media accounts

Supporters and partners



TITLE	PP.	ARTISTS	VENUE	03.09. W	04.09. T	05.09. F	06.09. SA	07.09. SU	09.09. T	10.09. W	11.09. T	12.09. F	13.09. SA	14.09. SU
Cities by Night	3	Valentina Medda (Italy)	Cultural Space RAA Matīsa iela 8, Rīga	16:00–20:00	16:00–20:00	16:00–20:00	14:00–23:00 White Night	14:00–18:00	16:00–20:00	16:00–20:00	16:00–20:00	16:00–20:00		
The Making of Pinocchio	4	Cade & MacAskill (United Kingdom)	Latvian Academy of Culture Miera iela 58A, Rīga	20:30	20:30									
HA	9	Jana Jacuka (Latvia)	Gertrūdes ielas teātris Ģertrūdes iela 101a, Rīga		19:00									
SYN:Tropia	7	Yola Pinto, Simão Costa (Portugal)	Dirty Deal Teatro Talsu iela 1, Rīga		17:00	19:00								
Miracles	7	Birutė Banevičiūtė (Lithuania), featuring local artists and children	NGO Building Eduarda Smilga iela 46, Rīga			14:00								
Sandscapes	5	Ueli Hirzel (Switzerland)	Riga Circus Merķeļa iela 4, Rīga			19:00	16:00							
Rehearsing Murky Bogland Futures	10	Linda Boļšakova (Latvia) in collaboration with Rósa Ómarsdóttir (Iceland)	Cultural centre <i>Smilga</i> Eduarda Smilga iela 34A, Rīga			17:30–20:00	15:00–20:00	15:00–20:00	15:00–20:00	15:00–20:00	15:00–20:00			
Ummis and Lobelia	10	Everts Melnalksnis, Katrīna Neiburga, Ernests Valts Circenis (Latvia)	<i>Spirits & Wine</i> premises Andrejostas iela 5, Rīga			20:30	20:30	20:30	11:00					
The Tooth of Time and the Peelers of Silence	9	Dace Ignatova, Kirils Ēcis, Guna Zariņa, Band <i>Alejas</i> (Latvia)	The Latvian National Opera and Ballet Aspazijas bulvāris 3, Rīga				12:00 15:00	12:00 15:00						
Un-conference	11	The Big Green	Various locations						09–12.09.					
Delicate Balancing of a Twig	11	Dávid Somló (Hungary)	Stacijas laukums 2, Rīga						17:30–19:30					
Fun Fact	12	Primož Bezjak, Eero Epner, Branko Jordan, Mart Kangro, Katarīna Stegnar, Juhan Ulfsak (Slovenia, Estonia)	Culture palace <i>Ziemeļblāzma</i> Ziemeļblāzmas iela 36, Rīga					19:00		16:00 19:00				
Mothers – A Song for Wartime	8	Marta Górnicka (Poland)	Riga Film Studio Šmerļa iela 3, Rīga						19:00					
Magic Carpets afternoon (work in progress)	8	Laura Gorodko, youth from the community center <i>Resiliences Avots</i> (Latvia)	Community Centre <i>Resiliences Avots</i> Avotu iela 31/1, Rīga							16:00				
Poetry Readings	14	In collaboration with the magazine <i>Strāva</i> (Latvia)	Train to Daugavpils									7:31–10:46		
Urban environment game Hi!Story	15	Organisation New East (Latvia)	Daugavpils Passenger Station									11:00		
The Power Game	15	Andrea Miltnerová, Jan Komárek (Czech Republic)	Daugavpils Theatre Rīgas iela 22a, Daugavpils									14:00		
The Rest of Our Lives	15	Jo Fong, George Orange (United Kingdom)	Cultural Venue V13 Vienības iela 13, Daugavpils							18:00		18:00		
The Selfie Concert	15	Ivo Dimchev (Bulgaria)	Daugavpils Secondary School of Design and Arts <i>Saules Skola</i> Saules iela 8 (entry from Muzeja ielas)									21:00		
In the waiting room. Nighttime performance	14	text group <i>Orbīta</i> (Latvia)	Daugavpils Passenger Station Stacijas iela 44, Daugavpils									23:00		
Twoness	17	Anna Novikova, Rūta Pūce (Latvia)	Contemporary Art Space <i>KURTUVE</i> Rīgas iela 25a, Valmiera									15:00		
Silhouette Letters	17	Artūrs Nigalis (Latvia)										17:00	17:00	
MEGASTRUCTURE	17	Sarah Baltzinger, Isaiah Wilson (Luxembourg)										18:00	18:00	
Blue Carousel	17	Lisa Colette Bysheim, Katrine Patry (Norway)										20:00 Latvian Academy of Culture <i>Zirgu Pasts</i>	15:00	

Tickets: [apmekle.lv/homonovus](#) **Discounts** are available for school pupils, students, persons up to 25 years of age, pensioners, and persons with disabilities (upon presentation of a valid ID), as well as for performing arts professionals. Companions of persons with disabilities may attend events free of charge. **More:** [homonovus.lv](#)