

22-26
JUNE
2026

12 BILKENT THEATRE DAYS

ARKIN UNIVERSITY OF CREATIVE ARTS
AND DESIGN, NORTHERN CYPRUS

ANKARA UNIVERSITY

BILKENT UNIVERSITY

DOKUZ EYLUL UNIVERSITY

HACETTEPE UNIVERSITY

ISTANBUL BEYKENT UNIVERSITY

ISTANBUL STATE CONSERVATORY

ISTANBUL YENI YUZYIL UNIVERSITY

KAROL SZYMANOWSKI ACADEMY OF MUSIC
POLAND

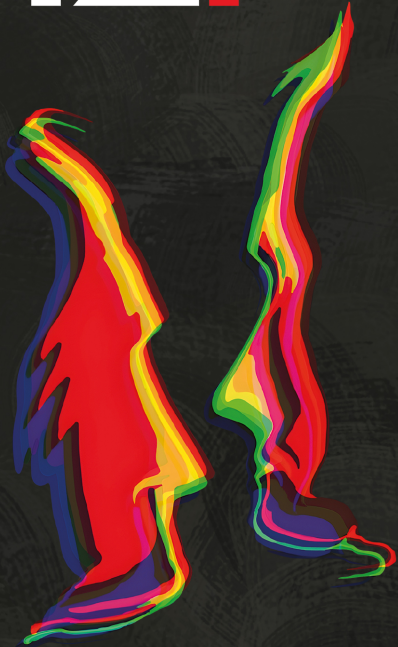
MIMAR SINAN FINE ARTS UNIVERSITY

ORDU UNIVERSITY

OTTO FALCKENBERG SCHOOL OF
PERFORMING ARTS, GERMANY

TABRIZ MIREK VOCATIONAL AND TECHNICAL
COLLEGE OF FINE ARTS, IRAN

TRABZON UNIVERSITY



İhsan Doğramacı Bilkent Üniversitesi
Müzik Ve Sahne Sanatları Fakültesi
Tiyatro Bölümü
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Bilkent Tiyatro Bölümü



[bilkenttiyatro](https://www.instagram.com/bilkenttiyatro)

İhsan Doğramacı Bilkent Üniversitesi kültür ve sanat faaliyetidir.

Hoşgeldiniz
Welcome
خوش آمدید
Wilkommen
Powitanie

Dear guests,

Welcome to Bilkent Theatre Days, Bilkent University Department of Theatre's 12th Annual University Theatre Festival.

This year we are happy to host Ankara, Dokuz Eylül, Hacettepe, İstanbul Beykent, İstanbul University State Conservatory, İstanbul Yeni Yüzyıl, Mimar Sinan Fine Arts, Ordu and Trabzon Universities from Türkiye and our international guests Arkin University of Creative Arts and Design (Northern Cyprus), Karol Szymanowski Academy of Music (Poland), Otto Falckenberg School of Performing Arts (Germany) and Tabriz Mirek Vocational and Technical College of Fine Arts (Iran).

We are thrilled to share our stages with you all and hope this year's festival nurtures collaborations and friendships that will last a lifetime.

Have a great week!

Welcome again!

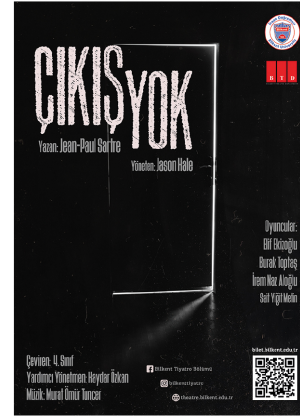
Jason Hale
Theatre Department Chair
Bilkent University



Network for Higher Education
in the Performing Arts

*Bilkent University is a proud member of ITI/UNESCO Network for Higher Education in the Performing Arts since 2018.

Çıkış Yok



WRITER/YAZAN: Jean-Paul Sartre
DIRECTOR/YÖNETEN: Jason Hale

Çıkış Yok, ölümden sonra aynı odada bir araya gelen Garcin, Inez ve Estelle adlı üç karakterin birbirlerinin bakışları, yargıları ve gizledikleri gerçeklerle yüzleşirken sürükledikleri psikolojik çıkmazı anlatıyor.

Kaçmanın mümkün olmadığı bu kapalı alanda karakterler, asil acının fiziksel değil, duygusal olduğunu fark ediyor. Yapım, Sartre'in ünlü sözü "Cehennem başkalarıdır" üzerinden kimlik, sorumluluk ve insanın kendini görme ihtiyacı gibi temaları inceliyor.

NO EXIT

"NO EXIT" tells the story of three characters, Garcin, Inez, and Estelle, who find themselves reunited in the same room after death, grappling with each other's gazes, judgments, and hidden truths, and the psychological dilemmas they face.

Trapped in this inescapable space, the characters realize that true suffering is not physical, but emotional. Through Sartre's famous quote, "Hell is other people," the film explores themes such as identity, responsibility, and the human need for self-reflection.

?? June / Haziran 2026 Monday / Pazartesi, 17:00
Ankara University Sıhhiye Campus / Ankara Üniversitesi Sıhhiye Kampüsü

12 Öfkeli



YAZAN/WRITER: Reginald Rose
YÖNETEN/DIRECTOR: Özgün Çakar

Kapalı bir oda.

On iki jüri üyesi...

Bir gencin hayatı...

"Karar verilene kadar kimse bu odadan çıkmayacak ve bu karar kesinlikle uygulanacaktır."

Babasını öldürmekle suçlanan bir gencin kaderi, birbirini hiç tanımayan on iki insanın ellerindedir. Dışarıdan bakıldığında "gerçek" apaçık görünür: Bir ceset, şüpheli bir sanık ve suçun onun tarafından işlendiğine inanan çoğunluk. Hayatı bir kararın eşiğindeki her bir jüri üyesi kendi geçmişini, öfkesini, korkularını ve bastırıldığı sesleri de odaya getirir. Kapı üzerlerine kilittendiğinde, karar neredeyse verilmiştir.

12 ANGRY MEN

A locked room.

Twelve jury members.

A young man's life.

"No one will leave this room until a verdict is reached, and that verdict will absolutely be enforced."

The fate of a young man accused of murdering his father rests in the hands of twelve people who have never met each other. From the outside, the "truth" seems obvious: a corpse, a suspected defendant, and a majority who believe he committed the crime. On the brink of a vital decision, each jury member brings their own past, anger, fears, and suppressed voices into the room. When the door is locked behind them, the verdict is almost done.

Performance in Turkish

?? June / Haziran 2026 Monday / Pazartesi, 20:00
Bilkent Main Stage / Bilkent Ana Sahne

Kırmızı Pazartesi



YAZAN/WRITER: Gabriel Garcia Marquez
UYARLAYAN-YÖNETEN / ADAPTED BY-DIRECTOR: Hakan Alkan

Kasabada Angela'nın namus meselesi yüzünden Santiago Nasar hedef gösterilir. Angela'nın ikiz kardeşleri onu öldürmeye karar verir ve bunu herkes duymasına rağmen kimse engel olmaz. Santiago ise durumdan habersiz günlük hayatına devam eder ve sonunda herkesin gözleri önünde öldürülür.

Oyun, cinayetin sadece katillerin değil, sessiz kalan tüm toplumun ortak suçu olduğunu anlatır.

CHRONICLE OF A DEATH FORETOLD

In the town, Santiago Nasar is targeted because of Angela's honor. Angela's twin brothers decide to kill him, and although everyone knows about it, no one stops them. Santiago, unaware of the situation, continues his daily life and is eventually murdered in front of everyone. The play shows that the murder is not only the fault of the killers, but also the shared guilt of the entire society that remained silent.

Performance in Turkish

23 June / Haziran 2026 Tuesday / Salı, 20:30
Bilkent Main Stage / Bilkent Ana Sahne

Leonce ile Lena



YAZAN/WRITER: Georg Büchner
UYARLAYAN-YÖNETEN / ADAPTED BY-DIRECTOR: Engin Hepileri

Georg Büchner'in Leonce ile Lena adlı oyunu, bireyin özgürlük arayışı ile toplumsal düzen arasındaki çatışmayı ironik bir dille ele alan bir komedidir. Politik bir evlilikten kaçmaya çalışan Prenses Leonce ve Prenses Lena, birbirlerini tanımadan karşılaşmış öfkeli olurlar; ancak sonunda kaçmaya çalıştıkları düzenin içinde evlenmek zorunda kalırlar. Büchner, bu hikâyeye üzerinden iktidar, bürokrasi ve toplumsal rolleri hicvederken; kimlik arayışı, kader ve özgürlük arasındaki gerilim ile modern insanın yalnızlığını sorgular.

LEONCE AND LENA

Georg Büchner's play, Leonce and Lena, is a comedy that ironically explores the conflict between an individual's quest for freedom and the social order. Prince Leonce and Princess Lena, attempting to escape a political marriage, meet and fall in love without knowing each other; however, they are ultimately forced to marry within the very system they sought to escape. Through this story, Büchner satirizes power, bureaucracy, and social roles, while questioning the tension between the search for identity, fate, and freedom, and the loneliness of modern man.

Performance in Turkish

24 June / Haziran 2026 Wednesday / Çarşamba, 13:00
Bilkent Chamber Theatre / Oda Tiyatro Salonu

Wakwak



YAZAN/WRITER: Ernst Jandl & Sevim Burak
YÖNETEN/DIRECTOR: Orkan Aydın

Two experts in sound and botany arrive to examine the Wakwak Tree, a mythical plant known across Eastern traditions as Vakvak, Jinmenju, and Nariphon. Bearing fruits shaped like human and otherworldly heads, the tree emits strange sounds, laughter, and prophecies. Using light, fog, and audio technologies, the performers attempt to uncover its secrets, only to encounter its unexpected resistance. Drawing on Ernst Jandl's Die Humanisten and Sevim Burak's Everest My Lord, the performance explores the tension between scientific inquiry and ritual practice, creating an unstable narrative where language, sound, and objects intertwine.

WAKWAK

Ses ve botanik alanlarında çalışan iki uzman, Doğu mitolojilerinde Vakvak, Jinmenju ve Nariphon olarak bilinen Wakwak Ağacı'nı incelemek üzere terk edilmiş bir serayı andıran sahnede buluşur. İnsan ve tuhaf varlık başlarını andıran meyveler taşıyan bu ağaç, kahkahalar, kehanetler ve yabancı sesler üretir. Işık, sis ve ses teknolojileriyle ağacı araştıran performansçılar, onun beklenmedik direnişle karşılaşır. Ernst Jandl'in Die Humanisten ve Sevim Burak'ın Everest My Lord metinlerinden beslenen çalışma, bilimsel yaklaşım ile rituel arasında hareket ederek dil, ses ve nesnenin iç içe geçtiği belirsiz bir anlatı kurar.

Performance in German

25 June / Haziran 2026 Thursday / Perşembe, 20:00
Bilkent Main Stage / Bilkent Ana Sahne

Serçe Parmağını Kaşlarında Gezdirmek



YÖNETEN/DIRECTOR: Kerem Karaboğa
YAZAN-OYNAYAN/WRITER-PERFORMER: Ersan Çıktı, Selin Çolak, Yalın Doğusal

"Serçe Parmağını Kaşlarında Gezdirmek", ARUCAD Müzik ve Sahne Sanatları Fakültesi Oyunculuk Bölümü son sınıf öğrencilerinin Dramatik Anlatı Yaratımı dersinde oluşturdukları kurguları temel alarak biçimlendi. Oyun Kafka'nın hüznüyle mizahi iç içe geçiren simgesel evrenine ve üzerine kafa yordduğu insanlığı hallerine bir selam ve saygı duruşudur. "Çünkü biz kardaki ağaç gövdeleri gibiyiz".

TRACING YOUR LITTLE FINGER ON YOUR EYEBROWS

"Tracing Your Little Finger on Your Eyebrows" was developed by final-year students of the Acting Department at ARUCAD Faculty of Music and Performing Arts, based on the narratives they created in their Dramatic Narrative Creation course. The play is a tribute and homage to Kafka's symbolic universe, which intertwines sadness and humor, and to the human condition he contemplated: "Because we are like tree trunks in the snow."

Performance in Turkish

26 June / Haziran 2026 Friday / Cuma, 15:00
Bilkent Main Stage / Bilkent Ana Sahne

Macbeth



YAZAN/WRITER: William Shakespeare
YÖNETEN/DIRECTOR: Ülkü Şahin

William Shakespeare'in Macbeth oyunu, çağdaş bir sahnelenme yaklaşımıyla yeniden yorumlanır. İktidar hırsıyla başlayan cinayet sonrası Macbeth'in paranoya ve çöküşü, metin korunarak ve koral yapı merkeze alınarak sahnelenir.

Rollerin dönüşümlü oynandığı bu yorumda trajik özne dağıtılır; iktidar arzusu bireysel değil, kolektif bir sorumluluk olarak ele alınır. Fiziksel tiyatro ve oyuncu bedenine dayalı sahne dili, oyunu sürekli dönüşen canlı bir yapıya dönüştürür.

MACBETH

William Shakespeare's Macbeth is reinterpreted through a contemporary staging approach. The play follows Macbeth's descent into paranoia and ruin after a murder driven by ambition for power, while preserving the original text and placing the choral structure at its center.

In this version, where roles are performed in rotation, the tragic subject is decentralized, and the desire for power is presented not as an individual matter but as a collective responsibility. A physical theatre-based language and the use of the actors' bodies to construct space transform the play into a continuously evolving, living structure.

Performance in Turkish

26 June / Haziran 2026 Friday / Cuma, 17:00
Bilkent Chamber Theatre / Oda Tiyatro Salonu

The Speech



TASARLAYAN/DEvised BY: The Ensemble/Topluluk
YÖNETEN/DIRECTOR: Faysal Can Dakni

The Speech is an original ensemble-based devised performance that explores motivation, rhetoric, power and collective expression.

In a dojo, six warriors search for the final speech that they must hear before defeating the evil of the universe.

KONUŞMA

"The Speech", motivasyon, retorik, güç ve kolektif ifadesiyi irdeleyen, özgün ve topluluk temelli bir performanstır.

Bir dojada, altı savaşçı, evrenin kötülüğünü yenmeden önce duymaları gereken son konuşmayı ararlar.

Performance in English

26 June / Haziran 2026 Friday / Cuma, 20:00
Bilkent Main Stage / Bilkent Ana Sahne

Açık İlişki



YAZAN/WRITER: Dario Fo & Franca Rame
UYARLAYAN-YÖNETEN / ADAPTED BY-DIRECTOR: Geoffrey Hyland

Dario Fo'nun Açık Aile adlı oyunundan uyarlanan bu üç oyunculu oyun, özgün metni keskin ve hızlı tempolu bir teatral karşılaşmaya indirir. yakınlık, güç ve çağdaş bir ilişkinin değişen dinamiklerini inceler. Akışkan rol değişimleri aracılığıyla oyuncular, kişisel ve toplumsal perspektifler arasında geçiş yaparak gündelik yaşamın içine gömülü mizahı, çelişkileri ve gerilimleri ortaya çıkarır.

OPEN RELATIONSHIP

Adapted from Dario Fo's Open Couple, this three-actor play distills the original text into a sharp, fast-paced theatrical encounter, examining intimacy, power, and the shifting dynamics of a contemporary relationship. Through fluid role changes, the actors move between personal and social perspectives, revealing the humor, contradictions, and tensions embedded in everyday life.

Performance in Turkish

Seminar

Bilkent University/12th Annual Bilkent Theatre Days Festival
Ankara, **June 24, 2026, 09:00, Room 242**
Prof. Allen J. Kuharski, Swarthmore College, Philadelphia, USA

WITOLD GOMBROWICZ'S THEATROFOBIA: THE PLAYWRIGHT AND HIS DOUBLE

No playwright was so deliberately distanced from his own work in performance than Witold Gombrowicz. While courageously open regarding sexuality and desire, including his own, he demonstrated a profound avoidance behavior around the concrete theatrical embodiment of his writing. The inevitable mutability of a performance text in the organic collaborative process of theatrical creation generated a unique phobia and even panic in the writer, even as such interhuman mutability was integral to his artistic, psychological, and philosophical originality. At the same time, no writer has inspired such wild proliferations of the imagination in theater artists around the world—and continues to do so.

Allen J. Kuharski



Allen J. Kuharski (Professor Emeritus/Senior Research Scholar) has worked professionally as a director, dramaturg, translator, performance curator, editor, critic, and set designer. His artistic and scholarly work focuses on contemporary American and Polish theater, LGBTQ+ performance, directing practices, and ensemble-based, devised, and physical theater.

In addition to theater, his work encompasses dance and opera performance, and he translates from both Polish and French. Kuharski taught in the Department of Theater at Swarthmore College from 1990 to 2021, where he also held the Stephen Lang Chair of Performing Arts for a decade. He developed and oversaw the department's studio curriculum in directing and its academic core curriculum in theater history, performance theory, comparative drama, and production dramaturgy. He has also taught at the University of California, Berkeley, Villanova University, and the MFA Program in Devised Performance in Philadelphia. An internationally recognized scholar of Polish theater and culture, Kuharski has lectured widely throughout Europe and North America and continues his work as a Senior Research Scholar at Swarthmore College. Since 2021, he has taught regularly in Beijing and Shanghai, and in 2025 directed WITHOUTLANDS (BEZKRESY) with MFA students in dance theater at the Karol Szymanowski Academy of Music in Katowice, Poland.

Seminar

Bilkent University/12th Annual Bilkent Theatre Days Festival
Ankara, **June 24, 2026, 11:00, Room 242**

A NEW ERA IN CASTING

Rauf Buğra Özkan completed his master's degree in Marketing in the United Kingdom and, throughout his career, worked on the digital communications strategies of global brands such as Coca-Cola, IKEA, and Vodafone. He later transitioned into the acting industry, working as a boutique talent manager and collaborating closely for over a decade with productions of all scales and actors at every stage of their careers. Drawing on the insights and observations he gained during this period, he founded ecocast, Turkey's first professional casting platform. Accessible exclusively to verified industry professionals, ecocast aims to digitalize fragmented casting processes, elevate industry standards, and create an ecosystem where actors can not only gain visibility but also genuinely develop their craft and careers.



Rauf Buğra Özkan

Seminar

Bilkent University/12th Annual Bilkent Theatre Days Festival
Ankara, **June 25, 2026, 11:00, Room 242**

3D PLASTIC CHARACTER DESIGN

Moderator: Dr. Banu Paksoy

This seminar explores how mythological narratives can be reinterpreted through contemporary art and performance practices using three-dimensional character design as a creative framework. While presenting characters inspired by the myths of "Gordion Ancient City", a UNESCO World Heritage Site, Oya Kadriye Polat will discuss the relationship between symbol, form, and material, as well as the dramaturgical and visual dimensions of the character creation process. In addition to the theoretical presentation, the seminar will feature a live stage demonstration of plastic makeup and body art, offering participants the opportunity to experience the transformation of a character from initial concept to performative embodiment.



Oya Polat

Kadriye (Oya) Polat is an art director, designer, and educator specializing in stage makeup and character design. With experience in theater, television, and arts education, she currently leads "Angora's Gordion," a project that reimagines Phrygian and Anatolian mythology through contemporary character design.

Workshop

Bilkent University/12th Annual Bilkent Theatre Days Festival
Ankara, **June 22, 2026, 11:00, Studio 106**

JEU GYMNASIUM

An hour-long playground where performers meet as an ensemble to explore the *jeu*(play), sweat, and celebrate the dramatic impulse. In this gymnasium, through the practice of ensemble-play, performers awaken their physical instruments, becoming curious, open, and present.

Faysal Can Dakni is an international theatre maker, deviser, performer, and teaching artist. His theatrical work mainly focuses on physical theatre, clown, and ensemble theatre making.



Faysal Can Dakni

As a Fulbright scholar, he earned his MFA in Devised Performance from the University of the Arts / Pig Iron School. Since 2024, he has been working as a full-time instructor at Bilkent University Theatre Department.

Workshop

Bilkent University/12th Annual Bilkent Theatre Days Festival
Ankara, **June 23, 2026, 15:00, Studio 106**

SIX VIEWPOINTS

Naz Yenişehirlioğlu



The Six Viewpoints was developed by dancer, choreographer and director Mary Overlie as an approach in postmodern performance-making. Working within a horizontal hierarchy, no one element has prominence over others in this acting technique. SHAPE, SPACE, TIME, EMOTION, MOVEMENT and STORY are investigated as basic materials that are found in the creation of artistic work.

Dr. Naz Yenişehirlioğlu (Anglia Ruskin University, Cambridge) is a theatre-maker, movement practitioner, academic researcher and lecturer.

As an acting teacher she specialises in Michael Chekhov Acting Technique. Within community settings, she practises applied drama and dance using Laban movement analysis and the Sesame approach as well as Playback Theatre. Her artistic work is inspired and informed by Mary Overlie's Six Viewpoints and Eugenio Barba's third theatre.

Workshop

Bilkent University/12th Annual Bilkent Theatre Days Festival
Ankara, **June 26, 2026, 13:00, Studio 106**

THE DRAMATURGY OF OBJECTS IN ACTING

Ali Fotouhi



A practice-based workshop investigating the performative potential of objects and their function in generating relationships, dramatic action, and narrative structures on stage.

Ali Fotouhi is a theatre director, educator, and researcher holding a Bachelor's degree in Acting and a Master's degree in Theatre Directing. He has been actively engaged in various fields of theatre for many years and currently teaches at Tabriz Mirek Vocational and Technical College of Fine Arts.

Throughout his artistic career, he has directed productions including Anton Chekhov's The Cherry Orchard, Jean Genet's The Maids, Sophocles' Electra, At Sea (Denizde), and numerous other plays. He is recognized for his distinctive approach that brings together classical and contemporary theatre, combining rigorous textual analysis with innovative staging practices. Alongside his artistic work, he has contributed to theatre education and research, fostering dialogue between performance, pedagogy, and contemporary theatrical thought.



RING STATIONS

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NOTES

FESTIVAL COMMITTEE

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Jason Hale

International Coordinator

Faysal Can Dakni

Workshop/Seminar Coordinator

Gizem Gürer

Administrative Coordinator

Ebru Kaya Şahsuvar

Student Committee

Ela Ceylan

Burak Toptaş

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