

FESTIVAL  
EPIDAUROS  
ATHENS



2017



*Give me this stranger (...)  
who as a stranger has nowhere to lay his head.*

[George Akropolites (13th c.), sticheron from the Matins of Holy Friday]



ATHENS & EPIDAUROS  
FESTIVAL  
2017

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## EPIDAURUS “The Arrival of the Stranger”

### Ancient Theatre of Epidaurus

Cezaris Grauzinis, *Seven Against Thebes*

Stavros Tsakiris, *Oedipus at Colonus*

Ektoras Lygizos, *The Bacchae*

Konstantinos Arvanitakis, *Peace*

Katerina Evangelatos, *Alceste*

Marianna Calbari, *Medea*

Aris Biniaris, *The Persians*

Closing celebration: *Dances of the Peloponnese*

### Little Theatre of Ancient Epidaurus

Dimitris Karantzas, *Medea*

Io Voulgaraki, *The Arrival*

Pantelis Dentakis, *Cyclops*

Olivier Py, *Prometheus Bound, The Suppliants*

**Epidaurus Lyceum** – International summer school of ancient drama

Martha Frintzila, *The Bacchae: A Liturgy*

Educational activities in the Argolis region

Children’s Creative Pastime

Elliniki Etairia - Society for the Environment and Cultural Heritage, *Greek Paths of Culture*

### OPENING TO THE CITY – Athens

#### “City: Myth and History”

George Sachinis, *Omonia Station*

Gigi Argyropoulou, *AfterLives*

Anna Tzakou, *277 Metres*

Organizations and Citizens Network for Athens – Elliniki Etairia, *Athens: Sites of Memory*

Vitoria Kotsalou, *Day Out of Time*

KETHEA (Therapy Centre for Dependent Individuals): Artistic projects in public spaces

#### “Passion for Poetry and Music”

Thodoris Gonis, *National Garden*

Giannis Skourletis, *The Maidens*

Christina Maxouri, *20+1 Postwar Rebetiko Songs with a Baroque Orchestra*

#### “Extra Muros”

Angeliki Girginoudi, *Pentecost*

Margarita Amarantidi, *A Midsummer Night’s Dream*

Antonis Koutroumpis, *Into the Lion’s Den*

Maria Savva, *The Awakening of Memory. Child Refugees of the Greek Civil War.*

Elli Papakonstantinou, *Louissette: The Backstage of Revolution*

### OPENING TO THE CITY – Piraeus

#### “Bridging Diversities”

Mania Papadimitriou, *B.ound - Timid Setting*

Kristoff K. Roll, *In the Shadow of the Waves*

Konstantinos Mihos, *Iphigenia in Aulis*

Christos Ikonou – Giannis Chrisoulis, *Routes*

Apostolia Papadamaki, *In the Eyes of God - Vigil*

Aria Boubaki, *dance meetings (piraeus version)*

Vasia Valkanioti, *Road Horizon*

Anthi Gourounti, *Kostas Nourou: A Foreigner Twice Over*

Eva Stefani, *Rejoicings*

Eleni Kyrarmargiou, *Playing with History*

Yannis Gonatidis – Christos Chrysanthopoulos / Archeion Taxis, *Piraeology*

Irini Margariti, *Citizens of Piraeus Open Their Homes to Us*

Christos Chryssopoulos – Piraeus Open School for Immigrants, *Common Place*

Anna Tsihli – Theatre Studies, University of Peloponnese, *Love or Nothing. Stories of Piraeus*

Sevasti Strongylou – Kaminia High School, *Hat Events*

Nikos Diamantis – Theatre Studies, University of Athens, *Bridging Diversities*

### CONTEMPORARY GREEK THEATRE

Christos Theodoridis, *The Massacre at Paris*

Nikita Milivojević, *The Bridge on the Drina*

Simos Kakalas, *Greek Freak all star game*

Giannis Paraskevopoulos, *Festen*

Nikos Chatzopoulos, *Moonstruck*

Georgia Mavragani, *Suddenly, Last Summer*

Vassilis Noulas, *Maritime Hot Baths*

Maria Panourgia, *Saint Kartak and the Little Flower*

Lilo Baur, *The Girl Who is Falling, Falling, Falling*

blitz, *The Institute of Global Solitude*

Fotini Papadodima, *When We Had Arrived Down There at the Sea*

Enke Fezollari, *Sworn Virgin*

Zoe Chatziantoniou, *The Chair Women*

Dimitris Kourtakis, *Failing to Levitate in My Studio*

Spyros Evangelatos, *Amyntas*

### New Greek drama on the radio – Third Programme

Yannis Constantinidis, *The Tutor, or the Right to Be Carefree*

### Hellenic Association of Theatre and Performing Arts Critics

Symposium: “Literature and Theatre: Avenues and Dead Ends”

## INTERNATIONAL PRODUCTIONS

### Tribute to Volksbühne

Frank Castorf, *The Gambler*

Herbert Fritsch, *Mummel Mummel / Mumbling*

René Pollesch, *I Love You, but I’ve Chosen Entr dramatisierung*

Masterclass with Hans-Thies Lehmann

Robert Wilson – Mikhail Baryshnikov, *Letter to a Man*

Julien Gosselin, *Les Particules élémentaires / Atomised*

Milo Rau, *Empire*

Afsaneh Mahian, *From the Basement to the Roof*

Romeo Castellucci, *Democracy in America*

Forced Entertainment, *Complete Works: Table Top Shakespeare*

Marta Górnicka, *The Hymn to Love*

### DANCE

Hofesch Shechter, *Grand Finale*

Pere Faura, *Sweet Fever*

Euripides Laskaridis, *Titans*

RootlessRoot / Linda Kapetanea – Jozef Fruček, *When the Dogs Assailed Their Masters*

Lenio Kaklea, *A Hand’s Turn*

Katerina Andreou, *A Kind of Fierce*

Syndesmos Chorou, *Rapidly Becoming*

Ioanna Portolou, *Porn*

Kinkaleri, *Real Good Time / All!*

Anastasia Valsamaki, *Sync*

Mette Ingvartsen, *69 Positions*

Marlene Monteiro Freitas, *Bacchae – Prelude to a Purge*

Dorothee Munyaneza, *Unwanted*

Masterclass and workshop with Rudi Laermans

### MUSIC

#### Odeon of Herodes Atticus

Greek National Opera, *Madama Butterfly*

Greek National Opera, *Il Trovatore*

Athens State Orchestra, *Battleship Potemkin*

Athens State Orchestra, Martha Argerich – Theodosia Ntokou

Saint Petersburg Philharmonic Orchestra – Yuri Temirkanov

Thessaloniki State Symphony Orchestra – Vassilis Varvaresos

ERT National Symphony Orchestra & Choir, *Fête de la Musique*

El Sistema Greece

“Tropos” Byzantine Choir – Sokratis Sinopoulos – Turkish music ensemble – Kudsi Ergüner

Music of Crete

Estoudiantina Neas Ionias, *Please, Stop Writing Me Letters...*

Maria Farantouri – Cihan Türkoğlu – Maria del Mar Bonet, *Beyond Borders*

Thanos Mikroutsikos, *I’ll Sing My Best Songs to You*

Tribute to Manolis Rasoulis, *Everything Reminds Me of You...*

180 Years of University - 180 Years of Singing

Armonia Atenea - The Friends of Music Orchestra, *Sweeney Todd*

Yann Tiersen, *Solo in Concert*

Imany

#### Olympia Theatre

Stile Antico, *In a Strange Land*

Lenia Safiropoulou – Andrej Hovrin, *Transit Songs*

Stefanos Nasos

Filippos Tsalahouris – Students’ Choir of Athens Conservatoire – Sofia Sinfonietta

Ergon Ensemble, *Madness*

ARTéfacts Ensemble, *Tribute to Frank Zappa*

#### Peiraios 260 – Garden

Nikos Xydakis, *Immortal Aphrodite*

Takim, *Why, My Sweetheart!*

Andriana Babali Quartet, *From West to Far East*

Kostas Vomvolos, *Homesickness Blues*

Nina Lotsari – Opera Chaotique, *Cabaret Troumba*

String Demons, *The Athens Demon Concert*

#### The Third Programme radio at the Peiraios 260

*Day/Night Jazz Session. A two-day marathon of jazz*

Ex Silentio, *Nymphs, Elves, Fairies, and Shepherds*

David Nachmias, *When in Athens*

Athens Open Air Film Festival

Stand-Up Comedy – Summer Comedy Party

### VISUAL ARTS

William Kentridge, *More Sweetly Play the Dance*

Julian Rosefeldt, *Manifesto*

Thessaloniki Museum of Photography, *Another Life: Human Flows, Unknown Odysseys*

### PRE-FESTIVAL EVENTS

Bob Festival

Sound Acts



## 4 April 2017: A year later

During these times of crisis and radical changes, without ignoring any of the major political and social challenges currently at work in both our country and the rest of the world, we here at the Athens & Epidaurus Festival retain a special privilege: to serve a key area of culture, a field that is of paramount importance for the future of education and cultivation, and for the forging of a modern identity.

It has been exactly a year to the day since I consciously took on the role of “crisis manager” in order to save this important festival from cancellation; to save what is by far the most important forum of artistic collaboration and creation of the performing arts in Greece. After only five weeks of preparation, my team and I gave a taste of things to come, focusing on our areas of interest and setting the tone for the future: youthful, alternative, and politically meaningful. Having overcome the multiple challenges that took over most of 2016 and having managed to secure that this major institution will continue its dynamic course, we are now turning the page, inviting all of you to what is, for all intents and purposes, our true debut.

The year 2017 will go down in history as one of new beginnings as far as the Festival is concerned. We are launching a series of new sections, collaborations, and openings, which will hopefully revitalize the Greek performing scene and over time bear fruit and become established parts of the Festival.

First of all, we are launching the Epidaurus Lyceum, an international summer school of ancient Greek drama intended for drama school students and young actors from all over the world. From the very first day I took over as artistic director of the Festival, one of my primary concerns has been to connect artistic processes with education and research in the discipline of the performing arts. The Epidaurus Lyceum serves just this purpose. First, because it will fill the gap of an international research centre in the field of ancient drama that will be set up in the same area that gave birth to theatre thousands of years ago. Secondly, because it will constitute an international meeting point of actors, drama teachers, directors, musicians, choreographers, theatre theorists, anthropologists, and musicologists, leading to a much-needed reappraisal of our approaches of ancient tragedy and comedy. More significantly, because it can help bridge the gap between tradition and modernity, between the ancient and the contemporary Greek civilization.

The Epidaurus Lyceum is also expected to be a source of spiritual and economic development for the entire Epidaurus area, in conjunction with the performances that are held on an annual basis at the Ancient Theatre of Epidaurus and the Little Theatre of Ancient Epidaurus. The 2017 Epidaurus performances and

the courses on offer at the Epidaurus Lyceum, as well as other relevant activities will fall under a common theme. With the migrant and refugee crisis continuously testing and trying the identity of Western societies, this year's umbrella title for all Epidaurus and Lyceum productions is "The Arrival of the Stranger" as reflected in ancient texts and in the interplay of ancient drama and the historical present. Our collective anxieties about the migrant and refugee crisis will pervade this year's overall programme, giving us an opportunity to renegotiate the meaning of "limits," as evidenced in geographical, cultural, gender, and racial borders, as well as aesthetic, moral, and ideological distinctions.

Amidst this uneasy climate, it is imperative that we promote collaborations, collective activities, and co-productions, not only in Epidaurus but in other branches of the Festival, as well, keeping in mind that collaborations are standard practice in all major European festivals. Out of a total of eleven productions that will be held at the Epidaurus theatres, two will be co-productions with Municipal and Regional Theatres: the Municipal and Regional Theatre of Larissa and the Municipal and Regional Theatre of Ioannina. Complementary to the Epidaurus programme will be a series of theatrical events to be held at the Little Theatre of Ancient Epidaurus and other archaeological sites as part of the Lyceum curriculum. The Epidaurus programme will come to an end with a closing celebration at the Ancient Theatre of Epidaurus on Saturday 19 August, featuring music and dances from the Peloponnese region.

The artistic creativity and collaboration of young people from different cultures in the field of ancient drama will hopefully bolster the Epidaurus area. We wish to encourage the local community to be part of this collective endeavour. Thus, we are already planning a series of activities for children, youths, and adults, in collaboration with the Municipality of Nafplio and the Department of Theatre Studies of the University of Peloponnese, in order to familiarize audiences with the form and content of this year's Epidaurus productions. The Ancient Theatre of Epidaurus will feature works by both accomplished and emerging Greek directors. The Little Theatre of Ancient Epidaurus will host productions with a more alternative take on ancient drama, including a Festival d'Avignon production, directed by Olivier Py. Furthermore, we are interested in promoting research on the subject of ancient chorus through works in progress, workshops, and masterclasses to be held within the framework of the Epidaurus Lyceum.

This year will also see the launch of another important new section of the Festival: "Opening to the City." Encompassing performances and events at non-theatrical spaces, site-specific, poetic and musical performances, and activist interventions in dodgy or run-down areas of the city, this section seeks to counteract the increasingly withdrawn and introspective stance of society, responding to the fear of diversity, and taking a stand against parochial, insular, and racist attitudes at large.

The section "Opening to the City" will be realized with the support of the Athens Culture Net of the City of Athens, and will also include the working-class neighbourhoods of Piraeus, in cooperation with the Piraeus Municipal Theatre. The section will extend as far as the town of Eleusis, with the collaboration of the Eleusis 2021 European Capital of Culture. Thanks to the "Opening to the City" section, the Festival will become what a festival could and should truly be for its host city: a pillar of original creativity that mobilizes first and foremost the inhabitants of its own city, an artistic platform that challenges and overturns preconceptions, and, above all, a celebration.

We emphasize diversity. We emphasize youthful creativity. We want to inject this year's programme with the energy and enthusiasm of a youthful audience. As much as we believe in the individuality of artists and the importance of artistic direction, we also believe in collectivity and self-management. Starting this year, we have decided to set up a pre-festival platform of events at Peiraios 260, to be held between 22 and 28 May. During that period, we will be hosting two self-managing platforms. The popular Bob Festival, which



is held on an annual basis, will give the floor to newly-formed theatre groups, attracting large audiences of youths. The queer platform Sound Acts will encompass a number of performances about gender, racial, and body identity.

The problematics of alterity and diversity are also inscribed in our core programme, that is, in the theatrical and dance productions to be held at the Peiraios 260 stages. The question here is broader: It is not just a question of how the *polis* treats the outsider, the Other, but also of how the Other inhabits us and lurks menacingly inside each one of us and inside our very city. The programme is also informed by historical and existential concerns, on the basis of the artistic and aesthetic value of each proposal.

Invariably, our priority is to support Greek artists, especially in these times of crisis, while also exposing audiences to prestigious works and artists of the international scene. A case in point, the international programme will include a multifaceted tribute to the world-famous Volksbühne, featuring three major productions, among which a performance by its outgoing artistic director, Frank Castorf, who ran the historic Berlin theatre for 25 years.

We are keen on promoting co-productions with local and international organizations, deeming collaborations to be the most significant driving force in contemporary art. The Festival actively participates in international co-productions of several artists such as Romeo Castellucci, Hofesh Shechter, Marlene Monteiro Freitas, as well as co-productions with Euripides Laskaridis, Katerina Andreou, and the blitz group. At the same time, we are promoting a nationwide policy of collaborations with theatres, cultural institutions, and various collectives. Our collaboration with the Third Programme (Trito Programma) of the Hellenic Broadcasting Corporation (ERT) is of particular importance to us. This collaboration marks the first time that music concerts will be held in the Garden of Peiraios 260 with live radio broadcasting. Furthermore, for the first time there will be radio broadcasting – with a live audience – of a brand-new Greek play. Since the Greek National Opera is being moved to the facilities of the Stavros Niarchos Foundation Cultural Centre, the Athens Festival will be hosted for two months (June and July) at the Olympia Theatre, where a number of principally musical but also theatrical events will be held. I am confident that this historic building will be utilized in the future in the best possible way.

*Bridges* are a key concept. We are building bridges with the regional areas of Greece in order to make sure our productions will last longer into the season(s). We are willing to include intriguing productions from regional theatres into our programme. We are part of the pilot network of Greek festivals organized by the Greek Ministry of Culture. Moreover, we are building bridges with international organizations, responding to what is a steady demand of Greek artists: the promotion of Greek productions on the international stage. The idea of *openness* remains central to the identity of the Festival, and is consistently and systematically pursued through a series of coordinated efforts which are already taking shape. The meeting of the European dance network [DNA] (Departure and Arrivals), a partner of Athens Festival, will contribute to this direction of openness. A plan to invite artistic directors and programmers of major festivals to attend productions of the Athens Festival is also under way, again with the support of the Ministry of Culture.

Additionally, we are planning to further enhance the unique character of each of our theatrical spaces. The stages of Peiraios 260 will be dedicated, as usual, to contemporary theatre and dance productions. The Odeon of Herodes Atticus will host principally musical productions, including operas, orchestras, and concerts of classical, modern Byzantine, folk, and contemporary Greek music. As a tribute to the late and great director Spyros Evangelatos, a revival performance of the last play he directed in his lifetime, George Mormoris' *Amyntas*, will also be held at the Odeon.

In conclusion, in an effort to actively engage with the artistic world at a deeper level, and to keep audiences engaged even after the performances are presented, we will give emphasis to educational activities (workshops, debates, symposia). This will be an organic continuation of the policy we adopted back in the summer of 2016.

My cordial thanks go to the Greek Ministry of Culture, the Greek Ministry of Tourism and the Greek National Tourism Organization, the City of Athens and the Athens Culture Net, the National Bank of Greece, the Administration of Attica, the Department of Theatre Studies of the University of Peloponnese, the National Theatre of Greece, the Athens Concert Hall, the Piraeus Municipal Theatre, the Municipal and Regional Theatre of Ioannina, the Municipal and Regional Theatre of Larissa, the Eleusis 2021 European Capital of Culture, the Institut Français de Grèce, the Hellenic Broadcasting Corporation (ERT) and the Third Programme radio station, the Municipality of Epidaurus, the Administration of Peloponnese, the Administration of Argolis, the Ephorate of Antiquities of Argolida, the Municipality of Nafplio, the Embassy of Greece in Tehran, the Organizations and Citizens Network for the Historic Centre of Athens and the Elliniki Etairia - Society for the Environment and Cultural Heritage, the 1st Ephorate of Ancient and Classical Antiquities, the Hellenic Association of Theatre and Performing Arts Critics, the British Council and the Athens International Film Festival, the administration of the Public Power Corporation, the Athens International Airport, the Thessaloniki Museum of Photography, and the Institute of Public Health of the American College of Greece.

I am also indebted to my team and to all those who work towards making this year's programme. I would also like to thank Ms. Efimia Karakantza for her unwavering support regarding the Epidaurus Lyceum and Koralia (Sotiriadou) for always being there for me.

VANGELIS THEODOROPOULOS

EPIDAUROS  
“THE ARRIVAL OF THE STRANGER”



CEZARIS GRAUŽINIS – NATIONAL THEATRE OF NORTHERN GREECE

## Seven Against Thebes

by *Aeschylus*

King Oedipus abdicates in favour of his two sons in the aftermath of horrific familial revelations. Although the brothers initially agree to take turns ruling Thebes, Eteocles does not keep his end of the bargain. A furious Polynices joins forces with Adrastus, king of Argos, and raises an army against Thebes. Seven captains of the two opposing armies meet at the seven gates of the city. Eteocles and Polynices confront each other at the seventh gate. With Thebes under siege, Eteocles, the main tragic character, attempts to strike back in what turns out to be a doomed battle with no clear-cut winner. One of the most successful performances of last year's Festival, *Seven Against Thebes* is repeated this year, kicking off the Epidaurus Festival 2017 programme. An exploration of our commonly shared survival instincts and how these instincts are compatible with our fundamental need to remain human, despite our fears, insecurity, and despair.

**Translation:** Yorgos Blanas • **Direction:** Cezaris Graužinis • **Set and costume design:** Kenny MacLellan • **Music:** Dimitris Theocharis • **Choreography - Movement:** Eddie Lame • **Lighting design:** Alekos Giannaros • **Cast:** Yannis Stankoglou (Eteocles), Clio-Danae Othoneou (Antigone), Iovi Fragatou (Ismene), Giorgos Kafkas (Messenger), Alexandros Tsakiris (Herald).

[30 June - 1 July]

STAVROS TSAKIRIS

## Oedipus at Colonus

by *Sophocles*

In Sophocles' last surviving tragedy, Oedipus arrives at the village of Colonus, on the outskirts of Athens. Now a stranger; blind and in rags, he seeks hospitality after ten years of wandering. His time has come: he needs a final resting place. His sole supporter is his daughter/sister Antigone. Following a series of negotiations, he is allowed to reside in the "borders," in a liminal space across civilizations, between life and death, law and lawlessness. Through his encounters with Theseus, Creon, his youngest daughter/sister, Ismene, and his son/brother, Polynices he re-examines his life and contemplates the absurdity of the human condition. Stavros Tsakiris' production adopts the style of narrative theatre. The cast will narrate a "parable" to the audience on a stage that is virtually empty save for a few objects. The characters are conceived as apparitions of the dying Oedipus. Minos Matsas' music will serve as a parallel text to be recited by the cast, lending to the performance an air of epic and lyric poetry. The title role is portrayed by the great Kostas Kazakos.

**Translation:** Dimitris Dimitriadis • **Direction:** Stavros Tsakiris • **Set design:** Kenny MacLellan • **Costume design:** Thalia Istikopoulou • **Music:** Minos Matsas • **Cast:** Dimitris Lignadis (Stranger), Kostas Kazakos (Oedipus), Kora Karvouni (Antigone), Jenny Kollia (Ismene), Giannos Perlegas (Theseus), Dimitris Imellos (Creon), Dimitris Lalos (Polynices), and a chorus of eight. *Production:* Venus S.A.

[7 - 8 July]

EKTORAS LYGIZOS – MUNICIPAL AND REGIONAL THEATRE OF LARISSA

## The Bacchae

by *Euripides*

The god Dionysus arrives at the city of Thebes, disguised in human form. King Pentheus struggles to fortify the city and himself against a religion that threatens to make everyone equal – current and former kings, gods and slaves, oracles and messengers, men and women alike – and transform the world into a place where humans are reconciled with their basest and purest instincts. *The Bacchae* is the only surviving ancient Greek tragedy to feature Dionysus both as a character and as the all-seeing director/author. This production will explore the conflict between the main hero's individuality and the polyphonic nature of the chorus. The choral interludes will be integrated into the drama's main plot. Eight narrators will bear witness to the gradual coming together and subsequent dismantling of a mixed-sex group of Dionysus' followers, documenting their resistance and their craving to mentally ascend the holy mountain as maenads and re-emerge as the Bacchae. The first stage of this initiation into the worship of the "Other" is to have two persons confront each other under the gaze of a spectator/witness.

**Translation:** Giorgos Chimonas • **Adaptation - Direction:** Ektoras Lygizos • **Set and costume design:** Cleo Boboti • **Lighting design:** Dimitris Kasimatis • **Dramaturgical collaboration:** Katerina Konstantinakou • **Physical training:** Vicky Panagiotaki • **Vocal coaching:** Rinio Kyriazi • **Cast:** Anthi Efstratiadou, Ektoras Lygizos, Vassilis Magouliotis, Aris Balis, Argyris Pantazaras, Aneza Papadopoulou, Maria Protopappa, Christos Stergioglou.

*Co-production:* Athens & Epidaurus Festival – Municipal and Regional Theatre of Larissa

[14 - 15 July]

KONSTANTINOS ARVANITAKIS – NATIONAL THEATRE OF GREECE

## Peace

*by Aristophanes*

*A musical performance, with music by Nikos Kypourgos*

The great Greek composer Nikos Kypourgos and the talented young writer Dimosthenis Papamarkos have been commissioned by the National Theatre of Greece to write the music and libretto respectively for a musical adaptation of Aristophanes' *Peace*, directed by the accomplished Konstantinos Arvanitakis. The role of Trygaeus is played by the unorthodox musician/actor Tzimis Panousis. The Armonia Atenea - The Friends of Music Orchestra will perform live during the performance under the baton of internationally acclaimed conductor George Petrou. *Peace* was first presented at the City Dionysia festival in 421 BC. It won second prize, just a few days before the Peace of Nikias was signed, promising to end the Peloponnesian War. This production draws inspiration from the fragile balance between war and peace, Heraclitus' famous quote "*War is the father of all, and king of all*" and the thorny question whether peace is a prerequisite for happiness and virtue.

**Libretto:** Dimosthenis Papamarkos • **Direction:** Konstantinos Arvanitakis • **Video mapping:** Stathis Mitsios • **Lighting design:** Alekos Anastasiou • **Costume design:** Eleni Manolopoulou • **With the participation of Armonia Atenea - The Friends of Music Orchestra, conducted by George Petrou. Cast:** Tzimis Panousis (Trygaeus), Tasis Christogiannopoulos (Hermes), Irini Karagianni (Peace), Emilianos Stamatakis (War). **Chorus:** Asimina Anastasopoulou, Thomas Velissaris, Dimitris Georgiadis, Evangelia Karakatsani, Nikos Kardonis, Giasemi Kilaidoni, Giannis Klinis, Nadia Kontogeorgi, Elita Kounadi, Elias Kounelas, Eleni Boukli, Maria Nika, Marina Satti, Giorgis Tsouris, Antigone Fryda.

[21 - 22 July]

KATERINA EVANGELATOS – NATIONAL THEATRE OF GREECE

## Alcestis

*by Euripides*

Director Katerina Evangelatos makes her Ancient Theatre of Epidauros debut, tackling one of Euripides' most intriguing and provocative tragedies, on commission by the National Theatre of Greece. Dramatizing the triumph of life over death, *Alcestis* (438 B.C.), Euripides' oldest surviving work, is the subject of endless debates regarding its genre, as it contains both tragic and comical elements. The obvious Sophist influences of the play have triggered a series of moral questions about the nature of interpersonal relationships. In a world where one can take someone else's place in death, the writer of the "Athenian enlightenment" scrutinizes seemingly selfless relationships, and raises a series of crucial questions, such as: What constitutes a proof of true love? What are the limits of devotion? Whose life is more valuable, and why? Can divine laws provide answers to any of these questions? And what about divine intervention changing the rules of the game?

**Translation:** Kostas Topouzis • **Direction - Translation editing:** Katerina Evangelatos • **Set design:** Eva Manidaki • **Costume design:** Vassiliki Syrma • **Movement:** Patricia Apergi • **Music:** Giorgos Poulis • **Musical coaching:** Melina Paionidou • **Cast:** Odysseas Paspiliopoulos (Heracles), Maria Kitsou (Alcestis), Giannis Fertis (Pheres), Kostas Vasardanis (Apollo), Sotiris Tsakomidis (Thanatos/Death), Dimitris Papanikolaou (Slave). **Chorus:** Konstantinos Voudouris, Konstantinos Georgalis, Giorgos Zygouris, Stathis Koikas, Michalis Michalakidis, Antonis Michalopoulos, Yorgos Nousis, Christos Xyrafakis, Stelios Pavlopoulos, Dimokritos Sifakis, Periklis Skordilis, Alexandros Stavropoulos, Michael Tampakakis, Valantis Frangos. **With the participation of five musicians performing live on stage.**

[28 - 29 July]

MARIANNA CALBARI – GREEK ART THEATRE KAROLOS KOUN – MUNICIPAL AND REGIONAL THEATRE OF IOANNINA

## Medea

*by Euripides*

*The barbarity of love*

In the foreword of his exceptional modern Greek translation of *Medea*, Giorgos Chimonas writes the following: "*Medea is a barbarian in the double sense of being a foreigner and a woman whose love is barbaric.*" The two faces of love: one is brutal, immersed in pain and darkness; the other is dreamy, pleasurable, and bathed in light. Drawing on Euripides' play and ancient Greek texts by Sappho, Plato, Theophrastus and others, this production by the Greek Art Theatre Karolos Koun will celebrate the joy and grief of love, while investigating how the deep, terrifying darkness of love as a brutal practice can devour beauty and nobility, leading one's soul to absolute evil. It becomes imperative to the heartbroken, scorned lover to reciprocate the pain s/he feels. In other words, "*stronger than lover's love is lover's hate. Incurable, in each, the wounds they make.*"

**Translation:** Giorgos Chimonas • **Direction:** Marianna Calbari • **Set and costume design:** Konstantinos Zamanis • **Music:** Panagiotis Kalantzopoulos • **Choreography:** Mariza Tsigas • **Lighting design:** Stella Kaltsou • **Dramaturgy:** Elena Triantafyllopoulou • **Cast:** Maria Nafpliotou, Haris Fragoulis, Alexandra Kazakou, Fotini Baxevani, Theodora Tzimou, Syrmo Keke, Ioanna Mavrea, Konstantina Takalou, Alexandros Mylonas, Gerasimos Gennatas, Dimitris Passas, and students of the Greek Art Theatre Karolos Koun. **With the participation of four musicians. Co-production:** Athens & Epidauros Festival – Municipal and Regional Theatre of Ioannina – Greek Art Theatre Karolos Koun

[4 - 5 August]

ARIS BINIARIS – CYPRUS THEATRE ORGANISATION

## The Persians

by *Aeschylus*

Having won acclaim in recent years for his electrifying performances, director Aris Biniaris makes his Epidaurus debut in a production by the Cyprus Theatre Organisation, featuring a cast of talented actors from Greece and Cyprus. The cornerstone of this production is musicianship, that is, the interplay of rhythm and words; a vibrant synthesis of poetic language, music, and stage action. The dramatic personae and the chorus will be performed in a manner suggestive of the musical texture of the play. The production will unfold through dramatic action, words, singing, and dancing in quest of a fundamental simplicity that will bring to the fore the incessant inner vibes of the ancient Greek drama.

**Translation:** Panayiotis Moullas • **Direction - Musical dramaturgy:** Aris Biniaris • **Dramaturgical collaboration:** Antonis Solomou • **Verse coaching:** Theodoros Stefanopoulos • **Set design:** Constantinos Louka • **Costume design:** Eleni Tzirkalli • **Movement:** Lia Haraki • **Lighting design:** Georgios Koukoumas • **Sound design:** Giorgos Christofi • **Cast:** Karyofyllia Karabeti (Atossa), Harris Charalambous (Messenger), Nikos Psarras (Darius), Antonis Myriagos (Xerxes). **Chorus:** Elias Andreou, Petros Giorkatzis, Giorgos Evagorou, Lefteris Zambetakis, Nektarios Theodorou, Marios Constantinou, Panayiotis Larkou, David Malteze, Yiannis Minos, Aris Biniaris, Onisiforos Onisiforou, Andreas Papamichalopoulos, Manos Petrakis, Stefanos Pittas, Constantinos Sevdalis.

[11 - 12 August]

### CLOSING CELEBRATION

## Dances of the Peloponnese

*The Epidaurus Festival pays tribute to the music and dances of the Peloponnese.*

Inspired by the musical beat 7/8, which can be traced back to Aristophanes and the ancient Tsakonikos ritual dance, the Epidaurus Festival will pay tribute to the rich musical and dance tradition of the Peloponnese region of southern Greece, a timeless treasure trove of identity and historical memory. The orchestra of the Ancient Theatre of Epidaurus will be transformed into an *aloni* or *chorostasi*, a place for dance and celebration that will welcome modern-day symposiasts, singers, instrumentalists, and dancers from the Peloponnese. An open invitation for participation in the rituals of ancient Greek feasts.

**Artistic - Music direction:** Lambros Liavas • **Stage direction:** Sofia Spyratou • **Lighting design:** Lefteris Pavlopoulos • **In collaboration with the Museum of Greek Folk Musical Instruments “Foivos Anogianakis” - Research Centre for Ethnomusicology, and the Lyceum of Hellenic Women of Kalamata.**

[19 August]

## LITTLE THEATRE OF ANCIENT EPIDAUROS

[All performances will have English surtitles]

DIMITRIS KARANTZAS

## Medea

by *Euripides*

An attempt to retrieve and illuminate the Medea conundrum. Three male performers will question, re-examine, and attempt to provide answers to the legend of Medea from a male perspective. In which parts of the story does Medea feign her emotions? In which parts of the story does she argue convincingly? In which parts of the story does she come off as perfectly reasonable? Where does she go wrong? Are there any grounds on which these three men can justify and even acquit Medea? This production anatomizes Euripides' tragedy in terms of rhythm and argumentation. A “whispering” performance of live music that will engage with Medea's “symptom.”

**Translation:** Minos Volanakis • **Direction:** Dimitris Karantzas • **Dramaturgy:** Dimitris Karantzas, Theodora Kapralou • **Music:** Henri Kergomard • **Set design:** Ellie Papageorgakopoulou • **Costume design:** Ioanna Tsami • **Lighting design:** Alekos Anastasiou • **Movement:** Christos Papadopoulos • **Cast:** Giorgos Gallos (Medea, Nurse), Christos Loulis (Jason, Creon, Tutor, Aegaeus, Messenger), Michalis Sarantis (Chorus).

[30 June - 1 July]

IO VOULGARAKI – PYR

## The Arrival

*Based on the section The Killing of the Suitors from Homer's Odyssey*

The *Odyssey* is primarily a song of return, hailing from an era when sailors' long voyages would inspire songs lamenting their absence. Upon his return to Ithaca after twenty years of absence, Odysseus slaughters 108 men who were claiming his wife and throne. In effect, he wipes out the island's population. His massacre raises the question: What is he coming back to? How is he remembered by his subjects, if at all? Who is he anymore? And why should there be such bloodshed in the first place? The performance will focus on the moment of his return to address the impossibility of homecoming. We can never really return home: time moves relentlessly forward. Reality cannot match what was preserved in memory. Hence, Odysseus returns to his "ghost of a dream." Moving beyond the confines of conventional theatrical spaces and using Dimitris Maronitis' remarkable modern Greek translation, Io Voulgaraki and the PYR company – co-founded by Argyris Xafis and Despina Kourti – employ narration rather than realist tropes, shedding light to our psychological connection with one of the bloodiest set pieces in European literature.

**Translation:** Dimitris Maronitis • **Direction - Dramaturgy:** Io Voulgaraki • **Set design:** Anna Fyodorova • **Costume design:** Magdalini Avgerinou • **Music:** Savvina Yannatou • **Movement:** Sofia Paschou • **Lighting design:** Alekos Anastasiou • **Cast:** Giorgos Dikaïos, Despina Kourti, Alexandros Logothetis, Mary Mina, George Biniaris, Argyris Xafis, Giorgos Papageorgiou.  
 [7 - 8 July]

PANTELIS DENTAKIS

## Cyclops

*by Euripides*

A masculine, raw, violent world of mutual killing and man-eating, where justice is tantamount to the survival of the fittest. In the land of the Cyclops, the Outsider is neither sheltered nor entertained. Rather, s/he is exploited or devoured. There, one can be neither good nor bad. One can only be either frightened and desperate or merciless and cruel. Euripides' characters are frivolous, ridiculous, sly, opportunistic, decadent, and savage. They are ridiculed and ridicule others in return. They are crushed and seek to crush others. This purely masculine world is explored through the lens of femininity; through the female body, psychology, and expression. An all-female production which seeks to redress the balance between the serious and the ludicrous, between the genres of splatter horror and comedy.

**Translation:** Pantelis Boukalas • **Direction:** Pantelis Dentakis • **Set and costume design:** Georgia Bourda • **Movement:** Valia Papachristou • **Music:** Eleftherios Veniadis • **Lighting design:** Sakis Birbilis • **Cast:** Stefania Goulioti (*Cyclops*), Anna Kalaitzidou (*Odysseus*), Katerina Lypiridou (*Silenus*), Nefeli Maistrali, Maria Mouschouri, Amalia Ninou, Myrto Panagou, Eleni Tsimpridou (*Satyrs*).  
 [21 - 22 July]

OLIVIER PY

## Prometheus Bound, The Suppliants

*by Aeschylus*

Provocative actor; poet and director; and poet Olivier Py attempts to give meaning to the present by re-interpreting two major plays of the Western canon: Aeschylus' *Prometheus Bound* and *The Suppliants*. Directed and translated into French by Olivier Py, this two-part, minimalist production with a cast of three premiered last summer at the Festival d'Avignon. In *Prometheus Bound*, a play that is at once metaphysical and deeply political, a Titan is tortured by the gods on account of his love for humanity. He thus becomes an eternal symbol of disobedience, a political prisoner *par excellence*. In Py's words, Prometheus offers a "lesson in insurrection." *The Suppliants* also raises questions about the age-old political issues of democracy, justice, the law, respect for foreigners and women. Aeschylus' views resonate throughout the performance: the law cannot be the answer to everything. The theatre becomes necessary as a dialectical space of debate and reflection. Traditional notions of catharsis as an act of spectacular purge should be renegotiated: anger should not prevail.

**French text - Direction:** Olivier Py • **Artistic collaboration and costume design:** Pierre André Weitz • **Cast:** Philippe Girard, Frédéric Le Sacripan, Mireille Herbstmeyer.

*A Festival d'Avignon production. Résidence FabricA Festival d'Avignon. Supported by: Spedidam. A touring performance. First presentation on 6.07.2016 at the 70th Festival d'Avignon. Under the auspices of the Institut Français de Grèce. In French, with Greek and English surtitles.*

[4 - 5 August]



## International Summer School of Ancient Drama

4 - 19 July 2017

The year 2017 will see the launch of Epidaurus Lyceum, an international school of applied studies in ancient Greek drama. Located in Ancient Epidaurus, the Lyceum will operate on an annual basis during the time of the Athens & Epidaurus Festival. Drama and theatre students, students of performing arts with a major in theatre, and recent graduates of drama and theatre studies from around the world are all eligible to enrol.

The Lyceum's focus will lie on performance research in the field of ancient Greek drama (tragedy, comedy, and satyric drama), on both a practical/hands-on and a theoretical level. Various aesthetic trends, artistic movements, methods and interpretations, running the gamut from the traditional to the highly experimental, will be explored in courses, masterclasses, educational visits, and other activities at ancient theatres, archaeological sites, natural locations, and school facilities in the surrounding area, all of which have been selected for this purpose in tandem with relevant institutions.

The main goal of the Lyceum is to further students' dramatic training through acting, movement, dance, song, and music training, all of which are instrumental in helping performers to familiarize themselves with ancient drama. The curriculum provides for a total of 170 teaching hours, eight seminar courses, and a student body of 100. This year's overarching theme is "The Arrival of the Outsider," as reflected in ancient texts and in the interplay between ancient drama and contemporary reality. This theme will also be reflected in the performances held at the Ancient Theatre of Epidaurus and the Little Theatre of Ancient Epidaurus.

In 2017, there will be an emphasis on the origins of ancient theatre, on the archetypal structures shared by ancient civilizations, such as the Greek, the Indian, and the Chinese, and on the dramatization of such archetypes on the contemporary stage. Seminar instructors will include the internationally acclaimed, award-winning Russian director and drama teacher Adolf Shapiro; well-known director Phillip Zarrilli, performer and teacher of a unique acting method combining yoga and martial arts; Simon Abkarian and Catherine Schaub-Abkarian, core members of Ariane Mnouchkine's legendary Théâtre du Soleil; Rosalba Torres Guerrero, a core member of Anne Teresa De Keersmaeker's Rosas group; ingenious dancer and choreographer Koen Augustijnen, who has worked closely with the Les Ballets C de la B; dance dramaturg Guy Cools; actor and teacher Enrico Bonavera, a close collaborator of Milan's Piccolo Teatro; director Sotiris Karamesinis, well-known in Brazil for his MUSA method, which introduces music as an integral aspect of performers' daily training; RootlessRoot (Linda Kapetanea, Jozef Fruček), creators of the Fighting Monkey method that investigates values and aesthetic views regarding dance and movement; performer, actress, and director Martha Frintzila; well-known director Simos Kakalas; actress Rinio Kyriazi; director and lead dancer at the Lyceum Club of Greek Women Konstantinos Dellas; folklorist and ethnologist Miranda Terzopoulou, who has conducted extensive research in the fields of folk music, folk customs, and rituals; and theatre theorist, translator, and theatre critic Eleni Varopoulou, to name but a few.

The Epidaurus Lyceum will also feature experiential workshops for children, adolescents and adults living in the Epidaurus area in cooperation with the local authorities.

The Epidaurus Lyceum is a collaborative project between the Athens & Epidaurus Festival and the Department of Theatre Studies of the University of Peloponnese. Furthermore, the Epidaurus Lyceum is part of the International Network of Ancient Drama recently set up by the Greek Ministry of Culture. Other Network participants include the National Theatre of Greece, the European Culture Centre of Delphi, the National Theatre of Northern Greece, and the Attiko School of Ancient Greek Drama of Eleusis European Capital of Culture in 2021.

**For applications and information, please visit: [http://greekfestival.gr/gr/epidaurus\\_lyceum](http://greekfestival.gr/gr/epidaurus_lyceum)**

MARTHA FRINTZILA

## The Bacchae: A Liturgy

*With the participation of Epidaurus Lyceum students*

Informed by Dionysus' quality as the archetypal "outsider," as well as the power of music over humankind, this performance of *The Bacchae* is conceived as a musical and even therapeutic event, fusing rock music with African beats and Arabic maqam. The performance will be held at the ancient stadium of Epidaurus with the participation of 100 Lyceum students.

**Translation:** Nikoletta Frintzila • **Direction:** Martha Frintzila • **Music:** Vassilis Mantzoukis • **Choreography:** RootlessRoot (Linda Kapetanea, Jozef Fruček) • **Actors - singers:** Nancy Sideri, Stavroula Pavlikou, Martha Frintzila, Michalis Panadis, Foivos Symeonidis, Tassos Dimitropoulos • **Musicians:** Vassilis Mantzoukis (electric guitar, tapes, vocals), Antonis Maratos (bass), Nikos Papavranousis (drums), Kostas Nikolopoulos (electric guitar), Panou Manou (electric guitar, vocals), Vangelis Paraskevaidis (drums, percussion), Kosmas Lambidis (ney).

[ANCIENT STADIUM OF EPIDAUROS, 18 July]

## Educational activities in the Argolis region

Starting in March 2017, a series of educational activities in the Argolis region are expected to familiarize adults, youths, and children with the form and content of this year's Epidaurus productions. The project is conceived by the Athens & Epidaurus Festival, in collaboration with the Municipality of Naflpio and the Department of Theatre Studies of the University of Peloponnese. Participants will include primary and secondary education teachers, local artists, and groups of adults, guided by experienced theatre educators and theorists.

## Children's Creative Pastime

The Children's Creative Pastime project that was launched last year in Epidaurus is expected to resume in 2017. Meant for children between the ages of four and twelve, this educational project will be held every Friday and Saturday, concurrently with the performances presented at the Ancient Theatre of Epidaurus. The project enables children to approach the themes and ideas of ancient Greek drama through creative playmaking, at the same time allowing adults to attend the Epidaurus performances without any distractions.

ELLINIKI ETAIRIA - SOCIETY FOR THE ENVIRONMENT AND CULTURAL HERITAGE

## Greek Paths of Culture

The "Greek Paths of Culture" project of the Elliniki Etairia - Society for the Environment and Cultural Heritage will be launched in Epidaurus in 2017, familiarizing visitors with history, culture, and environment through ancient pathways that used to connect cities and villages, comprising a significant part of the Greek ancestral heritage. Following a careful study and selection of possible routes, these ancient paths will once again be accessible and attractive to visitors, thanks to the collaboration of local authorities and residents. The project is expected to rejuvenate local economy, giving visitors the opportunity to discover the civilization, traditional products, and overall beauty of Greece. The "Greek Paths of Culture" will be launched on 1 July 2017, in the Epidaurus area, concurrently with the Festival's opening. It is held in cooperation with the Ephorate of Antiquities of Argolida. This unique experience of a one-and-a-half-hour walk along the historical paths surrounding the archaeological site will culminate in the visitors' entrance into the Ancient Theatre of Epidaurus, where they will watch a performance much like ancient theatre-goers did thousands of years ago.

[1 July]

OPENING  
TO THE CITY

The year 2017 will see the launch of a brand-new section, called "Opening to the city." Audiences will be introduced to artistic projects with an emphasis on the experience of participation and will be encouraged to interact with citizens of Athens. This section also plans to facilitate and/or enable the access of minority groups to the Festival events, while at the same time expanding the very meaning of art and its various functions.

This multifaceted project will be realized across three distinct zones in Athens with the support of the City of Athens and Athens Culture Net. In "City: Myth and History," site-specific dramaturgies, performances, and other interventions will urge visitors to deeply (re)familiarize themselves with urban space, its memory and myths, through the act of walking and wandering. In "Passion for Poetry and Music," poetic and musical performances will invite audiences to (re)discover Athens in a contemplative mood, casting a new light on the daily routine of the city. "Extra Muros" will emphasize lived experience and diversity in performances held at non-theatrical spaces.

The section will extend to the city of Piraeus, the port city of Athens, in collaboration with the Piraeus Municipal Theatre, under the artistic direction of Nikos Diamantis, with the collaboration of Nikos Chrysanthopoulos. In the "Bridging Diversities" zone, directors, actors, dancers, visual artists, historians, musicians, and various types of performers will interact with social organizations, groups, and citizens of Piraeus, in an effort to artistically approach and re-imagine participants' social, economic, age, and educational backgrounds. Built around concepts such as gender and sexuality, ethnic origin, religion, economy, and urban management, this palimpsest of activities will make a strong case for the importance of respect for diversity and social cohesion.

## CITY: MYTH AND HISTORY

## GEORGE SACHINIS – URBANDIG PROJECT

## Omonia Station

Since November 2015, the members of the UrbanDig Project, comprised of artists, architects, urbanists, and theatre theorists, have been conducting an excavation of sorts on the Omonia Square. Everywhere, on and beneath the square, inside the underground railway station and its surrounding underpasses and galleries, this quasi-excavation unearths stories, songs, music, images, customs, dreams and wishes tied to the square's people, old and new, young and old, permanent residents and passers-by alike. A written and audiovisual cultural archive, which draws on past and present Omonia material, gradually comes to life through open participation. The much-maligned and controversial space of Omonia is re-imagined as a living locus of co-existence, collaboration, growth, and common ground. Inspired by the cultural archive, the local dynamics, and people's expectations of the square, the UrbanDig Project will create *Omonia Station*, a walking performance encompassing theatre, dance, music, and visual interventions in public spaces.

**Direction:** George Sachinis, Eirini Alexiou • **Choreography:** Eirini Alexiou • **Research – dramaturgy team:** Katerina Konstantinakou, Anna Magoulioti, George Sachinis, Eirini Alexiou, Eirini Iliopoulou, Katerina Protonatoriou • **Set and costume design:** Anna Magoulioti, in collaboration with the participatory planning team of the UrbanDig Project of the “Ochi Paizoume” performing arts group • **Lighting design:** Christina Thanasoula • **Cast:** Angeliki Dalangeli, Klimis Ebeoglou, Pauline Huguet, Konstantinos Karvouniaris, Emmanouela Korki, Katerina Protonatoriou, Nadia Siokou.

## GIGI ARGYROPOULOU – MKULTRA

## AfterLives

Due to the circumstances of the so-called Greek crisis, people have been encouraged to become politically and artistically active in new ways, as well as more self-reliant and self-managing, which seems to suggest a shift in the social dimensions and implications of art making. The artistic collective Mkultra launches a collaborative project involving artists, architects, researchers, and civilians, its goal being to suggest a critical re-evaluation of Athens in the form of a series of alternating and ever-evolving social and cultural practices. *AfterLives* considers the ways in which the social imaginary shapes our vague relationship to the urban landscape and explores the potential for new critical practices. Combining theory and practice, this workshop in progress will include site-specific performances in the centre of Athens and a number of lectures by artists and architects on the uses of urban space and the different kinds of geography generated by these uses. The project will also include an open debate on artistic interventions in the public space. All activities will be closely linked together.

**Featuring:** Hypatia Vourloumis, Constantina Theodorou, Peader Kirk, Carlotta Scioldo, Natascha Siouzouli, and others.

## ANNA TZAKOU – GEOPOETICS

## 277 Metres\*

*place:* Mount Lycabettus / *date:* Summer solstice / *six Saturdays in June and July /*

*time:* 6:00 a.m. / *duration:* 3 hours

The performance *277 Metres* invites audiences to a participatory, walking performance on the highest point in Athens: Mount Lycabettus. The time is sunrise, when the shadow of the Lycabettus gradually recedes, and the city is bathed in sunlight. The agave trees and the view from the chapel overlooking television antennae, rooftops, and concrete buildings, will be conceived as dream forms, momentarily upsetting any stereotypical conceptualizations of the city. Audiences are encouraged to approach the morning landscape as the motif of a half-finished hand-woven textile, to be discovered then and there. They are expected to move back and forth between the obvious and the unexpected, the spectacle and the experience. Latent and intimate narratives of the city will spring to mind: an array of possible ways of connecting to the city's body.

\*The peak of Mount Lycabettus is 277 metres above sea level.

**Direction:** Anna Tzakou • **Dramaturgy:** Marios Chatzikoprokiou • **Visual composition and design:** Antonis Antoniou • **Cast:** Maria-Olga Athinaiou, Stathis Kokkoris • **Performance artists:** Antonis Antoniou, Thodoris Trampas.

ORGANIZATIONS AND CITIZENS NETWORK FOR THE HISTORIC CENTRE OF ATHENS AND THE ELLINIKI ETAIRIA - SOCIETY FOR THE ENVIRONMENT AND CULTURAL HERITAGE

## Athens: Sites of Memory

The Organizations and Citizens Network for the Historic Centre of Athens and the Elliniki Etaireia - Society for the Environment and Cultural Heritage collaborate with the Athens Festival to plan a series of cultural events, called "Athens: Sites of Memory," to be held at historic neighbourhoods of the city. The goal of these events is to preserve the historic memory of neighbourhoods through the revival of artistic practices and traditions linked to specific parts of the city, encapsulating the continuity of Athens from ancient times to the present. Events will include a Karagiozi shadow play at the Monument of Lysicrates (a location historically linked to shadow plays), Ottoman music at the Tower of the Winds (Aerides), cultural tours through the historic hills of Athens, a philosophy walk at Akademia Platonos, walk tours through sites linked to the Athenian democracy from the Ancient Agora to the Hill of the Nymphs, and classes of ancient Greek cuisine.

*The Organizations and Citizens Network for the Historic Centre of Athens is an initiative of the citizens of the historic centre of Athens. In July 2014, citizens met with local organizations to discuss the drop in the quality of life in the area. The citizens' efforts were met with enthusiasm. Groups of volunteering experts from various fields are currently working together to improve the quality of life in the most historic city in Europe. Participants include: Cultural Association of Exarcheia-Neapolis, Cultural and Sports Club "The Ardittos," Plaka Residents' Initiative Committee, Ano Petralona Citizens' Movement, Kolonaki Citizens' Movement, Philopappos Citizens' Movement, Alexander the Great (Gazi-Kerameikos-Rouf), PEZI Movement, Athenian Association, "Makrigiannis" Cultural Association, Association of Exarcheia Citizens and Professionals, Theseio Citizens' Association. Coordinated by the Elliniki Etaireia - Society for the Environment and Cultural Heritage*

### VITORIA KOTSALOU

## Day Out of Time

*"The dancing bear rises (...) to reincarnate society."*

*Tyrone O'Ros*

From sunrise to sunset, twenty dancers will devote a day to being in the "condition" of dancing. Each of them will do so individually in public spaces in the centre of Athens. This practice originated as a personal need, as a way of seeking and testing perceptions of dancing on a personal, social, and cosmic level. An act dedicated to the union of dance and life by tracing the poetry that exists in motion both inside us and around us. A dialogue with limits and nature, calling into question the various ways in which dance emerges.

**Featuring: Vitoria Kotsalou, Martha Passakopoulou, Vasiliki Chrysanthakopoulou, Lia Vasdari, Mariela Nestora, Nikoleta Karmiri, Androniki Marathaki, Lia Karambela, Stavroula Siamou, Popi Sfika, Chrysanthi Badeka, Ioanna Antonarou, Michael Doolan, Giorgos Amentas, Nontas Damopoulos, Dimitris Sotiriou, Giorgos Frintzilas, Aris Papadopoulos, Yannis Tsigris.**

### KETHEA (THERAPY CENTRE FOR DEPENDENT INDIVIDUALS)

## Artistic projects in public spaces

Working closely together with KETHEA (Therapy Centre for Dependent Individuals) and its rehabilitation programmes, the Athens Festival aims to strengthen the ties between culture and activism, and especially highlight the issue of drug addiction through activities combining art and care for public space. Recovering addicts will participate in projects promoting the restoration and reclamation of public space at various neighbourhoods of Athens that have gained notoriety as drug areas. Subsequently, theatrical, musical, and dance interventions will take place in these areas. Audiences can attend free of charge. These bleak, hidden parts of Athens will open up to the rest of the city and its citizens. They will be transformed into hotspots of prevention, coming together, communication, and culture.

*KETHEA is the largest rehabilitation and social reintegration network in Greece. Since 1983, when the first Greek rehabilitation community, Ithaki, was set up, it has been providing its services to drug addicts and their families. Its services are offered free of charge on the street and in prisons and rehabilitation units around Greece. KETHEA also helps people suffering from other forms of addiction including alcohol, gambling, and the Internet.*

THODORIS GONIS

## National Garden

*A poetic tour of the first organized green space in modern Greece*

Officially declared a historic site, the National Garden, formerly known as the Royal Garden, is the eye of the storm in central Athens: a calm oasis surrounded by the hubbub of the city, laden with memory and history; the place where life goes quiet without ever really going quiet. Visitors will walk amidst 500 hundred species of flora once brought from all parts of the world and cared for by Queen Amalia and her team of botanists. They will be greeted by marble statues of Aeschylus, Sophocles, Euripides, Lord Byron, Dionysios Solomos, Aristotelis Valaoritis, Georgios Karaiskakis, Ioannis Kapodistrias, Jean Moréas, and Achilleas Paraschos, great historical figures of Greece, a country which has enjoyed a fair share of enlightened leaders. Thodoris Gonis will present a poetic tour drawing on texts and documents historically linked to the Garden's permanent residents, all those who helped shape it at various times: the poets, politicians, agriculturalists, and engineers. The tour will also include images, words, and music linked to contemporary visitors, weaving together the past and the future.

**Direction:** Thodoris Gonis. **The material is compiled and edited by the director in dramaturgical collaboration with Mara Psalti and Eleni Stroulia**  
**• Literature consultant:** Nasos Vagenas • **Set and costume design:** Eleni Stroulia • **Lighting design:** Tassos Palaioroutas • **Five actors will perform during the tour, including Hristos Hatzipanagiotis and Eleni Kokkidou.**

GIANNIS SKOURLETIS – bijoux de kant

## The Maidens

*The new poetics of Athens*

The "bijoux de kant" company opens Athens' hope chest and retrieves its *proika*, its poetic dowry, placing it on the marital bed, according to the Greek custom. The poets Lord Byron and Kostis Palamas will change out of their clothes, remove their traditional suits, capes, and hats, and get to know Lena Platonos' songs and Nikos-Alexis Aslanoglou's poems. Two young girls, Noula and Nana, play a game that will transform Athenian poems into the master key that will magically lead us to a new kind of freedom, a new, wandering kind of poetry: a rediscovery of the city that rightfully belongs to that particular vein of poetry. The bijoux de kant dramatizes the music, landscapes, and words of this ancient infant of a city. The heritage and heavy burden of the past are offset by the liberating freshness of the present; the past and the present deliver a joint promise of the future. A redeeming soundtrack in search of new conditions of freedom for Athens and its people.

**Concept - Direction - Set and costume design:** Giannis Skourletis • **Poem selection:** Christoforos Liontakis • **Text:** Glykeria Basdeki • **Assistant director:** Ilektra Ellinikioti • **Assistant to the set designer:** Konstantinos Skourletis • **Assistant to the costume designer:** Dimitra Liakoura • **Assistant musician:** Vasilis Ziakas • **Cast includes** Lena Drosaki and Alkistis Pouloupoulou. **With the participation of a fifteen-member dance ensemble.**  
**[SMALL STOCK EXCHANGE OF ATHENS]**

CHRISTINA MAXOURI

## 20 + 1 Postwar Rebetiko Songs with a Baroque Orchestra

The noble and proud *rebetiko* music of the post-World War II years meets emotionally charged 17th-century Baroque music. Instruments such as the bouzouki and the guitar will give way to the viola da gamba and the violin, forming a massive and eloquent soundscape, led by Christina Maxouri's powerful voice. The unique performer has a rich background in *rebetiko* songs and will be joined by the experienced orchestra conductor and arranger Michalis Papapetrou and other distinguished performers of early music in a spectacular marriage of *rebetiko* and Baroque. This eclectic group of musicians will mix and match sounds in a one-of-a-kind concert, an atmospheric labour of love. The concert will be held at St. Paul's Anglican Church. The multifarious Lena Kitsopoulou will be invited into this fascinating universe to perform songs in her own, special way.

**Concept – Song selection - Performance:** Christina Maxouri • **Arrangement:** Michalis Papapetrou • **Direction:** Yannis Kalavrianos • **Set design:** Evangelia Therianou • **Sound design and engineering:** Giannis Paxevanis • **Lighting design:** Nikos Vlassopoulos. **Musicians:** Phaedon Miliadis (Baroque violin), Angeliki Kasda (Baroque violin), Ilektra Miliadou (viola da gamba), Iason Ioannou (Baroque cello), Dimitris Tigas (violone). **Special guest:** Lena Kitsopoulou.  
**[ST. PAUL'S ANGLICAN CHURCH]**

EXTRA MUROS

ANGELIKI GIRGINOUDI – VICE VERSA

Pentecost

by David Edgar

In a temple, somewhere in Eastern Europe, an invaluable fresco, which bears similarities to Giotto's *Lamentation*, becomes a bone of contention between the Eastern Orthodox and the Catholic Church when the temple is invaded by a group of refugees fleeing from the police. David Edgar's play tackles immigration, state violence, religious rivalries, the role of art in society, and its exploitation in the hands of certain interest groups. Angeliki Girginoudi's production will feature six actors and fifteen refugees from thirteen countries. The Vice Versa theatre company was founded in 2009. The group consists of Greeks and foreigners, amateurs and professionals, students and workers, people from all walks of life whose passion for the theatre helps them overcome the harsh conditions of contemporary Athenian life, its xenophobia and numerous social and economic problems.

**Translation:** Kyriaki Kazelidou • **Direction:** Angeliki Girginoudi • **Movement:** Angeliki Stellatou • **Costume design:** Claire Bracewell • **Set and visual design:** Stella Bolonaki • **Music:** Anna Laki • **Lighting design:** Antonis Panagiotopoulos • **Cast:** Eleni Ouzounidou, Yannis Tsortekis, Christos Sapountzis, Thymios Koukios, Grigoris Pimenidis, Chris Radanov, and fifteen refugees.

[FORMER STEAM POWER PLANT OF NEO FALIRO]

MARGARITA AMARANTIDI – HOMO LUDENS THEATRE

A Midsummer Night's Dream

by William Shakespeare

Shakespeare's classic is adapted into a site-specific, ambulatory performance to be held in the area around the Acropolis, from the Stoa of Attalos to the Asteroskopeio (Observatory). The first performance will be presented on 21 June. Audiences will be given a theatrical experience along the lines of the plot, considering the play is set on the day of the summer solstice. The production will be set in the present day, establishing a connection between Shakespeare's story and contemporary life. Artists of the new generation will come together to form a new "Shakespeare" company.

**Translation - Direction:** Margarita Amarantidi • **Costume design:** Vassiliki Syrma • **Movement - Choreography:** Avgoustinos Koumoulos • **Cast:** Dimitris Mamios, Kostas Manglaras, Apostolis Psarros, Notis Paraskevopoulos, Nikolas Papadomichelakis, Giannis Dendrinis, George Avramidis, Kleitos Komodikis, Efthymis Georgopoulos.

[STARTING POINT: STOA OF ATTALOS]

ANTONIS KOUTROUMPIS – PLEFSIS

Into the Lion's Den

A play of vignettes about the dilemmas of modern humans, and the delicate balance between personal desire and social conventions. The production of the Pleafsis group will focus on imagination, memory, the familiar, and the poetics of daily life as a counterpoint to the high symbolic load of the Small Stock Exchange of Athens, with its connotations of wealth and material prosperity. In the absence of a spoken text, the cast will opt for narration through physicality. The performers will bring to life poetic figures who playfully engage with the bleak side of reality and remark on the impasse of life with a black sense of humour. A multifaceted production, combining physical theatre, modern dance, object theatre, a strikingly visual environment, electroacoustic soundscape compositions, live electronics, and graphic animation.

**Concept - Direction - Set design:** Antonis Koutroumpis • **Performance - Choreography:** Olga Gerogiannaki, Antonis Koutroumpis • **Musical composition - Live electronics:** Minas Emmanouil • **Lighting design:** Eliza Alexandropoulou • **Costume design:** Olga Gerogiannaki • **Video - Graphic animation:** Akrivi Anagnostaki • **Filming - Camerawork:** Eirini Steirou.

[SMALL STOCK EXCHANGE OF ATHENS]



MARIA SAVVA – THEATRE COMPANY PAIKTES

## The Awakening of Memory. Child Refugees of the Greek Civil War

Children uprooted from their villages. Children living through disaster. Refugee children from Eastern countries. Child refugees living in Children's Villages. This production is based on historical documents and personal testimonies from Riki Van Boeschoten and Loring M. Danforth's book *Children of the Greek Civil War: Refugees and the Politics of Memory*. Children's narratives form part of a collective experiential narrative, a common story about their violent separation from their families and homes. A unique chorus of aged children will come to life, as they can't help but remember their ordeal. A performance that seeks to trigger our empathy about the ongoing refugee drama.

**Dramaturgy - Direction: Maria Savva • Set and costume design: Maria Karathanou • Lighting design: Giorgos Agiannitis • Cast: Thomas Kazasis, Maria Savva, Anna Chanioti, Giorgos Psychogios, Phaedra Papanikolaou, Kostas Xykominos.**

ELLI PAKONSTANTINOOU – ODC ENSEMBLE

## Louissette: The Backstage of Revolution

Elli Papakonstantinou's new production will be presented at the Old Oil Factory of Eleusis, where audiences will watch the making of a film about the French Revolution. However, during shoot breaks, something is amiss. What is "normal" and what is subversive, revolutionary even? Who can define "normality" to begin with? What is the meaning of revolution nowadays? Is there a link between *The Death of Marat*, Beethoven's *Sinfonia Eroica*, and Donald Trump's victory? *Louissette* (the title comes from Marat's pet word for the guillotine) features students with special abilities from the Special Vocational High School of Eleusis, working closely together with actors, musicians, and visual artists. This performance of ambulatory theatre, a co-production of the Athens Festival and the Eleusis 2021 European Capital of Culture, is the end product of a fruitful collaboration between the ODC Ensemble and the students of the Special Vocational High School of Eleusis, and is part of the Europe Grand Central project.

**Direction: Elli Papakonstantinou • Music: Telemachus Moussas • Dramaturgical collaboration: Stella Rapti • Set and costume design: Telis Karananos, Alexandra Siafkou • Video: Pantelis Makkas • Choreography: Athanasia Kanellopoulou • Lighting design: Olympia Mytilinaiou • Cast: Adrian Frieling, Dafni Markaki, Antonis Primikyris, Alkistis Polychroni, Roza Prodromou, Thodoris Skyftoulis, along with volunteers, teaching staff, and students of the Special Vocational High School of Eleusis • Live music: Nefeli Markaki. Co-production: Athens & Epidaurus Festival - Eleusis 2021 European Capital of Culture [OLD OIL FACTORY OF ELEUSIS]**

## PIRAEUS

### BRIDGING DIVERSITIES

MANIA PAPADIMITRIOU

## B.ound - Timid Setting

*by Christiana Lambrinidis*

A play about citizenship. People brought from other places. People born in countries no longer on the map. People who were, until recently, living in places they called “home;” and those who now have to welcome them into their own homes. All of them must now re-acknowledge each other’s presence and define their relationship under the new circumstances, which are also subject to change. Perhaps their sole connecting link can be found in their personal narratives and memories. To what extent does memory favour communication? Which are the memories that help us come together? Which are the memories that make us grow apart? Which are the memories one should throw away and which are the memories one should retain with the goal of a peaceful co-existence in mind? And how is a theatre stage relevant to any of the above? The stage can make one feel what one may wish to ignore. The theatre can make one empathize with the plight of people who are deprived of things that are often taken for granted.

**Translation:** Nancy Trikaliti • **Direction:** Mania Papadimitriou • **Set and costume design:** Artemis Theodoridi • **Music:** Marina Chronopoulou • **Lighting design:** Katerina Maragoudaki • **Video:** Mata Kastrisiou • **Improvisation - Movement:** Angeliki Karystinou • **Cast:** Tasos Antoniou, Ioulia Georgiou, Giorgos Giannakakos, Kaiti Ioannidou, Mata Kastrisiou, Maria Komi-Papagiannaki, Ioanna Makri, Andreas Mavraganis, Mania Papadimitriou.  
**[PIRAEUS MUNICIPAL THEATRE]**

KRISTOFF K. ROLL DUET

## In the Shadow of the Waves

*An audio library of dream stories*

Since 2007, Carole Rieussec and Kristoff Camps have been compiling an audio “library” of dream stories. After a tour that saw them perform in Paris, Barcelonette, Sète, Turin, Zagreb, Cairo, and other cities, the Kristoff K. Roll duet comes to Piraeus, where they will record locals’ dream narratives. The duet seeks to develop a “translation” technique of dream narratives that will separate the audio parts from the semantics. Visitors will have access to headphones, next to which there will be small sound boxes meant to create a spot of indirect hearing, thus further obscuring the main narrative.

*With the support of Institut Français.* **[VOTSALAKIA BEACH]**

KONSTANTINOS MIHOS

## Iphigenia in Aulis

A sacrifice is required for the ships to set sail: this is the subject matter of Euripides’ tragedy. Konstantinos Mihos’ adaptation brings together dozens of professional and amateur performers, citizens, workers, and students living in Piraeus. Having previously choreographed performances in public spaces, including the refugee housing complex at Alexandras Avenue (2003), the underground detention centre used by German forces during the Axis occupation of Greece (2004), and the Sotiria Hospital (2005), Mihos now casts a light on the Piraeus shipbuilding and vessel maintenance zone. The body in all its various postures and conditions – falling, crushed, mutilated, burning, suffocating, daring, inviting, compassionate, and expectant – is presented through the narratives of people employed at the port and enacted by dancers, actors, and locals. Following an open call, the production will feature students of the Higher Professional Dance School “Alexandros Chatziaras,” members of the amateur dance school “XoroEkfrasi Maria Politi,” students of the Secondary Art School of Gerakas and the Music School of Piraeus, members of theatrical and music groups, and active and retired employees of the shipbuilding sector, alongside their families.

**[PERAMA SHIP REPAIR ZONE]**

CHRISTOS IKONOMOU – GIANNIS CHRISOULIS

## Routes

Two contemporary Greek writers, Christos Ikonou and Giannis Chrisoulis, tackle two of the most pressing concerns of Greek society: migration and unemployment. The two writers convey tragedy, surrealism, and humour, each in his own personal style. In monologue form, one male and one female character struggle to convey the profound effects these trials and tribulations have on daily life, on the psychology and – often frustrated – dreams of our fellow citizens.

**[BUS STOPS AND ROUTES]**

APOSTOLIA PAPADAMAKI

## In the Eyes of God - Vigil

Everything in the cosmos is One: a vast, single, indivisible whole. The concepts of "person" and "ego" no longer apply in this context. What is the role of faith within the framework of the above, scientifically verified, argument? Piraeus has traditionally been a meeting point of the East and the West. The two systems of thought, the Western civilization and the Eastern philosophy, run parallel to each other. The members of the audience, who also serve as this performance's true protagonists, will attend a vigil, interact with each other, and connect on a deeper level by means of art, in the process contributing a transcendental creation of their own dealing with faith and the question: "What do we think of God?" The project will be guided by choreographer Apostolia Papadamaki, composer Tryfon Koutsourelis, and their collaborators from the art and science world. **[PIRAEUS MUNICIPAL THEATRE]**

ARIA BOUBAKI

## dance meetings (piraeus version)

*The dance meetings (piraeus version)* project sets Piraeus in motion. Citizens of Piraeus will meet with choreographer Aria Boubaki. Together, they will build a world, whose main ingredients are the body, the movement, the artistic/visual, natural and urban environment, rhythm and dance. Without a set script or choreography, these former strangers will obey the natural course of their bodies and create a new groove that will sweep the city off its feet. **[SOCIAL ORGANIZATIONS AND INSTITUTIONS OF PIRAEUS]**

VASIA VALKANIOTI

## Road Horizon

A dance parade. An open call to the people of Piraeus, inviting them to meet, express themselves, awaken their bodies through motion, direct themselves to their most precious, sacred and beloved things, feel more alive by means of dancing. A tour through the streets of Piraeus, in search of new ways, potentialities, and possibilities of exploring freedom on both a personal and a collective level. Public dancing can trigger a much-needed intercultural, artistic, and political debate. **[STREETS OF PIRAEUS]**

ANTHI GOUROUTI

## Kostas Nouros: A Foreigner Twice Over

*Performance in tavernas*

Singer Kostas Masselos a.k.a. Kostas Nouros was one of a kind. His talent flourished in both Smyrna and Piraeus. His voice, and even more so his life, left an indelible impression on the *rebetiko* music scene. He was a solitary and unredeemed figure in both his private and public life. His soothing, velvet voice made a mark in the early years of the Smyrna *rebetiko* music scene. He challenged gender and sexual stereotypes usually associated with *rebetiko* musicians. Being a refugee twice in his life, he injected the macho variety of Piraeus' *rebetiko* with his classy style, all the while remaining invisible to the world. All in all, a delicate man who could not fit into the stereotypes of a conservative society. **[TAVERNAS IN KORYDALLOS AND PIRAEUS]**

EVA STEFANI

## Rejoicings

Video 10'

Portraits of women of different age, social, and ethnic backgrounds from the wider Piraeus area. A collage of stories and personalities emerges out of fragments of narratives. Diversity sparks narration, with the female form at the centre of it all. **[PIRAEUS MUNICIPAL THEATRE]**

ELENI KYRAMARGIOU

## Playing with History

Schoolchildren will explore the facilities of the former factory of the Greek Chemical Products and Fertilizer Company, where they will encounter thick smoke, a curiously red sea rich in sulphur, contaminated subsoil, and the sound of engines. The history of an abandoned factory will come to life through creative playmaking and constructions. From passive audience, the children will be transformed into the heroes of a game. At the end of the event, they will participate in ecological planting projects. **[DRAPETSONA FERTILIZER FACTORY]**

YANNIS GONATIDIS – CHRISTOS CHRYSANTHOPOULOS / ARCHEION TAXIS

## Piraeology

Meetings of memory. People with stories of their own, photographs, objects, archives, lunches in public places: all will contribute to a dialogue between the past and the present. A live museum about ethnic origin, gender, and religion in the city of Piraeus. An exchange of ideas, experiences, and memories. A re-examination of the public and the private, the individual and the collective. **[PROSFYGIKA NIKAIAS, DILAVERI PARK, KASTELLA SQUARE, MANIATIKA]**

IRINI MARGARITI

## Citizens of Piraeus Open Their Homes to Us

What is home? Our birthplace, the place where our beloved ones live, or merely the space we inhabit? Is it a shelter or rather a place of danger? Every home has a story to tell. In this performance, visitors will be admitted into people's houses and will be given an excuse to explore the histories of others. They will be encouraged to visit seemingly different lives hiding behind walls. Maybe these lives are not so different after all. **[HOUSES IN PIRAEUS]**

CHRISTOS CHRYSOPOULOS – PIRAEUS OPEN SCHOOL FOR IMMIGRANTS

## Common Place

Writer Christos Chryssopoulos and visual artist Anastasia Douka will develop a project about group participation and creativity, with the collaboration of the Piraeus Open School for Immigrants, and the support of the Faired platform. The teaching staff and student body of the Piraeus Open School for Immigrants will conduct a joint research and employ various means to indicate the importance of "school" as the ideal place of learning, understanding, dreaming, and, ultimately, living. **[DIMOTIKI AGORA OF PIRAEUS, PIRAEUS OPEN SCHOOL FOR IMMIGRANTS]**

ANNA TSICHLI – DEPARTMENT OF THEATRE STUDIES OF THE UNIVERSITY OF PELOPONNESE

## Love or Nothing. Stories of Piraeus

Stories which depict different eras, situations, and places. The bombing of the Piraeus port during World War II, past and present refugees, people and spaces, the famous port gate E7, the railway station, the illegal haunts of Piraeus, all come vividly to life through performances by students of the Department of Theatre Studies of the University of Peloponnese. The performance will borrow elements from documentary theatre and devised theatre. **[PIRAEUS STATION]**

SEVASTI STRONGYLOU – KAMINIA HIGH SCHOOL

## Hat Events

A project of collaborative playwriting, aiming to produce a play on the semiotics of hats, in the hope of bridging differences across families, societies, and cultures. Based on interviews of individuals who regularly wear hats, either by choice or because they can't help it, as a way of defining themselves or defining others. **[SQUARES OF PIRAEUS]**

NIKOS DIAMANTIS – FACULTY OF THEATRE STUDIES OF THE UNIVERSITY OF ATHENS

## Bridging Diversities

Can differences and discrepancies be bridged through art? Prayers and dreams, emotions and knowledge will collectively shape a number of activities at various points of Piraeus. Students of the Faculty of Theatre Studies of the University of Athens will spotlight a number of issues, including disability, gender, and the different versions of the *locus*. **[CROSSWALKS, TROUMBA, PLACES OF WORSHIP]**

CONTEMPORARY  
GREEK THEATRE

The focal point of this year's Greek programme is *alterity* in all its various manifestations, evident in archetypal polarities and binaries such as "familiar / strange(r)," "male / female," "integration / isolation," "home / exile," "journey / return," "pure / impure," "normal / abnormal", "rise / fall." Our selections suggest the vitally important necessity and potential for diverse voices and the overall significance of tolerance as a prerequisite for harmonious co-existence.

This year's repertoire is an embarrassment of riches: From daring, ambitious productions that will draw on the work of iconic, world-famous authors (Joseph Roth, Elvira Dones, Samuel Beckett, Ivo Andrić, Thomas Mann, Dino Buzzati) to major canonical plays (*Suddenly*, *Last Summer* and *The Massacre at Paris*) to works of avant-garde playwrights thus far unperformed in Greece (Werner Schwab), and arresting pieces of Greek literature (Elias Papadimitrakopoulos and the Greek Cypriot folk poet Pavlos Liasides), all will be brought to life in the hands of talented directors. The Festival aims to highlight the various types of theatre currently flourishing in Greece, while at the same time playing up each artist's individual strengths and talents. This year, there will be a focus on literature vis-à-vis theatre, as opposed to last year's programme which put a premium on devised theatre. The goal is to move away from productions more narrowly informed by topical issues and concentrate instead on ambitious works of poetic magnitude and scope. In an era, such as ours, when everybody seems ideologically perplexed and bewildered, it is imperative that crucial questions are actively raised again, such as: What is it we need, on both an individual and a societal level, to open up to the possibility of the Other? What are the things that tear us apart? What are the things that bring us together? The programme also reflects on the inner theatre family through a special variety show dedicated to the people involved in the Greek theatre milieu.

CHRISTOS THEODORIDIS – THE LITTLE THINGS ORCHESTRA

## The Massacre at Paris

*by Christopher Marlowe*

One of the most successful performances of last year's Festival, *The Massacre at Paris* by The Little Things Orchestra won over the audience thanks to its tight dramaturgy and rapid pace, doing justice to a difficult yet poignant play, one of the most enigmatic and misunderstood in Christopher Marlowe's oeuvre. Following its adaptation of *Hamlet*, the Orchestra continues its exploration of Elizabethan theatre, opting for a play that breaks the dramatic rules of its time. *The Massacre at Paris* focuses on one of the bloodiest moments in history, the 1572 St. Bartholomew's Day Massacre, when French Catholics massacred over 3,000 Huguenots (French Protestants). On a night like this, men can assume one of two roles: victim or victimizer. Building on the play's fast-moving, almost cinematic pace, the Orchestra illustrates the poetics of action, with a focus on the endless cycle of violence through movement, music, and the use of chorus.

**Translation:** Serapheim Velentzas • **Dramaturgy:** Isabella Konstantinidou, Christos Theodoridis • **Direction:** Christos Theodoridis • **Choreography:** Xenia Themeli • **Set and costume design:** Tina Tzoka • **Lighting design:** Tassos Palaioroutas • **Music supervisor:** Christos Theodoridis • **Cast:** Panagiotis Exarcheas, Xenia Themeli, Giorgos Kissandrakis, Denis Makris, Maria Bagana, Katerina Patsiani, Tatiana-Anna Pitta, Sampson Fytros, Spyros Hatziangelakis, George Christodoulou.  
[PEIRAIOS 260]

NIKITA MILIVOJEVIĆ

## The Bridge on the Drina

*Based on Ivo Andrić's novel of the same name*

*"In my eyes, bridges are more important than houses,  
more sacred than shrines."*

Ivo Andrić's novel *The Bridge on the Drina* is a landmark work of Serbian literature, on a par with Tolstoy's *War and Peace*. Andrić is the most widely translated Serbian author and the only recipient of the Nobel Prize in Literature from former Yugoslavia, and this novel remains his best-known work. The story of a bridge, a fixed point of reference over the centuries while everything around it comes and goes, is brought to the stage by one of the foremost Serbian directors, Nikita Milivojević. A performance that is expected to move not only Greek and Serbian audiences, two countries with similar historical experiences, but also every individual regardless of nationality, insofar as the bridge constitutes a universal symbol of communication, creation, and survival.

**Direction:** Nikita Milivojević • **Set and costume design:** Kenny MacLellan • **Music:** Dimitris Kamarotos • **Choreography:** Amalia Bennett • **Cast:** Sofia Kokkali, Thanos Tokakis, Kostas Berikopoulos, Prometheus Aleifer.  
[PEIRAIOS 260]

SIMOS KAKALAS – CHOROS THEATRE COMPANY

## Greek Freak

*all star game*

Simos Kakalas performs his favourite type of theatre. The artist delivers a deliciously self-mocking and self-conscious variety show, "right on time before the institution of the theatre collapses on our startled heads." A hotchpotch of habitual offenders of the theatre world are sentenced to life by Greece's eminent Internet Society of Theatre Critics. The performers are forced to constantly produce new, solid artistic products, in the hope of keeping audiences and critics fascinated and entertained. Deep inside themselves, they know that, in case of failure, they have only the summer slump, starvation, and death to look forward to. Several artists will assist them in their effort to prove that one man's trash is another man's treasure. Should we expect a *deus ex machina* to come to their rescue? This performance is dedicated to the memory of the "hundreds of victims slain by Internet critics."

**Direction:** Simos Kakalas • **Material compiled by:** Simos Kakalas - Dimitris Kalakidis • **Set design:** Antonis Daglidis • **Costume design:** Claire Bracewell • **Orchestration:** Christos Theodorou • **Masks:** Martha Foka • **Cast:** Simos Kakalas, Dimira Kouza, Michalis Valassoglou.  
[OLYMPIA THEATRE]

GIANNIS PARASKEVOPOULOS – NATIONAL THEATRE OF NORTHERN GREECE

## Festen / The Celebration

*Based on the eponymous film by Thomas Vinterberg. Adapted for the stage by David Eldridge*

A family celebration disrupts the superficial peace of the Hansen family household. The family patriarch and businessman Helge celebrates his 60th birthday, surrounded by relatives and close friends. The buried secrets of the family come to light. Nobody is really shocked, though. The feast goes on as if nothing happened. The well-oiled bourgeois machine still holds. Thomas Vinterberg's film *Festen* created a sensation when it first came out in 1998. It was the first film created under the rules of Dogme 95, a movement founded by Lars von Trier and other Danish filmmakers. They proposed a form of filmmaking that would not be based on technical gimmicks, special effects, and other conventions that give an illusion of reality. In this production, which was first presented last year at the National Theatre of Northern Greece where it got rave reviews, director Giannis Paraskevopoulos and his team introduce their own "Dogme," revealing the true core of the theatre: humankind.

**Translation:** Aliko Danezi-Knutsen, Manolis Dounias • **Song interpretation:** Magdalini Bekri • **Direction:** Giannis Paraskevopoulos • **Set and costume design:** Sofia Papadopoulou • **Music:** Manos Milonakis • **Movement:** Alexis Tsiamoglou • **Lighting design:** Stratos Koutrakis • **Cast (in order of appearance):** Christos Stylianos (Christian), Stefania Zora (Little Girl), Konstantinos Hatzisavas (Mikael), Stavroula Arampatzoglou (Mette), Konstantinos Liaros (Lars), Ioanna Pagiataki (Elene), Giolanta Balaoura (Elsie), Vassilis Spyropoulos (Helge), Clio-Danae Othoneou (Pia), Nikos Kapelios (Helmund), Alexandros Tsakiris (Grandfather), Nefeli Anthopoulou (Paula), Giannis Paraskevopoulos (Kim), Vassilis Papageorgiou (Batokai).

[NATIONAL THEATRE OF GREECE - HALL]

NIKOS CHATZOPOULOS

## Moonstruck

*by Pavlos Liasides*

Written in Political (Decapentasyllabic) verse, this 1960s play by Greek Cypriot folk poet Pavlos Liasides registers a tension between the natural and the supernatural, as evidenced by its title which also translates as "dreamer or pixilated." Directed by Nikos Chatzopoulos, this Athens Festival and House of Cyprus co-production will explore the play's connections to the ancient Greek drama. Five performers will move back and forth between role-playing and narration, all the while retaining the play's original language, a local Cypriot Greek variety that reflects the time at which the play was written. The Greek Cypriot diaspora in Greece is expected to embrace this endeavour, which conveys man's struggle against the elements and elementals of nature in both poetic and realistic terms.

**Direction:** Nikos Chatzopoulos • **Adaptation - Dramaturgy:** Andreas Tsouris • **Music:** Stavros Lantsias • **Set and costume design:** Vassiliki Syrma • **Lighting design:** Sakis Birbilis • **Movement:** Valia Papakonstantinou • **Cast:** Marina Argyridou, Andri Theodotou, Kleitos Komodikis, Giorgis Tsouris.

*Co-production: Athens & Epidaurus Festival - House of Cyprus*

[PEIRAIOS 260]

GEORGIA MAVRAGANI – HAPPY END THEATRE COMPANY

## Suddenly, Last Summer

*by Tennessee Williams*

A homosexual poet is devoured by a mob of starving boys. This incident constitutes his last – unwritten – poem. A woman survives him, after bearing witness to both his literary work and his fate. She will not hesitate to recite his poem in defiance of her family who means to silence her: A poem that will not be delivered in the form of the death rattle by a guilty, self-punishing conscience, but as the harrowing celebration of an enduring love. Tennessee Williams' play and its autobiographical implications are universally known by now. Director Georgia Mavragani, who has won acclaim in recent years for her productions, does not mean to analyse Williams' personality and life. She does, however, retain the play's personal tone to illustrate our own desires, filtered through the playwright's poetics. Williams' powerful story is re-imagined as a parable for our times, featuring a group of major actors.

**Translation - Direction:** Georgia Mavragani • **Set and costume design:** Artemis Flessa • **Lighting design:** Tassos Palaouroutas • **Cast:** Maria Kechagioglou, Vangelis Abatzis, Evdokia Androulidaki, Anna Mascha, Grigoris Ballas, Elina Rizou, Nazik Aidinian.

[PEIRAIOS 260]



VASSILIS NOULAS – NOVA MELANCHOLIA

## Maritime Hot Baths

*Based on short stories by Elias Papadimitrakopoulos*

This new production by the avant-garde Nova Melancholia group is based on three short stories from Elias Papadimitrakopoulos' collection *Maritime Hot Baths* (1980). The light, languid, summery tone of the performance belies its underlying melancholy and existential dread, lurking in the dark like seaweed beneath a blue sea. The language is low-key, familiar, and precise, flowing smoothly and naturally. By contrast, the characters' palpable anxiety unmasks the false charms of the summer: Nova Melancholia employs its playful, tongue-in-cheek, deconstructive style to debunk the drowsy daydreaming usually associated with the season. The performance will draw on successful summer-themed and sea-themed films and songs.

**Direction:** Vassilis Noulas • **Set design:** Kostas Tzimoulis • **Live music:** Georgia Karydi • **Cast:** Andonis Gritsis, Eleni Karageorgi, Athanasios Kouvousis, Vicky Kyriakoulakou, Alexia Sarandopoulou, Despina Chatzipavlidou.  
[PEIRAIOS 260]

MARIA PANOURGIA

## Saint Kartak and the Little Flower

*Based on Joseph Roth's The Legend of the Holy Drinker*

How can a man be at once a drinker and a saint? In this, the last novella he finished before his death, his testament of sorts, writer Joseph Roth attempts to bring together two seemingly disparate worlds. One quickly realizes that both holiness and drunkenness are but fickle whims: they are both motivated by desire. Based on Roth's novella and adapted for the stage by Efthymis Filippou, this performance is conceived as a fairy-tale. Stuck in a rut, the main character encounters a "miracle." From this point onwards, miracles will keep happening to support and heal him; nevertheless, he keeps returning to his heavy drinking, with almost ascetic perseverance. He is haunted by a sense of "merciful irony" until he finally comes across St. Thérèse, the so-called "little flower." If every man becomes a saint by the end of his life, then the character's drunkenness and sad finale not only attest to his paradoxical holiness, but also serve as reminders that eternal life is linked to both holiness and its opposite. Four actors will portray the story's ten characters. Five women will sing the "miracle" live on stage, in a manner suggestive of a hymn.

**Direction:** Maria Panourgia • **Adaptation:** Efthymis Filippou • **Dramaturgy consultant:** Tasos Koukoutas • **Set design:** Ellie Papageorgakopoulou • **Costume design:** Ioanna Tsami • **Lighting design:** Giannis Drakoularakos • **Movement:** Zoe Chatziantoniou • **Composition / Musical training:** Giorgos Paterakis • **Cast:** Konstantinos Avarikiotis, Fidel Talaboukas, Domniki Mitropoulou, Sofia Ito.  
[PEIRAIOS 260]

LILO BAUR

## The Girl Who is Falling, Falling, Falling

*Based on short stories by Dino Buzzati*

*"How joyfully does one fall at the age of nineteen!"*

On top of a skyscraper, nineteen-year-old Marta contemplates the hustle and bustle of the gorgeous, moonlit city. It is that time of the evening, when cities are filled to the brim with inspiration. The streets are teeming with people, lights, feasts, desires. Marta breathes in an air pregnant with possibilities. She leans over the balustrade and allows herself to fall. What does fate have in store for her? Marta is not afraid. Without even realizing it, she breaks the natural laws of time and gravity. The girl who keeps falling takes us along on a journey through life. Lilo Baur directs a fairy-tale about youth and the power of imagination, inspired by Italian writer Dino Buzzati's short stories.

**Direction:** Lilo Baur • **Dramaturgy:** Lilo Baur, Kostas Filippoglou • **Set design:** Olga Brouma • **Costume design:** Margarita Dosoula • **Lighting design:** Melina Mascha • **Cast:** Maria Kallimani, Kostas Filippoglou, Giorgos Symeonidis, Erifili Stefanidou, Kallirroï Miriagou, Tasos Dimitropoulos, Eva Oikonomou-Vamvaka, Thanos Lekkas, Anastasia-Rafaëla Konidi, Kitty Paitazoglou.  
[NATIONAL THEATRE OF GREECE - REX]

blitz

## The Institute of Global Solitude

*Inspired by Thomas Mann's The Magic Mountain*

*The Institute of Global Solitude* is inspired by Thomas Mann's classic novel *The Magic Mountain*. Drawing on the book's atmosphere, the "blitz" group writes and directs the story of a group of people who voluntarily admit themselves to a strange institute, isolated from the rest of the world, in the hope of being cured of the virus of loneliness that plagues humanity. A few of them have been inmates for a number of years. Others believe they won't stay there long. Several patients are happy just being there, arguing that one can introspect more quietly when lonely. The production depicts the characters' daily schedules, their exercises against loneliness, their confessions about their lives, the games they conceive to pass the time, their late-night conversations. *The Institute of Global Solitude* is an absurd comedy about loneliness in the city and loneliness under an empty sky, loneliness in Europe and isolation in the West, and solitude as a prerequisite for an awareness of the mysteries of time and life.

**Direction:** blitz (Giorgos Valais, Aggeliki Papoulia, Christos Passalis) • **Dramaturgy:** Angelos Skasilas • **Costume design:** Vasileia Rozana • **Music / Sound design:** Coti K • **Choreography / Movement:** Giannis Nikolaidis • **Παίζου:** Giorgos Valais, Dimitra Vlagopoulou, Romanos Kalokyris, Giannis Papadopoulos, Aggeliki Papoulia, Christos Passalis, Catherine Hargreaves. *Co-production: La Comédie de Reims - Festival Reims Scènes d'Europe, Culturescapes. With the support of the Institut Français de Grèce*  
 [PEIRAIOS 260]

FOTINI PAPADODIMA

## When We Had Arrived Down There at the Sea

*A musical performance inspired by Homer's Odyssey*

Five emerging actors/singers and five musicians create a new language of their own, trying out variations of speech, rhythm, melody, and movement. The performers establish a connection between Homer's *Odyssey* and the reality of our times by means of testimonies, reflections, open questions, songs, and music about memory, and the themes of loss, displacement and uprooting, nostalgia, anguish, justice, the individual, identity, the foreigner, the familiar and the unfamiliar, all of which pose crucial questions about an ever-changing Europe. Both literally and figuratively, escaping through water and especially by sea has long come to represent *nostos*, the "return home from Troy by sea." Themes of return and rescue are inscribed in the element of water. Thus, water is conceived as a field of initiation and trial, an element which brings about a transformation by way of human tears, sweat, and blood. Homecoming. Pray tell, where is "home" for each and every one of us?

**Music - Direction:** Fotini Papadodima • **Set and costume design:** Olga Brouma • **Lighting design:** Stella Kaltsou • **Cast:** Fotini Papadodima, Amalia Tsekoura, Eleana Kafkala, Chrysoula Pappa, Alexandros Akhtar, Nikos Lekakis • **Musicians:** Fotini Papadodima, George Palamiotis, Leonidas Sarantopoulos, Nikos Sidirokastritis.  
 [PEIRAIOS 260]

ENKE FEZOLLARI

## Sworn Virgin

*by Elvira Dones*

The sworn virgin Hana/Mark follows the example set by the ancient Antigone and turns herself into a peculiar, Balkan version of the iconic maiden. In protest against the absurdity of power, she decides to bury her own body, as opposed to the body of a dead brother, in the rocky landscape of Shkodër, Northern Albania. The persecuted female body, buried alive in "death's stone bridal chamber," is at the centre of this modern "myth." Hana voluntarily renounces her femininity and takes on the male alias "Mark" in an effort to secure the most basic of human rights: self-determination and freedom. Her decision enables her to escape the violence of Hoxha's patriarchal, totalitarian regime in communist-era Albania. Ultimately, she succeeds in creating a perfectly distinct and respectable identity for herself. Will things take a turn for the worse, though, when the "progressive" West "liberates" those persecuted bodies? When the heroine travels to America to reunite with her beloved ones, she will be compelled to address the conflict between her female nature and the masculine prison she made for herself.

**Translation:** Eleana Ziakou • **Direction - Music supervisor:** Enke Fezollari • **Adaptation:** Maria Skaftoura, Natalie Minioti, in collaboration with the director • **Dramaturgy:** Natalie Minioti • **Visual design:** Eva Nathena • **Lighting design:** Nikos Syrigos • **Set and costume design:** Daphne Koliva, Evelina Darzenta • **Cast:** Parthenopi Bouzouri, Georgianna Dalara, Youlika Skafida, Maria Skaftoura, Stathis Stamoulakatos, Antonis Fragakis.  
 [PEIRAIOS 260]

ZOE CHATZIANTONIOU

## The Chair Women

by *Werner Schwab*

Little-known in Greece, Austrian playwright Werner Schwab is generally considered to have revamped expressionism. His body of work explores the theme of repulsion from the perspective of a distinctly Austrian tradition of black comedy. His first play, *The Chair Women* (*Die Präsidentinnen*), was presented in 1990 at the Theater im Künstlerhaus in Vienna. The titular characters are Erna and Grete, both retired cleaning ladies, and Mariedl, a cleaning lady who specializes in unblocking toilets. Neither of them is an active agent of speech; rather, in the author's own words, language "drags the persons along behind itself; like tin boxes, tied to a dog's tail." Erna, Grete, and Mariedl come together to celebrate Christmas, and Erna's new colour TV. Their spiritual horizon can never expand beyond bourgeois banalities, violence, and religious fanaticism. They live in a fantasy world. The loss of control over their fantasies precipitates a horrific climax.

**Translation:** Giorgos Depastas • **Direction - Dramaturgy:** Zoe Chatziantoniou • **Set design:** Elina Loukou. **Cast:** Maria Katsiadaki (Grete), Evi Saoulidou (Mariedl), and a third actress.  
[PEIRAIOS 260]

DIMITRIS KOURTAKIS

## Failing to Levitate in My Studio

An assemblage of texts based on Samuel Beckett's prose

Inspired by the great Irishman's prose works, Dimitris Kourtakis' multimedia performance features Aris Servetalis in the lead role, together with a team of internationally acclaimed artists. A performer, shut in his studio and cut off from the rest of the world, uses his body as a canvas, a field to be experimented with. His decision culminates in his complete dissolution of Selfhood and the exhaustion of words, all of which occur in a space that he struggles to inhabit, continuously and in vain; in effect, a non-place. Within the model of a two-story building, the performer films himself and his surroundings, akin to Beckett's Krapp. Audiences on both sides of the building are invited to a secret, ultimately deceptive spectacle, gradually coming to the realization that they share the performer's predicament: they are similarly confined to their own, personal chamber; waiting in vain for something. Drawing connections and parallels with contemporary Greece at a liminal, transitional moment in its history, the performance establishes a connection with a number of artists, including Bruce Nauman, Vitto Acconci, Terry Fox, Gordon Matta-Clark, and Rachel Whitehead, whose work, consciously or otherwise, alludes to the Beckettian universe.

**Concept - Direction - Set design:** Dimitris Kourtakis • **Dramaturgy:** Dimitris Kourtakis, Eleni Papazoglou, Anastasia Tzellou • **Video:** Jérémie Bernaert • **Music:** Dimitris Kamarotos • **Artistic collaboration:** Efi Birba • **Performance:** Aris Servetalis.  
[PEIRAIOS 260]

IN MEMORY OF SPYROS A. EVANGELATOS

## Amyntas

by *George Mormoris*

A 1745 pastoral comedy

After its premiere at the Athens Festival 2016, the final work directed by Spyros Evangelatos in his lifetime will be again presented this year at the Odeon of Herodes Atticus, in loving memory of the late and great director and scholar. In his text for last year's programme, Spyros Evangelatos wrote the following: "In 1745, a colloquial Greek translation of Torquato Tasso's *Aminta* was published anonymously in Venice. Some years ago, I had the good fortune to discover the identity of the anonymous translator: George Mormoris (1720-1790), a scholar and poet from the island of Kythera. *Amyntas* belongs to the genre of pastoral comedy (*commedia pastorale*). The play is set in a forest full of love-struck shepherds, sheep, virgin Amazons, wild beasts that were never native to Europe, and legendary creatures such as satyrs, dragons and deities of love. Numerous European dramatists have been influenced by the popular pastoral genre, including Shakespeare himself in plays such as *A Midsummer Night's Dream*, *As You Like It*, and *The Tempest*. Mormoris' Greek text exudes a freshness and a youthfulness and is noted for its charming humour; its striking language, a mixture of colloquial Greek of the time with the local variety of Kythera, and its scholarly or pseudo-scholarly elements. The production seeks to convey a dreamlike sense, moving to and fro between the atmospherics of a benign nightmare and a poetic farce."

**Adaptation - Direction:** Spyros A. Evangelatos • **Revival direction:** Katerina Evangelatos • **Set and costume design:** Giorgos Patsas • **Music and musical training:** Giannis Anastasopoulos • **Movement:** Antigone Gyra • **Lighting design:** Alekos Anastasiou • **Cast:** Odysseas Paspiliopoulos, Fay Ksila, Vicky Volioti, Thanasis Kourlambas, Thanasis Dimou, Christianna Mantzourani, Thomas Gagas, Gerasimos Skafidas, Marios Sarantidis.

Co-production: Athens & Epidaurus Festival – Lykofos-George Lykiardopoulos

[ODEON OF HERODES ATTICUS]

## New Greek drama on the radio – Third Programme

The support and promotion of contemporary Greek drama has always been one of the Festival's top priorities. To that end, the Festival issued an open call to new and emerging playwrights to submit their work, with the possibility of a presentation in mind. Ultimately, we received over eighty plays, running the gamut from juvenilia and works in progress to extremely long plays, modernizations of ancient myths, tragedies, and unproduced film scripts reworked into plays. Out of this uneven pool of writing, only a handful of works demonstrated a personal authorial style, while still having the potential to appeal to an audience. The goal had always been to find interesting stories that could speak to our collective needs, and appeal to our urgency to watch a play relevant to our concerns. For practical reasons, it was impossible to support all of the works we initially selected, so it all came down to the play we singled out as the best among those on offer:

Yannis Constantinidis' play *The Tutor, or the Right to Be Carefree* impressed us with its originality, humour, and wit, as well as with its insight on the matter of intellectuals and their dubious stance in times of crisis. The radio will prove to be a great medium for the presentation of this play, which boasts an exceptionally nuanced language, along with its purely dramatic value.

For decades, the cultural tastes of Greek theatre-goers had been largely shaped by the radio dramas – primarily classic works – of the Hellenic Broadcasting Corporation (ERT). Constantinidis' play will be broadcast live on the Third Programme (Trito Programma) radio station of ERT, in the presence of an audience. This is standard practice for the promotion of new plays in many countries in Europe (e.g., BBC Radio Theatre, France Culture - Fictions), because it provides a fresh, renewed focus on the medium of speech, a welcome respite from today's image-dominated world. At the same time, radio can help communicate news plays more effectively than, say, dramatic readings. We are keen on reinstating a tradition of radio theatre, and promote it as a distinct form of theatre in its own right, particularly pertinent nowadays, when seen in the context of new, emerging types of narrative theatre.

### The Tutor, or the Right to Be Carefree

by Yannis Constantinidis

Yannis Constantinidis attempts a violent re-reading of Jakob Michael Reinhold Lenz's (1751-1792) play *The Tutor, or the Advantages of Private Education*. Constantinidis delivers a complex story of faith and betrayal, set in Prussia in 1774. The unjust manage to go unpunished without any consequences, whereas the just ones are eliminated in various ways, victims of their own impasses. This re-reading of Lenz's play is largely inspired by Brecht, who also adapted Lenz's play in 1950, in order to castigate intellectuals' "relationships of service and flattery" with the economic powers that be, in the process enjoying the benefits of a comfortable life. Constantinidis' text is different from the original in the sense that it acknowledges that the "bourgeois class tasked with the dissemination of culture, intellect, moral laws, and the defence of the social cohesion" retains the basic right to demand a comfortable life. However, the play stays glassily aloof in the face of those intellectuals' suffering; this privileged class meets its doom to its unwillingness and inability to hold its own. The play's twenty characters will be portrayed by ten actors.

**Direction: Vangelis Theodoropoulos**

**[HOUSE OF RADIO, HELLENIC BROADCASTING CORPORATION]**

#### SYMPOSIUM

HELLENIC ASSOCIATION OF THEATRE AND PERFORMING ARTS CRITICS

### “Literature and Theatre: Avenues and Dead Ends”

Launching a collaboration between the Athens Festival and the Hellenic Association of Theatre and Performing Arts Critics, this one-day conference will focus on an important issue that concerns almost the entire Greek theatre world, both veteran and younger theatre artists in Greece and abroad: the theatrical adaptation of literary works. The president of the Hellenic Association of Theatre and Performing Arts Critics, Savvas Patsalidis, several members of the association, and co-curator of Athens & Epidaurus Festival for contemporary Greek theatre, Dimitra Kondylaki, will give short lectures, in view of the fact that this year's Festival programme is relevant to the issues addressed in the conference. Following the lectures, there will be a roundtable discussion chaired by members of the Hellenic Association of Theatre and Performing Arts Critics, with the participation of select artists and experts who are expected to cover the various aspects of the issue through short interventions, followed by a discussion with the audience.

INTERNATIONAL  
PRODUCTIONS

The 2017 international programme will make a case for the existence of strong contemporary theatrical voices addressing thorny issues, on both a political and an aesthetic level. Swiss director Milo Rau will return to the Athens Festival with the third part of his *Europe Trilogy*. His new work, *Empire*, tackles the concepts of home and exile in the context of the ongoing refugee crisis. The young Polish director Marta Górnicka explores the emerging versions of nationalism in her work *The Hymn to Love*, featuring a large choir of both professional and amateur actors – Polish men, women, and children. Director Afsaneh Mahian has created a documentary play which tells the tragic story of an underground rock band, and their journey from Iran to the United States. It should be noted that not all of our guests view themselves as creators of political work. Most notably, Romeo Castellucci, in the description of his new performance *Democracy in America*, insists that “this is not a political piece!” It bears repeating, though, that Castellucci and all the other international guests that will be presented at the Festival will address contemporary social conditions.

Last year we invited illustrious theatre groups, directors, and younger artists whom we think of as important artistic voices of the past and the present. This year we are inviting some people back, artists whose work we enjoy and follow, including the very young French director Julien Gosselin who will present his thoroughly enjoyable and modernized take on Michel Houellebecq’s novel *Les Particules élémentaires*, featuring a cast of talented young actors. Many of the performances will call into question and challenge our understanding of the theatre. Visual artists Julian Rosefeldt from Berlin and William Kentridge from Johannesburg will contribute visual installations of a distinctly cinematic quality. Rosefeldt asked Cate Blanchet to recite artistic manifestos, projected on a number of screens. Kentridge created a huge film procession, which will be presented in public spaces, alluding to the massive influx of refugees in Europe. The Forced Entertainment company comes to Athens to present Shakespeare’s complete works in just nine days! Finally, the legendary Berlin theatre Volksbühne will present three very dynamic yet diverse productions by directors Frank Castorf, Herbert Fritsch, and René Pollesch. Possibly a once-in-a-lifetime opportunity!

## TRIBUTE TO VOLKSBÜHNE

Over the last 25 years, nobody has explored the question “what is the role of the theatre, both as a form of art *and* as an institution?” with as much perseverance as the Volksbühne theatre of Berlin. The artistic direction of the Volksbühne was given over to Frank Castorf in the early 1990s, as part of a rather daring, at the time, national cultural policy. Nowadays, the Volksbühne is generally considered a reference point of groundbreaking theatre in Germany and abroad. The Volksbühne is not merely the home of avant-garde directors such as Castorf and René Pollesch. It has redefined the very meaning of an institutional theatre at the heart of the city, through its interaction with other disciplines, such as music, cinema, visual arts, and public debates. For ten days, the Volksbühne will “take over” Peiraios 260, inviting us all to a big party with performances, strange movies, unexpected music, dancing, and exciting debates.

## INTERNATIONAL PRODUCTIONS

## TRIBUTE TO VOLKSBÜHNE

FRANK CASTORF

## The Gambler / Der Spieler

*by Fyodor Dostoyevsky*

Fyodor Dostoyevsky wrote *The Gambler* in a critical moment of his life. After years of exile in a labour camp in Siberia, he returned home to find his wife dying. Soon afterwards, his brother and his best friend both suffered early deaths. Devastated, he travelled to Germany to escape his creditors. In no time, he had gambled away his last money and the copyrights to all his books. In urgent need of money, he wrote *The Gambler* in twenty-six days. Frank Castorf, the outgoing director of Volksbühne, has adapted several of Dostoyevsky's novels. In this production, he employs his singular style of theatre and a strong cast, while also making use of impressive live film sequences. The director views Dostoyevsky's literary manifesto of compulsive gambling as "a magnificent, vividly dynamic firework of stagnation and standstill," informed by the writer's harrowing life.

Co-production: Volksbühne am Rosa-Luxemburg-Platz and Wiener Festwochen 2011

[PEIRAIOS 260]

HERBERT FRITSCH

## Murmel Murmel / Mumbling

*by Dieter Roth*

A long-gestating project in the mind of German director Herbert Fritsch, Dieter Roth's self-published 1974 book *Murmel* (Mumbling) is brought to the stage. Roth's small brown-paper octavo volume consists of 178 pages which repeat a single word: "Murmel." In 2012, Fritsch finally delivered on his promise. One of the most celebrated actors to be associated with the Volksbühne, Fritsch established himself in recent years as an award-winning director of dark comedies. His hilarious, madcap performance employs fourteen actors who continually mumble the book's single word, elevating the text to a hypnotic, psychedelic experience which does justice to the late Roth, a prolific, experimental artist whose work is celebrated for its virtuosity, wild energy, and dark undertones.

[OLYMPIA THEATRE]

RENÉ POLLESCH

## I Love You, but I've Chosen Entdramatisierung

For nearly thirty years now, director and dramatist René Pollesch is trying to invent a new theatrical language. Time and again, he has been inspired by texts of leading sociologists to address contemporary political and social issues onstage, peppered with pop culture references. In this piece, Pollesch investigates notions of home/non-home, communication and miscommunication. The idea of living and livable space may be personal and difficult to communicate to others. It may be difficult to conceptualize in concrete terms, even by way of a constructive dialogue. The same holds true for the notion of the "future." Perhaps there is neither home nor future, after all. A poignantly funny performance which raises major philosophical questions about politics, time, space, reality, and progress, set in the trucks of the Volksbühne's "Rollende Road Show."

[PEIRAIOS 260]

## MASTERCLASS WITH HANS-THIES LEHMANN

## "Postdramatic theatre, René Pollesch, and Berlin's Volksbühne"

The eminent German theatre scholar Hans-Thies Lehmann will be a guest of the Festival on the occasion of the Volksbühne tribute. The author of *Postdramatic Theatre* (1999), a pivotal study of avant-garde theatre, Lehmann will give a masterclass titled "Postdramatic theatre, René Pollesch, and Berlin's Volksbühne." The often misunderstood concept of postdramatic theatre and the international artistic contributions of the Volksbühne and major artists linked to the Berlin theatre will be the subject of this masterclass.

ROBERT WILSON – MIKHAIL BARYSHNIKOV

## Letter to a Man

*Based on Nijinsky's diaries*

Celebrated artists Robert Wilson and Mikhail Baryshnikov join forces to step inside the shattered mind of one of the greatest dancers in history, Vaslav Nijinsky. Based on the iconic dancer's diaries, a *bona fide* work of art which chronicles his descent into madness, this solo piece tackles the artist's tormented sexuality and spirituality, as well as his tempestuous relationship with Sergei Diaghilev, the founder of Ballets Russes, to whom the letter of the title is addressed. Hal Willner's collage-like score brings together audio excerpts of the diaries with songs by Tom Waits, Arvo Pärt, Henry Mancini, and Soviet futurist composer Alexander Mosolov. Long fascinated by Nijinsky's diaries, Baryshnikov, the greatest dancer of his generation, sashays and staggers through Wilson's landscape as he performs an exceptional, moving testimony of the last lucid moments in a man's life. In Henry Miller's words: "Had he not gone to the asylum we would have had in Nijinsky a writer equal to the dancer."

*Production: Change Performing Arts and Baryshnikov Productions. In collaboration with Attiki Cultural Society (Athens). Commissioned by Spoleto Festival dei 2Mondi, BAM, Cal Performances University of California Berkeley, Center for the Art of Performance at UCLA, Theatre De La Ville*

**[OLYMPIA THEATRE]**

JULIEN GOSSELIN – SI VOUS POUVIEZ LÉCHER MON CŒUR

## Les Particules élémentaires / Atomised

*by Michel Houellebecq*

After dazzling the audiences of Athens Festival 2016 with his stage adaptation of Roberto Bolaño's *2066*, thirty-year-old Julien Gosselin, one of the most dynamic contemporary French directors, adapts Michel Houellebecq's award-winning, controversial, 1998 novel *Les Particules élémentaires* (known in English as *Atomised*). Gosselin taps into Houellebecq's intrinsically theatrical, polyphonic, postmodern style to bring the author's twisted take on the classic family novel to life. Ten actors on stage serve as both characters and narrators. Live music, lighting, and videos conjure a world that is otherwise devoid of decoration. The two main characters, the sexually repressed Michel and the sex addict Bruno, epitomize the decline of Western societies. Houellebecq's themes of lack of love and affection within an indifferent world are even more relevant today. As the director puts it: "It is obvious to me that I am, we all are, today's version of Michel and Bruno." Gosselin toys with standard expectations of character, narration, and identification to radicalize our notions of identity.

*Co-production: Si vous pouviez lécher mon cœur, Théâtre du Nord - Théâtre National Lille Tourcoing Région Nord Pas-de-Calais, Le Festival d'Avignon, Le Phénix de Valenciennes, La Rose des vents, Scène Nationale Lille Métropole - Villeneuve d'Ascq, Le Théâtre de Vanves et Le Mail, Scène Culturelle de Soissons. With the support of: Ministère de la Culture et de la Communication / DRAC Hauts de France, Conseil Régional Nord Hauts de France, SACD Beaumarchais, Conseil Général du Pas de Calais and la Ville de Lille. The group Si vous pouviez lécher mon cœur and Julien Gosselin collaborate with Phénix scène nationale Valenciennes ; pôle européen de création, with TNT - Théâtre National Toulouse and with Théâtre National de Strasbourg. Under the auspices of the Institut Français de Grèce*

**[PEIRAIOS 260]**



MILO RAU – INTERNATIONAL INSTITUTE OF POLITICAL MURDER

## Empire

What will the new version of Europe look like in the future? Will the word "homeland" assume a new meaning? Following *The Dark Ages*, presented at last year's Athens Festival, the acclaimed Swiss director Milo Rau comes back this year with *Empire*, the finale of *The Europe Trilogy (Die Europa Trilogie)*, a three-year examination of European myth and reality. The performance provides biographical close-ups of people who came to Europe as refugees. Actors from Greece, Syria and Romania recount stories of torture, flight, mourning, death and rebirth. What happens to people who have lost their homeland and their belongings? Europe emerges as a fragmented continent with an uncertain future. Three years' worth of consideration of the cultural roots, political present, and future of Europe are brought to an end: an intimate portrait of a mythical empire told on an epic scale. The Europeans as bearers of ancient traditions vis-à-vis the *homo migrans*. Featuring actors Maia Morgenstern and Akillas Karazisis, with music by Eleni Karaindrou.

*A production of the IIPM – International Institute of Political Murder. In co-operation with the Zürcher Theater Spektakel, the Schaubühne at the Lehniner Platz Berlin, and the steirischer herbst festival Graz. Sponsored by: The Governing Mayor of Berlin – Senate Chancellery – Cultural Affairs, Hauptstadtkulturfonds Berlin, Pro Helvetia and Migros-Kulturprozent. Kindly supported by Kulturförderung Kanton St.Gallen and Schauspielhaus Graz. The performance will be in Arabic, Greek, Kurdish, and Romanian with Greek and English surtitles*

[PEIRAIOS 260]

AFSANEH MAHIAN – SHIEVEH THEATRE COMPANY

## From the Basement to the Roof

by Mahin Sadri

Written by Mahin Sadri and directed by Afsaneh Mahian, this documentary drama tells the story of "The Yellow Dogs," an underground rock band from Tehran. Faced with the hardships of life in Iran, the band immigrated to New York. In 2013, one of the band members murdered three of his colleagues and injured another before committing suicide. The much-lauded, award-winning play is structured as four intermingling monologues performed by the murderer's sister; the massacre's sole survivor; the drummer's girlfriend, and an old friend. Each of these monologues provides a different perspective of contemporary Iranian life: oppression; immigration; music; drug culture. The performance takes us on a journey from a basement in Tehran to a roof in Brooklyn, all the while painting a grim picture of the migrant experience.

[PEIRAIOS 260]

ROMEO CASTELLUCCI – SOCIETAS RAFFAELLO SANZIO

## Democracy in America

In 1835, French diplomat Alexis de Tocqueville (1805-1859) wrote a two-volume essay on the then burgeoning democracy of the United States of America, titled *Democracy in America*. One of the first fundamental texts to analyse an emerging model of democracy, de Tocqueville's essay points to a new political vision for the West while also implying the decline of ancient Greek democracy and the weariness of Europe. Loosely inspired by de Tocqueville's work, Romeo Castellucci attempts to shed light to the dark side of "democracy as tyranny," a perversion of democracy that disempowers citizens and restricts their fundamental rights. Transporting audiences at the time of de Tocqueville and the communal life of Puritans and Native Americans, the Italian *auteur* will illuminate the phenomenon of contemporary democracy. Spectacle and power have displaced the experience of Tragedy, the latter being the highest form of self-consciousness and political identity. The director invites us to explore the roots of modern democracy long before it took over the West.

*Executive production: Societas Raffaello Sanzio. A co-production with: deSingel International Artcampus; Wiener Festwochen; Festival Printemps des Comédiens à Montpellier; National Taichung Theatre in Taichung, Taiwan; Holland Festival Amsterdam; Schaubühne-Berlin; Festival d'Automne à Paris with MC93 Maison de la Culture de Seine-Saint-Denis à Bobigny; Le Manège - Scène nationale de Maubeuge; Teatro Arriaga Antzokia de Bilbao; São Luiz Teatro Municipal, Lisbon; Peak Performances Montclair State University (NJ-USA). With the participation of: Athens and Epidaurus Festival and Théâtre de Vidy-Lausanne. The activity of Societas is supported by: Ministero Beni e Attività Culturali, Regione Emilia Romagna, Comune di Cesena*

[OLYMPIA THEATRE]

## FORCED ENTERTAINMENT

## Complete Works: Table Top Shakespeare

A salt and pepper pot for the king and queen. A vase for the prince. A matchbox for the servant. A toilet roll tube for the innkeeper. A water bottle for the messenger. In nine days, the performers of Forced Entertainment will condense every Shakespeare play ever written, one by one into a series of thirty-six intimate and lovingly made miniatures, using a collection of everyday objects as the characters. The performances will take place on a one-metre table top stage, where the plays will come to life in miniature form through modern storytelling and a kind of lo-fi, homemade puppetry. In *Complete Works* the dynamic force of narrative is explored in a simple and idiosyncratic summary of Shakespeare's comedies, tragedies, histories, and late plays, creating worlds as vivid as they are strange.

Production: Forced Entertainment. Co-production: Berliner Festspiele - Foreign Affairs Festival and Theaterfestival Basel. Performance will be in English without surtitles  
**[PEIRAIOS 260]**

## MARTA GÓRNICKA

## The Hymn to Love

Polish director and founder of groundbreaking choral company *The Chorus of Women* Marta Górnicka presents the final part of her *(M)other Courage* triptych. *The Hymn to Love* is a play about Poland's and, by extension, Europe's hypocritical stance on the issue of humanitarian values. The old continent closes ranks, as nation after nation cries out: "Give us back our country!" By turns singing, shouting and whispering, the chorus at times marches on stage akin to a military band. History repeats itself, as evidenced by the Song of the Forgetful Nation. Górnicka castigates the age-long mentality of "us" versus "them," and effectively blurs the lines between "self" and "Other." Teoniki Rozynek's elaborate musical arrangement elevates the vocal power of the chorus to a higher level in a powerful production that is at once a battle cry and a wake-up call for Europe. The diverse cast includes men and women, adults and minors, professionals and amateurs alike.

Co-production: The Chorus Of Women Foundation, Polish Theatre in Poznan, Ringlokschuppen Ruhr, Maxim Gorki Theater. Partners: Goethe-Institut, Center for Contemporary Art Ujazdowski Castle. Project co-financed by The City of Warsaw, The City of Poznan and Kunststiftung NRW  
**[PEIRAIOS 260]**

DANCE

In 2017, the dance branch of the Festival will expand to include productions and co-productions by Greek and international artists, as well as collaborations with organizations and institutions from around the world, thus promoting a new, enriched version of the Festival that will be more open and actively engaged with international artistic trends and developments. This year's programming includes a variety of artists, ranging from newcomers and notable, up-and-coming, avant-garde artists to already accomplished and acclaimed performers. These artists will tap on their talents and their unique blend of personal and collective history, and will incorporate eclectic material in their style of performance (live music, speech, amateur performers, young professionals). Audiences will be invited to participate in an expanded experience, which will go beyond a mere spectacle. These productions will encompass elements of performance, visual installations, and musical composition, thus erasing any clear-cut distinctions between form and content. A corporeal theorization of diversity and alterity will be proffered in the form of a contemplation on liminality, as suggested by the productions' subject matter; the negotiation of meaning, and a conceptualization of the theatrical.

HOFESH SHECHTER

## Grand Finale

Set to premiere in Paris (La Villette) this June, UK-based, Israeli choreographer and composer Hofesh Shechter's, new production will depict a world in freefall, where humanity spirals through surreal scenes and emotions towards its own end point. Shechter's mythic vision is at once comic, bleak, and beautiful, evoking a world at odds with itself, full of anarchic energy and violent comedy. Intricate, chiselled choreographic patterns and a dynamic score performed live onstage will meet in a heady mixture of power and emotion to tell a story about the human spirit. Shechter's exceptional ensemble of dancers from eight different countries will physically embody this story.

*Produced by Hofesh Shechter Company. Commissioned by Georgia Rosengarten. Commissioning partners: Sadler's Wells Theatre, Théâtre de la Ville-Paris / La Villette-Paris and Brighton Dome and Festival. Co-commissioned by Athens and Epidaurus Festival, Colours International Dance Festival Stuttgart, Les Théâtres de la Ville de Luxembourg, Romaeuropa Festival, Theatre Royal Plymouth and Marche Teatro / Inteatro Festival, Danse Danse Montréal, Hellerau-European Center for the Arts Dresden, Dansens Hus Oslo, HOME Manchester and Scène Nationale d'Albi. The new creation is generously supported by the International Music and Arts Foundation [PEIRAIOS 260]*

PERE FAURA

## Sweet Fever

Catalan choreographer Pere Faura incorporates aspects of pop culture in his work and reimagines them in a distinctly theatrical form. *Sweet Fever*, which forms part of the *Sweet Suites* trilogy, is a choreographic loop based on the iconic "Fever Night" dance from the legendary film *Saturday Night Fever*. Meant to be performed by a group of volunteer and trained dancers, Faura's choreography is structured as a sequence of repetitions. It begins as a faithful re-enactment of the original choreography, with changes gradually inserted in it, going all the way to its complete distortion. The performance enters into dialogue with various theatrical elements, including video, music, and lights. The artist re-interprets and re-invests with meaning an iconic choreography in what is a ritualistic, ecstatic trip which ironizes our constant search for pleasure. Faura contrasts the play-acting of happiness as seen in the enactment of the choreography in the original film with the physical pleasure of a genuine lived experience.

**[BIOS - The performance will be followed by a disco party!]**

EURIPIDES LASKARIDIS

## Titans

In a realm before the beginning and after the end of time, two lonely creatures continuously re-discover eternity and reflect on the small and big things which make up our world: the fragments of daily routine, the beauty of starlight, and the stillness of time. Opposites are bound to coexist: there is nowhere else to go. Following a tour of the performance *Relic* at twenty international festivals, Euripides Laskaridis' group will present its new work, *Titans*, to Greek audiences. The performance will have its world premiere at the Athens Festival, before moving on to Barcelona, Turin, Amsterdam, Paris, and various other destinations.

**Direction - Choreography - Set design: Euripides Laskaridis • Performers: Euripides Laskaridis, Dimitris Matsoukas • Costume design: Angelos Mentis • Music - Sound design: Giorgos Poullos • Sound installation: Nikos Kollias, Konstantinos Michopoulos • Lighting design: Eliza Alexandropoulou • Lighting installation: Konstantinos Margas – Yorgos Melissaropoulos • Dramaturgy consultant: Alexandros Mistriotis • Artistic collaboration: Diogenis Skaltsas, Drossos Skotis. Co-production: Athens & Epidaurus Festival, Théâtre de la Ville (France), Eleusis 2021 European Capital of Culture, New Settings - Fondation Hermès, OSMOSIS Group. Supported by the O Espaço do Tempo (Portugal), NEON Organization, Centre Culturel Hellénique (France), Duncan Dance Research Center. Sponsored by AEGEAN Airlines. Under the auspices of the Institut Français de Grèce**

**[PEIRAIOS 260]**

ROOTLESSROOT / LINDA KAPETANEA &amp; JOZEF FRUČEK

## When the Dogs Assailed Their Masters

How will future generations remember us? Are we even creating something worth remembering? Has the concept of "forever and ever" vanished? Stupidity is the future. The future is already here and it is seductive, regardless of its moral implications. To what extent are contemporary movements foolish and banal? To what extent are they empty and vacuous? Does anybody even care at this point? Will the end of the world ever come? Or could it be it is already here? RootlessRoot was formed in 2006 by Linda Kapetanea (Greece) and Jozef Fruček (Slovakia). Their work has been presented at numerous major international festivals and has met with acclaim and prizes.

**Concept - Choreography: Linda Kapetanea, Jozef Fruček • Composer: Vassilis Mantzoukis • Costume design: Isabelle Lhoas • Lighting design: Periklis Mathielis • Dramaturgy: Martin Kubran • Sound design: Christos Parapagidis • Live musicians: Vassilis Mantzoukis, Thanos Kazantzis, Nikos Papaioannou, Panagiotis Manouilidis • Performers: Manuel Ronda, Anna Calsina-Forrellad, Nathan Jardin, Linda Kapetanea. Co-production: Athens & Epidaurus Festival - RootlessRoot [NATIONAL THEATRE OF GREECE - REX]**

LENIO KAKLEA

## A Hand's Turn

Lenio Kaklea's new choreography is a performance for a single visitor or a couple of visitors. The choreographer will be receiving visitors by appointment from 6:00 p.m. to midnight for a whole month. Kaklea investigates the distinctions between "left" and "right" and the functional and symbolic implications of such distinctions in a number of areas, ranging from the field of politics to the human body. After the appointment, visitors will be able to obtain "traces" of the choreography in the form of a book. What was originally an intimate exchange between the visitor and the performer will now become a fresh intimate experience for the visitor alone. Visitors will be allowed to take the book back home with them, leave it on their desk, read it on their own or perform it for a third party.

**Concept - Choreography - Text - Performance: Lenio Kaklea • Collaboration: Lou Forster • Set and lighting design: Sotiris Vasiliou • Costume design: Yonatan Zohar • Sound design: Eric Yvelin • Book design: Studio Christos Lialios • Translation - Editing: Eleni Tranouli • Proofreading: Macklin Kowal • Monitoring: Agnes Henry - extrapole.** Production and distribution: Anne Becker – PLATŌ. Part of the project [DNA] Departures and Arrivals, co-financed by the Creative Europe programme / European Commission. Under the auspices of the Institut Français de Grèce  
[PEIRAIOS 260]

KATERINA ANDREOU

## A Kind of Fierce

This performance premiered at the Athens & Epidaurus Festival 2016 and was later presented at the ImpulsTanz Festival (Vienna), the CDC Atelier de Paris (Paris), the NEXT Festival (Valenciennes), the CCN Nantes and the Festival PARALLELE (Marseille). A recipient of the prestigious *Prix Jardin d'Europe 2016*, Katerina Andreou's production returns for this year's Athens Festival. Intrigued by the ambiguity of concepts such as *rule* and *canon* and the subjective meaning of *freedom*, the artist delivers a performance which retains the illusion of free will. *A Kind of Fierce* is a solo piece, which reflects on its own solitary nature and toys with the concepts of exposure and expression, while keeping in mind that the onstage action is always about the present moment. The performance entertains the concept of *fierce* and seeks its own version of it, in an effort to give room to freedom. Combining the sharpness of thinking with the immediacy of impulse, Andreou invents a new set of rules, only to then manipulate them, in order to playfully reconsider her contradictions, references, and obsessions. The artist is keen on avoiding nostalgia, fear, fate, or hope: everything is at once meaningful and meaningless. This is her personal version of a "freestyle dance."

**Choreography – Performance – Sound concept: Katerina Andreou • Dramaturgy assistant: Myrto Katsiki • Lighting design: Yannick Fouassier.** Co-production: Athens & Epidaurus Festival, CDC Atelier de Paris, Le Quartz. With the support of: CND Paris, Espace Pasolini, Honolulu-Loic Touzé/ORO, La Météve, Le Pad, Le Volapuk, La Tierce. Part of the project [DNA] Departures and Arrivals, co-financed by the Creative Europe programme / European Commission  
[PEIRAIOS 260]

SYNDESMOS CHOROU

## Rapidly Becoming

Five choreographers; twelve new dancers; an artistic experiment. *Rapidly Becoming* is multiple things at once: a performance, a choreographic process, a cooperation methodology, a framework for producing art, an educational project. The title alludes to the process of creation: the word *rapidly* renders the sense of rapidity and the dynamics during the creation of a play, while *becoming* denotes a process of continuous redefinition and evolution. Without an *a priori* set of themes or aesthetics, *Rapidly Becoming* will capture the process of creating a collective work, aiming to merge the five artists' diverse voices into a seamless work of a common choreographic style, with an emphasis on the end product and a cohesive yet startling dramaturgy. The team of choreographers, along with new performers and other collaborators will collectively bring this work to life, employing body, movement, speech, sound, light, and the stage.

**Collaborative choreography: Vasso Giannakopoulou, Iris Karajan, Maria Koliopoulou, Mariela Nestora, Katerina Skiada • Performance: Ioanna Angelopoulou, Mina Ananiadou, Anna Aperi, Nanti Gogoulou, Paola Rebecca Drea, Venetsiana Kalampaliki, Dafni Krazoudi, Vasia Koliou, Natalia Baka, Konstantina Barkouli, Christina Reinhardt, Afroditi-Myrto Tricheili • Music: Antonis Palaskas • Lighting design: Tassos Palaoroutas • Dramaturgy: Betina Panagiotara • Set and visual design: Vassilis Gerodimos • Costume design: Vasileia Rozana.**  
[PEIRAIOS 260]

IOANNA PORTOLOU – GRIFFÓN DANCE COMPANY

## Porn

We need tension. We need others to both urge us forward *and* put us at rest. We need to communicate with the world at large through a host of identities. We want to be moved as much as possible. We are prepared to lose everything in return for the inconceivable: to live at the limits. "Pornography" became an established term during the Victorian era. At the time, there was a boom in pornography depicting highly interesting and stylized erotic scenes. The world of porn is elusive, artificial, excessive, fragile and demanding. It is, by turns, dreamy and scary, furtive and dangerous, forbidden and secret. Porn is experienced at a moment of sanctity and celebration, on the brink of disaster; a moment when prohibitions are lifted, the system is abolished, even the very concept of self is negated. In *Porn*, Griffón Dance Company concludes a trilogy that began back in 2014. Interrogating the concept and functions of personal and social boundaries, and what it means to cross the line, this production is conceived as a palimpsest of ever-changing images, revolving around a pair of performers.

**Choreography - Research: Ioanna Portolou • Music: Antonis Palaskas • Dancers: Giannis Nikolaidis, Sasil Mikroutsikou • Lighting design: Tassos Palaioroutas • Costume and set design: Ioanna Tsami. Co-production: Athens & Epidaurus Festival - Griffón Dance Company**  
[PEIRAIOS 260]

KINKALERI

## Real Good Time / All!

The Italian group Kinkaleri draw on their long experience in the fields of experimental theatre, installations, and exhibitions in their quest for a new type of language; a language that is not defined by style but, rather, by its direct relationship to objects. *All!* is a project about language inspired by American writer William Burroughs, who viewed language as a frontier; as a subversive, creative, and political act. The body is conceived as a battlefield: not as an abstract notion but as an area subject to a number of forces. Lou Reed's lyrics serve as a springboard for the performance *Real Good Time*, which forms part of the aforementioned project and consists of a new choreography. In this playful crossover of concert and dance, the music is generated through sensors applied on the dancers' bodies, activating sound emissions remixed live on stage.

[BIOS]

ANASTASIA VALSAMAKI

## Sync

Newcomer Anastasia Valsamaki will stage a group performance for nine dancers, exploring the tension between individuality and collaboration, in search of a harmonic co-existence between the two. The dramaturgy is structured around the dancers' physical contact and the trajectory of their bodies. In its dizzying, accelerating, almost palindromic sense of rhythm, the performance invites audiences to immerse themselves into and reflect upon the nature of collaboration. The materiality of the senses, the different ways in which bodies can "breathe," and the fragility of being are highlighted through images, gazes, and physical contact. The performance has been selected by the Aerowaves dance network and will be presented at the Spring Forward Festival 2017.

**Choreography: Anastasia Valsamaki • Music: Stavros Gasparatos • Dancers: Arianna Zarmakoupi, Gabriela Antonopoulou, Dimitrios Mytilinaios, Myrto Katsou, Konstantina Barkouli, Natasa Pantemarli, Nikolaos Chatzivasiliadis, Maria Paschalidou, Maro Stavrinou, Nefeli Asteriou.**  
[PEIRAIOS 260]

METTE INGVARSTEN

## 69 Positions

Throughout her body of work, the Danish dancer and choreographer Mette Ingvarsten tackles sexuality, the interplay of the natural and the artificial, and the borders between public and private space. In *69 Positions*, Ingvarsten leads sixty visitors through a space replete with performances, books, films, texts, and images brought alive through movement and speech in order to make them experience the connection between the intimate and the public sphere. This guided tour through an archive of sexual performances enables the artist to explore unresolved issues regarding contemporary sexual practices. By placing the nude human form in the midst of an audience and encouraging audience participation, Ingvarsten evokes the erotically and politically charged performances of the 1960s. This solo piece inaugurates a new cycle of work for the Danish artist, with its focus on sexuality and the relation between body politics and structures of society.

*For mature audiences only*  
[PEIRAIOS 260]

MARLENE MONTEIRO FREITAS – P.OR.K

## Bacchae – Prelude to a Purge

Marlene Monteiro Freitas and her group P.OR.K (Portugal / Cape Verde) dramatize the eternal struggle between the two poles of existence: the splendid form of Apollo and the chaotic formlessness of Dionysus. *Bacchae* features a team of dancers and musicians in a setting inspired by opera, mythology, Nietzsche's philosophy on the Apollonian and the Dionysian, and Gustave Courbet's pivotal and controversial painting *L'origine du monde*. The stage encompasses eclectic elements, including a music ensemble, in an atmosphere evocative of casinos or nightclubs. Freitas investigates archetypes and different facets of culture to address the multiplicity and mystery of form in a manner which harks back to the complexity of Euripides' *The Bacchae*. Calmness, ambiguity, dissimulation, and distortion feature prominently in this production which both pays homage to and deconstructs the Western canon.

*Co-production: TNDMII (Lisbon, Portugal) · Kunstenfestivaldesarts (Brussels, Belgium), steirischer herbst festival (Graz, Austria) & Alkantara (Lisbon, Portugal) with the support of Athens & Epidaurus Festival (Athens, Greece) · NXTSTP - Culture Programme of the European Union · NorrlandsOperan (Umeå, Sweden) · Festival Montpellier Danse 2017 (Montpellier, France) · Bonlieu Scène nationale Annecy (Annecy, France) & La Bâtie-Festival de Genève (Geneva, Switzerland) as part of FEDER - programme Interreg France-Suisse 2014-2020 · Teatro Municipal do Porto (Porto, Portugal) · Le Cuvier – Centre de Développement Chorégraphique (Nouvelle-Aquitaine, France) · HAU Hebbel am Ufer (Berlin, Germany) · International Summer Festival Kampnagel (Hamburg, Germany) · Münchner Kammerspiele (Munich, Germany), Kurtheater Baden (Baden, Switzerland) · SPRING Performing Arts Festival (Utrecht, Netherlands) · Zürcher Theater Spektakel (Zurich, Switzerland) · Nouveau Théâtre de Montreuil - centre dramatique national (Montreuil, France) · Les Spectacles Vivants / Centre Pompidou (Paris, France). Part of the project [DNA] Departures and Arrivals, co-financed by the Creative Europe programme / European Commission*

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DOROTHÉE MUNYANEZA – COMPAGNIE KADIDI

## Unwanted

The Rwanda-born, France-based dancer, choreographer, singer, and actress Dorothée Munyaneza was only twelve at the time of the 1994 Rwandan genocide. Drawing on the horrific experiences of civil war, Munyaneza conceived and choreographed a performance that pays tribute to all those Rwandan women who suffered atrocities, their bodies abused, violated, humiliated, and objectified. All those deemed unwanted. All those women "who were victims of rape as a weapon of mass destruction," in the director's own words. The performance combines dancing, sound material consisting of testimonies under the guidance of electronic composer Alain Mahé, a two-person choir comprised of Holland Andrews and Munyaneza herself, and the work of renowned artist Bruce Clark. Munyaneza envisions the production as a legacy that is passed down from one woman to the next; a legacy that should not be forgotten. The performance will be presented to the Athens Festival immediately after its premiere at the Festival d'Avignon.

*Production: Compagnie Kadidi, Anahi. Co-production: Festival d'Avignon, Théâtre de Nîmes - scène conventionnée pour la danse contemporaine, Le Liberté - Scène Nationale de Toulon, Pôle Arts de la scène - Friche la Belle de Mai, La Chartreuse de Villeneuve-lez-Avignon - Centre national des écritures du spectacle, Musée de la Danse - Rennes, Théâtre Garonne - scène européenne - Toulouse, Maison de la Culture de Bourges, Bois de l'Aune - Aix en Provence, BIT Teatergarasjen-Bergen, Pôle Sud - Centre de développement chorégraphique de Strasbourg, L'échangeur CDC Hauts de France, Escales danse en Val d'Oise, Théâtre de St Quentin-en-Yvelines, Scène nationale, Théâtre du fil de l'eau - ville de Pantin, Théâtre Forum Meyrin, Genève, Tanz im August/HAU Hebbel am Ufer, Berlin, Festival d'Automne à Paris. With the support of la DRAC PACA - ministère de la Culture et de la Communication, Région PACA and ARCAD, Fonds de dotation du Quartz - Brest, Creative Exchange Lab of Portland Institute for Contemporary Art. With the help of Montevideo - Marseille. Supported by Andrew W. Mellon Foundation, Africa Contemporary Arts Consortium/ USA, the Fondation Ford and Baryshnikov Arts Center, New York, NY, ICRC - International Committee of the Red Cross. Compagnie Kadidi gets regularly the support of the Institut français for its international tours. Supported by Teatroskop as part of FranceDanse Orient-Express. Teatroskop is a programme of Institut Français de Grèce, Ministry of Culture and Communication, and Ministry of Foreign Affairs and Global Development of France*

[PEIRAIOS 260]

## Masterclass and workshop with Rudi Laermans

Rudi Laermans is Senior Professor of Social Theory at the Faculty of Social Sciences at KU Leuven, Belgium. He has been involved in the theory programme of P.A.R.T.S. ever since the school was first established in 1995. A guest of the Athens Festival, he will give a masterclass called "Disentangling the moral, the social, and the critical in political performing art" and a workshop titled "Media, modalities, and moralities of collaboration."



MUSIC

In difficult times such as these, art should go back to its roots, to its set of foundational conditions that give shape and meaning to our innermost, urgent, otherwise inexpressible hopes and fears. Music, in particular, appears to reassemble into a universal message of creative co-existence and global unity. In concert with this unifying message, this year's music programme will bring together exceptional performers and composers in performances paying tribute to the past, expressing vividly the present condition, or envisioning the creative future of the human race. In the fields of classical and art music, audiences can look forward to the iconic figures of Martha Argerich and Yuri Temirkanov; the idiosyncratic sensibilities of the polyphonic ensemble Stile Antico; musical crossovers such as those between Iannis Xenakis and Ergon Ensemble or Frank Zappa and the ARTéfacts ensemble; Stefano Ponta's Matrix-esque *Il Trovatore* at the Greek National Opera; the delightfully dark *Sweeney Todd* by Armonia Atenea - The Friends of Music Orchestra; Lenia Safiropoulou's *sui generis* seductive performance; and re-interpretations of Béla Bartók and Sergei Rachmaninoff by Stefanos Nasos and Vasilis Varvaessos respectively, in collaboration with Greek symphonic orchestras currently going through a creative renaissance. In the field of Greek music, there will be tributes to eminent musicians such as Manolis Rasoulis and Thanos Mikroutsikos, along with performances by ageless artists George Dalaras, Maria Farantouri and Nikos Xydakis, younger artists like Adriana Babali, Opera Chaotique and the String Demons, and ensembles such as the Estoudiantina ensemble and Constantinos Angelides' "Tropos" Byzantine Choir. Finally, Yann Tiersen's cinematic aesthetics, Imany's warm and sensuous voice, and the jazz marathon of the Hellenic Broadcasting Company will cast a spell on music-goers, inviting us all into a kaleidoscope of music, a veritable journey into the core of our being.

## ODEON OF HERODES ATTICUS

GREEK NATIONAL OPERA

### Madama Butterfly

*by Giacomo Puccini*

Famous for its lovely arias, its melodies, and its theatricality, Giacomo Puccini's opera *Madama Butterfly*, one of his indisputable masterpieces, has long been a moving experience for audiences around the world. This magnificent production, directed by the acclaimed Argentinian director Hugo de Ana, will return to the Odeon of Herodes Atticus for five performances, under the conduction of Loukas Karytinios. The plot revolves around the doomed romance of fifteen-year-old geisha Cio-Cio-san a.k.a. Butterfly, and B. F. Pinkerton, Lieutenant in the United States Navy. Upon learning he has a son with Butterfly, Pinkerton returns to Japan after three years of absence. He is determined to raise the child and is even accompanied by his wife. Butterfly gives up her son, only to eventually commit suicide. Puccini's "Japanese tragedy," with its masterly depiction of Cio-Cio-san, sheds light to the conflict between the Japanese and the Western/American civilization. Audiences will be spellbound by remarkable vocal soloists, including Cella Costea (Cio-Cio-san), Elena Kassian (Suzuki), Stefano Secco / Dimitris Paksoglou (Pinkerton), and Dionysios Sourbis (Sharpless).

**Conduction:** Loukas Karytinios • **Direction - Set and costume design:** Hugo de Ana • **Lighting design:** Vinicio Cheli • **Projections design:** Sergio Metalli - Ideogamma • **Movement:** Leda Lojodice • **Chorus master:** Agathangelos Georgakatos. **With the participation of the Orchestra, Choir, and Soloists of the Greek National Opera.** *In Italian, with Greek and English surtitles*

GREEK NATIONAL OPERA

### Il Trovatore

*by Giuseppe Verdi*

The 2016-2017 season will come to a close with the second big Greek National Opera production to be held at the Odeon of Herodes Atticus: Giuseppe Verdi's masterwork *Il Trovatore*, one of his most popular operas. By far the most iconic melodrama of Romanticism, this opera is immortalized through its melodious and dynamic music, its passionate arias and duets, and its famous choral parts. The plot moves back and forth between heat and cold, between its four main characters burning with passion, and the moon casting its cold light on extreme situations. The libretto and music seemingly epitomize tropes and stereotypes commonly associated with operas. The plot is full of twists: two brothers, unaware of their relation to each other, fall in love with the same woman. A Gypsy woman is the key character in the story. She throws a baby into the flames to avenge her mother's wrongful death; this child is, mistakenly, her own. This spectacular production was first presented at the Odeon of Herodes Atticus back in summer of 2012, with Stefano Poda in charge of the direction, scenery, costumes, and lighting, and met with great success. A "singers' opera" *par excellence*, *Il Trovatore* requires top-notch performers in the main roles. This Greek National Opera production features some of the most highly acclaimed opera singers in the world, such as Piero Pretti / Walter Fraccaro (Manrico), Cella Costea (Leonora), Elena Manistina (Azucena), Dimitri Platanius / Dimitris Tiliakos (Count di Luna), and Tasos Apostolou (Ferrando).

**Conduction:** Miltos Logiadis • **Direction - Set and costume design- Lighting design:** Stefano Poda • **Chorus master:** Agathangelos Georgakatos. **With the participation of the Orchestra, Choir, and Soloists of the Greek National Opera.** *In Italian, with Greek and English surtitles*

ATHENS STATE ORCHESTRA

### Battleship Potemkin

*Sergei Eisenstein, Dmitri Shostakovich*

A landmark masterpiece in the history of cinema and arguably the greatest silent film ever made, Sergei Eisenstein's *Battleship Potemkin* will be shown at the Odeon of Herodes Atticus, during which time the Athens State Orchestra will be performing live Dmitri Shostakovich's music. Five Shostakovich symphonies (4, 5, 8, 10 and 11) will accompany Eisenstein's 65 minutes of breathtaking cinematic narration under the baton of distinguished German conductor Jens Troester. *Battleship Potemkin* tells the story of the first bloody mutiny (1905) to take place in the Russian Empire, preceding the October Revolution by a number of years. Incidentally, 2017 marks 100 years since the Russian Revolution. Eisenstein's cutting-edge editing technique (the so-called *montage of attractions*) and Shostakovich's music, mainly his *Eleventh Symphony*, written for the 1905 mutiny, come together to form a majestic moment in film history, to which many directors, from Francis Ford Coppola to Woody Allen, have paid homage.

**Conduction:** Jens Troester.

ATHENS STATE ORCHESTRA

Martha Argerich – Theodosia Ntokou

*Pieces by Francis Poulenc, Camille Saint-Saëns, Darius Milhaud, and Maurice Ravel*

Conducted by Stefanos Tsialis, the Athens State Orchestra will accompany Martha Argerich, a living legend of the piano and one of the leading music artists of the 20th and 21st century, in a magical evening at the Odeon of Herodes Atticus. The celebrated pianist will be joined by her beloved student and rising star Theodosia Ntokou to perform Francis Poulenc's *Concerto for Two Pianos*. Teacher and student will also join forces to perform Camille Saint-Saëns' popular piece *The Carnival of the Animals (Le carnaval des animaux)*. French actress and Argerich's daughter, Annie Dutoit, will act out the narrative interludes (with Greek subtitles). The performance will also include the equally popular pieces *The Ox on the Roof (Le Bœuf sur le toit)* by Darius Milhaud, and Maurice Ravel's *Boléro*.

**Conduction:** Stefanos Tsialis • **Soloists:** Martha Argerich, Theodosia Ntokou • **Narration:** Annie Dutoit.

SAINT PETERSBURG PHILHARMONIC ORCHESTRA

Yuri Temirkanov

*Pieces by Nikolai Rimsky-Korsakov, P. I. Tchaikovsky, Sergei Rachmaninoff, Igor Stravinsky*

Conducted by the great Yuri Temirkanov, the Saint Petersburg Philharmonic Orchestra invites audiences to two special evenings under the shadow of the Acropolis. Nikolai Rimsky-Korsakov's opera *The Legend of the Invisible City of Kitezh and the Maiden Fevroniya* will be presented on 6 July, followed by internationally renowned, 25-year-old Spanish cellist Pablo Ferrández's performance of P. I. Tchaikovsky's masterpiece for cello and orchestra, *Variations on a Rococo Theme*. The evening will come to a close with Sergei Rachmaninoff's final composition, *Symphonic Dances*. On 7 July, Russian pianist Denis Matsuev will perform Rachmaninoff's *Piano Concerto No. 3*. In its closing appearance, the Orchestra will perform Igor Stravinsky's music for the ballet *Petrushka*.

**Conduction:** Yuri Temirkanov. **Soloists:** Pablo Ferrández (cello), Denis Matsuev (piano).

THESSALONIKI STATE SYMPHONY ORCHESTRA

Vassilis Varvaresos

*Pieces by Giannis Konstantinidis, Sergei Rachmaninoff, P. I. Tchaikovsky*

Internationally acclaimed pianist Vassilis Varvaresos and the Thessaloniki State Symphony Orchestra will join forces in what is a major concert in Varvaresos global 2017-2018 tour, which includes appearances in numerous festivals around the world (Istanbul, Enescu Festival, Festival des Musicales du Golfe, Festival de la Rochelle, Sommets Musicaux de Gstaad, Culturescapes) and collaborations with international orchestras (Normandy Orchestra, Freiburg Philharmonic Orchestra, George Enescu Philharmonic Orchestra), in preparation of his next album. In this concert at the Odeon of Herodes Atticus, Georgios Vranos will serve as conductor, while Varvaresos and the Thessaloniki State Symphony Orchestra will perform Giannis Konstantinidis's *Dodecanese Suite No. 1*, Sergei Rachmaninoff's *Piano Concerto No. 2 in C minor, Op. 18*, and P. I. Tchaikovsky's *Symphony No. 5 in E minor, Op. 64*.

**Conduction:** Georgios Vranos.

ERT NATIONAL SYMPHONY ORCHESTRA & CHOIR

21 June: Fête de la Musique

*Pieces by Greek composers*

Once again, the ERT National Symphony Orchestra & Choir will celebrate the Fête de la Musique with a big concert to be held at the Odeon of Herodes Atticus. The evening of 21 June will be dedicated to the work of celebrated Greek composers.

## El Sistema Greece

The Sistema Europe Youth Orchestra (SEYO) consists of 190 young musicians between the ages of ten and twenty, as well as thirty music teachers from 27 countries that have adopted Sistema and Sistema-inspired programmes for "social action through music." In 2017, the SEYO will come to Athens for its annual summer camp, celebrating the ability of music to unite nations, religions, and cultures, especially during these difficult times for Europe. The SEYO 2017 Summer Camp will be hosted by El Sistema Greece and held in Athens from 19 July to 2 August. The camp is organized by Sistema Europe, a network of programmes inspired by the Venezuelan El Sistema that was founded 42 years ago by José Antonio Abreu. The SEYO was previously held in Austria (2013), Turkey (2014), and Italy (2015). Guided by exceptional teachers and conductors, young musicians from various countries will live and rehearse together, in view of concerts and unofficial performances in key European venues.

**Conduction: Bruno Campo and Samuel Matus (Guatemala), Etienne Abelin (Switzerland), Juan Carlos Maggiorani, Félix Briceño and Ron Davis Álvarez (Venezuela), Faidra Giannelou (Greece).**

## "TROPÓS" BYZANTINE CHOIR – SOKRATIS SINOPOULOS – TURKISH MUSIC ENSEMBLE – KUDSI ERGÜNER Byzantine and Ottoman Music: The Meeting of Two Music Cultures

The Byzantine music and the Ottoman music will meet in a big concert to be held at the Odeon of Herodes Atticus. The twenty members of the "Tropos" Byzantine Choir and a fourteen-member ensemble of Turkish singers of religious music will join forces using two instruments: the *Politiki lyra*, and the *ney*, the instrument of the dervishes. The concert will cover a wide range of Eastern music, going back to the Byzantine music, which originated in the mid-10th century, and ending up all the way to Istanbul's Ottoman music. The virtuoso of *ney* and UNESCO Artist for Peace, Kudsi Ergüner, and the virtuoso of *lyra*, Sokratis Sinopoulos, will perform together on stage. The "Tropos" Byzantine Choir was founded in 2005 by Constantinos Angelides and his team to study and promote Byzantine music. The choir has made several appearances in Greece and abroad, and has recorded thirteen digital albums.

**Choir members include: Emmanouil Avraam, Nikitas Ibrahim Daas, Dimitrios Kalliakmanis, Georgios Malisiovas, Fotios Midas, Konstantinos Moutafis, Pantelis Moutos, Dimitrios Nentas, Kosmas Nikolaidis, Dionysios Roussos, Georgios Savvas, Eleftherios Sotiropoulos, Konstantinos Tryfonos, Charilaos Tsarouchis, Christos Tsallos, Antonios Chalaris, Kosmas Chalaris, Dimitrios Chatziapostolou • Conductor and cantor: Constantinos Angelides • Kudsi Ergüner Ensemble: Ahmet Faruk Ayaz, Muhammed Emin Ayaz, Yunus Balcioglu, Bekir Buyukbas, Sezi Cesitli, Hamdi Demircioglu, Caglar Fidan, Bora Uymaz, Ilhan Yazici, Umit Yazici. • Kudsi Ergüner (ney) • Sokratis Sinopoulos (Politiki lyra).**

## Music of Crete

Sixty musicians and twenty dancers will infuse the stage of the Odeon of Herodes Atticus with the Cretan spirit, through a number of songs that will paint a complete picture of the musical landscape of the island of Crete, delivering its collective memory and knowledge in a compact form. Coming all the way from Crete, this concert is dedicated to the richness and beauty of Cretan music. Motifs and songs representative of Cretan musical traditions will be featured, such as the *rizitika*, the *tabachaniotika* with *bulgari*, Cretan serenades (*kantades*) with violin and mandolin, *askomandoura* and *thiamboli* from Mount Ida, as well as popular songs from the island's rich cultural legacy. The performance will also throw a spotlight on women's contribution to the musical tradition of Crete, drawing on lullabies, *mantinades*, and excerpts from the 17th-century romance *Erotokritos*. The stage of the Roman theatre will fill to the brim with lyres and violins from all over Crete for one evening of moving, inspiring music.

**Programming - coordination: Kostas Panteris.**

## ESTOUDIANTINA NEAS IONIAS

### Please, Stop Writing Me Letters...

This year marks a twenty-year anniversary for the Estoudiantina Neas Ionias ensemble, renowned for its contributions in the field of Mediterranean music. The orchestra will give a performance at the Odeon of Herodes Atticus, focusing on themes of unity, peace, and solidarity towards migrants and refugees: a heartrending music tour through songs from Southern European and Mediterranean countries – Greece, Italy, Portugal, and the Arab world – which have experienced displacement and uprooting. In 1998, Estoudiantina revived a 19th-century type of orchestra, creating and setting forth new forms of Greek music. The orchestra will be joined on stage by famous musicians, including George Dalaras, who has been collaborating with Estoudiantina since its very beginning, the music band Chainides, the unique music collective Encardia that focuses on Griko (Italiot Greek) music, singer-songwriter Leonidas Balafas, the traditional and *rebetiko* singer Aspasia Stratigou, and up-and-coming musician Marina Satti.

**Artistic direction: Andreas Katsigiannis • Lighting design: Giannis Maniatakos.**

MARIA FARANTOURI – CIHAN TÜRKÖĞLU – MARIA DEL MAR BONET

## Beyond Borders: A Journey from East to West

The beloved Greek singer Maria Farantouri will join forces with Turkish, Greece-based composer Cihan Türkoğlu. The pair will present an original piece of work by Türkoğlu, with lyrics by Agathi Dimitrouka. The piece will make its international premiere at the festival, along with Türkoğlu's covers of Mediterranean – Greek, Turkish, Sephardic, and Arabic – songs. The performance will cover a wide musical range, from Mesopotamia to Europe, fusing disparate musical traditions, such as Medieval, classical, jazz, and minimal music. Farantouri will also be joined by distinguished, internationally acclaimed soloists from Armenia, Germany, Greece, and Turkey. In the second part of the performance, Farantouri will be joined by famous Catalan singer Maria del Mar Bonet to sing Spanish and Catalan songs, alone with her team of musicians.

**Composition - Orchestration - Vocals - Bağlama (saz) - Kopuz: Cihan Türkoğlu • Lyrics: Agathi Dimitrouka • Musicians: Anja Lechner (cello), Meri Vardanyan (qanun), İzzet Kızıl (percussion), Christos Barbas (ney).**

THANOS MIKROUTSIKOS

## I'll Sing My Best Songs to You

The Athens Festival pays tribute to one of the leading Greek composers, Thanos Mikroutsikos, in the form of a big concert to be held at the Odeon of Herodes Atticus. The composer will present beloved songs, such as "Embargo," "I agapi einai zali," "Ola apo cheri kamena," "Krataei chronia afti i kolonia," "Syggnomi gia tin amyna," "Volpe d'amore," "Stou aiona tin paranga," "Thalassa sti skala," "Hamlet tis Selinis." Thanos Mikroutsikos made his debut as a musician in 1967 and had his breakthrough with his first solo album *Politika Tragoudia (Political Songs)* in 1975. He has been active in the music scene for the past fifty years. His latest album is called *Omichli ton Kairon* (2017). His 1979 album *Stavros tou Notou* is the high point of his career, selling over two million copies, a European record for an album of poetry set to music.

**Mikroutsikos will be joined live by singers Yiannis Kotsiras, Miltos Paschalidis, Christos Thivaos, Marianna Polychronidi • With the participation of soloists under the conduction of Thymios Papadopoulos.**

TRIBUTE TO MANOLIS RASOULIS

## Everything Reminds Me of You...

The late Manolis Rasoulis was a lyricist, singer, songwriter, author, and journalist, with dozens of popular songs, articles, radio shows, and television interviews under his belt. One of the finest Greek lyricists of the last several years, his songs are as relevant as ever. Many of them have been performed by highly regarded musicians. A few of them defined the musical landscape in Greece. The album *The Revenge of the Gypsy Style*, recorded together with artists Nikos Xydakis and Nikos Papazoglou, changed the course of the Greek folk music. This tribute performance at the Odeon of Herodes Atticus will feature some of Rasoulis' best songs from his collaborations with major composers and performers, such as Manos Loizos, Nikos Xydakis, Stavros Kouyioumtzis, Christos Nikolopoulos, Petros Vagiopoulos, Vaso Allagianni, Nikos Papazoglou, Haris Alexiou, Eleni Vitali, Sokratis Malamas, Orfeas Peridis, and Melina Kana.

**Performers include Eleni Vitali, Thodoris Kotonias, Sofia Papazoglou, Manos Pirovolakis, Natalia Rasouli, Babis Stokas, Aggeliki Toumpanaki, and composer Petros Vagiopoulos. Paschalis Tsarouhas will read from texts. Musicians: Sokratis Ganiaris (drums – percussion), Alexandros Iakovou (violin), Vassilis Ketenztoglou (guitar), Vangelis Liolios (bouzouki), Dimitris Liolios (bouzouki), Tasos Athanasias (accordion), Stelios Frangous (piano), Takis Frangous (contrabass). Conduction: Takis Frangous. Programming: Natalia Rasouli, Elli Ruben. Visual material design: Dimitris Ioannidis.**

## 180 Years of University - 180 Years of Singing

A music event that commemorates the 180-year anniversary of the foundation of the National and Kapodistrian University of Athens; a time travel through the parallel lives of the city of Athens and the Athens University. Beginning in 1837, the year that the first university of the modern Greek state opened its doors, this performance will depict various eras of Athens through contemporaneous texts, sounds, music, and songs.

**Research: Vangelis Karamanolakis (Historical Archive of the National and Kapodistrian University of Athens), Lambros Liavas (School of Philosophy of the National and Kapodistrian University of Athens) • Featuring the Contemporary Music Orchestra of the National Broadcasting Corporation ERT (conduction: Tasos Symeonidis), along with well-known singers and the Choir of the Faculty of Music Studies of the National and Kapodistrian University of Athens (conduction: Nikos Malliaras) • Stage direction: Sofia Spyratou • Lighting design: Lefteris Pavlopoulos.**

ARMONIA ATENEA - THE FRIENDS OF MUSIC ORCHESTRA

## Sweeney Todd: The Demon Barber of Fleet Street

*Translated into Greek*

In its third annual musical production, the Armonia Atenea - The Friends of Music Orchestra and George Petrou will once again astonish the audiences of Athens Festival with a musical that has been considered by critics as the best thing to come out of Broadway in years. The musical thriller *Sweeney Todd*, with music and lyrics by the living legend of the American musical theatre, Stephen Sondheim and text by Hugh Wheeler, was first presented in 1979, sweeping that year's Tony Awards. This impressive *Sweeney Todd* production will feature a cast of 26, including popular actors and opera singers, along with a symphonic orchestra ensemble of 35. The play is set in bleak 19th-century London. A blackly funny story that is a parable for the darkest aspects of humanity and society.

**Conduction - Direction: George Petrou • Set design: Paris Mexis • Costume design: Giorginou Germanou • Lighting design: George Tellos • Movement - Choreography: Zoe Chatziantoniou • Translation: George Petrou • Musical coaching: Dimitris Giakas • Cast: Haris Andrianos (Sweeney Todd), Nadia Kontogeorgi (Mrs. Lovett), Aris Plaskasovitis (Tobias), Myrsini Margariti (Joanna), Christoforos Stamboglis (Judge Turpin), Giannis Kalyvas (Anthony), Yiannis Christopoulos (Adolfo Pirelli), Anna Koustaftiki (Beggar Woman), Christos Kechris (Beadle Bamford). Also starring: Lito Messini, Christina Michalaki, Marilena Chrisochoidi, Maria Mourkousi, Anastasia Kotsali, Miranda Makrinioti, Athina Kastrinaki, Vangelis Angelakis, Stavros Zouliatis, Christos Christodoulou, Giannis Maniatopoulos, Apostolis Psychramis, Nikolas Bogiatzis, Sotiris Triantis, Antonis Dimou, Aggelos Hondrogiannis. Co-production: Athens & Epidaurus Festival – Armonia Atenea - The Friends of Music Orchestra**

YANN TIERSEN

## Solo in Concert

The lyrical European composer Yann Tiersen broke through to the mainstream in 2001, thanks to the wonderful score he wrote for Jean-Pierre Jeunet's film *Amélie*. Tiersen's impressive track record includes nine studio albums, plenty of collaborations, live albums and three excellent soundtracks (for *Amélie*, *Good Bye, Lenin!* and *Tabarly*). His most recent album, *Eusa*, is inspired by the small Brittany island Ile d'Ouessant (known in English as "Ushant"). A long-time favourite among Greek audiences, Tiersen will return to Greece for a performance at the Odeon of Herodes Atticus, the jewel in the crown of his global tour in prestigious venues, such as the Sydney Opera House and the Barbican Centre. Ever since he first set foot on the stage of the Greek National Opera, Yann Tiersen won over the hearts of Greek music-goers.

*Under the auspices of the Institut Français de Grèce*

IMANY

French singer Imany became famous in Greece with her first single, "You will never know," followed by several hits. Imany claims that Greece is one of her favourite destinations, due to her unique bonding with Greek audiences. The singer will perform at the Odeon of Herodes Atticus for a single concert where she will sing older hits and new songs from her latest album *The Wrong Kind of War*. Through songs such as "Clap your Hands," her voice resonates as a way of "screaming loud and clear for freedom, justice and equality." Audiences will enjoy her exotic, nostalgic, romantic, sensitive yet dynamic voice under the Acropolis rock.

*Under the auspices of the Institut Français de Grèce*

## OLYMPIA THEATRE

## STILE ANTICO

## In a Strange Land

The early music vocal ensemble Stile Antico is devoted to the study of Renaissance polyphony. Since 2005, the ensemble has been wowing international audiences with its music and will now come to the Athens Festival. *In a Strange Land* is a music tribute to artists who were persecuted by Queen Elizabeth I of England on the basis of their Catholic beliefs. Pieces by composers Peter Philips, Richard Dering, and John Dowland, who went into exile, and William Byrd and Robert White, who remained in Britain at the time and expressed their disagreement through their work, will be performed beautifully by the talented twelve-member ensemble. Working without a conductor, Stile Antico has won over audiences and critics with its repertoire, which encompasses eminent composers of the Tudor era, compositions of the Flemish and Spanish schools, and early Baroque.

## LENIA SAFIROPOULOU – ANDREJ HOVRIN

## Transit Songs

*A song recital in front of a poetic landscape*

Mezzo-soprano Lenia Safiropoulou and Andrej Hovrin will host an evening of singing, poetry, and video art dedicated to tangible and intangible frontiers: the borders across places, time, and soul. From Ludwig van Beethoven to Benjamin Britten, people have always been singing to allay their fears and to be able to brave the dark woods; in effect, to be able to cross the unclear limits of being. Singing is an appeal to all those who stand on the other side of the border; gazing at impassable lands, lost time, or a reflection of themselves. Singing calls back to mind everything lost from our eyes on account of borders. Singing is a self-hypnosis that enables one to move on from the present moment of fear or hope or expectation, when words are not enough to make the transition from sobriety to ecstasy. It is a movement of the soul, a boat on a river of borders. Pieces by Ludwig van Beethoven, Franz Schubert, Robert Schumann, Felix Mendelssohn, P.I. Tchaikovsky, Modest Mussorgsky, and Benjamin Britten. Translation: Lenia Safiropoulou.

## STEFANOS NASOS

## Piano Recital

*Pieces by Béla Bartók, John Luther Adams, Giorgos Sisilianos*

This solo piece by acclaimed pianist Stefanos Nasos combines piano and percussion, and is built around *Sonata for Two Pianos and Percussion*, a masterwork of the great Hungarian composer Béla Bartók and a standard piece for international pianists and percussionists. This work is noted for its highly idiosyncratic qualities, even though it is not considered an avant-garde piece *per se*. Nasos will present Pulitzer-winning composer John Luther Adams' distinct-sounding, instantly recognizable *Red Arc / Blue Veil* (2001) for piano, mallet instruments, and electronic sounds. Nasos will also perform Giorgos Sisilianos' *Tanagraea Op. 17a* (1957), a ballet suite for two pianos and percussion, as a tribute to the great Greek composer. This work has only rarely been presented in this form, and wasn't even captured in a CD until 2016. John Luther Adams: *Red Arc/Blue Veil* [2001] (for piano, mallet instruments, and electronic sounds) [Greek premiere], Giorgos Sisilianos' *Tanagraea Op. 17a* (1957), a ballet suite for two pianos and percussion, Béla Bartók: *Sonata for Two Pianos and Percussion*.

**Musicians: Stefanos Nasos and Apostolos Palios (piano), Marios Nikolaou and Marinos Tranoudakis (percussion).**

## FILIPPOS TSALAHOURIS – STUDENTS' CHOIR OF ATHENS CONSERVATOIRE – SOFIA SINFONIETTA

## ...Pain of War, Grief, and Escape

Composer Filippos Tsalahouris will present three of his works in collaboration with the Students' Choir of Athens Conservatoire and the illustrious symphonic orchestra of Sofia, Sofia Sinfonietta. *Aleksinac 1999, op. 31*, for strings, was first performed by the Pazardjik Symphony Orchestra and deals with the 1999 accidental Nato bombing of the Serbian town Aleksinac. *The Seven Words of Jesus on the Cross op. 65, no 1*, was commissioned by and performed at the Athens Concert Hall in 2009, under Theodoros Antonious' conduction, with narration by Michael Marmarinos who will again serve as narrator in this new production. Tsalahouris' 2014 piece, *Symphony no. 5, op. 87, Of long, long roads*, will have its world premiere at the Festival. The title refers to the long roads people are often forced to take. The performance is comprised of four thematic sections: despair, contemplation, nostalgia, and the determination to escape.



ERGON ENSEMBLE

## Madness

Ergon Ensemble returns to the Athens Festival with a performance on the theme of madness. Paris Mexis directs three classics of the contemporary music repertoire, performed by the much-vaunted baritone Holger Falk and the rising soprano Artemis Bogri, under the baton of the permanent associate of the team, internationally acclaimed conductor Kasper De Roo. Audiences will enjoy Iannis Xenakis' *Cassandra* (1987) for baritone and percussion, which forms part of the composers' remarkable opera, *Oresteia*. Thomas Larcher's *My Illness Is the Medicine I Need* is a piece for soprano, piano, violin, and cello (2002/2013), based on inner monologues of mental patients. Peter Maxwell Davies' *Eight Songs for a Mad King* (1969), for a male voice and an ensemble, explores the mental illness of King George III of the United Kingdom.

**Performers:** Holger Falk (baritone), Artemis Bogri (soprano) • **Conduction:** Kasper De Roo • **Direction - Set and costume design:** Paris Mexis • **Lighting design:** Sakis Birbilis • **Sound design:** Katerina Vamva • **Artistic direction:** Alexandros Mouzas • **Ergon Ensemble:** Nikos Nikopoulos (flute), Kostas Tzekos (clarinet), Christos Sakellaris (piano), Babis Taliadouros (percussion), Kostas Panagiotidis (violin), Dimitris Travlos (cello). [The performance will be held at the NATIONAL THEATRE OF GREECE - REX]

ARTÉFACTS ENSEMBLE

## Tribute to Frank Zappa

The ever-active and creative ARTefacts ensemble will perform a tribute concert to honour one of the greatest musicians of the 20th century: the eccentric Frank Zappa. Combining aspects of rock, jazz, folk and even contemporary classical music, Zappa's lyrics, reflecting his indomitable spirit, were tirelessly critical of social structures, even against the music industry. The tribute will cover a considerable part of his body of work. This will not be a typical concert, as it will combine dramatic action with theatrical and humorous elements in a style evocative of Zappa's music. The twelve members of the ensemble will talk among themselves, sing, or play different instruments, providing satire and social commentary.

**Direction:** Louizos Aslanidis. **Musicians:** Ai Motohashi (piano), Guido De Flaviis (saxophone), Spyros Tzekos (clarinet), Laertis Kokolanis (violin), Marios Dapergolas (viola), Thodoris Vazakas (percussion), Kostas Seremetis (percussion) • **Arrangement:** Manos Ventouras.

## PEIRAIOS 260 – GARDEN

NIKOS XYDAKIS

## Immortal Aphrodite

### *Songs about love*

Nikos Xydakis, one of the most important composers of his generation, whose songs have been performed by the *crème de la crème* of Greek singers, has repeatedly demonstrated his love for poetry. This year he will present a musical performance of poems about love set to music, to be held at the Garden of Peiraios 260. Inspired by the poems of Sappho, Michalis Ganas, and Dionysis Kapsalis, Xydakis will share his music and songs, many of which will debut at the Athens Festival. The composer will be joined by Marina Satti and the wonderful all-women ensemble "fonés," who have garnered much praise for their successful world music covers. They will also be joined by the string quartet Echo, and a trio of instruments (piano, saxophone and viola da gamba), providing Baroque music intermezzos in between the different sections of the concert.

**Performers:** Nikos Xydakis, Marina Satti. **Vocal ensemble "fonés":** Irini Arabatzi, Evgenia Liakou, Erasmia Markidi, Anni Doumouzi, Elena Papadimitriou, Eleni Pozatzidou, Marina Satti, Virginia Frakoulatzi. **String quartet Echo:** Dionysis Vervitsiotis (violin), Mihalis Vrettas, (violin), Elias Sdoukos (viola), Michalis Porfyris (cello). **Soloists:** Dimitris Bouzanis (piano), Dimitris Chountis (saxophone), Angelos Repapis (viola da gamba). **Programming:** Nikos Xydakis. **Orchestra conduction:** Dimitris Bouzanis. **Sound design:** Giorgos Karyotis.

TAKIM

## Why, My Sweetheart!

### *Jazz and Hijaz: From Ellis Island to Chicago*

It is estimated that roughly 500,000 Greeks (about 15% of the entire Greek population at the time) immigrated to the USA between 1891 and 1924. For Greek immigrants, songs, music, and dancing were intrinsic aspects of national identity, and symbols of their ethnic and social background. There were many musicians and singers among those immigrants who made a name for themselves in Greek American nightclubs. Their music encompassed a variety of genres, such as *syrtó* from Asia Minor, *karsilama*, *zebekiko*, Jewish dances and Eastern melodies, fused with jazz, swing, and operettas. Qanun, oud, and clarinet will take their place next to American wind instruments, in beloved, much-covered songs.

**Takim band:** Thomas Konstantinou (oud, laouto), Alexandros Arkadopoulos (clarinet), Giorgos Marinakis (violin), Panos Dimitrakopoulos (qanun), Kostas Meretakis (percussion), Giannis Plagiannakos (bass). Takim will be joined by singers Giannis Niarchos and Katerina Tziviloglou. With the participation of Petroloukas Chalkias.

ANDRIANA BABALI QUARTET

## From West to Far East

Popular singer Andriana Babali and her all-women quartet invite the audience of Peiraios 260 to a journey that will begin somewhere in the West and will take them all the way to the Far East. A tour around the world through original covers of songs from the four corners of the earth, including Greek traditional songs and Babali's own personal discography. The artist has six albums to her name and has written original music for the theatre.

**Musicians:** Andrianna Babali (vocals, guitar), Vasiliki Mazaraki (violin), Marie Chasapi (contrabass), Evi Mazi (piano, flute, vocals) • **Arrangements - Covers:** Akis Katsoupakis.

KOSTAS VOMVOLOS

## Homesickness Blues: Greek Immigrants at the Basement of the USA

"I'll never forget the day I left my home..." These are the opening lyrics of one of the first recorded blues songs (1916). Cliché though as it may sound, the line above could refer to both jazz and Greek urban music. In this musical performance, early swing and blues pieces will be performed side by side with traditional urban Greek songs, immortalized in recordings by Greeks who immigrated to the USA. This musical tour is accompanied by excerpts from Maria Sarantopoulou-Oikonomidou's book *The Greeks of America as I Saw Them*, published in 1916, in which she recounts her experiences from a 1913 trip to the USA. Two performers will enact the parts. One will play the author/narrator. The other performer will portray three characters: a singer and prostitute working in a mining camp, the girlfriend of an American worker, and a woman in an interracial marriage.

**Concept - Song selection - Arrangement:** Kostas Vomvolos • **Musical performance:** The Speakeasies Swing Band! • **Narrator:** Marilou Vomvolou • **Other parts:** Katerina Sisinni • **Direction:** Akillas Karazissis • **Dramaturgy:** Anastasia Tzellou, Rodia Vomvolou.

NINA LOTSARI – OPERA CHAOTIQUE

## Cabaret Troumba: From the Ports of the World to the Port of Piraeus

Popular, glamorous performer Nina Lotsari and the surrealist duet of Opera Chaotique (George Tziouvaras – Christos Koutsogiannis), highly acclaimed in Greece and abroad, will take us along on a tour of the greatest port in the world through beloved melodies. Audiences will be taken back in time, in a past version of Piraeus and the underworld of Troumba through film soundtracks, unexpected song covers and funny anecdotes. Nina Lotsari, a dynamic performer of opera, cabaret and musicals, and Opera Chaotique, renowned for their unique aesthetics and fascinating stage presence, promise an evening of escape from the drabness of everyday life, in the style of a Parisian cabaret. The performance will be held at the Garden of Piraeus 260, with the participation of a five-member orchestra ensemble.

## STRING DEMONS

## The Athens Demon Concert

The members of the String Demons, Konstantinos Bountounis (cello) and Lydia Bountouni (violin) fuse classical music with heavy metal and traditional/folk music with rock, with explosive results. Audiences will be spirited away through rhythm, energy, humour, percussion, drums and strings. Konstantinos' cello, Lydia's violin, and their covers of songs by Iron Maiden, Queen, Vivaldi, and Vamvakaris will conjure a magical evening. Lady Gaga will cross paths with *laika* and *dimotika* songs, Abba with Pontic Greek music, and Byzantine musical influences with electronic sounds. At the Garden of Peiraios, the two siblings will present new covers and compositions from their third, upcoming album. After touring heavily in Greece and abroad last winter, The String Demons will rush to the stage, brimming with energy and invite audiences to a musical journey full of surprises.

## THE THIRD PROGRAMME RADIO AT THE PEIRAIOS 260

The Athens & Epidaurus Festival works together with Greece's state broadcaster to bring something new and exciting to life: concerts broadcast live over the radio, accompanied by shows on the television. The Third Programme (Trito Programma) radio station of the Hellenic Broadcasting Corporation (ERT) and its production team will host live, on-air concerts of various types (Baroque, jazz, Athens' period songs) at the Garden of Peiraios 260. Nymphs, elves, fairies, and shepherds will emerge out of the bushes of the Garden of Peiraios 260, captivated by a two-day jazz improvisation marathon of a distinctly multicultural flavour; Baroque music – saxophones, percussion, keyboards, and strings – and piano, vocals, and a brass quintet playing old-school Athenian melodies.

## Day/Night Jazz Session

*A two-day marathon of jazz*

Popular bands will deliver two special summer evenings of fun. The first concert will highlight the dynamics of the Greek jazz scene. Three Greek bands will perform live: The Next Step Quintet, Harris Lambrakis Quartet, and Giorgos Kontrafouris Quartet. Three different groups, whose membership and music style is a testament to the multiculturalism of the Greek jazz scene, will be featured in the second evening: Ziad Rajab Trio, Adedeji Adetayo Afreekanism Project, Haig Yazdjian Quartet.

**1st day: The Next Step Quintet, Harris Lambrakis Quartet, Giorgos Kontrafouris Quartet**

**2nd day: Ziad Rajab Trio: Ziad Rajab, Syria (oud), James Wylie, New Zealand (saxophone), Kostas Athanasiadis, Greece (drums) • Adedeji Adetayo Afreekanism Project, with Nigerian and Greek musicians • Haig Yazdjian Quartet: Haig Yazdjian (oud, vocals), Petros Varthakouris (contrabass), Thanos Hatzianagnostou (drums), Jann Keerim (piano).**

## EX SILENTIO - EARLY MUSIC ENSEMBLE

## Nymphs, Elves, Fairies, and Shepherds

*Works by Claudio Monteverdi, Henry Purcell, John Blow, George Frideric Handel*

A musical performance inspired by the legendary creatures of the Middle Ages, the Renaissance, and the Baroque. The early music ensemble Ex Silentio, together with soprano Fanie Antonelou and storyteller Julietta Karori, will spin a tale of nymphs, fairies, and shepherds through songs, music, and narratives of a time long past. The Ex Silentio ensemble was formed in 2001, focusing exclusively on early music. The ensemble has collaborated with notable artists such as Savina Yannatou and Michael Chance. They have given chamber music performances in Greece and in various festivals abroad, and recorded albums for German companies Talanton and Carpe Diem. Their album *Memory* claimed the *Supersonic* award of the Pizzicato magazine and was a nominee at the International Classical Music Awards.

**Concept - Texts - Reading: Julietta Karori • Ex Silentio - Early music ensemble: Fani Antonelou (soprano), Dimitris Kountouras (conduction, Baroque flute, traverso), Fani Vovoni (Baroque violin), Andreas Linos (viola da gamba), Panos Iliopoulos (harpsichord).**

DAVID NACHMIAS

## When in Athens

A musical journey into the past. In the first half of the 20th century in Athens, many Greek composers and singers were influenced by their European colleagues in talent and developed a rich repertoire of tango, foxtrot, swing, and waltz. Some of the most popular artists at the time included Attik, Kostas Giannidis, Christos Chairopoulos, Michalis Souyoul, Danai Stratigopoulou, Sofia Vembo, and Nikos Gounaris. Their songs, either the originals or covers by other artists are still as alive and beloved in our days as ever. The performance encompasses an eclectic variety of songs hailing from that era, including both smash hits and unfairly overlooked songs.

**Artistic direction - Arrangement - Piano: David Nachmias • Performers: Thanos Polydoros, Evelina Nikoliza, Lito Messini, Kaiti Pantzari.**

### ATHENS OPEN AIR FILM FESTIVAL

## The Company of Wolves (1984)

**Direction: Neil Jordan**

### STAND-UP COMEDY

## Summer Comedy Party

Stand-up comedy, improv comedy – and anything goes. An evening dedicated to new genres of comedy. Stand-up comedians and improv comedians will meet on the stage and jointly create an interactive, summer comedy party, full of satirical comedy and music. In the first part of the performance, audiences will be magically transported to a comedy club, featuring some of the best stand-up comedians in Greece. Subsequently, the Komiko Boom team will take the floor. Together with the audience, the comedians will create an improvisational performance, without a set script or rehearsals – or, come to think of it, a sense of shame.

**Cast: Lambros Fisfis, Giorgos Chatzipavlou, Dimitris Makalias, Giannis Sarakatsanis, Vyronas Theodoropoulos, Michalis Mathioudakis, Zissis Rombos, Giorgos Angelopoulos, Aristotelis Rigas • Overall supervision: Lambros Fisfis, Giorgos Chatzipavlou.**

VISUAL ARTS

WILLIAM KENTRIDGE

## More Sweetly Play the Dance

This large-scale projection by South African artist William Kentridge presents a procession of shadowy figures marching to the sounds of a brass band. A huge, 40-metre caravan of shadows extends over eight screens, reminiscent of a medieval *danse macabre*. However, it is a procession that is more about life than it is about death. The image of people crushed under their belongings, which they carry on their way to an unknown future: the refugee crisis inevitably springs to mind. The motif of the procession is thus transformed into a timeless symbol of movement, displacement, and political change. Kentridge explores the existential loneliness of wanderers, depicting them walking in a single file, moving from one country to the next, exchanging the familiar terror of war for the hope of an unknown destination. The title alludes to a line of a famous Paul Celan poem: "More sweetly play the death..." Kentridge's procession is not a Dance of Death: it is a litany of shadows marching inside Plato's cave.

JULIAN ROSEFELDT

## Manifesto

German artist and filmmaker Julian Rosefeldt has created a cinematic installation to comment on the role of artists in contemporary society. *Manifesto* is his latest work, created for the European Capital of Culture Aarhus 2017. It will be exhibited in the city of Aarhus until late April. Thirteen screens are projecting an equal number of videos, inspired by great artistic manifestos – Futurism, Dada, Fluxus, Suprematism, Situationist International, Dogme 95 –, as well as independent artists, dancers, and filmmakers. This multi-screen installation features celebrated Australian actress Cate Blanchett in thirteen different roles, including a teacher; a puppeteer; a worker; and a homeless man. A manifesto to end all manifestos, the piece gives voice to famous and obscure artists from a number of eras. Julian Rosefeldt is a close associate of the Schaubühne am Lehniner Platz. His work can be found in the collections of some of the greatest museums in the world.

[PEIRAIOS 260]

THESSALONIKI MUSEUM OF PHOTOGRAPHY

## Another Life: Human Flows, Unknown Odysseys

The great photographic exhibition of the Thessaloniki Museum of Photography about the migrant and refugee crisis will now be held at Peiraios 260. Twenty-six photographers – the majority of them active photojournalists – take part in this group exhibition, presenting over 160 of their works, depicting the human drama of leaving one's home behind and heading into the unknown. Due to its geographical position, Greece has often been a gateway for migrant populations passing through to the rest of Europe, as has recently been the case. This exhibition tells the story of one of the greatest dramas in recent history. The photographers have captured the dramatic events in the making, focusing on the human element, and portraying the refugees' despair, agony, loss, and sense of impasse. The main body of the exhibition consists of the work of professional photojournalists, complemented by instances of "citizen journalism," and even photographic self-representation of refugees.

**Photographers include:** Alexandros Avramidis (Reuters), Petros Giannakouris (Associated Press), Louiza Goulamaki (Agence France Presse), Yorgos Karahalas (Associated Press), Giorgos Katsangelos, Alexandros Katsis, Yannis Kolesidis (European Pressphoto Agency, Athens-Macedonian News Agency), Yannis Kontos (Polaris), Alkis Konstantinidis (Reuters), Georgios Makkas (Panos Pictures), Aris Messinis (Agence France Presse), Sakis Mitrolidis (Agence France Presse), Dimitris Michalakis, Giorgos Moutafis, Yannis Behrakis (Reuters), Giannis Papanikos (Fos Photos, Associated Press), Antonis Pasvantis, Nikos Pilos (LAIF), Lefteris Pitarakis (Associated Press), Thanassis Stavrakis (Associated Press), Angelos Tzortzinis, Dimitris Tosidis (INTIME), Konstantinos Tsakalidis (SOOC), Kostas, Tsironis, Milos Bicanski (Getty Images), Enri Canaj. Curators: Hercules Papaioannou, Pinelopi Petsini.

[PEIRAIOS 260]

# PRE-FESTIVAL EVENTS

22-28 MAY

Keen on engaging with younger and emerging artists, the Athens & Epidaurus Festival embraces nascent collective artistic projects and groups, and to that effect launches a pre-festival period of events with a youthful and alternative audience in mind.

These events will be held in the last week of May and will encompass the Bob Festival and the queer platform Sound Acts, inviting visitors to a celebration of diversity, experimentation, and freedom of expression.

## Bob Festival

Ever since it was founded in 2008 by the AbOvo group, the popular Bob Theatre Festival invariably draws large crowds every May, enabling fledgling theatrical groups to experiment and showcase their work on the stage. Thanks to this self-managing platform, the Athens & Epidaurus Festival audiences will be familiarized with this year's *crème de la crème* of contemporary youth theatre and will also get a foretaste of next season's performances through special previews. In Scratch Night, over twenty groups will present their work in progress in just fifteen minutes. Writing and performing from scratch on the spot, performers will be given the opportunity to present a trial version of their projects before a live audience and win a big prize.

**[PEIRAIOS 260, 22 - 28 May]**

## Sound Acts

Informed by the queer movement, the Sound Acts platform will present a number of performances exploring gender, racial, and body identity through the medium of sound. Three days – 26 to 28 May – will be dedicated to marginalized and pathologized social groups, be it transgender people, fat people, people facing racial discrimination, or people stigmatized for their physical or mental traits. International artists will present their work drawing on Dada, anti-art, conceptual art, feminism, cyborg theory, spoken word, drag shows, cabaret, and post-performance. The programme will also include screenings, debates, workshops, and installations.

**[PEIRAIOS 260, 26 - 28 May]**

Party hosted by BEST Radio 92,6





**[PEIRAIOS 260, 28 May, 23:00]**



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