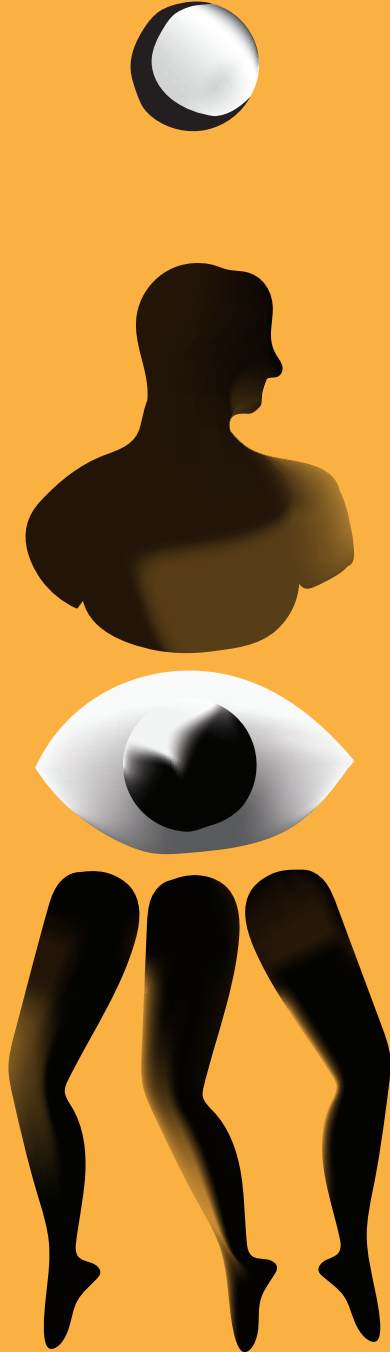


ATHENS EPIDAUROS FESTIVAL

1.6 -
18.8



2018



ATHENS & EPIDAUROS FESTIVAL 2018

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ODEON OF HERODES ATTICUS

Greek National Opera, *Nabucco*
Nikos Kypourgos, *The Secrets of Egnatia*
Il Pomo d'Oro - Maxim Emelyanychev, *The Handel Mythology*
Eleftheria Arvanitaki - TAKIM, *At the Same Moment*
Athens Philharmonia Orchestra - Byron Fidetzis, *Perouzé*
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TSSO - Zoi Tsokanou - Daniel Müller-Schott
Greek Film Archive - *Dafnis and Chloe* - F. Tsalahouris
Nigel Kennedy, *Bach meets Kennedy meets Gershwin*
Greek National Opera, *Carmen*

OPENING TO THE CITY - ATHENS

Chloé Moglia, *Horizon* (also at Peiraios 260)

NATIONAL GARDEN

Thodoris Gonis, *National Garden*

COURTYARD OF THE NBG CULTURAL FOUNDATION

Christina Maxouri, *20+1 Laika Postwar Songs*
Duo Aura, *Classic Without Frontiers*
Vasilis Rakopoulos, *Affection*

ATHENS CONSERVATOIRE

Young Greek Classics, Tribute to Debussy
Aqua Jazz Athens

LAIS OPEN-AIR CINEMA & OTHER VENUES

Sofia Dona, Sofia Bembeza, Vassiliea Stylianidou,
AMOQA, Beaver, *Aphrodite**

Rafi Music Theatre Company - Amalia Bennett, *Idomeneo*
Christina Garbi, *Zemphyra*
Daphne Kokkini, *Agathophron / The Collector's Atlas*
.pelma.Lia Haraki, *The Performance Shop*
Reverend Billy & the Stop Shopping Choir

EL. ET. - SOCIETY FOR ENVIR. & CULTURAL HERITAGE
Walks of Culture

OPENING TO THE CITY - PIRAEUS

SHIP HATCHES Athanasia Agoraki, Giouli
Karnachoriti, Myrto Panagou, *Geros - Eros*

ICHTHYOSKALA KERATSINIOU, Decadère,
Waterline: An Ode to Decay

ALEXANDRAS SQUARE Influx artistic collective (Charis
Pechlivanidis, Korina Vasiliadou), *Blind Date*

PEIRAIOS 260

CONTEMPORARY GREEK THEATRE

Dimitris Kourtakis, *Failing to Levitate in My Studio* (inspired by Beckett's universe)
Thomas Moschopoulos, *Fahrenheit 451* (Bradbury - Truffaut)
Konstantinos Rigos, *Pornstar* by Elena Penga
ElephasTiliensis, *Ulysses* (ep. 11 & 18 James Joyce)
Anestis Azas - Prodromos Tsinikoris, *Hellas München*
Angela Brouskou, *The Exterminating Angel* (Buñuel)
blindspot theatre group, *Ghosts* (based on Ibsen)

NEW ARTISTS

Violet Louise, *Strange Tales* (Edgar Allan Poe)
Martha Bouziouri, *Amarynthos*
Eliza Soroga, *Roots*

A TRIBUTE TO LOULA ANAGNOSTAKI

Retrospective - Workshop - Symposium
Yannis Moschos, *The City*
Roula Pateraki, *Loula Anagnostaki: A Construction Site*

SYMPOSIUM - HELLENIC ASSOCIATION OF THEATRE AND PERFORMING ARTS CRITICS

"Avant-garde theatre in 21st-century Greece"

INTERNATIONAL PRODUCTIONS

Nature Theater of Oklahoma - EnKnapGroup, *Pursuit of Happiness*
Timofey Kulyuabin, *The Three Sisters* by Chekhov
Proton Theatre - Kornél Mundruczó, *Imitation of Life*
Jaha Koo, *Cuckoo*
Mapa Teatro, *La Despedida*
Nowy Teatr - Krzysztof Warlikowski, *We Are Leaving*

ATHENS CONCERT HALL:

Toneelgroep - Ivo van Hove, *After the Rehearsal / Persona*
Julien Gosselin, *1993*

DANCE

Arkadi Zaides, *TALOS*
Christine Gouzelis & Paul Blackman, *The Art of Dying*
Bruno Beltrão, *Inoah*
Marlene Monteiro Freitas, *of ivory and flesh* (DNA)
Iro Apostolelli & Agni Papadeli-Rossetou, *Rooms*
El conde de Torrefiel, *LA PLAZA*
Ioannis Mandafounis & Manon Parent, *Sing the Positions*
Boris Charmatz, *enfant*
Stavros Gasparatos, *Rage Park* (Music / Performance)
Event: *A Day Full of Dancing*

INSTALLATION

Pantelis Makkas, *Antistoli*

GARDEN & COURTYARD

six d.o.g.s, *ADD 2018*
Leon of Athens, *Xenos*
Apurimac - Mariza Rizou - Martha Moreleón, *Latin Party*
Giannis Bezos - Iro Bezou, *Holding a Flickering Spark*
Athens Open Air Film Festival

ANCIENT THEATRE OF EPIDAUROS

Kostas Tsianos, *The Acharnians* by Aristophanes
Cezaris Graužinis, *Agamemnon* by Aeschylus
National Theatre of Greece - Nikita Milivojević, *Plutus*
by Aristophanes
National Theatre of Greece - Th. Papakonstantinou, *Electra*
by Sophocles
Vangelis Theodoropoulos, *Thesmophoriazusae*
by Aristophanes
NTNG - Yannis Anastasakis, *Orestes* by Euripides
Kostas Filippoglou, *The Frogs* by Aristophanes
Yannis Kokkos, *Oedipus at Colonus* by Sophocles

LITTLE THEATRE OF ANCIENT EPIDAUROS

Vasistas - Argyro Chioti, *The Libation Bearers*
Konstantinos Ntellas, *Antigone*
Martha Frintzila, *Prometheus Bound*

ANCIENT STADIUM OF EPIDAUROS

Stefania Goulioti, *The Eumenides*

EPIDAUROS LYCEUM

International summer school of ancient drama

Performances featuring Lyceum students

LITTLE THEATRE OF ANCIENT EPIDAUROS
Patricia Apergi / Aerites Dance Company

ANCIENT STADIUM OF EPIDAUROS
Ioanna Portolou, Yannis Nikolaidis, Cecil Mikroutsikou /
Griffon Dance Company

Educating audiences in ancient drama

Creative Children workshop

The full programme of Athens & Epidaurus Festival 2018 can be found on the Festival's official website: greekfestival.gr/en

ODEON OF HERODES ATTICUS

1, 3, 6 & 8 June

Greek National Opera

Nabucco, by Giuseppe Verdi

One of Verdi's most popular operas, *Nabucco* will once again be presented at the Odeon of Herodes Atticus in a Greek National Opera production. A watershed in Verdi's career, *Nabucco* put an end to a string of failures and marked the end of a period of great sadness in the composer's life. The opera is perhaps best known for the chorus of the Hebrew slaves, serving as a quasi-national hymn for Italy, expressing Italians' collective resistance against the Austrian occupation. *Nabucco* is also well-known for its demanding baritone, soprano and bass roles.

The celebrated Greek baritone Dimitri Plataniias will portray the title role, having already received acclaim for this performance at prestigious venues around the world, including the Royal Opera House (Covent Garden), the Bavarian State Opera (Bayerische Staatsoper), the Florence Opera (Opera di Firenze), the Palau de les Arts Reina Sofia, and the Opera Stuttgart (Oper Stuttgart).

The performance will be directed by Leo Muscato, a rising star of Italian opera, in his first ever collaboration with the Greek National Opera. Distinguished for his direction of Verdi and Puccini operas, Muscato has seen his performances presented at some of the top opera houses in Italy (Rome, Venice, Florence, Turin).

Conduction: Philippe Augin • Direction: Leo Muscato • Set design: Tiziano Santi • Costume design: Sylvia Aymonino • Lighting design: Alessandro Verazzi • Cast: Dimitri Plataniias (Nabucco), Sae Kyung Rim (Abigaille), and others • Featuring the Orchestra, Chorus and soloists of the Greek National Opera

11 June

Nikos Kypourgos

The Secrets of Egnatia

How many diverse voices, dialects, faces and stories can one meet on the way from Thrace to Epirus? Acclaimed composer and musician Nikos Kypourgos pays tribute to the music of Northern Greece. This musical 'road trip' will bring to the stage songs and languages from the fringes of the Egnatia Motorway; a musical Babel weaving together Vlach, Arvanitika, Slavic, Turkish, Pontic Greek, Cappadocian, Romani, Pomak and Hebrew songs, featuring singers and musicians from various regions, taking turns performing and shedding light to the richness of different varieties of language, highlighting the unifying power of Music.

Concept - curation - research: Nikos Kypourgos, Elita Kounadi • Direction: Nikos Chatzopoulos • Consultants: Miranda Terzopoulou, Leonidas Embirikos • Sound: Giorgos Karyotis • Production: Manolis Sardis • Featuring: Balkanatolia and Codex Ensemble - Chorus of the Jewish Community of Thessaloniki and Codex Ensemble conducted by Kostis Papazoglou, Chalkina Ichochoramata, The Folklore Association of Vlachs (Armani) in Veria, Emine Bourountzi, Euxeinos Club of Greek Pontiacs of Florina, Metsovo Dance Club, Polyphonic group of Ieropigi, Marika Tsiotsia, Ioannis Pagozidis, Giorgos Pagozidis, Ioannis Pagozidis, Kyriakos Petras, Ekatirini Farasopoulou-Misailidou, Vassilis Farasopoulos

12 June

Il Pomo d'Oro - Maxim Emelyanychev

The Handel Mythology

Arias and duets from Handel's mythological operas: Arianna in Creta, Hercules, Partenope, Semele, Il Pastor Fido, Teseo, Imeneo

Il Pomo d'Oro was founded in 2012 by virtuosos specializing in historically informed performances. The orchestra performs operas and orchestral works of the Baroque and the classical period in a manner faithful to the style of the era in which the work was originally conceived. Il Pomo d'Oro has collaborated with many well-known conductors, including its co-founder Riccardo Minasi, George Petrou, Enrico Onofri and rising talent Maxim Emelyanychev, the orchestra's permanent conductor since 2016. The orchestra won accolades at the Echo Klassik Awards in 2016 for their recordings of Haydn for violin and harpsichord, as well as for the album they recorded together with young French cellist Edgar Moreau. Il Pomo d'Oro is an official ambassador of El Sistema Greece, providing music training to refugee children for free and regularly giving concerts at refugee camps around Greece.

Conduction: Maxim Emelyanychev • Soloists: Karina Gauvin (soprano), Ann Hallenberg (mezzo-soprano), Edgar Moreau (cello)

14 June

Eleftheria Arvanitaki - TAKIM

At the Same Moment

World-renowned singer Eleftheria Arvanitaki joins forces with TAKIM, one of the most popular bands in Greece serving Greek folk music with a fresh twist. The band will cover several of Arvanitaki's songs, drawing on her rich, 30-year-long body of work. The concert will be held at the Odeon of Herodes Atticus under the baton of Nikos Platyrachos. Also featuring Megaro Youth Symphony Orchestra (MOYSA), founded in March 2015, a community of young musicians aged 8-25 from Northern Greece and other regions.

Concept - Supervision: Eleftheria Arvanitaki, TAKIM, Lida Roumani • Arrangements: TAKIM - Nikos Platyrachos • Lighting design: Maria Venetaki • Sound: Charis Kremmydas, Giorgos Lianos, Apostolos Kouderis • TAKIM: Alexandros Arkadopoulos (clarinet), Panos Dimitrakopoulos (qanun), Thomas Konstantinou (oud, lute), Giorgos Marinakis (violin), Kostas Meretakis (percussion), Giannis Plagiannakos (bass) • Featuring the Megaro Youth Symphony Orchestra (MOYSA)
Conduction: Nikos Platyrachos

16 & 17 June

Athens Philharmonia Orchestra - Byron Fidetzis

Perouzé (1911)

Opera in two acts, by Theophrastos Sakellaridis

Theophrastos Sakellaridis' masterwork *Perouzé* premiered on 9 August 1911 at Olympia Theatre. A smashing success, it ran for two seasons and was performed throughout Greece. *Perouzé* was last presented in 1950 at the Greek National Opera. The opera's premise revolves around the passionate and doomed romance between a gypsy girl and a young peasant boy. The story is derived from the aria "Neraida tou gialou" and the duo "Pio thermos." The score survived thanks to musicologist G. Leotsakos. Conductor Byron Fidetzis was able to work on the extremely worn-out manuscript. This summer, *Perouzé* will be performed once again, almost seven decades after its last presentation. Theophrastos Sakellaridis, a talented and prolific composer and principal conductor, was one of the pioneers of Greek operetta. His distinct, idiosyncratic style is the result of diverse influences from Greek folk (*dimotiko*) song, Oriental music, French and Austrian operetta, gypsy music, *kantada* (serenade), even jazz.

Byron Fidetzis, a distinguished conductor whose name is linked to several Greek composers, will conduct the newly formed Athens Philharmonia Orchestra, which aims to promote modern *entechni* Greek music. The Choir of the Department of Music Studies of the University of Athens and the Thessaloniki Choir will also collaborate in this revival. The opera will be directed by Thodoris Abazis, who has been applauded for his excellent opera work.

Conduction: Byron Fidetzis • Direction: Thodorosi Abazis • Set and costume design: Eleni Manolopoulou • Lighting design: Alekos Anastasiou • Cast: Kassandra Dimopoulou (*Perouzé*), Filippos Modinos (Thanos), Anna Stylianaki (Anthoula), Petros Magoulas (Gypsy King), Tasis Christogiannopoulos (Petros) • Soloist music coach: Dimitris Giakas • Featuring: Choir of the Department of Music Studies, University of Athens (Conduction: Nikos Maliaras) & Thessaloniki Choir (Conduction: Mary Konstantinidou)

19 June

Bill Murray, Jan Vogler and friends

New Worlds

Actor Bill Murray met German cellist Jan Vogler on a trans-Atlantic flight. The two struck up a friendship. Being interested in each other's artistic work, they came up with a joint project. *New Worlds* is a performance bridging the artistic legacy of America and Europe, and highlighting the fundamental values of American literature and music. During their travels, the two men also met cellist Mira Wang and violinist Vanessa Perez, also performing in *New Worlds*. Celebrated for his long and fruitful film career in Hollywood, Murray will play a role unlike anything he's ever done before. The superstar comedian will perform pieces by Foster, Gershwin and Bernstein, and will read excerpts from classic American poets and writers (Whitman, Hemingway, Twain), to the sounds of Vogler's Stradivarius cello. A fascinating crossover of music and literature by two great masters.

Performance - reading: Bill Murray • Musicians: Jan Vogler (cello), Mira Wang (cello), Vanessa Perez (violin)

21 June

ERT National Symphony Orchestra

Fête de la Musique

Works by Lavrangas, Rachmaninoff, Dvořák

It has become an annual tradition: the ERT National Symphony Orchestra and Athens Festival will hold a concert at the Odeon of Herodes Atticus, honouring the Fête de la Musique, the World Music Day. Free admission.

Conduction: Anastasios Symeonidis • Soloist: George-Emmanuel Lazaridis

22 & 23 June

Sting

Composer, singer, songwriter, actor, writer and activist, Sting is celebrated all over the world and has sold over 100 million copies throughout his long career, first as leading singer of the Police and later as a solo recording artist. Having won numerous accolades over the years, including ten Grammys, two Brit Awards, a Golden Globe, one Emmy and four Academy Award nominations, Sting will always hold a special place in our hearts.

25 June

Greece, Woman, Poetry

A tribute concert to Lefteris Papadopoulos

For over half a century, Lefteris Papadopoulos' lyrics have graced popular Greek songs written by leading songwriters (Theodorakis, Xarchakos, Loizos, Plessas, Kougioumtzis, Kaldaras, Nikolopoulos). His songs have been performed by top singers, including Grigoris Bithikotsis, Vicky Moscholiou, Stelios Kazantzidis, George Dalaras, and Charis Alexiou. In this tribute concert, performances by great singers and musicians will bring Lefteris Papadopoulos' magical universe to life; a universe of feminine mystique, given that the woman, the mother, the motherland all feature prominently in his lyrics.

27 June

Tchaikovsky Symphony Orchestra - Vladimir Fedoseyev - Varvara

Works of Tchaikovsky

Founded in 1930 (as Grand Symphony Orchestra of All-Union Radio and Central Television), Tchaikovsky Symphony Orchestra (TSO) was the first symphony orchestra active in USSR, as well as the first orchestra to perform non-Soviet composers. Several major composers (Nikolai Golovanov, Dmitri Shostakovich, Sergei Prokofiev, Aram Khachaturian, Georgy Sviridov) entrusted the first performance of their work to TSO. As a result, TSO quickly rose to fame and became one of the leading orchestras in the world. For this performance, TSO will be conducted by the award-winning conductor Vladimir Fedoseyev. Having collaborated with some of the greatest musicians and companies in the world (chief conductor of Vienna Philharmonic Orchestra between 1997-2006, La Scala, Opernhaus Zürich), Fedoseyev is the heart and soul of TSO, serving as its artistic director and chief conductor since 1974. Tchaikovsky Symphony Orchestra will be joined by the accomplished, award-winning Russian pianist Varvara Nepomnyashchaya. In the first part of the performance, the artists will perform *Capriccio Italien* and *Piano Concerto No. 1 in B-flat minor*. In the second part, the orchestra will perform excerpts from Tchaikovsky's great ballets (*The Nutcracker*, *The Sleeping Beauty*, *Swan Lake*).

Conduction: Vladimir Fedoseyev • Piano soloist: Varvara

29 June

Armonia Atenea-The Friends of Music Orchestra

Joseph Calleja - Ramón Tebar

Works by Verdi and Massenet

Joseph Calleja and Ramón Tebar, two young opera artists with an international following join forces with Armonia Atenea - The Friends of Music Orchestra. Joseph Calleja, one of the most popular tenors of our times, began his career at the age of 16, singing at his local church choir in Malta. In 1997, barely 19 years old, he won the Belvedere Hans Gabor competition, followed in 1998 by the Caruso Competition and in 1999 by the Plácido Domingo's Operalia International Opera Competition. Callejo has collaborated with Royal Opera House in London, Deutsche Oper in Berlin, Metropolitan Opera in New York and has performed in many cities in Europe and USA. The equally accomplished Ramón Tebar has collaborated with orchestras around the world. The first Spanish conductor to be chosen as principal conductor of the Florida Grand Opera (FGO), Tebar is also artistic director of Opera Naples and Palm Beach Symphony in Florida. In 2014, he became director of the biannual Music Festival of Santo Domingo. Starting in 2015 he is principal guest conductor at Palacio de las Artes Reina Sofía in his birthplace, Valencia.

1 July

Cyprus Theatre Organisation - Aris Biniaris

The Persians, by Aeschylus

First presented at the Ancient Theatre of Epidauros, as part of Athens & Epidauros Festival 2017, *The Persians*, a production of Cyprus Theatre Organisation, met with success and will be repeated for this year's Festival at the Odeon of Herodes Atticus. Applauded in recent years for his electrifying performances, young director Aris Biniaris, together with a team of talented actors from Greece and Cyprus will present a universe full of words, music and stage action in quest of a fundamental simplicity, bringing to the fore the inner vibes of the ancient Greek drama.

Translation: Panagiotis Moullas • Direction - musical dramaturgy: Aris Biniaris • Verse coaching: Theodoros Stefanopoulos • Set design: Constantinos Louca • Costume design: Eleni Tzirkalli • Movement: Lia Haraki • Lighting design: Georgios Koukoumas • Assistant to the director: Dimitris Himonas • Cast: Karyofyllia Karabeti (Atossa), Harry Charalambous (Messenger), Nikos Psarras (Darius), Antonis Miriagos (Xerxes) • Chorus: Elias Andreou, Petros Georgadjis, Giorgos Evagorou, Nektarios Theodorou, Marios Konstantinou, Panayiotis Larkou, David Malteze, Yiannis Minos, Aris Biniaris, Onisiforos Onisiforou, Manos Petrakis, Stefanos Pittas, Konstantinos Sevdalis

2 July

Philharmonia Orchestra - Esa-Pekka Salonen - Michelle DeYoung

Beethoven's Symphony no. 3 & Wagner's Götterdämmerung (excerpts)

Founded in 1945, the London-based Philharmonia Orchestra is considered one of the world's greatest orchestras, thanks to its pioneering approach on classical music, special programmes on audience development, use of digital technology, and learning and participation programmes. Since 2008, the award-winning Finnish conductor Esa-Pekka Salonen serves as principal conductor and artistic advisor of the orchestra. Salonen is one of the leading conductors of his generation, composer in residence at the New York Philharmonic, and founder and artistic director of the Baltic Sea Festival. Following their hugely successful previous appearance (2009) at the Odeon of Herodes Atticus, Philharmonia Orchestra and Esa-Pekka Salonen will return for this year's Athens Festival, joined by American soprano Michelle DeYoung.

3 July

Calexico

Live at Acropolis

Active for the past 20 years, Calexico – named after a town in the Mexico-California borders and originally coming from Tucson, Arizona – have fans all over the world. An entirely new sub-genre, 'desert noir,' was coined to describe the band's idiosyncratic style, a blend of traditional Latin music influences (mariachi, conjunto, cumbia, tejano), country, jazz and post-rock. The hugely popular band will perform at the Odeon of Herodes Atticus for the very first time, presenting some of their biggest hits ("Stray," "Falling from the sky," "Crystal Frontier," "Missing," "Splitter"), along with songs from their newest, *The Threat that Keeps us*, released in late January.

Performers: Joey Burns (vocals, guitar, cello, upright bass, arrangements, production), John Convertino (drums, percussion, vibes, marimba, accordion), Jacob Valenzuela (vocals, trumpet, vibes, keyboard), Martin Wenk (trumpet, accordion, guitar, synth, vibes, backing vocals), Scott Colberg (double bass, electric bass), Sergio Mendoza (piano, farfisa), Jairo Zavala (bouzouki, baritone guitar, vocals)

5 July

Nana Mouskouri

I Will Tell You a Story

Nana Mouskouri began her singing career in Greece over 60 years ago and went on to become a world-famous star. The artist has given over 10,000 performances at some of the most prestigious venues in the world, from the Paris Opera, the Royal Albert Hall and the Berlin Philharmonic to Lincoln Center (New York), the Sydney Opera and Teatro Monumental in Chile and even theatres and stages in towns and villages around the world. At Athens Festival 2018, the celebrated artist will perform some of her best-known songs, including “Chartino to fengaraki” and international hits, such as “White Rose of Athens,” “A force de prier,” “Au Cœur de septembre” and “Le temps des cerises.” Part of the proceeds will be donated to ELPIDA – Association of Friends of Children with Cancer. Mouskouri has been active in the organization since its inception in 1990. In 2017, she was named “Artist for ELPIDA.” The concert will be held under the auspices of H.E. the President of Hellenic Republic Mr. Prokopios Pavlopoulos.

Musicians: Lucien di Napoli (piano), Thomas Konstantinos (lute, mandolin, bouzouki), Angelos Polychronou (percussion), Jean Philippe Roux (bass), Philippe Pegno (wind instruments, percussion), Yannick Dearborn (guitar)

8 & 9 July

Armonia Atenea-The Friends of Music Orchestra - George Petrou

Company, by Stephen Sondheim

After a string of hit musicals, (*Kiss me Kate*, *West Side Story* and *Sweeney Todd*), Armonia Atenea - The Friends of Music Orchestra returns to Athens Festival with Stephen Sondheim’s musical *Company*, presented in Greece for the very first time. *Company* made its Broadway debut in 1970 and received six Tony Awards, including those for Best Musical, Best Score, Best Book of a Musical and Best Lyrics, five Drama Desk Awards and one Theatre World Award. The main character is Bobby, a single man who has a hard time committing to a relationship. Bobby’s friends, five (seemingly happily) married couples decide to throw him a surprise birthday party. Through flashbacks and a number of hilarious and moving vignettes, Sondheim creates a provocative – and unusual by the standards of musical theatre – work on romantic/sexual relationships. Sondheim’s brilliant score and an orchestration impressive even by Broadway standards complete the picture. The complex music is a wink to Broadway clichés, underlining the musical’s brilliant dramaturgy. The performance will be directed by George Petrou,

director of Armonia Atenea and a 2018 Grammy Nominee for Best Opera Recording for Handel's *Ottone*, performed with the Il Pomo d'Oro Orchestra.

Book: George Furth • Conduction - direction: George Petrou

11 July

Emilios Chilakis - Manolis Dounias

Antigone, by Sophocles

Emilios Chilakis and Manolis Dounias made their debut as co-directors last year with a successful production of Euripides' *Iphigenia in Aulis*. This year, the duo again delves into Greek tragedy, co-directing Sophocles' *Antigone*. A play that has become emblematic of resistance to power, *Antigone* examines young Antigone's fatal decision to bury her dead brother, Polynices, in violation of the king's rules. The ten roles of the play will be shared among three performers (Athina Maximou, Emilios Chilakis, Michalis Sarantis). A ten-member chorus will provide the narration.

Translation: Yorgos Blanas • Direction: Emilios Chilakis - Manolis Dounias • Music: Stamatis Kraounakis • Set and costume design: Eva Nathena • Movement: Aggeliki Steliatou • Lighting design: Nikos Vlasopoulos • Assistant to the directors: Alexandros Varthis • Music coach: Anna Laki • Cast: Athina Maximou, Emilios Chilakis, Michalis Sarantis • Chorus: Giorgos Biniaris, Sokratis Patsikas, Chris Radanov, Maria Tzani, Smaragda Kakkinou, Anna Laki, Panagiotis Klinis, Paris Thomopoulos, Titos Litinas • Production: Tagari Company

13 July

Athens State Orchestra

Martha Argerich - Theodosia Ntokou

Special guest: Dora Bakopoulou

Works by Poulenc, Saint-Saëns, Franck, Hadjidakis

Conducted by Stefanos Tsialis, the Athens State Orchestra will present a spellbinding performance at the Odeon of Herodes Atticus. Martha Argerich, a living legend of the piano 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)*. Argerich's daughter, the French actress Annie Dutoit, will provide the narrative interludes (with Greek surtitles). The performance will also include

Cesar Franck's majestic *Symphony in D Minor* and excerpts from Manos Hadjidakis' *The Cursed Serpent*, performed by Argerich together with special guest Dora Bakopoulou.

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

15 July

Thessaloniki State Symphony Orchestra - Zoi Tsokanou - Daniel Müller-Schott

Works by Dvořák and Shostakovich

The Thessaloniki State Symphony State Orchestra, which currently employs over 110 musicians, will give its first Athenian performance conducted by its new artistic director, the talented principal conductor Zoi Tsokanou, together with the accomplished German cellist Daniel Müller-Schott. Tsokanou has received several accolades at international competitions and has collaborated in recent years with numerous orchestras and operas all over Europe. Young Daniel Müller-Schott is widely considered one of the most talented cellists of his generation, having worked with several internationally acclaimed orchestras and conductors (Vladimir Ashkenazy, Charles Dutoit, Christoph Eschenbach, Kurt Masur, Sakari Oramo) and having several albums under his belt. Already at the age of 15 Müller-Schott stood out when he won first prize at the International Tchaikovsky Competition. He has been praised several times for his technique and has been proclaimed “a fearless player with technique to burn” (New York Times) and an artist who “plays with existential urgency” (Stuttgarter Nachrichten). The play list will include Dvořák's *Cello Concerto in B minor* and Shostakovich's popular, uplifting *Symphony No. 5*.

Conduction: Zoi Tsokanou • Soloist: Daniel Müller-Schott (cello)

16 July

Greek Film Archive

Dafnis and Chloe (1931), by Orestis Laskos

Original music - conduction: Filippos Tsalahouris

A screening of the early Greek film *Dafnis and Chloe*, restored by the Greek Film Archive, with original music by Filippos Tsalahouris. The plot revolves around a pastoral romance between the title characters. The original, silent version of the film was successfully screened abroad, in Poland, Romania, Germany and USA. Two years after the end of WWII, Laskos also released a sound version. Cinematographer

Dimitris Meravidis made use of panchromatic film – its first ever use in a Greek film – to clearly define the different shades of grey.

Filming took place entirely on location, on the island of Lesbos, with the exception of the famous swimming scene, which was shot at the Vouliagmeni lake. The heroine appears naked, exuding raw sensuality. The scene is also notable for being the first explicitly nude scene in the history of European cinema. In 1969, Laskos shot a remake.

Following research in Greece and abroad, the Greek Film Archive was able to restore the film's original edition. The restoration was completed in 1992, under the guidance of the director himself, piecing the film together, frame by frame, as well as reconstructing the original title cards.

17 July

Nigel Kennedy

Bach meets Kennedy meets Gershwin

Discovered by the great Yehudi Menuhin, Nigel Kennedy is one of the top violinists in the world and the best-selling violinist in the history of music; his recording of Vivaldi's *Four Seasons* alone sold over 3 million copies. For the last 30 years, Kennedy remains a one-of-a-kind performer. The artist has covered several musicians, ranging from classical composers to Jimi Hendrix, has collaborated with music legends (Sir Paul McCartney, Kate Bush, Robert Plant and The Who), and has performed with some of the leading orchestras in the world. Kennedy is adored by his fans for his original body of work, his political views, and his live, often eccentric and unconventional appearances. The performance *Bach meets Kennedy meets Gershwin* demonstrates his tour de force, establishing a dialogue between Bach (Kennedy has often performed his pieces for violin) and Gershwin, a contemporary jazz classic.

27, 28, 29 and 31 July

Greek National Opera

Carmen, by Georges Bizet

The most popular French opera of all time, a symbol of love and freedom, is back at the Odeon of Herodes Atticus in a Greek National Opera production, directed by the distinguished artistic director of the Göteborg Opera Stephen Langridge. Langridge's *Carmen*, first presented at the Odeon in 2016, is a modern, sharp take on the opera, relevant to our times, set in contemporary Europe, a continent of closed borders and poverty. Aided by Giorgos Souglidis' impressive costumes and sets, Giuseppe di

Iorio's otherworldly lighting, and Tomas Bergman's atmospheric projections, Langridge creates a contemporary yet also timeless universe for Carmen's iconic story.

Conduction: Loukas Karytinis • Direction: Stephen Langridge • Set and costume design: Giorgos Souglidis • Video: Silbersalz Film GmbH - Thomas Bergman • Lighting design: Giuseppe di Iorio • Featuring the Orchestra, Chorus, Children's Chorus and soloists of the Greek National Opera

PEIRAIOS 260

CONTEMPORARY GREEK THEATRE

All performances come with English and Greek surtitles for the hearing impaired

1 - 6 June (PEIRAIOS 260 D)

Dimitris Kourtakis

Failing to Levitate in My Studio

A performance inspired by the Beckettian universe

Dimitris Kourtakis studied music in Paris and has composed for theatre and dance productions. Since 2004 he has been active as theatre director. This performance marks his second collaboration with Athens Festival (*Kafeneio*, 2008). *Failing to Levitate in My Studio* made a sensation when it premiered at Athens Festival 2017, featuring a harrowing Beckett-style performance by Aris Servetalis inside a meticulously built theatrical universe. Drawing on the Irishman's prose, Dimitris Kourtakis has created a multimedia performance, together with a team of world-renowned artists. Drawing connections and parallels with contemporary Greece at a liminal, transitional moment in its history, the performance engages with a number of visual artists, including Bruce Nauman, Vitto Acconci, Terry Fox, Gordon Matta-Clark, and Rachel Whitehead.

Concept - direction - set design: Dimitris Kourtakis • Dramaturgy: Dimitris Kourtakis, Eleni Papazoglou, Anastasia Tzellou • Video: Jérémie Bernaert • Lighting design: Scott Bolman • Artistic collaboration: Efi Birba • Assistant director: Natasha Triantafylli • Assistant design: Vassia Liri • Denia Safari • Performance: Aris Servetalis
Supported by NEON

8 - 10 June (PEIRAIOS 260 H)

Thomas Moschopoulos

Fahrenheit 451

Based on François Truffaut's stage adaptation of Ray Bradbury's novel

Ever since he established himself as artistic co-director of Amore Theatre several years ago to his current tenure as director of Porta Theatre, Thomas Moschopoulos remains one of the most formidable Greek directors of his generation. Having directed numerous Greek actors over the years, Moschopoulos has several plays, operas and children's theatre productions under his belt. Following last year's brilliant stage adaptation of Kafka's *The Trial*, this year Moschopoulos presents Ray Bradbury's *Fahrenheit 451*, as adapted by François Truffaut who also adapted the novel for the big screen. The play is set in a dystopian totalitarian regime, where books are routinely destroyed. From pursuer of the dissidents the main hero becomes a dissident himself after experiencing the clandestine world of books. How can he break through the nightmarish face of totalitarianism? Is it possible that by claiming the right to 'personal reading' he can break the system?

Translation - direction: Thomas Moschopoulos • Set design: Evangelia Therianou • Costume design: Claire Bracewell • Music: Kornilios Selamsis • Lighting design: Sofia Alexiadou • Assistant director: Romanos Maroudis • Cast: Alexandros Logothetis, Anna Mascha, Xenia Kalogeropoulou, Dimitra Matsouka, Kitty Paitazoglou, Manos Galanis, Thanos Lekkas, and others
Co-production with Porta Theatre

23 - 25 June (PEIRAIOS 260 D)

Konstantinos Rigos

Pornstar - The Invisible Sex Industry, by Elena Penga

Inspired by two stories of Roberto Bolaño

Konstantinos Rigos, the newly appointed director of the Greek National Opera Ballet, made his debut as the founder of OKTANA Dance Theatre (1990) and has since choreographed and directed numerous performances, many of which have toured around the world. The year 1999 marked his first collaboration with playwright Elena Penga. Already noted for her postdramatic plays in the '90s, Penga is also an acclaimed writer of short stories (recipient of the Ourani Foundation Award, Academy of Athens, 2012). Rigos and Penga first collaborated on Penga's play *The Emperor's New Clothes*, famously staged on the catwalk of a nightclub and later presented at Roes Theatre (2009). The two artists now join forces to bring Penga's new play to the stage. Inspired by two short stories by writer Roberto Bolaño, *Pornstar* is set in contemporary Greece. With its rich, literary language, the play unveils the stories of pornstars, the stars of an artificial world full of clichés, a reflection of our

loneliness. Refraining from stereotypes and without passing judgment, Penga goes beneath the façade of a faceless industry to shed light to these people's stories, revealing their quest for an authentic identity and origin, a quest that is at once mysterious and moving.

Direction: Konstantinos Rigos • Set design: Valentino Marengo • Costume design: Natassa Dimitriou • Lighting design: Stella Kaltsou • Video art: Vasilis Kechagias • Cast: Konstantinos Avarikiotis, Laertis Malkotsis, Yiannis Niarros, Theodora Tzimou

1 - 3 July (PEIRAIOS 260 H)

Elephas Tiliensis

Ulysses, by James Joyce

An oratorio, ode to daily life, episodes 11 & 18

Elephas Tiliensis was founded in 2013 by Dimitris Agartzidis and Despoina Anastasoglou. The group's performances are mainly inspired by literary works. Their debut, a stage adaptation of Zyranna Zateli's *Persini arravoniastikia* met with great success. Other performances include *Alexandria* (based on Lawrence Durrell's *The Alexandria Quarter*), *How will my liberator look like?* (based on Borges), a stage adaptation of Vangelis Raptopoulos' novel *Loula* and a stage adaptation of Bergman's film *Persona*. This season the duo presents the Cretan pastoral work *The Shepherdess* at the Neo Kosmos Theatre. The performance to be held at the Athens Festival is based on the episodes *Nausicaa* and *Penelope* from Joyce's magnum opus and will be presented in the form of an oratorio for a male singer, a female actor, a chorus of women (Sirens) and a music band. Elephas Tiliensis have conceived the performance as a 'philosophic stand-up comedy.' Penelope will be mocking the image of Odysseus/Ulysses, ironizing his mythical status and undermining contemporary Europe and its Homeric role models.

Adaptation - dramaturgy - direction: Dimitris Agartzidis, Despoina Anastasoglou • Music: lamda • Set and costume design: Magdalini Avgerinou • Lighting design: Alekos Anastasiou • Movement: Betty Dramisioti • Assistant director: Andrianna Chalkidi • Sound engineering: Panagiotis Rizopoulos • Executive producer: Anna Gomez • Cast: Pavlos Pavlidis (Ulysses / Leopold Bloom), Maria Skoula (Penelope / Molly Bloom), Vicky Katsika, Maria Moschouri, Tatiana Anna Pitta (Sirens), Eleni Pozatzidou (Milly Bloom) • Live musicians: Kostas Kostidis (piano, synthesizer), Pantelis Nikiforos (guitar, lute, mandolin), Thodoris Sofopoulos (drums, percussion)

10 - 12 July (PEIRAIOS 260 E)

Anestis Azas - Prodromos Tsinikoris

Hellas München

Anestis Azas and Prodromos Tsinikoris have become synonymous with documentary theatre in Greece. In 2010, the duo collaborated with Rimini Protokoll for the production *Prometheus in Athens*. Presented at the Odeon of Herodes Atticus, the iconic performance put them on the map of European theatre. Subsequently, the artistic duo presented *Journey by Train* at the Megaron of the Hellenic Railways Organisation (Athens Festival 2011), followed by several performances throughout Greece and Germany, including *Clean City* (produced by the Onassis Culture Centre), one of the most widely toured theatre productions to come out of Greece in the last 30 years. Since 2015, they serve as artistic co-directors of the Experimental Stage -1 of the National Theatre of Greece.

In *Hellas München*, the duo continues their research on the issue of migration. Focusing on the microcosm of the Greek-Germans in Munich, the performance tackles the ongoing economic and democratic crisis prevalent in Europe, attempting to illustrate the values and rules defining the labour market in today's globalized society. A production of Munich's Kammerspiele, it is scheduled to premiere on 16 March 2018. Interviews with real people and on-site research will contribute to the final text.

Text - direction: Anestis Azas, Prodromos Tsinikoris • Dramaturgy: Christine Milz • Set and costume design: Eleni Stroulia • Featuring: Citizens of Munich from Greece. Cast TBA. A production by Münchner Kammerspiele in coproduction with the Athens & Epidaurus Festival.

15 - 17 July (PEIRAIOS 260 H)

Angela Brouskou

The Exterminating Angel

Adapted for the stage from Luis Buñuel's film of the same name

Celebrated for her edgy style and bold aesthetics, director Angela Brouskou has brought to the stage several major works of the theatre canon. As an actress, she has worked with numerous Greek directors. In 1993, she co-founded the Teatro Domatiou group together with actress Parthenopi Bouzouri. For Athens Festival 2018 she will adapt and direct Buñuel's black comedy *The Exterminating Angel* (1962), a scathing attack on human nature, its savage instincts and unspeakable secrets.

Direction: Angela Brouskou • Set and visual design: Maria Papadimitriou • Music: Nalyssa Green

Movement: Valia Papachristou • Lighting design: Stella Kaltsou • Cast: Themis Bazaka, Parthenopi Bouzouri, Georgianna Dalara, Konstantina Angelopoulou, and others • Production manager: Evangelos Konstas - Constantly Productions

17 - 19 July (PEIRAIOS 260 E)

blindspot theatre group / Michalis Konstantatos - Yota Argyropoulou

Ghosts

Based on Henrik Ibsen's play

blindspot theatre group was founded in 2009 by director Michalis Konstantatos and actress Yota Argyropoulou. The group aims to create a new language of aesthetics by weaving together different forms of art, including theatre, visual arts, cinema, music, and new technologies. The group has performed in Greece and abroad. Their performance *One Person at a Time* was selected by Marina Abramović for the exhibition "As One" at Benaki Museum. Michalis Konstantatos has also won several international accolades for his short films *Two Times Now* and *Only for Ever* and his feature film *Luton*. The latest performance by the group, *Hotel*, was met with acclaim at the Berliner Festspiele.

blindspot presented a successful production of *Hedda Gabler* at the Onassis Cultural Centre and were commissioned to present a new work at the Ibsen Festival 2016 in Oslo.

In this production of *Ghosts*, the co-creators intervene in the main plot of this iconic play. Faced with otherworldly images, the characters confront their personal and social ghosts. The final text will contain excerpts from Ibsen's original play combined with new texts written specifically for the performance.

Adaptation - dramaturgy: Yota Argyropoulou, Michalis Konstantatos (blindspot theatre group) • Direction: Michalis Konstantatos • Text: Orfeas Apergis • Dramaturgical collaboration: Panagiota Konstantinakou • Production manager: Vasilis Panagiotakopoulos • Music: Giorgos Poulis • Lighting design: Thymios Batakakis • Movement: Iris Karayan • Set design: Kostas Pappas • Cast: Yota Argyropoulou, Nikolas Papagiannis, Pinelopi Tsilika, Yorgos Frintzilas

***Failing to Levitate in my Studio, Fahrenheit 451, Pornstar and Ulysses are part of the programme "Athens - UNESCO World Book Capital 2018."* Supported by Athens Culture Net, founding donor: Stavros Niarchos Foundation**

YOUNG ARTISTS

26 - 28 June (PEIRAIOS 260 B)

Violet Louise

Strange Tales, by Edgar Allan Poe

An audio-visual performance based on Poe's poems and short stories

Violet Louise has studied music, acting, and law, and written music for theatre, film, and the performing arts. Since 2012, she has been focusing on multimedia narratives, inspired by the concept of *montage*, the combination of different forms of art, and *musique concrète*. In addition to directing her performances, she also scores the music and employs her own audio-visual material. For this performance, Louise will adapt Poe's most well-known poems and short stories. Words turn into sound, transporting audiences to Poe's dark, mysterious world. A performance by a young artist, acclaimed in recent years for her multimedia projects.

Direction - music - dramaturgy: Violet Louise • Cast: Aglaia Pappa, Violet Louise • Sound design - Studio production: Studio19 • Lighting design: Sakis Birbilis
Part of Athens - UNESCO World Book Capital 2018 / City of Athens. Supported by Athens Culture Net, founding donor: Stavros Niarchos Foundation

4 - 6 July (PEIRAIOS 260 E)

Martha Bouziouri

Amarynthos

An alumna of Greek Art Theatre Karolos Koun and the Department of Communication and Media Studies of the University of Athens, and a Ph.D. candidate of Social Anthropology at Panteion University, Martha Bouziouri is also a director with a focus on documentary theatre. Her work is based on ethnographic research, enriched by multimedia and public discussions. The performance *Amarynthos* is based on ethnographic research on a true incident that happened a few years ago at the Amarynthos area. A schoolgirl of Bulgarian origin testifies to the police that she was raped by her classmates. Rather than blaming the perpetrators, the local community blames the young girl. The performance will shed light to the mechanisms of 'truth fabrication,' while also taking into account the sex, ethnic background and social class of the victim, especially in the context of a quiet provincial town being suddenly thrust into the limelight.

Dramaturgy - direction: Martha Bouziouri • Research consultant: Athena Athanasiou • Research group - Department of Social Anthropology of Panteion University: Grigoris Gougousis, Nouri Diakaki, Athina Simoglou • Set and costume design: Eleni Stroulia • Lighting design: Olympia Mytilinaiou • Video -

photos: Dimitris Michalakis • Sound design: Voltnoi Brege • Cast: Polydoros Vogiatzis, Theano Metaxa and others • Production manager: plays2place

7 - 9 July (PEIRAIOS 260 B)

Eliza Soroga

Roots (documentary & performance)

The internationally acclaimed performance artist Eliza Soroga focuses on the representations of the ‘unfamiliar’ and the transformation of daily life into performance art. In March 2017, Soroga was the overall Winner of the 11th Arte Laguna Prize in the category Performance & Video Art for her work *Women in Agony*.

Her new work, *Roots* weaves cinematic and stage narrative together. The first part of the performance consists of a documentary depicting the daily life of three elderly women living on their own in remote villages of Epirus (Milia village, Mourgana range); the artist hails from that very region. In the second part of the performance, the all-female polyphonic group of the Ano Deropolis village and the polyphonic chorus Chaonia come to the stage to share their personal stories with the audience and turn these stories into songs. A celebration of inner female strength through an innovative blend of traditional and avantgarde styles.

Concept - direction: Eliza Soroga • Conduction: Alexandros Lambridis • Cinematography: Aegle Drakou • Sound design - composition: Dimitris Miyakis • Set and costume design: Eva Goulakou • Lighting design: Christina Thanasoula

A TRIBUTE TO LOULA ANAGNOSTAKI (1 - 22 June)

Retrospective - Workshop - Symposium (PEIRAIOS 260 A)

**Loula Anagnostaki: A Construction Site (PEIRAIOS 260 E & B)
& The City (PEIRAIOS 260 B)**

Curation: Dimitra Kondylaki

The Athens & Epidaurus Festival will honour Loula Anagnostaki, arguably the greatest contemporary Greek playwright, who passed away last October, with a tribute to her work. The main focus of the tribute will be a retrospective exhibition covering the most important aspects of her work from the 1960s to our days (archival research-dramaturgical collaboration: Grigoris Ioannidis - Manos Karatzogiannis, scenographic research: Loukia Martha - Alexandros Vazakas). The tribute will also include a seven-hour performance by Roula Pateraki, *Loula Anagnostaki: A Construction Site*, a post-dramaturgical approach on Anagnostaki's entire body of work, featuring actors who performed in iconic productions of her plays. The tribute will also include a performance of *The City* (1965), one of Anagnostaki's most pivotal plays, directed by Yannis Moschos. A symposium involving artists linked to Loula Anagnostaki, as well as theorists and professionals from the arts and letters world will also be held, establishing theatrical/dramatic act, theory and literature as the three distinct fields through which one can approach her oeuvre.

In times such as ours the political is usually identified with extroverted and aggressive attitudes, making this tribute to a woman playwright who approaches the political from an *inner, subtle, low-key, existential point of view* of cardinal importance to us. Anagnostaki's theatre is one of memory, subconsciously inscribing the historical into the personal; a kind of theatre that goes deep to investigate the necessity of diversity, individuality, resistance to a collective fate. Anagnostaki's theatre is a reference point of contemporary Greek identity, at the same being on a par with European theatre thanks to its distinct, individual language. A theatre that is even today unique and moving and can still unlock hidden parts of ourselves.

Workshops

“From the dramatic to the architectural space on the basis of set design.

Visual and space approaches on the occasion of the exhibition on Loula Anagnostaki”

Combining the artistic and educational aspects of the tribute, on the occasion of the exhibition, a three-day workshop will be held in April, with the participation of students from the Department of Interior Architecture of the Technological Educational Institute of Athens and the School of Architecture of the Technical University of Crete.

How can the concept of space facilitate the presentation of a dramatic/literary project? How can a visit to an exhibition be transformed into an experiential event? Loukia Martha, Chara Agaliotou and Alexandros Vazakas will address these questions, working together with theatre researchers and artists. The workshop aims to explore the concept of space as an active field requiring narrativity, malleability and movement in order to capture and impart a creative process.

The workshop will be structured in three parts:

- a) Creating architectural prototypes in the form of models, 2D or 3D designs, video.
- b) Capturing the workshop activities in photographs and video.
- c) Creating a video, with Anagnostaki's work as an inspiration.

The most impressive works to emerge of the workshop (models, designs, videos, photographers) will be exhibited during the scheduled exhibition.

10 - 12 June (PEIRAIOS 260 B)

Yannis Moschos

The City

One of the most talented directors of his generation and also a theatre researcher with a Ph.D. on Ibsen and a translator (his selection of Chekhov's stories *Entertaining stories about mortality* was presented two years in a row, in 2014 and 2015), Moschos returns to Athens Festival with a production of *The City* from Loula Anagnostaki's eponymous trilogy (*The Overnight Stay, The City, The Parade*), first presented at the Greek Art Theatre in 1965. *The City* is a prophetic play about a deeply diseased world. Anagnostaki's play will be revived in a new stage version, where live stage action will go hand in hand with filmed sequences. The filmed images will zoom on the details of the stage action, revealing the violence that lays dormant in Anagnostaki's characters and in every one of us. Yannis Moschos attempts a fusion of film images and dramatic action, working together with a team of established artists.

Direction: Yannis Moschos • Set and costume design: Tina Tzoka • Filming: Christos Dimas • Movement: Anthi Theofyllidi • Soundscape: Nikos Vittis • Lighting design: Lefteris Pavlopoulos • Photos: Elina Giouanli • Assistant director: Evi Nakou • Assistants to the set designer: Tzela Christopoulou - Mary Antonopoulou • Cast: Michalis Syriopoulos (Kimon), Loukia Michalopoulou (Elizabeth), Themis Panou (photographer)

17 - 19 June (PEIRAIOS 260 E & B)

Roula Pateraki

Loula Anagnostaki: A Construction Site

A post-dramaturgy on Loula Anagnostaki's plays

Actors who saw her

Actors who met her

Actors who performed her work

Actors who imagined her

will revive her plays

culminating in a performance of *Deep Red Sky* by Roula Pateraki

[Performance in two parts, presented simultaneously at separate venues.

Duration of each part: 180']

Dramaturgy: Manos Lambrakis, Roula Pateraki, Thodoris Tsapakidis • Direction: Roula Pateraki • Set and costume design: Apollon Papatheocharis • Assistant director: Danai Papoutsis

SYMPOSIUM

16 June (PEIRAIOS 260 B)

HELLENIC ASSOCIATION OF THEATRE AND PERFORMING ARTS CRITICS

“Avant-garde theatre in 21st-century Greece”

Is there such a thing as avant-garde theatre in contemporary Greece? What about its themes and styles?

In what context or situation (ideological, social) does avant-garde theatre manifest itself in Greece?

What is the relationship between avant-garde theatre and established institutions?

An open discussion involving theatre critics and artists (directors, actors, playwrights, producers, et al.).

INTERNATIONAL PRODUCTIONS

1 - 3 June (ATHENS CONCERT HALL)

Toneelgroep Amsterdam - Ivo van Hove

After the Rehearsal - Persona (Netherlands, 2012)

Adapted for the stage from Ingmar Bergman's films

The internationally acclaimed Belgian director Ivo van Hove, one of the leading artists of contemporary European theatre, adapts two Bergman films for the stage. Having carefully studied the Swedish master's rich filmography and with other Bergman adaptations under his belt, in the diptych *After the Rehearsal / Persona*, Ivo van Hove examines the tension between fantasy and reality. Intensity, an uncompromising will, and a deep understanding of the human condition pervade these two works, examining how art gives meaning to our lives and to society as a whole. On a virtually bare stage and in his minimal style, Ivo van Hove anatomizes two stories. In *After the Rehearsal*, director Hendrik Vogler organizes his daily schedule around his rehearsals. His life is completely enveloped by his work. The rehearsals are like notes in his personal diary and the performances form his autobiography. However, life and reality cannot be kept at bay. Love, decay and death seep into his bastion in the form of Anna and Rachel. In *Persona*, an actress suddenly ceases to speak halfway through a performance. In her mind, a short circuit occurs between the roles she plays in real life and the ones she plays on stage. Once again, real life intrudes, violently wrenching individuals away from the safe role playing of theatre. The actress' conflict with other people's expectations and the deep crisis that ensues will also affect the doctor and nurse who are charged with taking care of her.

With Greek surtitles

Direction: Ivo van Hove • Dramaturgy: Peter van Kraaij • *After the Rehearsal* translated by: Karst Woudstra • *Persona* translated by: Peter van Kraaij • Set and lighting design: Jan Versweyveld • Sound design: Roeland Fernhout • Costume design: An D'Huys • Cast of *After the Rehearsal*: Marieke Heebink (Rachel), Gijs Scholten van Aschat (Hendrik Vogler), Gaite Jansen (Anna) • Cast of *Persona*: Marieke Heebink (Elisabeth Vogler), Frieda Pittoors (doctor), Gijs Scholten van Aschat (Elisabeth's husband), Gaite Jansen (Alma) • Co-production: Théâtre de la Place (Liège), Théâtres de la Ville de Luxembourg, Maison des arts de Créteil • In collaboration with Auteursbureau ALMO bvba • Commissioned by Josef Weinberger Ltd, London and the Ingmar Bergman Foundation.

1 - 3 June (PEIRAIOS 260 H)

Nature Theater of Oklahoma - EnKnapGroup

Pursuit of Happiness (USA, 2017)

Pavol Liska and Kelly Copper, co-founders of the Obie Award-winning Nature Theater of Oklahoma, take on the myth and legacy of the American Dream. Inside a Western saloon, a Mexican barman, an Austrian sales rep, the re-enactment of a peacekeeping mission in Baghdad, a magic potion and some unsettlingly uplifting cowboy dances make up a zany universe, a parody of American clichés and Spaghetti Western. The United States' founding document, the Declaration of Independence, defines 'the pursuit of happiness' as one of the 'unalienable rights' of human beings, which governments have been tasked to protect. But what is Happiness? Into what dark corners does each of us chase it? To what lengths and wild frontiers will we go to pursue it? Will this pursuit of happiness culminate in an unseemly Hollywood blockbuster? The New York-based Nature Theater of Oklahoma, named after the eponymous theatre in Kafka's novel *America*, works together with six brilliant dancers of the internationally acclaimed Slovenian dance company EnKnapGroup, jointly creating a surreal folk tale about violent Western expansionism, "one of the wildest things you'll see at the theatre this year" (NY Times).

With English and Greek surtitles

Written and directed by: Pavol Liska, Kelly Copper • Performed by: EnKnapGroup: Luke Thomas Dunne (Great Britain), Ida Hellsten (Sweden), Bence Mezei (Hungary), Lada Petrovski Ternovšek (Croatia), Jeffrey Schoenaers (Belgium), Ana Štefanec Knez (Slovenia) • Production: EN-KNAP Productions • Coproduction: Théâtre de la Ville, steirischer herbst • Lighting design: Luka Curk • Costume design: Katarina Škaper • Costumes by: Atelje d.o.o. • Rehearsal director for EnKnapGroup: Nohemi Barriuso • Stage manager: Luka Curk • Technical realization: Španski Borci/EN-KNAP Technical Team • Photography and video: Andrej Lamut • Executive producer: Karmen Keržar • Public relations and editing: Nina Smerkol • Španski Borci Cultural Centre Director, EN-KNAP Productions - Programme Manager and Head of Productions: Marjeta Lavrič • EN-KNAP Productions Managing Director, Španski Borci Cultural Centre Artistic Director: Iztok Kovač •

Supported by The U.S. Embassy in Ljubljana

The programme of EN-KNAP Productions is financially supported by: City of Ljubljana – Department of Culture and Ministry of Culture of the Republic of Slovenia

7 & 8 June (ATHENS CONCERT HALL)

Julien Gosselin

1993, by **Aurélien Bellanger** (France, 2017)

The young French director Julien Gosselin has cast his spell on the Athens Festival audience twice already: first with his adaptation of Bolaño's *2666* (Athens Festival 2016) and then with his adaptation

of Houellebecq's *Atomised* (Athens Festival 2017). The 30-year-old artist returns this year with *1993*, a work by the emerging French writer Aurélien Bellanger. This new performance questions contemporary European myths, focusing on two cross-border tunnels that left their mark on Europe at the turn of the millennium. The first 'tunnel,' so to speak, can be found on the Franco-Swiss border: CERN (European Organization for Nuclear Research) operates a huge particle accelerator. The second is the Channel Tunnel, a tunnel linking England and France, thus generating a new, symbolic (tran)continent. Initially, these two constructions were perceived as enormous achievements. Nowadays, they have come to be identified with impasses. In recent years, the refugee camp in Calais contributed to a new, negative mythology. Instead of facilitating life, these two constructions only served to further destabilize the flow of human lives and commodities, creating new, chaotic routes and rocking the myth of 'united Europe' to its foundations.

With Greek surtitles

Direction: Julien Gosselin • Cast: Quentin Barbosa, Genséric Coléno-Demeulenaere, Camille Dagen, Marianne Deshayes, Paul Gaillard, Yannick Gonzalez, Roberto Jean, Pauline Lefebvre-Haudepin, Dea Liane, Zacharie Lorent, Mathilde Mennerier, Hélène Morelli • Music: Guillaume Bachelé • Set design: Emma Depoid, Solène Fourt • Costume design: Salma Bordes • Sound: Hugo Hamman, Sarah Meunier • Lighting design: Quentin Maudet, Juliette Seigneur • Video: Camille Sanchez • General manager: Jori Desq • Stage manager: Valentin Dabbadie • Assistant directors: Eddy d'Aranjo, Ferdinand Flame • Video consultant: Pierre Martin • Lighting consultant: Nicolas Joubert • Sets and costumes by TNS Spectacle in cooperation with Groupe 43 of Ecole du TNS • Production: Théâtre National de Strasbourg • Coproduction: Festival de Marseille - danse et arts multiples • Julien Gosselin is collaborating with TNS

15 & 16 June (PEIRAIOS 260 D)

Novosibirsk State Academic Drama Theatre - Timofey Kulyabin

The Three Sisters, by Anton Chekhov (Russia, 2015)

Timofey Kulyabin, rising star of Russian theatre, tackles Chekhov's iconic play. In this otherwise realist yet poetic performance, the director has his actors perform the entire play using sign language. In this new context, the slightest move, the faintest look, the creaking floor, a door being shut, everything is invested with a special meaning. Paradoxically enough, far from being obstructed, the communication between the characters is facilitated and enhanced, precisely due to the lack of spoken language. The characters' difficulty to communicate with each other, an intrinsic aspect of the play, evaporates when no words can be uttered out loud. Silence, a new condition of being, brings the characters closer together, while simultaneously isolating them from the rest of the world.

In Russian sign language, with Greek and English surtitles

Direction: Timofey Kulyabin • Set design: Oleg Golovko • Lighting design: Denis Solntsev
Assistant director: Natalia Yarushkina • Advisers on deaf culture: Veronika Kuposova, Tamara Shatula •
Sign language instructor: Galina Nishchuk • Art photographer: Frol Podlesnyi • Sound: Nina Belkina •
Light: Anna Kolesnikova • Caption operators: Yaroslav Kiselyov, Igor Lipatnikov • Cast: Ilya Muzyko
(Andrei S. Prozorov), Valeria Kruchinina (Natasha), Irina Krivonos (Olga), Daria Emelyanova (Masha),
Linda Akhmetzyanova (Irina), Denis Frank (Feodor I. Kulygin), Pavel Polyakov (Alexander I.
Vershinin), Anton Voinalovich (Nikolai L. Tuzenbach), Konstantin Telegin (Vasili V. Solenyi), Andrei
Chernykh (Ivan R. Chebutykin), Alexei Mezhov (Alexei P. Fedotik), Sergey Bogomolov (Vladimir K.
Rode), Sergey Novikov (Ferapont), Elena Drinevskaya (Anfisa)

20 - 22 June (PEIRAIOS 260 H)

Proton Theatre - Kornél Mundruczó

Imitation of Life (Hungary, 2016)

Hungarian master of theatre and film (*White God*) and artistic director of Proton Theatre, Kornél Mundruczó, raises a crucial question: can we control our fate or is it set in stone? In Budapest, an executor shows up at a woman's apartment, intent on evicting her. Ultimately, the man will have to confront his own conscience, as well as encounter the apartment's dark secrets. Caught in a life of ingrained habits, the characters live an "imitation of life," as evidenced by the title. The apartment serves as the microcosm of a marginalized section of society, a class of people for whom injustice is to be taken for granted and even anticipated.

With Greek surtitles

Text: Kata Wéber • Direction: Kornél Mundruczó • Dramaturgy: Soma Boronkay • Set design: Márton Ágh • Costume design: Márton Ágh, Melinda Domán • Lighting design: András Éltető • Music: Asher Goldschmidt • Assistant director: Margit Csonka • Producer: Dóra Büki • Production manager: Zsófia Csató • Production assistant: Ágota Kiss • Technical director: András Éltető • Light technician: Zoltán Rigó • Sound technician: Dániel Hidvégi • Stage master: Benedikt Schröter • Prop master: Tamás Fekete Dresser: Melinda Domán • Stage hands: Tamás Farkas, Zsolt Zsigri • Cast: Lili Monori (Mrs. Lőrinc Ruszó), Roland Rába (Mihály Sudár), Annamária Láng (Veronika Fenyvesi), Zsombor Jéger (Szilveszter Ruszó), Dárusz Kozma (Jónás Harcos) • Co-production: Wiener Festwochen, Vienna, Austria · Theater Oberhausen, Germany · La Rose des Vents, Lille, France · Maillon, Théâtre de Strasbourg / Scène européenne, France · Trafó House of Contemporary Arts, Budapest, Hungary · HAU Hebbel am Ufer, Berlin, Germany · HELLERAU - European Center for the Arts, Dresden, Germany · Wiesbaden Biennale, Germany • Supporters: KUBIK Coworking, Kryolan City, Open Casting, PP Business Centre - Budapest, VisionTeam

22 - 24 June (PEIRAIOS 260 E)

Jaha Koo

Cuckoo (South Korea, 2017)

The 33-year-old South Korean director and composer Jaha Koo draws on diverse forms of art, among which multimedia, performance, video, music, texts and installation. In his new performance-lecture, *Cuckoo*, the artist elaborates on the last twenty years of South Korean history, engaging in a hilarious and bittersweet conversation with three sentient, talking rice cookers.

Twenty years ago, South Korea experienced a major economic crisis, not unlike the one experienced by Europe today. The artist shares his thoughts on the crisis and how it profoundly affected his generation, bequeathing him and his peers with unemployment, loneliness and a deep sense of isolation – a feeling best expressed with the untranslatable Korean word *golibmuwon*.

With Greek surtitles

Concept - direction - music - video: Jaha Koo • Performance: Hana, Duri, Seri & Jaha Koo • Cuckoo hacking: Idella Craddock • Set design – media operation: Eunkyung Jeong • Dramaturgy consultant: Dries Douibi • Production: Kunstenwerkplaats Pianofabriek • Coproduction: Bâtard Festival • Supported by: CAMPO, STUK, BUDA, DAS, SFAC

5 - 7 July (PEIRAIOS 260 D)

Mapa Teatro

La Despedida (Colombia, 2017)

Combining theatre, installation and audiovisual material, *La Despedida* is the last part of the project *Anatomy of Violence in Colombia*, examining the different facets of violence in Colombia. Heidi Abderhalden and her brother Rolf, directors of Mapa Teatro, present their own version of the ghost of Colombian revolution on a stage reminiscent of a plot of equatorial forest.

Late 2016: After 52 years of conflict, a peace agreement is signed between the Colombian government and the oldest guerrilla group in South America, the Fuerzas armadas revolucionarias de Colombia (FARC). Suddenly, the camps of FARC open to journalists from around the world. Converted into ethnographic museums, their exhibits include the icons, objects and practices of a revolution that never happened. After half a century of war, the arrival of Peace marks the end of a utopia, a farewell to the oldest revolutionary dream in Latin America.

With Greek and English surtitles

Concept - direction: Heidi Abderhalden, Rolf Abderhalden • Dramaturgy - staging: Mapa Teatro, with Martha Ruíz, Matthias Pees, Laymert García Dos Santos, Jean Tible, Giulia Palladini • Music - sound design: Juan Ernesto Díaz • Set design: Pierre Henri Magnin • Lighting design - Technical direction:

Jean François Dubois • Costume design: Elizabeth Abderhalden • Masks: Christian Probst and Juan Alberto Orrego • Live video: Ximena Vargas. • Stage manager: José Ignacio Rincon • Cast: Heidi Abderhalden, Rolf Abderhalden, Agnes Brekke, Julián Díaz, Andrés Castañeda, Miguel Molina, Santiago Sepúlveda • Production: Mapa Teatro, Ximena Vargas, José Ignacio Rincon. Les Indépendances, Camille Barnaud. • Co-production: Théâtre de la Ville - Paris avec le Festival d'Automne à Paris, Théâtre Vidy-Lausanne, Festival Sens Interdits, La rose des vents - Next Festival Mousonturm

8 - 10 July (PEIRAIOS 260 H)

Nowy Teatr - Krzysztof Warlikowski

We Are Leaving (Poland, 2018)

Based on Hanoch Levin's Suitcase Packers

Krzysztof Warlikowski, *enfant terrible* of Polish avantgarde theatre, once again adapts one of his favourite playwrights in a new performance scheduled to premiere in Warsaw in June 2018. Following the hugely successful *Krum*, based on Hanoch Levin's play of the same title (presented at Athens Festival 2008 and recipient of the European Theatre Award), Warlikowski once again plunges into the Israeli playwright's universe. In *We Are Leaving*, the director focuses on all those individuals forced to choose between two different things: either resign themselves to their fate and die or pack up their things and leave as far as away as possible – destination unknown. Levin's text serves as a platform, upon which this performance will come to life. The quasi-musical quality of the play's subtitle – *Comedy with Eight Funerals* – is reflected on Warlikowski's 'orchestra,' his ensemble of brilliant actors who have been working with the director for years.

Even in times of peace, our life is not necessarily peaceful: that's why we are often compelled to 'leave,' as this new performance seems to suggest: "There will be no compromises. It's high time we go! Let's leave right now!"

With Greek surtitles

Direction: Krzysztof Warlikowski • Set and costume design: Małgorzata Szczęśniak • Lighting design: Felice Ross • Music: Paweł Mykietyn • Cast: Bartosz Bielenia, Agata Buzek, Andrzej Chyra, Magdalena Cielecka, Ewa Dałkowska, Bartosz Gelner, Małgorzata Hajewska-Krzysztofik, Wojciech Kalarus, Marek Kalita, Dorota Kolak, Zygmunt Malanowicz, Maja Ostaszewska, Jaśmina Polak, Piotr Polak, Jacek Poniedziałek, Magdalena Popławska

DANCE

4 - 6 June (PEIRAIOS 260 E)

Arkadi Zaides

TALOS (Israel / France, 2015)

Born in Belarus, Arkadi Zaides immigrated to Israel at the age of 11 and currently lives in France. TALOS is the result of a two-year research involving Zaides and his team of choreographers, dramaturgs, video artists and AI experts. The performance examines the relation between movement, innovative technologies and the future of borders. The project is based on TALOS, an EU-funded research project in the field of security enforcement for which an advanced system aimed at protecting European land borders was designed. TALOS was a collaborative project involving fourteen institutions from ten countries that was officially conducted between the years 2008-2013. In the vein of Zaides' previous performances, TALOS is conceived as a lecture-performance, raising crucial questions such as: What kind of choreographies arise in the proximity of borders? How do strategies of restriction manipulate the human body, thus constituting a new choreography? At the back of the stage, scenes based on real footage and made-up material are displayed on a screen. TALOS is named after Talos, the automaton guarding Europa in ancient Greek mythology.

Concept - direction: Arkadi Zaides • In collaboration with: Claire Buisson, Nienke Scholts, Jonas Rutgeers, Youness Anzane, Effi & Amir (Effi Weiss & Amir Borenstein), Gabriel Braga, Culture Crew, Amit Epstein, Dyane Neiman, Thalie Lurault, Etienne Exbrayat, Simge Gücük • International distribution: Key Performance - Julia Asperska & Koen Vanhove • Coproduction: Les Subsistances, Lyon (FR), CDC Toulouse (FR), NEXT Festival, Lille-Kortrijk-Tournai (BE-FR), La Maison de la Danse, Lyon (FR), CCNN – Centre Chorégraphique National de Nantes (FR), TanzQuartier Wien, Vienne (AT), Wiesbaden Biennale, Wiesbaden (DE), Teaterhuset Avant Garden, Trondheim (NO), K3 - Zentrum für Choreographie | Tanzplan Hamburg as part of the project Together Apart, funded by the German Federal Cultural Foundation (DE) • Residency support: O Espaço do Tempo, Montemor-o-Novo (PT), STUK, Leuven (BE), Kunstenfestivaldesarts (BE), Dialoghi Residencies for Performing Arts in Villa Manin/CSS Udine (IT), Tanz im August/HAU Hebbel am Ufer (DE) • With the participation of DICRÉAM. With the support of Transfabrik Fund - the Franco-German Fund for performing arts. Institut des Croisements.
Arkadi Zaides is supported by French Ministry of Culture and Communication - DRAC Auvergne Rhône-Alpes.

11 & 12 June (PEIRAIOS 260 E)

Christine Gouzelis & Paul Blackman (Jukstapoz)

The Art of Dying

Beauty is Nature's memory of Eden

T. C. Henley

Founded in 2010, the Athens-based Jukstapoz group has performed at festivals and theatres around the world. The group's choreographic style is strikingly cinematic and borrows from physical theatre. *The Art of Dying*, a solo piece inspired by Hieronymus Bosch's *The Garden of Earthly Delights*, conveys the fragility of human existence through subtle humour and surrealism. Dance, multimedia and live music will capture the transient beauty of that final moment before life comes to an end. The performance examines the procedures of how to die well. Within a garden where both decay and life reside, the protagonist builds a landscape full of microcosms of both joy and corruption. Award-winning lutenist Jozef Van Wissem will perform his own music live. The New York-based Dutch minimalist musician was awarded the Music Award at the Cannes Festival for the film *Only Lovers Left Alive*.

Choreography: Christine Gouzelis & Paul Blackman (Jukstapoz) • Performance: Christine Gouzelis, Jozef Van Wissem • Music: Jozef Van Wissem • Lighting design: Perikles Mathiellis • Production assistant: Marilena Dara • Creative producer: Lena John Gomez • Funded by the Hellenic Ministry of Culture • Co-production: Athens & Epidaurus Festival - Kalamata Dance Festival - Jukstapoz Company

13 - 15 June (PEIRAIOS 260 H)

Bruno Beltrão - Grupo de Rua

Inoah (Brazil, 2017)

Bruno Beltrão, recipient of the prestigious Bessie Award (2010) and his group Grupo de Rua (founded in 1996) are acclaimed dance artists, whose origins can be traced to street dance and hip hop. However, their work is far from being a displacement of street dance onto the stage. Beltrão, whose studies include contemporary dance and philosophy, has seen his works presented at some of the biggest festivals and theatres around the world. His performances systematically deconstruct the codes and style of hip hop. Grupo de Rua consists of performers hailing from different styles of street dance. The group has developed a physical language exuding strength and a palpable sense of danger. In fact, one could very well say that Grupo de Rua is more than a conventional dance group: they are a means of social emancipation.

In *Inoah*, Beltrão, in his first ever appearance in Greece, addresses the contemporary political conditions in Brazil, drawing on corruption scandals and raising a critical question: how are we connected to our surroundings and how are we shaped by ideologies and circumstances? On a virtually empty scene, ten

dancers establish a relationship between the inner and the outside world, interrogating the issues of dialogue, conflict, coexistence and collectivity.

Direction: Bruno Beltrão • Assistant director: Ugo Alexandre Neves • Performers: Bruno Duarte, Cleidson De Almeida 'Kley', Douglas Santos, Igor Martins, João Chataignier, Leandro Gomes, Leonardo Laureano, Linaldo Pantoja 'Dhuk', Ronielson Araújo 'Kapu', Sid Yon • Lighting design: Renato Machado • Costume design: Marcelo Sommer • Music: Felipe Storino • Support: BEIRA • Co-production: Kampnagel (Hamburg), Festival De Matseille (Marseille), Wiener Festwochen, (Vienna), Mousonturm (Frankfurt), Kunstenfestivaldesarts (Brussels), Tanzhaus Nrw, (Düsseldorf)

24 - 25 June (PEIRAIOS 260 H)

Marlene Monteiro Freitas

of ivory and flesh - statues also suffer (Portugal / Cape Verde, 2014)

Winner of the prestigious Silver Lion for Dance at Venice Biennale 2018, choreographer Marlene Monteiro Freitas was introduced to the Greek audiences with *Bacchae: Prelude to a Purge*, presented at Athens Festival 2017. A co-production with Athens Festival, *Bacchae* was met with enthusiasm from critics and spectators alike. Freitas, whom Biennale has called “one of the greatest talents of her generation,” returns to Athens Festival with one of her earlier works, noted for its surrealism, tension, subtle humour and a sense of the uncanny and the unfamiliar, all those aspects which made *Bacchae* such a one-of-a-kind experience. *of ivory and flesh - statues also suffer* is Freitas’ first work for an ensemble of performers and percussionists and is described by the choreographer as “a dance of petrified figures.” The statues/bodies dance, defying natural laws which condemn petrified figures to eternal stillness. Influenced by numerous sources, from Ovid’s *Metamorphoses* to the French film *Statues Also Die* (1995) by Alain Resnais, Chris Marker, and Ghislain Cloquet, which critically examined African art and colonialism, the choreographer builds a unique universe with surgeon-like precision.

Choreography: Marlene Monteiro Freitas • Performance: Marlene Monteiro Freitas, Andreas Merk, Betty Tchomanga, Lander Patrick, Cookie (percussion), Tomás Moital (percussion), Miguel Filipe (percussion) • Lighting and set design: Yannick Fouassier • Live music: Cookie (percussion) • Editing - sound: Tiago Cerqueira • Research: João Francisco Figueira, Marlene Monteiro Freitas • Production: P.OR.K • Distribution: Key Performance • Co-production: O Espaço do Tempo, Montemor-o-Novo (PT); Alkantara Festival, Lisbon (PT); Maria Matos Teatro Municipal, Lisbon (PT); Bomba Suicida, Lisbon (with the support of DGArtes, PT); CCN Rillieux-la-pape (FR); Musée de la danse, Rennes (FR); Centre Pompidou, Paris (FR); Festival Montpellier Danse 2014, Montpellier (FR); ARCADI, Paris (FR); CDC Toulouse/Midi-Pyrénées, Toulouse (FR); Théâtre National de Bordeaux en Aquitaine, Bordeaux (FR); Kunstenfestivaldesarts, Bruxelles (BE); WP Zimmer, Antwerp (BE); NXTSTP (with the support of EU Culture Programme) • With the support of: ACCCA - Companhia Clara Andermatt, Lisbon (PT) • Acknowledgments: Staresgrime (PT), Dr. Ephraim Nold • Part of the network [DNA] • Departures and Arrivals, funded by Creative Europe Programme/ European Commission

28 & 29 June (PEIRAIOS 260 E)

Iro Apostolelli & Agni Papadeli-Rossetou

Rooms

Rising dance artists Iro Apostolelli and Agni Papadeli-Rossetou will create *Rooms*, a piece for five dancers acting as a group. Throughout the performance, each of the dancers will retain and explore her individual style. Before her fellow dancers and in connection with them, each performer will articulate movement in the form of speech, uttered in the present to the sound of live music.

Choreography: Iro Apostolelli & Agni Papadeli-Rossetou • Performance: Iro Apostolelli, Katerina Liontou, Danae Papazian, Agni Papadeli-Rossetou, Maria Fountouli • Costume design: Iro Vagioti • Lighting design: Alekos Giannaros • Production: Ditto
Funded by the Hellenic Ministry of Culture

30 June - 1 July (PEIRAIOS 260 D)

El Conde de Torrefiel

LA PLAZA (Spain, 2018)

El Conde de Torrefiel is a Barcelona-based artistic duo, comprised of Tanya Beyeler (Switzerland) and Pablo Gisbert (Spain). Their performances draw connections across texts, visual arts and choreography. Their new, seventh work, the end result of a one-year research, is a co-production of major European festivals and theatres and is set to premiere in 2018. *LA PLAZA* examines the notion of time and space through tension, resistance and rupture, all of which are integral aspects of violence. The artists observe the physical constraints imposed by space and how our lives are restricted by various physical forces. The setting of the performance is conceived as a public agora, wherein our perception of time and space is expanded; a circular stage inhabited by people and monuments.

Conceived and devised: El Conde de Torrefiel in collaboration with the performers • Text: Pablo Gisbert • Direction: Tanya Beyeler and Pablo Gisbert • Set design - costume design - props: Blanca Añón • Lighting design: Ana Rovira • Sound design: Adolfo Fernández García • Stage manager: Isaac Torres • Cast: Gloria March Chulvi, Albert Pérez Hidalgo, Mónica Almirall Batet, Nicolas Carbajal, Amaranta Velarde, David Mallols + 10-15 locals • Production: El Conde de Torrefiel, Kunstenfestivaldesarts (Brussels) • Co-production: Wiener Festwochen (Vienna), Festival de Marseille, Mousonturm Frankfurt am Main, La Triennale di Milano, Alkantara & Maria Matos Teatro (Lisbon), Festival GREC (Barcelona), HAU Hebbel am Ufer (Berlin), Vooruit (Ghent) • Distribution - tour management: Caravan Production

1 - 3 July (PEIRAIOS 260 B)

Ioannis Mandafounis & Manon Parent

Sing the Positions (2017)

A longtime favourite of Athens Festival audiences, Ioannis Mandafounis returns with his newest project, offering a unique fusion of a dance piece and a music concert. Mandafounis and fellow performer Manon Parent will draw on their improvisational method and take over the stage with their dancing abilities, combining songs and soundscapes created on the spot to fit each new scenario that arises within the performance. Travelling through diverse sonic landscapes from classical opera to experimental music, the performers share with the audience a light, breezy and almost childlike feeling of joy. Since its premiere in August 2017, *Sing the Positions* has been presented 25 times at 7 theatres, 7 cities and 3 countries.

Concept: Ioannis Mandafounis • Choreography and music: Ioannis Mandafounis, Manon Parent • Lighting design: David Kretonic • Sound: David Scrufari • Production manager: Mélanie Fréguin • Production assistant: Erin O'Reilly • Production: Cie Ioannis Mandafounis • Coproduction: ADC-Geneva, Tanzhaus-Zürich, Prairie - Migros Pour-cent Culturel, RESO-Fonds des programmateurs • Supported by Swiss Arts Council Pro Helvetia, SSA, Nestlé for Art foundation, Stanley Thomas Johnson foundation

12 - 14 July (PEIRAIOS 260 D)

Boris Charmatz

enfant (France, 2011)

Boris Charmatz, a star of contemporary avantgarde dance, challenges the notion of multiplicity by raising a relatively simple question: is it possible to have physical movement without the use of muscles? Building on his previous research on machines, this new instalment in Chatmatz's body of work is a choreography of surrendered bodies, employing a controversial material: children; a fragile, malleable yet also uncontrollable material. Adult dancers, to the sounds of a bagpipe musician, carry children around and place them on the ground, in the process generating a landscape of metamorphosis. Movement is prominent throughout the piece, both in its human and its mechanical form. A huge crane moves the adult dancers around; in turn, they move the children.

Choreography: Boris Charmatz • Performers: Ashley Chen, Olga Dukhovnaya, Nuno Bizarro, Matthieu Burner, Julien Gallée-Ferré, Peggy Grelat-Dupont., Maud Le Pladec, Thierry Micouin, Solène Wachter, and a a group of children from Berlin • Bagpipe: Erwan Keravec • Lighting design: Yves Godin • Sound: Olivier Renouf • Machines: Artefact, Frédéric Vannieuwenhuyse, Alexandre Diaz • Assistants: Johanna Lemke, Frank Willens • General stage manager: Fabrice Le Fur • Stage managers: Max Potiron,

François Aubry • Costumes: Laure Fonvieille • Dresser: Stefani Gicquiaud • Voice work: Dalila Khatir • Orchestration software: Luccio Stiz • Associate producers: Musée de la danse, Volksbühne Berlin • Production 2011 Musée de la danse / Centre chorégraphique national de Rennes et de Bretagne – Directed by Boris Charmatz, is supported by the French Ministry of Culture and Communication - the Direction régionale des Affaires Culturelles, the city of Rennes, the regional Council of Brittany and the General Council of Ille-et-Vilaine • Coproduction 2011 Festival d'Avignon, Théâtre de la Ville-Paris, Festival d'Automne à Paris, Internationales Sommerfestival Hamburg and Siemens Stiftung in the frame of the project SCHAUPLÄTZE, Théâtre National de Bretagne (Rennes), La Bâtie-Festival de Genève, Kunstenfestivaldesarts (Bruxelles). With the exceptional support of ministère de la Culture et de la Communication, le Conseil régional de Bretagne, la Ville de Rennes and Rennes Métropole • This project receives the support of the Institut français / Ville de Rennes for the international tour • In collaboration with la Ligue de l'enseignement d'Ille-et-Vilaine

17 - 19 July (PEIRAIOS 260 B)

Stavros Gasparatos

Rage Park

Invited dancers / choreographers: Blenard Azizaj, Elena Antoniou, Marianna Kavallieratos

A performance/installation based on composer Stavros Gasparatos' music piece of the same title. Consisting of three distinct parts, *Rage Park* will be performed live by a five-member ensemble of musicians inside an installation serving both as a theatrical stage and as a music instrument. The composer invites three dancers/choreographers to interact with each other, compose a choreography and interpret the three music parts. Combining live music and dance performance, *Rage Park* draws on the pent-up rage and frustration that is palpable both on a societal and an individual level.

Concept - composition: Stavros Gasparatos • Dancers - choreographers: Blenard Azizaj, Elena Antoniou, Marianna Kavallieratos • Set and costume design: Maria Tavlariou • Lighting design: Sakis Birbilis • Assistant director: Panos Tsigos • Featuring a five-member music ensemble

7 June

A day full of dancing

Open classes, discussions, presentations, food, partying and more to come

Curation: Steriani Tsintziloni & team

INSTALLATION

29 June - 19 July (PEIRAIOS 260 – A)

Pantelis Makkas

Antistoli (Counter-Uniform)

Antistoli is an artistic video re-enactment of a historical event, the murder of student Alexis Grigoropoulos on December 6, 2008 by an armed police officer. The incident triggered a wave of nationwide indignation in Greece and gave rise to unprecedented riots, mainly in Athens, the “worst since the restoration of democracy in 1974.”

Guided by choreographer Angeliki Stellatou, sixty performers clash, while the camera minutely observes and captures the violence, the persons’ bodies, feelings and faces, the overall ambience, the vibe, the fear, the dynamics of the crowd. With the help of a high-speed camera (400 frames per second), Makkas transforms three minutes of intense live action into a 45-minute single shot. *Antistoli* is structured as a slow-speed presentation of a single shot, without any external intervention in the flow and the development of the events and without editing.

In addition to his rich body of work as a visual artist and researcher, Pantelis Makkas is also an accomplished video artist, with collaborations with Greek Art Theatre Karolos Koun, National Theatre of Greece, ODC Ensemble (*Re-Volt Athens* and *Louissette: The Backstage to Revolution*, both presented at Athens Festival), the Apo Michanis Theatre. Makkas has also worked as set designer and actor.

Direction: Pantelis Makkas • Choreography: Angeliki Stellatou • Cinematography: Olympia Mytilinaiou • Costume designer: Ioanna Tsami • Make-up: Ioanna Lygizou • Composition - vocals: Anna Pangalou • Piano: Nikos Tsalikis • Camera assistant: Sotiris Konstas • Assistant to the choreographer: Danae Goulielmou • Assistants to the costume designer: Vasiliki Sourri, Ifigeneia Daoudaki • Assistants to the make-up artist: Alexandra Myta, Kyriaki Melidou • Assistant director: Christos Karageorgos • Electrician: Andreas Tsamakias • Assistant to the electrician: Miltos Stolis • Machinist: Sotiris Ioannidis • Making of: Dionysis Chronopoulos • Still photographer: Alex Kat • Production manager: Maria Repousi • Assistant to the production manager: Giannis Sotiropoulos • Producers: Konstantinos Vassilaros, Orfeas Peretzis • Production: StudioBauhaus • Supported by Hellenic Broadcasting Corporation (ERT) S.A. • Cast: Afroditi Alexandrakou, Emy Amerikanou, Fotini Anevlavi, Mary-Fofi Anestou, Chara Vakrinou, Fotoula Gerakianaki, Katerina Dimitrelli, Alexios Edman, Arianna Zarmakoupi, Alexandros Zarmakoupis, Pepi Zacharopoulou, Vassia Zorbali, Karolina Theleriti, Ifigeneia Daoudaki, Stela Kapetaniou, Margarita Karampatzaki, Lia Aglaia Karambela, Katerina Kartali, Ilektra Kartanou, Maria Kartanou, Mari Kassapian, Dimitris Kastellos, Antonis Katsiadas, Anastasia Katsinavaki, Tasos Kontogiorgas, Kiara Koskina, Filio Kosmidou, Vassia Kourachani, Giorgos Liakos, Nikos Livanis, Flora Louki, Isavella Margara, Daphne Markaki, Panos Michael, Danae Morfoniou, Natalia Baka, Dimitris Daskas, Anastasia Xydi, Katerina Papageorgiou, Stratos Papadelis, Elli Papakonstantinou, Maria Papou, Orfeas Peretzis, Emmanuela Pechynaki, Antonis Primikyris, Alexandros Rinas, Elli Sarri, Antigone Soulakou, Vasiliki Sourri, Eleonora Spyropoulou, Lefkothea Chalantzouka, Thanasis Chaniotis, Lila Chatzigeorgiou, Polina Chrysafi, Evi Psaltou • Premiere at Athens Festival. World tour to follow.

GARDEN OF PEIRAIOS 260

2 June

six d.o.g.s

ADD 2018

Athens & Epidaurus Festival 2018 kicks off with a huge music event that will take the industrial complex of Peiraios 260 by storm! What to expect? Live and DJ sets across three different stages by more than ten internationally acclaimed artists of the contemporary dance music scene, along with accomplished artists of the thriving Greek scene. On the heels of similar events that have been happening for years in major European cities, Athens finally has its own feast of contemporary electronic music.

4 June

Leon of Athens

Xenos

Singer-songwriter Leon of Athens and his band will give a not-to-be-missed concert at the Garden of Peiraios 260. The audience will enjoy covers of popular Greek songs and world hits, as well as songs from Leon's newest album *Xenos* (Minos Emi, 2018). Leon of Athens and his band will be supported by an ensemble of 25 women vocalists singing a cappella and drawing on diverse music styles from around the world. Leon of Athens's first album, *Futruue*, put him on the map. His sophomore album, *Global*, got rave reviews from international media (Guardian, New York Times, BBC, NME). The acclaimed Greek composer Alexandros Livitsanos, with many collaborations with Greek and international musicians under his belt, will do the arrangements.

Music - lyrics: Timoleon Veremis (Leon of Athens) • Arrangements: Alexandros Livitsanos • Chorus vocal coach: Marina Satti • Conduction: Stathis Soulis • Lighting design: Menelaos Orfanos • Performers: Timoleon Veremis (Leon) (vocals, guitar), Emma Williams (keyboard, vocals), Kaja Magsam (drums, percussion), Lefteris Volanis (guitar), Kostas Gianniris (bass, vocals), Jim Staridas (trombone), Nikos Goudinakis (sound)

6 June

Apurimac - Mariza Rizou - Martha Moreleón

Latin Party

A big Latin music party at the Garden of Peiraios 260, featuring Apurimac! Mambo, cha-cha, bolero, rumba, salsa, bachata samba will sweep people off their feet and get them in the mood for dance. Apurimac consists of musicians from Greece and South America. For over 35 years the band has been devoted to Latin music and worked together with major Greek artists, having performed live over a thousand times. The great Mexican performer Martha Moreleón and rising young singer Mariza Rizou will join forces to take us on a journey from Brazil to Cuba, Colombia and Argentina, using traditional music instruments and various soundscapes, combining the Native American music of the Andes with the Afro-cuban beats of the Caribbean.

9 - 12 June

Giannis Bezos - Iro Bezou

Holding a Flickering Spark

In addition to his formidable acting talent, popular Greek actor Giannis Bezos is renowned for his considerable vocal abilities. Bezos may be best known as an actor and a director. However, the Greek audience has also cherished those times Bezos has sung live, as in the recent performance *Tis kardias kai tis mnimis*. Bezos and his daughter, fellow actress Iro Bezou will perform at this year's Athens Festival, inviting audiences to an evening dedicated to the so-called 'poets of defeat': Manolis Anagnostakis, Giannis Theodorakis and Tasos Livaditis. A performance that will truly hold a candle to breathtaking poems.

Performers: Giannis Bezos, Iro Bezou • Conduction: Giannis Papazachariakis

7 June

Athens Open Air Film Festival

The collaboration of Athens & Epidauros Festival and Athens Open Air Film Festival has become an annual tradition. In 2018, the event will be part of Athens - UNESCO World Book Capital for 2018. Three films focusing on the relationship of cinema and literature will be screened at the Festival. The Garden of Peiraios 260 and other parts of Athens will be transformed into open-air theatres. details to follow.

OPENING TO THE CITY - ATHENS

Supported by Athens Culture Net, founding donor: Stavros Niarchos Foundation

Chloé Moglia

Horizon (France, 2013)

Our lives are constantly hanging by a thread – the thread of time. For Chloé Moglia, hanging in mid-air is a way to live in the present moment, a way of giving meaning and density to things around us.

Having studied ceramics, trapeze and martial arts, the French performer founded the Rhizome group in 2009. In her performances, she draws on her experiences with martial arts and the trapeze to confront the notion of the *void*, seeking that special, elusive meaning that is palpable only in silence. *Horizon*, executed by Moglia herself, is an impressive, breathtaking performance. A space is condensed into a thin, steel line, asking for our immediate attention. The condition of being suspended in mid-air, hanging on for dear life, generates a world of contrasts – above and below, action and rest, trivial and tragic. The muscles are revealed in all their vulnerability and strength. A new centre emerges out of the fragments, countering the fragmentation of our daily lives.

Concept - performance: Chloé Moglia • Construction: John Carroll / Paris Quartier d'Été • Production manager: Laurence Edelin • Production: Rhizome • Coproduction: Paris Quartier d'Été • Commissioned by Carole Fierz (Paris Quartier d'Été) • Rhizome is approved by the French Ministry of Culture and Communication - DRAC Bretagne and supported by Morbihan (Bretagne) and Fondation BNP Paribas. Chloé Moglia is a collaborator of L'Agora - Scène nationale d'Évry et de l'Essonne, Centre des Monuments Nationaux and CCN2 - centre chorégraphique national de Grenoble • Supported by Institut Français

NATIONAL GARDEN

Thodoris Gonis

National Garden

Thodoris Gonis' inspired performance on the history of the National Garden of Athens and Queen Amalia was met with enthusiasm at Athens Festival 2017 and will be repeated for this year's edition. A poetic journey drawing on texts and documents historically linked to the Garden's permanent residents, the statues and busts of all those who helped shape it at various times: the poets, politicians, agriculturalists, engineers, and even the 20-year-old Bavarian queen who once dreamt of this garden, her legacy to the people of Athens.

Direction: Thodoris Gonis • Dramaturgy: Thodoris Gonis, Eleni Stroulia • Research: Mara Psalti • Costume design: Matina Megla • Set design: Eleni Stroulia, Zaira Falirea • Literature consultant: Nasos Vagenas • Assistant director: Michalis Angelidis • Cast: Hristos Hatzipanagiotis, Eleni Kokkidou, Katerina Patsiani, Myrto Goni • Musicians: Michalis Kalogerakis, Pantelis Kalogerakis

COURTYARD OF THE NATIONAL BANK OF GREECE CULTURAL FOUNDATION

13 - 16 June

Christina Maxouri

20+1 Laika Postwar Songs with a Baroque Orchestra

Acclaimed actress Christina Maxouri has collaborated with several Greek directors and has been nominated twice for the Melina Mercouri acting award and the Eleftheria Sapountzi award. Maxouri has performed on stage together with theatre and music artists in the musical performances *Ap' to grammofono sti skini* and *Daneika papoutsia*. Maxouri's vividly theatrical concert, held at St. Paul's Anglican Church as part of Athens Festival 2017, will be repeated at Athens Festival 2018, this time at the beautiful courtyard of the National Bank of Greece Cultural Foundation. An exquisitely made performance featuring well-known and beloved postwar Greek songs re-interpreted in a Baroque style.

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 • Production assistant: Nourmala Isty • Musicians: Charalambos Karassavvidis (Baroque violin), Angeliki Kasda (Baroque violin), Iason Ioannou (viola da gamba), Sofia Efkleidou (Baroque cello), Dimitris Tigas (violone) • Special guest: Lena Kitsopoulou • Production manager: Katerina Berdeka

17-18 June

Duo Aura (Agapi Triantafyllidi - Nil Kocamangil)

Classic Without Frontiers

Pianist Agapi Triantafyllidi from Greece and cellist Nil Kocamangil from Turkey are internationally established soloists, famous for their artistic collaboration as Duo Aura. The duo will give a concert featuring works by Brahms, R. Strauss, Rachmaninoff, and Skalkottas. The two young performers are acclaimed all around Europe and have been widely praised by critics everywhere. In 2016, they gave a single concert at the ancient Odeon of Nicopolis, followed by an appearance at the Bodrum Festival in August 2017 and appearances in festivals in Germany and Netherlands. Their collaboration is a testament to the fact that music knows no borders and can, in fact, bring nations together.

28 - 30 June

Vasilis Rakopoulos

Affection

A classical concert in two parts, *Affection* and *No Answer*. Works in the vein of classical music have tried to incorporate diverse styles and eras, from the Baroque to the 20th century. Strings from different eras cross paths with the relativity of the metre and modern sensibilities of arrangement. The suite *Affection*, written for classical guitar and a string quartet directly references themes and styles typical to the Baroque, evoking a sense of tenderness, affection and innocence. The suite *No Answer* has a more contemporary harmony and melody, lyrically similar to *Affection*, but tighter on a dramaturgical level, its main theme being the existential quest.

LAIS OPEN-AIR CINEMA & OTHER VENUES

14 - 17 June

Sofia Dona, Sofia Bembeza, Vassiliea Stylianidou, AMOQA (Athens Museum of Queer Arts) and Beaver

Aphrodite** / *Herstories**, *her bodies**, *her politics**, *her languages**, *her images*

Screenings, workshops, lectures

Four days of film screenings, video performances, documentaries, workshops and discussions on empowering discourses regarding feminist and queer practices in Athens. Co-curators include architect and visual artist Sofia Dona, member of the architectural group hiboux and the visual arts group Errands; Zurich-based artist and art theorist Sofia Bembeza; Athens and Berlin-based visual artist Vassiliea Stylianidou, founder of the independent collaborative project STUDIOvisits Berlin; AMOQA (Athens Museum of Queer Arts); the all-women Beaver collective; Cinenova (London), and Schwules Museum* (Berlin). The programme aims to “an intersection of artistic production and the performativity of gender and sexuality, while simultaneously questioning gender-related practices and activities.” The project is named after the open-air cinema Aphrodite, where several discussions and events on gender, sexuality, race, class, and disability have been held, organized by Beaver (active there since 2012) and AMOQA (2015). *Aphrodite** attempts to kick-start an annual meeting, on a local and international level, bringing together groups active in the area.

Curators: Sofia Dona, Sofia Bembeza, Vassiliea Stylianidou, in collaboration with Athens Museum of Queer Arts and all-women collective Beaver • Co-curation: Cinenova (London), Schwules Museum* (Berlin)

ATHENS CONSERVATOIRE

A new collaboration between the Athens Festival and the Athens Conservatoire will be launched this year. Two events will be held at the Conservatoire, promoting Greek music and highlighting rising talents.

3 - 6 July [Aris Garoufalis Hall]

Young Greek Classics

Tribute to Debussy

Three young, talented Greek soloists will perform a tribute to the major composer French Claude Debussy, on the occasion of his 100-year death anniversary. The four-day tribute will be held at the recently renovated “Aris Garoufalis” concert hall at Athens Conservatoire. Solo pieces and chamber music, composed either by Debussy himself or by others as homage to the great master will be performed. A collaboration of Athens Festival with the Third Programme of the Hellenic Broadcasting Corporation (ERT) and the Athens Conservatoire. The concerts will be broadcast live at the Third Programme and will be distributed to European radio through EBU.

10 - 12 July [Basement]

Aqua Jazz Athens

In collaboration with the Jazz and Mediterranean Music Lab of the Ionian University

Jazz meets the traditional music and instruments of the Mediterranean in a three-day music event, hosted by Athens Festival in collaboration with the Jazz and Mediterranean Music Lab of the Ionian University. A meeting of traditional music styles of the Mediterranean (Iberian Peninsula, Adriatic Sea, Greece, Balkans, Eastern Mediterranean) in the form of concerts, collaborations, introduction of new musicians, jam sessions and workshops drawing on the universal language of jazz. The event will be split in three time zones. In the morning, participants will be able to attend workshops and classes on jazz and Mediterranean instruments. In the afternoon, discussions and presentations will be held. In the evening, it's concert time!

Rafi Music Theatre Company - Amalia Bennett

Idomeneo, or the Weight of History

Opera in three acts by Mozart. Libretto by Giambattista Varesco

Choreographer and movement coach Amalia Bennett has lived and worked in Greece since 1993. The internationally acclaimed artist will direct opera for the very first time: Mozart's rarely performed masterpiece *Idomeneo*. Bennett collaborates with the Rafi Music Theatre Company, founded in 2012 by opera singers Anastasia Kotsali and Lito Messini, conductor Michalis Papapetrou and visual artist Petros Touloudis.

Written in 1781, *Idomeneo*, Mozart's first mature work, is set during the fall of Troy and recounts the adventures of Idomeneo, the young king of Crete. Directed by Amalia Bennett, this Rafi production will also feature volunteers from various departments of the Open Protection Centre for the Elderly (Moschato, Kallithea, N. Smyrni, P. Faliron) who have participated in the educational programme Music Coordinates for senior citizens over the age of 65, organized by the Greek National Opera/ Stavros Niarchos Foundation Cultural Center.

Conduction - orchestration: Michalis Papapetrou • Direction: Amalia Bennett • Set and costume design: Petros Touloudis • Vocals: Ioannis Kalyvas, Anastasia Kotsali, Lito Messini, Varvara Biza • With an eight-member music ensemble • Co-production: Athens Festival – Municipal and Regional Theatre of Roumeli

Christina Garbi

Zemphyra, or the Secret of Pasiphae, by Embirikos

Young actress and director Christina Garbi, an alumna of the Athens Conservatoire Drama School and Law School has worked with several directors, including Thomas Moschopoulos, Xenia Kalogeropoulou, Konstantinos Arvanitakis, Thomas Velissaris and Ioli Andreadi in performances held at numerous festivals and theatres, including the Athens & Epidaurus Festival, the Thessaloniki Concert Hall and the Porta Theatre, to name but a few. For this year's edition of Opening to the City, Garbi will present a stage adaptation of Andreas Embirikos' short story *Zemphyra, or the Secret of Pasiphae*. Anticipating Embirikos' erotic magnum opus, *Megas Anatolikos*, *Zemphyra* expresses a victory over the repression of sexuality, envisioning a utopian, unconstrained society, where sexual desire is unbridled and released from social norms.

Direction - performance - dramaturgy: Christina Garbi, Konstantinos Kounellas, Vasilis Safos (t r i s theatre group) • Original music: Kornilios Selamsis • Lighting design: Konstantinos Arvanitakis •

Movement: Katerina Foti • Dramaturgy consultant: Nikos Ziogas • Set design: Artemis Sierra • Costume design: Dimos Klimenof • Assistant director: Gina Stavroulaki

Daphne Kokkini

Agathophron / The Collector's Atlas

An experiential installation

In 1840, a collection of 3,696 books were mailed from Paris to Andritsaina: the private collection of archaeologist Agathophron Nikolopoulos. The collector himself never makes it in person, leaving behind his orphaned collection. In 1931, in his essay “Unpacking My Library,” Walter Benjamin shares his thoughts on his own private library – thoughts that Agathophron himself might have shared had he lived to unpack his collection. This *in situ* experiential installation unveils a travelling library, bringing together the everyday life in the city of Athens with the actual library exhibited in Andritsaina, a veritable treasure trove hidden in the mountains of the Peloponnese.

Concept - coordination: Daphne Kokkini • Working group: Dimitris Theodoropoulos, Alkistis Kokkini, Daphne Kokkini, George Kourmadas, Karolina Moretti, Maria Skiada • Supported by the Andritsaina Library, Association of Greek Academics in Switzerland • Part of Athens - UNESCO World Capital 2018

15 June - 15 July

.pelma.Lia Haraki

The Performance Shop

Lia Haraki, one of the most acclaimed contemporary artists in Cyprus, brings *The Performance Shop* to Athens; a pop-up store open at regular shopping hours (plus open for a few evening shows) at one of the main shopping streets in downtown Athens. Spectators/passers-by will be able to watch, participate in or even order performances from a menu of available shows. *The Performance Shop* is the brainchild of Lia Haraki and her team and debuted in Nicosia in 2014 (Pop-Up Festival / NiMAC). In 2016, it was chosen by European Dancehouse Network (EDN) as one of the best contemporary artistic practices in Europe promoting the exposure of the audience to alternative forms of dance.

The programme comprises works by different Greece-based performance artists, chosen by the five-member committee of the shop following an open call. Available performances will fall into one of the following sections: on display (artists performing in the window of a shop), participation (which individuals can order from a menu), performances for small spaces and limited number of spectators, and workshops related to performance practices by invited artists. Two works by Lia Haraki, first

performed at *The Performance Shop 2015*, will also be presented: *The Active Spectator*, featuring actor Marios Ioannou, and *SKIN* featuring performers Arianna Marcoulides and Petros Konnaris.

Artistic director - artist: Lia Haraki • Production manager: Theodora Avgoulidou • Architect - set designer: Viviana Chiotini • Graphics: Despina Kannaourou
In cooperation with the Cyprus Ministry of Education and Culture, the House of Cyprus and the Oxygono Social Cooperative.

Reverend Billy & the Stop Shopping Choir

Reverend Billy might save the world yet. At the very least, he realized a long time ago that the world needs saving from consumerism and to that end founded the Church of Stop Shopping in New York. Together with the members of the Stop Shopping Choir he sings and preaches against the alienation of our capitalist societies, joining local activist groups, preaching on the streets, and inviting the audience to gospel shows on stages and museums around the world. Bill Talen is not only a renowned performer and activist – he has protested against neoliberalism, consumerism, Trump’s pipeline plans and climate change – but was also the Green Party’s candidate for Mayor of New York. The Church of Stop Shopping will come on a pilgrimage from New York to Athens to listen to and connect with the current social and political situation in Greece. The choir will perform together with local artists at public spaces and on the stage, seeking an analogy between Athens and New York – both on their pre- and post-crisis phases.

Elliniki Etairia - Society for the Environment and Cultural Heritage

Walks of Culture

Walks of Culture was first launched last year and met with success: guided walks at historically important locations of the city, under the guidance of acclaimed archaeologists and intellectuals. The audience will have the opportunity to enjoy three wonderful walks:

- A walk with professor Manolis Korreas through iconic locations of the Athens city centre
- A walk from the Temple of Olympian Zeus to Ilisos: A walk through nature in a historic area
- A walk through historic pedestrian streets, from Makrygianni to Dimosio Sima.

OPENING TO THE CITY - PIRAEUS

25 June & 27 June [Ship Hatches]

Athanasia Agoraki, Giouli Karnachoriti, Myrto Panagou

Geros - Eros

In today's noisy world, a group of senior citizens have their own parade, a parade whose only tools are sparse, intense, familiar and elusive words. Words that will be uttered, either individually or as group, reminding us that love knows no age.

Elderly people will step onto ship hatches – a symbol of flight – on the Piraeus port and, with youthful energy, bid farewell to their loved ones, to love as a concept, to life itself. Three young actors, Athanasia Agoraki, Giouli Karnachoriti and Myrto Panagou join forces and co-direct this special love parade.

Movement: Katerina Toumba • Music: Dionysis Makris • Collaboration: Panos Panagou • In cooperation with Piraeus-based organization (9o diamerisma KAPH)

29 - 30 June [Ichthyoskala Keratsiniou]

Dεcadēre

Waterline: An Ode to Decay

A performance at Ichthyoskala Keratsiniou by a team of actors, musicians and senior citizens. Artemis Grympla, active in theatre and improvisation, and movement director Alkistis Polychroni direct a study on human decay, drawing on prayers from different world religions. *Waterline* begins as a fragment, with small individual prayers and unconnected sounds gradually transforming into a music score. The polyphonic ensemble consists of five actors, one musician and ten senior citizens from the Piraeus Nursing Home. A performance about what happened and what is yet to come.

Music: Gary Salomon • Direction: Alkistis Polychroni, Artemis Grympla • Costume design: Vasiliki Syrma

26 - 28 June [Alexandras Square]

Influx artistic collective (Charis Pechlivanidis, Korina Vasiliadou)

Blind Date

An interactive performance between people who can see and those who cannot. A group of blind performers and tango dancers invite the audience to a street tango. The blind performers' personal stories, stories full of hope for the future, will unfold during the tango. The interaction will continue after the dance comes to an end. The blind performers will tie the spectators' eyes and take them for a walk around Piraeus. The city will be gone from their eyes for a short while, transformed into powerful scents and odours. The performance will be realized in collaboration with the Peiraias Tango school, Irimi Filippou and Vasilis Doukas, the tango students and a group of visually impaired individuals.

EPIDAURUS

Ancient Theatre of Epidaurus

29 & 30 June

Kostas Tsianos

The Acharnians, by Aristophanes

Director's note:

The Acharnians was first presented at the Lenaia festival, in the sixth year of the Peloponnesian War (425 B.C.), earning the then-19-year-old Aristophanes the first prize. In this play, Aristophanes sets out to ridicule war and warmongers, expressing people's longing for peace. The comedy is set in rural Attica, in Acharnai (modern-day Menidi).

Aristophanes is fully aware that the genre of comedy hails from religious ceremonies of fertility. Throughout *The Acharnians* there are many references to Dionysus. In one memorable scene, Dikaiopolis and his family perform a phallic procession and sing a phallic song. There are also excellent comical scenes, typical of the Megara farces. The lively chorus of the old coal-miners of Menidi transforms this wonderful comedy into a frantic Dionysian feast. Our performance will draw on popular tradition, echoing the Dionysian spirit so prominent in Aristophanes' *The Acharnians*.

Direction - adaptation - choreography: Kostas Tsianos • Set and costume design: Yannis Metzikov • Music: George Andreou • Lighting design: Lefteris Pavlopoulos • Cast: Petros Filippidis, Pavlos Haikalis, Takis Papamatthaiou, Pygmalion Dadakaridis, and a chorus of 15 performers

6 & 7 July

Cezaris Graužinis

Agamemnon, by Aeschylus

Director's note:

In Aeschylus' *Agamemnon*, the tragic characters are doomed to suffer and die, whereas the members of the Chorus are doomed to suffer and live, revisiting their misfortunes and seeking a way out. In a Polis doomed to self-destruction, citizens, here represented by the Chorus, must muster their strength and faith, and redefine their moral and civic values, thus ensuring their continued survival.

This tragedy addresses the crucial need for reawakening citizens' sense of duty. Conflict is built upon these grounds: even obedient citizens will inevitably find themselves at odds with the status quo.

Translation: Yorgos Blanas • Direction: Cezaris Graužinis • Set and costume design: Kenny MacLellan • Music - musical coaching: Haris Pegiazis • Movement: Eddie Lane • Lighting design: Alekos Giannaros • Assistant director: Sygklitiki Vlahaki • Cast: Maria Protopappa (Clytemnestra), Yannis Stankoglou (Agamemnon/Aegisthus), Argyris Pantazaras (Herald), Iovi Fragatou (Kassandra), Thodoris Katsafados (Watchman) and a 12-member chorus • Production manager: Anastasia Kavalari • Communication: Anzelika Kapsampeli • Artistic direction of Stefi Productions: Aliko Danezi-Knutsen Production: Stefi & Lynx Productions - Municipal and Regional Theatre of Veria - Athens & Epidaurus Festival

13 & 14 July

National Theatre of Greece - Nikita Milivojević

Plutus, by Aristophanes

Director's note:

From Aristophanes' time to our own, Plutus (Greek for "wealth") is invariably the most powerful deity on the face of the earth; the driving force behind everything. Today's inequality in wealth distribution is striking: the 100 richest people on the planet have accumulated more wealth than half the world's population. Whether Wealth is blind or has the gift of sight is completely irrelevant: what matters is that the rich get richer and the poor get poorer.

20 & 21 July

National Theatre of Greece - Thanos Papakonstantinou

Electra, by Sophocles

Director's note:

Written in the shadow of the Peloponnesian War, *Electra* is one of Sophocles' most brutal plays. From the very first scene, the return of matricide Orestes, to the final scene with the victorious battle-cries of the chorus, the entire play is structured as an interplay of light and darkness; a battle of contradictions built around a trial, a violated balance and the need to redress that balance. Sophocles invites us to watch the workings of the natural world – the law of retaliation – through the lens of civil conflict.

Sophocles is not interested in the morality of the issue at hand. Whether balance will be restored in a peaceful or violent manner is irrelevant. Violence pervades human relationships. Violence breeds violence: wrongdoing invites retaliation. The fact that revenge here, in the form of matricide, goes far

beyond what is normally expected in a so-called civilized society is also irrelevant. Sophocles' *Electra* calls for retribution rather than justice.

27 & 28 July

Vangelis Theodoropoulos

Thesmophoriazusae, by Aristophanes

Director's note:

In *Thesmophoriazusae*, one of Aristophanes' three "women" plays, written in 411 B.C., at a time when Democracy was overthrown and replaced by Oligarchy, women call for political stability. Nowadays, women are no longer in the same difficult position. They are no longer restricted to imagining a political future without having the right to participate in the Polis. However, there are still plenty of minorities with no access to the workings of the Polis. A play about gender issues, the quest of personal identity, the right to equal civil rights, the crisis in values, law and nature. Above all, a play bursting with humour and theatricality, enabling actors to be fully present on stage as political entities.

Translation: Pantelis Boukalas • Direction: Vangelis Theodoropoulos • Music: Nikos Kypourgos • Costume design: Angelos Mentis • Choreography: Cecil Mikroutsikou • Assistant director: Pantelis Dentakis • Cast: Makis Papadimitriou, Odysseas Papaspiliopoulos, Nantia Kontogeorgi, Giorgos Chrysostomou, Eleni Ouzounidou, Giorgos Papageorgiou, Andri Theodotou, Antigone Psychrami, Katerina Maoutsou, Nancy Sideri, Eleni Boukli, Antigone Fryda, Irida Mara, Fragiski Moustaki, Natasa Sfyndylaki, and others.

Co-production: Municipal and Regional Theatre of Ioannina - Municipal and Regional Theatre of Crete - Athens & Epidaurus Festival

3 & 4 August

National Theatre of Northern Greece - Yannis Anastasakis

Orestes, by Euripides

Director's note:

To what extent can a society caught up in a vicious cycle of crime find a way out? Three young people, Orestes, Electra, and Pylades are entangled in a spiral of blood and violence. Gods and humans have spun an intricate web of hatred and vengeance. Sibling love turns into complicity; friends become partners in crime; the people's verdict leads to capital punishment. No end in sight for this war. The city will burn.

Euripides's tragedy lays bare the human soul. When everything terrible is said and done, only the *deus ex machina* remains, coming, as usual, without warning. The problem is that nobody believes in god's fairy tales anymore.

Translation: Yorgos Blanas • Direction: Yannis Anastasakis • Set and costume design: Yannis Thavoris • Cast: Christos Stylianos (Orestes), Ioanna Kolliopoulou (Electra), Christodoulos Stylianos (Menelaus), Daphne Lamprogianni (Helen), Nikolas Maragopoulos (Messenger), and others

10 & 11 August

Kostas Filippoglou

The Frogs, by Aristophanes

Director's note:

In *The Frogs*, Aristophanes conjures a phantasmagorical *nekylia*, a descent to the underworld. Much like Odysseus, Aristophanes seeks a path to his utopian Ithaca. One can only fulfil one's life by discovering the true meaning of death. The Polis must come to terms with its own lack in order to gain a more substantial presence. The Polis needs to plunge deep into Hades to regain its lost identity.

Disguised as Hercules, Dionysus descends to the underworld to bring Euripides back among the living, since Athens no longer boasts a great poet. Even though this journey unfolds in the twilight of the dead, it is presented as a cheerful and entertaining guided tour, almost as if it were a medieval carnival.

Dionysus does not descend among the dead to bring back a great politician, a worthy philosopher, or general. Instead, he chooses to bring back a dramatic poet. Evidently, Aristophanes considers poetry and drama as the only powers capable of saving the Polis from its decline: a truly curious perspective, by contemporary standards.

This *carnavalesque underworld*, as depicted by Aristophanes, is healthy when compared to the diseased world of the seemingly "serious" living people. Comedy, with all its hilarious episodes, becomes a political tool, still relevant to our times.

The Frogs stand in for humanity itself. Humans are like amphibians, foreign both in land and sea, yet also feeling everywhere at home, ready to sing and dance. The carnival symbolizes humanity's struggle to go beyond themselves, to conquer a distinct identity. This identity is not expressed in the dramas by the "realist" Euripides; it is expressed in the dramas written by the epic storyteller Aeschylus, this serious, imposing poet. Aeschylus constantly dismisses his opponent with the expression "lekythion apolesen," that is, "he lost his little oil flash," an expression which is commonly held to be a joke about Euripides' sexual impotence.

The world of the living slowly dies away, due to their inability to create new respectable myths, no matter how outrageous these myths may be. Conversely, the underworld bursts with life, because its inhabitants retain the power of imagination and are capable of taking a distance from themselves, while still having a flair for games.

Translation: Yorgos Blanas • Direction: Kostas Filippoglou • Set & costume design: Telis Karananos, • Alexandra Siafkou • Movement: Sofia Paschou • Music: Nikos Galenianos • Lighting design: Nikos Vlasopoulos • Assistant to the director: Giota Seremeti • Cast in order of appearance: Lakis Lazopoulos, Sofia Filippidou, Dimitris Piatas, Antonis Kafetzopoulos, Anna Kalaitzidou, Giannis Stefopoulos, Giorgos Symeonidis, Erifili Stefanidou, Irini Boundali, Tasos Dimitropoulos, Dimitris Drosos, Foivos Symeonidis, Alexandros Chrysanthopoulos, Apostolis Psychramis, Giannis Giannoulis, Marios Sarantidis

17 & 18 August

Yannis Kokkos

Oedipus at Colonus, by Sophocles

Co-production with INDA (Istituto Nazionale del Dramma Antico)

Director's note:

Sophocles' final tragedy is at once a meditation on human fate and a tribute to his favourite city, Athens. Burdened by horrific crimes and haunted by his city, Thebes, the elderly Oedipus arrives at Colonus, almost as if he were a migrant, choosing this area as his final resting place.

Oedipus has been sentenced by the gods, led by them to Colonus, the place of his redemption.

Previously the *agos* of the polis, Oedipus re-emerges as a hero at Colonus. Its people receive him, both for moral reasons and for reasons of interest.

A tragedy about physical and metaphysical borders, about the mystery of human freedom in the face of gods' omnipotence, about responsibility, about old age, about the political rule of the Polis. *Oedipus at Colonus* is an intimate poem, a spiritual journey.

From Syracuse to Epidaurus, our tragedy will carry Oedipus all the way to the sacred forest of the Furies, to his final apotheosis.

A Note from the Artistic Director of Festival al Teatro Greco di Siracusa:

In 2018, the Istituto Nazionale del Dramma Antico will invite audiences to Syracuse for three plays debating the issue of power and addressing the complex and shifting role of the hero and the tyrant in the ancient world, both in their heightened representation in tragedy, as well as in their representation through farce and ridicule. These plays are: *Oedipus at Colonus* by Sophocles, *Herakles* by Euripides, and *The Knights* by Aristophanes.

Oedipus at Colonus is a tragedy about old age, recounting the story of an old man, Oedipus. Having previously wandered around as a scapegoat (*Oedipus Rex*), Oedipus retires to Colonus, becoming the area's *genius loci*. Sophocles' final tragedy is nothing less than a spiritual testament, evoking the image of an entire population of people on the brink of disaster. The play is a meditation on the great themes of humanity: the mystery of existence and death; the conflict between political and religious morality; the relationship between the objectivity of guilt and the subjectivity of punishment; the inexorability of a destiny determined by omnipotent forces; the fragility of reason and human justice. Athena represents eternal values, such as hospitality towards supplicants, opposition to the arrogant, respect of the law, the worship of the gods. The tragedy comes to an end with the final redemption of a man who was first humiliated and then elevated to the rank of hero. Sophocles delivers verses of extreme purity, exemplified by the sublime poetry of the chorus celebrating "the best dwelling on earth, candid Colonus."

It is a great honour for us to present *Oedipus at Colonus*, directed by Greek cosmopolitan artist and intellectual Yannis Kokkos. More importantly, this performance will be held at the Ancient Theatre of Epidauros, kicking off a precious and significant collaboration, built upon a geography of the soul, as evidenced in the sublime energy of the two ancient theatres in Sicily and Epidauros.

As a great contemporary writer has said: the essential mandate of a civilization that takes its future to heart is to guard and bequeath Beauty.

Roberto Andò

Little Theatre of Ancient Epidaurus

6 & 7 July

VASISTAS - Argyro Chioti

The Libation Bearers, by Aeschylus

Director's note:

“Am I shouting to the deaf and fruitlessly wasting my voice on people who are asleep?”

The greatest mourning song of ancient Greek literature. A premeditated crime set up on stage, with the complicity of the audience. The VASISTAS group approaches the play as a profound conflict between human instincts and social conformity, focusing on the chorus, this powerful voice that is constantly on stage, pushing things forward and inciting to murder. The chorus is a massive voice watching, directing, and ultimately holding power over everything. The chorus is the social mandate that occasionally wrests control and defines the course of history. The two main characters of the play, Orestes and Electra, are like two puppets with barely any right to make choices for themselves. They are weighed down by the burden of the past, forced to follow it all the way, making a seemingly impossible choice. Their future is inextricably bound with the act of murder.

Direction: Argyro Chioti • Dramaturgy: VASISTAS • Dramaturgy consultant: Nikos A. Panagiotopoulos • Set design: Eva Manidaki • Lighting design: Tasos Palaioroutas • Costume design: Iro Vagioti • Music: Jan Van de Engel • Assistant director: Gely Kalampaka • Cast: Evi Saoulidou, Evdoxia Androulidaki, Antonis Antonopoulos, Matina Pergioudaki, Yannis Klinis, Eleni Vergeti, Fidel Talampoukas
Co-production: Municipal and Regional Theatre of Kavala - Philippi Festival - Athens & Epidaurus Festival

20 & 21 July

Konstantinos Ntellas

Antigone, by Sophocles

Director's note:

Eteocles fell in battle, defending his city. He is a hero.

Eteocles usurped the throne that was rightfully his brother's.

Polynices died while fighting against his own homeland. He is a traitor.

Polynices claimed the throne that was rightfully his.

Who is right? Who is wrong?

Creon is responsible for the Polis. There is a blind spot in the Polis.

Creon faithfully does what is, by his own declaration, necessary for the restoration of peace and order.

Antigone is responsible for her family and its dead.

Antigone violates the laws of the Polis, causing mayhem and disorder.

Who is right? Who is wrong?

Athens prohibits proper burial of the sacrilegious, the traitors, and the suicides.

From just lord and keeper of the law, Creon becomes an obsessive tyrant; his stance precipitates three suicides.

Antigone buries her brother, thus doing what is usually reserved for men.

Creon mourns his son's dead body, thus doing what is usually reserved for women.

Which one of the two is the tragic character?

Translation - adaptation: Nikos Panagiotopoulos • Direction: Konstantinos Ntellas • Set design: Andreas Skourtis • Costume design: Konstantina Mardiki • Music: Alexandros Ktistakis • Lighting design: Panagiotis Lampis • Videographer- photographer - assistant to the set designer: Christos Symeonides • Cast of seven performers

3 & 4 August

Martha Frintzila

Prometheus Bound, by Aeschylus

Director's note:

In this performance we will focus on the power of language and spoken words, reciting the text in a rhythmical and melodious manner. We have decided to refrain from an expressive dramatic performance, instead making discourse central, insisting on a clear recitation of the words and their meaning. Of course, this approach does not entail that performers will lack theatricality and passion. The use of masks and carefully planned movement will infuse our performance with theatricality. The production will adopt a very strict motif of music and movement, allowing performers to express themselves inside a very tightly constructed aesthetic universe.

Translation: Nikoletta Frintzila • Direction: Martha Frintzila • Set design - music: Vassilis Mantzoukis • Lighting design: Felice Ross • Movement: Emmanouela Korke • Costume design - Props & masks: Camilo Bentancor • Assistant directors: George Vourdamis Mavrogenis, Ioanna Nasiopoulou • Scientific associate: Iossif Vivilakis • Cast: Dimitris Kataleifos (Prometheus), Maria Kechagioglou (Io), George Vourdamis Mavrogenis (Cratus), Theano Metaxa (Bia), Ilias Kounelas (Hephaestus), Kostas Vasardanis (Hermes), Evgenia Liakou, Erasmia Markidi, Anni Doumouzi, Elena Papadimitriou, Eleni Pozatzidou, Virgini Fragoultzi, Maria Nika (Chorus of Oceanids) • With the participation of the Baumstrasse chorus and students of the Attiko School of Ancient Greek Drama and Epidaurus Lyceum. Co-production: Aeschylia Festival - Dromos me Dentra - Athens & Epidaurus Festival

Ancient Stadium of Epidaurus

13 & 14 July

Stefania Goulioti

The Eumenides, by Aeschylus

Director's note:

“Allow fear to inhabit the polis.”

Our project meets a very specific need: to delve into the depths of the human soul, exposing dreams, insecurities, and fears before a live audience; an attempt to bring together the Conscious and the Unconscious. The Furies appear as scaremongers, whispering their desires and disputes; it is then that humans come to the realization that they themselves *are* these very voices. These voices are contained in all the tragic heroes.

Our performance will be a challenge, a trial as far as acting is concerned, exposing, not just the visual aesthetics, but also the ideal condition wherein the audience can see what the actor imagines rather than what is merely presented on the stage. A difficult endeavour: when achieved, audience and performers connect amidst an invisible landscape, sharing a powerful experience.

Translation: Dimitris Dimitriadis • Concept - direction - performance: Stefania Goulioti • Artistic collaboration: Sylvia Liouliou • Sound design: Dimitris Kamarotos • Video: Dorijan Kolundžija • Alexander technique: Vicky Panagiotaki • Lighting design: Sakis Birbilis

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