



## ATHENS & EPIDAUROS FESTIVAL 2019

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HELLENIC REPUBLIC  
Ministry of Culture and Sports



ΠΕΡΙΦΕΡΕΙΑΚΟ  
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ΠΡΟΓΡΑΜΜΑ  
ΑΤΤΙΚΗΣ



Με τη συγχρηματοδότηση της Ελλάδας και της Ευρωπαϊκής Ένωσης.

# Athens & Epidaurus Festival 2019

## EPIDAURUS

Robert Wilson, *Oedipus*

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### NATIONAL THEATRE OF GREECE

*Oresteia* by Aeschylus

Io Voulgaraki, *Agamemnon*

Lilly Meleme, *The Libation Bearers*

Georgia Mavragani, *The Eumenides*

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### NATIONAL THEATRE OF GREECE

#### CYPRUS THEATRE ORGANISATION

Stathis Livathinos, *The Suppliants* by Euripides

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K. Markoulakis, *Oedipus Rex* by Sophocles

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### NATIONAL THEATRE OF NORTHERN GREECE

Yannis Kalavrianos,

*Iphigenia in Aulis* by Euripides

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### COMÉDIE-FRANÇAISE

Ivo van Hove, *Electra / Orestes* by Euripides

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Dimitris Karantzas, *The Clouds* by Aristophanes

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Stavros Tsakiris, *Prometheus Bound* by Aeschylus

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## LITTLE THEATRE

### OF ANCIENT EPIDAURUS

#### 9<sup>o</sup> ATHENS OPEN AIR FILM FESTIVAL

*Vertigo* by Alfred Hitchcock

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#### ALTERNATIVE STAGE – GREEK NATIONAL OPERA

*Kassandra* by Iannis Xenakis

*Anaparastasis I: The Baritone* by Jani Christou

Directed by Alexandros Efklidis

E. Lygizos, *The Day Will Come...* G. Koumentakis

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Sofia Paschou, *Theogony* by Hesiod

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Ioanna Portolou – Griffón Dance Company, *Kaos*

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Dimitris Bogdanos, *Daphnis + Chloe* by Longus

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Efi Theodorou, *Phèdre* by Racine

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Natasha Triantafylli, *Le Danaïdi* by Andreas Kalvos

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## ODEON OF HERODES ATTICUS

Greek National Opera – Carlus Padrissa –  
La Fura dels Baus – Georgios Ballatsinos, *Norma*  
by Bellini

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Eleni Karaindrou, *Tous des oiseaux*

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Jethro Tull, *50 years of Jethro Tull*

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Orchestre Philharmonique du Luxembourg –  
Yuja Wang – Gustavo Gimeno

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George Dalaras – İzmir State Symphony Orchestra  
– Hakan Sensoy

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ERT National Symphony Orchestra – Anastasios  
Symeonidis, *Fête de la musique*

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Wiener Symphoniker – Leonidas Kavakos

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Athens State Orchestra  
*A Tribute to Steven Spielberg*

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Thessaloniki State Symphony Orchestra - Zoi  
Tsokanou - Murray Perahia

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Loreena McKennitt, *The elf of Celtic sound*

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Yannis Markopoulos

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Yo-Yo Ma – *The 6 Unaccompanied Cello Suites*  
by Johann Sebastian Bach

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Anne Teresa De Keersmaecker – Jean-Guihen  
Queyras / Rosas, *Mitten wir im Leben  
sind/Bach6Cellosuiten*

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Dead Can Dance, *Dionysus*

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Armonia Atenea - Friends of Music Orchestra –  
M. Papatthasiou – G. Petrou, *Alcina* by Händel

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Ravenna Festival –Luigi Cherubini Youth Orchestra  
– Riccardo Muti, *Concert of Friendship*

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Maria Farantouri – ERT Contemporary Music  
Orchestra – Anastasios Symeonidis,  
*Shall We Go to the Movies?*

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Tindersticks

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Athens State Orchestra – Maxim Vengerov –  
Stefanos Tsialis

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Greek National Opera – Konstantinos Rigos –  
Loukas Karytinis, *La Traviata* by Verdi

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China National Symphony Orchestra – Austrian  
Salzburg Children’s Choir – Enjott Schneider –  
Otto Sauter – Ten of the Best, *Ceremony of  
Harmony*

## **PEIRAIOS 260**

### **CONTEMPORARY GREEK THEATRE**

#### *New perspectives on Greek identity*

Thanos Samaras, *Chrysippus*  
by Dimitris Dimitriadis

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Giorgos Papageorgiou, *Giannoula Koulourou*

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Vasso Kamaratou – Kostas Koutsolelos, *Summer  
Swimming*

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Manos Karatzogiannis, *Strange Doors*  
by Manos Eleftheriou

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En dynamei – Eleni Efthymiou, *Horse in Love*

#### ***European repertoire***

C. for Circus, *Metamorphoses* by Ovid

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Elena Karakouli, *Himmelweg* by Juan Mayorga

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Vassilis Mavrogeorgiou, *Against Freedom*  
by Esteve Soler

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The Little Things Orchestra – Christos Theodoridis,  
*The Tragedy of King Richard III* by William  
Shakespeare

#### ***Symposium***

IN COLLABORATION WITH THE HELLENIC  
ASSOCIATION OF THEATRE AND PERFORMING ARTS  
CRITICS

*Critics, theatre and the new market: Anatomizing  
an uncertain relationship*

### **INTERNATIONAL PRODUCTIONS**

Angélica Liddell, *Genesis 6, 6-7*

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nora chipaumire, *#PUNK*

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Mapa Teatro, *Los Incontados*

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Thom Luz, *Girl from the Fog Machine Factory*

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Caroline Guilea Nguyen, *SAIGON*

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Susanne Kennedy, *The Virgin Suicides*

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Romeo Castelluci, *La Vita Nuova*

#### **AT THE ATHENS CONCERT HALL**

Robert Lepage, *Kanata – Episode 1 – La  
Controverse*

#### **DANCE**

Kostas Tsioukas, *Giselle*

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Androniki Marathaki, *It’s not about if you will love  
me tomorrow\_Part 2*

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Omar Rajeh – Maqamat, *#minaret*

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arisandmartha, *Lucy. tutorial for a ritual*

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Marco da Silva Ferreira, *Brother*

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National School of Dance *Splendid Fusions*

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A Day Full of Dancing

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Fondazione Nazionale della Danza / Aterballetto  
Hofesh Schechter, *Wolf*  
Johan Inger, *BLISS*

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Boris Charmatz – Terrain, *infini*

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#### **AT THE ODEON OF HERODES ATTICUS**

Anne Teresa De Keersmaecker – Jean-Guihen  
Queyras / Rosas, *Mitten wir im Leben  
sind/Bach6Cellosuiten*

#### **INSTALLATION**

Bouchra Khalili, *The Tempest Society*

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Candice Breitz, *Love story* (video installation)

#### **COURTYARD**

#### **9<sup>TH</sup> ATHENS OPEN AIR FILM FESTIVAL**

Peter Greenaway, *The Cook, the Thief, His Wife & Her Lover*

### **For children**

Mark Hadjipateras, *Building Hope*

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Educational workshop at the Peiraios 260 courtyard  
*In collaboration with the Museum of Cycladic Art*

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Over the rainbow – Dora Androulidaki,  
*Drag Queen Story Hour\_ Athens Chapter*

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#### **MUSEUM OF GREEK CHILDREN'S ART**

Exhibition featuring children's art at Peiraios 260  
Workshops held at the Museum (Kodrou 9)

## **OPENING TO THE CITY - ATHENS**

### **THEATRE**

#### ***Poetry & Literature in the City***

#### **OUTDOOR CINEMAS**

Thanassis Chalkias, *She Was Moved by Movies*  
by Hernán Rivera Letelier

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#### **KAISARIANI**

Zoi Xanthopoulou, *Marios Hakkas: No retouches, please. I want reality*

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#### **KERAMEIKOS**

Lotus eaters – Panos Delinikopoulos, *Amica mea*

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#### ***Platform: Diversity***

Ilias Poulos, *We Are Looked at by What We Overlook*

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LAIS OPEN AIR CINEMA, AMOQA, BEAVER  
*Aphrodite\**

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#### **SIX D.O.G.S**

Vera Lardi – Alexandra Vassiliou,  
*A New Era (?)*

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#### **15<sup>TH</sup> KYPSELI HIGH SCHOOL**

Pantelis Flatsousis, *Kypseli - New Kids on the Block*

### **DANCE**

#### **PEDION AREOS**

Compagnie Pernette, *Bal Pernette*  
Also featuring Polkar

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Aterballetto, *In/Finito*

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Elena Antoniou, *In situ*

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National Dance of School –  
Ioannis Mandafounis

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Stereo Nero Dance Co., *Sound Passions*

### **MUSIC**

NATIONAL OBSERVATORY OF ATHENS  
Thodoris Economou, *Breath - solo piano*

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#### **ATHENS CONSERVATOIRE**

Young Greek Classics 2019, *A tribute to cello – 6 cellists*

### **CINEMA**

#### **IN COLLABORATION WITH THE GREEK FILM ARCHIVE**

#### **LAIS OPEN AIR CINEMA**

Joseph Hepp, *The Adventures of Villar*  
Robert Siodmak et al. *People on Sunday*  
Stelios Tatasopoulos, *Social Decay*

### **WALKS - TOURS**

#### **KETHEA / KETHEA DIAVASI CULTURAL CLUB**

*Stories from a parallel reality*

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Elliniki Etairia – Society for Environment and Cultural Heritage  
*Site of Memory*

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Shedia, *Invisible Tours*

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#### *The Stones Speak*

In collaboration with the Athens – Attica and Argosaronic Hotel Association

## VISUAL ARTS

MUSEUM OF CYCLADIC ART (Neofytou Douka 4)  
Exhibition *Picasso and Antiquity. Line and Clay*

## OPENING TO THE CITY – PIRAEUS

A PIRAEUS MUNICIPAL THEATRE COLLABORATION

### *Humankind*

7 day, 7 Biblical texts, 7 human territories

MARGARITA - SPECIAL EDUCATION WORKSHOP –  
SCHOOL FOR AUTISTIC CHILDREN OF PIRAEUS  
Andrea Kalisoglou, *Life*

SHEDIA STREET PAPER – CLUB FOR UNESCO OF  
PIRAEUS AND ISLANDS – KO. D. E. P.  
Peris Michailidis, Coeval: Anna Danezi –  
Konstantina Visviropoulou, *Loneliness*

MOBILE DENTAL CARE UNITS IN PIRAEUS  
Maria Koulouri – Lefteris Papakostas, *Food*

PYXIDA MENTAL INSTITUTION  
Christos Chrysopoulos – Danae Papoutsi *Help*

THE GOOD SHEPHERD BOARDING SCHOOL  
Maria Rentifi – Piraeus Society –  
Piraeus Music School, *Joy*

KOKKINIA SOCIAL HOUSING  
Kalliopi Panagiotidou – Marina Kanelopoulou,  
*Patience*

CHATZIKIRIAKEIO FOUNDATION OF CHILD SUPPORT  
Gerasimos Destounis – Vilma Andrioti, *Love*

### AT THE PIRAEUS MUNICIPAL THEATRE

Event presentation day

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Exhibition: “The Birds”

## ODEON OF HERODES ATTICUS

5, 7, 9, 11 June

**Greek National Opera – Carlus Padrissa – La Fura dels Baus –  
Georgios Balatsinos  
Norma by Vincenzo Bellini**

*Norma* returns to the Odeon of Herodes Atticus in an ambitious Greek National Opera production, directed by Carlus Padrissa and the one-of-a-kind La Fura dels Baus. The famous Italian soprano Carmen Giannattasio reprises the demanding title role, having recently portrayed Norma at the Bayerisches Staatsorchester in Munich. The creative, restless Spanish group, always eager for experimentation, will present their own take on *Norma*, drawing inspiration from poetic melodies, including Bellini’s well-known “Casta diva” aria.

Conductor **Georgios Balatsinos** • Directing - Set design **Carlus Padrissa – La Fura dels Baus** • Costume design **Chu Uroz** • Performers **Carmen Giannattasio, Cella Costea, Arnold Rutkowski, Tassos Apostolou et al.**

With the **Orchestra, Chorus and Soloists** of the **Greek National Opera**

14 June

**Eleni Karaindrou  
Tous des oiseaux**

On June 14, the Odeon of Herodes Atticus will brim with colours and melodies composed by the major Greek composer Eleni Karaindrou. Thirty-one years after her first, iconic concert at the Odeon in 1988, Karaindrou will deliver a spellbinding concert in two parts.

In the first part, audiences will enjoy Karaindrou’s latest works from the ECM New Series album *Tous des oiseaux*, which has met with international success. The album, featuring a cover by the acclaimed artist Christos Bokoros, includes two pieces, the music for the performance *Tous des oiseaux*, written and directed by Wajdi Mouawad,

artistic director of the Théâtre national de la Colline in Paris, and the music for the Iranian filmmaker Payman Maadi's film *Bomb, A Love Story*, which was nominated at the 12th Asia Pacific Screen Awards.

The second part will feature some of Karaindrou's most memorable works from her collaborations with Theodoros Angelopoulos, Tonia Marketaki, Margarethe von Trotta, Christoforos Christofis, Jules Dassin and Antonis Antypas. Eleni Karaindrou herself will play the piano, joined by extraordinary veteran and up-and-coming soloists, including David Lynch (tenor saxophone), Vangelis Christopoulos (oboe), Nikos Guinos (clarinet), Stella Gadedi (flute), Alexandros Botinis (cello), Giannis Evangelatos (bassoon), Kostas Siskos (horn), Dinos Chatziordanou (accordion), Aris Dimitriadis (mandolin). Also featuring Sokratis Sinopoulos, master of lyre and lute along with Nikos Paraoulakis (ney), Stefanos Dorbarakis (qanon) and Giorgos Kontogiannis (percussion and Cretan lyre). The compositions are centred around a string ensemble with Iro Seira as concertino, having participated in the recording of the works and Karaindrou's concerts at the Théâtre national de la Colline last December. Savina Yannatou will lend her vocals at both parts of the concert, re-interpreting Karaindrou's work in her unique vocal style.

The concert is directed by Antonis Antypas, with Manfred Eicher serving as artistic supervisor. George Kariotis, a regular collaborator of Karaindrou in the last 30 years, joins them as sound designer. Periklis Mathielis serves as lighting designer.

Eleni Karaindrou, whose albums are released by ECM along with those of Sokratis Sinopoulos and Savina Yannatou, dedicates this concert to Manfred Eicher for the 50-year anniversary since the founding of ECM Records.

15 June

## **Jethro Tull**

### **50 years of Jethro Tull**

Following their first, historic gig at the Odeon of Herodes Atticus back in 2003, Jethro Tull return to the hallowed grounds of the Odeon to celebrate their 50 years into the music business together with their Greek fans. Guided by the music genius known as Ian Anderson, Jethro Tull have influenced generation after generation of rockers with their long and fruitful career. With their diverse style encompassing blues, hard rock, progressive, art rock, elaborate arrangements and Anderson's masterful flute-playing,

the eccentric British band from Luton is justly considered one of the greatest rock bands of all time. Their first five albums, *This Was*, *Stand Up*, *Benefit*, *Aqualung* and *Thick as a Brick* (particularly the last three), released between 1968 to 1972, and their rock anthems, such as “Locomotive Breath” and “Too Old to Rock ‘n’ Roll Too Young to Die,” established them as one of the most successful prog rock bands in history. In their single appearance at the Odeon of Herodes Atticus, Jethro Tull will revisit their long career; half a century of musical flashbacks in an evening that is bound to be unforgettable.

17 June

**Orchestre Philharmonique du Luxembourg – Yuja Wang – Gustavo Gimeno**

*Works by Tchaikovsky, Gershwin, Shostakovich, Stravinsky*

The Orchestre Philharmonique du Luxembourg was founded in 1933 and currently consists of 98 musicians from over 20 countries. Having won numerous awards over the years (Grammy Award, Grand Prix Charles Cros, Preis der deutschen Schallplattenkritik, BBC Music Choice, Diapason d’Or, Choc du Monde de la Musique), the Orchestra remains a major cultural institution in Luxembourg, giving concerts all over Europe, Asia, and the Americas, while also being active in educational projects aimed to children and youths, as well as performing at schools and hospitals. The orchestra’s repertoire has been expanded under the incumbent musical director Gustavo Gimeno, currently serving his fourth term.

The acclaimed pianist Yuja Wang has been appointed artist in residence at the Orchestre Philharmonique du Luxembourg for the season 2018-2019. Wang rose to fame in 2007, when she replaced Martha Argerich at the Boston Symphony Orchestra and went on to captivate audiences with her virtuosity and her riveting performing style. The collaboration between the Orchestra and Wang will open this year’s classical programme at the Athens Festival. The programme includes Tchaikovsky’s *The Tempest* and *Fantasy-Overture op. 18 F minor* (1873) and Gershwin’s *Rhapsody in Blue* in the first part, and Shostakovich’s *Concerto for piano and orchestra No. 2* (F major op. 102) and Stravinsky’s *The Firebird – Suite* (1919). The concert forms part of the Konzertdirektion Schmid tour.



19 June

**George Dalaras – İzmir State Symphony Orchestra – Hakan Sensoy**

Smyrna a.k.a. İzmir: A city whose very mention stirs mixed feelings, ranging from pain and sadness due to the destruction of the city in 1922 to the love and sense of pride for this great city, where the parents and grandparents of many Greeks were born and spent parts of their lives.

George Dalaras, along with the İzmir State Symphony Orchestra, presents a concert at the Odeon of Herodes Atticus, under the baton of conductor Hakan Sensoy, following Dalaras' first, deeply moving collaboration with the Orchestra two years ago in İzmir at the Ahmed Adnan Seygun Arts Center. That concert had been part of the cultural collaboration with the Municipality of İzmir and Nea Smyrni (a.k.a. New İzmir), entitled *Izmir-Nea Smyrni: Bridges of Culture*.

The concert will include a selection of songs by Greek composers, Mediterranean ballads, traditional songs and a tribute to Apostolos Kaldaras' *Asia Minor*. Aspasia Stratigou will lend her vocals. Arrangements will be provided by Kostas Ganoselis, a close collaborator of Dalaras throughout his collaborations with symphony orchestras across the globe. Major Greek soloists and the Melodoi choir, conducted by Giorgos Ziakas, will also be featured.

Conductor **Hakan Sensoy** • Arrangements **Kostas Ganoselis** • Sound designer – Sound engineer **Vangelis Koulouris** – **Antonis Zachopoulos** • Lighting designer **Yannis Maniatakos** • Musicians **İzmir State Symphony Orchestra** and soloists **Giorgos Papachristoudis** (piano), **Giorgos Matsikas** (bouzouki), **Konstantinos Gedikis** (bouzouki), **Christos Zervas** (guitar), **Apostolos Vangelakis** (wind instruments), **Andreas Katsigiannis** (santouri), **Manos Gryssmpolakis** (accordion) • Vocals **George Dalaras** • Featuring **Aspasia Stratigou** and the **Melodoi** chorus - Conductor **Giorgos Ziakas**

21 June

**ERT National Symphony Orchestra – Anastasios Symeonidis**

**Fête de la Musique**

*Works by Skalkottas and Mendelssohn*

On the occasion of the 2019 Skalkottas Year (this year marks the 70-year anniversary since the death of Nikos Skalkottas), the ERT National Symphony Orchestra will pay tribute to the great Greek composer, performing the ballet *The Sea*, a series of vivid images, drawn from the sea world, revolving around fantasy elements and the phantasmagoria of ballet dancing, as well as marine traditions, commonly found in folk tales. The music could be considered an example of symphonic suite.

The concert will also include two of Mendelssohn's major works, also sea-themed, inspired from his travels in Scotland in 1829: *The Hebrides Overture* and *The Scottish Symphony*, with the former depicting the Staffa island and its enormous Fingal Cave. The work brings to mind sea sounds and the different phases of the sea, from calm to tempest.

Conductor **Anastasios Symeonidis**

*Programme and soloist TBA*

22 June

**Wiener Symphoniker – Leonidas Kavakos**

*Works by Mendelssohn, Mozart, Beethoven*

Classical music fans can look forward to a unique experience on 22 June. The Wiener Symphoniker (Vienna Symphony Orchestra), joins forces with the acclaimed violinist and conductor Leonidas Kavakos on the stage of the Odeon of Herodes Atticus.

The Wiener Symphoniker, under its current conductor Philippe Jordan, is one of the leading orchestras in the world. Founded in 1900, the Orchestra has collaborated with legendary musicians, including Richard Strauss, Wilhelm Furtwängler, Herbert von Karajan, Leonard Bernstein, Georges Prêtre, and Vladimir Fedosejev. The Orchestra last performed at the Odeon back in 1967, under the baton of Wolfgang Sawallisch. Leonidas Kavakos made his concert debut at the Odeon of Herodes Atticus in 1984, where he performed together with the ERT National Symphony Orchestra. Within the

next few years, he went on to win numerous international awards which firmly established him among the top soloists in the world, including the International Jean Sibelius Violin Competition (1985) and the Paganini and Naumburg Competitions (1988). Kavakos has collaborated with the world's greatest orchestras both as a soloist and as a conductor.

The concert programme includes Mendelssohn's *Concerto for Violin and Orchestra in E minor, Op. 64*, Mozart's *Symphony No. 31 in D major KV 297 ('Paris')* and Beethoven's *Symphony No. 7 in A major, Op. 92*.

24 June

**Athens State Orchestra – Adrian Prabava**

**A Tribute to Steven Spielberg**

*Live music with simultaneous screening of movie clips and photos*

Steven Spielberg's name has been linked to some of our most enjoyable experiences in a movie theatre: who hasn't had goosebumps while watching *Jaws* or *Poltergeist*? Who hasn't experienced an adrenaline rush while watching the *Indiana Jones* movies, *Jurassic Park*, or, more recently, *Bridge of Spies*? His movies have also been noted for their memorable movie scores, composed by some of the world's greatest film composers, including Jerry Goldsmith, Alan Silvestri and above all the great John Williams. The Athens State Orchestra will guide us through the magical world of Spielberg's films, reminding us some of the most beloved film scores of all time.

Conductor **Adrian Prabava**

26 June

**Thessaloniki State Symphony Orchestra – Zoi Tsokanou – Murray Perahia**

Murray Perahia, one of the greatest pianists in the world, is invited by the Thessaloniki State Symphony Orchestra to perform at the Odeon of Herodes Atticus. The programme includes Beethoven's fascinating Piano Concerto No. 4, Dimitris Mtropoulou's *Creten Feast*, orchestrated by Nikos Skalkottas, and Rimsky-Korsakov's *Scheherazade*, inspired by *One Thousand and One Nights*.

27 June

**Loreena McKennitt**

**The elf of Celtic sound**

If there is an artist successfully fusing Celtic, folk, world and pop music in a seductive blend, then this must surely be none other than Loreena McKennitt. Adored by her Greek fans and boasting an international fanbase, McKennitt has sold tens of millions of albums, won international prizes and distinctions, and is also active in philanthropic causes. This concert marks McKennitt's comeback ten years after her last concert in Greece and after the release of her previous album. With a new album under her belt, McKennitt promises to seduce us with her enchanting melodies on 27 June at the Odeon of Herodes Atticus. Her concerts employ rare traditional instruments and music styles ranging from Celtic traditions to Middle Eastern sounds. The Canadian elf finally returns to Greece for a concert that is not to be missed.

28 June

**Yannis Markopoulos**

The major composer celebrates his 80th birthday with a spellbinding concert at the Odeon of Herodes Atticus. With his legendary life and an active career spanning almost 60 years, encompassing songs, compositions for symphonic orchestras, film and theatre scores, operas and oratorios, Markopoulos also founded his own school of Greek music with his 'Back to the Roots' movement. His symphonic works incorporate Greek traditional instruments such as lyre and santouri, offering an innovative style of international classical music.

The composer will choose among his greatest hits for this anniversary concert, drawing on albums such as *Ithageneia*, *Thiteia* and *Chroniko*, as well as memorable instrumentals which met with widespread acclaim and which, even to this day, captivate music lovers, being passed down from one generation to the next.

Eleonora Zouganeli and Giannis Haroulis, popular young artists with amazing performing skills and a respect to classical repertoire, were invited by the composer to partake in this celebration.

Conducted by **Yannis Markopoulos** • Vocals **Eleonora Zouganeli, Giannis Haroulis** • Featuring the 24-member orchestra **Palintonos Armonia** and a **chorus ensemble**

30 June

**Yo-Yo Ma**

**Johann Sebastian Bach**

**The 6 Unaccompanied Cello Suites**

*Suite No. 1 in G minor, Suite No. 2 in D minor, Suite No. 3 in C minor, Suite No. 4 in E sharp major, Suite No. 5 in B minor, Suite No. 6 in D major*

Yo-Yo Ma needs no introduction. Widely considered the greatest cellist in the world, he has received more than 18 Grammy Awards, and accolades including the Polar Music Prize (2012) and the United States National Medal of the Arts (2001).

Throughout his career, he has joined partners from around the world and across disciplines — from Carlos Santana and Bobby McFerrin to the global collective of Silkroad musicians – to stretch the boundaries of genre and tradition, exploring how culture connects us.

Last year, Yo-Yo began a new journey, setting out to perform Johann Sebastian Bach’s six suites for solo cello in one sitting in 36 locations around the world, iconic venues that — like the Odeon — encompass our cultural heritage, our current creativity, and the challenges of peace and understanding that will shape our future. “Bach’s cello suites have been my constant musical companions,” says Yo-Yo. “For almost six decades, they have given me sustenance, comfort, and joy during times of stress, celebration, and loss. What power does this music possess that even today, after three hundred years, it continues to help us navigate through troubled times?” The Athens Festival audiences will have the chance to answer this question in a single, spellbinding, unforgettable evening.

2 July

**Anne Teresa De Keersmaecker – Jean-Guihen Queyras / Rosas**

**Mitten Wir Im Leben/Bach6CelloSuiten**

Arguably the greatest living choreographer in the world, Anne Teresa De Keersmaeker presents her own version of Bach's six *Cello Suites*, only a few days after Yo-Yo Ma's performance. An all-time favourite of Athens Festival, De Keersmaeker, along with four dancers of her world-famous Rosas group, perform for the first time ever at the Odeon of Herodes Atticus to the sounds of De Keersmaeker's favourite Bach, delivering a riveting performance, widely praised by critics as a "magical marriage between Bach and Rosas" and "a sublime moment of grace and beauty." The title refers to "Mitten wir im Leben sind mit dem Tod umfangen" (In the midst of life we are in death), Martin Luther's German translation of a Latin hymn, words which have also been engraved on Pina Bausch's tombstone.

The Belgian artist founded Rosas in 1983 and has been praised worldwide for her unique, distinctive choreographic style. In 1995, she founded the dance school P.A.R.T.S. (Performing Arts Research and Training Studios) in Brussels. She has numerous accolades to her name, including a Bessie Award (1987), Grand Prix de la Danse de Montréal (2012), the Venice Biennale Golden Lion for Lifetime Achievement (2014), and is also Commandeur de l'Ordre des Arts et des Lettres (2008) in France.

Joining her on the stage of the Odeon is the great French cellist Jean-Guihen Queyras, acclaimed for his musical virtuosity. Critics have described him as a soloist who "performs as he breathes." Queyras, a world-renowned cellist who has been collaborating with major artists for several years, is a regular collaborator of Freiburger Barockorchester and Akademie für Alte Musik in Berlin, and Carnegie Hall in New York City.

Production **Rosas** • Co-production **De Munt / La Monnaie** (Brussels), **Ruhrtriennale, Concertgebouw Brugge, Philharmonie de Paris – Théâtre de la Ville – Paris – Festival d'Automne à Paris, Sadler's Wells** (London), **Les Théâtres de la Ville de Luxembourg, Opéra de Lille, Ludwigsburger Schlossfestspiele, Elbphilharmonie** (Hamburg), **Montpellier Danse 2018**

3 July

**Dead Can Dance**

**Dionysus**

Throughout a rich career spanning forty years, the popular Australian band Dead Can Dance have stood out for their unique musical style, conjuring enchanting, majestic soundscapes, and drawing inspiration from nature and traditional music, running the gamut from African tradition to Celtic music to European folk music to ambient pop to world beat to psalms and art rock.

Greece occupies a special place in Dead Can Dance's tours. Their choice of themes and the titles of their albums are proof to that. The band has prepared a special set list for the Odeon audience, including songs never before performed live on stage, as well as songs from their early years re-imagined in new covers, which can now be discovered by younger fans of the band. The legendary duo of Brendan Perry and Lisa Gerrard will also explore the myth of Dionysus, performing songs from their newest album *Dionysus* (2018).

6 & 7 July

**Armonia Atenea - The Friends of Music Orchestra – Myrto Papathanasiou – George Petrou**

***Alcina* by George Friderick Händel**

Armonia Atenea - The Friends of Music Orchestra and George Petrou return to Athens Festival with the genre that made them famous across the globe: 18th-century opera. With award-winning productions in theatres and festivals across Europe, they now embark on a new journey to the magical world of Baroque opera, preparing an impressive new production of Händel's *Alcina*. In this endeavour they are joined by the famous Greek soprano Myrto Papathanasiou, who has won rave reviews for her portrayal of the title role in the Wiener Staatsoper, the Paris Opera and the Oper Stuttgart.

*Alcina* premiered in London in 1735 to great success and is considered the high-water mark of Händel's career. Its brilliant music and high dramatic demands made it one of the most popular Baroque operas during the 20th century. Since then, *Alcina* has been presented at the greatest opera houses in the world.

The premise is as follows: the sorceress Alcina seduces any men unfortunate enough to wash up on her private island and then transforms them into animals. When the knight Ruggiero makes his appearance, Alcina discovers true love. However,

Ruggiero's betrothed, Bradamante, soon arrives in the island, determined to rescue him from the sorceress' clutches.

The ever-restless and accomplished conductor George Petrou is internationally acclaimed as one of the most important 18th-century music conductors, particularly of Händel productions, and recently took over as artistic director of the Göttingen International Händel Festival. Having already numerous productions as director under his belt, together with the set and costume designer Giorgina Germanou he has conceived a new take on *Alcina*, combining modern aspects with the extravagance of Baroque opera, conjuring a fairytale world.

Directed and conducted by **George Petrou** • Set and costume designer **Giorgina Germanou** • Lighting design **Stella Kaltsou** • Chorus **Armonia Atenea** (vocal training **Athanasia Kyriakidou**) • **Myrto Papathanasiou** in the title role • Musicians of the Armonia Atenea – The Friends of Music Orchestra performing in Baroque instruments.

*Rest of cast TBA*

9 July

**Ravenna Festival – Luigi Cherubini Youth Orchestra – Riccardo Muti**  
**Concert of Friendship**

The internationally acclaimed conductor Riccardo Muti returns to Athens and the Odeon of Herodes Atticus for the first time in 11 years with *The Roads of Friendship*. This annual musical pilgrimage, curated by Ravenna Festival since 1997, has taken Muti and an ensemble of Italian musicians to historic cities of the past and the present, where they have performed together with local musicians. On each occasion they have also performed in Ravenna, thus strengthening the bond of friendship through the universal language of music. After concerts in cities as diverse as Sarajevo, Beirut, Jerusalem, Cairo and Tehran, the project has chosen Greece, the cradle of Western culture, as its next destination Athens is connected to Ravenna by the Mediterranean Sea, a body of water whose vocation is to unite rather than to separate, and by the common Byzantine ties.

Muti, one of the greatest conductors in the world, has numerous awards to his name and has conducted major orchestras, among which the Berliner Philharmoniker, the



Wiener Philharmoniker, and the Chicago Symphony Orchestra. He also enjoys a long and close collaboration with the Salzburg Festival.

Under Muti's baton, Italian and Greek musicians and choristers will collectively present Beethoven's ever-popular *Symphony No. 9*, appealing to the sentiment of brotherhood that is the hallmark of *Ode to Joy*.

The concert will feature musicians from the Athens State Orchestra, the Thessaloniki State Symphony Orchestra, the ERT National Symphony Orchestra and Chorus, the Coro Costanzo Porta choir, and the Athens Choir, conducted by Antonio Greco and Stavros Beris.

10 July

**Maria Farantouri – ERT Contemporary Music Orchestra – Anastasios Symeonidis**

**Shall We Go to the Movies?**

Maria Farantouri and her team deliver covers of all-time classic songs of Greek and world cinema, reliving unforgettable moonlit nights; songs which never quite faded away after the closing credits rolled; songs which acquired a life of their own. Maria Farantouri will be joined by two young, promising singers, Thodoris Voutsikakis and Korina Legaki, and by the ERT Contemporary Music Orchestra, conducted by Anastasios Symeonidis. Also featuring soloist Christos Papageorgiou (piano), with contributions in the making of the set list by Giorgos V. Monemvasitis.

13 July

**Tindersticks**

An all-time favourite of Greek music lovers, the British band Tindersticks will make a single mid-summer appearance at the Odeon of Herodes Atticus.

Founded in Nottingham by Stuart Ashton Staples in 1991, the band was a refreshing entrance in the British music scene. With its instantly recognizable traits – Staples' soothing, refined, baritone vocals; string, wind and percussion arrangements; gorgeous, sad melodies; seductive lyrics – Tindersticks are a living legend.

The band's music is atmospheric and full of imagery, with songs about unfulfilled love and still-burning passions. Their complex arrangements, combining electric

guitars, drums and bass with acoustic instruments such as violin, contrabass, flute, glockenspiel, trumpets and clarinet, comprise their captivating signature “Tindersticks sound.” The band combines romantic sensibilities and retro aesthetics in the best possible way, continuously refining their melancholy style, paying homage to soul music, and improvising on sensual jazz motifs.

16 July

**Athens State Orchestra – Maxim Vengerov – Stefanos Tsialis**

Maxim Vengerov is one of the greatest violinists of the last few decades and a highly cultured and sensitive artist, whose every performance is a must-see event. In this, his first collaboration with the Athens State Orchestra, Vengerov will perform one of the greatest and most demanding concertos for violin ever *Concerto for violin and orchestra in D major, op. 77* by the great German Romantic composer Johannes Brahms. The distinguished soloist has already left his mark on this concerto, highlighting this majestic piece in various performances across the globe.

The performance will also include the famous Symphony “From the New World” by the major Czech composer Antonín Dvořák, conceived during his stay in New York City (1892-93). The Symphony has become one of the most popular compositions of all time, with its masterful structure, its fully realized orchestration and its diverse musical influences encompassing Native American music and the Spiritual music of the African Americans.

Conductor **Stefanos Tsialis** • Soloist **Maxim Vengerov (violin)**

27, 28, 30, 31 July

**Greek National Opera – Konstantinos Rigos – Loukas Karytinis**

**La Traviata by Giuseppe Verdi**

The second Greek National Opera production featured in this year’s Athens Festival, *La Traviata* is directed by Konstantinos Rigos, the groundbreaking choreographer and director of the Greek National Opera Ballet who is also highly experienced with big productions. Based on Alexandre Dumas *filis*’ novel *La Dame aux Camélias*, Verdi’s extremely popular opera, famous for its irresistibly seductive melodies, will make its

Odeon debut, with the famous Lisette Oropesa in the title role. The rapidly up-and-coming Cuban-American soprano has impressed audiences in recent years, performing major parts at the Royal Opera House, Covent Garden, the Paris Opera and the Metropolitan Opera in NYC. Shortly before her Greek National Opera collaboration, Oropesa will also make her debut appearance at La Scala in Milan.

Conductor **Loukas Karytinis** • Directing – Choreography - Set design **Konstantinos Rigos** • Cast **Lisette Oropesa, Alexei Dolgov, Dimitri Plataniias, Tasis Christogiannopoulos** et al.

Featuring the **Orchestra**, the **Chorus** and **Soloists** of the **Greek National Opera**

3 August

**China National Symphony Orchestra – Austrian Salzburg Children’s Choir**

**Enjott Schneider – Otto Sauter – Ten of the Best**

**Ceremony of Harmony**

**Melody of Worldwide Civilization**

True to its title, this ceremony of musical harmony is a collaboration of Athens Festival with the National Cultural Industrial Investment Co., Ltd. Musicians from different countries join forces to convey a universal vision of world peace.

In the first part of the concert, the German composer Enjott Schneider, one of the most established, popular musicians of his country, joins forces with Otto Sauter, the greatest piccolo trumpet soloist in the world, joined by Ten of the Best, an ensemble consisting of ten of the world’s leading trumpet players. In the second part, the China National Symphony Orchestra, conducted by Yan Bozheng, one of the most acclaimed artists in China, will perform classical works from around the world. In the third and final part, the famous Austrian Salzburg Children’s Choir will take the floor. For over 50 years, the award-winning Choir has collaborated with numerous European foundations and festivals.

# PEIRAIOS 260

## CONTEMPORARY GREEK THEATRE

*Greek and English surtitles in all performances for the hearing impaired  
unless otherwise noted*

*New perspectives on Greek identity*

31 May - 4 June (PEIRAIOS 260 D)

**Thanos Samaras**

**Chrysippus** by **Dimitris Dimitriadis**

Following his masterly production of Dimitris Dimitriadis' *Cassandra's Annunciation*, well-received by audiences and critics alike, Thanos Samaras stages yet another provocative work penned by the internationally acclaimed author. This occasion marks the stage premiere of *Chrysippus*.

The play is inspired by the ancient Greek myth of Chrysippus, a dashing handsome youth, son of Pelops and the nymph Axioche, who was kidnapped by his tutor, Laius,

after the latter fell madly in love with him. Dimitriadis' Chrysippus personifies love in its purest form, beyond any idealization. In the playwright's own words: "*Chrysippus* is the onstage manifestation of an encounter that is fatal for human condition: the encounter with absolute beauty."

Set in a contemporary bourgeois home, the myth, in this modern version, casts a harsh yet also revealing light on the morbid aspects of our closest, most intimate familial bonds, particularly the mother-son relationship, laying bare all stereotypes and social conventions. Beyond its socially subversive dimension and its evident psychoanalytic qualities, the play makes us contemplate the very nature of love, irrespective of roles and genders. Thanos Samaras states the following: "We do not fall in love with other people; we fall in love with that aspect of theirs that we ourselves lack. The object of love is immortality through love."

Directing - Movement - Set design - Costume design - Lighting design - Sound design  
**Thanos Samaras** • Assistant to the set designer **Zois Oikonomou** • Assistant to the costume designer **Konstantina Mardiki** • Assistant to the lighting designer **Vangelis Mountrichas** • Animator **Afroditi Bitzouni** • Executive producer **Katerina Berdeka**  
 • Production managers **Marianthi Bairaktari, Panos Svolakis** • Cast **Rania Oikonomidou, Nikolas Michas, Michael Tampakakis, Sofia Kokkali, Thanasis Dovris, Giannis Siamsiaris, Angeliki Stelatou, Giorgos Biniaris**

18 - 21 June (PEIRAIOS 260 H)

**Giorgos Papageorgiou**

**Giannoula Koulourou**

The true story of Giannoula Koulourou (b. 1868 in Patras) is adapted for the stage in an original play written by Theodora Kapralou, commissioned by the talented actor and director Giorgos Papageorgiou.

Giannoula got her nickname – 'Koulourou' – from her trade: she was a *koulouri* (a Greek version of bagel) street vendor. Giannoula longed to get married. Her slight intellectual disability made her a laughing stock among the residents of Patras. The locals began pulling several pranks on Giannoula, going so far as to humiliate her in public, as more and more of them participated in various 'happenings' revolving around fake weddings of Giannoula with 'suitsors.' An estimated ten thousand people

were present at the final prank pulled at the expense of Giannoula. Following that incident, Giannoula collapsed. Ultimately, she died poor and alone during the Axis Occupation of Greece. Her sad story became the stuff of urban legend.

The performance will bring Giannoula's true story to life through actors and live music on stage (with original music by Matoula Zamani), and will be infused with a carnivalesque spirit, as, even to this day, the story survives as a traditional custom attended during the Patras Carnival.

Directed by **Giorgos Papageorgiou** • Text **Theodora Kapralou** • Music **Matoula Zamani** • Set design **Evangelia Therianou** • Movement **Mariza Tsiga** • Lighting design **Alekos Anastasiou** • Assistant director **Dimitris Kalakidis** • Photos **Domniki Mitropoulou** • Production **Goo Theater Company** • Cast **Elena Topalidou, Michalis Syriopoulos, Kimonas Kouris, Athanasia Kourkaki**

20 - 23 June (PEIRAIOS 260 E)

**Vasso Kamaratou – Kostas Koutsolelos**

**Summer Swimming**

Summertime. It's terribly hot. Everybody's away on holiday. Most shops are closed for the summer. A pack of cigarettes is hard to come by. Two people left behind in a small flat in Athens. Sweating, all alone. They smoke and talk nonstop, trying not to be driven insane, trying to make it through the day, through the summer. They go against the grain: they linger in the city; they haven't hopped off to an island. The city is their own version of an island, as is this flat and the words they exchange every day. Two people chattering on stage: that's just about it. Vasso Kamaratou and Kostas Koutsolelos, two actors and dramatists who have garnered praise in recent years among Athenian theatre-goers for their inventive and authentic style, refrain from using a canonical theatrical text. Instead, they opt for the simple, inane chitchat that everyday people use to pass the time.

*Without English surtitles*

Directed, written and performed by **Vasso Kamaratou, Kostas Koutsolelos** • Set and costume design **Eleni Stroulia** • Lighting design **Tasos Palaioroutas**

11 - 15 July (PEIRAIOS 260 E)

**Manos Karatzogiannis**

**Strange Doors by Manos Eleftheriou**

*Strange Doors* is an unpublished text recorded and transcribed by the great poet and lyricist Manos Eleftheriou five years before his death and entrusted in the hands of actress Nena Menti. The text takes back in time, in early 20th-century Syros and onwards through narrations by Eleftheriou's grandmother, Evangelia Digeni. The harrowing tale explores themes commonly found in Eleftheriou's work, such as the tough living conditions in the country, social injustice, melancholy, and the fear of death. Music and poems linked with Eleftheriou and his birthplace will punctuate these themes during the performance.

*Strange Doors*, this deeply intimate work, ultimately conveys the collective unconscious of an entire nation. Manos Karatzogiannis, Thanasis Niarchos and Giorgos Andreou, close collaborators of the late Manos Eleftheriou, respectively take on the duties of director, dramaturg and composer.

Directed by **Manos Karatzogiannis** • Dramaturgical collaboration **Thanasis Niarchos** • Original music **Giorgos Andreou** • Lighting design **Alexandros Alexandrou** • Set design **Yannis Arvanitis** • Costume design **Vasiliki Syrma** • Performed by **Nena Menti**

16 & 17 July (PEIRAIOS 260 H)

**En dymamei – Eleni Efthymiou**

**Horse in Love / The Absurdity of Love**

What is love? How do we experience love? Does everybody have access to it? Third part of the trilogy *The Other Normal*, born out of en dymamei, a collective of young artists with or without disabilities and their need to openly share their personal stories and explore universal aspects of human individuality, *Horse in Love / The Absurdity of Love*, directed by Eleni Efthymiou, is a performance about love, this special form of 'disability' which holds power over people, torpedoes them, electrifies them, drives them mad, sets them ablaze. A performance celebrating spontaneous vitality, sexual impulses, all the senses which have been numbed by a strictly rational perspective on

life. A performance breaking through social barriers and hurdles in order to address the absurd, the instincts, the forbidden, the imagination, the soul, persevering on the quest for an ultimate and mutual love.

Concept - Artistic direction **Eleni Dimopoulou** • Directed by **Eleni Efthymiou** • Research and text **Eleni Efthymiou & En dynamei group** • Dramaturgy **Sofia Eftychiadou** • Set and costume design **Evangelia Kirkine** • Costume design collaborator **Richard Anthony** • Lighting designers **Richard Anthony, Vangelis Maroulis** • Choreography - Movement **Tasos Papadopoulos** • Artistic collaboration **Vitoria Kotsalou** • Visual design - Video **Dimitris Zachos** • Cinematography **Orestis Psomopoulos** • Music **Eleni Efthymiou, Odysseas Gallios** • Sound design - Arrangements **Odysseas Gallios** • Production manager **Fotini Tsakiri** • English translation **Elli Marmara** • Set construction **Panagiotis Makris, Dimitris Kourdis** • Assistant director **Vangelis Kosmidis** • Assistant to the set and costume designer **Sofia Patsinakidou** • Special set and costume props **Marios-Leandros Basteas** • Photos **Dimitris Chondropidas** • Cast **Kleio Antonopoulou, Noemi Vasiliadou, Chrysa Gouma, Maria Dachlythra, Margarita Kainada, Anna Kalincheva, Evangelina Kariofylli, Evangelia Kefala, Theano Konta, Vangelis Kosmidis, Ilias Kougiomtzis, Giota Kouitzoglou, Nikos Kyparissis, Angelos Konstantinou, Loxandra Loukas, Dimitris Lyras, Giorgos-Zisis Billionis, Sofia Bletsou, Thanos Nanasis, Michalis Dolopoulos, Theano Papavasiliou, Charis Serdari, Christos Sioumis, Athina Sotiropoulou, Despoina Triantafyllidou, Nefeli Tsintzou, Dane Tsorlini, Alexandros Chatsios** • Piano **Giorgos Cholopoulos**

Giota Tembridou's text *The Convention* is included in the performance. Roula Alavera and Panagiotis Papaioannou appear in videos. The performance includes nudity. Parental consent required for children under the age of 14.

### *European repertoire*

30 May - 2 June (PEIRAIOS 260 E)

**C. for Circus**



## **Metamorphoses by Ovid**

In *Metamorphoses*, Ovid describes creation from the early stages of the world: nature; the inexorability of sexual attraction; lust and pain; deception; the very moment when man turns into beast. Common in all of the above is the solution offered by the poet himself in order to maintain a balance: metamorphosis. An unexpected, wondrous incident, happening all of a sudden at the most critical moment, at the moment when things are at a breaking point, where absolutely nothing can move forward any longer. It is at that exact moment when that deeper, overpowering need for continuity imposes a psychological shift.

It has been shown throughout history that humans use metamorphosis in order to explain what is incomprehensible, inevitable, and irreversible. Ovid does the same thing, successfully transforming guilt and violence into beauty.

Power, the catalyst in most stories, is usually a male or divine prerogative. Assuming various forms – jealousy, lust, revenge, violence – power is exercised on the weak, usually women. Ovid gives a poetic solution, transforming victims into trees, birds or animals; ultimately, into timeless symbols.

Can metamorphoses ever take place in real life, in the absence of poetry? Does a victim of violence remain a victim for all eternity? In what shape or form? Are there any people among us who were ever turned into stars or bears? Over the last decade, the C. for Circus group has shaped its own distinctive style, with all performers continuously together on stage playing live music, which they have also composed. The goal is the collective shaping of the end result, with each performer contributing his or her own personal material. In this performance, the group attempts to further develop its movement style and approach Ovid's poetry through a choral quality.

Directed by **Irene Makri, Pavlos Pavlidis** • Dramaturgy **Elina Mantidi** • Music **C. for Circus** • Music design **Valeria Dimitriadou** • Assistant director **Katerina Adamara** • Lighting designer **Cecilia Tselepidi** • Movement **Drosos Skotis** • Set and costume design **Gina Iliopoulou, Lina Stavropoulou** • Communication **Eleanna Georgiou** • Photos **Spyros Chatziaggelakis** • Cast (in alphabetical order) **Spyros Chatziaggelakis, Valeria Dimitriadou, Panagiotis Gavrelas, Dimitris Kitsos, Maria-Elisavet Kotini, Chrysa Kottarakou, Irene Makri, Nikolas Papadomichelakis, Pavlos Pavlidis, Natasa Roustani, Athina Sakali**

7 - 10 June (PEIRAIOS 260 E)

**Elena Karakouli**

**Himmelweg (Way to Heaven) by Juan Mayorga**

Formerly a dramaturg for the National Theatre of Greece (2008-2013) and a director of two widely acclaimed performances (Roland Schimmelpfennig's *The Woman Before* at the Poria Theatre in 2015 and Adam Seidel's *Catch the Butler* at the Ilisia Volanakis Theatre in 2016), Elena Karakouli presents *Himmelweg* by the award-winning contemporary Spanish dramatist Juan Mayorga. The extremely timely play draws on a true WWII incident.

At a concentration camp for Jewish people near Prague, a show of appearances is on display. Berlin's Nazi government forces certain prisoners to fabricate an image of decent living conditions in order to appease the public opinion. Red Cross representatives, alarmed by the rumours about the conditions at the camp, pay a visit to Terezín, a ghetto (doubling as a camp) where everything appears to be 'normal.' Upon their return from the camp, they are to testify on the board and healthcare provided to the prisoners. *Himmelweg*, however, is far more than a mere re-enactment of historic facts. The Holocaust remains a powerful memory; however, what is even more powerful are the allusions to contemporary reality. It is the process of fabrication which is of interest here; conceiving a plan for deceiving others; the perfection of this mechanism; the ease or predilection of humanity to succumb to what is seemingly normal. How and why do we turn a blind eye on things? What forms and shapes do rebellion and submission take? Above all, what are people's dreams and nightmares, both of those in power and of their respective victims?

Translated by **Maria Chatziemmanouil** • Directed by **Elena Karakouli** • Visual concept and design **Eva Nathena** • Assistant to the set and costume designer **Evelina Datzenta** • Movement **Phaedra Soutou** • Video **Angelos Papadopoulos** • Lighting design **Nikos Vlassopoulos** • Foyer visual design **Alegia Papageorgiou** • Executive producer **Manolis Sardis** • Cast **Nikos Psarras, Dimitris Papanikolaou, Thanasis Dimou, Ilias Andreou, Elli Papanikolaou**

13 - 16 June (PEIRAIOS 260 D)

**The Little Things Orchestra – Christos Theodoridis**  
**The Tragedy of King Richard III by William Shakespeare**

In August 2012, the remains of the most misunderstood king in English history, Richard III, were found under a parking lot in Leicester, following persistent efforts by archaeologists. The last English king to die in battle was finally buried properly, 527 years after his demise. His original ‘burial’ site suggests the idea people must have had of him in his lifetime: immoral, greedy, dishonourable, power-hungry, a tainting influence for his contemporaries. His inner ugliness perfectly matched his physical appearance. Deformed, hunchbacked, repulsive, unshapely: all of the above have been historically verified.

Following Shakespeare’s *Hamlet* in 2014-5 and Christopher Marlowe’s *The Massacre at Paris* (the latter electrified audiences at Athens Festival 2016 and again in 2017), the Little Things Orchestra, one of the most acclaimed Greek theatre groups, completes its Elizabethan ‘trilogy’ with *Richard III* in a new Greek translation by Izabela Konstantinidou. The Orchestra will primarily focus on the interplay of language, movement, and music. Christos Theodoridis’ directorial approach will establish a connection between Shakespeare’s poetics and the historic facts, contrasting the failure of language with the inevitability of actions.

Translation - Dramaturgy **Izabela Konstantinidou** • Directing - Dramaturgy **Christos Theodoridis** • Choreography **Xenia Themeli** • Set and costume design **Tina Tzoka** • Music **Vasilis Dokakis** • Textual analysis - Historical research **Pavlos Soulis** • Assistant director **Chara Tzoka** • Assistant choreographer **Nikoleta Koutitsa** • Graphic designer **Nontas Papoutsis** • Photographer **Anastasia Giannaki** • Production managers - Executive producers **Anna Tiagounidou, Zoi Konstantatou** • Cast **Georgina Daliani, Xenia Themeli, Giorgos Kissandrakis, Nikos Lekakis, Alkis Bakogiannis, Katerina Patsiani, Tatiana-Anna Pitta, Vasilis Safos, Giorgos Christodoulou**

2 - 5 July (PEIRAIOS 260 E)

**Vassilis Mavrogeorgiou**

## **Against Freedom by Esteve Soler**

*Against Freedom* is the first part of the Catalan playwright's Esteve Soler *Revolution Trilogy*, which also includes *Against Equality* and *Against Fraternity* (the three titles reference the national motto of the French Revolution). In *Against Freedom*, seven vignettes tackle issues such as the refugee crisis, the marriage crisis, the 'perverse' habit of reading, pedophilia, the economic crisis of the last few years which also gave rise to a social crisis, 'life' on Facebook and the all-too familiar, mostly feminine line 'I have nothing to wear.'

Vassilis Mavrogeorgiou, a popular actor, writer and director, chose this play for its subversive style, which at times reads as a contemporary version of the Theatre of the Absurd. Mavrogeorgiou focuses on the characters' sense of loneliness and desolation, the sense that humanity bids farewell to the old world.

Soler's previous trilogy, the *Indignation Trilogy* (*Against Progress*, *Against Love*, *Against Democracy*) has been translated into 16 languages and received international praise.

Text **Esteve Soler** • Translated by **Maria Chatziemmanouil** • Directed by **Vassilis Mavrogeorgiou** • Set design **Thalia Melissa** • Costume design **Ifigenia Daoudaki** • Lighting design **Stella Kaltsou** • Music **Giorgos Fountoukos** • Production manager **Serafeim Radis** • Assistant director **Kali Voikli** • Cast **Katia Gerou, Giorgos Papandreou, Nikos Nikas, Serafeim Radis**

## *Symposium*

In collaboration with the Hellenic Association  
of Theatre and Performing Arts Critics

6 July (PEIRAIOS 260 E)

### **Critics, theatre and the new market: Anatomizing an uncertain relationship**

A symposium on contemporary theatre criticism and its related problems, prospects, deadlocks and relationship with the new theatre market, organized by the Athens

Festival in collaboration with the Hellenic Association of Theatre and Performing Arts Critics.

We live in an era in which nations, identities, religions, borders and, most certainly, arts, find their limits, tolerance and resilience tested. Nothing is fixed and certain anymore. Everything appears to be relevant and subjective. When it comes to theatre criticism nobody can safely say what constitutes a good piece of theatre review or a good performance anymore. Without a solid point of reference, everything is up for discussion and debate. Furthermore, it is impossible to safely predict how things will turn out in a world where any notion of ‘real’ is constantly undermined.

We are currently experiencing a boom in the number of theatre performances and, by association, theatre reviews, leading to the inevitable question: Is there a deeper meaning in this phenomenon? Does it signify the rising democratization of theatre criticism, with everybody having the right to speak their mind? Does this pluralism actually improve the quality of theatre criticism? When everybody identifies as a critic, who *is* the critic? When everyone identifies as an actor or theatre company director or producer, who is the true actor or director or producer? How does one separate the wheat from the chaff among the hundreds of productions staged each season? How is the debate between critics and artists evolving in a historic moment at which there are more active critics and artists than ever before in history? This symposium will tackle these questions, as well as raising the issue that there are currently no prestigious theatre revues in circulation.

No definitive answers can be reached. What is of interest here is to examine the challenges in store for critics and artists.

## **INTERNATIONAL PRODUCTIONS**

30 & 31 May (PEIRAIOS 260 H)

**Angélica Liddell**

## Genesis 6, 6-7

Angélica Liddell, the *enfant terrible* of Spanish theatre, a genre-defying artist, returns to the Athens Festival five years after her performance *All the Sky Above the Earth* (*The Wendy Syndrome*). In *Genesis 6, 6-7*, third part of the *Trilogy of the Infinite*, Liddell blends poetry and theatre, weaving together the myth of Medea with the Old Testament. The title refers to the first book of the Old Testament and more specifically to that moment when God regrets creating humankind and decides to destroy all life on the planet: “And the Lord said, I will destroy man whom I have created from the face of the earth; both man, and beast, and the creeping thing, and the fowls of the air; for it repenteth me that I have made them.” Liddell’s signature style, the painful connection between stage representation and personal experience, creates an exhausted world which can no longer be patient, craving its own extinction; a world seeking (self)destruction in an attempt to reach holiness; a world declaring war on itself, with beauty, the grotesque and the demoniac as its weapons; a world which will leave us all speechless.

Directed by **Angélica Liddell - Compañía Atra Bilis Teatro** • Text – Set design – Costume design – Lighting design **Angélica Liddell** • Lighting assistant **Octavio Gómez** • Cast **Juan Aparicio, Paula Vera, Aristides Rontini, Sindo Puche, Angelica Liddell, Yury Ananiev, Sarah Cabello Schoenmakers, Paola Cabello Schoenmakers, Borja López** • Sound technician **Sandra Vicente** • Video technician **Antonio Navarro** • Lighting technician **Octavio Gómez** • Stage manager **Nicolás Chevalier** • Technical director **Jean Huleu** • Production manager **Gumersindo Puche** • Production assistant **Borja López** • Production **Fondazione Campania dei Festival – Napoli Teatro Festival Italia, Iaquinandi, S.L.** • Co-production **Teatros del Canal** (Madrid), **Humain trop humain – CDN Montpellier** • With the support of **Comunidad de Madrid, y Ministerio de Educación, Cultura y Deporte - INAEM**

30 & 31 May - 1 June (PEIRAIOS 260 A)

**nora chipaumire**

**#PUNK**

In *#PUNK*, first part of a music trilogy, the choreographer nora chipaumire, a recipient of three Bessie Awards and a 2018 Guggenheim fellow, internationally acclaimed for her iconoclastic style, draws inspiration from her formative years in Zimbabwe during the 1970s and 1980s. The word ‘punk’ refers to the music of that period, but also to an uncompromising, anti-commercial way of living, built on the principles of self-reliance and do-it-yourself. chipaumire is inspired by Patti Smith’s provocative song “Rock ‘n’ roll nigger.” Through her one-of-a-kind visual landscapes and soundscapes, she tackles concepts such as self-depiction, biography, emancipation, independence, adopting a distinctly punk take on the concept of ‘future’: there is no future; the future is already embedded in the present.

11 & 12 June (PEIRAIOS 260 H)

### **Mapa Teatro**

#### **Los Incontados (The Unaccounted)**

Following *La Despedida*, presented at last year’s Athens Festival to widespread acclaim, the Colombian theatre company Mapa Teatro, world-renowned for their use of diverse media and influences (video, visual arts, theatre, myth, history) return for this year’s edition. *Los Incontados* is a triptych painting a picture of contemporary Colombian life. Three microcosms located somewhere between fantasy and reality; three set pieces, nestling one behind the other; three distinct spaces jointly creating a chilling allegory about violence in Colombia during the second half of the 20th century. A strange feast, revealing the fragile balance between celebration and violence, a trademark of contemporary Colombian history, unfolds in each of these spaces. In the first segment, “The Holy Innocents,” an old African-Colombian ritual is transformed into a delirious performance as masked men dressed as women parade through the streets, whipping every man who is not masked and dressed up as a woman. In Part 2, “Discourse of a Decent Man,” the ghost of a murdered Mafia drug dealer confronts his past inside the Colombian jungle. In the third part, “The Unaccounted,” a group of children gather around the radio waiting for the announcement of a revolution that is never going to happen. Together, the three parts form a surreal, magical vision of post-WWII South American democracy.

Concept - Dramaturgy - Directing **Heidi Abderhalden, Rolf Abderhalden** • Dramaturgy consultants **Antonio Orlando Rodríguez, Marta Ruiz, Darío Villamizar** • Assistant director **Santiago Sepúlveda** • Cast **Heidi Abderhalden, Agnes Brekke, Andrés Castañeda, Julián Díaz, Jeihhco, Danilo Jiménez, Santiago Nemirowski, Santiago Sepúlveda** and the voice of **Nicolás Cancino** • Special guests **Carmenza de Sánchez Institute Martial Band (Felipe Castro, Orlando Duque, Kevin Hernández, Sebastián Méndez, Lesly Ramírez, Melanie Ramírez, Sofía Rodríguez, Mariana Saavedra, Darío Sinisterra, Sebastián Zúñiga)** • Music – Sound design **Juan Ernesto Díaz** • Live sound assistance **Alexander Rodríguez, Vladimir Sepúlveda, Juan Sebastián Guarín** • Visual design **Heidi Abderhalden, Rolf Abderhalden** • Costume design **Elizabeth Abderhalden** • Technical directors **Jean François Dubois, Jose Ignacio Rincón** • Technical assistants **Juan Sebastián Suárez, Natalia Duarte** • Assemblage assistants **Ancízar Aguirre, José Forero, Alirio García** • Set design **Pierre Henri Magnin** • Set construction **Escuela Taller de Bogotá** • Lighting design **Jean François Dubois** • Video editing **Luis Antonio Delgado** • Live video **Ximena Vargas, Natalia Duarte** • Production **José Ignacio Rincón, Ximena Vargas** • Production assistant **Sandra Martínez** • Special thanks to **Consuelo Avella, Alejandro Valencia, Claudia Torres, Adriana Urrea, Juan Andrés Valderrama, Instituto Carmenza de Sánchez, Diego Briceño, Jaime Calle**

23 & 24 June (PEIRAIOS 260 D)

**Thom Luz**

### **Girl from the Fog Machine Factory**

A modern fairytale with a magical finale that was chosen by the 56th Theatertreffen - Berliner Festspiele as one of the 10 remarkable productions of the year. The new performance of Swiss artist Thom Luz, whose atmospheric productions are noted for their music and breathtaking imagery, tackles the most elusive aspects of human experience by clinging to that most ephemeral of materials: artificial fog. How can someone hold onto something constantly in flux? Is there any place for poetry in a world increasingly regulated by the laws of the market? Once upon a time, a small fog machine factory on the outskirts of the city was struggling to make ends meet in the midst of economic recession. In an attempt to save his factory from extinction, the owner and his staff begin to experiment, creating waterfalls made of fog,



phosphorescent seas of mist, musical smokes, planetary rings, foggy replicas of famous artworks by Rodin, Giacometti and Böcklin. Soon, the factory is completely enveloped in smoke. The only sound remaining is an invisible string trio, using the factory as a rehearsal space. Time comes to a standstill. When the landscape clears out, everything has vanished and the factory has closed down. Only the machines are left behind, still giving birth to fog and dreaming of one day becoming humans themselves.

Directing - Set design **Thom Luz** • Musical direction **Mathias Weibel** • Costume design **Tina Bleuler** • Sound design **Martin Hofstetter** • Lighting design **Thom Luz, Tina Bleuler** • Technical design **Li Sanli** • Lights **Jens Seiler** • Assistant director **Benjamin Truong** • Cast **Mathias Weibel, Mara Miribung, Samuel Streiff, Sigurður Arent Jónsson, Fhunyue Gao** • Communication **Ramun Bernetta** • Production **Gabi Bernetta, Thom Luz** and **Bernetta Theaterproduktionen** • Coproduction **Gessnerallee Zórich, Théâtre Vidy-Lausanne, Kaserne Basel, International Summer Festival Kampnagel** (Hamburg), **Theater Chur, Sódpol Luzern** • Support **Zurich City of culture, Canton of Zurich, service of culture, Pro Helvetia – Swiss Arts Council, Committee of Experts Theatre and Dance BS/BL, Stanley Thomas Johnson Stiftung, Look Solutions Fog Machines, Schiedmayer Celesta, Viadukt\*3**

28 & 29 June (PEIRAIOS 260 D)

**Caroline Guiela Nguyen**

**SAIGON**

A restaurant, stuck in a liminal space/time continuum, somewhere between 1990s Paris and 1950s Saigon, with Vietnamese pop music and French chansons playing in the background. Eleven characters cross paths on the stage. The characters, of French, Vietnamese or French-Vietnamese descent, much like the actors portraying them, share landscapes, faces, songs and a language which, for some of them, survives only in their memories. They meet for dinner, drink, dance, sing, fall in love, celebrate life. In 1956, a French soldier is about to leave Indochina and convinces his Vietnamese mistress to follow him to France. In 1996, in Paris, Vietnamese exiles are allowed to return home for the first time in decades. Where *is* home, though? Caroline Guiela

Nguyen, herself the daughter of a Vietnamese refugee in France, presents a heartbreaking, deeply moving, polyphonic story, whose male and female voices bear the traumas of history. *SAIGON* is a wounded land: always someone missing, always someone to mourn.

**Text Caroline Guiela Nguyen with the whole artistic team Directed by Caroline Guiela Nguyen • Artistic collaboration Claire Calvi • Set design Alice Duchange • Lighting design Jérémie Papin • Sound and music design Antoine Richard • Composition Teddy Gauliat-Pitois • Dramaturgy and surtitles Jérémie Scheidler, Manon Worms Translation Duc Duy Nguyen and Thi Thanh Thu Tô • Cast Caroline Arrouas, Dan Artus, Adeline Guillot, Thi Truc Ly Huynh, Hoàng Son Lê, Phú Hau Nguyen, My Chau Nguyen Thi, Pierric Plathier, Thi Thanh Thu Tô, Anh Tran Nghia, Hiep Tran Nghia • Production Les Hommes Approximatifs Executive production: La Comédie de Valence, Centre dramatique national Drôme-Ardèche • Co-production Odéon-Théâtre de l'Europe, MC2: Grenoble, Festival d'Avignon, Centre dramatique national de Normandie-Rouen, Théâtre national de Strasbourg, Théâtre Olympia Centre dramatique national de Tours, Comédie de Reims, Théâtre national de Bretagne, Théâtre du Beauvaisis Scène nationale, Théâtre de La Croix-Rousse (Lyon) • Financial support Région Auvergne-Rhône-Alpes, Conseil départemental de la Drôme, Institut français à Paris Kind support Institut français du Vietnam, Université de théâtre et de cinéma de Hô Chi Minh-Ville, La Chartreuse, Villeneuve lez Avignon – Centre national des écritures du spectacle • The text is laureate to the Commission nationale d'aide à la création de textes dramatiques - ARTCENA • Artistic participation from Jeune théâtre national • Construction of the decor workshops of Odéon, théâtre de l'Europe.**

4 & 5 July (PEIRAIOS 260 H)

**Susanne Kennedy**

**The Virgin Suicides**

**Based on Jeffrey Eugenides' novel of the same title**

*“You are now to begin a great adventure, a journey out of your mind.”*

*Timothy Leary*

A conservative, devoutly religious family in North America. Five teenage sisters and their smothering parents. Their home is an enclosed world with no exit in sight. Every juvenile desire or escape plan is crushed under the parents' all-watching eyes. The sisters' growing sense of suffocation will end in disaster. In the house across the street, a group of boys are spying on the girls, watching the unfolding drama. The mesmerised male gaze transforms the turmoil of the confined sisters into an attraction, a spectacle to be consumed.

Susanne Kennedy, a major up-and-coming voice of German theatre, adapts Jeffrey Eugenides' popular novel (adapted for the screen by Sophia Coppola) for the stage. Kennedy employs the technique of voice-over to reconstruct the coming-of-age story of the doomed Lisbon sisters from the perspective of the now adult men sifting through their memories and struggling to piece together the details leading to their death. The audience shares the men's voyeuristic gaze and mentally embarks on their trip down memory lane. This Münchner Kammerspiele and Volksbühne co-production follows the structure of the Tibetan Book of the Dead and incorporates texts by the American psychologist and LSD guru Timothy Leary.

Directed by **Susanne Kennedy** • Voice over **Çiğdem Teke** • Set design **Lena Newton** • Costume design **Teresa Vergho** • Sound **Richard Janssen** • Video **Rodrik Biersteker** • Lighting design **Stephan Mariani** • Dramaturgy **Johanna Höhmann** • Assistant director **Anta Helena Recke** • Assistant to the set designer **Andrea Perez** • Assistant to the costume designer **Sophia May** • Sound assistant **Rinse de Jong** • Technical director **Lutz Müller-Klossek** • Cast **Hassan Akkouch, Walter Hess, Christian Löber, Damian Rebgetz, Ingmar Thilo/Kristin Elsen**  
Production **Münchner Kammerspiele** in co-production with **Volksbühne**

6 - 9 July (PEIRAIOS 260 A)

**Romeo Castellucci**

**La Vita Nuova (The New Life)**

The latest work of the internationally acclaimed Italian director and one of the all-time favourites of Athens Festival, Romeo Castellucci, had its premiere at the old garage of Citroën in Brussels and draws inspiration from Ernst Bloch's philosophical treatise *The Spirit of Utopia*. Five men, portrayed by amateur actors of African origin,

meet in a large, dusty parking lot. They are brothers. They intend to embark together on a new, better life. They feel disconnected from the world at large, their jobs, politics and art. They no longer believe in the contemporary way of living. Reality appears empty and indifferent to them. There is no longer time to rediscover Eden. They rebel against the dictatorship of habits, the saturation of experience, suffocation and the loss of the senses. They do not chase after the void or a sense of fulness. They dislike artists, because they perceive them as constantly talking instead of acting. Is there anything to be done? The brothers propose an ‘art of living’ instead of ‘living with art.’ A sense of something new coming to life is palpable on the air. They stand still and listen to the biological order of things instead of queuing up to visit an art exhibition. And they use whatever material comes in handy: the here and now, the parking lot with its cars and dust. The silent cars represent the seed of a promise for the future, which the brothers, as prophets of a new life, are called upon to plant.

Conceived and directed by **Romeo Castellucci** • Text **Claudia Castellucci** • Music **Scott Gibbons** • Cast **Sedrick Amisi Matala, Abdoulay Djire, Siegfried Eyidi Dikongo, Olivier Kalambayi Mutshita, Mbaye Thiongane** • Assistant director **Filippo Ferraresi** • Sculptures - Automata **Istvan Zimmermann, Giovanna Amoroso - Plastikart studio** • Costume realization **Grazia Bagnaresi** • Technical director **Paola Villani** • Stage technician **Andrei Benchea** • Lighting technician **Andrea Sanson** • Sound **Nicola Ratti** • Technical production **Eugenio Resta** with **Carmen Castellucci, Daniele Magnani** • Production supervisors **Benedetta Briglia, Giulia Colla** • Production assistant **Caterina Soranzo** • Production - Distribution **Gilda Biasini** • Photos **Stefan Glagla** • Video **Luca Mattei** • Executive production **Societas** • Co-production **Bozar, Center For Fine Arts** (Brussels), **Kanal Centre Pompidou** (Brussels), **La Villette** (Paris) • Support **Ministry of Culture, Emilia Romagna Department, City council of Cesena**

**AN INTERNATIONAL PRODUCTION AT THE ATHENS CONCERT HALL**

(Alexandra Trianti Hall)

13 - 15 July

**Théâtre du Soleil – Robert Lepage**

## **Kanata - Episode I - La Controverse**

A French couple moves to Vancouver. The woman is an artist and soon becomes friends with an indigenous woman who lives in the slums of the city. The latter is murdered by a serial killer. Inspired by this incident, the artist decides to paint the faces of the various indigenous women murdered in the area.

This is the first time in the fifty-four years of its history that Ariane Mnouchkine has entrusted the legendary Théâtre du Soleil troupe to a guest director: the internationally celebrated Canadian Robert Lepage. The show Lepage envisaged assembled fragments of a poetic, dark and epic-scale universe, retracing two hundred years of his country's history - 'Kanata' is an Iroquoian word meaning 'village,' that gave Canada its name.

Before its scheduled premiere in Paris, the rehearsals of Kanata were brutally interrupted in July 2018, amidst reactions by indigenous people claiming that the director did not consult with their community. The performance, featuring the international company of actors of Théâtre du Soleil, performers from every corner of the earth who approached the First Nations drawing on their life experiences, ultimately had its premiere in December 2018 at the Cartoucherie, its title updated to incorporate the controversy surrounding the production – a meta-theatrical commentary on Lepage's part on the role of artists in contemporary society.

The actors of Théâtre du Soleil **Shaghayegh Beheshti, Vincent Mangado, Sylvain Jailloux, Omid Rawendah, Ghulam Reza Rajabi, Taher Baig, Aref Bahunar, Martial Jacques, Seear Kohi, Shafiq Kohi, Duccio Bellugi-Vannuccini, Sayed Ahmad Hashimi, Frédérique Voruz, Andrea Marchant, Astrid Grant / Judit Jancso, Jean-Sébastien Merle, Ana Dosse, Miguel Nogueira, Saboor Dilawar, Alice Milléquant, Agustin Letelier, Samir Abdul Jabbar Saed, Arman Saribekyan, Ya-Hui Liang, Nirupama Nityanandan, Camille Grandville, Aline Borsari / Marie-Jasmine Cocito, Man Wai Fok, Dominique Jambert, Sébastien Brottet-Michel / Maixence Bauduin, Eve Doe Bruce, Maurice Durozier • Directed by Robert Lepage • Dramaturgy Michel Nadeau • Artistic direction and design Steve Blanchet • Set design Ariane Sauv  with Benjamin Bottinelli, David Buizard, Martin Claude, Pascal Gallepe, Kaveh Kishipour, Etienne Lemasson and the assistance of Naweed Kohi, Thomas Verhaag, Cl ment Vernerey, Roland Zimmermann • Paintwork -**

Patina **Elena Antsiferova, Xevi Ribas** with the assistance of **Sylvie Le Vessier, Lola Seiler, Mylène Meignier** • Lighting design **Lucie Bazzo** with **Geoffroy Adragna, Lila Meynard** • Composer **Ludovic Bonnier** • Sound **Yann Lemêtre, Thérèse Spirli** • Image and projection design **Pedro Pires, with Etienne Frayssinet, Antoine J. Chami, Thomas Lampis, Vincent Sanjivy** • Surtitling **Suzana Thomaz** • Costumes **Marie-Hélène Bouvet, Nathalie Thomas, Annie Tran** • Hair and wigs **Jean-Sébastien Merle** • Prompt and speech teacher **Françoise Berge** • Assistant to the director **Lucile Cocito** • Production **Théâtre du Soleil, with Festival d'Automne à Paris** • Co-production **Fondazione Campania dei Festival (Napoli Teatro Festival Italia)**

## DANCE

5 & 6 June (PEIRAIOS 260 H)

**Kostas Tsioukas**

**Giselle**

*Giselle* is one of the most beloved and popular romantic ballets of all time: an irresistible love story with a cathartic, yet also tragic finale. Giselle, a beautiful, kind peasant girl falls in love with Albrecht, a nobleman. Fearing that Albrecht does not respond to her feelings, her heart fails her and she dies. She is buried in a cemetery where the Wilis, women with stories of unfulfilled or unfortunate love rest; women who, during the night, turn into spirits, rise and dance. If a man guilty of betraying maidens passes by, they force him to dance to the last. When the guilt-stricken Albrecht visits Giselle's grave to apologize and confess his love for her, she forgives him. Nevertheless, the ghostly maidens, led by their leader Myrtha, surround him and condemn him. Giselle protects him, though, and dances with him till the break of day, until the spirits return to the darkness and he can leave in safety.

Kostas Tsioukas, an iconoclastic choreographer with a very unique personal style, attempts an introspective take on this classic tale, re-imagining its Central European, medieval overtones as contemporary, intimate, and Southern European. Tsioukas remains faithful to the original structure of the play, while also suggesting a fresh

approach in terms of movement and atmosphere, where the lighting and a *corps de ballet* comprised of volunteer dancers and actors set the tone. With influences from goth culture, Neo-Romantic music, classical painters and delirious pop aesthetics, Tsioukas transposes this romantic tale in the present.

Choreography **Kostas Tsioukas** • Mentor **Pierre Bal-Blanc** • Assistant to the choreographer **Antonis Antonopoulos** • Costume and set design **Dora Oikonomou** • **Cast Lena Moscha** (Giselle), **Leda Dalla** (Myrtha), **Kostas Tsioukas** (Albrecht), **Vicky Kyriakoulakou** (Giselle's mother), **Larry Gus** (Narrator), **selected volunteers** (Wilis) • Musicians **Larry Gus, Lowtronik, The Singing Head, Thodoris Kastelis**

14 & 15 June (PEIRAIOS 260 E)

**Androniki Marathaki**

***It's not about if you will love me tomorrow\_Part 2***

Androniki Marathaki, one of the most acclaimed young dance artists, makes her Athens Festival debut with *It's not about if you will love me tomorrow\_Part 2*. The performance is conceived as a game in public view; a game raising questions on the relationship between dancing and viewing and on the balance of this paradoxical relationship that is fraught with tension.

A platform whose movement and inclination changes depending on where people stand and transfer their weight is divided among five performers. The performers test their limits within this new order of things, considering the most reliable thing imaginable, the ground, is destabilized and becomes part of a fluid universe of ever-changing space, rhythm, and mobility.

The game is built on the concept of *fair-cake cutting*, a fair division problem on how to divide a 'space' such as a cake or a territory or a frequency domain so that they everyone can receive the 'space' they personally believe should be theirs. That is, a division, not in equal parts, but in parts which embrace and appeal to each participant's individual values and preferences.

Will spectators be able to assist performers in their foray into this new land?

A work at once intimate and public, which, in the creator's own words, "maybe it's a dance piece, or maybe it isn't."

*It's not about if you will love me tomorrow\_Part 2* is the second part of a diptych whose first segment premiered in February at Art Factory. The artists received funding from the Hellenic Ministry of Culture (2019). Supported by the Koinos Topos Institute.

Artistic direction – Movementscape **Androniki Marathaki** • Performers **Kostis Kallivretakis, Candy Karra, Vitoria Kotsalou, Loukiani Papadaki, Giorgos Frintzilas** • Platform design and construction **Filippos Vasileiou** • Interactive sound design and programming **Lampros Pigounis** • Lightscape **Nysos Vasilopoulos** • Communication - Press **Vasilis Gretsistas** • Documentation – Photo and video **Alekos Bourelias, Christos Bourelias** • Visual communication **Efthychia Liapi** • Production management **Delta Pi**

With the financial support of the Hellenic Ministry of Culture & Sports and the Fluxum Foundation. Co-production by Athens & Epidauros Festival 2019. With the support of Duncan Dance Research Centre - Athens, GARAGE Performing Arts Centre - Corfu, KLAP Maison pour la danse - Marseille, FLUX Laboratory - Geneva.

25 & 26 June (PEIRAIOS 260 H)

**Omar Rajeh - Maqamat**

**#minaret**

Is it possible for an entire city to die, along with its values, history and culture? Could a dead city ever be revived? For a thousand years, the minaret of the Great Mosque in Aleppo rose over the largest city in Syria. Today, only ruins stand in its place.

*#minaret*, a performance by the Lebanese choreographer Omar Rajeh, one of the most acclaimed dance artists in the Middle East, is an act of resistance against the destruction of one of the oldest cities on Earth, combining contemporary dance with visual arts and the musical tradition of Aleppo. *#minaret* takes us into the heart of the ravaged city, excavating its cultural and artistic heritage and confronting us with the meaning of catastrophe today, as we are inundated on a daily basis with numbing images of decimation of entire cities. Rajeh draws on the memories of the destruction of his home city, Beirut, seeking the thread connecting contemporary Aleppo with the ruined cities of the past. Since 2002, Rajeh and his group Maqamat have been



instrumental in the development of contemporary dance in the Middle East, organizing the BIPOD (Beirut International Platform of Dance) festival, currently on its 16th edition. Later this year, *#minaret* will continue its international touring at Julidans, Boulevard Festival, the Moscow Dance Inversion International Contemporary Festival, followed by SPRING Performing Arts Festival in Utrecht.

Concept - Choreographer **Omar Rajeh** • Performers **Antonia Kruschel, Charlie Prince, Mia Habis, Moonsuk Choi, Yamila Khodr, Omar Rajeh** • Composition **Mahmoud Turkmani - Pablo Palacio** • Voice **Naim Asmar** • Live music **Joss Turnbull** (percussion) **Mahmoud Turkmani** (oud), **Pablo Palacio** (interactive sonification) • **Ziad El Ahmadi** (oud) • Lighting design **Guy Hoare** • Video **Ygor Gama** • **Drone operation: Hadi Bou Ayash** • Costume design **Mia Habis** • Technical director **Christian Francois** • Sound engineer **Jean-Christophe Batut** • Stage manager **Salim Abou Ayash** • Tour management **Jadd Tank** • Real Time Movement Analysis Technology **Instituto Stocos** • Production **Omar Rajeh - Maqamat** • Co-production **HELLERAU – European Center for the Arts Dresden, BIPOD Festival, Romaeuropa Festival** • Support **apap – advancing performing arts project, Tanzfabrik Berlin**

27 & 28 June (PEIRAIOS 260 E)

**arisandmartha**

**Lucy. tutorial for a ritual**

Having previously presented their debut work at the Aerowaves 2018 dance platform, the duo of choreographers known as arisandmartha (Aris Papadopoulos and Martha Pasakopoulou) have now come up with the concept of a contemporary, devised ritual, placing audiences inside a liminal world, where everything is invested with meaning by the mere fact of its presence. The title references the famous, controversial skeleton of ‘Lucy,’ a nickname given to the skeleton of an *Australopithecus afarensis* discovered in Ethiopia in 1974. This performance is a ritualistic attempt at connecting disparate elements; an experiment about the unclear temporal and spatial boundaries of making a transition from the individual to the collective. Toying with the aspects of ecstasy and conscious observation, imagination and inescapable reality, the forgotten need for faith and the glorification of lies, the ‘man-animal’ and the ‘human animal,’

this performance sets forth to expand our perception, inviting us to reconsider ways and places of ritualistic practices still surviving in our everyday life. The artists raise the question: Can we reach something real through something fake?

Concept - Choreography - Performance **arisandmartha (Aris Papadopoulos & Martha Pasakopoulou)** • Dramaturgy consultant **Anastasios Koukoutas** • Sound design - Original music **Maria Sideri** • Set & costume design **Dimitra Liakoura & Periklis Pravitas** • Lighting design **Eliza Alexandropoulou** • Vocal coaching **Anna Pagalou** • Press & communication **Evangelia Skrobola** • Graphic design **Chrysoula Korovesi** • Photography **Yannis Bournias** • Video **Manos Arvanitakis** • Production design **Maria Vasariotou** • Production management **Delta Pi**

29 & 30 June (PEIRAIOS 260 H)

**Marco da Silva Ferreira**

**Brother**

Why do we dance *together*? The rising Portuguese choreographer Marco da Silva Ferreira explores the roots of collective dancing, movement as togetherness, from ancient traditions to street dance, seeking those common features which are passed down from one generation to the next and are still present in contemporary dance. *Brother* is a dance about the human as ‘social animal’ feeling the urgency to share things; a performance reviving the very first human community in the heart of a contemporary urban landscape. The union gives birth to rivalry, bonds of brotherhood and pleasure-hunting, combining Krump with African influences. The seven dancers’ movements, akin to a ritual, become an explosion of contagious energy, a constant game of mimicry. They merge into an ensemble through a constantly fragile alchemical process. They are transformed into moving bridges between the present and the remote past. Ferreira, a dancer and choreographer with an unorthodox career, was originally active in street dance, became famous when he won his country’s edition of the talent show *So you think you can dance* and went on to collaborate with big names, such as Hofesh Shechter. *Brother* (2017) and his previous work, *Hu(r)mano* (2015), put Ferreira on the map of international dance through their selection by the Aerowaves network.

Artistic direction - Choreography **Marco da Silva Ferreira** • Assistant to the artistic director **Mara Andrade** • Performers **Anáísa Lopes, André Cabral, Cristina Planas Leitão, Duarte Valadares, Filipe Caldeira, Marco da Silva Ferreira, Max Makowski** • Lighting design – Technical direction **Wilma Moutinho** • Live music **Rui Lima, Sérgio Martins** • Executive producer **Joana Costa Santos** • Production **Pensamento Avulso**, associação de artes performativas • Coproduction **São Luiz Teatro Municipal** (Portugal), **Teatro Municipal do Porto** (Portugal), **Centre Chorégraphique National de Rillieux-la-Pape / Direction Yuval Pick** (France) • Residencies **Centro Cultural Vila Flor, O Espaço do Tempo, Quinta do Rio** • Support **República Portuguesa - Cultura I DGArtes – Direção-Geral das Artes and aerowaves – dance across europeu**

(Marco da Silva Ferreira is an Aerowaves Twenty18 Artist)

4 - 6 July (PEIRAIOS D)

**National School of Dance (KSOT)**

**Splendid Fusions**

*Ioannis Mandafounis, Christos Papadopoulos and Andonis Foniadakis meet the dancers of the National School of Dance*

The future of contemporary dance on stage: a National School of Dance and Athens & Epidaurus Festival collaboration involving internationally acclaimed Greek choreographers and young dancers, dance students and graduates of the National School of Dance (KSOT). A performance about that pivotal moment, when young dancers' career is about to take off, their youthful energy and freshness harmoniously combined with the maturity of world-renowned choreographers.

Under the guidance of Ioannis Mandafounis, Christos Papadopoulos and Andonis Foniadakis, each of whom is noted for his distinctive choreographic style, selected young dancers will participate in three pieces: first, they will present Andonis Foniadakis' *Kosmos*, in its Greek debut, a piece seeking beauty, joy and the creative power found in human co-existence, juxtaposing these elements with the hectic, busy schedule of everyday life in the city. The dancers will also present a piece of Christos Papadopoulos, especially prepared for KSOT: a performance on how individuals exist within a collective constantly merging into its smallest possible form, the unit. The dancers will also present Ioannis Mandafounis' *One*, a site-specific performance which

will be included in the Opening to the City section; a performance enriched by the perspective of young dancers, gaining unexpected experiences through their ‘intrusion’ into the public and personal space of the audiences. The full programme will be announced in due time.

The performances will be held on 4, 5 and 6 July 2019, at the D Hall of Peiraios 260 and at the Opening to the City section and will receive funding from the European Regional Development Fund and Cohesion Fund 2014-2020, through the programme “Contemporary Dance: Theory and Practice” of KSOT, the Regional Operational Programme of Attica, with co-funding from the Greece and the European Union – European Regional Development Fund.

### *A few words about KSOT*

Vicky Maragopoulou serves as director of the National School of Dance since April 2018. Students can enrol in two departments: the Non-Professional, where children over the age of 10 can study while also attending regular schools, and the Professional, where students can enrol and study to become professional dancers after finishing secondary education. Many alumni went on to become major choreographers, dancer and dance researchers, with several participating in leading dance groups in the world.

8 July

### **A day full of dancing**

Once again, Peiraios 260 will be occupied by the forces of dancing! Following its extremely successful debut year, the Day Full of Dancing project continues this year. Alternative forms of presentation, collective activities, dance experiences and artistic experiments jointly shape a meeting point, a hub where artists and audiences can exchange and share things.

Curator **Steriani Tsintziloni**

10 July (PEIRAIOS 260 H)

**Fondazione Nazionale della Danza / Aterballetto**

## **Wolf – BLISS**

Active since 1977, the famous Italian company Aterballetto is comprised of internationally acclaimed dancers and is distinguished for its very high level of performers and artistic directors. Numerous world-famous choreographers have collaborated with the group (Mauro Bigonzetti, Andonis Foniadakis, William Forsythe, Johan Inger, Jiří Kylián, Cristina Rizzo, Hofesh Shechter, to name a few). In the diptych performance to be held at the Athens Festival, the group works together with major choreographers: in the first part, Hofesh Shechter conjures an electrified universe with *Wolf*, whereas in the second part, Johan Inger is inspired by Keith Jarrett's *The Köln Concert* for his *BLISS* piece.

### **Wolf by Hofesh Shechter / Aterballetto**

The world-renowned choreographer Hofesh Shechter, whom we last enjoyed at the Athens Festival 2017 with *Grand Finale*, returns with an older piece of his, inspired by and reworked exclusively for the 16 amazing dancers of Aterballetto. The group is overcome with a wild, animalistic energy, creating an unprecedented universe, whose main ingredients are constant tension, the contrast between light and darkness, and music, composed, as always, by Shechter himself. In the creator's own words: "Dance is like a dream; when you wake up you can't explain how and why certain thoughts and things occurred, and why they occurred in that precise manner".

Choreography - Music - Lighting design - Costume design **Hofesh Shechter** • Music by **Verdi, Bach, Atm** and Dance Music by **Ophir Ilizetki** • Costume construction **Fondazione Nazionale della Danza / Aterballetto - Francesca Messori, Nuvia Valestri** • Assistant choreographer **Sita Ostheimer** • Assistant to the lighting designer **Richard Godin** • *Wolf* is presented in association with **Hofesh Shechter Company**

### **BLISS by Johan Inger / Aterballetto**

The Swedish choreographer Johan Inger, who has been distinguished as a dancer and choreographer at Nederlands Dans Theater and received the Carina Ari medal for his contribution to Swedish dance, presents *BLISS* (Danza&Danza Awards 2016 for Best Italian Production), a piece inspired by Keith Jarrett's iconic concert album *The Köln*

*Concert* (1975), the highest-selling solo jazz album and piano album of all time. According to Inger, this work “inspired and touched millions of people due to its perfect timing of catching a generation moving from one part of their lives to another. My task, together with the dancers will be how we relate to this iconic music. There is both a composing and an emotional challenge as to how we meet this music with today’s eyes.”

Choreography - Set design **Johan Inger** • Music **Keith Jarrett** • Costume design **Johan Inger, Francesca Messori** • Lighting design **Peter Lundin** • Assistant choreographer **Yvan Dubreuil** • Costume construction **Fondazione Nazionale della Danza / Aterballetto - Francesca Messori, Debora Baudoni**

Return Trip is a project supported by Stavros Niarchos Foundation and promoted by Fondazione Nazionale della Danza / Aterballetto in collaboration with the Athens and Epidaurus Festival and other institutions. The educational programme will be held in Reggio Emilia, Italy, in June, with the participation of young Greek and Italian dancers, under the guidance of distinguished Italian and Greek choreographers. The programme is part of the “Tempo Forte Italia-Grecia 2019” programme, an initiative organized by the Embassy of Italy in Athens together with Greek and Italian Institutions.

11 - 14 July (PEIRAIOS 260 GARDEN)

**Boris Charmatz - Terrain**

**infini**

The latest piece of the widely acclaimed French choreographer Boris Charmatz, who riveted the Festival’s audiences last year with *enfant*, will have its world premiere at the Athens Festival. *infini* seeks infinity within space. Infinity is a way of getting in touch with what exists beyond us; the stage is the space allowing for this transcendence. The body seems finite, and yet human motion is above all a potential. In Charmatz’s words: “I’ve always hated counting while dancing. I’ve always preferred letting my mind wander. In this piece, we count, speak and sing, and dance, but it’s only so that we can wander better...” For centuries, dancers have been counting steps up to 4, 6, or 8, and then started over. In modern choreographies, they may count in more complex ways. But what would happen if they counted to infinity?

What would happen if, instead of counting to reach a goal, a measure or rhythm, they were counting the way one does when falling asleep or dying? What would happen if numbers were to mark an abandonment, a passage, an infinite metamorphosis? In this piece, performers will not stop counting. Time freezes: they won't stop at 1989, or 2015, or 2019...

Choreography **Boris Charmatz** • Interpretation **Regis Badel, Boris Charmatz, Raphaëlle Delaunay, Maud le Pladec, Solène Wachter, Fabrice Mazliah** • Assistant **Magali Caillet-Gajan** • Lights **Yves Godin** • Sound **Olivier Renouf** • Costume design **Jean-Paul Lespagnard** • Vocal training **Dalila Khatir** • General stage manager **Fabrice Le Fur** • Production direction **Martina Hochmuth, Hélène Joly** • Thanks to **Sandra Neuveut, Amélie-Anne Chapelain** • Production **Terrain** • Supported by the **Fondation d'entreprise Hermès within the framework of the New Settings Program** • Co-production **Musée de la danse / CCNRB, Charleroi danse, Sadler's Wells London, Théâtre de la Ville & Festival d'Automne à Paris, Athens & Epidaurus Festival, Théâtre Nanterre Amandiers, PACT Zollverein Essen, Théâtre National de Bretagne, Festival Montpellier Danse 2019, Bonlieu Scène Nationale Annecy** • Terrain is subsidized by the **Ministry of Culture and the Région Hauts-de-France**

**DANCE AT THE ODEON OF HERODES ATTICUS**

**Anne Teresa De Keersmaecker - Jean-Guihen Queyras / Rosas**

**Mitten Wir Im Leben/Bach6CelloSuiten**

## **VIDEO INSTALLATIONS**

30 May – 30 July

(PEIRAIOS 260 A)

**Candice Breitz**

**Love Story**

What kind of stories are we willing to listen to? What kind of stories move us? Why is it that viewers weep when watching movies but will remain unmoved in the face of real-life human suffering? This seven-channel video-installation by the South African artist Candice Breitz interrogates the mechanisms of identification and empathy.

Breitz calls out attention to the firsthand accounts of anonymous refugees, persons who typically remain nameless and faceless, juxtaposing them to the universal allure of celebrities. In the first space of the installation, audiences watch an accessible 'drama' performed by two Hollywood stars, Julianne Moore and Alec Baldwin, re-enacting excerpts from the interviews of six refugees. The fast-paced montage strips the intimate testimonies of their depth, complexity and nuances, turning them into a facile, mainstream product for popular consumption. In the second space, viewers can watch the original, uncut interview footage of refugees and migrants, including the shocking story of 23-year-old Sarah Mardini from Syria. In 2015, Mardini crossed the sea between Turkey and Lesbos, saving 18 of her fellow Syrians from drowning. The next year, she returned to Lesbos to aid activist groups and last year she was arrested, charged with refugee smuggling, an arrest that has met with international reactions.

Commissioned by **National Gallery of Victoria** (Melbourne), **Outset Germany** (Berlin), **Medienboard Berlin-Brandenburg**

16 & 17 July (PEIRAIOS 260 D)

**Bouchra Khalili**

**The Tempest Society**

*The Tempest Society* by the Moroccan visual artist Bouchra Khalili premiered at Documenta 14 in Athens and is now presented in the original location where it was filmed in winter 2016. The title refers to The Tempest (Al Assifa in Arabic), an activist theatre group composed of North-African immigrant workers and French students. Touring between 1972 and 1978, Al Assifa addressed the daily struggle against inequality and racism in France, using a performance format that the group named 'theatrical newspaper.' Forty years later, Al Assifa's forgotten legacy finds a place of reactivation in Greece.



On a stage in contemporary Athens, three young Athenians and their guests reflect on civic belonging and turning the theatrical space into a public space of debate. The empty space is integral to the video installation, as viewers are invited to fill in the seats empty in the film, thus ‘participating’ in the public sphere.

## COURTYARD

13 June

**9th ATHENS OPEN AIR FILM FESTIVAL**

*The Cook, the Thief, His Wife, & Her Lover* (1989) by Peter Greenaway

(running time: 124’)

Once again this year, the Athens & Epidaurus Festival has its annual ‘meeting’ with the Athens Open Air Film Festival. Peter Greenaway’s visually stunning and provocative masterpiece *The Cook, the Thief, His Wife, & Her Lover*, featuring Michael Nyman’s brilliant soundtrack, will be screened at Peiraios 260, whereas another film will be screened at the Little Theatre of Ancient Epidaurus.

Directed by **Peter Greenaway** • Cast **Helen Mirren, Richard Bohringer, Michael Gambon, Tim Roth, Alan Howard.**

## CHILDREN

30 May - 30 June (PEIRAIOS 260 COURTYARD)

**Mark Hadjipateras**

**Building Hope**

*Building Hope* is at once an interactive work of art and a huge toy, installed at the Peiraios 260 courtyard and created by the internationally acclaimed artist Mark Hadjipateras, whose site-specific installations have been exhibited at galleries, museums and public spaces in Europe and North America, such as the NYC subway and the Nea Paralia of Thessaloniki.

The installation consists of components based on geometric, archetypal forms found in architecture and art of all eras and civilizations, a testament to our shared human origins. It is made of pillows in bright colours, whose scale and technical specs are suitable for small children. The children and their guardians are invited to play in a creative manner, assembling, building and composing, either by themselves or all together, entire cities, buildings, bridges and all sorts of environments.

The installation will include banners depicting the six puzzles which will come together after the different parts of the installation are assembled. The banners will also feature assemblages of images created at the playground of Zappeion, where the work was originally presented in a smaller scale back in 2017.

*Building Hope* is based on previous works of the artist, such as the photo sculptures *Sections 1995* and the metallic sculpture *Sections 2004*, a commission from the City of Athens as part of the 2004 Summer Olympics, which had been set up at the Apostolou Pavlou pedestrian street.

8 & 9 June and 22 & 23 June (PEIRAIOS 260 COURTYARD)

### **Picasso and Antiquity. Line and Clay**

Educational workshop for children

*An Athens Festival and Museum of Cycladic Art collaboration*

How is it possible to establish an effective dialogue between ancient and contemporary art? How can this connection be brought out through the fresh perspectives of children? The educational programme 'Picasso and Antiquity. Line and Clay,' running parallel to the eponymous exhibition at the Museum of Cycladic Art as part of this year's Athens Festival tribute to children, aims to highlight children's creativity, focusing on the interplay between ancient clay artifacts and Picasso's contemporary ceramics. Combining plastic arts and design, and juxtaposing ancient and contemporary work of

arts, this project will encourage children to become ‘junior archaeologists’ and discover fragments of art objects, create their own works of art and, finally, curate an exhibition. The exhibition featuring pieces made by the children – a simulation of the original exhibition – will be displayed at Peiraios 260 until the finale of the 2019 programme. In September, the exhibition will be moved to the Museum of Cycladic Art. Volunteer students from the Athens School of Fine Arts will also participate.

Supervision **Dafni Kouri, Christina Nakou**

The programme is realized with support by the E.I. Papadopoulos S.A.

29 & 30 June (PEIRAIOS 260 COURTYARD)

**Over the rainbow – Dora Androulidaki**

**Drag Queen Story Hour - Athens Chapter**

Dora Androulidaki, a founding member of the Berlin-based Over the rainbow, a production company specializing in children-friendly and family-friendly educational events in cooperation with the LGBTQ Berlin community, now presents *Drag Queen Story Hour - Athens Chapter*.

*Drag Queen Story Hour* is an original educational and entertainment project first launched in San Francisco in 2015 by the author and activist Michelle Tea, its main concept being that drag artists narrate stories about diversity. The programme, held at schools, libraries and festivals in many cities around the world, aims to boost children’s empathy and to fight social stereotypes. Narratives are employed as an educational tool accessible to children of all age groups and also to adults, making this a truly family-friendly project.

At the *Athens Chapter*, the Over the rainbow group will collaborate with Greek drag artists, creating a one-hour programme split into three sections. In the first section, drag performers will introduce themselves to parents and children, explain the art of drag, answer questions and encourage children to come up with their own drag personas. In the second part, short stories, both translated and originally written for the project, and suited to the needs of the programme, will be narrated to the children. In the final section, parents and children will sing together and celebrate diversity along with the artists.

Concept - supervision **Dora Androulidaki** (Over the rainbow story time) • Translated and written by “**Nasta**” • Music **Matthieu Gayon** • Text editing and support **Anna Georgatou** • Narrated and performed by **imiterasu, Holly Grace**

31 May – 17 July (PEIRAIOS 260 B)

### **The Museum of Greek Children’s Art at the Athens Festival**

This summer will see the first ever collaboration between the Athens Festival and the Museum of Greek Children’s Art, one of the very few museums of its kind in the world. An exhibition featuring artwork by children and 3D works inspired by theatre and particularly from the various scheduled productions to be presented this summer in Epidaurus will be held at Peiraios 260. Group artistic events for children and adults, including painting the outdoors spaces of the Festival on Peiraios street will be held as part of the exhibition. The happenings will be organized by the Museum with the participation of young artists.

Running parallel to this scheduled exhibition, the Museum of Greek Children’s Art will hold workshops for children and parents between June to mid-July, entitled “At the Odeon of Herodes Atticus with the Museum of Greek Children’s Art.” The workshops will be held on Saturday mornings. Attendance is free of charge on a first-come, first-served basis. Participants are required to sign up well in advance.

Supervision on behalf of the Museum **Iris Kritikou, Athanasia Sklirou**

## **OPENING TO THE CITY - ATHENS**

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

### **THEATRE**

*Poetry & literature in the city*

4 & 11 & 18 June (ATHENS OUTDOOR CINEMAS)

## **Thanassis Chalkias**

### **She Was Moved by Movies by Hernán Rivera Letelier**

*She Was Moved by Movies*, a site-specific performance held at beloved outdoor cinemas in Athens, is based on the novella *La contadora de películas* (The Movie Teller) by the Chilean writer Hernán Rivera Letelier (forthcoming in Greek from Antipodes Publishing, trans. by Lena Frangopoulou). The title character is a poor young girl living in the nitrate settlements in the Atacama Desert in Chile, built by the big foreign nitrate mining companies. The girl develops a special bond with cinema: her parents, unable to afford more than one ticket, dispatch her to the movies regularly so she can watch movies and then come back and narrate the plot to them. The girl's admirable narrative and performing skills slowly mesmerize the entire village, becoming the jewel in the rather cheap crown that is her life.

The performance, directed by the actor and acting coach Thanassis Chalkias, consistently active in recent years as a director, will be set before an open-air movie screen. Various modes of narration, combining theatre genres and fusing theatre with cinema, will be used. Three actors by turns perform and narrate, sing and imitate, identify with and distance themselves. They are born out of the screen and, in turn, give birth to it, enacting this simple yet exotic, real yet fairytale-like, comic yet tragic story, above all celebrating the power of narratives.

Translated by **Lena Frangopoulou** • Adapted for the stage and directed by **Thanassis Chalkias** • Set and costume design **Georgia Bourda** • Music **Kostas Vomvolos** • Movement **Mariela Nestora** • Lighting design **Eliza Alexandropoulou** • Videos **Eleni Mitropoulou** • Cast **Elektra Gennata, Maria Thrasyvoulidi, Thymios Koukios**

6 - 8 June

## **Zoi Xanthopoulou**

### **Marios Hakkas: “No retouches, please. I want reality”\***

Marios Hakkas (1931-1972), one of the most significant contemporary Greek writers, spent his life in Kaisairiani, an area which left its mark on his life, his consciousness and his work. Hakkas' short stories are deeply personal, political and existential in nature. This performance will bring Hakkas' world to life through the city he loved

and the places he inhabited. Incorporating excerpts from Hakkas' short stories, poems and plays, the performance will combine narrative, live music on stage and accounts from locals, addressing Hakkas' impressive body of work, interspersed with biographical information about this major but often overlooked writer. Zoi Xanthopoulou, an actress and director active in Greece and abroad, traces the melancholy, humour, existential quest, loneliness and irony pervading Hakkas' texts. Hakkas' language embraces the city and its people.

*The performance will be based on Hakkas' Complete Works (Kedros Publishing, 2016) and will be realized in collaboration with the locals of Kaisairiani. Research for Hakkas and his work is conducted in collaboration with the writer's nephew, Giorgos Hakkas.*

\*A phrase from Marios Hakkas' play *Quest*

Directed by **Zoi Xanthopoulou** • Dramaturgy **Zoi Xanthopoulou, Ariadni Kavalierou, Spyros Grammenos** • Set design and construction **Thanasis Fotinias** • Costume design **Ifigenia Daoudaki** • Lighting design **Apostolos Tsatsakos** • Music **Spyros Grammenos** • Music coaching **Thanasis Fotinias** • Cast **Spyros Grammenos, Ariadni Kavalierou, Vasilis Mavrogeorgiou** • Executive producer **Konstantina Angeletou** • Production manager **Plegma**

24 - 27 June (KERAMEIKOS)

**Lotus eaters – Panos Delinikopoulos**

**Amica mea**

*Inspired by epistolary poems in Ovid's Heroides and epigrams from the Palatine Anthology*

*“As for myself, though you should come straightway, I surely shall seem grown an aged dame after twenty years of not seeing you.”*

In *Heroides*, Ovid reinvents female figures of ancient Greek mythology – as developed in the Homeric epics and tragedies – and establishes a new literary genre: epistolary poems. His epistles tackle the standard themes of mythology: human experience and

human relationships: love, absence, and death; the expectation, possibility, and denial of fulfillment.

In *Amica mea*, symbolically set at the ancient Athenian cemetery of Kerameikos, the up-and-coming Thessaloniki-based director Panos Delinikopoulos delivers a performance about absence and memory, setting forth a request which remains unfulfilled as it struggles to reach its recipient. Three actresses immerse themselves into a site of memory, carrying the epistles of the author of *Metamorphoses*, interspersed with love and funerary epigrams from the Palatine Anthology set to music, translated by Nikos Chourmouziadis. The three women seek the absent recipient of letters from the past. They lend their bodies to voices once heard; voices that have since been travelling through space and time, until their request is finally delivered.

Directed by **Panos Delinikopoulos** • Dramaturgy **Anastasia Tzellou** • Dramaturgy assistant **Marion Coquerelle** • Music **Kostas Vomvolos** • Set and costume design **Zoi Molyvda Fameli** • Cast **Katerina Sisinni, Marilou Vomvolou, Peny Eleftheriadou** • Musicians **Tasos Mysirlis (cello), Panagiotis Karnoutsos (guitar), Kostas Vomvolos (accordion)** • Production manager **Katerina Liatsou**

\*Many thanks to the Union of Friends of the Historic Centre of Salonica

### *Platform: Diversity*

8 - 30 June (VICTORIA SQUARE)

**Ilias Poulos**

**We Are Looked at by What We Overlook**

*A visual installation on the drug addicts of the interwar period*

There are almost no references to the long history of substance abuse in Greece as a social phenomenon; a phenomenon which for many years was relegated exclusively to the domain of psychiatric institutions. With his visual installation *We are looked at by what we overlook*, the artist Ilias Poulos invites visitors to a conversation with the alienated faces of drug addicts. Approaching its subject matter in a multifaceted way, the installation urges audiences to break through the closed doors of asylums, while at the time, inviting the asylum, a 'scapegoated' part of the city, to open up to society.

The installation includes rare photographs of heroin, morphine and cocaine users hospitalized in psychiatric institutions (Dromokaitio Mental Hospital, Eginition University Hospital, Dafni Psychiatric Hospital) in the period 1920-1940. The material was compiled by the sociologist Dimitris Ifantis who conducted a research on substance abuse in Greece between the wars.

Curated by **Ira-Iliana Papadopoulou**

*An exhibition catalogue will be available for visitors*

Two discussions open to the public will be held on the occasion of the exhibition

### **“Drug abuse and addiction as seen by researchers and artists”**

This discussion will shed light to the historic continuity of drug abuse and addiction as a social phenomenon, the significance of research on substance abuse, and its social and artistic representations. The representations of substance abuse in the imaginary of Greek society which even to this day re-ignite feelings of denial, urging people to ignore what they perceive as destabilizing, will also be researched. The role of art in approaching the ‘unfamiliar,’ the thing ‘looking back at us’ through our contact with the disconcerting otherness of substance abusers, will also be discussed.

Participants include **Giorgos Chr. Zervas**, director, **Ira-Iliana Papadopoulou**, sociologist-curator, **Ilias Poulos**, visual artist, **Dimitris Ifantis**, sociologist-researcher.

*The full list of speakers TBA*

The discussion will be followed by a tribute to rebetika songs about substance abuse.

### **“The therapeutic treatment of substance abuse in the past and the present”**

This discussion will focus on the dynamics and history of substance abuse, and its therapeutic treatment in rehabilitation programmes of psychiatric institutions, featuring well-known health professionals. The present situation and the new needs and questions emerging from substance abuse and related therapies will also be discussed.



Participants include **Foivos Zafeiridis**, psychiatrist, former associate professor at the Aristotle University of Thessaloniki and scientific supervisor of the Self-Help Programme of the Aristotle University of Thessaloniki; **Katerina Matsa**, psychiatrist, former head of the 18 Ano programme at the Psychiatric Hospital of Attica, and **Dimitris Ploumpidis**, psychiatrist and academic.

Giorgos Chr. Zervas' documentary *Now I can dream – 18 Ano – Art and Therapy in Rehabilitation* will be screened (running time: 53').

14 - 23 June / Workshops and events

21 - 23 June / Three days of film screenings

(LAIS OPEN AIR CINEMA, AMOQA, BEAVER)

### **Aphrodite\***

**her\*magic, her\*work, her\*desire, her\*power, her\*care**

The *Aphrodite\** festival focuses on queer feminist art, bringing the local and international LGBTQI+ community together, with the purpose of simultaneously approaching diverse types of audience in Athens.

*Aphrodite\** highlights post-colonial practices on a European and a Greek context, along with queer activism, anti-racism, and the struggle against sexism and rape culture. Through their works, activities and workshops, the various artists and contributors participating in *Aphrodite\** tackle care ethics, the meta-pornographic politics vis-à-vis desire, the poetics of queer language(s) and the relationship between language and trans\* bodies. Overall, the *Aphrodite\** project further establishes the collaboration between the Athens Museum of Queer Arts, the Athens-based Beaver collective, the Pembe Hayat Kuirfest in Ankara and Cinenova in London, while at the same time expanding its collaboration with new institutions and groups such as the TransFormations – Trans\* Film Festival Berlin and the Athens-based Political Fatties, thus solidifying the international bonds across queer feminist groups and cultural production.

\*In contemporary gender theory, the asterisk is used to denote an expanded perception of gender identities

Co-curators **Persephone Kerentzi, Sofia Bempeza, Sofia Dona, Vassiliea Stylianidou, Athens Museum of Queer Arts (Maria F. Dolores, Johnny Pavlatos, Holly Ingleton, Alex Buschky), Beaver**

Guest co-curators **Cinenova (London), Political Fatties (Athens), Pembe Hayat Kuirfest Ankara, TransFormations - Trans\* Film Festival Berlin**

*Full list of artists and participants TBA*

27 - 30 June (SIX D.O.G.S)

**Vera Lardi – Alexandra Vassiliou**

**A New Era (?)**

*Debate performance*

How do gay, bisexual and transgender people experience homophobia, biphobia and transphobia? How is the new generation of LGBTQI+ people in Greece thinking and processing things? Have the recent legal reforms changed the overall situation? Are we really on the cusp of a new era – an era which truly acknowledges people's right to a free self-definition?

Members of the LGBTQI+ community share their stories inside a unique bar theatre. The bar is transformed into a nocturnal cocoon within which we share the illusions of the night. Language, music, dance, drag shows all merge into a puzzle of narratives and stage action.

*A New Era (?)* connects theatre with social intervention. Narrators, actors and the audience are guided into discussions about the topic in question, collectively shaping an experiential performance based on real-life narratives which gradually lead audiences into becoming emotionally and verbally responsive through an open debate, the goal here being to have spectators share their own viewpoints in all their diversity and multiple experiences.

Specializing in the so-called 'community theatre,' the actress, theatre researcher and psychodramatist Vera Lardi is joined by the social psychologist Alexandra Vassiliou, who has a long background in issues of social marginalization of LGBTQI+ people, and together they collaborate with the theatre researcher and actress Margarita Kastrinou, jointly creating a performance about our individual experiences of

exclusion, regardless of gender and sexual orientation, and our universal need for genuine connection. Night is expected to help them in their endeavour.

Conceived and designed by **Vera Lardi, Alexandra Vassiliou** • Dramaturgy - Directing **Margarita Kastrinou, Vera Lardi** • Discussion moderator **Alexandra Vasiliou** • Movement **Antigoni Gyra** • Set and costume design **Magda Plevraki** • Lighting design **Kostas Bethanis** • Music **Alexandros Misirliadis** • Scientific consultants **Nancy Papathanasiou – Elena-Olga Chistidi (Orlando lgbt+), Lili Vasiliou – Lena Aslanidou (Processwork Hub)** • Featuring a **mixed group of professional and amateur actors** • Production **Athinaiki Skini Michalis Kalampokis**

1 July - 4 July (15th KYPSELI HIGH SCHOOL)

**Pantelis Flatsousis**

**Kypseli - New Kids on the Block**

*Documentary theatre performance based on interviews with Kypseli residents*

Pantelis Flatsousis's creative career has been linked with the Kypseli neighbourhood in Athens. His recent adaptation of Georg Büchner's *Leonce and Lena* at the KET Theatre was met with widespread acclaim. Flatsousis now undertakes a unique project linked to this year's Festival's tribute to children. Based on narratives of children living in Kypseli, this performance will shed light on the everyday life and history of this neighbourhood through the eyes of children of various ethnic backgrounds. The performance that is to be presented at the historic building of the 15<sup>th</sup> Athens High School will tackle the following questions: What do children think about their life in the area? How do they experience the world of adults? How is their life affected by the growing sociopolitical tension of the last few years? There is also a number of questions linked to theatre itself: What are the limits of theatre? How does one go about creating a performance with adult themes, with an adult audience in mind, featuring an all-children cast?

Directing - Dramaturgy **Pantelis Flatsousis** • Dramaturgical collaboration **Katerina Konstantinakou, Panagiota Konstantinakou** • Set design **Eleni Stroulia** • Costume design **Vasilisa Rozana** • Video **Giannis 'Gizmo' Bereris**

*Full of list of participants TBA*

## DANCE

21 June (PEDION TOU AREOS)

**Compagnie Pernette**

**Bal Pernette**

For several years now, the Compagnie Pernette have been performing at theatre stages and outdoor spaces, captivating young (and not so young) audiences. The group is acclaimed in France for their significant artistic contributions, their tours and their educational workshops, encouraging interaction with various types of audiences. The choreographer and dancer Nathalie Pernette has come up with new forms of group theatre games for all types of audiences, featuring professional and amateur dancers alike.

*Bal Pernette*, a piece originally designed to be presented in the country, has since been moved to various spaces and assumed several forms, from a feast in the city to a performance in a conventional theatre, invariably having the same benefits and goals: making contemporary dance accessible to everybody, lowering people's reservations and making people happy. *Bal Pernette* will take audiences by storm at the Pedion tou Areos, on a significant day no less, June 21st, the Fête de la Musique, to the sounds of Polkar, a beloved Greek band.

Concept **Nathalie Pernette** • Dancers **Franck Gervais**, chief dancer, **Vincent Simon**, **Claire Malchrowicz** • Technician **Stéphane Magnin** • Featuring **Polkar** (live band)

Supported by the Institut français, the Attica region administration and the Fluxum Foundation (Switzerland). Compagnie Pernette is supported by Ministère de la Culture et de la Communication, Direction régionale des affaires culturelles de Bourgogne-Franche-Comté, as a supported dance and artistic production company, la Ville de Besançon, le Conseil régional de Bourgogne Franche-Comté and Conseil départemental du Doubs. The Compagnie was designated to be Compagnie Nationale (CERNI) in 2017.

Nathalie Pernette is an associate artist of Théâtre - Scène nationale de Saint-Nazaire, Scènes Vosges - Scène conventionnée à Epinal and Rive Gauche - Scène conventionnée danse de Saint- Etienne-du-Rouvray.

11 July

### **Aterballetto**

#### **In/Finito**

*Dance and choreography for urban, natural or historic sites*

Six choreographies by an equal number of young choreographers, contrasting the dancing body – a movement that is by definition ephemeral – with the photographic depiction of said bodies, captured for a moment in time and immortalized. The idea behind this project came about from a suggestion by the Fondazione Nazionale della Danza during the Fotografia Europea Festival 2018. Six dancers were commissioned to perform these short choreographies, held in urban spaces with historical significance. The choreographies transform the space in which they are presented and how this space is perceived by the audience. Meanwhile, a photographer captures the choreographies; the photos are then exhibited.

Choreographies **Saul Daniele Ardillo, Damiano Artale, Hector Budlla, Philippe Kratz, Roberto Tedesco, Diego Tortelli** • Performers **Arianna Kob, Ina Lesnakowski, Grace Lyell, Ivana Mastroviti, Giulio Pighini, Serena Vinzio** • Coordination on location **Carlo Cerri**

### **Elena Antoniou**

#### **In Situ**

With her durational performance *In Situ*, the dance and performance artist Elena Antoniou attempts to create a living exhibit in the here and now of a museum. Placing the body on a pedestal, the performer redefines the relationship between the visitor/spectator and the work of art and time itself, creating new conditions of observing for museum visitors, given that the context and content of the event are

continuously in flux as the piece unfolds. Through this performative gesture, the performer attempts to transform the human presence into an endless work of art. To date a total of 81 hours of the piece have been presented at the Cyprus Museum in Nicosia and the Archaeological Museum in Limassol, the Neues Museum in Berlin and the Rialto Theatre in Limassol.

### **National School of Dance – Ioannis Mandafounis**

See above: **National School of Dance, *Splendid Fusions***

9 – 11 June

### **Stereo Nero Dance Co.**

#### **Sound Passions**

The contemporary dance group Stereo Nero Dance Co. dramatizes the passions of womanhood through a solo performance. A one-woman show in which the heroine addresses social and personal questions in a non-patronizing manner, creating her personal ‘worship space,’ contemplating every stop of her life, with personal redemption being the ultimate goal. The main character is a murderess giving birth to mothers, murderers and victims. With her every action and word, she stresses the need for freedom. She uncovers her innermost desire in a celebratory manner, rejecting any preconceptions of order and morality. She is akin to an underground Madonna seeking to find the thread which once kept her subservient to rules and trapped into oppressive structures. The heroine confesses: her confession is visceral, touching on the depths of human existence, giving birth to forms of movement, walking the line between the divine and the unholy.

Concept - Idea **Stereo Nero Dance Co.** • Choreography **Evi Souli** • Performed and co-created by **Katerina Foti** • Original music **Jan Van de Engel** • Poetic text written by **Giorgos Damianos** • Dramaturgy **Tzina Stavroulaki, Giolika Pouloupoulou** • Set design - Graphic design **Marilena Georgantzi, Giorgos Zartaloudis** • Costume design **2WO+1NE=2** • Assistant to the choreographer **Christiana Kosari** • Lighting design **Marietta Pavlaki** • Communication manager **Aris Asproulis** • Photos **Stephie Grape** • Videos **Nikos Pastras** • Executive producer **Alexandra Foti**

## MUSIC

18 - 20 June (NATIONAL OBSERVATORY OF ATHENS – Doridis Telescope)

**Thodoris Economou**

**Breath – solo piano**

The award-winning theatre and film composer Thodoris Economou, distinguished for his collaborations with famous singers, such as Lucio Dalla and Lara Fabian, and internationally acclaimed directors, such as Robert Wilson, invites us to an improvisation under the stars: a startling soundscape drawing on minimal music, classical music, jazz and traditional music. The composition seeks to bring out the ‘truth’ at the core of each and every moment and is structured as absolute freedom of movement; a universe made of the stuff of dreams. Improvisation means different things to different people. For Thodoris Economou, improvisation is primarily a game; a tender game, painting a picture of our silence.

Composition - Concept - Presentation **Thodoris Economou** • Lighting design **Sakis Birbilis** • Sound design - Sound engineering **Kostas Bokos - studio19st**

*In collaboration with ActionAid Hellas*

1, 3 & 4 July (ATHENS CONSERVATOIRE – Aris Garoufalas Hall)

**Young Greek Classics 2019**

A tribute to cello – 6 cellists

The *Young Greek Classics* platform that was successfully launched last year with a tribute to the 100-year anniversary since Claude Debussy’s death featuring 26 soloists, continues this year.

The mission statement of the *Young Greek Classic* project is to introduce young Greek musicians who have already been distinguished as soloists in Greece and abroad. In 2019, the event will include three concerts at the renovated Aris Garoufalas hall at the Athens Conservatoire.

Inspired by the internationally acclaimed cellist Yo-Yo Ma, who will perform at the Odeon of Herodes Atticus on June 30, *Young Greek Classics* will feature the work of young, already accomplished Greek cellists and other talented musicians, in what will prove to be a fascinating and high-quality programme.

Programme supervision **Dionysis Malouchos**

## VISUAL ARTS

20 June - 20 October

**Museum of Cycladic Art**

**Picasso and Antiquity. Line and Clay**

The exhibition *Picasso and Antiquity. Line and Clay* is part of the series of the Museum of Cycladic Art exhibitions ‘Divine Dialogues.’ Pablo Picasso is well-known for creating numerous brilliant paintings. However, his sketches, engravings and ceramics are less well-known; his ceramics, in particular, derive inspiration from the Cretan, Mycenaean and ancient Greek civilization.

In the exhibition *Picasso and Antiquity. Line and Clay*, rare Picasso works, depicting sea creatures, animals, human figures, mythological episodes, scenes inspired from ancient tragedies and comedies, are juxtaposed with ancient artifacts, thus creating a true “Divine Dialogue.” Picasso was exposed to ancient art, not only through the monuments he visited in his Mediterranean journeys, but also through the various classical museums in Europe, through books, and through his discussions with Christian Zervos and Jean Cocteau.

Curators **Professor Nicholas Chr. Stampolidis, Olivier Berggruen**



## CINEMA

In collaboration with the GREEK FILM ARCHIVE

28 - 30 June (LAIS OPEN AIR CINEMA)

**The Adventures of Villar** by **Joseph Hepp**

**People on Sunday / Menschen am Sonntag** by **Robert Siodmak, Edgar G. Ulmer, Rochus Gliese**

Live music **Minas Alexiadis**

**Social Decay** by **Stelios Tatasopoulos**

Live music **K. VITA**

Continuing the Greek Film Archive collaboration that was launched last year, three silent films from the 1920s and 1930s will be screened at the Lais Open Air Cinema in restored editions with live music: *The Adventure of Villar* (1924), directed by the Hungarian Joseph Hepp, an invaluable portrait of the Greek capital in the 1920s and the earliest surviving Greek fiction film, with live music by composer Minas Alexiadis; *People on Sunday / Menschen am Sonntag* (1929-1930), a film about free time, directed by three German filmmakers, Robert Siodmak, Edgar G. Ulmer and Rochus Gliese, also with music by Alexiadis, and finally, Stelios Tatasopoulos' *Social Decay* (1932) with live music by K. VITA, a film anticipating Greek neorealism, the first Greek social problem film, focusing on the Greek working class at a time of strict censorship. The film was considered lost until the mid-1980s, at which time footage was retrieved by the Greek Film Archive and the film's director and actor Stelios Tatasopoulos. The restored version was first screened in 1989. The digitally restored copy that will be screened here was the result of a collaboration with Documenta 14: Learning from Athens with CINEMATEK and a co-production with COSMOTE TV, supported by the Greek Film Archive. The screening is supported by Cosmote.

## **WALKS - TOURS**

23 June - 9 July

**KETHEA REHABILITATION CENTRE**

**KETHEA DIAVASI CULTURAL CLUB**

**Stories from a parallel reality**

*An audio walk about life after drugs*

Men and women of all age groups, former drug addicts, take us along on a tour through public spaces, employing sound narratives and documents, charting and mapping out the city in their own, unique way. Visiting crowded, rundown or cosmopolitan areas of Athens, audiences will wear headsets and listen to stories about a parallel universe: about illusions and lost time, Omonia Square and the Pedion Areos, the left, capitalism, cinema, rave parties, emergency rooms, studying at university and the value of money. Narratives about the past and the future, filled with humour, poetry and slang, are related by those who decided to try life beyond addiction.

On selected dates, special events and happenings featuring the artistic groups of KETHEA will be held at Peiraios 260, after the evening performances come to an end.

*Simultaneous English translation will be available*

**Elliniki Etairia - Society for the Environment and Cultural Heritage**

**Sites of Memory**

The Organizations and Citizens' Network of the Historic City and Elliniki Etairia - Society for the Environment and Cultural Heritage once again collaborate with the Athens Festival for the series of guided walks known as Sites of Memory. The guided tours reflect diverse aspects of Athens and its rich history, attracting both locals and visitors.

This year's tours will include: a guided walk with professor Manolis Korres through the Roman Forum and Hadrian's Library; a tour through iconic buildings in downtown Athens, and a literary stroll, with recitation of excerpts from Stratis Myrivilis' *Coloured Books* in Lycabettus and Exarcheia.

**Invisible Tours**

*A different kind of a city tour with the street paper Shedia*

For certain people the word ‘street’ signifies much more than a simple route: it also signifies the loss of a safe home. In *Invisible Tours*, a project run by the street paper Shedia, homeless people or people who used to be homeless and are currently street vendors of Shedia will give visitors a tour through some of the most important social and solidarity institutions in downtown Athens (soup kitchens, homeless shelters, drug rehabilitation centres, day centres). As is the case with other social tours organized by street papers all over the world (Munich, Hamburg, London, Barcelona, Prague etc.), the guides will provide information on the services offered by each institution, on how they themselves have experienced or are still experiencing homelessness, on the efforts made against poverty and social exclusion, drawing on personal narratives and expressing the belief that “at the end of the road there is always hope.”

### **The Stones Speak**

The Athens Festival hosts the event *The Stones Speak*, a cultural and tourism initiative organized for the third year in a row by the Athens – Attica and Argosaronic Hotel Association.

For three months, June to September, ancient Greek philosophers’ work will be presented in three languages (Greek, English, French) in the form of theatre events held at major museums and archaeological sites in Athens. Attendance is free of charge.

Characters from tragedies and comedies, concepts and symbols that ancient Greece bequeathed to humanity and which have defined the intellectual and artistic history of the world over the centuries will come alive in an accessible manner. The performance will include excerpts from the *Odyssey*, Sophocles’ *Antigone*, Thucydides’ *Funeral Oration*, Plato’s *Symposium*, Aristotle’s *Rhetoric* and many more.

The event has met with enthusiasm so far thanks to its original concept, the lively execution, the free admission and the translation of the texts into three languages, all of which have contributed to the event’s success. *The Stones Speak* received the 2018 Ermis Award by the Hellenic Association of Advertising-Communication Agencies.

The ancient texts will be performed by students of the Delos – Dimitra Hatoupi Drama School and will be directed by Efi Theodorou.

*In collaboration with Athens – Attica and Argosaronic Hotel Association*

## **OPENING TO THE CITY - PIRAEUS**

**In collaboration with PIRAEUS MUNICIPAL THEATRE**

18 - 25 June

### **Humankinds**

*7 days, 7 Biblical texts, 7 human territories*

The *Humankinds* project is organized by the Piraeus Municipal Theatre and its artistic director, Nikos Diamantis, and taps into the rich reservoir of values, lived history and personal testimonies found across the various communities of Piraeus. Artistic groups from different fields (theatre, literature, visual arts, artistic education, music) collaborate with social institutions in Piraeus, approaching select social groups. Together with the participants, they design and present works conveying their own outlook on life through their individual perspective.

### *The Holy Bible as the context*

The project is built around the fundamental human values pervading all civilizations and constituting the moral, ontological and existential heritage of humanity, beyond any cultural, geographical, historic and other distinctions. The Holy Bible is the foundational text which disseminated and bequeathed these values to the Western world. Every event included in the programme will be enriched by a Biblical text, illuminating the content and values of the event.

18 June

### **Life – A tactile perception of the world**

Institutions: Margarita, Special education workshop, Special school for autistic children of Piraeus

Group: Children with intellectual disability and children with autism spectrum disorder

Temperatures, textures, shapes will be the ingredients of an experiential exhibition, with visitors experiencing the world through children's touch.

Collaborator **Andreas Kolisoglou**

19 June

### **Loneliness – The generosity of the homeless**

Institutions: Street paper Shedia, Club for Unesco of Piraeus and Islands, Communal Municipal Piraeus Business

Group: Homeless people of Piraeus

An installation/performance held in a public space, with a parallel event interrogating the meaning of 'home' as perceived by homeless persons. The work will highlight the human need for security, friendship, solidarity and care, not only in the form of material comfort but also as an emotional value.

Collaborators **Peris Michailidis**, Coeval group: **Anna Danezi**, **Konstantina Visviropoulou**

20 June

### **Food - An x-ray of history through the teeth of the working class**

Institution: Mobile dental care units in Piraeus

A performance in a public space featuring a mobile dental care unit. The performance will incorporate various narrative aspects (epidemiological studies, testimonies by professionals, historical accounts), relating recent socio-economic history through dental hygiene, emphasizing the continuous struggle for social progress.

Collaborators **Maria Koulouri**, **Lefteris Papakostas**

21 June

### **Help - An attempt of communication through the haze of mental illness**

Institution: Pyxida mental institution

Group: Inmates of the Pyxida mental institution

An event in the form of a visit to the Pyxida mental institution, in which inmates will present letters they have written to their loved ones. Using the letters, patients will attempt to communicate through the ‘haze’ of mental illness and impart their own – personal – outlook of the world, thus promoting acceptance and tolerance of others.

Collaborators **Christos Chrysopoulos, Danai Papoutsi**

22 June

**Joy - The joy of children on the streets of the city**

Institution: Children of the Good Shepherd boarding school

Group: Boarding school students

A celebration in the form of a parade on the streets of Piraeus, in collaboration with students from the artistic and music schools of the area. Children from the Good Shepherd boarding school will invite passers-by to share in their spontaneous childlike joy.

Collaborators **Maria Rentifi, Piraeus Society, Piraeus Music School**

22 June

**Loneliness – The dream of young people**

Institution: Public Benefit Municipal Enterprise of Piraeus

Group: Students of the Teaching Solidarity Programme of the Public Benefit Municipal Enterprise of Piraeus

Young people need to assert their individuality in an environment which often lacks solid points of reference. This need becomes the basis of this event, held at the 10th Piraeus Junior High School, investigating fraternity, imagination, youthful rush and broadness of spirit as values which can instill change and creativity.

23 June

**Patience - Life and tolerance in social housing residences over the years**

Institution: Social housing in Kokkinia

Group: Tenants

A performance held at social housing flats, combining tenants' personal accounts with musical events relating the history of the social housing in the area, focusing on human perseverance in the pursuit of happiness.

Collaborators **Kalliopi Panagiotidou, Marina Kanellopoulou**

24 June

**Love - Friendship and brotherhood among children living under the same roof**

Institution: Chatzikiriakeio Foundation of Child Support

Group: Boarding students

An 'artistic meal' will be held at the Foundation, with children receiving the guests. Offer, care and the reciprocation of kindness are integral components of this performance.

Collaborators **Gerasimos Destounis, Vilma Andrioti**

25 June

**A day of presence at the Piraeus Municipal Theatre**

All events falling under the *Humankinds* banner will be represented at the Piraeus Municipal Theatre in the manner most fitting for each event, featuring participants' live presence, recordings, videos, readings, games etc. The main goal is not so much the repetition of these events as is their presentation in a festive and unpretentious spirit.

Collaborator **Paraskevas Terezakis**

18 - 25 June

**Exhibition: "The Birds"**

A solo exhibition featuring the work of poet and photographer Kostas Zafeiropoulos will be presented at the Piraeus Municipal Theatre, in collaboration with the National Library of Greece. The portraits featured in the exhibition focus on the expressive faces of people experiencing harsh conditions, with particular emphasis on the look in their eyes; a look revealing pain and agony, without however demanding the audience's emotional involvement; a metaphor encapsulating the goals of the Humankinds project.

# ANCIENT THEATRE OF EPIDAUROS

21 & 22 June

**Robert Wilson**

**Oedipus**

The iconic story of Oedipus comes alive in Robert Wilson's series of breathtaking tableaux vivants. The celebrated director follows Oedipus' story chronologically, without strictly adapting Sophocles' *Oedipus Rex*, from the moment of Oedipus' birth and his abandonment as an infant to the moment of his self-inflicted blinding, following the horrific revelations from the first light of birth to the last light he sees before it all goes black. Two 'witnesses,' a man and a woman, spin his tale, the life and times of Oedipus, speaking across the centuries.

Concept - Directing - Set design - Lighting design **Robert Wilson** • Co-directed by **Ann Christin Rommen** • Dramaturgy **Konrad Kuhn** • Original music **Dickie Landry, Kinan Azmeh** • Costume design **Carlos Soto** • Set design collaboration **Annick Lavallée-Benny** • Lighting design collaboration **Solomon Weisbard** • Sound design **Dario Felli** • Lighting programming and supervision **Marcello Lumaca** • Make-up **Manu Halligan** • Sound engineer **Marco Olivieri** • Technical manager **Enrico Maso** • Mechanic **Adriano Pernigotti** • Seamstress **Lara Friio** • Stage design **Cecilia Sacchi** • Follow spot operator **Isadora Giuntini** • Hairstyle and make-up artist **Nicole Tomaini** • Video **Andrea Villa** • Assistant to the director **Sara Thaiz Bozano** • Cast **Angela Winkler, Lydia Koniordou, Michalis Theophanous, Casilda Madrazo, Kayije Kagame, Alexis Fousekis, Dickie Landry** • Also starring **Meg Harper, Laila Gozzi, Alessandro Anglani, Marcello di Giacomo, Gaetano Migliaccio, Francesco Roccasecca, Annabella Marotta, Francesca Gabucci** • Voice acting by **Robert Wilson, Lydia Coniordou, Christopher Knowles** • Production manager **Virginia Forlani** • Production assistants **Maddalena Papagni, Elisa Crespi** • Commissioned and co-produced by **ConversAzioni - Teatro Olimpico Vicenza - Pompeii Theatrum Mundi - Teatro Stabile di Napoli**



28 & 29 June

**NATIONAL THEATRE OF GREECE**

**Oresteia by Aeschylus**

A bold, original concept by the National Theatre of Greece: *Oresteia*, the only extant ancient drama trilogy is presented in Epidauros in a single performance by three directors in their Epidauros debut, featuring a single cast and crew: *Agamemnon* by Io Voulgaraki, *The Libation Bearers* by Lilly Meleme, and *The Eumenides* by Georgia Mavragani.

Cast (in alphabetical order) **Nazik Aidinian, Giorgos Chrysostomou, Giannis Dalianis, Dimitris Georgiadis, Stelios Iakovidis, Ieronymos Kaltetsanos, Katerina Karadima, Vassilis Karampoulas, Maria Kitsou, Filareti Komninou, Despina Kourti, Alexandros Logothetis, David Malteze, Emmanouela Magoni, Nikos Manesis, Giannis Niarros, Agoritsa Oikonomou, Themis Panou, Angeliki Papatthemeli, Mariam Rouchatze, Evi Saoulidou, Evangelia Sarakatsani, Tzortzina Tatsi, Kostas Vasardanis, Thanasis Vlavianos, Stella Vogiatzaki, Argyris Xafis**

**Io Voulgaraki**

**Agamemnon**

In the first part of Aeschylus' trilogy, King Agamemnon returns to Argos, shortly after the end of the Trojan War. Agamemnon triumphantly marches into the city and his palace, flaunting the Trojan princess and Apollo priestess Cassandra as his captive. Clytemnestra welcomes her husband, all pomp and circumstance. However, it is quickly revealed that her enthusiasm conceals a well-orchestrated plan. She has decided to take revenge for the murder of their daughter, Iphigenia, sacrificed by Agamemnon to get the Greek ships sailing. The red carpet Clytemnestra rolls out for Agamemnon's return foreshadows the impending bloodbath, as she and her accomplice/lover, Aegisthus, plot to murder the king and his concubine.

Translated by **K. H. Myris** • Set design **Paris Mexis** • Lighting design **Lefteris Pavlopoulos** • Music **Thodoris Abazis**

**Lilly Meleme**

**The Libation Bearers**

In the second part of Aeschylus' trilogy, Electra take centre stage, mourning her murdered father and obsessively anticipating the return of her brother, Orestes, her beacon of hope, with whom she plans to take revenge for Agamemnon. In the beginning of the play, Electra mourns over her father's grave. The Libation Bearers, the women of the Chorus accompanying her, add to her laments. There, Electra is reunited with her brother, who returns after many years abroad, together with his loyal friend, Pylades, both disguised as outsiders. Upon seeing her in mourning, Orestes realizes they will be allies and reveals himself to her. Things escalate very quickly: aided by Electra, Orestes and Pylades pretend to be foreigners bringing the dead Orestes' ashes home to Clytemnestra. After Clytemnestra welcomes Orestes, he reveals his identity to her and subsequently murders both her and her lover and accomplice, Aegisthus. The Furies arrive to take revenge against Orestes for his matricide.

Translated by **K. H. Myris** • Set design **Paris Mexis** • Costume design **Vasiliki Syrma** • Music **Stavros Gasparatos** • Lighting design **Lefteris Pavlopoulos**

**Georgia Mavragani**

**The Eumenides**

The third part of the trilogy revolves around Orestes' pursuit by the Furies and the holy trial he must submit himself to in order to be acquitted so that the Furies can be appeased and transformed into Eumenides. The Areopagus court is also established in this play, often considered to be a foundational play of Athenian Democracy.

Translated by **K. H. Myris** • Dramaturgy consultant **Dimosthenis Papamarkos** • Set design **Paris Mexis** • Costume design **Artemis Flessa** • Movement **Alexia Nikolaou** • Lighting design **Lefteris Pavlopoulos**

5 & 6 July

**NATIONAL THEATRE OF GREECE**

**CYPRUS THEATRE ORGANISATION**

**Stathis Livathinos**

**The Suppliants by Euripides**

Two national theatres, the National Theatre of Greece and the Cyprus Theatre Organisation, join forces to produce an iconic play: a tragedy about war and its victims, existential dread, dignity, faith and resilience, in a new translation by Giorgos Koropoulos.

It has been 43 years since the tragedy was last staged by the National Theatre of Greece – the only time in the National Theatre’s history – directed by Takis Mouzenidis, and 29 years since the first presentation of the play by the Cyprus Theatre Organisation in Epidaurus, directed by Nikos Charalambous. This new production, a joint venture of Greek and Greek Cypriot artists, will be directed by the incumbent artistic director of the National Theatre of Greece, Stathis Livathinos.

The mothers of the Argive generals who perished in Thebes fighting by Polynices’ side become suppliants at the temple of Demeter in Eleusis, joined by Adrastus, king of Argos. The suppliants plead with Theseus, king of Athens, to help them: the Thebans are keeping their dead sons as spoils of war and will not allow them to be buried.

In response to this just plea, Theseus decides to send out a message to Creon, king of Thebes. Soon, a Theban messenger arrives bringing a message to Theseus: he is to drive Adrastus and the mothers away, otherwise the Theban army will attack the Athenians. Theseus leads the Athenian army against Thebes and ultimately retrieves the bodies and has them carried to Eleusis, where they are to be burnt properly. A delirious Evadne, widow of Capaneus, jumps into the funeral pyre to burn along with her husband. Mothers and children return home, carrying the ashes of their loved ones with them.

Written in 422 BC, the tragedy echoes the battle of Delium (424 BC), in which the Thebans, allies of Sparta, defeated the Athenians and for several days would not allow them to retrieve their dead and bury them properly.

Translated by **Giorgos Koropoulos** • Directed by **Stathis Livathinos** • Set and costume design **George Souglides** • Music **Angelos Triantafyllou** • Music coaching **Melina Paionidou** • Choreography **Fotis Nikolaou** • Movement **Maria Shmaevich** • Lighting design **Alekos Anastasiou** • Cast (in alphabetical order) **Katia Dandoulaki, Kora Karvouni, Tzini Papadopoulou, Aglaia Pappa, Maria Savvidou, Konstantina Takalou, Andri Theodotou, Tania Trypi**

12 & 13 July

**Konstantinos Markoulakis**

**Oedipus Rex** by **Sophocles**

Sophocles' masterpiece and arguably the greatest Greek tragedy *par excellence* begins with a mystery. The city of Thebes is afflicted with plague. King Oedipus wants to know why this is the case. The oracle is clear: Apollo demands that Laius' murderer be punished in order for the city to be cleansed. The king decides to solve the mystery, thus setting in motion a series of horrific revelations.

Translated by **Yannis Lignadis** • Directed by **Konstantinos Markoulakis** • Set design **Athanasia Smaragdi** • Music **Minos Matsas** • Lighting design **Alekos Giannaros** • Costume design **Eva Nathena** • Assistant directors **Elena Skoula – Manolis Dounias** • Cast **Dimitris Lignadis** (Oedipus), **Amalia Moutousi** (Jocasta) et al. • Production **Athinaika Theatra**

*Full list of participants TBA*

19 & 20 July

**NATIONAL THEATRE OF NORTHERN GREECE**

**Yannis Kalavrianos**

**Iphigenia in Aulis** by **Euripides**

One of Euripides' late plays, *Iphigenia in Aulis* was written between 408 and 406 BC, shortly before his death, at the court of Archelaus, King of Macedonia. The tragedy was presented posthumously at the Great Dionysia by the Euripides the Younger, where it won first prize.

The tragedy focuses on the fateful decision of Agamemnon, commander of the Greek forces, to sacrifice his daughter, Iphigenia. In the beginning of the play, the Greek fleet plans to sail to Troy, but remains stuck in Aulis as the wind has lulled. The seer Calchas reveals that the wind has died down due to Artemis being furious with Agamemnon after being insulted by him. The goddess will only be appeased if Agamemnon sacrifices his daughter, Iphigenia. Agamemnon invites Iphigenia to Aulis, on the pretext of marrying her to Achilles, the most admired warrior among the Greeks, prior to their departure for the war. Faced with a horrific dilemma, torn between his daughter and his people, Agamemnon nevertheless decides to proceed to the sacrifice, dismissing the pleas of Clytemnestra, Iphigenia, Achilles, the army threatening him with mutiny, even his own brother, Menelaus. The noble Iphigenia ultimately reconciles herself with her tragic fate and her heroic death for her people's sake. In the denouement, a messenger announces to Clytemnestra that Iphigenia's body disappeared from the sacrificial altar shortly before receiving the final blow. Euripides, at his wisest and most mature here, delivers a masterpiece, addressing the dissention and division among the Greeks of his time, and championing the love for one's own country.

Translated by **Pantelis Boukalas** • Directed by **Yannis Kalavrianos** • Set and costume design **Alexandra Bousoulega, Rania Ifantidou** • Music **Thodoris Economou** • Choreography - Movement **Dimitris Sotiriou** • Lighting design **Nikos Vlasopoulos** • Musical coaching **Nikos Voudouris** • Assistant director **Alexia Beziki** • Assistant to the set and costume designers **Elina Eftaxia** • Production managers **Marleen Verschuuren, Maria Lazaridou**

*Full list of participants TBA*

26 & 27 July

**Comédie-Française**

**Ivo van Hove**

**Electra / Orestes by Euripides**

*A few words about Comédie-Française*

Founded in 1680 by Molière's company of actors, Comédie-Française is one of the oldest and most famous active theatres in the world. Spanning three centuries of rich

history, the permanent company breathes life into a classical and modern repertoire, both French and international, cutting across 3,000 works by over 800 writers. With a staff of more than 400 making sure that the curtain rises every night on the central stage of Palais Royal in the heart of Paris, Comédie-Française is the only theatre venue in France today still using the practice of rotating repertory. With two more performance halls in Paris, Théâtre du Vieux-Colombier and Studio-Théâtre, the company tours regularly in France and around the world.

The motto of the company, *simul and singulis* (together and individually) conveys its power and longevity: the collective nourishes the individual, who in turn enriches the collective. The beehive, the emblem of Comédie-Française, denotes a multifaceted, constantly renewed creative force, highlighting the House of Molière as a school of arts and language, a home for artistic growth and creativity.

#### *Comédie-Française on the collaboration with Athens Festival*

Following the hugely successful *The Damned* which premiered at the Cour d'Honneur of the Palais des Papes at the Festival d'Avignon 2016 and was repeated at Salle Richelieu, Ivo van Hove once again joins forces with the company of Comédie-Française, delivering another impressive gallery of characters, focusing on the House Atreides. This second collaboration of Comédie-Française with one of the internationally acclaimed masters of theatre, this time on an ancient Greek tragedy, was the perfect opportunity for Éric Ruf, general administrator of Comédie-Française, and Vangelis Theodoropoulos, artistic director of Athens & Epidaurus Festival, to bring together these two great institutions of European theatre in a collaborative project.

#### *The performance*

Ivo van Hove, who opened Athens Festival 2018 with his extremely successful stage adaptation of Bergman's *Persona / After the Rehearsal* has clarified that all of his collaborations are born out of his love at first sight with a particular text. In this case, the director brings together two Euripides plays telling the story of Electra and Orestes and more specifically how the two siblings reunite and make a pact to take revenge against their mother, Clytemnestra, and her lover, Aegisthus. This performance marks the first time that Euripides' *Electra* will be performed by Comédie-Française. Orestes was last presented by the company at Salle Richelieu back in 1923. Widely acclaimed for his formidable talent and his ability to dramatize texts, the director of

Toneelgroep Amsterdam constantly redefines his aesthetics and his relationship with the actors. Even though Van Hove denounces the concept of the ‘method,’ he revisits the ancient drama, paying tribute to its social dimension and illuminating the myth with a very clear sense of its relevance to our times.

*The story in Ivo van Hove's words*

Electra and Orestes are brother and sister. Young, hurt, fragile and vulnerable, they turn into savage beasts. They have never really known their father, who left when they were little to serve as the commander of the Greek army during the Trojan War. They think of their mother, Clytemnestra, as the enemy, and of their family home as the battleground. Agamemnon's absence has elevated him into a hero in their eyes. Driven away from their home, the former royal offspring, Electra and Orestes, have become refugees inside their own family and their own country.

**Directed by** Ivo van Hove • **Stage adaptation** Bart Van den Eynde and Ivo van Hove  
 • **Translated into French** Marie Delcourt-Curvers • **Set and lighting design** Jan Versweyveld • **Costume design** An D’Huys • **Original music** Eric Sleichim •  
**Choreography** Wim Vandekeybus • **Dramaturgy** Bart Van den Eynde • Assistant to the director **Laurent Delvert** • Assistant to the set designer **Roel Van Berckelaer** • Assistant to the lighting designer **François Thouret** • With the actors of **Comédie-Française: Claude Mathieu** (chorus), **Cécile Brune** (chorus), **Sylvia Bergé** (chorus), **Éric Génovèse** (Phrygian slave), **Bruno Raffaelli** (old servant of Electra / peasant), **Denis Podalydès** (Menelaus), **Elsa Lepoivre** (Clytemnestra / Helen), **Loïc Corbery** (Pylades), **Suliane Brahim** (Electra), **Benjamin Lavernhe** (Mycenaean man), **Didier Sandre** (Tyndaerus), **Christophe Montenez** (Orestes), **Rebecca Marder** (Hermione), **Dominique Blanc** (Coryphaeus), **Gaël Kamilindi** (Apollo) • And the actors of **L'Académie de la Comédie-Française: Peio Berterretche, Pauline Chabrol, Thomas Keller, Olivier Lugo, Noémie Pasteger, Léa Schweitzer**  
 Produced by **Comédie-Française**. Premiere: Salle Richelieu, 27 April 2019. In collaboration with **Athens & Epidaurus Festival**. Supported by the **Institut Français de Grèce**

2 & 3 August

## **Dimitris Karantzas**

### **The Clouds by Aristophanes**

Aristophanes' masterful comedy was first presented at the Great Dionysia in 423 BC and attacks Socrates' teachings and the philosophical ideas of the time. The elderly, largely uneducated Athenian Strepsiades is in debt owing to the extravagant lifestyle of his profligate, pampered son, Pheidippides. Strepsiades tries to convince him to enrol in Socrates' Phrontisterion (Thinking Place), where he will be taught the difference between right and wrong reason and will learn to defend himself in court against his creditors. When Pheidippides refuses to comply, Strepsiades enrolls himself, despite his advanced age. There, impressed by the wealth of ideas he comes across he asks to meet the master himself. Socrates appears and the induction ceremony of the elderly student begins. However, Strepsiades proves to be an inept student. Ultimately, Pheidippides succumbs to his father's threats and is forced to enrol in the school. Father and son watch as the Superior (Right) and Inferior (Wrong) Reason clash, each arguing they can offer the best education to Pheidippides. The Wrong Reason emerges victorious. Strepsiades later returns to pick up his son, now transformed into a paragon of intellect. Strepsiades makes a feast in his house to celebrate his son's transformation and even drives away two creditors who show up asking Pheidippides to appear in court. When Pheidippides threatens to beat his father, using the arguments he has been taught, a raging Strepsiades decides to destroy Socrates' school.

Translated by **Giannis Asteris** • Directed by **Dimitris Karantzas** • Dramaturgical collaboration **Theodora Kapralou** • Assistant director Geli Kalampaka • Set design **Cleo Boboti** • Costume design **Ioanna Tsami** • Movement **Tasos Karahalios** • Music **Henri Kergomard** • Lighting design Alekos Anastasiou • Cast **Giorgos Gallos** (Strepsiades), **Nikos Karathanos** (Socrates), **Aineias Tsamatis** (Pheidippides), **Karyofyllia Karampeti** (Superior Argument), **Theodora Tzimou** (Inferior Argument), **Christos Loulis** (First Creditor), **Giannis Klinis** (Second Creditor), **Panos Papadopoulos** (First Student), **Panagiotis Exarcheas** (Second Student) • Chorus of Clouds **Alexandra Aidini**, **Evdoxia Androulidaki**, **Panagiotis Exarcheas**, **Kariofyllia Karampeti**, **Giannis Klinis**, **Emily Kolinadri**, **Christos Loulis**, **Panos Papadopoulos**, **Elina Rizou**, **Theodora Tzimou** • Produced by **Tagaris Theatrical Productions**



9 & 10 August

**MUNICIPAL AND REGIONAL THEATRE OF PATRAS**

**Stavros S. Tsakiris**

**Prometheus Bound by Aeschylus**

Prometheus is punished by Zeus for giving fire to humanity. Hephaestus is tasked with chaining Prometheus on steep mountain rocks. Cratus and Bia keep watch on the reluctant Hephaestus. Oceanus' daughters, the Oceanids, lament the hero's torment. Prometheus and Oceanus discuss Zeus' cruelty. Enter another creature who has suffered the wrath of the gods: Zeus' mistress, Io. He once transformed her into a heifer to save her from Hera's jealousy. In response, Hera dispatched an annoying gadfly to relentlessly pursue Io to the end of the world. Prometheus foretells her future, linked with his own, since a distant descendant of Io is destined to set Prometheus free several years in the future. Prometheus also foresees the fall of Zeus. However, he refuses to disclose the exact circumstances of Zeus' fall to Hermes, the messenger god. The tragedy reaches its climax with a raging Zeus unleashing his thunders against Prometheus, the still-resisting prisoner retaining his free will.

Directing - Dramaturgy **Stavros Tsakiris** • Translated by **Dimitris Dimitriadis** •  
 Scenic installation **Kostas Varotsos** • Costume design **Yannis Metzikov** • Music  
**Thanos Mikroutsikos** • Movement **Marcello Magni** • Lighting design **Sakis Birbilis**  
 • Cast **Kathryn Hunter, Nikitas Tsakiroglou, Dimitris Piatas, Peggy Trikalioti,**  
**Alexandros Bourdounis, Iliana Mavromati, Antigone Fryda, Kostas Nikouli**

**LITTLE THEATRE  
 OF ANCIENT EPIDAURUS**

22 June

## **9o ATHENS FILM FESTIVAL**

### **Vertigo (1958) by Alfred Hitcock**

Once again this year, the Athens & Epidaurus Festival will host two screenings as part of the Athens Open Air Film Festival, one at Peiraios 260 and one at the Little Theatre of Ancient Epidaurus.

Alfred Hitchcock's suspenseful masterpiece *Vertigo* is an adaptation of the myth of Orpheus and Eurydice and tells the story of an ex-detective who allows himself to be taken with a femme fatale and her dark secrets and be led down through a corridor of psychosis, a bona fide game of life and death.

Cast **James Stewart, Kim Novak, Barbara Bel Geddes, Tom Helmore**

28 & 29 June

## **GREEK NATIONAL OPERA – ALTERNATIVE STAGE**

### **Avant-garde musical theatre and ancient myths**

*Works by Xenakis, Christou, Koumentakis*

The Greek National Opera Alternative Stage performs at the Little Theatre of Ancient Epidaurus for the first time ever, giving audiences a taste of its activity, presenting three iconic works of musical theatre by avant-garde Greek composers inspired by ancient myths. Following the historic performances of 1960 and 1961, with Maria Callas as Norma and Medea, the Greek National Opera returns decades later in these hallowed grounds of theatre.

Ancient drama has been an endless source of inspiration for two of the leading composers of the 20th century: Iannis Xenakis and Jani Christou. Having composed, early in their career, music for National Theatre of Greece productions presented in Epidaurus, both composers have conceived contemporary musical theatre works drawing on ancient drama. Both Iannis Xenakis' *Kassandra* (chronologically the final piece he composed for his *Oresteia*) and Jani Christou's *Anaparastasis I: The Baritone* draw on Aeschylus, and in fact both works use the extant ancient text.

Giorgos Koumentakis also draws on an ancient text, in this case Homer's, in his short opera *The Day Will Come...*, a highly demanding work on a musical and a vocal level, epitomizing the achievements of the avant-garde scene of the last few decades.

In all three works, the antiquity provides the material and the springboard for a dive into archetypes and an unconditional opening up to the future.

Contributing to this debut of the Alternative Stage at the Little Theatre of Ancient Epidaurus are the accomplished director Ektoras Lygizos, who has presented his work in Epidaurus twice already; the up-and-coming principal conductor Yorgos Ziavras, who has made successful worldwide appearances; acclaimed actors, such as Yannis Stankoglou in his first ever foray into contemporary musical theatre, and the stars of the Greek National Opera Dionyssi Sourbis and Myrsini Margariti. The first two works will be directed by the artistic director of the Greek National Opera Alternative Stage, Alexandros Efklidis. Ergon ensemble, one of the most established contemporary music ensembles, acclaimed in Greece and worldwide, will also perform. Marinos Tranoudakis, principal timpanist of the Greek National Opera orchestra will perform the demanding percussion sheet music of *Kassandra*.

Conductor **Yorgos Ziavras** • Set and costume design **Petros Touloudis** • Lighting design **Dimitris Kasimatis** • Also featuring **Ergon ensemble** • Produced by the **Alternative Stage of the Greek National Opera** • Production manager **Manolis Sardis** • Communication manager **Vaios Machmountes** • Executive producers **Lila Karangelou, Stavroula Baroutsas, Marianna Tzani** • Stage managers **Alexis Zervanos, Vicky Kalaitzidou**

Founding donor of GNO Alternative Stage: Stavros Niarchos Foundation

### **Kassandra** (1987) by **Iannis Xenakis**

Xenakis' *Oresteia* was created in 1966 and completed in 1987 with the addition of the *Kassandra* scene. Far from being a faithful adaptation of Aeschylus' tragedy, this work is an idiosyncratic response to the poetic power of the play and arguably the fruit of the composer's deep relationship with antiquity. *Kassandra* marks the only occasion (along with the monologue of Athena, also written for the baritone Spyros Sakkas) in which Xenakis revisited an earlier work to revise and update it. *Kassandra* constitutes a study on the prosody of the ancient text, which Xenakis devotedly follows as the basis of his compositions, pushing the performer to vocal extremes, accompanied only by a solo percussionist and a psaltery, a plucked stringed instrument played by the baritone.

Directed by **Alexandros Efklidis** • Soloist **Dionyssis Sourbis** (baritone), **Marinos Tranoudakis** (percussion)

### **Anaparastasis I: The Baritone** by **Jani Christou**

Written in 1968, the text comprises the first seven lines from Aeschylus' tragedy *Agamemnon*. An exhausted and worried watchman has been waiting for over a year at the roof of the palace in Argos for a sign signalling the fall of Troy in the hands of the Greeks. Having an accurate depiction of the watchman by the soloist or being immersed into the setting of Aeschylus' tragedy is not within the goals of this work. The text serves more as a vehicle, with the soloist attempting to utter the words, as if they were incantations. Instead of accompanying the performer, the ensemble actively partakes in the ritual.

Directed by **Alexandros Efklidis** • Soloist **Yannis Stankoglou**

### **The Day Will Come...** (1986) by **Giorgos Koumentakis**

The opera *The Day Will Come...*, with the explanatory subtitle "Imitation of action in six episodes," was written twice: once in 1986 to be performed at Heraklion and once again in 1995 for the Argos Festival. The first version did not contain any choral parts, which were later added in the second version (text and music). The opera revolves around the fall of Troy thanks to the Trojan Horse ploy and Odysseus' cool-headedness, as recounted by Menelaus and Helen to Telemachus in Book 4 of the *Odyssey*. In its original edition, the opera consisted of six episodes: War and death in Ilion – Prophecy about the fall of Troy – Hector's death – The Trojan Horse – The destruction of Troy – Exodus: The human fate. Four out of these six episodes (the first, second, third, and fifth) draw entirely on the *Iliad*, the fourth episode draws on the *Odyssey*, and the sixth episode draws on both Homeric epics.

Directed by **Ektoras Lygizos** • Cast **Dionyssis Sourbis** (blind singer), **Myrsini Margariti** (Helen of Troy)

5 & 6 July

**Sofia Paschou**

**Theogony, a Great Feast**

*Inspired by Hesiod's Theogony*

Hesiod's epic, narrative poem, a foundational text of ancient Greek literature (7th century BC) describes the genesis of the world and the lineage of the ancient Greek gods and divinities, combining disparate mythological traditions. Invoking the divine inspiration he has received through Zeus and the Muses, Hesiod delivers 1,022 lines drawing on early observations of natural phenomena and the world, the earth, the sky, the stars and the sea. Starting from Chaos giving birth to the first divinities, Eros, Erebus and Nyx, the poem then moves on to the union between Gaea and Uranus, the castration of the tyrannical Uranus by his son, Cronus, the emergence of the Olympian gods, the myths of Prometheus and Pandora, the Titanomachy, the demolition of paternal power when Zeus dethrones Cronus.

The phantasmagorical universe of Theogony brims with romantic couplings, weddings and births, conflicts and achievements, constituting above all a game of succession, the transfer of power from one generation to the next: from Gaea to Uranus to Cronus and, ultimately, to Zeus, who is presented as the deterministic culmination of things, power in its most legitimized form. In contrast to his predecessors, Zeus is cast as the all-wise and just father-ruler who enjoys the support of his subjects. The docile goddesses by his side have seemingly replaced the earlier menacing female figures.

Conceived by the **Patari Project** • Directed by **Sofia Paschou** • Dramaturgy **Katerina Mavrogeorgi** • Music **Nikos Galenianos, Stamatis Pasopoulos** • Set design **Evangelia Therianou** • Costume design **Claire Bracewell** • Movement **Erifili Stefanidou** • Lighting design **Sofia Alexiadou** • Photos **Panagiotis Maidis** • Executive producer **Marianna Pana** • Cast (in alphabetical order) **Alexandros Chrysanthopoulos, Chara Kotsali, Theodosios Konstas, Thanos Lekkas, Katerina Mavrogeorgi, Kitty Paitazoglou, Apostolis Psychramis, Erifili Stefanidou** • Live musicians on stage **Nikos Galenianos, Stamatis Pasopoulos**

12 & 13 July

**Griffón Dance Company**

## **Kaos**

Ioanna Portolou's Griffón Dance Company returns to Epidaurus with *Kaos*, bringing to a close the exploratory and artistic process beginning last year with the workshop "Chaos & Order" during the second cycle of Epidaurus Lyceum 2018.

The performance focuses on humanity's endless struggle with Chaos in an attempt to create a lawful order of boundaries, harmony and collectivities. Biblical imagery will introduce on stage a new version of the first humans wandering on the face of the Earth – a contemporary Babel.

Choreography **Ioanna Portolou** • Music **Anthony Palaskas** • Costume design **Ioanna Tsami** • Lighting design **Tasos Palaioroutas** • Performers **Ioanna Apostolou, Cecil Mikroutsikou, Yannis Nikolaidis, Elias Chatzigeorgiou** • Production manager **Manolis Sardis**

19 & 20 July

**Dimitris Bogdanos**

**Daphnis + Chloe** by **Longus**

*Un amore bucolico*

One of the most famous and iconic love stories of all time, the pastoral idyll *Daphnis and Chloe* is one of the earliest novels ever written and the only surviving work of the writer Longus from Lesbos, whose life is mostly shrouded in mystery. The various plot twists – the trials and tribulations faced by the two lovers before they finally end up together – are secondary to what is the real issue here: the romanticized and nuanced description of the nature of Lesbos. Each season signals a different chapter in the youths' romance, reflecting the ebb and flow of their emotions.

Directed by **Dimitris Bogdanos** • Translated by **Giana Tsailakopoulou** • Movement **Marianna Kavallieratos** • Music **David Lynch** • Lighting design **Sakis Birbilis** • Assistant director **Konstantinos Kounellas** • Production manager **Manolis Sardis** • Photos **Yiannis Zahos** • Cast **Yannis Fertis, Elli Paspala, Dimitris Passas, Ilektra**

**Fragiadaki, Markos Papadokostantakis, Lydia Tzanoudaki, Fotini  
Papachristopoulou**

26 & 27 July

**Efi Theodorou**

**Phèdre by Racine**

*Maddened, where am I! What did I say?  
Where have I let my will and spirit go play?  
I have lost them: the gods deny me their use.  
Oenone, blushes cover my face, its truth.*

Racine's classical tragedy *Phèdre*, a 17th-century masterpiece, drawing on Plutarch and Virgil and inspired by Euripides' *Hippolytus* and Seneca's *Phaedra* is presented at the Little Theatre of Ancient Epidaurus, not far from the town of Troezen, where the play takes place.

"I sense that Phaedra is somewhat haunted by the Greek landscape," says the poet and translator Stratis Paschalis. Almost 30 years after the original version of the Greek translation in free verse was released, Paschalis revisits his translation and delivers a new version which brings vividly to life the form of the original text filtered through a more contemporary language, complete with verse and rhymes, as faithful as possible to the original text's tones and rhythms.

This new translation brings to the fore the musical quality of the original text, allowing for a fresh dramaturgical, directorial and performing approach, highlighting the 'dialogue' between the musical quality of the different languages, echoed in the recorded excerpts of the text recited by actors of the avant-garde French scene: Valerie Dreville, Matthieu Sampeur, Cedric Eeckhout, Melodie Richard, Francois Loriquet, Farida Rahouadj, and many more.

Translated by **Stratis Paschalis** • Directed by **Efi Theodorou** • Set design **Eva Manidaki** • Costume design **Angelos Mentis** • Music **Kornilios Selamsis** • Movement **Ermis Malkotsis** • Lighting design **Sakis Birbilis** • Assistant director **Iliana Kaladami**  
• Cast **Maria Skoula** (Phaedra), **Yannos Perlengas** (Theseus), **Giannis**

**Papadopoulos** (Hippolytus), **Marianna Dimitriou** (Oenone), **Giorgis Tsampourakis** (Theramenes), **Penelope Tsilika** (Aricia), **Eleni Boukli** (Ismene/Panope)

2 & 3 August

**Natasha Triantafylli**

**Le Dainaidi (The Danaids)** by **Andreas Kalvos**

The high-water mark of Andreas Kalvos' literary career, the tragedy *Le Dainaidi* (The Danaids), the only play that the writer completed and published in his lifetime (1818), epitomizes neoclassical plays, both reconstructing and updating the format of ancient drama, at the same time paying homage to the tragic tradition and the origins of tragedy as a theatre of political community, invoking a universe full of dramatic contrasts, emotional contradictions and fatal choices.

The tragedy draws on the myth of the Danaids, through fragments found across various mythical and literary sources, including Aeschylus' *The Suppliants*. The play is set in the city of Argos, where the fifty sons of Aegyptus ask the fifty daughters of the king and Aegyptus' brother, Danaus, to marriage. Danaus fears that one of his sons-in-law will dethrone him, having already received word about this from the oracle. Hoping to escape his fate, Danaus instructs his daughters to murder their husbands on their wedding night. The only one who disobeys his command and refuses to heed the oracle is Hypermnestra, who is in love with her husband, Lynceus, a feeling that is mutual.

Translated by **Dimitris Arvanitakis** • Directed by **Natasha Triantafylli** • Set design **Eva Manidaki** • Costume design **Ioanna Tsami** • Music **Monika** • Dramaturgy **Elena Triantafyllopoulou** • Lighting design **Sakis Birbilis** • Production manager **Manolis Sardis / Pro 4** • Cast **Lazaros Georgakopoulos, Lena Papaligoura, Aris Balis** • Live singing by **Artemis Bogri**

## EPIDAUROS LYCEUM

International summer school of ancient drama



2 - 16 July

*2019 Theme: Reinventing ancient drama on the contemporary stage*

The Epidaurus Lyceum – International School of Ancient Drama will be active for the third consecutive year, in collaboration with the Theatre Studies Department of the University of the Peloponnese, which certifies the Lyceum with ECTS credits. Especially designed for students of drama schools, theatre academies, professional dance schools, students of theatre departments (acting, performing arts, dance) and for young actors and dancers from around the world, the Epidaurus Lyceum is a meeting point for artists and a place for experiential research on ancient drama. Participants are familiarized with various acting methods and attend theory workshops and lectures on ancient drama, in addition to attending performances at the Epidaurus theatres.

This year's theme, *Reinventing ancient drama on the contemporary stage*, will provide Lyceum students with a firsthand opportunity to experientially practice techniques and gain insight on the various different ways of approaching ancient drama on the stage all the way to the present, as well as learning how this genre interacts with various other forms of art, focusing on how this cross-pollination can help highlight the relevance and significance of ancient drama in our days.

The Lyceum teaching staff for 2019 includes the following: Jean-Jacques Lemêtre, distinguished musician, composer and a collaborator of Arian Mnouchkine; Xu Jiali, actress and professor of Chinese opera at the Shanghai Theatre Academy; Ichinosuke Umekawa, professor and actor of Kabuki theatre; Kamila Klamut, director, co-founder of Teatr Zar and collaborator of the Grotowski Institute; Christiane Pohle, award-winning director and programme director of the Academy of Performing Arts Baden-Wuerttemberg; Andrea De Rosa, director; Gabriele Vacis, director, writer and dance scholar; Vangelis Theodoropoulos, director; Anastasios Sarakatsanos, composer and music professor. Lectures and masterclasses will be delivered by the following: Kostas Georgousopoulos, writer, translator and theatre critic; Efimia Karakantza, assistant professor at the Department of Philology, University of Patras; Giorgos Sampatakakis, assistant professor at the Theatre Studies Department of the University of Patras; Anna Tsihli, member of the special teaching staff at the Theatre Studies Department of the University of the Peloponnese; Maria Mikedaki, assistant

professor at the Theatre Studies Department of the University of the Peloponnese, and Georgina Kakoudaki, director and theatre scholar.

#### Educating audiences in ancient drama

The Educating Audiences in Ancient Drama programme is held in Argolis for the third year in a row, with the support of the Municipality of Nafplio, in collaboration with the Theatre Studies Department, School of Fine Arts, University of the Peloponnese. The various events of the programme (*Dialogues*, *Playing with ancient drama*, *Active spectators – Active citizens* and *Educating international audiences*) are designed for Argolis residents of all age groups, but also for groups of people from around the world making educational trips in Epidaurus, and are realized by highly-experienced theatre educators, researchers, directors and theatre artists.

This year's *Dialogues* events will include open discussions and workshops about the 2019 Epidaurus programme, featuring directors Georgia Mavragani, Yannis Kalavrianos, Sofia Paschou and Konstantinos Markoulakis, actress Lydia Koniordou and theatre scholar Giorgos Sampatakakis. A total of 49 school groups have already signed up for this year's edition of *Playing with ancient drama*.

The educational events scheduled to be held at primary and secondary schools in the area have been approved by the Directorate for Support of Educational Programmes and Education for Sustainability of the Ministry of Education, Research and Religious Affairs.

#### Epidaurus for Children creative workshop

A creative and educational workshop for children that will be held for the fourth consecutive year, running parallel to the performances presented at the Ancient Theatre of Epidaurus. The grown-ups can be fully immersed in the performances without any distractions, while their children and wards can be creatively engaged in workshops tackling the content of the presented comedies and tragedies. The programme is run by a number of theatre educators and music, movement and art teachers.

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**A COLLABORATION OF ATHENS & EPIDAUROS FESTIVAL  
AND THE ONASSIS AIR INTERNATIONAL PROGRAMME  
OF THE ONASSIS FOUNDATION**

Onassis AiR, the new international artist and curator residency programme of Onassis Foundation, addresses the growing insulation and introversion of performing and visual artists, both in Greece and worldwide.

As part of the 2019 Pilot Collaborations project, Onassis AiR and the Athens & Epidaurus Festival have designed a cycle of professional development workshop sessions aimed at Greek contemporary theatre and dance artists, stage directors and choreographers, whose new projects have been commissioned and will form part of the official programme of the 2019 Athens Festival.

Six selected artists whose current work or current interests are grounded in interdisciplinary practices have been invited to participate in three intensive workshop sessions, guided by curator and choreographer Satu Herrala, dramaturg and artist Peter Stamer, and producer and curator Silke Bake.

The three-part workshop cycle will take place in Athens on March 25 - 30, 2019 and will focus on the development of the in-progress projects scheduled to be presented at the Festival this summer, examining each project from a different point of view (dramaturgy, curation, production).