Εικόνα που περιέχει κείμενο, γραμματοσειρά, λογότυπο, γραφικά

Περιγραφή που δημιουργήθηκε αυτόματα

**ATHENS EPIDAURUS FESTIVAL 2025**

**70 years of the Athens Epidaurus Festival**

An ideal scenery

It is with great emotion that we welcome you to a year of profound significance: seventy years of the Athens Epidaurus Festival, 1955–2025. This anniversary is not merely an occasion for a historical retrospective, nonetheless necessary; above all, it is a creative springboard into the future, an opportunity to reflect on the Festival’s role today, after decades of a defining presence in both the Greek and international artistic landscape. Its history is not a static archive, but a living, pulsating tradition that passes from one generation to the next, lighting the way for tomorrow’s artistic vision.

For seven decades, the Festival has served as a compass of cultural vitality, an ideal scenery from where the voice of Ancient Drama is transmitted across the contemporary world. A place where Theatre, Music, and Dance converge through innovative performances that engage with eternal existential quests while fostering thriving communities. Iconic artists from across the globe, emblematic performances, accounts of legendary figures who have graced its stages, fearless experimentation and ceaseless exploration have shaped the character of this institution, establishing it as a pillar of cultural identity that knows no borders. A festival of such enduring presence has been both witness and catalyst for cultural developments. It is interwoven with our very lives. What has transpired in Epidaurus and Athens is not a mere collection of snapshots for a museum of past glories. Instead, the history of our institution is a true beacon guiding our artistic exploration forward.

This anniversary marks a moment of reflection, but also the birth of a new chapter. It is the perfect occasion to reassess the Festival’s relationship with its audience and the contemporary artistic scene. Can the Festival serve as a fertile ground for radical new approaches to art? Can it embrace an even broader spectrum of artistic voices, becoming a locus where diverse disciplines converge in response to the challenges of our era? What does an anniversary truly stand for in an era where Art itself is under siege—when hard-won freedoms of expression and speech are heavily challenged, and the rhetoric of hatred and fanaticism constantly gains ground?

We believe it is our duty to present works that help us navigate through inhospitable times, works that illuminate the challenges of the future and prepare us for what is lying ahead, and—why not—works that may unsettle and disorientate us. Works that dare to provoke and awaken us, and, just as crucially, works that heal and console us.

In this year’s anniversary programme, we welcome prominent figures of the Arts while simultaneously turning our gaze toward the future, offering a platform to the voices of the younger generation—on a scale unprecedented in our history! In addition, we launch thematic Cycles that draw from Literature and our cultural traditions. We give prominence to formidable women who are leading the way in Theatre, Dance, and Music. We create landmark global events in Epidaurus, unveiling a constellation of productions full of surprises. We invite artists from dozens of countries, making the international character of the festival more pronounced than ever. We initiate public discussions on the pressing agonies of our times, participate in film production, expand our free-access events, embark on new artistic journeys, and establish strategic partnerships that thrust the Festival into its next era.

Moreover, we invest in infrastructure projects, forge new artistic communities through our winter educational activities, systematically support contemporary Greek literary production through the commission and publication of new works, and venture into new fields of collaboration. Above all, we offer you an artistic programme as captivating and ambitious as the history of our institution itself.

**THE PROGRAMME**

**Classical Music Cycle**

The artistic realms that gave birth to the institution and have been at the core of our programme ever since—Ancient Drama and Classical Music—retain their central role in this landmark year.

The programme at the Odeon of Herodes Atticus is defined by a cohesive Classical Music Cycle, featuring stellar names from the global stage. Grand orchestras and remarkable soloists, such as Yuja Wang, Daniil Trifonov, and Emmanuel Ax, will perform this year at the Roman Odeon, while, thanks to the generous sponsorship from Piraeus Bank, we will have the rare pleasure of witnessing the supreme soloist Hilary Hahn performing with the Münchner Philharmoniker under the baton of conductor Andrés Orozco-Estrada. Joining the celebration will be our “international” conductors, Constantinos Carydis and Teodor Currentzis, with the latter poised to deliver a spellbinding evening of Mahlerian oeuvre, leading Utopia in a riveting performance at the orchestra of the ancient theatre.

The programme of the Odeon of Herodes Atticus, of course, does not conclude here. Eminent figures of contemporary music, opera performances from the Greek National Opera, a grand tribute to the legacy of Mikis Theodorakis, Dance and Theatre productions—all find their place in a programming rich in creative contrasts and marked by artistic depth.

**Epidaurus stands for Festival**

A cornerstone of our programming at Epidaurus, Ancient Drama remains the unwavering protagonist of a rich, pulsating tradition that constantly seeks new avenues of expression and communication with the current cultural momentum. Because Epidaurus stands for Festival and, primarily, Ancient Drama.

In recent years, the Festival has designed and established initiatives that strengthen research, foster fruitful dialogue, and renew the genre. Our mission is to create a bridge that dialectically connects the legacy of Ancient Drama with today’s performing arts and dramaturgical quests. Rather than investing our efforts in a museum-like reenactment, we seek a bold re-interpretation, a courageous confrontation with the present that bequeaths new experiences to today’s audiences. To this end, the Festival has adopted strategic actions to highlight the dialogue between ancient texts and contemporary dramaturgy.

**Contemporary Ancients Cycle**

One of our signature initiatives is the Contemporary Ancients Cycle, a project celebrating its fifth anniversary this year. Centred around the commissioning of new plays, as well as the publication of works inspired by Ancient Drama, the Cycle has successfully spawned a new and fascinating Theatrical Series. From 2021 to 2024, thirteen original works have been presented at both theatres of Epidaurus by internationally acclaimed creators who responded to our call, demonstrating the timeless appeal of ancient myths.

This year, the Cycle is significantly enriched. At the Ancient Theatre of Epidaurus, distinguished dramaturg and director Wajdi Mouawad will present *Europa’s pledge*, a contemporary work that shares a profound affinity with ancient tragedy: the schism at the heart of family, the struggle between genders, displacement, the dire reality passed from one generation to the next, and the search for catharsis are themes that resurface in his plays, many of which are directly informed by the heroes and heroines of Ancient Drama. Leading an international cast, celebrated French film actress Juliette Binoche will perform for the first time on the stage of Epidaurus. At the Little Theatre of Ancient Epidaurus, the month of July is purely dedicated to the Contemporary Ancients Cycle, featuring a programme not strictly theatrical but also rich in music-theatre and film projects, initiating an intriguing fusion of diverse genres and languages that proposes a brave and multi-dimensional approach for the future.

At the same time, we continue inviting prominent international directors with distinctive artistic signatures to collaborate with Greek ensembles. Following Frank Castorf in 2023 and Timofey Kulyabin in 2024, this initiative opens a new chapter with the invitation of Ulrich Rasche, one of the most outstanding directors of his generation. After thrilling audiences in Epidaurus with his production of Aeschylus’ *Agamemnon* (2022), Rasche will now tackle Sophocles’ *Antigone* for the opening of the Epidaurus Festival, directing a cast of talented Greek actors in a co-production with the National Theatre of Greece—a collaboration of profound symbolic significance. Fathomless in its possibilities, the Ancient Drama is here and invites us to approach it with the same daring spirit its legendary original creators once did. For an institution with such deep roots must always look ahead, daring to take risks.

**Forces on the Rise and Iconic Presences**

The same boldness, infused with youthful energy, runs through our programme in Athens. First-time participants in the Festival, young Greek creators, as well as trailblazing voices from the international stage, will present original works of Theatre and Dance at Peiraios 260. This cluster of venues, which the Festival first discovered and activated twenty years ago, has since become a symbol of the innovative spirit in Greece’s performing arts scene. From Noemi Vasileiadou, Dafin Antoniadou, and Konstantinos Papanikolaou to Sofia Antoniou, Alexandros Stavropoulos, and Emily Louizou, youth takes the reins, engaging in dialogue with the international vanguard: Carolina Bianchi, Idio Chichava, Faye Driscoll, and Miet Warlop are just a few of the revered artists who will introduce us to their distinct stage universes this summer.

However, the 70th anniversary of the Festival would not be complete without some legendary figures, whose journeys have been intertwined not only with the history of the institution but also with the history of international and Greek artistic creation. Therefore, the iconic Ariane Mnouchkine and the historic Théâtre du Soleil will inaugurate the programme at Peiraios 260, unleashing the “dragons” of history across the venue of Hall D. In its last anniversary performance, the legendary troupe approaches, through the insightful poetic gaze of Mnouchkine, the nascent days of the October Revolution. Mercurial visual artist and director William Kentridge revives a milestone work from his past by revisiting *Faustus in Africa!* Within a meticulously orchestrated universe—populated almost entirely by puppets!— he tells the story of the protagonist who sells his soul to the devil in exchange for unlimited joy and everlasting youth—this time, setting it in Africa!

Meanwhile, masters of theatrical Αrt, such as Theodoros Terzopoulos, Yannis Houvardas, and Michail Marmarinos, will bring their creations to the stage of Epidaurus—a distillation of their remarkable journey in Theatre.

The long history of the Festival is further addressed through a visit to the institution’s archival wealth and the creation of an anniversary album, curated by Panos Giannikopoulos, as well as a documentary featuring testimonies and accounts from artists and individuals who have experienced the Festival “first-hand” and “from within.”

At the heart of this year’s programming lies the representation of as many artistic disciplines and languages as possible across all venues. Visual installations, cinema, round tables, and summer live performances featuring sounds from all over the world are woven into our activities, embracing every breath of artistic expression, diverse forms, dramaturgies, repertoires, and creative contributors.

In an unexpected collaboration, the Festival joins hands with the Hellenic Film Academy to produce a film inspired by Sophocles’ *Electra*, directed by seven filmmakers—a direct nod to the seven decades of our institution’s existence.

**Engaging with the Global Artistic Community**

Reinforcing the international character of the Athens Epidaurus Festival and fostering communication with the global artistic community are key components of our mission. Beyond facilitating encounters between international and Greek artists, this dialogue also materialises through showcasing outstanding Greek creators who excel in theatre, music, and dance—artists who are making their mark on the world stage. The outstanding conductor Teodor Currentzis will confront the grandeur of the Mahlerian oeuvre at the orchestra of Epidaurus, in a rare musical presentation at the Ancient Theatre. The musical brilliance of Constantinos Carydis will shine through as he will lead the Chamber Orchestra of Europe at the Odeon of Herodes Atticus. Patricia Apergi, a choreographer with a significant imprint on the international dance stage, will present the struggles of women across the centuries at Peiraios 260, while Cypriot-born Alexandra Waierstall, distinguished for the poetic depth of her work, will unveil her latest creation in collaboration with an international ensemble of performers.

**grape**

grape, the platform dedicated to promoting and exporting Greek performing arts worldwide, has reached its third year and become an indispensable part of the Festival. With the continued support of Mastercard and the National Bank of Greece, this year’s edition welcomes more than 90 guests from over 30 countries. Alongside its rich programme of dynamic Greek artists—whose work will be showcased to artistic directors and heads of programming from across the globe—it launches a major collaboration with the European Festivals Association, the network of Europe’s leading festivals. Together, they will co-organize and host a conference at Peiraios 260, exploring the potential for cultural exchanges, collaborations, and educational initiatives. We take particular pride in the platform’s growing impact, as it nourishes the outreach of Greek artistic creations through their showcase in more than forty cities across Europe, Asia, and the United States. Overall, grape strengthens the Festival’s role as a key partner in cultural exchanges and at the same time positions it as a bright ambassador of our country across prestigious organisations and historic festivals worldwide.

**Significant Synergies**

In addition, partnerships with institutions, organisations, and artistic ensembles from Greece and abroad lay the groundwork for future creative and collaborative endeavours. Longstanding collaborations, developed over decades, continue to be a driving force in our programming, with key partners including the National Theatre of Greece, the Athens State Orchestra, the Greek National Opera, and the National Theatre of Northern Greece, while we join forces anew with Megaron – The Athens Concert Hall for a concert featuring the cinematic masterworks of Nicola Piovani. This year, we are proud to announce a set of new and major collaborations: a partnership with Technopolis and the City of Athens for the Lycabettus Theatre, a venue deeply embedded in our history, and which we are returning to with four contemporary musical events—kicking off with a concert by the unconventional Arca! Furthermore, two unique productions in collaboration and co-production with the Stavros Niarchos Foundation Cultural Center, extend the Festival’s reach, engaging in dialogue with one of Greece’s most dynamic cultural institutions. And finally, a site-specific performance along the banks of the Cephissus River, created in collaboration with the Municipality of Kifisia. Concluding at the Roman Hadrianic Aqueduct in Dexameni, this project carves out new artistic pathways within the city while powerfully reflecting on the pressing issue of water resources and their management.

**Subset Festival**

The Athens Conservatoire remains a steadfast companion in the organisation of the Subset Festival—returning this year with a more pronounced international character than ever. Featuring Ryoji Ikeda, Mouse on Mars ft. Dodo NKishi, Christina Vantzou, and many more artists and soloists, ensembles, and groups from Greece and abroad, the festival further boasts workshops, commissioned works, sound installations, and an enveloping electrifying atmosphere that showcases the *new* music right here in the heart of Athens. As an initiative, Subset Festival corresponds to one of the creative agonies of the Festival: to expand its audience through an array of artistic events that invite and inspire new legions of viewers and listeners, with a special focus on young audiences —the very foundation of the Festival’s future and development.

**Formidable Women**

At Peiraios 260, the spotlight is wholly reserved for women. Formidable ones with a profound artistic legacy, such as Ariane Mnouchkine, who inaugurates the Festival’s activities in Athens; fearless ones belonging to the younger generation, whether making their debut on our stages or already acclaimed and award-winning; expounders of diverse artistic languages, bearers of novel ideas, persistent and singular visionaries—all these formidable women breathe life into the Greek and international programme. From Carolina Bianchi, Eline Arbo, Daria Deflorian, Faye Driscoll, and Miet Warlop το Katerina Giannopoulou, Sofia Karagianni, Elena Mavridou, Io Voulgaraki and many more artists of this year’s roster, these spearheading artists join their voices on the Festival stages and make a resounding statement on the power of female creativity.

**Books on Stage Cycle**

Two special thematic cycles dominate the programme at Peiraios 260. Books take the stage this year, with eight productions—six Greek and two international—based on contemporary masterworks by esteemed authors and lesser-known yet highly intriguing cases from the world of literature. Among them are three Nobel laureates; Annie Ernaux, Han Kang, and José Saramago, whose masterful writing opens up new dimensions into the theatrical experience, raising fundamental issues around the human condition.

**Roots Cycle**

Roots Cycle heralds a return to the origins of the theatrical language and Greek tradition with five theatrical works—from Chortatsis’ *Katsourbos* to a post-apocalyptic version of Karagiozis, and from the improvisational farces and slapsticks of a bygone era to archetypal female figures of the Greek province. The Cycle further incorporates a musical evening at the Little Theatre of Epidaurus, while August remains exclusively dedicated to Music.

Four outstanding, large-scale artistic events, specially designed for the 2025 Anniversary Year—staged by Ulrich Rasche, Yannis Houvardas, and Wajdi Mouawad, as well as the concert by Teodor Currentzis with Utopia—are embraced this year by the Stavros Niarchos Foundation, whose generous support helps bring the Festival’s grand productions to the Ancient Theatre of Epidaurus.

In the framework of this anniversary year, we proudly announce a significant infrastructure project to be realised at Epidaurus, next to our exhibition space, with the kind sponsorship of PPC (DEI—Public Power Corporation of Greece), a lead sponsor and steadfast companion in our endeavour. The multipurpose pavilion at the Archaeological site of Epidaurus, designed by the architectural office Flux Office, achieves a rare-seen harmony between construction and nature as it seamlessly integrates into the landscape of Epidaurus.

We invite you to wander through the more than one hundred events of this year, presented in detail in our comprehensive catalogue as well as our website, and, above all, we sincerely hope that you will stand beside us throughout this fascinating festival summer.

I would like to express my sincere gratitude to the Minister of Culture, Ms. Lina Mendoni, for her invaluable support to our anniversary planning. Special thanks, for their substantial contributions, are also due to Mr. Dimitris Passas, President of the Board of Directors, along with all its members, our invaluable Artistic Advisors, our General Director, and, of course, the entire Festival team, whose enthusiasm and dedication have brought this ambitious and multifaceted programme to fruition. A deep appreciation goes out to our network of partners across institutions, foundations, and artistic organisations, as well as to our donors, sponsors, and supporters, whose contributions are instrumental in realising our vision. Above all, a heartfelt thank you to the more than 3,000 artists who are leaving their unique mark on this year’s edition, shaping an extraordinary artistic mosaic.

Please, join us in celebrating 70 years of a Festival that has transformed our summers, and let us wish it an ever-evolving future, and, above all, to remain forever young in spirit so that it can continue thriving in an atmosphere of freedom and creativity.

Happy Anniversary, Festival!

Katerina Evangelatos

Stage Director

Artistic Director of the

Athens Epidaurus Festival

**PEIRAIOS 260**

**30-31/5 & 1, 3, 4, 5/6** **Théâtre du Soleil—Ariane Mnouchkine**

*Here dwell the dragons / Hic sunt Dracones*

**30-31/5 & 1/6 Spyros Angelopoulos—Sinika**

*Mad Max Karagiozis*

**3/6****Hellenic Fashion Designers Association**

*Dramodé*

**6 – 8/6** **Back to Back Theatre**

*The Shadow Whose Prey the Hunter Becomes*

**6 – 8/6** **Christina Gouzelis**

*Far from the End*

**7 & 8/6** **Idio Chichava**

*Vagabundus*

**12 & 13/6** **Alexandra Waierstall**

*HEART MOMENT*

**12 – 14/6** **El Conde de Torrefiel**

*La luz de un lago*

**13 – 16/6** **Io Voulgaraki**

*Comemadre*

Based on the book by Roque Larraquy

**14 – 16/6** **Alexandros Stavropoulos**

*Who's gonna tell her*

**19 – 22/6** **Giannos Perlegas**

*Katsourbos* by Georgios Chortatsis

**19 – 21/6** **Thanasis Dovris**

*Sotiria*

Based on the short story collection by Chara Romvi

**20 – 22/6** **Handspring Puppet Company—William Kentridge**

*Faustus in Africa!*

**26 – 28/6** **Elena Mavridou**

*SARMANTZA*

Inspired by the short stories of Konstantinos Dominik

**26 – 29/6** **Simos Kakalas**

*Nasty Scenery* by Giannis Aposkitis

**27 – 29/6** **Faye Driscoll**

*Weathering*

**27 – 29/6** **Panagiota Kallimani**

*Somehow, if not, at all, together*

**28 & 29/6** **5ο AEF Urban Dance Contest**

*Hip hop battle & All styles battle*

**5 & 6/7** **Carolina Bianchi—Cara de Cavalo**

*The Bride and the Goodnight Cinderella*

**5 – 8/7**  **Emily Louizou**

*Blindness* by Simon Stephens

Based onthe book *Blindness* by José Saramago

**5 – 8/7** **Christos Thanos**

*War correspondents*

**7 & 8/7** **Miet Warlop**

*INHALE DELIRIUM EXHALE*

**13 & 14/7** **Het Nationale Theater—ITA Ensemble—Eline Arbo**

*The Years*

Based on the book by Annie Ernaux

**13 – 15/7** **Daria Deflorian**

*The Vegetarian*

Scenes from the novel by Han Kang

**13 – 16/7** **Sofia Karagianni**

*18, Mpoumpoulinas St.*

Based on the book by Kitty Arseni

**13 – 16/7** **Aikaterini Papageorgiou**

*Iphigenia / Prey* by Vivian Stergiou

Inspired by Euripides’ *Iphigenia in Aulis*

**Nikos Hatzopoulos**

*Me, Her Servant* by Vangelis Hatziyannidis

Inspired by Euripides’ *Hecuba*

**5 – 24/7** **Pantelis Makkas**

Video/Installation

*Tenant*

**30/5 – 24/7** *Live at the Platea*

Curated by **Dimitris Tsakas**

**5 – 24/7** A series of public events and roundtables

*Formidable Persistence*

Curated by **Dimitris Papanikolaou**

**30/5 – 24/7** Pre-Show & Post-Show Talks

*Prologue—Exodos*

**1/6 – 24/7** **Objects of Common Interest**

Visual Installation

**HADRIAN'S AQUEDUCT & CEPHISSUS**

**14 – 18/6** **Giorgos Sachinis**

*Secret Water*

**LYCABETTUS THEATRE**

**28/5**  **Greek nu jazz in dialogue with the African diaspora**

**29/5**  **Spiritualized**

**31/5** **Arca**

Opening act Evita Manji

**1/6** **Nalyssa Green & Guests**

*Very good at parties*

*A sensational music extravaganza*

**PLAYGROUND 260**

**HELLENIC COSMOS CULTURAL CENTRE**

11/7 **BICEP present CHROMA (AV DJ set)**

**SUBSET FESTIVAL**

**4/6 Dimitris Kamarotos**

*A Time Ratio*

**Philippos Tsalachouris**

*Lapis Silentium*

**Theodoros Lotis**

*SCRAPING / Silent landscapes and sonic pariahs*

**5/6 Carmen Villain**

**Lyra Pramuk**

**BLIP**

*Chimaeras*

**6/6** **Christina Vantzou**

*The Reintegration of the Ear*

With Oliver Coates, Irene Kurka, John Also Bennett

**Alexandra Katerinopoulou—Sofyann Ben Youssef (AKA AMMAR 808)**

*LOSS*

**Mouse on Mars**

*AAI AV* ft. **Dodo NKishi**

**7/6 Ryoji Ikeda**

**Michalis Paraskakis & Eleonore Schönmaier**

*Field Guide [to the lost flower]*

**New Babylon ensemble / ARTéfacts ensemble**

*Time and Money*

**8/6** **Heinali & Andriana-Yaroslava Saienko**

*Hildegard (Гільдеґарда)*

**Nikos Antonopoulos**

*Blue Thread*

**Savvas Metaxas—Giannis Arapis—Dimitris Tigkas**

*Circular*

**STAVROS NIARCHOS FOUNDATION CULTURAL CENTER / DOME**

**6 – 11/6** Athens Epidaurus Festival

SNFCC

Monom / 4DSound

**grape**

**21 – 24/7** **Patricia Apergi**

*Hystory*

**21 – 24/7** **Katerina Giannopoulou**

*Phenomenon* by Greg Liakopoulos

**21 – 24/7** **Dafin Antoniadou**

*Darkest White*

**21 – 24/7** **Konstantinos Papanikolaou**

*Sufficiently creative*

**21 – 24/7** **Sofia Antoniou**

*Life, Old Age, and Death of a Working-Class Woman*

Based on the book by Didier Eribon

**21 – 24/7** **Noemi Vasileiadou**

*Pitted prunes*

**21 – 24/7** **Konstantinos Ntellas**

*The Old Women Who Pick Nettles*

**ODEON OF HERODES ATTICUS**

**1, 3, 5, 6, 8/6** **Greek National Opera—Pier Giorgio Morandi—Andrei Şerban**

*Turandot* by Giacomo Puccini

**18 & 19/6**  **National Theatre of Greece—Athens Epidaurus Festival—Lykofos**  **Cultural Organisation**

**Katerina Evangelatos**

*Hippolytus* by Euripides

**21/6**  **ERT National Symphony Orchestra—Michalis Economou**

*Sounds of the World*

**22/6** **Raining Pleasure**

**23/6** **Stranglers**

**26/6** **Michael Kiwanuka**

**28/6**      **Athens State Orchestra—Lukas Karytinos—Emanuel Ax**

*Works by Beethoven and Mendelssohn*

**29/6** **Air**

**1/7** **Max Richter**

**4/7** **Sydney Dance Company**

*Impermanence*

**6/7** **The Munich Philharmonic Orchestra—Andrés Orozco-Estrada—Hilary Hahn**

*Works by Brahms and Dvořák*

**8/7** **Megaron – The Athens Concert Hall—Nicola Piovani**

*The Sound of Cinema*

**10/7** **Chamber Orchestra of Europe—Constantinos Carydis—Francesco Piemontesi**

*Works by Koukos, Liszt, Purcell, Berlioz*

**11/7** **Youssou N'Dour & Le Super Étoile de Dakar**

**13/7** **Mikis Τheodorakis—Odysseas Elytis**

*Axion Esti*

**15/7** **Mahler Chamber Orchestra—Yuja Wang**

*Works by Beethoven, Chopin, Stravinsky, Tchaikovsky*

**17/7** **KISMET – Dave Holland / Chris Potter / Kevin Eubanks / Obed Calvaire**

**19/7** **Daniil Trifonov**

*Piano recital*

*Works by Tchaikovsky, Chopin, Barber*

**26, 27, 29, 30/7   National Opera of Greece—Derrick Inouye—Katerina Evangelatos**

*Rigoletto* by Giuseppe Verdi

**ANCIENT THEATRE OF EPIDAURUS**

**27 – 29/6** **Athens Epidaurus Festival—National Theatre of Greece**

**Ulrich Rasche**

*Antigone* by Sophocles

**4 & 5 /7** **Poreia Theatre—Dimitri Tarlow**

*Electra* by Sophocles

**11 & 12/7** **National Theatre of Northern Greece—Cyprus Theatre Organisation—Michail Marmarinos**

*ζ - η - θ*

*The stranger*

**19/7** **Utopia—Teodor Currentzis**

Gustav Mahler: *Songs on the Death of Children (Kindertotenlieder)*

and *Symphony No. 4*

**25 & 26/7**  **Athens Epidaurus Festival—Cultural Organisation Lykofos**

**Yannis Houvardas**

*Oedipus*

*The story of a transformation: from darkness to light*

**1 & 2/8** **Athens Epidaurus Festival—La Colline - théâtre national**

**Wajdi Mouawad**

*Europa’s Pledge* / *Le Serment d’Europe*

**8 & 9/8** **Maria Protopappa**

*Andromache* byEuripides

**22 & 23/8** **National Theatre of Greece—Theodoros Terzopoulos**

*Oresteia* by Aeschylus

**27/6 – 23/8** **FESTIVAL EXHIBITION SPACE**

*Antigone. Law and Disobedience*

Temporary exhibition

**27/6 – 23/8** “**Little Trackers”**

  Children’s Creative Workshop in Epidaurus

**27/6 – 23/8 FLUX–Office**

Multi-purpose pavilion at the Archaeological Site of Epidaurus

**LITTLE THEATRE OF ANCIENT EPIDAURUS**

**4 & 5/7** **Olia Lazaridou**

*Thēbae Desertae*

By Kiriakos Charitos

Inspired by Sophocles’ *Antigone*

**11 & 12/7** **Christos Stergioglou—Alex Drakos Ktistakis**

*Cries*

**18/7** **Hellenic Film Academy—Athens Epidaurus Festival**

*Electra 7*

A film inspired by Sophocles’ *Electra*

**25 & 26/7**  **Giannis Skourletis—bijoux de kant**

*To the Right of the Creek*

By Giannis Palavos

Inspired by Sophocles’ *Oedipus at Colonus*

*War session*

By Aris Alexandris

Inspired by Aristophanes’ *Lysistrata*

**2/8** **Seeds (M. & C. Kalkanis) feat. Alcmini**

*The Other Gaze*

**9/8** **Miltos Logiadis—Aliki Kayaloglou—The D Project**

*A tribute to Astor Piazzolla*

**16/8** **Maria Farantouri —Tassis Christoyannis**

*Enraptured Night–100 years of Mikis Theodorakis*

**23/8** **Miltos Logiadis—Antonis Sousamoglou**

*Songs of the Interwar*

**30/8** **Marina Spanou**

*The Inner Child*

**16 – 28/6**  STUDIO RESIDENCY

***Parodos***

**PEIRAIOS 260**

**PEIRAIOS 260 HALL D—THEATRE**

May 30–31 & June 1, 3, 4, & 5

20:00

Duration 165' (with intermission)

**Théâtre du Soleil – Ariane Mnouchkine**

*Here dwell the dragons / Hic sunt Dracones*

A popular play inspired by real events, in several episodes

**First episode**

**1917: Victory was in our hands**

Ariane Mnouchkine, one of the most beloved theatre creators of the Greek audience, needs no further introduction. Théâtre du Soleil—the legendary stage ensemble she founded in 1964 and persists tirelessly to this very day—has proven one of the most profiled and unwavering pillars of contemporary French culture, having visited the Festival numerous times with a series of collective theatrical sagas that were met with widespread acclaim. Notable examples are *Le Dernier Caravansérail* (2006), *Les Éphémères* (2007), *The Castaways of the Fol Espoir (Sunrises)* (2011), and *Kanata – Episode I – La Controverse* (2019), the sole time she has entrusted the legendary Théâtre du Soleil troupe to a guest director, the internationally celebrated Canadian Robert Lepage.

Modelled around the ideals of “a theatre for the people” (as articulated by Jean Vilar), “a political theatre” (as envisioned by Brecht), and a “celebratory theatre” as imagined during the May ’68 uprisings, Mnouchkine foremost believes in the educational merits of the theatrical deed—both for the artists and an audience that she seeks to nourish but also conceptually challenge. According to her school of thought, theatre ought to remain alert to the grand challenges of our times and reclaim a position at the forefront of social discourse. This ethos is crystalised by the choice of themes each time, as well as the modus operandi of the company that functions in a commune-like manner already from the 1960s, both on stage and away from the limelight. The Troupe and the Community are indeed here paramount: there are no leading actors, and the only true protagonist is the Chorus itself, hence the profound influences in the company’s work by Ancient Drama, Commedia dell'arte, and Street Theatre, as well as the traditions of Ritual Theatre of the East.

Elevating theatricality to a higher plateau through a unique multicultural idiom encompassing utterly diverse aesthetic references in visual presentation, chorus, and music, the company’s performances always revolve around the backbones of Myth and History, crafting narratives that illuminate the broader historical momentum. They address the local and the specific to speak of the global and the universal, harnessing to the utmost degree the entire gamut of expressive means offered by theatre: improvisation, theatre as a game, rhythm, masks and costumes, and chorality.

This admired balance is once again accomplished in their latest production, *Here dwell the dragons*, an epic and historical mural of a work that marks Théâtre du Soleil’s sixtieth anniversary. Beginning with the war in Ukraine, it unfolds backwards in distinct acts/seasons, with its first episode, titled *1917: Victory was in our hands*, presented this year at the Festival. Featuring a cast of around forty actors who actively participate in all facets of this theatrical production, the performance signifies the sixtieth anniversary of the birth of the Troupe and stands as a milestone event for European theatre, earning its place within the Festival’s seventieth-anniversary programme.

But who are these “Dragons”? Looking at mediaeval cartography, unnamed lands—still unconquered at the time and thought to be uninhabited and dangerous—begin to emerge. To discourage trespassers, the maps warned those eager to enter with the phrase “Hic sunt dracones” (“Here dwell the dragons”). In the Western imaginary, Dragons signify a “terra incognita”, and Mnouchkine–ever a treasurer of metaphors– sees them as still very much alive and dangerously so in our contemporary world.

How is it even possible, she asks, that in the 21st century, in the heart of Europe, we have become witnesses of a nation’s campaign to invade, subordinate, and destroy another independent nation? This is the principal question that sets the show on track and the one she tries to answer. “Perhaps, with this spectacle,” Mnouchkine notes, “we are, very naively, seeking to set up a sort of theatrical barricade against the various despotisms, totalitarianisms, and ideological stubbornness that today threaten us on multiple fronts.” Guided by a carefully curated “subjective” bibliography (as she calls it), developed in collaboration with esteemed philosopher and feminist Hélène Cixous—a longtime collaborator of the Troupe from the 1980s onwards—Mnouchkine dives headlong into the year 1917 to theatrically portray “the birth of a system that changed the world.” By reintroducing the historical events as they happened in real time and through a grand theatrical embodiment on the part of its protagonists, Mnouchkine seeks to trace the roots of today’s war in Ukraine—and to lay bare the mechanisms of totalitarianism that have shaped the world we now inhabit.

Created collectively by Théâtre du Soleil in harmony with Hélène Cixous

Direction **Ariane Mnouchkine** • Cast (in order of appearance on stage) **Hélène Cinque**, **Dominique Jambert**, **Nirupama Nityanandan**, **Aline Borsari**, **Alice Milléquant**, **Omid Rawendah**, **Sébastien Brottet-Michel**, **Seear Kohi**, **Reza Rajabi**, **Jean Schabel**, **Shaghayegh Beheshti**, **Pamela Marin Munoz**, **Vincent Mangado**, **Duccio Bellugi-Vannuccini**, **Maurice Durozier**, **Samir Abdul Jabbar Saed**, **Dimitri Leroy**, **Andréa Marchant Fernandez**, **Andréa Formantel Riquelme**, **Agustin Letelier**, **Farid Joya**, **Élise Salmon**, **Ève Doe-Bruce**, **Judit Jancsó**, **Vincent Martin**, **Seietsu Onochi**, **Vijayan Panikkaveettil**, **Xevi Ribas**, **Ariane Hime**, **Astrid Grant**, **Tomaz Nogueira da Gama**, **Clémence Fougea**, **Ya-Hui Liang** • Voices **Ira Verbitskaya**, **Egor Morozov**, **Judit Jancsó**, **Martin Vaughan Lewis**, **Brontis Jodorowsky**, **Arman Saribekyan**, **Cyril Boutchenik**, **Alexey Dedoborsch**, **Rainer Sievert**, **Vincent Mangado**, **Johannes Hamm**, **Sava Lolov**, **Sacha Bourdo**, **Yuriy Zavalnyouk**, **Anna Kuzina, Thanos Pritsas** • Music **Clémence Fougea**, **Ya-Hui Liang** • Sound **Thérèse Spirli** with **Mila Lecornu** • Lighting design **Virginie Le Coënt**, **Lila Meynard**, **Noémie Pupier** • Set painting **Elena Ant** with **Hanna Stepanchenko** • Silk fabrics **Ysabel de Maisonneuve** • Masks **Erhard Stiefel** with **Simona Vera Grassano** • Additional masks, models, and accessories **Xevi Ribas**, **Miguel Nogueira**, **Lola Seiler**, **Sibylle Pavageau** • Costume design **Marie-Hélène Bouvet**, **Barbara Gassier**, **Nathalie Thomas**, **Annie Tran**, **Elisabeth Cerqueira** Costume design apprentice **Mina Franceschinis** • Wigs—Hairstyles **Jean-Sébastien Merle** • Set design **David Buizard**, **Sandra Wallach**, **Aref Bahunar**, **Naweed Kohi**, **Antoine Giovannetti**, **Noël Chambaux**, with **Martin Claude**, **Clément Vernerey**, **Pierre Mathis-Aide** Set design apprentice **Chloé Combes** • Special effects**Astrid Grant**, **Andréa Formantel Riquelme**, **Farid Joya** with **Judit Jancsó** and **Reza Rajabi** • Stage movement coordination **Aline Borsari** with the assistance of **Sébastien Brottet-Michel** • Historical consultants **Galia Ackerman**, **Stéphane Courtoi**, **General Nicolas Richoux**, **General Dominique Trinquand** • Translation and interpretation (Russian, Ukrainian) **Arman Saribekyan** • Archivists **Sébastien Brottet-Michel**, **Dominique Jambert** • Assistants to the director **Alexandre Zloto**, **Lucile Cocito** • Surtitle operator **Amanda Tedesco** • Co-direction **Charles-Henri Bradier** • Administration **Tiphaine de Laurière** with **Marie Constant**, **Joséphine Supe**, **Céline Pierron** • General Manager **Etienne Lemasson** • Tour manager **Germain Le Goff** • Public relations **Liliana Andreone**, **Sylvie Papandréou**, **Svetlana Dukovska**, **Julia Carrera** • Apprentices **Inès Conaut** and **Manon Godet** • Cooks **Karim Gougam**, **Azizulah Hamrah** • Trainer **Marc Pujo**

Co-production

Théâtre du Soleil is supported by the Ministry of Culture, the Île-de-France Region, and the City of Paris.

TNP – Villeurbanne

With special support from the Île-de-France Region, the Ministry of Culture, and the City of Paris on the occasion of the 60th anniversary of Théâtre du Soleil.

The work premiered at the Cartoucherie in Paris on November 27, 2024

Language: French (with Greek and English surtitles)

Greek surtitles **Dimitris Kosmidis**

English surtitles **Konstantinos Tzikas**

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**PEIRAIOS 260** **HALL B** **ROOTS CYCLE**

May 30–31 & June 1 21:00

**Spyros Angelopoulos – Sinika**

*Mad Max Karagiozis*

Annus 6047. A nowheresville in Australia. Everything is laid to waste. Water and fuel are the only remaining currency of a wretched humanity. A hopeless Mad Max drives through a world emptied of life, filled only with silence and debris. Then, his car suddenly breaks down.

Standing before him is Karagiozis, ready to repair bolts, tyres, suspensions—and lost hopes. The archetypal folk antihero tears through the boundaries of the shadow puppet theatre screen and leaps onto the vast cinematic wasteland of Mad Max. Together, they have to fight for their survival against gang crews, tyrannical warlords, and nuclear storms.

The traditional hero of shadow puppet theatre meets the post-apocalyptic desert aesthetic of cinema, juxtaposing the shadow’s corporeality against the vastness of the screen, satire against survival, and the grotesque against the epic. Mad Max and Karagiozis–each an alter ego of the other–are called to stand together on stage, with courage and humour as their weapons.

The performance transpires as a hybrid multimedia experiment: live music, blending electroacoustic and traditional sounds, intertwines with shadow theatre, all morphing into cinematic storytelling. In the end, an industrial liturgy of metal and electricity, a pulse oscillating between the traditional and the mechanical, emerges.

In this kingdom of rust, satire turns into a howl, farce meets the uncanny, and the shadow theatre is reborn into a ritual of light and noise. Karagiozis does not merely fight dystopia; he renegotiates it.

*The performance is dedicated to the memory of doctor and poet Giorgis Sideris.*

Visual Direction—Performance **Spyros Angelopoulos** • Music **Sinika Thanos Kazantzis** *drums*, *electronics* **Kostas Nikolopoulos** *electric**guitar*, *bass*, *synth*, *sampler* **Dimitris Sideris** *electric/acoustic lute*, *pedal effects* • Shadow Puppeteers **Athos Danellis**, **Angelina Lykogianni** • Text **Antonis Tsiotsiopoulos** • Camera—Video **Panos Andrianos** • Lighting design **Tasos Palaioroutas** • Sound design **Nikos Kollias**, **Dimitris Dimitriadis** • Direction **Spyros Angelopoulos**, **Antonis Tsiotsiopoulos** • Production management **Giannis Peridis**, **Celestial Arts & Entertainment Productions**

Language **Greek (with English surtitles)**

English surtitles **Danae Helmi**

Sensitive Content Warning

The performance includes inappropriate language, scenes of violence, gunshot sounds, the use of smoke, and special lighting effects.

Suitable for ages 16+

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**PEIRAIOS 260** **HALL H—PERFORMANCE**

June 3

**Hellenic Fashion Designers Association**

*Dramodé*

A stage happening at the crossroads of theatre, dance, opera, and fashion!

Greek fashion designers draw inspiration from iconic performances across the 70-year history of the Athens & Epidaurus Festival, reimagining beloved roles, performers, and even festival audiences. The result? A one-of-a-kind “performance” on the stage of Ηall H at Peiraios 260! Audiences will witness a theatrical défilé on the edge of burlesque, where specially designed costumes take centre stage alongside song, music, set design, lighting, theatrical monologues, and more. A cast of actors, dancers, opera singers, and models will bring these exclusive creations to life in a multimedia performance that merges Fashion, Theatre, and Music.

Organisation **Hellenic Fashion Designers Association** • Direction—Choreography **Zoe Chatziantoniou** • Set Design—Architect **Elina Loukou** • Music—Sound Design **Georgios Mizithras** • Lighting design **Eliza Alexandropoulou** • Executive producer **Lykofos Cultural Organisation**

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**PEIRAIOS 260 HALL E—THEATRE**

June 6, 8 21:00

June 7 19:00 & 22:00

Duration 60'

June 8

Universally accessible performance

More info: aefestival.gr

**Back to Back Theatre**

*The Shadow Whose Prey the Hunter Becomes*

What if artificial intelligence ruled the world? Would we all automatically become intellectually disabled? These questions are explored in the performance *The Shadow Whose Prey the Hunter Becomes* by the acclaimed Australian troupe Back to Back Theatre—questions made all the more urgent when articulated by a company composed entirely of internationally renowned professional actors with intellectual disabilities. The show’s title references a Charles Perrault folktale, which is itself inspired by an Aesop fable. In the story, a dog carrying a piece of meat in its mouth while crossing a bridge is deceived by its reflection in the water. Mistaking the image for another dog with an even greater prize, it lunges after the illusion—only to lose both its real meal and the imagined one.

Employing themes of human rights, gender politics, and the looming prevalence of artificial intelligence, the play unfolds like an open, democratic assembly that ingeniously escalates into a revelatory confrontation, laying bare all that divides us and binds us together. Through a barrage of missteps, misunderstandings, misinterpretations, and misconceptions, it invites us to reconsider what we deem “normal,” as well as the assumptions we make about ourselves and others, serving as a reminder that no one exists in isolation and that we all bear responsibility—both personal and collective.

Since its founding in 1987, Back to Back Theatre, a pocket regional troupe based in Geelong, near Melbourne in southeastern Australia, has been producing trailblazing and subversive works that initiate dialogue, yet do not accommodate easy answers.

In a society consumed by perfection and uniformity, the troupe's uniqueness shines through. Co-signed by the actors themselves, the works strive to defy entrenched yet unspoken perceptions of what is possible, both in theatre and in life. Over the past two decades, the troupe has toured extensively worldwide and amassed numerous prestigious international awards.

This year, Back to Back Theatre received the Golden Lion for Lifetime Achievement at the Venice Biennale, while in 2022, it was honoured with the world's most esteemed theatre prize, the International Ibsen Award, which is bestowed on an individual, organisation, or institution within the arts for extraordinary achievement in the realm of theatrical art.

The *Shadow Whose Prey the Hunter Becomes* has been co-commissioned by Carriageworks, Theater der Welt 2020, Düsseldorf, the Keir Foundation, the Thyne Reid Foundation, and The Anthony Costa Foundation, supported by Creative Partnerships Australia through Plus 1, with additional development support from the Geelong Arts Centre, Arts Centre Melbourne, the Melbourne International Arts Festival, the Une Parkinson Foundation, The Public Theater (New York), and ArtsEmerson (Boston).

The *Shadow Whose Prey the Hunter* Becomes was developed, in part, at the 2019 Sundance Theatre Lab at MASS MoCA.

Text **Michael Chan**, **Mark Deans**, **Bruce Gladwin**, **Simon Laherty**, **Sarah Mainwaring**, **Scott Price**, **Sonia Teuben** • Direction **Bruce Gladwin** • Cast **Simon Laherty**, **Sarah Mainwaring**, **Scott Price** • Music composition **Luke Howard Trio—Daniel Farrugia**, **Luke Howard**, **Jonathon Zion** • Sound design **Lachlan Carrick** • Lighting design **Andrew Livingston**, **bluebottle** • Screen design **Rhian Hinkley, lowercase** • Costume design **Shio Otani** • Voice ΤΝ **Belinda McClory** • Text composition advisor **Melissa Reeves** • Creative development **Mark Cuthbertson**, **Rhian Hinkley**, **Pippin Latham**, **Andrew Livingston**, **Victoria Marshall**, **Brian Tilley** • Stage manager **Alana Hoggart** • Sound engineer **Peter Monks** • Company manager **Erin Watson** •Production manager **Bao Ngouansavanh** • Tour producer **Tanya Bennett** • Executive producer **Tim Stitz**

Language **English (with Greek and English surtitles)**

Greek surtitles **Menelaos Karantzas**

Back to Back Theatre is supported by the Australian Government through Creative Australia, its principal arts investment and advisory body; the Victorian Government through Creative Victoria; the City of Greater Geelong; and the Anthony Costa Foundation.

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**PEIRAIOS 260 HALL B—DANCE**

June 6­–8 21:00

June 7 21:30

**Christina Gouzelis—Paul Blackman**

*Far from the End*

The internationally celebrated choreographic duo of Christina Gouzelis and Paul Blackman return to the stages of the Athens Epidaurus Festival with a bold new work that touches upon the curious case of the unfinished, imperfect, and abandoned artwork. Created for three emerging wunderkinds of the Greek choreographic community, *Far from the end* glorifies the infinite beauty that arises from the absence of definite closure, questioning whether something must "finish" to be considered complete.

Inspired by works such as Michelangelo’s unfinished *Hall of Prisoners*, the thrilling portrait of a young Black man in Alice Neel’s *Black Draftee (James Hunter)*, the still-unfinished Sagrada Familia by Antoni Gaudí, and the last words scribbled by Kafka—“but what he said…”—*Far from the end* unravels through a series of intricate choreographic compositions in conjunction with a fragmented music score, equally inspired by unfinished music works by prominent creators. This ceaseless interplay between dissonance and harmony pushes the performers into a *dynamic* state of flux, where they must navigate between images, the void itself, and timelessness.

The fleeting crescendo evoked by empty spaces, the missing pieces, and the unresolved “what ifs” suggests a gateway to abstraction, allure, and a sense of clarity. As such, a perpetual cycle of unfinished conclusions is commenced, placing emphasis more on perception rather than on resolution.

Blackman and Gouzelis are known for their firm belief that confrontation can become a powerful tool in expressing the complexity and diversity of the human experience. Their new work embodies this very ethos, weaving contrasting elements together to explore the notion of the incomplete and the countless possibilities it conceals. In recent years, they have collaborated with organisations such as the Vienna State Opera, La Scala in Milan, the Salzburg Festival, and the Gothenburg Opera, among others.

Choreography—Conception—Artistic direction **Christina Gouzelis & Paul Blackman** • Cast **Mariana Tzouda**, **Natalia Vagena, Sevasti Zafeira** • Music **Christos Parapagidis** (**MastroKristo)**• Set design **Dimitris Nasiakos** • Costume design **Christina Gouzelis**, **Mariaflora Lehec** • Dramaturgy **Katerina Angelopoulou** • Assistant to the choreographer **Maria Nikoloulea** • Lighting design **Lukas Marian** • Production—Executive producer **Marilena Dara**

*The performance is funded by the Ministry of Culture*

The performance includes the use of strobe lights.

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**PEIRAIOS 260 HALL H—DANCE GREEK DEBUT**

June 7 & 8 21:00

Duration 70'

**Idio Chichava**

*Vagabundus*

In Latin, *vagabundus* means “wanderer.” In his own *Vagabundus*, Mozambican choreographer Idio Chichava illuminates the notion of immigration through the lens of the human body. Conscious or forced, immigration can be seen as an invisible human stream, with the immigrant being the par excellence nomad of our era—a settler, an explorer, but also a drifter. In a performance with no obvious beginning or end, thirteen performers dance and, at the same time, sing traditional and present-day Mozambican melodies blending gospel and baroque motifs. Chichava is inspired by the ritual dances of the Makonde tribe in Mozambique, which organically convey the collective memory of the community through the combination of dance and song. After all, the vital connection between dance and music is deeply embedded in the African culture. According to the creator, full expression can only be attained by a body that dances and sings at the same time, let alone existing in true synergy with other bodies. For Chichava, the eruptive dimension of dance—when coupled with the force of the human voice—needs no further support from elaborate set design, costumes, or lighting.

Idio Chichava began his career in 2000. He trained at the renowned PARTS dance school of Anne Teresa De Keersmaeker and apprenticed under Lia Rodriguez. He has been a member of the Toulon-based Kubilai Khan Investigations dance company since 2005 and was distinguished with the SEED Award in 2024. After a successful career in France, he returned to his home country, where he became actively involved in the promotion of creative exchange and the provision of dance education in local communities for free, as well as the presentation of works in public spaces. He is the choreographer and artistic director of Converge+ Mozambique Dance Company.

Company **Converge+** • Concept—Choreography **Idio Chichava** • Assistance and rehearsal direction **Osvaldo Passirivo** • Cast **Açucena Chemane**, **Nilégio Cossa, Fernando Machaieie**, **Cristina Matola**, **Stela Matsombe**, **Calton Muholove, Judith Novela**, **Osvaldo Passirivo**, **Mauro Sigauque**, **Patrick Manuel Sitoe**, **Vasco Sitoe**, **Arminda Teimizira, Martins Tuvanji** • Lighting design **Phayra Baloi** • Tour management **Silvana Pombal** • Production **Yodine Produções** •Partnership **Cine Teatro Scala**, **Companhia Nacional de Canto e Dança (CNCD), KINANI – Plataforma Internacional de Dança Contemporânea One Dance**

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**PEIRAIOS 260 HALL D—DANCE**

June 12 21:00

June 13 21:30

Duration 60'

**Alexandra Waierstall**

*HEART MOMENT*

Known for the poetic dimension of her work, Alexandra Waierstall revisits the Athens Epidaurus Festival following her sensual performance *ANNNA³. The Worlds of Infinite Shifts* in 2021, which left a striking impression. In her work, Waierstall places particular emphasis on the element of *togetherness* to foster a fragile yet dynamic condition on stage that paves the way for aesthetically sound works imbued with grace. *HEART MOMENT* was conceived as a performance to be staged in a series of cities that hold particular significance for Waierstall, with each stop forming a unique “edition,” specifically designed for its setting and produced and developed in collaboration with professional dancers from the local scene. The work premiered last September in Düsseldorf under the title *HEART MOMENT.* *An Interlude for Düsseldorf*. According to the choreographer, it is an invitation to experience the dialogue between bodies as a heartfelt and generous act of offering, as a tender negotiation within an eternal search for connection and psychic rapport. Articulated upon a basis of boldness, freedom, and trust, it becomes a reflection on the gift of human touch in an era of scepticism and unresolved contradictions.

The music of the performance is composed by renowned German pianist, experimental musician, and composer Hauschka (Volker Bertelmann), an Academy Award winner for his score for *All Quiet on the Western Front* (2022).

Concept—Choreography **Alexandra Waierstall** • Dance—Collaboration(Athens, 2025) **Elena Agathokleous**, **Alfonso Bordi**, **Ying Yun Chen**, **Scott Jennings**, **Yi-Chi Lee**, **Tasos Nikas**, **Panos Paraschou**, **Ioanna Paraskevopoulou**, **Angeliki Stellatou**, **Karolina Szymura** • Dramaturgical support **Judith Jaeger**, **Matthias Quabbe** • Music **Volker Bertelmann/Hauschka** • Sound Design **Alexandra Waierstall**, **Michael Buchholz** • Lighting & set design **Caty Olive** • Costume & set design **Alexandra Waierstall**, **Horst Weierstall** • Artistic production management **Judith Jaeger** • Technical support **Ansgar Kluge** • Collaborative support **Eva Martinez**, **Georgios Kotsifakis**, **Lucia Vonrhein** • Production **Noema Dance Works e.V.** • Co-production **tanzhaus nrw Düsseldorf** • Supported by **Ministerium für Kultur und Wissenschaft des Landes Nordrhein-Westfalen (Spitzenförderung Tanz 2024-2026)**, **Fonds Darstellende Künste aus Mitteln der Beauftragten der Bundesregierung für Kultur und Medien, Kulturamt der Landeshauptstadt Düsseldorf**, **Kunststiftung NRW**, **Kunst- und Kulturstiftung der Stadtsparkasse Düsseldorf**

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**PEIRAIOS 260 HALL E—THEATRE / PERFORMANCE**

June 12–14 21:00

Duration 90'

**El Conde de Torrefiel**

*La luz de un lago*

Based in Barcelona, Tanya Beyeler (Switzerland) and Pablo Gisbert (Spain) are the soul of El Conde de Torrefiel (“The Count of Torrefiel”). The formidable collective, first introduced to our Festival with the striking *LA PLAZA* in 2018, began its journey in 2010 and soon garnered worldwide recognition, presenting its works across some of the most significant stages and festivals, including Kunstenfestivaldesarts (Brussels), Wiener Festwochen (Vienna), Festival d'Automne à Paris (France), Festival Grec de Barcelona (Spain), Short Theatre (Rome), MMCA (Seoul), Museo del Chopo (Mexico City), Festival Transamérique (Montreal), and Festival d'Avignon, among others.

Their new foray, once again a co-production with leading European festivals and theatres, immerses the audience in the imaginary of a peculiar film—an intricate tapestry of human lives unfolding across disparate locations and temporalities. Their stories appear and recede into one another in a Matryoshka-like storytelling manner, a kaleidoscopic *mise-en-abȋme* that plunges into the deep waters of time: a couple meeting at a concert in Manchester, two secret lovers in Athens, a trance woman in Paris, and a premier at La Fenice Opera House in Venice. *La luz de un lago* is about love, work, and violence in a world that visually collapses between mirages, trompe-l'œil, and hallucinations.

Rooted in a groundbreaking stage language at the threshold of theatre, dance, and visual installation, the work invites us into an associative journey through an array of fleeting images that come alive with the aid of text projections, voice-over narration, and immersive sound. As such, it uniquely captures the constant struggle to attain clarity within a world largely undefined, rife with ambiguities and grey areas.

In the stage universe of El Conde de Torrefiel, theatricality is often evoked through soundscapes. In *La luz de un lago*, the team takes this approach one step further: sound becomes the backbone upon which the work is supported, holding together the narrative’s ruptures and threads. Therefore, a novel space of sight and sound, both fluid and vital, unfolds in the imagination of the viewers. In this fragmented narrative, dramatic tensions between the individual and society come to the fore and unexpectedly accentuate, revealing the rifts of our globalised 21st-century landscape.

Concept—Creation **El Conde de Torrefiel** • Direction—Dramaturgy—Text **Tanya Beyeler** & **Pablo Gisbert** • Set design **El Conde de Torrefiel** & **Isaac Torres** • Materials and space **El Conde de Torrefiel** & **La Cuarta Piel** • Technical direction **Isaac Torres** • Lighting design **Manoly Rubio García** • Sound design **Rebecca Praga** & **Uriel Ireland** • Influences **Marta Azparren** • Tour technicians **Uriel Ireland, Guillem Bonfill**, **Roberto Baldinelli**, **Uli Vandenberghe** • Administration **Uli Vandenberghe** • Executive producer **CIELO DRIVE SL / Alessandra Simeoni** • With production support from **ICEC—Generalitat de Catalunya •** Co-production **Festival Grec de Barcelona (Spain)**, **Centro de Cultura Contemporánea Condeduque Madrid (Spain)**, **Théâtre St. Gervais (Switzerland)**, **Teatro Municipal de Porto (Portugal)**, **Festival d'Automne à Paris (France)**, **Festival delle Colline Torinesi (Italy)**, **Contemporanea Festival Prato (Italy)**, **VierNulVier Gent (Belgium)**

Language **Spanish (with Greek and English surtitles)**

Greek surtitles **Lito Tsekoura**

This project is supported in part by a grant from Acción Cultural Española (AC/E), a state agency.

The performance includes the use of strobe lights and loud music.

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**PEIRAIOS 260 HALL H—THEATRE** **BOOKS ON STAGE CYCLE**

June 13–16 21:00

Io Voulgaraki

*Comemadre*

Based on the book by Roque Larraquy

The story of *Comemadre* is set in 1907 at a sanatorium on the outskirts of Buenos Aires, where a group of scientists embarks on a monstrous experiment designed to explore the boundary between life and death. With disarming cynicism, peculiar humour, and a bizarre horror atmosphere, Larraquy paints a world steeped in despair and grotesque, where men entirely dominate its dramatic action and narrative. The all-male group of doctors at the sanatorium, with what seems like self-righteous entitlement, and despite their initial moral reservations, control the lives of dozens of people, orchestrating a dystopia from which even they cannot find an emergency exit. As the experiment progresses, one woman—the head nurse—becomes the object of desire for the entire scientific team. With ruthless clarity, the author lampoons his own gender, exposing its flaws in the fields of male authority, self-actualisation, ambitions, love, and the search for meaning.

The performance serves as an allegory for present-day humanity, a satire on toxic masculinity with lyrical digressions. Through the story of a group of incredibly ludicrous, unexpectedly dangerous and mediocre scientists, it attempts to dissect apathy. Amid beheadings, stretchers, cigarettes, ballots, and male phantasies, a fundamental component of human nature is utterly gutted. Does this desolation leave any trace behind?

Direction—Dramaturgy **Io** **Voulgaraki** • Adaptation—Dramaturgy collaboration **Sofia Eftychiadou** • Translation **Efi Giannopoulou** • Set design **Magdalene Avgerinou** • Costume design **Vasiliki Syrma** • Music **Nikos Galenianos** • Movement **Katerina Foti** • Lighting design **Alekos Anastasiou** • Projections **Mavra Gidia / Marios Gampierakis** and **Chrysoula Korovesi** • Assistant to the director **Magia Kyriazi** • Sound engineering **Brian Coon** • Assistant to the set designer **Vasiliki Zochiou** • Head costume assistant **Nanda Abdrab** • Second costume assistant **Stavros Chronopoulos** • Executive producer associate **Angelika Stavropoulou** • Set construction **ergon-ioannou** • Tailoring **Evangelia Tsiouni** • Tailor **Giorgos Parliaros** • Third Costume Assistant—Apprentice **Stella Stamouli** • Cast **Christina Christodoulou**, **Dimitris Drosos**, **Nikolas Hanakoulas, Margarita Klagos**, **Nikolas Papadomichelakis**, **Dionysis Pifeas**, **Aineias Tsamatis** • Executive producers **LEFOU Productions /** **Vasia Attarian**, **Serafeim Radis**

Language **Greek (with English surtitles)**

English surtitles **Danae Helmi**

Roque Larraquy's novel *La Comemadre* (2010, 2nd edition Fulgencio Pimentel, 2022) is translated by Efi Yannopoulou and published in Greece by Antipodes Publications (2022).

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**PEIRAIOS 260 HALL B—DANCE**

June 14–16 21:30

**Alexandros Stavropoulos**

*Who's gonna tell her?*

Drawing inspiration from the figure of Snow White, *Who's gonna tell her?* gives this timeless fairy tale a contemporary and abstract spin, bypassing a plain recount of the story and focusing on the symbols that have defined its mythology: the apple, the mirror, the kiss, and the number seven. Following *Cinderella’s* and *On Wednesdays We Wear Pink*, choreographer Alexandros Stavropoulos—awarded by the international platform Aerowaves (2021) and recipient of the SNF Artist Fellowship Program—turns once again to the contradictions in the representation of femininity within contemporary media imagery, deepening his creative excursion through this novel production.

The choreography pairs the energy and extroversion of pop culture with the timeless allure of archetypes, inviting the audience to discover new and unexpected interpretations. Moreover, the minimalist and avant-garde costume aesthetic and the chromatic contrast of the set design conjure a world that teeters between magic and abstraction.

Throwing humour in the mix, the play deconstructs stereotypes and reaches the audience with honesty, coming up with a delightful and palatable theatrical experience for all ages. Through the balanced coexistence of movement, music, and visual art, the play reacquaints us with a classical tale through its playful and joyous lens.

Concept—Choreography **Alexandros Stavropoulos** • Assistant to the choreographer **Ellada Damianou** • Dramaturgy research **Betina Panagiotara** • Set design **Konstantinos Chaldaios** • Original music composition **Jeph Vanger** • Lighting design **Vangelis Mountrichas** • Costume design & fabrication **Francesco Infante** • Cast **Eva Georgitsopoulou**, **Mary Giannoula,** **Eleftheria Iliopoulou**, **Fotini Mouchtouri**

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**PEIRAIOS 260 HALL D—THEATRE ROOTS CYCLE**

June 19–22 21:00

**Giannos Perlegas**

*Katsourbos*

by Georgios Chortatsis

One of the theatrical masterworks of the Cretan Renaissance, Chortatsis’ *Katsourbos* belongs to the tradition of commedia erudita—a branch of comedy addressed to scholarly audiences—while also borrowing many features from the comedy typology of the more mature and improvisational commedia dell'arte. Α fascinating riddle of the Renaissance era, *Katsourbos* hides, beneath the surface of a light-hearted comedy, an anguished portrayal of the bourgeois class of Renaissance Heraklion at the close of the 16th century. Heroes seem to teeter between the safety of their social and financial status and the uncertainty of the historical momentum; the end of an era, marked by the collapse of Venetian rule, is right around the corner.

The fifteen-syllable rhyming meter, the formal plot structure, the theatrical conventions, the characters of comedia, the aesthetical lineage of Cretan Theatre—all these elements make the stage treatment of this classical work, one that is rarely performed on Greek stages, a highly compelling affair.

Giannos Perlegas assembles a pocket ensemble of actors to break away from the shackles of traditional representation, seeking to establish a conversation between the text and the language of dancers and acrobats. On an aesthetic level, the set and costume design nod to the Renaissance era and, at the same time, subtly subvert it, while the play’s soundscape “teases” Monteverdi’s madrigals and Cretan musical tradition with a contemporary angle.

Direction **Giannos Perlegas** • Movement—Direction associate **Christina Sougioultzi**

• Set & costume design **Angelos Mendis** • Music **“Chainis” Dimitris Apostolakis**, **Kleon Antoniou** • Lighting design **Nikos Vlassopoulos** • English surtitles **Menelaos Karatzas** • Cast **“Chainis” Dimitris Apostolakis**, **Anthi Efstratiadou**, **Lena Kitsopoulou**, **Katerina Lipiridou**, **Giannos Perlegas**, **Christos Sapountzis**, **Thodoris Skiftoulis**, **Christina Sougioultzi** • Production coordination—Executive producer **Delta Pi**

Language **Greek (with English surtitles)**

English surtitles **Menelaos Karantzas**

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**PEIRAIOS 260 HALL E—THEATRE BOOKS ON STAGE CYCLE** June 19 & 20 21:30

June 21 20:00 & 22:00

Duration 55'

**Thanasis Dovris**

*Sotiria*

Based on the short story collection by Chara Romvi

In the short story collection *Sotiria*—the inspiration behind Thanasis Dovris’ play— Chara Romvi, a leading voice among the vanguard of young authors in Greece, paints a bittersweet yet tender portrait of life in 1980s and 1990s Greece.

In the eponymous story, Sotiria, seeking escape from the suffocating monotony of provincial life, finds solace in a trip to the supermarket. Wandering through aisles of readymade cakes and seasoning cubes, she loses herself in this abundance, only to realise too late that she has been locked inside. As she drifts through this paradise of excess, surrounded by overflowing shelves and freezers, eerie noises, and looming shadows, the heroine comes face to face with her demons, her darkness, and her fears. This unexpected turn of events becomes the catalyst for a showdown with herself. How can a fleeting moment take on mythic proportions by a strange twist of fate?

In an interview, Romvi remarked, “What interests me most is the human being itself, beyond any specific era—what I call the eternal human.”

Director Thanasis Dovris, with the irresistibly comedic Maria Parasyri in the title role, explores the essence of the ordinary individual—any regular John Doe and any everyday Sotiria—unveiling the existential dread that lurks beneath the surface of their personalities. The result is a unique theatrical farce: a self-deprecating meditation on an absurd mishap that becomes a moment of revelation—an unexpected blunder that just might hold the seed of salvation…

Direction **Thanasis Dovris** • Dramaturgy **Thanasis Dovris**, **Chara Romvi** • Set & costume design **Alegia Papageorgiou** • Artistic collaborator for the set design **Vagelis Xenodochidis** • Sound design **Panú (Panagiotis Μanouilidis)** • Lighting design **Tasos Palaioroutas** • Assistant to the director **Nikolas Lampakis** • Cast **Maria Parasiri** • Executive producer **Lykofos Cultural Organisation / George Lykiardopoulos** • Production management **Katerina Berdeka** • Production coordination **Roza Kaloudi**

Language **Greek (with English surtitles)**

English surtitles **Angeliki Kokkoni**

The performance includes the use of smoke and strong language.

The short story collection *Sotiria* by Chara Romvi is published by Antipodes Publications (2023).

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**PEIRAIOS 260 HALL Η**

June 20–22 21:00

Duration 100'

**Handspring Puppet Company—William Kentridge**

*Faustus in Africa!*

The mercurial Johannesburg-born artist William Kentridge is widely regarded as one of the most outstanding visual artists and directors of our era, with works in several museums and art collections all over the world. Unique and masterful in how he pairs the magic of handcraft—printmaking, lithography, and photogravure—with the performing arts, animation, literature, and political reflection, Kentridge’s work is informed by the history of South Africa and the protest movement against the brutality of Apartheid as well as any other form of injustice, hence his artistic kinship with a handful of sharp-edged and incisive painters, sculptors, and printmakers, such as Honoré Daumier and Käthe Kollwitz. Having spent his formative years at the École Internationale de théâtre Jacques Lecoq during the 1970s, Kentridge’s particular inclination to the notion of the ”poetic body” has profoundly shaped his directorial vocabulary in opera and music theatre—works that occupy a liminal space between performance and visual art.

From the 1990s onwards, his fiery expressiveness has found a perfect vehicle in his collaboration with the pioneering Handspring Puppet Company. Together, they staged Woyzeck on the Highveld, based on the play by Georg Büchner, in 1992, as well as Ubu & the Truth Commission, based on Alfred Jarry’s Ubu Roi—a production we were fortunate to witness in Greece in a historic revival in 2014. In the same spirit, the 1995 production Faustus in Africa! will be revived, marking another collaboration with the groundbreaking group.

Faustus in Africa! stands as an allegorical tale on the iniquities of colonialism and Western imperialism. Reimagined through the ironic lens of South African poet Lesego Rampolokeng, it manifests into a dramaturgical composition-cum-compendium of the most iconic incarnations of the devil in literature. This fascinating and meticulously orchestrated universe tells the story of the protagonist who sells his soul to the devil in exchange for unlimited joy and everlasting youth. However, the story is here transposed to Africa, the pristine land that the ruthless hero plunders and ravages just as Faust seduces and leads innocent young Gretchen to her demise. His journey, beginning as a safari, spirals into a full-fledged frenzy of greed, delusion, and wreckage. Aligning superb stage aesthetics, political insight, and social critique, this timeless tale, performed by puppets (the only human being the Devil), has now become a classic, all the while exposing the disastrous repercussions of brute and single-minded profiting at the expense of the common good. At a time when the climate crisis looms ever larger over the Western world, the revival—further scheduled for an extensive tour—has been heralded as one of the most momentous events in the international realm of performing arts. Always highly sensitive to the urgencies of our times, the Athens Epidaurus Festival is proud to host this landmark production following its world premiere in Cape Town in the spring of 2025.

Kentridge shares a special relationship with the Greek audience, as numerous of his exhibitions and installations have been presented here. As a stage auteur, he made his first appearance at the Onassis Stegi with the performance Refuse the Hour in 2012, followed by Ubu and the Truth Commission in 2014. He has previously participated in the Athens Epidaurus Festival with the video installation I am not me, the horse is not mine in 2010 (in collaboration with the Bernier / Eliades Gallery) and the video screening More Sweetly Play the Dance in 2017 at the pedestrian street of Dionysiou Areopagitou, while Faustus in Africa! will signal his first stage production for the Festival. The opera *SIBYL* was presented in 2021 at the Stavros Niarchos Foundation (SNF), which also sponsored the performance of *The Head & the Load* in Johannesburg.

Director **William Kentridge** • Associate director **Lara Foot** • Puppetry directors **Adrian Kohler & Basil Jones (Handspring Puppet Company**) • Rehearsal director & associate puppetry director **Enrico Dau Yang Wey** • Puppet design **Adrian Kohler & William Kentridge** • Animation **William Kentridge** • Puppet construction **Adrian Kohler & Tau Qwelane** • Puppet costumes **Hazel Maree**, **Hiltrud von Seidlitz** & **Phyllis Midlane** • Special effects **Simon Dunckley** • Set design **Adrian Kohler** • Set construction **Dean Pitman for Ukululama Projects** • Set painting & dressing **Nadine Minnaar for Scene Visual Productions** • Translation **Robert David Macdonald** • Additional text **Lesego Rampolokeng** • Music **James Phillips & Warrick Sony** • Sound design **Simon Kohler** • Lighting design & production management **Wesley France** • Stage manager & video operator **Thunyelwa Rachwene** • Sound engineer **Tebogo Laaka** • Video controller **Kim Gunning** • Surtitle adaptation **Konstantinos Tzikas** • Cast **Eben Genis**, **Atandwa Kani**, **Mongi Mthombeni**, **Wessel Pretorius**, **Asanda Rilityana**, **Buhle Stefane**, **Jennifer Steyn**

Production (2025 version) **Quaternaire/Paris**, restaged with support from co-commissioner **Théâtre de la Ville/Festival d’Automne** **à Paris** (France) • Quaternaire producers **Sarah Ford**, **Roxani Kamperou**, **Emmanuelle Taccard** • Co-production **The Baxter Theatre Centre**, **University of Cape Town** (South Africa), **Centre d'art Battat** **Montreal** (Canada), **Cité européenne du théâtre - Domaine d’O - Montpellier / PCM2025** (France), **Festival Grec de Barcelona** (Spain), **Fondazione Campania des Festival—Campania Teatro Festival** (Italy), **Kunstenfestivaldesarts** **Brussels** (Belgium), **Thalia Theater** **Hamburg** (Germany)

Production (1995 version) Handspring Puppet Company in association with The Market Theatre, Art Bureau (Germany), Kunstfest (Germany), Standard Bank National Arts Festival, The Foundation for the Creative Arts, Sharp Electronics, and Mannie Manim Productions.

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[www.quaternaire.org](http://www.quaternaire.org)

**In memory of James Phillips (1959-1995)**

James Phillips was a composer, musician and the voice and conscience of a generation. He passed from injuries sustained in a car accident. The Shifty Records Artists Fund was set up to help artists in crisis, please contact [lloyd@shifty.co.za](mailto:lloyd@shifty.co.za) for more information and donations.

Special thanks to the team at The Baxter Theatre Centre, William Kentridge Studio, Stefanie Carp, Patrick Curtis, Carlo Daniels, Susan Ford, Paul Golub, Joël Gunzburger, Frie Leysen, Konstantinos Liopyris, Grace Lorenzo, Michael Morris, Herman Sorgeloos

**Sensitive content warning**

Suitable for ages 12+

The show contains inappropriate language, gunshot sounds and the use of bright lighting.

Language **English (with Greek surtitles)**

Greek surtitles **Iannis Kalifatidis**

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**PEIRAIOS 260 HALL B—THEATRE** **BOOKS ON STAGE CYCLE**

June 26 & 28 21:00

June 27 20:00 & 22:00

Duration 60'

**Elena Mavridou**

*SARMANTZA*

Inspired by the short stories of Konstantinos Dominik

In his books *Opa-Opa Blatimi* and *Kakó Anílio*, Konstantinos Dominik—a prominent figure in the new generation of Greek authors—channels poetic imagery in the dialect of his native Pieria, merging magical realism with the eerie depths of folkloric horror. His stories inhabit a world where the supernatural and the fantastical intertwine with the literary tradition of Papadiamantis.

Inspired by stories from both collections, director Elena Mavridou crafts a staged monologue set within a ritualistic space, where body and matter serve as carriers of memory. At the farthest edge of an old, nearly abandoned cemetery—an area known as Sarmantza ("infant cradle" in the local dialect) due to its gently sloping terrain—the protagonist carves symbols into his mother’s grave. Over the years, the cemetery has "devoured" so much flesh and bone that the excess remains simply collapse into the earth.

Suspended between an abstract landscape of disintegration and oblivion, the performance builds to a feverish climax, as the protagonist enters a state of delusional atonement, consumed by his reflections on his past. Childhood memories resurface, resurrecting fragmented images, shadowy figures, and buried moments from the soil beneath him.

Giannis Tsortekis inhabits the tormented soul of the protagonist and throws himself on an excursion into memory and purification, while George Mavridis’ score—haunted by archetypal sounds of loss—resonates through the otherworldly stage landscape envisioned by Paris Mexis.

Direction **Elena Mavridou** • Dramaturgy advisor **Katerina Diakoumopoulou** • Set & stage design **Paris Mexis** • Original music composition—Sound design **George Mavridis** • Lighting design **Periklis Mathellis** • Assistant to the director **Tasos Nikas** • Photographs **Patroklos Skafidas** • Production management **Dimitra Kouza— Horos Theatre Company** • Production organisation **Gianna Al Naka** • Cast **Giannis Tsortekis**

Language **Greek (with English surtitles)**

The short story collection *Ópa-ópa, Blátimoi* is published by Enipnio Publications (2022)

The short story collection *Kakó Anílio* is published by Ikaros Publishing (2024).

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**PEIRAIOS 260 HALL E—THEATRE** **ROOTS CYCLE**

June 26, 27 21:00

June 28, 29 20:00

**Simos Kakalas**

*Nasty Scenery*

By Giannis Aposkitis

A nightmarish retrospective of Greek comedy

A bullet to the head of a long-dead soul transports us to the squalid backdrop of "Café Arcadia," a derelict traditional café that boasts a tiny theatre stage once home to wandering troupes of old. Here, a demonic revelry of comedy and carnage unfolds—an infernal spectacle devoted to the grim absurdities of present-day Greece. In this national Grand Guignol, the audience bears witness to a series of grotesque, dark, and "randomly numbered" acts, where today’s comedy collides with the comedic legacy of the past: troupes that put on twisted renditions of classic farces featuring slaughtered actors from the golden age of Finos Film; bear trainers who, in place of bears, drag the ghost of King Arcturus, grieving for a Greece ravaged in wildfires; hellbound comedians of recent decades that suffer grotesquely hilarious punishments and torturing; Nosferatus-like and Frankensteinian creatures of all stripes that sweep the stage, in a twilight zone that compiles all the beauty and terror we come across in the typology of the Greek comedy—from the days of the Shadow theatre to the present.

From the improvisational slapstick sketches and farces to the era of modern Greek television, Simos Kakalas and Sofia Paschou reexamine this reservoir of comedic material with a wholly subversive spirit, determined to make the middle-war and post-war comedy “rise from its grave.” Naturally, in keeping with the nihilistic and post-apocalyptic flavour of our days, the comedy here wears its darkest outfit—mocking and satirising not from a vantage point of optimism, but one of despair. This is where the biting comedic voice of Giannis Aposkitis steps in to complete the performance.

The creators “revisit” comedic stereotypes by mangling gruesome comedy figures through an extreme and distorting filter. They return to the raw fundamentals of theatre, such as the makeshift stage of the wandering troupe, masks and metamorphoses, the breaching of the fourth wall, and direct engagement with the audience.

By flipping comedy’s traditional orientation, *Nasty Scenery* poses a crucial question: In a country where we witness the bizarre, the surreal, and the outright “nasty scenes” unfold daily before our eyes, how could comedy be anything less than "to die for"?

Concept **Simos Kakalas**, **Giannis Aposkitis** • Texts **Giannis Aposkitis** • Direction **Simos Kakalas** • Set design **Konstantinos Skourletis** • Costume design **Claire Bracewell** • Movement—Mask movement **Sofia Paschou** • Masks **Martha Foka** • Lighting design **Sofia Alexiadou** • Music supervision **Simos Kakalas** • Cast **Panagos Ioakeim**, **Kostas Filippoglou**, **Antonis Kafetzopoulos**, **Drosos Skotis** • Surprise guests **Notable figures of Greek theatre** • Live music performance **Angeliki Potiri** *vocals*, *violin* **Roli Giammopoulou** *percussion*, *vocals* **Fotini Tsaknaki** *keyboards*, *vocals* **Sofi Papakosma** *bass* • Production management—Executive producer **Kart Productions**

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**PEIRAIOS 260 HALL D—DANCE/PERFORMANCE GREEK DEBUT** June 27–29 21:00

Duration 65'

**Faye** **Driscoll**

*Weathering*

*Weathering*: a work suspended between the realms of visual and sound installation, performance, and dance; a choreography woven from layers of senses, scents, liquids, vibrations, and, most poignantly, the raw poetry and evocative imagery of bodies, caught in a symphony of motion and frozen stillness. Among the twelve or so works by American dancer and choreographer Faye Driscoll, *Weathering*—which premiered in 2023—has garnered the most attention, introducing her to a broader European audience. In this piece, Driscoll—renowned for her deep commitment to fostering a palpable connection between performers and audiences that transcends into a state of coexistence—assigns a central role to sound. The choreography itself is meticulously crafted, intricate, and multi-layered, akin to a living sculpture that experiences varying degrees of density, enacting a tableau vivant. The bodies remain in unbroken contact, moving in unison and shifting forms like a fabric being woven and unravelled or like a landscape transforming under light and the changes of the seasons. A continuous flow of energy envelops the stage, creating an immediate visceral and emotional connection that passes between dancers and audience members.

At its core, this is a complex work that, as *The New York Times* describes, “doesn’t look like anything you’ve ever seen before, nor can you imagine thinking it up.” It invites reflection on how nature and biology shape the human body as a collective and political subject. *Weathering* has been met with enthusiastic acclaim in both Europe and the United States.

“The artist Faye Driscoll has always taken her performers and audiences to the edge, or tried to, but never so completely as in ‘Weathering’, an enthralling, epically adventurous work.” *The New York Times*

“A feast for the eyes—and the senses. In a sensual yet unsettling cataclysm, it reminds us of the urgency of living.” *Le Devoir*

“One of the few contemporary artists who effectively place artistic disciplines in conversation—drawing on theatre, dance, and installation art without using any of them to critique the others.” *Walker*

Concept—Choreography—Direction **Faye Driscoll** • Set design **Jake Margolin**, **Nick Vaughan** • Lighting design **Amanda K. Ringger** • Sound & music direction **Sophia Brous** • Live sound—Sound design **Ryan Gamblin** • Music composition—Field recordings—Sound design **Guillaume Soula** • Costume design **Karen Boyer** • Dramaturgy—Scent design **Dages Juvelier Keates** • Assistant to the choreographer **Amy Gernux** • Intimacy coordination **Yehuda Duenyas** • Stage & props management **Emily Vizina** • Booking **Tommy Kriegsmann** • European booking **Damien Valette**  • Performers **James Barrett**, **Kara Brody**, **Miguel Alejandro Castillo**, **Amy Gernux**, **Maya LaLiberté**, **Mykel Marai Nairne**, **Jennifer Nugent**, **Cory Seals**, **Carlo Antonio Villanueva**, **Jo Warren** • Production Manager/Lighting Director **Connor Sale**

This work was commissioned and created with funding from **New York Live Arts** as part of the **Randjelović/Stryker Resident Commissioned Artist Program.**

The performance premiered in New York in 2023 and has since been presented in various cities across the U.S., Canada, Portugal, and Belgium.

The performance includes nudity and may involve physical interaction with audience members seated in the front rows.

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**PEIRAIOS 260 HALL H—DANCE**

June 27 21:30

June 28 & 29 20:30

**Panagiota Kallimani**

*Somehow, if not, at all, together*

“I posed nude every day for a drawing class, from 9:00am to 12 noon. And each day, a man who was always seated in the front row, on my far left, drew me for three hours. At noon he would take a razor blade out of his pocket and compulsively slash the drawing he had made. I would watch. Then he would leave the room. The drawing would remain on the table as evidence. This was repeated every day for twelve days. On the thirteenth day, I didn’t go to work.”

Sophie Calle, *Did You See Me?*

The theme of the performance revolves around the gaze. A dual stage—two identical spaces, side by side. Two identical couples, each in its own space, each mirroring the other. The relationship of the couple is a living organism that evolves over time—morning, noon, evening, and then back to the beginning. Until the moment when a subtle shift, a simple movement sparks the emergence of a new gaze, a new version. One facet of the couple’s life becomes independent, following a different path. Reality becomes plural. Two distinct realities unfold simultaneously. Everything is in flux. Depending on the gaze they choose to adopt in experiencing reality, the characters respond differently, and moments fracture into multitudes. The couple moves together through life, forever. Or do they?

It is the eye of the beholder that decides the story. As it is impossible to monitor both couples at once, what the viewer chooses to focus on ultimately constructs their version. The couple then becomes an open-ended space for exploration, akin to a painter’s creations.

Concept—Choreography—Performance **Panagiota Kallimani** • Performer—Dancer **Rafael Pardillo** • Performer—Actress **Antigoni Fryda** • Performer—Actor **Giorgos Symeonidis** • Assistant to the choreographer **Anastasis Karachanidis** • Dramaturgy **Artemis Manou** • Music composition **Alexandra Katerinopoulou** • Set design **Maria Panourgia** • Assistant to the set designer **Maria Stathopoulou** • Costume design **Panagiota Kallimani**, **Maria Panourgia** • Lighting design **Sakis Birbilis** • Production coordination—Executive producer **Delta Pi**

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**PEIRAIOS 260 PLATEIA—DANCE**

June 28 & 29 22:00

**5ο AEF Urban Dance Contest**

*Hip Hop Battle & All Styles Battle*

The AEF Urban Dance Contest, a staple of the Athens Epidaurus Festival for the past four years and a key meeting point for the hip-hop and street dance scene returns for its fifth edition and is more dynamic than ever! This year’s contest celebrates its anniversary with even more electrifying dance showdowns and two consecutive nights full of energy, rhythm, and pure talent. Dancer and choreographer Elias Hadjigeorgiou, alongside his longtime collaborator Periklis Petrakis, will curate the event, featuring the finest Greek and international hip-hop and street dancers. Competitors will go head-to-head in two categories—the classic 1vs1 Hip Hop Battle and the explosive 2vs2 All Styles Battle—vying for the championship title and significant cash prizes. Elevating the competition to new heights, an esteemed panel of judges, featuring top professionals from Greece and abroad, will not only evaluate the battles but also take the stage for exclusive Judges Showcases. SifuVersus returns as host, bringing his exuberant energy, while the rising talent DJ Greetana (spinning for the Hip Hop Battles) and the experienced and dynamic DJ Amaze Me (taking charge of the All Styles Battles) will keep the vibes high throughout the event. And when the battles end, the celebration continues—at the legendary after-battle parties, where the dance never stops. Get your dancing shoes ready for a milestone edition packed with rhythm, passion, and the pure essence of dance!

FREE ENTRANCE

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**PEIRAIOS 260 HALL D—THEATRE/PERFORMANCE GREEK DEBUT**

July 5 & 6 20:00

Duration 150' (without intermission)

**Carolina Bianchi—Cara de Cavalo**

*The Bride and the Goodnight Cinderella* /*A Noiva e o Boa Noite Cinderela*

Brazilian theatre director, writer, and performer Carolina Bianchi, awarded with the Silver Lion at this year’s Venice Biennale, makes her Greek debut with a striking production that premiered at the Avignon Festival in 2023, sending a visceral jolt through the audience and garnering widespread acclaim.

As implied by its title, the work is articulated in two parts. *The Bride* refers to the story of Pippa Bacca, an Italian performance artist who, in 2008, set out from Milan dressed as a bride, intending to reach Beirut by hitchhiking—a symbolic artistic action that would advocate for peace and the brotherhood among nations. After managing to cross the Balkans, she was eventually raped and murdered in Turkey. Bianchi admits she became obsessed with Pippa Bacca’s story: Where did she master all this strength to do something so daring? And what naivety pushed her to undertake something so perilous? What made her believe that she would be safe?

The second component of the title refers to the chilling term used in Brazil for “date rape drug,” a substance that induces temporary paralysis and amnesia. Within thirty minutes after the drug’s ingestion, the body experiences a loss of muscle control and disorientation; although it is in a position to monitor what is happening, it remains entirely incapable of moving or reacting. In addition, the faculty of memory is impaired, with no access to any recollection of the actual events. What does it mean to be unable to recall the trauma carried within? What is the thin line between sleep and death? And, if you survive, what awaits you next?

Structured as a lecture, the first part of the show sees Bianchi recounting cases of gender-based violence in which women were raped, tortured, and murdered, bringing to light unsettling and disturbing stories—stories unseen and yet omnipresent. This serves as the antechamber to the inferno we are about to enter as Bianchi—thrust into a state of extreme vulnerability between memory and dream—will reach for the darkest corners of a fragmented recollection. With the help of her entrusted team, the Cara de Cavalo collective, she will surrender herself to a relentless descent, where reality and fiction intertwine without a flicker of catharsis in sight.

The production presented at Peiraios 260 marks the first part of Bianchi’s trilogy, Cadela Força, and has been distinguished as “Best Foreign Premiere” for the 2023/24 season in France, selected by the Le Prix du Syndicat de la Critique. In May, she will reveal the second instalment titled *The Brotherhood*, at Kunstenfestivaldesarts (Belgium)—a work that shifts its focus to masculinity and the male gaze.

A leading figure in Latin America’s experimental art scene, Carolina Bianchi has been based in Europe since 2020. Apart from the Cadela Força Trilogy (2023-2027), she is the creator behind the works *O Tremor Magnifico* (2020), *LOBO* (2018), *Quiero hacer el amor* (2017), *Mata-me de Prazer* (2015) and the short film *Isolda* (2021).

The extreme physicality of Bianchi’s work invokes a genealogy of female performance artists—from Gina Pane and Marina Abramovic to Tania Bruguera and Ana Mendieta—while placing herself within that lineage. To quote the Biennale jury’s reasoning for her award, “Bianchi remains at the cutting edge of radical performance, reminding us of the essential need for such uncompromising new artistic voices.”

Conception—Text—Direction **Carolina Bianchi** • Translation of texts into English and revision **Larissa Ballarotti**, **Luisa Dalgalarrondo**, **Joana Ferraz**, **Marina Matheus** • Dramaturg and partnership in the continuous research process **Carolina Mendonça** • Cast  **Bruta**, **Carolina Bianchi**, **Chico Lima**, **Fernanda Libman**, **Joana Ferraz**, **José Artur**, **Larissa Ballarotti**, **Marina Matheus**, **Rafael Limongelli** • Technical direction—Sound design—Original music **Miguel Caldas** • Set design—Art and graphic design **Luisa Callegari** • Lighting design **Jo Rios** • Videos/screenings **Montserrat Fonseca Llach** • Karaoke video **Thany Sanches** • Costume design **Tomás Decina**, **Luisa Callegari**, **Carolina Bianchi** • Art assistant and general artistic collaboration **Tomás Decina** • Collaboration in body and voice training **Pat Fudyda**, **Yantó** • Dialogue on theory and dramaturgy **Silvia Bottiroli** • Artistic collaboration **Edit Kaldor** • Photographs **Christophe Raynaud de Lage** • Production and stage support **AnaCris Medina** • Production assistant **Zuzanna Kubiak** • Production direction—Tour management—Communication **Carla Estefan** • International relations, production and diffusion **Metro Gestão Cultural** (Brazil)

Production **Metro Gestão Cultural** (Brazil), **Carolina Bianchi** & **Cara de Cavalo** • In coproduction with **Festival d’Avignon**, **KVS Brussels**, **Maillon**, **Théâtre de Strasbourg - Scène européenne**, **Frascati Amsterdam** • Artistic residency for the play’s completion and set construction **La FabricA du Festival d’Avignon** • Residencies **Frascati Theater**, **DAS Theatre** (Netherlands), **Festival Proximamente/KVS** (Belgium), **Festival 21 Voltz/Central Elétrica** (Portugal), **Pride Festival** (Serbia), **Greta Galpão** (Brazil), **Espaço Desterro** (Brazil)

With the support of **Theater Der Welt**, **The Ammodo Foudation**, **DAS Theatre Master Program**, **3 Package Deal of the AFK – Amsterdam Fonds voor de Kunst**, **Kaaitheater** • International relations, production, and diffusion **Metro Gestão Cultural** (Brazil) • Greek surtitles **Maria Papadima**

The show premiered on July 2023 at the Festival d’Avignon

The text is published in French by Les Solitaires Intempestifs Publications.

**Sensitive Content Warning**

This performance contains intense scenes that may be distressing. It includes strobe lighting, loud music, and the use of smoke.

Strictly for audiences aged 18 and over.

Language **Brazilian Portuguese with English and Greek surtitles**

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**PEIRAIOS 260 HALL E—THEATRE BOOKS ON STAGE CYCLE**

July 5–8 21:00

Duration 100'

July 7

Universally accessible performance

More info: aefestival.gr

**Emily Louizou**

*Blindness*

By Simon Stephens

Based on *Blindness* by José Saramago

A person loses their sight, without warning, without obvious cause. Within hours, it becomes clear that this is no ordinary blindness. It is contagious. Incidents of sudden blindness spread rapidly across the city. The government, desperate to contain the outbreak, quarantines the infected in an abandoned hospital, but panic engulfs society as increasingly oppressive measures take hold. How long before the streets descend into chaos? How long before food supplies run out? How soon before power, gas, and water systems collapse? Only one woman remains immune. She retains her vision and bears witness to both shocking brutality and unexpected tenderness in a city that sinks, both literally and metaphorically, into darkness. What would you do if you were the only one who could see in a world gone blind?

Following the tradition of Albert Camus’ *The Plague* (1947) and William Golding’s *Lord of the Flies* (1964), Nobel laureate José Saramago explores the depths of human nature under extreme conditions in the pages of his world-renowned *Blindness*. Now, one of Britain’s most celebrated dramaturgs, Simon Stephens, adapts this masterwork of a myth uniquely, balancing between light and darkness, humour and insanity, poetry and dystopia.

Presenting the world premiere of the adaptation by the award-winning British dramaturg five years after the outbreak of the pandemic, Emily Louizou explores the corrosive effect of fear on the dissolution of our societies through an allegoric lens. She illuminates the distorted image of a society in panic, one that consents without hesitation to the crackdown of the most elemental and historically gained human rights. With the eerie tension of a psychological thriller, the play pairs the apocalyptic setting of quarantine with intense physicality, bringing the power of intimacy into sharp focus as the need for survival grows ever more urgent. As integral elements of the directorial vision, the original music and movement guide the theatre ensemble in a haunting narrative journey from darkness to light.

Translation—Direction **Emily Louizou** • Movement **Ioli Filippakopoulou** • Set design **Thalia Melissa** • Costume design **Niki Psyhogiou** • Music composition **Irene Skylakaki** • Lighting design **Christina Thanasoula** • Assistant director **Thaleia Griva** • Executive producer **Polyplanity Productions / Yolanda Markopoulou**, **Vicky Strataki** • Cast **Georgina Daliani**, **Nestor Kopsidas**, **Nefeli Kouri**, **Lefteris Polychronis**, **Evdokia Roumelioti**, **Emilianos Stamatakis** • Participants **Anna Anastasaki**, **Eleni-Elpida Banou**, **Nikos Bousis**, **Lydia Dagovanou**, **Paris Garos**, **Orestis Georgiou**, **Bilio Marnelli**, **Ananias Mitsiopoulos**, **Erophilie Panagiotarea**, **Isidora Trivella**

Language **Greek (with English surtitles)**

Surtitle adaptation **Michel Eleftheriou**

Sensitive content warning

The performance explores themes such as illness, death, violence, and psychological and physical trauma, and contains references to violence and rape. It features strobe lighting, the use of smoke, and gunshot sounds, while some scenes take place in darkness.

Suitable for audiences aged 16+.

Special thanks to the Directors of 1ΟΘ Theatre School (Froso Korrou and Dimitris Kouroubalis) and owner Dimitris Derpanis for their collaboration with the school’s students and for providing their facilities.

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**PEIRAIOS 260 HALL B—THEATRE**

July 5–8 21:00

July 8

Universally accessible performance

More info: aefestival.gr

**Christos Thanos**

*War correspondents*

The atrocity of war is laid bare with chilling precision as *War correspondents* trace its nature through historical, literary, and original texts—woven into a broader musical universe.

Within a timeless environment, six human figures—remnants of the most abhorrent historical memories—stand on stage to recount the horrors they have endured, guided by the deafening pulse of time, the unceasing observer who stands relentless in its course.

Here, theatre and music co-exist on stage as an organic whole, their boundaries obscured. What distinguishes war between two packs of animals from war between two nations? What drives human beings toward conflict? Why does humanity resort to violence when, unlike animals, they don’t need it to survive? To what extent is the information we receive about an event faithful to that event? What factors mediate between an event and its documentation, and how do they influence the historical record— one that ultimately becomes the collective memory of humankind? These and other questions take center stage in *War Correspondents*, at a time when more and more conflict zones remain dangerously open.

Dramaturgical composition **Christos Thanos**, **Iro Bezou** • Direction—Music **Christos Thanos** • Set & costume design **Maria Karathanou** • Lighting design **Konstantinos Bethanis** • Sound design **Manos Georgakopoulos** • Movement supervision **Lia Chamilothori**  • Assistant to the director **Vassia Zorbali** • Production management **Korina Vasileiadou** • Cast **Iro Bezou**, **Maria Chanou**, **Apostolis Psychramis**, **Fivos Rimenas**, **Sophie Lies**, **Fotis Stratigos** • Live music performance **Stefanos Douvitsas**, **Panos Ghikas**, **Pinelopi Skalkotou**, **Christos Thanos**

Language **Greek (with English surtitles)**

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**PEIRAIOS 260 HALL H—DANCE INTERNATIONAL CO-PRODUCTION**

July 7 & 8 21:00

Duration 90'

**Miet Warlop**

*INHALE DELIRIUM EXHALE*

Following the success of *One Song* (2024), Miet Warlop revisits Athens with a performance that moves between the mythical and the contemporary, individuality and collectivity—a singular artistic journey that challenges, fascinates, and encapsulates the very essence of what it means to be human.

Among the most pioneering figures in contemporary European art, Miet Warlop has built her reputation as an artist who defies the boundaries between artistic disciplines, forging works that stand out due to their unique synthesis of humour, paradox, and raw emotional intensity. Co-produced with the Athens Epidaurus Festival, her latest work, *INHALE DELIRIUM EXHALE*, is a perfect distillation of her signature style—a dynamic fusion of dance, visual arts, and music.

In *INHALE DELIRIUM EXHALE*, we witness the interplay between five performers and 1,500 metres of fabric as they transform the stage into a living, breathing canvas where fears, secrets, and desires are woven together. Drawing inspiration from the Chorus of ancient tragedy—particularly its unique ability to transcend the limits of language in expressing what lies beyond the central narrative—Warlop reimagines its power, transposing it into our fragmented present. She seeks to redefine the notion of the collective as the locus where diverse voices can retain their singularity while co-crafting shared codes of expression.

Here, the fabric itself becomes a protagonist—flowing, pulsating, and enveloping stage and performers alike, giving tangible form to humanity’s perpetual struggle for reconnection within a world in shards. Rooted in ceaseless movement, *INHALE DELIRIUM EXHALE* foregrounds the importance of coming together on the grounds of our uniqueness, all the while celebrating diversity and coexistence.

Concept—Direction **Miet Warlop** • Music **DEEWEE** • Set design **Miet Warlop** in collaboration with **Mattis Clement** • Costume design **Miet Warlop** in collaboration with **Elias Demuynck** and supervised by **Tom Van Der Borght** • Lighting design **Henri Emmanuel Doublier** • Light **Pieter Kinoli** • Sound **Ditten Lerooij** • Assistant to the director **Marius Lefevre** • Production manager **Sylvie Svanberg** • Outside eye **Danai Anesiadou**, **Giocomo Bisordi** • General management **Saskia Liénard** • Distribution **Frans Brood Productions** • Partners **Kaaitheater** (Belgium), **Kunstenfestivaldesarts** (Belgium), **La Biennale de la Danse and Hermès** (France), **Tanzquartier** (Austria), **Parc et Grande Halle de la Villette & Festival d'Automne à Paris** (France), **Les Théâtres de la Ville de Luxemburg** (Luxemburg),**NTGent** (Belgium) • Co-production **Tandem Scène Nationale** (France), **Internationales Sommerfestival Kampnagel** (Germany), **Le Lieu Unique** (France), **Romaeuropa Festival** (Italy), **Theaterfestival Boulevard** (Netherlands), **Teatro Municipal do Porto** (Portugal), **Athens Epidaurus Festival** (Greece), **Sharjah Art Foundation** (United Arab Emirates) • Performers **Lara Chedraoui**, **Mattis Clement**, **Margarida Ramalhete**, **Milan Schudel**, **Emiel Vandenberghe**,and others

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**PEIRAIOS 260 HALL D—THEATRE**  **BOOKS ON STAGE CYCLE**

July 13 & 14 21:00

Duration 120'

**Het Nationale Theater—ITA Ensemble—Eline Arbo**

*The Years*

Based on the book by Annie Ernaux

"All images will disappear. Death erases everything in a second, and so we must save something from the time when we will no longer be.”

How majestic can the life of an “ordinary woman” be? *The Years*—the acclaimed book by 2022 Nobel Prize for Literature winner Annie Ernaux—is a narrative tour de force where female experience and collective adventure find a perfect common ground. How fitting, then, that the talented director and newly appointed artistic director of the prestigious Internationaal Theater Amsterdam, Eline Arbo, introduces herself to the Greek audience with an insightful theatrical adaptation of the book, featuring an all-female cast.

In *The Years*, five actresses collectively narrate the life of one woman against the backdrop of a rapidly changing world. Growing up amidst the debris of the Second World War, the protagonist breaks free from her middle-class upbringing and, through writing, develops a keen political and social awareness. Using photographs, songs and news reports that activate memory, the work traces her path to emancipation, illustrating how female identity is interweaved with sexuality, class background, and personal aspirations. A woman's personal history thus transforms into a biography of post-war Western Europe. “A dazzling history of a time and of a life," as crowned by *De Standaard der Letteren*, Ernaux’s book became a dream source material for Arbo’s stage adaptation, and it was precisely this dreamlike quality that informed her dramaturgical approach to the work. Further, the book mirrors two recurring elements in her directorial vision: on the one hand, the “sociological” view—evident in the adaptation of Édouard Louis’ *The End of Eddy* (2020)—and on the other hand, the powerful female presence on stage, as showcased in her recent productions such as the theatrical adaptation of Virginia Woolf’s *Mrs Dalloway* into *The Hours* (2021), Heinrich von Kleist’s *Penthesilea* (2023) and *The Laws* (2024), the adaptation of Connie Palmen’s debut novel. “When I read ‘The Years’ I knew immediately: this book was written for me. Annie Ernaux's style is so striking and universal that all those memories resonate with me. Her images evoke a sense of nostalgia but at the same time shame and anger,” Arbo confesses. This connection is powerfully reflected in her direction. Dutch newspaper *de Volkskrant* praises the production, noting, "Thanks to the fantastic acting and the musical performances, the hours – and at the same time the years – fly by.” Meanwhile, *Telegraaf* observes, "Arbo, in this magnificent production, showcases how epic an entirely ordinary woman's life can be." *Theaterkrant* adds, “Arbo once again proves herself to be the finest ensemble director in the Netherlands, and her production of *The Years* is one of the best performances of the year." One more reason to discover this gem in Greece.

Direction—Adaptation **Eline Arbo** • Translation **Rokus Hofstede** • Music **Thijs van Vuure** • Set design **Juul Dekker** • Costume design **Rebekka Wörmann** • Costume design assistant **Bonnie Brandt** • Lightning design **Varja Klosse** • Lightning design assistant • **Emanuel Nijkerk** • Dramaturgy **Willemijn Barelds** • Dramaturgy assistant **Hiske Krammer** • Assistant to the director **Ludy Golstein** • Cast **Mariana Aparicio**, **Nettie Blanken**, **Janni Goslinga**, **Ilke Paddenburg**, **June Yanez** • Co-production **Het Nationale Theater** and **Internationaal Theater Amsterdam**

Language **Dutch (with Greek and English surtitles)**

Greek surtitles **Orfeas Apegis**

The book is translated by Rita Kolaiti and published in Greece by Metaixmio Publications (2021).

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**PEIRAIOS 260 HALL H—THEATRE**  **BOOKS ON STAGE CYCLE**

July 13–15 20:30

Duration 110'

**Daria Deflorian GREEK DEBUT**

*The Vegetarian*

Scenes from the novel by Han Kang

Yeong-hye is a devoted housewife in Seoul. She lives a quiet, ordinary life with her husband, a man of rather dim aspirations. Her primary concern is maintaining her household in meticulous order. Only one day, she sees a dream drenched in blood. Upon waking, without any explanation, she frantically throws all the meat from the freezer. “I had a dream,” she repeats. And decides to become a vegetarian.

Her normal life, as she knew it, begins to unravel. She faces rejection from her immediate family, followed by their outright hostility, as this “rebellious” act may prove debilitating in a country like hers. Other acts of passive resistance follow, which ultimately turn her family against her. Gradually, Yeong-hye morphs into something *else*, as she dreams of living like a plant, of becoming a tree. The entire world around her is affected by her transformation. Yeong-hye does not want to stop living. She just wants to stop living like the rest of us, belonging to a humankind that is everything she refuses to be—harmful, murderous, and violent.

The performance is based on the titular novel by Nobel laureate Han Kang (Man Booker International 2016). In its pages, the writer sketches a diagram of violence—physical, psychological, or political—through a family portrait that culminates in a dark allegory of power, obsession, and the struggle of a woman to free herself from both external and internal violence. A profound success upon its first publication in Seoul in 2007, *The Vegetarian* has achieved an international resonance, having been translated into 32 languages.

Deflorian distils the power of Kang’s masterpiece into a theatrical elixir. Like a walker on a tightrope, she fuses the most mundane aspects of life with dreamlike, neurotic or even fantastical instances that simply flash with brilliance on stage. Through a sensual and provocative stage language, she turns this Kafkaesque universe into a breathing and pulsating work of art, crucially aided by the remarkable performances of her collaborators.

The theatrical adaptation of *The Vegetarian* stands as a testament to theatre’s power of conviction. In Deflorian’s directorial approach—one of the most distinctive artistic voices in the Italian and European theatre world—the story casts a controlled effect upon the audience, leaving them transformed after the curtain call, captivated by the poisonous allure of a universe they never expected to affect them so profoundly.

Daria Deflorian is an actress, dramaturg, and theatre director. She is regarded as one of the most original voices in Italian and European theatre. In 2012, she won the prestigious Ubu Award (Best Actress), Italy's highest theatrical honour. In 2013, she was distinguished with the equally significant Hystrio Award for her overall contribution to theatre. As an actress, she has collaborated with notable figures such as Nanni Moretti, Stéphane Braunschweig, Lotte Van Den Berg, and Massimiliano Civica. From 2008 to 2021, she worked with Antonio Tagliarini. Their productions, staged across Italy and Europe, have garnered numerous accolades, including the Premio Ubu (Best New Italian Play) in 2014, the Best Foreign Production Award in Canada in 2015, the Premio Riccione for Innovation in Theatre in 2019, and the Premio Hystrio for Best Play in 2021.

Theatrical adaptation **Daria Deflorian**, **Francesca Marciano •** Co-created by **Daria Deflorian**, **Paolo Musio**, **Monica Piseddu**, **Gabriele Portoghese •** Direction **Daria Deflorian •** Assistant to the director **Andrea Pizzalis •** Set design **Daniele Spanò •** Lighting design **Giulia Pastore •** Sound engineering **Emanuele Pontecorvo •** Costume design **Metella Raboni •** Set designer advisor**Lisetta Buccellato •** Associate **Attilio Scarpellini •** Dramaturgy advisor **Eric Vautrin •** Technical direction **Lorenzo Martinelli**, **Micol Giovanelli •** Photographs **Andrea Pizzalis •** Trainee **Blu Silla •** Cast **Daria Deflorian**, **Paolo Musio**, **Monica Piseddu**, **Gabriele Portoghese**

For INDEX **Valentina Bertolino**, **Elena de Pascale**, **Francesco Di Stefano**, **Silvia Parlani •** Production **INDEX** **•** Co-production**Emilia Romagna Teatro ERT / Teatro Nazionale**, **La Fabbrica dell’Attore – Teatro Vascello** in collaboration with **Romaeuropa Festival**, **TPE – Teatro Piemonte Europa**, **Triennale Milano Teatro**, **Odéon–Théâtre de l’Europe**, **Festival d’Automne à Paris**, **Τhéâtre Garonne**, **scène européenne – Toulouse**

In collaboration with**ATCL / Spazio Rossellini**, **Istituto Culturale Coreano in Italia**

With the support of **Ministry of Culture of Italy (MiC – Ministero della Cultura)**

The work premiered at Teatro Arena del Sole in Bologna in October last year and was later presented at the Festival d'Automne à Paris in November of the same year.

Language **Italian (with Greek and English surtitles)**

Greek surtitles **Maria Oikonomidou**

*The Vegetarian* by Han Kang is translated by Amalia Tzioti and published in Greece by Kastaniotis Editions (2020).

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**PEIRAIOS 260 HALL B—THEATRE BOOKS ON STAGE CYCLE**

July 13–16 21:30

July 15 Universally accessible performance

More info: aefestival.gr

**Sophia Karagianni**

*18, Mpoumpoulinas St.*

Based on the book by Kitti Arseni

Kitti Arseni (1934-2013), a young actress in Greece during the military junta, fled the country in 1968. On the train journey between Paris and Strasbourg, while en route to testify before the Human Rights Committee regarding the torture she endured at the Athens General Security Subdivision, she wrote a gripping account. This testimony, alongside numerous others from Greek witnesses, contributed to the public denunciation of the systematic torture campaign carried out during the military junta. The leak of the Committee's Report to the press had a dramatic impact on European public opinion, forcing the Greek government to withdraw from the European Council and delivering a powerful blow to the dictatorship.

One of the most iconic and renowned texts of the post-junta period, Arsenis’ testimony was published in 1975 under the title *18, Mpoumpoulinas St.*—a work that encapsulated a whole era: “This testimony was written in 1968, during the train routes from Paris to Strasbourg. (…) And I wrote it because my forged passport and the Alsatian plains were not enough to convince me that I had truly fled from Greece, from prison, from the Security Headquarters,” she explains. She had to talk, to share everything she went through in the prison cells, on the rooftop of the Security Headquarters building, in isolation. Her testimony does not dwell on the violence, humiliation, and degradation she suffered. The intensity of the narrative and the suffocating atmosphere are not exhausted in graphic descriptions, which are not imposed nor dominate the story. Perhaps because she does not focus on the faces of the torturers, but on those of her friends and fellow activists and their shared vision.

Her isolation and torture were so sheer and severe that they caused her to lose her sense of orientation, to the point where she could not discern whether she was in her dressing room or her cell. This experience is thrillingly captured in the stage conception: the building on Mpoumpoulinas Street, forever associated with some of the most grim instances of recent Greek history, is transformed into a dressing room, just before she reveals her experiences. There, through a peculiar transformation, she relives the three months of her imprisonment.

The production also incorporates the reason for her arrest: a cassette of songs by Mikis Theodorakis found in her possession. The composer was also arrested and detained at Mpoumpoulinas Street in the same period; she couldn’t see him, but she could hear him whistling. This whistling becomes the heartbeat of the narrative, symbolising both the violence and, more profoundly, the thirst for freedom. In this way, the production honours the great composer, in the most meaningful way, especially this year—the Year of Mikis Theodorakis, marking 100 years since his birth. The autobiographical narrative, presented as a monologue, is performed by actress Amalia Arsenis, who, as the niece of the writer, received this living testimony firsthand.

Direction **Sophia Karagianni** • Dramaturgy **Sophia Karagianni**, **Amalia Arseni** • Music composition **Manos Antoniadis** • Set & costume design **Georgia Bourda** • Lighting design **Vasiliki Gogou** • Cast **Amalia Arseni**

Language **Greek (with English surtitles)**

English surtitles **Angeliki Kokkoni**

The book is being reissued by Themelio Publications in 2025.

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**PEIRAIOS 260 HALL E—THEATRE CONTEMPORARY ANCIENTS CYCLE**

July 13–16 21:00 **RERUN**

Duration 90'

**Ekaterini Papageorgiou**

*Iphigenia / Prey*

By Vivian Stergiou

Inspired by Euripides’ *Iphigenia in Aulis*

Iphigenia walks around Epidaurus, sending recorded messages to her mother, meditating by the beach. She cares for her skin, visits her altar. Before the altar swallows her, she delivers her oracle—a femicidal "apposition" of commandments: "Love hurts; if you want to be loved, you must endure it."

Vivian Stergiou draws inspiration from Euripides’ *Iphigenia in Aulis*, focusing on the moment just before Iphigenia’s sacrifice, when she reconciles with her fate. “It’s okay if I die, but first, I shall be heard,” her words spat out like her only weapon. As long as she speaks, she exists in the here and now. The moment she falls silent, she dies—in every sense, in every realm. Everywhere, always, the oracle triumphs.

Her sacrifice is comic, hardly tragic. She digs her own grave and steps into it, offered up for nothing, meat to be consumed. The role is performed by Eliza Skolidi.

Direction **Ekaterini Papageorgiou** • Set & costume design **Myrto Stamboulou** • Music **Diamantis Adamantidis** • Movement **Chrysiis Liatziviri** • Lighting design **Alekos Anastasiou** • Assistant to the director **Alexandros Varthis** • 3D projection mapping design **Envitec** • Photographs **Elina Giounanli** • Executive producer **The Young Quill / Fanis Milleounis** • Performers **Eliza Skolidi**

Language: Greek (with Greek and English surtitles)

Surtitle adaptation Michel Eleftheriou

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**Nikos Hatzopoulos**

*Me, Her Servant*

by Vangelis Hatziyannidis

Inspired by Euripides’ *Hecuba*

The face of Hecuba faintly gleams within our collective unconscious as the archetype of human suffering. The image of the grief-stricken, venerable, and ethereal old woman is so potent that it overshadows all other facets of her personality—every thought or action, no matter how horrific that action may be.

In his reflection on Euripides’ Hecuba, Vangelis Hatziyannidis crafts a text that is both engaging and enlightening, one that demystifies the ultimate emblem of mourning and despair. He does so through the lens of a character who lived closely with her, offering insights that have never been captured by the great poets. It’s the common human gaze, the small human scale, set against the grand myth. Filareti Komninou brings this journey of the tragic Hecuba—viewed through an unexpected and skewed lens—to life in a remarkably vivid way.

Direction **Nikos Hatzopoulos** • Set & costume design **Ioanna Tsami** • Lighting design **Alekos Anastasiou** • Performed **Filareti Komninou** • Sound interaction **Jan Van Angelopoulos** • Photography **Elpida Moumoulidou** • Execution producer **Apparat Athen** / **Nikolas Hanakoulas**

Language **Greek (with Greek and English surtitles)**

Surtitle adaptation **Michel Eleftheriou**

The two works are available in a single bilingual edition as part of the Theatre Series of the Athens Epidaurus Festival, in collaboration with Nefeli Publishing.

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**PEIRAIOS 260 HALL E—VIDEO/INSTALLATION**

July 5–24

**Pantelis Makkas**

*Tenant*

*Tenant* is the title of a video installation by artist and video designer Pantelis Makkas, presented at Peiraios 260: a translucent house filled with images born and crafted for theatrical productions in which he has collaborated over the past fifteen years. As the creator remarks, “A tenant is not merely the one who inhabits a space, but also one who remains in constant interaction with it. In theatre, the tenant could be the play itself, which settles on stage and then unfolds through actions, words, images, and emotions fostered and expressed on that very stage; a play that, through the act of interpretation, temporarily ‘inhabits’ the audience, influencing and engaging with the viewers.”

In *Tenant*, the element of video assumes a leading role, disrupting the traditional hierarchies of theatrical production and reveling in the autonomy of the image as a self-sufficient artistic medium. As an organic component of the play, video on stage invites new interpretations.

The images featured in the installation originate from productions of both classical and contemporary plays—Euripides, Shakespeare, and Molière alongside Pinter, Dario Fo, and others. Here, video transcends its formal function within performance, liberating the texts from their theatrical framework and granting them a new visual dimension.

Rather than merely depicting the action, video transforms it—reframing and deconstructing the very concept of the theatrical work. Plays such as *Hippolytus* by Euripides, *The Tempest* and *King Lear* by Shakespeare, or *The Misanthrope* by Molière are baptized anew through the lens of video, offering the audience an immersive and experiential encounter. The use of the camera and image processing generates an ever-evolving environment, one that illustrates the tensions and contradictions within these classical texts. Characters and conflicts are revealed from new perspectives, beyond the boundaries of the traditional stage.

This interplay with video is not merely an innovative mode of presentation—it is a proposal for reinterpreting the classical repertoire. Video frees the play from its stage form, presenting a different, dynamic, and multidimensional experience for the audience.

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May 30–July 24 23:00 **PLATEA**

**Live at the Platea**

Curated by Dimitris Tsakas

After three successful years, Live at the Platea, the pocket-music festival that has been cherished by the city’s music lovers, returns more dynamic than ever. With more musical groups than ever before and a diverse array of styles—from gypsy jazz, funk, and Latin to hip-hop, world music, and Balkan rhythms—this year’s live performances will take place throughout the artistic programme at Peiraios 260, following the main performances and all free of charge

May 30 **Rosanna Mailan Orchestra**

Opening Party

The Rosanna Mailan Orchestra is a dynamic ensemble of ten superb musicians from Greece and Cuba, founded in 2020. With deep roots in jazz, Cuban music, and Latin rhythms, the orchestra offers an unmatched musical experience, tackling tradition with a contemporary mindest. Under the direction of Cuban bassist, composer, and arranger Yoel Soto, the orchestra delivers both virtuosity and energy, with the charismatic singer and composer Rosanna Mailan at its heart, captivating audiences with her expressive voice. The orchestra’s repertoire includes arrangements and original compositions by Yoel Soto and Rosanna Mailan, as well as classic Cuban pieces, New York Latin jazz, and Latin reinterpretations of iconic pop hits.

**The Rosanna Mailan Orchestra**

**Rosanna Mailan** Vocals

**Yoel Soto** Orchestra direction, bass, orchestration

**Carlos Menéndez** Congas

**Yussef Beato** Timbal

**Jim Staridas** 1st Trombone

**Spyros Asimakopoulos** 2nd Trombone

**Dimitris Papadopoulos** 1st Trumpet

**Manos Theodosakis** 2nd Trumpet

**Remy Mailan** Βacking vocals

**Lazaro Castro** Piano

May 31, June 1 & 3

**Vagelis Stefanopoulos Sextet**

70s & 80s Acid Jazz and Disco to make you move your feet

**Kanelli Skalkogiani** Vocals

**Vagelis Stefanopoulos** Keyboards

**Adedeji Adetayo** Guitar and vocals

**Yoel Soto** Bass

**Kostas Liolios** Drums

**David Lynch** Soprano and tenor saxophone, flute, percussion

June 4–8

**Yiannis Kassetas J-Funk Project**

The new ensemble of saxophonist Yiannis Kassetas plays compositions based on danceable jazz-funk, as well as pieces by The Beatles, Stevie Wonder, and Jimi Hendrix, arranged by the saxophonist with a soul-funk spirit.

**Apostolos Leventopoulos** Electric guitar

**Manos Loutas** Electric bass

**Yorgos Maniatis** Drums

**Yiannis Kassetas** Tenor and baritone saxophone

June 12­–16

**Yiannis Oikonomidis Group**

Timeless melodies of Afro-Cuban and Brazilian jazz that have become a part of global music legacy, as well as compositions by the trumpeter and leader of the group, Yiannis Oikonomidis.

**Yiannis Oikonomidis** Trumpet, flugelhorn, percussion, orchestration

**Philippos Kostavelis** Piano

**Alexandros Spanidis** Drums

**Dimitris Christonis** Bass

**Makis Stefanidis** Guitar

June 19 – 22

**Idra Kayne Quintet**

Idra Kayne and her four-piece band are set to deliver an unforgettable dance party, featuring ear-worm hip-hop and R&B gems of the 90s, alongside their original compositions. With her infectious energy, Idra Kayne will lead us on a musical throwback full of fun, dancing, and pure joy!

June 26 & 27

July 21–23

**LOS TRE**

Los Tre began in 2012 as a funk ensemble that has since evolved and taken on a new music guise over time. Today, they have managed to craft a highly distinctive sound, deeply influenced by the traditions of West African and Middle Eastern music, combined with the improvisational freedom of jazz and the wild spirit of 70s psychedelia.

**Angelos Angelidis** guitar **• Vassilis Papastamopoulos** bass **• Leandros Fratnik** drums **• Angelos Polychronou** percussion

July 5–8

**Gadjo Dilo**

Gypsy Jazz with a Greek Twist! Formed in 2009, Gadjo Dilo have crafted a unique musical language, marrying the virtuosity and improvisational spirit of jazz with the rich tradition of the Greek songbook.

July 13–16

**Manolis Afolanio (MC YINKA)**

Manolis Afolanio, also known as MC Yinka, alongside a group of remarkable musicians, presents cuts from his discography in a performance where hip-hop, reggae, and funk have the final say.

**Yinka** vocals • **Alex Dermanis** guitar • **Gregory** drums • **Ariadne Stamatouza** bass • **Alexandra Vlachou** vocals

July 24

Closing Party

**Banda Entopica**

Banda Entopica, the traditional street band based in Thessaloniki, uses clarinet, trumpet, accordion, and davul to create a vibrant blend of traditional and modern Balkan music. Rooted in the sounds of Macedonia, Thrace, Epirus, and the broader Balkan Peninsula, their music pulses with dance rhythms, often ecstatic, featuring both traditional songs and original compositions.

**Konstantina Kioulou** vocals • **Christos Kyriazis** clarinet, saxophone • **Argyris Karagkounis** trumpet • **Nikos Foutakis** accordion • **Bilis Malegkanos** percussion • **Giannis Damianos** sound engineering • Lights **Phil Hills** • Organisation—Executive producer **ARTos & Theama / Anastasia Tamouridou**

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**PEIRAIOS 260 HALL E**

June 1 & 15 19:00

**PEIRAIOS 260 HALL B**

June 19 & 29 19:00

**Formidable Persistence**

A series of public events and roundtables

Curated by Dimitris Papanikolaou

In conversation with ideas shaping contemporary artistic creation—ones brought to light through the 2025 Athens Epidaurus Festival programme—this year’s public roundtables will focus on the concept of persistence. Together with our invited speakers, we will address this notion of formidable persistence, both individual and collective, that we are witnessing in the face of hegemonic discourses, socioeconomic crises, and ecological ruination.

Persistence is not a synonym of resilience. Not simply the ability to adapt and survive, persistence is a constant act of creation and transgression. It implies articulation, the development of a language, and a poetics. It is a dramaturgy without a prearranged ending, conceived instead as an open field of possibilities.

Persistence, of course, can be used today to describe opposing tendencies. It characterises communities that alert us to the destruction of the planet or propose new ways of sharing ecological resources; at the same time, it can describe those who deny the existence of climate change. Feminist or social rights movements are inspired by strategies of perseverance and persistence; but equally persistent is the return of a reactionary agenda that promotes fear, intolerance, and the dismantling of rights.

These roundtable discussions avowedly take sides while they map the positive aspects of persistence as a liberational and critical discourse. Mindful of its opposite, for us “formidable persistence” recalls new forms of collective action and resistance, celebrating life in all its diversity. We use the concept to evoke lives demanding their right to have rights and to be treated as valuable; to evoke the body, striving over time to transform its experience into choreography; the archive, telling an “other” history. Let us rethink biography and autobiography, learning from artists and institutions that stage the fight against the logics of conformity and uniformity. Let us speak of the earth, as it persists in balancing human excess; about the time of the earth, as it stretches beyond the time of the human, the Anthropocene. We will equally reflect on the importance of housing and the right to a home, on living together, on the people who persist in returning—even to a destroyed house—to rebuild and remake. On the thoughtful stewardship of resources, on coexistence and symbiosis. We will speak about the everyday and the small, persistent, habits that sustain us. Last, but not least, we will bring to the fore the 70-year history of the Athens Epidaurus Festival, a cultural institution that persists in remembering the past while seeking new ways of expression through diverse modes of revival and survival. Persistence is also an act of weaving history—of seeing the past not as a series of fragments, but as networks that expand to the present. Persistence means thinking through genealogy.

What, then, gives persistence its ethical, aesthetic, and political meaning today? What makes it so vital? This will be the first question we pose at these four roundtables, which will bring artists featured in the Festival into dialogue with authors, academics, scientists, and public intellectuals.

Programme

1/6 Poetic(s) / Persistence

15/6 Body, bios, biography

19/6 Post-Human: Earth, Technocapitalism, Εmpire

29/6 The politics of memory and mourning

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**PEIRAIOS 260—PLATEIA/HALLS**

May 30–July 24

Prologue—Exodos

Pre-Show & Post-Show Talks

In collaboration with the Master’s Programme in Theatre Studies at the University of Athens, Prologue offers a lively introduction to the artistic language of international Theatre and Dance performances. Half an hour before each performance, young theatre scholars and dance specialists provide audiences with key insights to help them navigate contemporary stage language. After the end of each show, the artists meet with the audience in person, unveiling the creative paths and inspirations behind their work.

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**PEIRAIOS 260 GARDEN VISUAL INSTALLATION**

June 1–July 24

**Objects Of Common Interest**

On the occasion of the seventieth-anniversary of the Festival, Objects of Common Interest, the award-winning design studio, will present an innovative light installation at the spaces of Peiraios 260. Founded by architects and designers Elena Petaloti and Leonidas Trampoukis, the studio operates between Athens and New York, specialising in sculptural objects, lighting installations, and immersive environments that foreground the relationship between materiality and space. Their work has been featured in prestigious museums and exhibitions worldwide, such as the Noguchi Museum, the Design Museum Brussels, the Museum of Cycladic Art, and the Vitra Design Museum. In 2023, the studio was the featured artist for Italy’s Cultural Capital in Bergamo and created public installations such as the Flatiron Plaza Installation in New York. Their accolades include being hailed "Designer of the Year" by *Wallpaper* in 2023 and by the *Elle Deco International Design Awards* in 2024. Both founders, who also teach architecture at Columbia University, have been included in the AD100 list of the world’s top designers and architects.

At Peiraios 260, their installation consists of tube lights in various shapes, arranged in countless configurations. Playing with the curves and texture of light, the installation suggests a glowing embrace around Building D, reshaping the space through a dynamic interplay of height and form.

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**HADRIAN'S AQUEDUCT & CEPHISSUS SITE-SPECIFIC**

June 14–18

**Giorgos Sachinis**

*Secret Water*

The rivers have disappeared from the city’s maps. Yet, maps defy the dimension of height—or depth. Beneath the city’s wrinkled skin, the currents of ancient rivers, torrents, and underground aqueducts continue to flow unseen…

At the intersection of a ravaged river and a forsaken underground channel—where the Cephissus River meets the Hadrian Aqueduct—a modern-day wanderer in Athens encounters the shadows of those intimately connected to the aqueduct throughout its long history. The challenge they set before him seems like a suicide mission: he must descend into the darkness of the underground passage and bring its hidden waters to light. Pushing himself to the very edge, he strives to grant the parched city a miraculous resurgence of water. To persuade him, they must first initiate him into the secrets of the Aqueduct’s resilience—and his own.

Beginning and ending at Dexameni Square in Kolonaki, a theatre and dance performance commences along the banks of the Cephissus River in Kifisia, plunging into the depths of the Roman Hadrian Aqueduct of Athens. The collective Ochi Pezoume / UrbanDig Project, continuously inspired by the Aqueduct, traces humanity’s journey toward an essential awakening to water—a path from the intangible to the material, from the hidden to the revealed.

Direction **Giorgos Sahinis** • Text **Panagiota Pantazi** • Choreography **Eirini Alexiou** • Set & costume design **Anna Magoulioti** • Original music **Thanos Kosmidis** • Sound engineering **Vagelis Moschos** • Research and production support contributors for the UrbanDig Project **Dimitris Mouzakis**, **Klio Liava**, **Tsampika Kotoula** • Performers **Eirini Alexiou**, **Haris Dimos**, **Athanasia Kourkaki**, **Nikos Lekakis**, **Fivos Simeonidis**

In collaboration with the Municipality of Kifissia

Action Programme

17:30

Departure by bus from Kolonaki (Patriarchou Ioakeim & Irodotou)

18:30

Performance begins in Kifisia (Krestenon Street)

20:00

End of performance

20:30

Departure from Kifisia

21:30

Arrival in Kolonaki (Patriarchou Ioakeim & Irodotou)

Spectators are advised to wear sports shoes and bring sun protection items (hat, sunglasses) and water • The performance is not accessible for people with disabilities or mobility difficulties • Maximum number of attendees: 100 people.

PARTICIPATION €5

**CITY OF ATHENS**

**LYCABETTUS THEATRE**

**CITY OF ATHENS LYCABETTUS THEATRE**

May 28 21:00

**Greek nu jazz in dialogue with the African diaspora**

*An afrofuturistic journey*

The Athens Epidaurus Festival presents a musical meeting inspired by the fascinating movement of Afrofuturism, introducing us to the dynamics and aesthetic arsenal of one of the 21st century’s most groundbreaking and visionary cultural phenomena. Weaving together elements from Black diasporic cultures of the past, Afrofuturism explores the richness of the Black experience in the metropolises of the Western world today, placing it in dialogue with technoscience, digital evolution, and contemporary cultural discourse. At the same time, it generates new modes of expression that serve as tools of empowerment for the multitudes of the modern Black community globally and as a critical commentary on the postcolonial condition and its impasses.

Curated by MC Yinka, this evening offers a rare chance to witness a collaboration between remarkable musicians and ensembles riding the crest of this cultural momentum. With their latest album (*See Your Universe*), in tow, the nu-jazz band Iota will cast their global and genre-bending aesthetic over the Athenian theatre’s storied stage, presenting a mixture of hip-hop, neo-soul, and drum ’n’ bass along with an eclectic roster of guest artists. The programme will also feature reinterpretations of works by renowned Afro-Greek rappers, among others.

Joining them on stage, Jerome Kaluta, Idra Kayne, Ladele, Urban Lynx (Yinka - MC Dash), Angelos Angelou, and Andreas Polyzogopoulos will add their unique angle to the mix, in a performance spanning a vast musical spectrum—from the sounds of Black urban music to echoes of Greek tradition.

**CITY OF ATHENS LYCABETTUS THEATRE**

May 29 21:00

**Spiritualized**

From the rock 'n' roll legend of Spacemen 3, a new band took flight—one that would go on to carve its own place in musical history: Spiritualized. It seems almost predestined that the words “space” and “spirit” would define Jason Pierce’s path, the man who, under the name J. Spaceman, has steered the musical motherboard of Spiritualized for over thirty years. Aboard this vessel, Spaceman drifts to the outer reaches of the cosmos, only to return with sounds that feel utterly celestial and strangely familiar—filtered through some inner universe. Blues, gospel, free jazz, garage, psychedelia, drone—all converge in a searing yet serene wave, a symphonic wall of electricity and frequencies. And at its core, unwavering and untouchable, stands J. Spaceman’s fragile yet brave voice—calm, like the stillness in the eye of the storm.

From their 1992 debut, *Lazer Guided Melodies*, to 2022’s *Everything Was Beautiful*, Spiritualized have built a body of work that feels like some kind of medicine—each album a carefully balanced dose, designed to keep our hearts open and our souls untainted in a world steeped in cynicism.

Beyond their studio brilliance, Spiritualized are also widely revered for their cathartic live performances. Their concerts aren’t just shows; they are events of unprecedented atmospheric intensity and profound emotional charge, offering audiences a unique, almost transcendental experience.

On May 29, their spectral music will resonate across the rocky heights of Lycabettus, transforming the beloved open-air theatre into a sanctuary of the soul—a true Liturgy of Sound.

Ladies and gentlemen, we are floating in space.

Production **Goodheart Productions**

**CITY OF ATHENS LYCABETTUS THEATRE GREEK DEBUT**

May 31 21:00

**AEF Presents: Arca**

Οpening act **Evita Manji**

Curated by **Plural Artist Management**

As one of the most unconventional and intriguing figures in electronic music of the past decade, Venezuelan-born, Barcelona-based Arca (Alejandra Ghersi) explores the outer reaches of performance and sound design while investigating themes of identity, sexuality, and personal emancipation across the vastness of artistic expression.

Arca’s music is animated by stark contrasts—she can manoeuvre between explosive and introspective, chaotic to affectionate. Her music is sharply attuned and incorporates emotional and psychological layers that result in both extreme and deeply meaningful works of autobiographical art. Drawing from an astounding spectrum of sounds, genres and influences that traverse industrial, glitch, and ambient, she crafts a nonpareil universe that is perpetually restless in its experimentation and reinvention.

Since the beginning of her career, she has offered her talent as both a producer and songwriter to artists such as Björk, Rosalía and FKA Twigs, demonstrating extraordinary agility by shifting between roles. Every work signed off by Arca is foremost a personal exploration and a challenge to herself; by pushing the envelope further, album after album, she seeks to deconstruct the established binary systems and dismantle everyday stereotypes.

For Arca, to transgress is to first acknowledge that each one of us is in a state of constant reformation and it is only within this insight that one can find comfort in the in-between. In this light, her Mutants1000000 community offers a space for those embracing her ethos of fluidity and self-actualisation.

Her discography includes the albums *Xen* (2014), *Mutant* (2015), and the self-titled *Arca* (2017), as well as the Grammy-nominated *KiCK* series spanning five albums (2020-2021) that reshaped Latin pop, club music, and experimental sound.  In addition to the re-release of her landmark *&&&&&* mixtape on PAN, Arca presented *The Light Comes in the Name of the Voice* at Bourse de Commerce - Pinault Collection in collaboration with 4D Sound last year, which followed her groundbreaking multi-night show in 2023 at New York’s Park Avenue Armory titled *Mutant; Destrudo.*

The evening will open perfectly with Greek musician, singer, songwriter, and artist Evita Manji, known for their powerful debut album *Spandrel?*, released in early 2023. With a formidable list of festival appearances including Krakow’s Unsound, MUTEK Mexico and Mucho Flow in Portugal, in addition to shows at acclaimed venues such as London’s Southbank Centre, Volksbühne Berlin, and Phoenix Central Park in Sydney, Evita continues to expand their artistic spectrum through notable collaborations, such as with spatial sound studio MONOM and multi-instrumentalist Ludwig Wandinger.

On May 31, they will present a sound uniquely their own, where intricate sound design meets hyperreal electronica, all filtered through a signature approach to vocal performance that equally embodies ecstasy and anguish.

Plural Artist Management is an Athens-based booking agency, events platform, and creative team operating in Greece and Internationally.

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**CITY OF ATHENS LYCABETTUS THEATRE**

June 1 21:00

**Nalyssa Green & Guests**

*Very good at parties*

A sensational music extravaganza

For one night only, Νalyssa Green transforms the stage of Lycabettus into a musical gathering, inviting friends and kindred spirits to join her in an evening of shared songs—hers, theirs, and everything in between. A unique music relay unfolds, as the torch passes between thirteen music acts, bursts of stand-up comedy, and dazzling drag performances.

From her early lo-fi, DIY performances to composing for theatre, and from her quiet yet fruitful transition to Greek lyrics—who could forget the irresistible “Cocktail,” a cool and fizzy splash on the local scene; the tender moment of “Pali Kala,” the perfect backdrop to hushed Athenian dusks; or her latest joyful “Ola Ta Party Tou Kosmou”—Nalyssa Green has become one of the most distinctive voices in contemporary Greek music. Earthly and cosmic, pop and outright folkish in her own unique manner, she has crafted, step by step, a discography reminiscent of the great female pioneers of Greece’s 1970s Néo kýma (new wave) movement—women who shaped their music with absolute creative control, from composition and orchestration to performance and live stagecraft.

As the host says herself, this night will be a party featuring “a kaleidoscope of indie and alternative acts (and beyond), who will share their artistry and flair in a joint performance, each one passing the spotlight to the next in a chain of collaborations, both familiar and unexpected. A variety show peppered with freshness, romance, energy, and originality—an open invitation to grasp a different side of contemporary Greek music.”

Featuring **The Boy • Dolly Vara • Nalyssa Green • Kristof • Logout • Miss Trichromi • Dimitra Nikitea • Papithedogtv • Penny • Tsolimon • Vassilina**

Presented by **Nalyssa Green** & **Kristof**

**PLAYGROUND 260 HELLENIC COSMOS CULTURAL CENTRE—CONCERT**

July 11 21:00

**BICEP present CHROMA (AV DJ set)**

Who wouldn’t leap at the chance to relive one of the most unforgettable dance experiences Athens has witnessed in recent years? Following their tectonic appearance at OAKA on April 30, 2023, Bicep are back in town under the banner of the Athens Epidaurus Festival for yet another dance saga. This time, they bring with them a groundbreaking laser LED show—featuring technology never used before in the country—alongside two stages and an expanded lineup that includes Modeselektor and Future666. On July 11, one thing is certain: this will be the event that will linger long after the summer fades.

Hailing from Belfast, childhood friends Matt McBriar and Andy Ferguson have turned Bicep into one of the most trailblazing electronic duos on the planet. Renowned for their razor-sharp curatorial instinct, they navigate the boundless universe of dance music—and beyond—with an unmatched vision, securing their place at the forefront of global electronic music. What began in 2008 as the Feel My Bicep music blog soon evolved into a music avalanche, finding its natural home in the legendary Ninja Tune label. Since then, Bicep have swept every major festival in Europe with their mind-bending audiovisual shows, achieving something rare in today’s music industry: becoming a classic name in an era that hardly favours legacy artists. Along the way, they’ve earned the stamp of approval of “hard-to-win” tastemaker institutions like Resident Advisor, Pitchfork, and Mixmag.

Now based in London, Bicep continue to preach the gospel of British electronica, approaching dance music with the same burning passion they felt when they first met at the age of eight. So, see you on the dancefloor—for a show destined to become a thrilling memory.

**SUBSET FESTIVAL**

**Subset Festival ⊆ - New Music Festival**

Curated by Stavros Gasparatos

In co-production with the Athens Conservatoire

The Subset Festival, the multifaceted music platform launched in 2023, held by the Athens Epidaurus Festival in co-production with the Athens Conservatoire, returns refreshed but always with a focus on the dialogue between contemporary music and new media.

Named after a mathematical term (subset ⊆), Subset Festival weaves together diverse versions of contemporary musical creation, incorporating a wide variety of artistic trends. From June 4 to June 8, the Conservatoire venues will host musical ensembles and soloists, established and up-and-coming alike, both from Greece and around the world, visual and sound installations and performances, as well as open-call workshops.

The Subset Festival brings together distinguished artists from the international contemporary music scene, such as Ryoji Ikeda, Mouse on Mars ft. Dodo NKishi, Christina Vantzou, Carmen Villain, Lyra Pramuk, Heinali & Andriana-Yaroslava Saienko, alongside acclaimed Greek composers and ensembles, including Dimitris Kamarotos, Philippos Tsalachouris, Theodoros Lotis, BLIP, Nikos Antonopoulos, Dimitris Papageorgiou, Andreas Paparousos, Irini Amargianaki, Savvas Metaxas, Giannis Arapis, and Dimitris Tigas. The series of concerts will take place across the Ioannis Despotopoulos Amphitheatre, the New Stage, and the Arts’ Foyer of the Athens Conservatoire. Finally, Subset Festival also hosts exceptional collaborations between artists and ensembles, including a joint performance by the New Babylon ensemble and ARTéfacts ensemble, a collaboration between Alexandra Katerinopoulou and Sofyann Ben Youssef (AKA AMMAR 808), and a creative meeting of composer Michalis Paraskakis and poet Eleonore Schönmaier.

**AMPHITHEATRE**

June 4 20:00

COMMISSION

**Dimitris Kamarotos**

*A Time Ratio*

Based on Yiorgos Veltsos’s texts *Sketch for Electra* and *Sketch for Phaedra*

In *A Time Ratio*, composer Dimitris Kamarotos proposes a work that unfolds in two spaces and forms, based on Yiorgos Veltsos texts *Sketch for Electra* and *Sketch for Phaedra*, respectively. According to the composer, the piece represents the fusion of ceaseless research and an ideal point in time where, for an instant, all that is perceptible converges into sound. The first part of the work features a concert with vocal performer Anna Pangalou, in which a concert piano and a grand percussive instrument are activated through a special oscillated system handled by the composer. Without the aid of any musicians, the system produces the sonic plateaus that engage in dialogue with the vocal line. The second part presents an underground installation operating continuously in the basement sound studios of the Athens Conservatory, which are opening to the public for the first time. The labyrinthine installation combines the recorded voice of Amalia Moutousi with the historical Monster Analogue Synthesizer EMS-SYNTHI 100 of KSYME (Contemporary Music Research Centre).

From his early tenure on the side of Iannis Xenakis as a UPIC system supervisor to his collaborations with an array of contemporary directors, Dimitris Kamarotos delves further into his creative agony, investing music and sound design with dramaturgical force, while his compositional signature moves with admirable fluency from organic and natural expression to the electroacoustic idiom.

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COMMISSION

**Philippos Tsalachouris**

*Lapis Silentium*

The body, an ever-changing terrain

“The understanding of the human body as an ever-changing terrain” provided the springboard for the project, as noted by the visual artist Rena Tsangaiou, who is responsible for this forty-minute video projection. It is “an attempt at a geological mapping of the body that transforms over time, perception, and memory,” with the artist concluding that “people do not merely inhabit landscapes but also carry them within themselves, imbuing them with shape and meaning.” Inspired by Tsangaiou’s mesmerising and deeply poignant imagery, composer Philippos Tsalachouris created a series of “aural images” for piano and string quartet, which will accompany the projection in real-time and parallel mode. The images set the stage for sound, and the sound breathes time into the images.

\*

**NEW STAGE**

June 4 22:30

COMMISSION

**Theodoros Lotis**

*SCRAPING – Silent Landscapes and Sonic Pariahs*

*SCRAPING – Silent Landscapes and Sonic Pariahs* is an interactive algorithmic music composition that explores and sheds light on the often-overlooked soundscape of noise pollution in urban environments. Extending over 40 minutes and presented through an immersive ambisonic sound system, the work focuses on the relentless mechanical hum of generators, air-conditioning systems, and refrigerator units that overwhelms the city streets. Through targeted field recordings at central locations of Athens and the use of specialised ambisonic microphones, the artist traces these low-information and high-redundancy sounds, revealing the hidden sonic layers that shape how we perceive the urban environment. The composition transforms these industrial drones into a bold auditory experience, inviting the audience to confront the unseen sonic backdrop of everyday life. Presented through a fully immersive ambisonic sound system, the work enables the listeners to physically and emotionally interact with the evolving textures of urban noise, enhancing their conscious auditory perception and their relationship with the modern-day soundscape. The work is supported by the expertise and equipment of the Electroacoustic Music Research and Applications Laboratory of the Ionian University, guaranteeing a deep and high-fidelity acoustic experience.

In collaboration with the Electroacoustic Music Research and Applications Laboratory, Department of Music Studies, Ionian University

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**AMPHITHEATRE**

June 5 20:00

**Carmen Villain**

The diverse sonic worlds that Carmen Villain has built over her career are shaped by her natural curiosity about sound. Her music hits a sweet spot between the languid yet vibrant pulse of dub and cosmic fourth-world\* influences, creating evocative granular soundscapes and melodies with hints of instruments such as flute, voice, and clarinet. Her most recent studio album, *Only Love From Now On*, received rave reviews and was featured on multiple year-end best-of lists, including Pitchfork and Resident Advisor, with the latter hailing it “a masterpiece of jazz-informed ambient and downtempo.” Last year, she released *Music from The Living Monument*, a commissioned composition for Eszter Salamon’s contemporary dance performance with Carte Blanche. Carmen has brought her atmospheric live performance to prestigious venues and festivals such as ICA London, Berlin Atonal, Dekmantel, and Mutek. She has collaborated with an array of luminaries and like-minded artists, including Actress, Arve Henriksen, Biosphere, Huerco S, Dj Python and rRoxymore. Carmen Villain is half Norwegian, half Mexican, and lives in Oslo.

\* Fourth World: a term coined by composer Jon Hassell to describe a musical concept that merges elements of the primitive with the most contemporary trends in electronic music—originating not from the First or Third World, but from an imagined Fourth World.

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**Lyra Pramuk**

Devotional music, at its core, embodies the deep-seated human urge to express our innermost, primal emotions. For Lyra Pramuk, devotion is ingrained in her futurist folk music, which harnesses the power and giddiness of technology to present the human voice as an object of limitless possibility. Growing up singing in choirs, Lyra struggled to conform to the images and expectations of her small Pennsylvania town, creating a deep and complex internet-fueled interior world in response. This world, in turn, presaged her view of digital worlds as extensions of our embodied consciousness—liberated from real-world notions of presentation and acceptable knowledge.

A diligent student at the Eastman School of Music, Lyra discovered that her skills lay in breaking with and reinterpreting the traditions of the academically pure classical music she was expected to uphold. Her interests gravitated toward pop and opera, counting Björk, Laurie Anderson, Meredith Monk, M.I.A, and Missy Elliot as inspirations—artists who embody her mantra that “songcraft is a way of short-circuiting the structures we are sold as real differences in the world.”

\*

**ARTS’ FOYER**

June 5 22:30

COMMISSION

**BLIP**

*Chimeras*

BLIP (Yorgos Stenos & Yorgos Stavridis) is a duet that explores the inherent sonic potentials of materials, objects, and electronic circuits through construction, in-situ action, and improvisation. Their musical practice highlights the notion of texture, gesture, timbre, and rhythm, approaching listening, improvisation, and composition as interdependent acts, deeply connected to physical action, instrument-objects, and the given venue and time. For their newly commissioned work at the Subset Festival, BLIP propose a space for sonic play, open to diverse ideas and sound-generating media. This hybrid, spatial, and site-specific sound piece incorporates found objects, percussion, acoustic phenomena, self-devised circuits, and light, while further welcoming natural, amplified, and electronic sounds that interact, coalescing into an electroacoustic musical amalgamation. The sound sources are dispersed throughout the venue, with the musicians activating or pausing them at will—playing, listening or remaining silent. The audience is invited to wander within the space, observing, listening and experiencing the performance from various perspectives. Specifically designed for the Arts’ Foyer of the Athens Conservatoire, the work embraces the architectural and acoustic features of the venue. Beyond their activity as BLIP, its two members are also involved in the group Trigger Happy, the Centre for Research & Dissemination of Music Scheming, and the experimental radio platform Loskop.radio.

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**AMPHITHEATRE**

June 6 21:00

COMMISSION

**Christina Vantzou**

*The Reintegration of the Ear*

With Oliver Coates, Irene Kurka, John Also Bennett

Christina Vantzou is a composer who explores concepts such as the expansion of time, atmosphere, and harmony through both electronic and acoustic instruments. In her latest work, she focuses on the shaping of ceremonial and affective spaces, where synthesizers, voice, and the language of ensembles mingle and form tendril-like sonic structures. The intimate practice of documenting her wanderings evokes the atmosphere of a travelogue-dream journal, while her minimalist arrangements and introspective compositions propose a subtle yet expressive sonic vocabulary. Her works are often defined by a meditative slowness, which invites contemplative listening. In her ensemble work, she delicately invokes the invisible, drawing audiences into profound depths with a light touch.

*The Reintegration of the Ear* is a suite of electronic and acoustic sound sources that coexist with natural environments, both terrestrial and subaquatic. Comprising hydrophone recordings from Sifnos, field recordings from Lesvos, ARP synthesizer tones, and mist-like orchestrals, the piece undulates and unfolds with an acute awareness of space.

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**NEW STAGE**

June 6 20:00

COMMISSION

**Alexandra Katerinopoulou—Sofyann Ben Youssef (AKA AMMAR 808)**

*LOSS*

*LOSS* is an immersive audio-visual installation by Sofyann Ben Youssef, the Tunisian music producer and composer celebrated for his fusion of traditional music with modern electronic soundscapes, and Alexandra Katerinopoulou, a composer who integrates traditional instruments, vocal arrangements, classical orchestral components, as well as analogue modular and digital synthesizers. Drawing inspiration from both Greek and Arabic traditions, the work dives headlong into the universal human experience of loss, exploring its personal, collective, cultural, and cosmic dimensions through an intricate fusion of sound, light, and sensory manipulation. By blending music, storytelling, and spoken word, the artists craft a transformative journey that guides participants through myth, sound, and darkness. The installation incorporates a 3D sound system, dynamic lighting, room scent, and temperature shifts to initiate an environment where the boundaries between reality and imagination blur, heightening emotional and physical engagement.

Audience members are invited to engage as passive observers or active participants, moving from introspection to collective release. The installation’s circular progression—from darkness to creation and back—symbolises acceptance and renewal. More than just an art piece, and deeply rooted in the shared Mediterranean heritage of Greek and Tunisian cultures, *LOSS* offers a profound sensory journey that bridges personal and collective grief, inviting reflection, connection, and transformation.

\*

**ARTS’ FOYER**

June 6 22:30

**Mouse on Mars**

*AAI AV*

**ft.** **Dodo NKishi**

Mouse on Mars, the Berlin-based duo of Jan St. Werner and Andi Toma, approach electronic music with boundless curiosity and unparalleled ingenuity. Operating in their own orbit within dance music’s nebulous echosystem, the duo’s hyper-detailed productions are inventive and groundbreaking, yet always infused with a signature joyful experimentation.

Their genre-less embrace of cutting-edge technologies has ensured that every Mouse on Mars release sounds strikingly modern—a remarkable feat, especially when considering the duo’s 25 years of making music.

Their latest album and live show, *AAI (Anarchic Artificial Intelligence)*, takes Toma and Werner’s fascination with technology and undogmatic exploration a quantum leap further. Collaborating with writer and scholar Louis Chude-Sokei, a collective of computer programmers, and longtime Mouse on Mars partner/percussionist Dodo NKishi, the duo explores artificial intelligence both as a narrative framework and a compositional tool, summoning their most explicitly science-fiction-inspired work to date.

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**AMPHITHEATRE**

June 7 20:00

COMMISSION

**Michalis Paraskakis & Eleonore Schönmaier**

*Field Guide [to the lost flower]*

*Field Guide [to the lost flower]* is an innovative multimedia music theatre piece by composer Michalis Paraskakis in collaboration with poet Eleonore Schönmaier. Inspired by Schönmaier's poetry collection *Field Guide to the Lost Flower of Crete*, the work weaves music, text, video, theatre, and electronics into a unified, immersive performance. The three central characters of the piece are two performers and a grand piano, which transforms into a multi-functional object—a stage, instrument, and overall physical entity that drives the entire action.

At its core, the work explores abstract themes of loss and time, suggesting an unspoken yet ever-present sense of absence—whether the loss of a loved one or the loss of nature— while the mundanity of everyday life carries on uninterrupted. This contrast creates a surreal, dreamlike, and at times humorous reality, where the performers find themselves trapped in a "constant present." The piano is deconstructed and utilised in unconventional ways: its keys, strings, pedals, metal, and wooden body are manipulated to generate layered sounds and harmonics.

Paraskakis' staging blends fragmented, whispered, sung, or silent text with dynamic video projections and subtle lighting, merging auditory and visual experiences. The performers transform into sound instruments and “assume” roles as characters, engaging in symbolic gestures—such as obsessively smoking electronic cigarettes—as an expression of futile contemplation.

The text-video segment pays homage to Yannis Kyriakides’ “text pieces” and is treated not just as a carrier of meaning but also as sound—spoken, scattered, gasped, or silent—adding texture and emotion. At the same time, images of flowers and fruits (from Schönmaier’s poems) and deserted, decaying tourist resorts filmed during the warm, sunny Halcyon days of January are interwoven with the text, evoking a sense of fragmented memory and suspended time.

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COMMISSION

**New Babylon ensemble / ARTéfacts ensemble**

*Time and Money*

Conductor **Cecilia Castagneto**

*Time and Money* is a multimedia concert (live electronics and video), the fruit of the collaboration between the musical ensembles New Babylon (based in Bremen) and ARTéfacts ensemble (based in Athens). On the one hand, it aims to the sharing of experiences and approaches to musical interpretation, bringing together two musical ensembles from different countries. On the other hand, it seeks to reach and converse with the Greek audience—through music—on the social dimension of time, money, and our economic system, exploring the range of human behaviours that emerge in relation to these concepts.

Pierre Jodlowski’s *Time and Money*, a work for solo percussion, electronics, and video, serves as the programme’s centrepiece. It transpires as a direct reaction to the absurdity of our economic system, shaped in such a way as to appropriately frame the musical composition. It begins with a sequence played on a wooden cube, which functions as a symbol of an elemental object that comes in sharp contrast to technology (motion capture, real-time video). The composition develops further through loops and cycles of rhythmic patterns, while the use of pre-recorded material, mainly through speeches from radio broadcasts and films, introduces a second level of reading for the listener, simultaneously activating certain collective memories.

The concert is framed by three additional works-commissions by composers Dimitris Papageorgiou, Andreas Paparousos and Irini Amargianaki. The performance is conducted by Cecilia Castagneto.

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ARTS’ FOYER

June 7 22:30

**Ryoji Ikeda**

Ryoji Ikeda, Japan’s leading electronic composer and visual artist, focuses on the fundamental ingredients of sound and the pure essence of visuals as light, employing both mathematical precision and aesthetic insights. Renowned as one of the few international artists working convincingly across both visual and sonic media, he elaborately orchestrates sound, visuals, materials, physical phenomena and mathematical concepts into immersive live performances and installations.

His albums *+/-* (1996), *0°C* (1998), *matrix* (2000), *dataplex* (2005), *test pattern* (2008), and *supercodex* (2013), pioneered a new minimal world of electronic music, showcasing his razor-sharp techniques and aesthetics. Ikeda has continued to evolve through long-term projects, including audiovisual performances, installations, and acoustic music pieces. His books and CDs are published under codex | edition, the online platform he launched in 2018. In December 2022, codex I edition and noton (DE) released *ultratronics*, his first new album in the past ten years.

In 2023, Ikeda premiered his new audiovisual live set *ultratronics* in Japan at WWW X Shibuya, MUTEK.JP and Fuji Rock Festival, with European showcases at Sonar Barcelona and Pitchfork London at The Barbican.

The performance includes the use of strobe lighting during the video projection, as well as high sound intensity levels.

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**AMPHITHEATRE**

June 8 20:00

COMMISSION

**Nikos Antonopoulos**

*Blue Thread*

Free improvisation, ambient drones, songs from island traditions, autotune, silences, fuzz, lo-fi beats, and all sorts of electronic sound devices are some of the elements that make up *Blue Thread*, the new performance by Nikos Antonopoulos. At its core, the project explores the delicate balance between the retreating analogue world and the emerging digital reality. *Blue Thread* serves as a thin yet resilient joint that bridges these two states, illuminating a new, hybrid space that salutes play and experimentation. The work is a constantly changing creative landscape, reflecting Nikos Antonopoulos’ artistic research over the past two years. Each presentation is unique, defined by the musical paths he explores each time. The guitar, free improvisation, and the imaginative and contemporary ways in which the composer reactivates tradition are key elements of his ongoing exploration. After a set of winter performances in Greece and abroad, the *thread* returns to Athens for a specially configured concert-performance at the Subset Festival, featuring a new mosaic of narratives, original compositions, and a selection of pieces drawn from the ever-evolving music of the world.

COMMISSION

**Heinali & Andriana-Yaroslava Saienko**

*Гільдеґарда / Hildegard*

Recording under the moniker Heinali, Ukrainian composer and sound artist Oleh Shpudeiko uses the modular synthesizer to reimagine early music and sounds, reconciling the past with the present and cutting-edge technology with the notion of the sacred. For this special premiere performance, Shpudeiko will team up with composer, flautist, and singer Andriana-Yaroslava Saienko to bring the music of 12th-century abbess, philosopher, and mystic Hildegard von Bingen into a contemporary context.

Marrying Ukrainian folk singing and singular modular synthesis techniques, *Гільдеґарда* amplifies the paradoxical physicality of Hildegard's writings, using them as a mirror for contemporary events and a basis to reflect and process the experiences of wartime.

Born in Lyiv and initially trained as a flautist, Saienko has spent the last five years honing her voice as an instrument. She's collaborated with actress and researcher Uliana Horbachevska on projects such as *Ukraine – Terra Incognita*, the Horbachevska septet, and Kolo Rayu. In addition to her solo work, Saienko has worked alongside her pianist brother Danylo. Saienko transcends genres by fusing Ukrainian singing with jazz, electronic music, and free improvisation, while she treats folk songs as living, pulsating material.

Shpudeiko has penned music for various games, films, installations, and performances. His 2020 solo album *Madrigals* was shortlisted for the Shevchenko National Prize.

*Гільдеґарда* is commissioned by Unsound, CTM Festival, Athens Epidaurus Festival / Subset, and GMEA - Centre National de Création Musicale Albi-Tarn.

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**NEW STAGE**

June 8 22:30

**Savvas Metaxas / Giannis Arapis / Dimitris Tigas**

*Circular*

Three musicians from diverse musical backgrounds unite to create *Circular*, an original composition crafted especially for this year's Subset festival.

This unique trio—featuring two electric guitars, a double bass and a modular synthesizer—merges different musical genres and traditions. On-stage, Savvas Metaxas (electric guitar, modular synthesizer), Giannis Arapis (electric guitar) and Dimitris Tigas (double bass) bring together distinct elements, influences, and methodological approaches from seemingly foreign yet intrinsically connected forms of musical expression. The ensemble’s original composition highlights its rich musical background and influences, ranging from jazz to experimental ambient and modern classical music.

*Circular* monitors the dialogue between the precision of modern classical music, the improvisational freedom of jazz, the immersive soundscapes of experimental ambient, and musique concrète. Through the use of electric guitars, double bass and modular synthesizer, the trio will blur the boundaries of acoustic and electronic sounds, creating a fluid sonic mosaic that shifts effortlessly between structured forms and modern composition. It is designed and addressed to avid listeners and music enthusiasts with an interest in contemporary fusion, experimental music, and the intersection of jazz and classical traditions.

**SNFCC DOME**

**SOUND INSTALLATION**

June 6–12

**Athens Epidaurus Festival—Stavros Niarchos Foundation Cultural Center—**

**Monom 4DSound**

Curated by Stavros Gasparatos

MONOM is a pioneering spatial sound studio that merges technology, art, and music through the 4DSOUND system, forging virtual sonic environments that can be perceived with the entire body. Having collaborated with over 200 artists, MONOM’s work comes into full play in spaces specifically designed for sonic and spatial arts exploration—ranging from bespoke listening rooms and festivals to cutting-edge museums. Their work has been showcased by institutions and events such as Barbican Immersive, CTM Festival, MUTEK, The New York Times Climate Forward, D’stric, Google, Reethaus, Mercer Labs: Museum for Art and Technology, COP26, and more—fostering a global community committed to expanding the frontiers of sound and art.

At the Dome of the Stavros Niarchos Foundation Cultural Center (SNFCC), in collaboration with the Athens Epidaurus Festival and the SNFCC, Monom will set up a unique multi-channel sound installation that utilises the innovative 4DSound technology. The state-of-the-art system will transform the space into a holographic acoustic environment, embracing the audience from all directions and displaying the power of multi-dimensional sound to form communities of listeners, changing the way we perceive live music.

The installation will invite visitors to immerse themselves in mesmerising sound worlds, while a series of live musical performances will fully demonstrate the unparalleled potential of 3D sound—making certain that the attendees will go through a truly transformative experience.

The highlight of the project is a newly commissioned piece by William Russel (sound design) and Sofiana Theofanous (text/dramaturgy), which is addressed primarily to children and adults.

Co-production **Athens Epidaurus Festival—Stavros Niarchos Foundation Cultural Center (SNFCC)** • Donor of the SNFCC Participation **Stavros Niarchos Foundation (SNF)**

**grape** – **Greek Agora**

**of Performance**

**grape – Greek Agora of Performance**, the successful Agora for the Greek Performing Arts of the Athens Epidaurus Festival, returns for its third consecutive year! Providing a platform for Theatre and Dance creators to showcase their works to representatives of international festivals, cultural institutions abroad, and the wider public, **grape** aims to systematically promote Greek artistic vision to the international Theatre and Dance scenes.

For its name, we drew inspiration from Dionysus, God of Vine and Theatre, the exhilarating effect of Art, the Greek summer, and the grape itself—a fruit we share, whether as fresh produce or fine wine, in our passionate and heated conversations following the end of Festival performances.

To date, **grape** has hosted more than 100 artistic directors and representatives of the most esteemed festivals, cultural organisations, and media outlets from forty countries. Notably, ten productions that have emerged from this initiative have already been presented at prestigious international theatres and festivals.

Meanwhile, the institution continues to establish itself on major stages worldwide. Works showcased at grape have travelled to Austria (Vienna), Belgium (Brussels, Antwerp, Kortrijk), Bosnia and Herzegovina (Sarajevo), Boulgaria (Vratsa), Canada (Montreal), Croatia (Zagreb, Rijeka), Cyprus (Nicosia, Limassol), France (Paris, Lyon, Strasbourg, Marseille, Montpellier, Caen, Dijon), Germany (Berlin, Hamburg), Switzerland (Geneva, Zurich, Lausanne), the United Kingdom (London), the United States (New York), Italy (Rome, Milan, Venice, Genoa, Turin), Kosovo (Prizren), Poland (Kraków, Opole), Romania (Timișoara), and Turkey (Istanbul), among others.

In the framework of grape 2025, the Athens Epidaurus Festival will partner with the European Festivals Association network—of which it stands a proud member—to host an international forum on performing arts on July 23.

**PEIRAIOS 260 HALL H—DANCE**

July 21–24 / 21:30

Duration 70'

**Patricia Apergi**

*Hystory*

Since the early feminist movements, the trajectories, transgressions, deviations, registers, and events inscribed upon women’s bodies and minds have provided painful yet vital materials in life and art.

The new work by Patricia Apergi, a choreographer of significant influence on the global dance realm, focuses on women’s struggles throughout the centuries. According to the creator, “It is a journey to places real or dreamlike, to all those identities attributed to women as well as those they accepted, to the failure or success of manipulation.” A sequel to *Planites* (2012), the previous production by Aerites Dance Company, *Hystory* unfolds through a predominantly female perspective, drawing its meaning from the interplay of concepts embedded in its title: “hystera” and “history.” In ancient Greek, “hystera” means womb, a term that also gave rise to hysteria, long archetypically associated with the female gender. More specifically, a once-pervasive belief held that the uterus could *wander* within the female body, causing physical and psychological complications, from dyspnea to various crises and erratic behaviours. This theory, known as “the wandering womb,” reinforced the notion that women were, by nature, prone to emotional instability and outbursts.

In *Planites*, a work that featured an all-male cast, the team explored the street as a site of wandering and searching for a better tomorrow, a space of integration, fusion, and encounters with the Other. *Hystory*—which could be seen as its female counterpart—shifts the focus to today’s women: those misled in their journey, those who refused to submit, whose paths were obstructed, who resisted being “good girls.” These women, demonised yet glorified for their defiance, become the wanderers of the contemporary condition.

Concept—Choreography **Patricia Apergi** • Music **Vassilis Mantzoukis** • Dramaturgy **Roberto Fratini Serafide** • Set design **Evangelia Therianou** • Lighting design **Nikos Vlassopoulos** • Associate lighting designer **Sofia Alexiadou** • Assistant to the choreographer **Savvina Xhaferaj** • Executive producer **Polyplanity / Yolanda Markopoulou**, **Vicky Strataki** • International tour **Plan B - Creative Agency for Performing Arts Hamburg** • Cast **Evini Pantelaki**, **Caterina Politi**, **Myrto Stolidi**, **Mariana Tzouda, Eleanna Zoi** • Understudy **Nefeli Kafentaraki**

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**PEIRAIOS 260 HALL D**—**THEATRE**

July 21–24 / 21:00

Duration 105'

**Katerina Giannopoulou**

*Phenomenon*

By Greg Liakopoulos

What are the outer limits of human knowledge? In an era where technologies of rendering and simulating reality have now become widely accessible, how can we distinguish the genuinely real from the artificial? On what can we still rely with certainty? And what happens when our most fundamental beliefs are shaken to their core?

An author faces the most dire crisis in his life as he finds himself unable to continue writing. Appalled by fiction, he chooses to devote himself exclusively to reality, determined to understand it in its deepest depths. Hence, a journey of self-discovery and truth-seeking commences, gradually submerging in a world where reality, fiction, and simulation become indistinguishably weaved. Wandering through a city that changes face from one minute to the next, seeking fragments of the real in an increasingly artificial world, he encounters thinking machines, literary figures, and deceased philosophers, embarking on a road trip within his own subconscious—a psychedelic plunge into the domain of doubt.

Inspired by the Austrian philosopher Ludwig Wittgenstein's *On Certainty*, *Phenomenon* is a contemporary study of knowledge and doubt, groping the outer limits of a posteriori human knowledge: Are there any things that lie beyond doubt?

Direction **Katerina Giannopoulou** • Text—Dramaturgy—Video **Greg Liakopoulos** • Set & costume design **Niki Psyhogiou** • Lighting design **Christina Thanasoula** • Music **Alexander Yannilos** • Cast **Dafni Drakopoulou, Giorgos Kissandrakis, Gogo Papaioannou**, **Michalis Pitidis**, **Vasilis Safos**, **Maria Skoula,** **Giorgos Valais** • Organisation—Executive producer **Zoe Mouschi**

Language **Greek (with English surtitles)**

English surtitles **Iannis Kalifatidis**

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**PEIRAIOS 260 HALL B—DANCE ROOTS CYCLE**

July 21 / 21:30

July 22­–24 / 20:00

Duration 60'

**Dafin Antoniadou**

*Darkest White*

*Darkest White* is the next chapter in the ever-evolving artistic universe of Dafin Antoniadou, a stage composition that sprouts from the intersection of ancestral memory and a fragmented vision of the future. Rooted in her Slavo-Macedonian heritage, the piece veers into a multilayered reading of the notions of displacement, survival, and the omnipotence of female presence, culminating in a tapestry of fragility and resilience.

The performance follows the pace of a ritual. At its core stands an enigmatic figure, a presence that embodies both the archetypal and the immaterial, guiding the audience through a cycle of birth, union, and death. Moreover, it bears the weight of collective memory, becoming the voice of those erased from the body of history while further transpiring as a spectral entity amid a bleak and emotionless digital space.

In this work, the artist explores the interchanging dynamics between power and sacrifice, forging a map of the land through song—a primaeval sound that has the capacity to transform reality. The thread that weaves together collective memory with a cosmological horizon lends the heroine’s journey a dimension of universal relief. Rich in symbols, *Darkest White* portrays the quest for absolute freedomsuspended in a liminal space.

Concept—Choreography—Performance **Dafin Antoniadou** • Original music & Sound design **Constantine Skourlis** • Lighting design **Vangelis Mountrichas** • Costume design **Christina Lardikou** • Assistant to the choreographer **Sofia Martiou** • Voices **Melita Mukavec**, **Eliza Katraoura** • Set construction **Olympia Theodoridou** • Audio spatialisation **Nicholas Kazazis** • Construction design **Margarita Kyanidou** • Visual identity **Latent Community** • Photography **Myrto Grigoriou** • Dramaturgy consultant **Mary Maragoudaki** • Costume construction **Eva Tsampasi** • Production management **Nether** • Legal representation **BepArt**

The performance includes the use of strobe lights and loud sound effects.

The performance is funded by the Ministry of Culture.

With the support of Calderone.Art.Space and Bedouin Records

Special thanks to the Votsis-Antoniadis family, Vaggelis Rinas, Paraskevi Tektonidou, SHOP HAIR, Kostas Tzekos, and Stamatis Pasopoulos

The performance features music from the album MÉGKLEN, *Songs with lyrics from the Moglena-Karatzova region*.

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**STAVROS NIARCHOS FOUNDATION CULTURAL CENTER / LIGHTHOUSE**

**DANCE**

July 21, 22, & 24 / 21:00

July 23 / 19:00

Duration 70'

**Konstantinos Papanikolaou**

*Sufficiently Creative*

When did the obsession with the notion of the “genius artist” begin, and how does it relate to ideas of authenticity, originality, innovation, individuality, and ownership? Why must an artist or intellectual establish their distinctness from their predecessors to be taken seriously? All these questions serve as the springboard for *Sufficiently creative*, a performance structured as a symposium featuring a lawyer, a choreographer, a dance professor, and an art theorist. Together, they explore why originality and experimentation have become an inescapable prerequisite for every creator. By revisiting legal scandals and iconic choreographies, they argue that this perception works in favour of a competitive, market-driven approach to artistic practice, ultimately fueling the commercialisation of art.

As a performer, Konstantinos Papanikolaou has previously collaborated with Gerard & Kelly, Alexandra Bachzetsis, Patricia Apergi, and Tzeni Argyriou, among others, while he presented his first choreographic work titled *The Diving Horse and Other Mythologies* at the Onassis New Choreographers Festival in 2021.

With his new choreography—a co-production with the Stavros Niarchos Foundation Cultural Center—he deepens his research on the dance world, its underlying structures and rules, addressing once more the choreographer’s role with yet another performative lecture that evolves into a contemporary contemplation on the very nature of creativity.

Text—Choreography **Konstantinos Papanikolaou** • Lighting design **Nysos Vasilopoulos** • Cast—Co-creation **Dimitris Matsoukas**, **Konstantinos Papanikolaou**, **Stavroula Siamou**, **Dimitra Vlagopoulou**

Co-production **Athens Epidaurus Festival**, **Stavros Niarchos Foundation Cultural Center** **(SNFCC)** • Donor of the SNFCC Participation **Stavros Niarchos Foundation (SNF)**

**PEIRAIOS 260 HALL E -THEATRE BOOKS ON STAGE CYCLE**

July 21, 23 / 21:00

July 22 / 19:00

July 24 / 21:30

**Sofia Antoniou**

*Life, Old Age, and Death of a Working-Class Woman*

Based on the book by Didier Eribon

A tribute to both the unsung members of the working class and motherhood, *Life, Old Age, and Death of a Working-Class Woman* by renowned French philosopher and sociologist Didier Eribon—recently published in Greece—carries a deeply autobiographical origin, dedicated to the author’s mother. A profoundly political work, it boldly and honestly paints the portrait of a working-class woman while bringing to the forefront the hardships, dreams, and frustrations that shaped her life. As its title makes crystal clear, the book links together personal identity, class background, and the fated trajectory of working-class women. In the work, the personal becomes unmistakably political, while issues of old age and the rights of elderly women take centre stage.

To what extent do working-class women have the power to define their lives? ”Who speaks? Who has the right to be heard?” Eribon asks, holding artists and intellectuals accountable and reminding them of their duty to give voice to those who remain on the margins.

The book is adapted on stage by Sofia Antoniou—a new creative voice of the younger generation and a graduate of the Department of Directing of the National Theatre of Greece—whose work explores theatre as an immersive experience. The play traces the heroine’s memories as they are restored to life by a chorus of elderly actors who embody her experiences within a poetic and associative stage universe. Balancing between the realistic and the dreamlike, the direction assembles a living space of remembrance.

Direction **Sofia Antoniou** • Dramaturgy **Eva Fraktopoulou** • Set & costume design **Marilena Kalaitzandonaki** • Music composition **Ecati** • Movement **Evi Oikonomou** • Lighting design **Tasos Palaioroutas** • Assistant to the director **Marilena Moschou** • Assistant to the set designer **Timothy Laskaratos** • Cast **Periklis Albanis**, **Makis Arvanitakis**, **Aris Balis**, **Eva Fraktopoulou**, **Nikol Kokkinou**, **Antonis Konstantopoulos**, **Magda Lekka**, **Ioanna Mavrea**, **Kleopatra Rontiri**, **Andriani Tountopoulou •** Production management **Masterskaya / Marilena Kalaitzandonaki •** Executive producer **Lefou Productions / Vasia Attarian, Serafeim Radis**

Language **Greek (with English surtitles**)

Didier Eribon,*Vie, vieillesse et mort d’une femme du peuple*, Flammarion 2023 (France) / Nissos Publishing 2024 (Greece, trans. Yannis Stefanou)

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**ART THEATRE KAROLOS KOUN - THEATRE**

July 21­, 23, 24 / 21:00

July 22 / 18:30

Duration 90'

**Noemi Vasileiadou**

*Pitted prunes*

The farmer’s street market: the most genuine public space ritual par excellence. A liminal site that spells theatre more than the theatre itself. A space of exchange entirely predicated on human interaction—perhaps one of the last of its kind.

Though it may soon become a relic of the past, it is still here in all rude health. As vending machines occupy more space and the economy dictates the shape and form of products, the farmers’ street market fervently defends the right to live interaction, negotiation, trial, and the beauty of imperfection. Here, groceries and people do not look like flawless aesthetic products; they do not gleam under artificial light; they bear dents, swellings, and a rough feel; they smell of earth; they come in all colours, types, ages, and shapes.

The performance by actress and director Noemi Vasileiadou belonging to the new generation of Greek theatre, cobbles together a unique stage “agora” that is assembled, dismantled, and distorted before our eyes, inviting us to wonder: Do today’s art products bear wrinkles and the marks of time or are they sleek, standardised goods? Can the “folk” element earn a place in contemporary theatre in purely artistic terms and without descending into kitsch associations? How critical is the human factor in the final product, and what space of representation is left for imperfection? On what terms do we “sell” and “buy” art? Political and social questions give way to tips on picking the best potato of them all, gaudy jokes turn into street philosophies, a crate of prunes seeks a buyer, and a troupe haggles over its own imperfect existence. *Pitted prunes* is a requiem for the last remnants of a soon-to-be bygone era, a reflection on production and consumption, but, above all, a performance that insists on growing from the soil—seeds and all.

Concept—Direction **Noemi Vasileiadou** • Dramaturgy **Noemi Vasileiadou**, **Haris Serdari** • Movement **Alexandros Nouskas Varelas** • Set & costume design **Daphne Aidoni** • Sound design & music composition **Vasilis Zlatanos** • Live music performance—Music composition **Christos Papadopoulos** • Lighting design **Eliza Alexandropoulou** • Production **Trochies Theatre Company** • Assistant to the director **Athina Papadaki** • Cast **Vasiliki Dialyna**, **Maria Filini**, **Vasilis Karaboulas**, **Nikolas Maragopoulos**, **Christos Papadopoulos**, **Haris Serdari**, **Thanasis Zeritis**

Language **Greek (with English surtitles**)

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**STATHMOS THEATRE—THEATRE CYCLE ROOTS**

July 21–23 / 21:00

July 24 / 17:30

Duration 90'

**Konstantinos Ntellas**

*The Old Women Who Pick Nettles*

How is the elderly female body connected to folk sorcery, cooking, and ritual practices? Three male performers take on the roles of three women, bringing to life the narrative of the ageing female body, both personal and collective.

The story begins in Thessaly, a region where tradition portrays women as “witches,” inheritors of secret knowledge passed down from Medea and experts in the practice known as “drawing down the moon” or otherwise “milking the moon.” The three figures of the play recall harmless grandmothers and potent healers, at once familiar and archetypal. They speak of their lives, recounting the hardships they endured, the wisdom they received from their ancestors, and the knowledge they imparted to the next generations. Bearing the triple role of the labourer, housekeeper, and mother, these women contributed actively to their families’ livelihoods and the local community, yet they remained invisible for years—even to researchers who deemed women’s accounts unreliable and unworthy of historical record.

Beginning its journey at the Experimental Stage of the Thessaliko Theatre in March 2023, the performance was first staged at Stathmos Theatre for two consecutive seasons and then toured across various Greek cities, garnering a warm reception. As a work in progress, it bridges performance art and social anthropology, evolving and redefining itself as it draws material from the bulk of interviews conducted in tandem with the performances. The audience is invited to participate in this research and, if they so wish, contribute to the oral history documentation that has been ongoing since the performances began.

Research—Dramaturgy—Direction **Konstantinos Ntellas** • Soundscapes & original music **Alex Drakos Ktistakis** • Movement **Mariza Tsiga** • Mask construction **Martha Foka** • Costume supervisor **Konstantina Mardiki** • Assistant to the director **Artemis Leptokaropoulou** • Photography & promotional video **Charalambos Vlachodimos**, **Ilias Lachanas** • Editing **Stylianos Vlachodimos** • Executive producer **Politismos** **Stathmos Theatre** • Cast **Michalis** **Anagnostou**, **Manousos Georgopoulos**, **Platonas Giorgos Perleros**

Language **Greek (with English surtitles**)

The costume design is generously sponsored by the Lyceum Club of Greek Women.

**ODEON OF HERODES ATTICUS**

Performance start time: 21:00

**OPERA / NEW PRODUCTION**

1, 3, 5, 6, & 8 June

**Greek National Opera—Pier Giorgio Morandi—Andrei Şerban**

*Turandot*

By Giacomo Puccini

Inspired by the magical universe of fairy tales and set to a libretto by Giuseppe Adami and Renato Simoni, *Turandot*, Giacomo Puccini’s final work, premiered at La Scala in Milan in 1926 under the musical direction of Arturo Toscanini—nearly almost a century ago. As the opera remained unfinished at the time of Puccini’s death, the third act was completed by his student, Franco Alfano, while composer Luciano Berio proposed a second variation of the final act in 2001.

Puccini’s music is brimming with lyricism, exotic timbres, and dramatic tension. Combining comical elements, the light-hearted spirit of commedia dell'arte, awe-inspiring imagery, as well as the grandeur of an otherworldly imperial China, *Turandot* ventures into themes of love, sacrifice, vengeance, remorse, and the power of forgiveness, remaining one of the most beloved operatic masterpieces of the 20th century.

Princess Turandotchallenges her suitors with three riddles—those who fail to answer them correctly pay the price with their lives. Enchanted by Turandot’s beauty, Prince Calaf accepts the challenge and solves the riddles; however, the princess refuses to marry him. The prince then offers to relieve Turandot of her commitment: if she can discover his name before dawn, he will forfeit his claim.

The masterwork of Giacomo Puccini returns to the Odeon of Herodes Atticus in a majestic production by the Greek National Opera seventeen years after its initial presentation. The production is directed by Andrei Șerban, one of the world’s leading theatre and opera directors, featuring a stunning set and costume design by internationally renowned designer Chloe Obolensky in her first collaboration with the Greek Νational Opera. The performance will be conducted by Pier Giorgio Morandi and will introduce an internationally acclaimed cast in the principal roles.

Music direction **Pier Giorgio Morandi** • Direction **Andrei Șerban** • Set & costume design **Chloé Obolensky** • Choreography—Movement direction **Kate Flatt**, **Georgia Tegou** • Lighting design **Jean Kalman**, **Simon Trottet** • Chorus master **Agathangelos Georgakatos** • Children’s chorus mistress **Konstantina Pitsiakou** • Performers **Tasos Apostolou**, **Cellia Costea**, **Catherine Foster**, **Maria Kosovitsa**, **Lise Lindstrom**, **Riccardo Massi**, **Arsen Soghomonyan, and others**

With the **Orchestra**, the **Chorus**, and the **Children's Chorus**\*of the **Greek National Opera**

\*In the framework of its educational mission.

\*

**THEATRE / RERUN**

June 18 & 19

**National Theatre of Greece—Athens Epidaurus Festival—Lykofos Cultural Organisation**

**Katerina Evangelatos**

*Hippolytus* by Euripides

Euripides’ *Hippolytus*, directed by Katerina Evangelatos, was a profound success for the National Theatre of Greece at Epidaurus in 2023. Following a tour at notable stages across Greece and Cyprus, as well as its appearance at the renowned Hong Kong Arts Festival—one of Asia’s most prestigious and long-standing cultural events—in March 2025, this acclaimed production returns for two performances at the Odeon of Herodes Atticus. This rerun is the fruit of a collaboration between the country’s leading cultural institutions, the National Theatre of Greece and the Athens Epidaurus Festival, with the support of the cultural organisation Lykofos.

The performance—a contemporary reading of the ancient tragedy through a visionary directorial approach—dives fearlessly into the feral world of Euripides and has earned rave reviews from both Greek and international critics. For this production, Katerina Evangelatos has collaborated with an exceptional creative team of thirty-four contributors and a fearless troupe. The revised cast includes: Stefania Goulioti (Phaedra), Christina Maxouri (Nurse), Dimitris Papanikolaou (Messenger), Elena Topalidou (Aphrodite/Artemis), Giannis Tsortekis (Theseus), Orestis Chalkias (Hippolytus).

“Evangelatos’s own modern dress version of Euripides’s *Hippolytus* is another example of a radical approach to the classics. Adapted by Evangelatos, its story sees Aphrodite seeking revenge against Hippolytus for taking an oath of chastity, and here the goddess is on stage for the entire duration with a camera in hand, making her own film of the drama.”

Arifa Akbar, *The Guardian*

Translation **Kostas Topouzis** • Dramaturgy—Adaptation—Direction **Katerina Evangelatos** • Set design **Eva Manidaki** • Music composition—Orchestration • **Alex Drakos Ktistakis** • Video design **Pantelis Makkas** • Choreography **Alexandros Stavropoulos** • Costume design **Eva Goulakou** • Lighting design **Eliza Alexandropoulou** • Sound design **Ilias Flammos** • Hairstyling **Konstantinos Kolioussis** • Makeup **Olga Faleichyk** • Cast **Orestis Chalkias** *Hippolytus*, **Stefania Goulioti** *Phaedra*, **Christina Maxouri** *Nurse*, **Dimitris Papanikolaou** *Messenger*, **Elena Topalidou** *Aphrodite/Artemis*, **Giannis Tsortekis** Theseus • Chorus of women **Daphne Kiourktsoglou**, **Anastasia-Rafaela Konidi**, **Amalia Ninou**, **Melina Polyzoni** • Chorus of hunters **Marios Chatziantoni**, **Nikolas Chatzivasiliadis**, **Christos Diamantoudis**, **Georgios Vassilopoulos**, **Konstantinos Georgalis**, **Nikos Gonidis**, **Iraklis Kostakis**, **Alexandros Piechowiak** • Live music performance **Alex Drakos Ktistakis**

Co-production **National Theatre of Greece**, **Athens Epidaurus Festival**, **Lykofos Cultural Organisation / George Lykiardopoulos**

Sponsor **Piraeus Bank**, **ADMIE**

With the support **Greek National Tourism Organisation (GNTO)**

The plants used in the stage design were generously sponsored by Gryllis Water Lilies.

**\***

**CLASSICAL MUSIC CYCLE**

June 21

World Music Day

**ERT National Symphony Orchestra—Michalis Economou**

*Sounds of the world*

Every year, on June 21, we celebrate World Music Day with the annual concert of the ERT National Symphony Orchestra. Under the baton of internationally acclaimed conductor and music director Michalis Economou, the orchestra will take us on a journey through ten different magical worlds. During this musical voyage, audiences will experience some of the greatest masterpieces of the global symphonic repertoire, including Ravel’s *Boléro*, Smetana’s symphonic poem *The Moldau*, Elgar’s triumphant *Pomp and Circumstance March*, and many more.

**Mikhail Glinka (1804–1857)**

Orchestra overture to *Ruslan and Lyudmila*

**Aram Khachaturian (1903–1978)**

Adagio of *Spartacus*

**Bedřich Smetana** **(1824–1884)**

*The Moldau*

**Pietro Mascagni (1863–1945)**

Intermezzo from *Cavalleria rusticana*

**Edward Elgar (1857–1934)** *Pomp and Circumstance March No. 1 in D Major,* Op. 39, No.1

**Richard Wagner (1813–1883)**

*Rienzi* overture

**John Adams (b.1947)**

*Short Ride in a Fast Machine*

**Yannis Constantinidis (1903–1984)**

*Dodecanesian Suite No. 1*

**Arturo Márquez (b.1950)**

*Danzón No. 2*

**Maurice Ravel (1875–1937)**

*Boléro*

With the participation of **ERT Choir**

Conductor **Michalis Papapetrou**

\*

June 22

**Raining Pleasure**

Greece’s most successful English-speaking band of the past few decades, Raining Pleasure, has carved out a unique path in the country’s music scene. Following a period away from the spotlight, frontman Vassilikos, X-Jeremy on guitars, and Jay on drums announced their reunion in 2024, returning to remind us why they became one of the leading acts in Greek pop and indie/alternative rock scenes.

Hailing from Patras, the band immediately made waves with its debut album, *Memory Comes Back* (1996), a record of autumnal tones and delicate sensibility that was completely in sync with the indie and alternative sounds of the era. Five more albums have followed, achieving both commercial success and critical acclaim in Greece and abroad. Songs like “Capricorn,” “Fake,” and “Love Me, Love Me, Love Me,” as well as their unique cover of ABBA’s “Dancing Queen” remain unforgettable and are still widely on rotation today. A landmark moment in their career came with *Reflections* (2004), a deeply evocative reimagining of Manos Hadjidakis’ legendary album, which cemented their bond with Greek audiences.

\*

June 23

**Stranglers**

With a mythical career spanning nearly 50 years and a distinctive, instantly recognisable sound, the Stranglers have forged a musical universe of their own. One of the longest-running bands in modern music, they began their journey in 1974, boasting a resume of countless future-proof songs and multi-million-selling albums. The timeless hits of the Stranglers have rightfully earned them a place in the pantheon of the global punk-rock scene, with “Golden Brown” standing as their crowning achievement—a true “English rose” of British culture and undeniably one of the most significant and commercially successful songs in rock history. Renowned for their downright explosive appearances—from their salad days, supporting Ramones and Patti Smith to their recent sold-out tours—the Stranglers command an audience that follows them with unrelenting passion. Their special relationship with Greek fans dates back to their legendary 1985 performance at the Rock in Athens festival at the Panathenaic Stadium, marking one of the most loyal and enduring artist-audience connections in modern rock history. Contrary to their own words in “No More Heroes”—one of their most infectious anthems—the Stranglers remain enduring musical heroes!

Production **Supernova Productions**

\*

June 26

**Michael Kiwanuka**

Among the most celebrated names in contemporary music, Michael Kiwanuka—the true wunderkind of modern soul and beyond—returns to Greece to present the defining moments of his remarkable career in his first-ever appearance at the Odeon of Herodes Atticus.

The British musician first captured the industry’s attention with his 2012 debut album, *Home Again*, while his sophomore record, *Love & Hate*, solidified his status both artistically and commercially.

Drawing inspiration from both his African heritage and the British music scene, Michael Kiwanuka masterfully blends modern sensibilities with classic influences, moving effortlessly between soul, folk, and rock ‘n’ roll. A Mercury Prize-winner, Michael Kiwanuka has seen his songs climb to the highest chart positions and resonate deeply with audiences worldwide. With beloved tracks like “Love & Hate,” “Black Man in a White World,” and the epic “Cold Little Heart”—immortalised as the theme song of the hit series *Big Little Lies*, starring Nicole Kidman—Michael Kiwanuka is poised to pull a magical evening out of thin air, set against the breathtaking backdrop of the Roman amphitheatre.

Production **Music Box Productions**

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**CLASSICAL MUSIC CYCLE**

June 28

**Athens State Orchestra—Lukas Karytinos—Emanuel Ax**

*Works by Beethoven and Mendelssohn*

The display of virtuosity always elicits admiration and awe, but it is the profound spirituality and expressiveness of a performance that has the power to spark thoughts and emotions that transform us. The soloists who possess both of these virtues in their highest form have always been just a handful—and American pianist Emanuel Ax surely ranks among them.

This year, we have the rare fortune to applaud the talents of the exceptional performer for the second time, following last year’s concert alongside Leonidas Kavakos and Yo-Υo Ma in front of an ecstatic audience. For this performance, Ax will join forces with the country’s leading symphonic ensemble, the Athens State Orchestra, in Beethoven’s imposing and dramatic *Piano Concerto No. 3 in C minor*, a work that steadfastly remains among the most celebrated concerts of the repertoire. Under the baton of its artistic director and acclaimed conductor Lukas Karytinos, the Athens State Orchestra additionally presents the majestic incidental music by Felix Mendelssohn on William Shakespeare’s *A Midsummer Night's Dream*.

The German composer’s power to convey the dreamlike, whimsical, and unpredictable world of Shakespeare’s comedy is considered—and remains!—unsurpassable. Fairies and elves, love adventures and passion, magic and mischief, are all uniquely amalgamated into vibrant musical phrases, ethereal timbres, dynamic rhythms, and eloquent lyricism, conjuring a sonic universe fully on par with Shakespeare’s boundless dramatic imagination!

*Titos Gouvelis*

**Ludwig van Beethoven (1770–1827)**

*Piano Concerto No. 3 in C minor*, Op. 37

Soloist **Emanuel Ax**

**Felix Mendelssohn (1809–1847)**

*A Midsummer Night's Dream* Overture (Op. 21) and incidental music (Op. 61)

**Myrsini Margariti** soprano

**Artemis Bogri**, mezzo-soprano

Conductor **Lukas Karytinos**

Featuring the female ensemble **Equábili Vocal Ensemble** (Tutor—Direction**: Agathangelos Georgakatos**)

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June 29

**Air**

The iconic French electronic duo of Nicolas Godin and Jean-Benoît Dunckel has kept European and international audiences on their toes with their forward-thinking creations since the 1990s. It is, therefore, a truly special occasion that they arrive in Athens for a one-night-only performance as part of their *Moon Safari* tour.

Among the most celebrated groups of the European electronic scene, Air was formed in 1995 and skyrocketed to fame with their 1998 album *Moon Safari*, featuring timeless hits like "Sexy Boy" and adored deep-cuts like "Kelly Watch the Stars," "All I Need," and "Remember." While they have released a string of albums since then—including *10 000 Hz Legend* and *Love 2*—*Moon Safari* remains the pinnacle of their success, selling over two million copies worldwide.

Fearless in their imagination, Air has consistently pushed beyond the musical boundaries of their era, uniquely combining influences and styles. With a wonderful mixture of electronica, atmospheric pop, and melodic rock passages, the band has forged its own artistic signature and pop idiom, inspiring generations of musicians with their widely admired melodies. Notable moments in their career were their collaboration with other great artists of the international music vanguard, such as Beck and Jarvis Cocker (Pulp), as well as their hauntingly beautiful soundtrack for the *Virgin Suicides*, directed by Sofia Coppola. Visionary and timeless, with futuristic sounds intertwined with nostalgic melodies, Air is landing at the Roman Odeon to deliver yet another unparalleled musical experience.

Production **High Priority Promotions**

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July 1

**Max Richter**

An early architect of contemporary orchestral and neoclassical music, Max Richter returns to the Odeon of Herodes Atticus following his triumphant 2022 performance. A versatile artistic persona—pianist, composer, orchestrator, and producer—the British artist has had a decisive impact on contemporary music through his groundbreaking work.

**Masterfully straddling the worlds of neoclassical, electronic, and pop music, employing a wide range of materials—from synthesisers and software to full symphonic orchestras—**Richter has weaved an intimate tapestry of musical innovation, amassing a loyal fanbase across all genres. Pushing now three decades into his career, he has released nine albums and composed music for theatre, opera, ballet performances, and film. His work has earned him numerous accolades, including the European Film Academy Prize for Best Composer (2008) and a special mention at the Cannes Film Festival for his work on Ari Folman’s *Waltz with Bashir*. He has further forged artistic ties with some of the most prominent names in music, such as **Brian Eno, Philip Glass, Steve Reich, and Julia Wolfe.**

**For this special performance at the Roman Odeon, Richter—accompanied by a string quintet and a narrator—will present a selection of pieces from *The Blue Notebooks* (2004), which was crowned by The Guardian as “one of the best classical music works of the 21st century,” alongside music from his latest album, *In a Landscape*, culminating in an exquisite synthesis of electronic and acoustic sounds.**

**Max Richter *piano, electronics* • Eloisa-Fleur Thom *violin* • Max Baillie *violin* • Connie Pharoah *viola* • Max Ruisi *cello* • Zara Hudson-Kozdoj *cello***

**Narration AFRODEUTSCHE**

**Production Archangel Events**

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**DANCE GREEK DEBUT**

July 4

Duration 65'

**Sydney Dance Company**

*Impermanence*

Founded in 1969, Sydney Dance Company is one of the most formidable contemporary dance ensembles currently at work in Australia, distinguished by the emotional intensity of its performances, its spirit of experimentation and innovation in exploring the human body’s capacities, and its seamless integration of cultural influences. Comprised currently of seventeen dancers, it tours major festivals and theatrical stages around the world, garnering unanimous recognition. Notably, it was the first Western contemporary dance company to perform in the People's Republic of China. As of 2009, its artistic director is renowned Spanish choreographer Rafael Bonachela.

On July 4, the company arrives at the Odeon of Herodes Atticus, joined by the Zaïde Quartet, to present *Impermanence*, a work choreographed by Rafael Bonachela with an original music composition by Bryce Dessner. This deeply profound work focuses on the fleeting nature of existence and the mutability of all those we perceive as eternal and granted—whether material or immaterial. Following its premiere in Sydney in 2021, it has graced stages worldwide, from New York to London and beyond, sparking widespread critical acclaim.

The music, composed specifically for this piece, is the work of Bryce Dessner, acclaimed composer and co-founder of the American group The National. Known for his original score contributions to films such as *The Revenant* and *The Two Popes,* Dessner collaborated closely with Bonachela, drawing initial inspiration from the catastrophic fire at Notre Dame Cathedral and the devastating Australian wildfires in 2019.

“Bonachela’s exquisite choreography fuses modern ballet, yoga, and contemporary movement as performed with the impressive athleticism and fierce grace of the company.”

“The result is moving and powerful, at once capturing transience and fragility, then strength and passion of the work.” *TimeOut*

“Choreographer Rafael Bonachela sets his excellent dancers on a whirling, bounding trajectory that sustains them in duets, trios, and interestingly constructed ensembles…”

*The Sydney Morning Herald*

Choreography **Rafael Bonachela** • Performers **Sydney Dance Company** • Music **Bryce Dessner** • Music co-creation and recording **The Australian String Quartet** • Live music performance **Zaïde Quartet** (**Charlotte Maclet** *first violin*, **Leslie Boulin Raulet** *second violin*, **Céline Tison** *viola*, **Juliette Salmona** *cello*) • Lighting design **Damien Cooper** • Costume design **Aleisa Jelbart** • Set design **David Fleischer**

The performance involves the use of smoke and stroboscopic lighting.

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**CLASSICAL MUSIC CYCLE**

July 6

**The Munich Philharmonic Orchestra—Andrés Orozco-Estrada—Hilary Hahn**

*Works by Brahms and Dvořák*

In its first-ever appearance at the Roman Odeon, the Münchner Philharmoniker joins forces with world-renowned violin soloist Hilary Hahn under the baton of charismatic conductor Andrés Orozco-Estrada.

The Colombian maestro is celebrated for his singular performances, which stand out for their energy, elegance, and potency. His impressive track record has seen him serve as a principal conductor of the Frankfurt Radio Symphony, the Houston Symphony Orchestra, and the Vienna Symphony Orchestra. Since the 2023/2024 season, he has been the principal conductor of the RAI National Symphony Orchestra, and this year, he will be appointed General Music Director for the city of Cologne.

An astounding violinist, Hilary Hahn, came to prominence as a child wonder in the late 1990s, swiftly gaining a zestful audience worldwide. She has collaborated with the greatest orchestras, been entrusted with new works by the most esteemed contemporary composers, and received numerous international and prestigious awards.

The American violinist will demonstrate her technical brilliance and expressive sensibility in Brahms’ demanding Violin Concerto (1878). Fully aware of Beethoven’s legacy as upheld by proponents of Absolute Music—who attribute meaning solely to a work’s pure musical form—Brahms introduced a concerto where virtuosity does not indulge in pompous acrobatics but becomes an integral part of the work’s unity, unlike other Romantic concertos of the era. Brahms demands from his soloist the most piercing sense of musicality, one that engages in a genuine conversation with the orchestra. Yet, this does not come at the expense of contrast; the concert’s second movement opens with a delicate oboe solo, while the third movement evokes the bewitching dance-like melodies of Hungarian gipsy violins. The concerto was originally composed for and dedicated to Joseph Joachim, one of the most significant violinists of the 19th century.

In the second half of the concert, the famed Münchner Philharmoniker will perform Dvořák’s Symphony No. 9 ("From the New World"), a landmark of the Romantic repertoire. The symphony was conceived after Bohemian Dvořák migrated to the United States to assume the directorship of the National Conservatory of Music of America in New York. Bringing with him a European air and the aesthetic ideals of Romanticism—particularly the quest for national identity—Dvořák embraced the diverse musical heritage of his new home and saw beyond racial discrimination: not only did he award scholarships to Black students, but he further championed Native American legends and Afro-American spirituals as fundamental to America’s musical identity. True to this vision, Symphony No. 9 ("From the New World") shines with vivacity, dance-infused rhythms, and melodic elegance, instantly earning its place as a beloved staple of the orchestral repertoire.

**Johannes Brahms (1833-1897)**

*Violin Concerto in D Major,* Op. 77

**Antonín Dvořák (1841-1904)**

*Symphony No. 9 in E minor, "From the New World",* Op. 95

Soloist **Hilary Hahn**

Conductor **Andrés Orozco-Estrada**

Sponsor **Piraeus Bank**

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July 8

**Megaron – The Athens Concert Hall—Nicola Piovani**

*The Sound of Cinema*

A charismatic and kaleidoscopic composer, the Oscar-winning Nicola Piovani has lent his singular touch to more than two hundred soundtracks for films by directors such as Federico Fellini, Marco Bellocchio, Mario Monicelli, the Taviani brothers, Nanni Moretti, and Roberto Benigni, among others. Born in Rome into a family of musicians, he was immersed in the world of spectacle from a tender age. As a young man, Nicola discovered the grand art of cinema through Ingmar Bergman’s *The Seventh Seal* and Federico Fellini’s *8 ½*. At just 23 years old, he met Manos Hadjidakis in Rome through the liaison of Irene Pappas and worked as his assistant on John Crowther’s *The Martlet’s Tale*, starring Katina Paxinou. Their partnership, in his own words, taught him the importance of intellectual freedom, which profoundly affected his subsequent musical path.

Balancing nostalgia and hope, Piovani’s music is timeless and self-luminous, yet it remains inseparable from the story it accompanies. At times light-hearted and dance-like, at others romantic and sombre, his music uniquely encapsulates the impressions and imagery of the narratives it supports, giving them a second life beyond the silver screen. For the composer, emotion is paramount, taking precedence over a director’s aesthetic. His inspiration often comes from the unspoken feelings reflected in an actor’s expressions.

Drawing material from his prolific body of work, the programme’s orchestral suites take us on a journey through the worlds of three giants of Italian cinema.

The *Taviani Suite* includes music from the films *Fiorile* (1993), *Il sole anche di notte*, (1990)—for which Piovani won the Nastro d’argento in 1991, the oldest film award in Europe— *La Notte di San Lorenzo* (1982), his first collaboration with the Taviani brothers; and *Good Morning Babilonia* (1987), which features a jazz-inflected score.

From the *Benigni Suite*, the Athens State Orchestra performs music from *La Vita è Bella* (1997), an ode to the triumph of love in the face of unimaginable horror through the heart-wrenching story of an Italian Jew in a concentration camp. In the film score that earned Piovani an Oscar award, the musical themes convey a sense of tragedy but also humour inherent in Benigni’s universe, endowing it with melodies of unspeakable beauty.

Finally, his collaboration with the maestro of Italian cinema, Federico Fellini, is captured in the titular suite, consisting of three sections. In the film *Interview* (1987), a magical game of mirrors unfolds as a Japanese TV crew tries to film Fellini at work, only futilely. In *La voce della luna* (1990), Fellini’s swansong, an elderly musician plays his oboe for the very last time before burying it in the ground, believing that by doing so, he is silencing music itself. Only no one can lock music away. The trilogy concludes with the musical themes of *Ginger and Fred* (1986), which follows two once-popular dancers of the interwar period who are reunited twenty years later for a TV show. The film serves as an allegory for the cynicism in the modern-day entertainment industry, with Piovani’s music paying homage to composer Nino Rota.

*Maira Milolidaki*

**ATHENS STATE ORCHESTRA**

Conducted by **Nicola Piovani**

**Nicola Piovani (b. 1946)**

*Taviani Suite* (*Fiorile* – *Il sole anche di note* – *La Notte di San Lorenzo – Good Morning Babilonia*)

*Benigni Suite* (*La vita è bella*)

*Fellini Suite (Interview* – *La voce della luna – Ginger and Fred*)

A **Megaron – The Athens Concert Hall** production

with the valuable support of the **Embassy of Italy** in Αthens

and the **Italian Institute of Education in Athens**

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**CLASSICAL MUSIC CYCLE**

July 10

**Chamber Orchestra of Europe—Constantinos Carydis—Francesco Piemontesi**

*Works by Koukos, Liszt, Purcell, Berlioz*

It is safe to say that Constantinos Carydis has secured a distinguished place among the constellation of Europe’s leading conductors. A true musical visionary, the Greek maestro—who has previously led the Wiener Philharmoniker, Berliner Philharmoniker, the Münchner Philharmoniker, the Stuttgart Radio Symphony Orchestra, and has appeared at the Edinburgh and Salzburg Festivals, the BBC Proms in London’s Royal Albert Hall, the Covent Garden Royal Opera House in London, and the Vienna State Opera—fascinates both audiences and the musicians he conducts from the podium. His performances always bear the unmistakable imprint of his artistic personality: unexpected without being self-conscious, modern without overstating their sophistication, and profoundly musical, they accommodate a bold approach to programming that fearlessly bridges British baroque, French Romanticism, and contemporary Greek music. While they may surprise audiences upon first contact, they ultimately leave them enthralled.

This year, Carydis takes the podium of the Odeon of Herodes Atticus alongside the Chamber Orchestra of Europe (which enchanted audiences last year under Simon Rattle’s direction) for the world premiere of a work by his mentor, Periklis Koukos. A composer of international calibre and a former Artistic Director of the Athens Epidaurus Festival (2000 to 2003), Koukos has developed an instantly recognisable and admirably consistent musical language among his peers. A titan of orchestration, his award-winning compositions—including *Conroy*, *A Midsummer Night’s Dream*, and *Manuel Salinas*—have been performed by esteemed European orchestras and conductors. For this occasion, Koukos will introduce a new work for a large ensemble dedicated to Carydis himself—making this evening an event of the highest order! The programme’s first half features a rare collaboration between Carydis and Francesco Piemontesi, one of today’s most sought-after pianists. A true piano intellectual, the Swiss virtuoso—hailed as the “new Alfred Brendel” by critics—will perform Franz Liszt’s *Piano Concerto No. 2*. From its languid lyrical opening to its triumphant, march-like finale, Piemontesi navigates the concerto’s evolving moods with remarkable fluidity. The second part features just two performers on stage, presenting a brief yet poignant piece by English composer Henry Purcell. Originally composed as incidental music for an English adaptation of Sophocles’ *Oedipus*, the piece delivers a moving message: “Music for a while Shall all your cares beguile,” sings the baritone singer, subtly referencing the evening’s opening work and the myth of Lavdakides. At the same time, it serves as a prelude to the tragedy to be unfolded before our very ears: at the height of 19th-century Romanticism, Hector Berlioz composed *Symphonie fantastique,* transmuting an unrequited love affair—with all its joys and passions—into music. What begins as a dream slowly morphs into a nightmare, culminating in the grotesque round dance of the witches’ sabbath in the final movement. Under the experienced hands and baton of Carydis, this will be far from just another performance of this orchestral masterpiece. Instead, the Greek conductor will open a hidden door, leading us straight to the heart of the French composer’s genius.

**Periklis Koukos** (b.1960)

*O Lihtless Light!—Ode to Oedipus*

Co-commissioned by the Chamber Orchestra of Europe and Athens Epidaurus Festival—World premiere

The work is dedicated to Constantinos Carydis.

**Tassis Christoyannis** *baritone*

**Franz Liszt** (1811–1886)

*Concerto for Piano and Orchestra No. 2 in A major*

Soloist **Francesco Piemontesi**

**Henry Purcell** (1659-1695)

*Music for a While*, da capo aria from *Oedipus* (Z.583)

for baritone and piano (arrangement by Benjamin Britten)

**Tassis Christoyannis** *baritone*

**Sofia Tamvakopoulou** *piano*

**Hector Berlioz** (1803–1869)

*Symphonie fantastique, Op. 14*

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July 11

**Youssou N’ Dour & Le Super Étoile de Dakar**

A true torchbearer of African music, Youssou N’Dour has been an iconic presence on the global music scene for decades. A multi-award-winning artist with remarkable international collaborations, the Senegalese artist is one of the prime exponents of African sound and a legendary figure in world music.

Having earned a Grammy award and the Best Song Award at the MTV Europe Music Awards for the unforgettable “7 Seconds” with Neneh Cherry, Youssou N'Dour has solidified his place as the quintessential voice of African culture. His illustrious career is marked not only by artistic brilliance but also by significant contributions as an activist. N'Dour has served as a UNICEF Goodwill Ambassador and as an Ambassador for the UN's Food and Agriculture Organisation, in addition to his role as Minister of Culture and Tourism in his homeland from 2012 to 2013.

From an early age, his extraordinary voice set him apart. Prolific and highly creative throughout the decades, he excelled at blending the traditional sounds of Senegal with elements of Cuban rumba, jazz, soul, and hip-hop, all while using his music to extend his powerful political and social message across the globe. He has collaborated with remarkable artists and participated in major international music events, including the Amnesty International “Human Rights Now!” worldwide tour in 1988, where he performed alongside Sting, Bruce Springsteen, and Peter Gabriel. The tour stop at Athens’ Olympic Stadium remains one of the most remarkable large-scale events ever held in Greece. At his concert at the Roman Odeon, he will be joined by the legendary Le Super Étoile de Dakar, the ensemble that has supported him since the early 1980s and one of the most authentic representatives of Senegal's mbalax sound.

Production **Music Box Productions**

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July 13

**Mikis Τheodorakis—Odysseas Elytis**

*Axion Esti*

Praised be the light and man's

first rock-carved prayer

     the vigour in the beast leading the sun

the plant that warbled so the day rose

An undisputable masterpiece of contemporary Greek culture, *Axion Esti* is both an unassailable poetic composition and a majestic musical creation, written as an “oratorio populaire” for a folk singer, cantor, narrator, mixed chorus, popular orchestra, and symphonic orchestra. Published in 1959, Odysseas Elytis’ *Axion Esti* is at once a personal testimony and a sacred Liturgy of Hellenism in three parts: “The Genesis,” “The Passion,” and “The Gloria”—a poetic fresco of grand dimensions that reshaped Greek literature with its bold narrative architecture. At the time of its conception, the idea of adapting the work into music had not yet crossed the poet’s mind. However, two years later, Elytis sent a copy of the poem to Mikis Theodorakis. In the press conference at the work’s premiere in 1964, Mikis recalled: “I received it in Paris in the spring of 1961—a generous gift from the poet. That very evening, I had already outlined the first two parts: ‘Genesis’ and ‘The Passion’. The poem already contained the music…”. The premiere took place at the Rex Theatre-Marika Kotopouli, despite the creators’ initial wish to see it staged at the Odeon of Herodes Atticus—a request denied at the time, as Grigoris Bithikotsis’ status as a folk singer was not deemed compatible with the venue and, consequently, the stature of the Athens Epidaurus Festival. Since then, however, the work has been presented countless times at the Roman theatre, always evoking the same sacred awe—from the first awakening notes of the woodwinds in “The Genesis” to the final triumphant cry “Forever the world, the small, the great!” This year’s performance holds a particular significance as it marks the seventieth anniversary of the Festival and the centennial of the composer’s birth, in a year officially declared as the Year of Mikis Theodorakis by the Ministry of Culture. The work features George Dalaras as the folk singer, Dimitris Platanias as the cantor, and Dimitris Katalifos as the narrator, who will deliver the ecstatic and visionary recitations of “The Passion.” They will be joined by the Athens Mixed Municipal Choir, the ERT Choir, and the Athens State Orchestra.

The programme opens with the *Symphonic Concerto* by Manolis Kalomiris, the towering work of the frontrunner of the Greek National School of Music. Composed in the mid-1930s, it combines the composer’s lifelong quest for a genuinely “Greek” symphonic music with the solid technique he has mastered in his mature years. He christened the work “symphonic” to preemptively dispel any notion of the soloist’s predominance—an ironic choice, considering the fiendishly demanding and virtuosic piano writing. Only a handful of pianists can rise to the occasion of such a work’s performance, and Titos Gouvelis is definitely one of them. Myron Michailidis, one of Greece’s leading conductors, will accompany him on this journey.

Divided by the historical wounds of the Occupation and the Civil War, yet bound together by a shared pursuit of a deeply lived Greekness, these two emblematic works expand into previously unseen dimensions under the shadow of the Acropolis Hill. To quote Mikis once more: “We never listen only with our ears; we listen with our imagination.”

The Athens State Orchestra is conducted by Myron Michailidis.

**Manolis Kalomiris** (1883–1962)

*Symphonic Concerto for piano and orchestra*

Soloist **Titos Gouvelis**

**Mikis Theodorakis—Odysseas Elytis**

*Axion Esti*

**George Dalaras** *folk singer*

**Dimitris Platanias** *cantor*

**Dimitris Katalifos** *narrator*

**Athens Mixed Municipal Choir** (Chorus master: **Stavros Beris)**

**ERT Choir** (Chorus master: **Michalis Papapetrou**)

With English surtitles

With the support **OPANDA**

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**CLASSICAL MUSIC CYCLE**

July 15

**Mahler Chamber Orchestra—Yuja Wang**

*Works by Beethoven, Chopin, Stravinsky, Tchaikovsky*

One of the mightiest orchestras in Europe, the Mahler Chamber Orchestra returns to the Odeon of Herodes Atticus fifteen years after its last Festival appearance in 2010, under the baton of the then-emerging conductor Constantinos Carydis. This year, the remarkable Yuja Wang—the renowned Chinese pianist who enchanted the audience with her 2019 performance at the Roman Odeon—takes on dual roles as soloist and maestra.

Founded in 1997 by the legendary Claudio Abbado, the Mahler Chamber Orchestra was named in homage to the conductor’s favourite composer. An international nomadic collective, the Mahler Chamber Orchestra consists of forty-five exceptional musicians from twenty countries. Without a fixed home base, the orchestra relocates to various European cities to prepare for the ensemble’s world tours.

Under the artistic leadership of its founder and mentor, Abbado, and later Daniel Harding, now its Conductor Laureate, the Mahler Chamber Orchestra continues to expand its boundaries through its far-reaching artistic collaborations with world-class soloists and conductors. The orchestra is renowned for its distinctive approach, often performing without a conductor or under the guidance of select musicians from its network of artistic collaborators—a concept that will come into full play in this July performance.

In this spirit, the orchestra will open the evening with Beethoven’s dramatic *Coriolan Overture*, performed without a conductor. A musical depiction of the Roman General’s inner struggle, the work contrasts his insatiable thirst for vengeance with his mother’s desperate plea to spare Rome. Similarly, Stravinsky’s *Octet for Wind Instruments*—a work of discreet yet playful vivacity that announced the composer’s transition to anti-Romantic neoclassicism—will be brought to life through the same baton-less treatment.

For the evening’s solo works, the charismatic Yuja Wang will lead the orchestra from her piano across a highly demanding program featuring some of Romanticism’s most untouchable moments. Driven by the emotional breadth of her performance, she is set to infuse new energy into the orchestra’s signature elaborate and sensitive sound. Chopin’s *Piano Concerto No. 2* (1930), a grand work of early Romanticism, brims with expressive depth, its melancholic and daydreaming tone punctuated by brushstrokes of joy. The climax is reserved for one of the most iconic works of the late Romantic period: Tchaikovsky’s *Piano Concerto No. 1*. A tour de force requiring both unflinching virtuosity and deep emotional insight, it is sure to unleash its dramatic and emotional nuances in the masterful fingers of Yuja Wang, while its majestic and nostalgic opening melody lingers long in the memory of every listener.

**Yuja Wang** piano and director

**José Maria Blumenschein** concertmaster and leader

**Ludwig van Beethoven (1770–1827)**

*Coriolan Overture*,Op. 62 (8')

**Frédéric Chopin (1810–1849)**

*Piano Concerto No. 2 in F minor,* Op. 21 (32')

**Igor Stravinsky (1882–1971)**

*Octet for Wind Instruments*

**Pyotr I. Tchaikovsky (1840–1893)**

*Piano Concerto No. 1 in B-flat minor,* Op. 23 (32')

July 17

**KISMET – Dave Holland / Chris Potter / Kevin Eubanks / Obed Calvaire**

**An iconic figure in jazz music with a career that has attained mythical status, British double bass player and composer Dave Holland will be coming to Athens this summer, joined by his entrusted collaborator Chris Potter and their new quartet** Kismet, for a unique evening at the Odeon of Herodes Atticus, promising a sublime jazz experience.

**The defining moment that propelled Holland to the higher echelons of the international jazz scene, only at the age of twenty-two, was accepting Miles Davis’ invitation to join his band in 1968 as a bass player—from then on, a fascinating journey began that continues to this day. Holland was a key member of the legendary “Lost Quintet” (1968-1969), alongside Chick Corea, Wayne Shorter, and Jack DeJohnette, and contributed to the recordings of Miles Davis’ studio albums *Filles de Kilimanjaro*, *In a Silent Way*, and *Bitches Brew*—albums that forever changed the face of jazz and modern music. Even after the dissolution of his fixed quintets, Holland remained a vital part of Davis' musical world.**

**At the same time, he collaborated in concert and recording sessions with jazz greats such as Joe Henderson, Betty Carter, Stan Getz, Thelonious Monk, Anthony Braxton, Sam Rivers, Herbie Hancock, and Pat Metheny, among many others. The 1970s in America was the right place at the right time: a new generation of talented and visionary musicians was pushing jazz into uncharted territories, with Holland spearheading this group of unstoppable artists. His contribution to the evolution of the double bass sound is often described as seismic, seeing him effortlessly moving between different playing styles with unmatched technique and rhythmic mastery.**

**Gifted and multi-talented, Holland is behind some of the most influential jazz ensembles of our era, gathering around him restless and like-minded musicians with an innovative edge. One such musician is the astonishing American saxophonist Chris Potter, who considers Holland a mentor. After inviting guitar player** Kevin Eubanks and drummer Obed Calvaire—known for his versatility and his collaborations with Wynton Marsalis and the SFJAZZ Collective—into their fold, they formed the Kismet quartet. The group will make its European debut in the summer of 2025, with Athens as its first stop.

**Dave Holland** *double bass* • **Chris Potter** *saxophone* • **Kevin Eubanks** *guitar* • **Obed Calvaire** *drums*

Production Lavris

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**CLASSICAL MUSIC CYCLE**

July 19

**Daniil Trifonov**

*Piano recital—Works by Tchaikovsky, Chopin, Barber*

One of the most fabulous pianists of our era, 34-year-old Daniil Trifonov commands an astonishingly rich repertoire, spanning from Bach and his sons to Thomas Newman’s music for the film *American Beauty*, from the composers of his motherland Russia to the Argentinean Alberto Ginastera, from works of Chopin and Liszt to Czech masters Dvořák and Smetana, from Schubert’s lieder to the Spanish Federico Mompou. Whether performing with the world’s leading orchestras in sublime piano concertos (who can forget his appearance at the Athens Epidaurus Festival in 2021 as a soloist in Rachmaninoff’s *Piano Concerto No. 2*, together with the Athens State Orchestra?), collaborating in chamber music projects (such as his extensive tour this season with Leonidas Kavakos across major U.S. cities), or giving solo recitals (scheduled in Italy, Spain, Germany, France, Switzerland, Austria, and Greece in the 2024-25 season), Trifonov captivates audiences with his impeccable artistry and emotional depth. Often, his recitals feature works yet to be added to his already rich discography—pieces that serve as fascinating personal artistic statements.

For his performance at the Odeon of Herodes Atticus, Trifonov has chosen works by Tchaikovsky, Chopin, and Barber. Tchaikovsky’s name is synonymous with Trifonov’s triumph back in 2011: at just twenty years old, the soloist conquered the 14th International Tchaikovsky Competition in Moscow (winning the First Prize, the Grand Prix, Audience Award, and the Prize for Best Chamber Concerto Performance), an achievement that has pushed his career to a meteoric rise. Chopin, on the other hand, has been a cornerstone of Trifonov’s discography from his very first recordings. His association with the Polish composer is further reinforced by his success at the notable Chopin Competition in Warsaw, where, in 2010, he won the 3rd Prize. During the competition’s final round, two jury members—Nelson Freire and Martha Argerich—awarded him their highest possible scores, with the Argentinean piano star later commenting, “He has everything and more, … tenderness and also the demonic element. I never heard anything like that.” The program concludes with the notoriously challenging *Piano Sonata* by the revered American composer Samuel Barber. The piece was first performed by the legendary Vladimir Horowitz in Havana, Cuba, in December 1949. Initially, Barber had visited Horowitz to present him with the first three movements, who then suggested adding a dazzling fourth movement. This gave birth to the sonata’s breathtakingly complex and virtuosic four-voice Fugue—a challenge for any pianist ever since.

**Pyotr I. Tchaikovsky (1840–1893)**

*Piano Sonata No. 2 in C-sharp minor,* Op. 80

**Frédéric Chopin (1810–1849)**

*Waltz in E major*

*Waltz in F minor,* Op. 70, No. 2

*Waltz in A-flat major,* Op. 64, No. 3

*Waltz in D-flat major,* Op. 64, No. 1

*Waltz in A minor,* Op. 34, No. 2

*Waltz in E minor*

**Samuel Barber (1910–1981)**

*Piano Sonata in E-flat minor*, Op. 26

**Tchaikovsky (1840–1893)**

*Concert Suite from The Sleeping Beauty* (piano adaptation: Mikhail Pletnev)

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**OPERA / REVIVAL**

July 26, 27, 29, 30

**Greek** **National Opera—Derrick Inouye—Katerina Evangelatos**

*Rigoletto* by Giuseppe Verdi

One of Giuseppe Verdi's many masterpieces and among the most significant operatic works of the 19th century, *Rigoletto* saw the light of day in Venice in 1851, remaining one of the most celebrated lyrical works of all time.

Francesco Maria Piave’s libretto, arranged in three acts, draws its inspiration from Victor Hugo’s play *Le roi s'amuse* (“The King Amuses Himself”). At the heart of this tragic tale lies the love of innocent Gilda—the daughter of the hunchbacked court jester Rigoletto—for the debauched Duke of Mantua. Disguised as a poor student, the Duke seduces Gilda, sending Rigoletto down a spiral of vengeance. Yet, in the face of her father’s grim scheme, Gilda uncovers the truth and takes the place of the intended victim, saving the man she loves in an act of ultimate self-sacrifice.

By thrusting into the limelight an outcast—the court jester Rigoletto—the work taps into poignant human truths. *Rigoletto* is not merely a tragic tale; it is a work that directs social critique, dissects human nature, examines moral decay, and explores the struggle between love and vengeance, as well as the protection of the vulnerable—issues and dilemmas that touch upon any era. With its dramatic vigour, Verdi’s music is profoundly moving, while the work’s characters possess a human depth that strikes a nerve with the audience of each era.

**Katerina Evangelatos’ angle on the story is daring and precise, vividly colouring the story and cycle of violence in the Italian provinces of the 1980s, as originally imagined by Verdi. The director exposes** Rigoletto’s **deeply conflicting and tormented personality** within a suffocating society weighed down by religious bigotry, conservatism, and prejudices—a world where women are profoundly disparaged and organised crime prevails. The National Opera Orchestra is conducted by Derrick Inouye.

This production was first unveiled with resounding success at the Odeon of Herodes Atticus in 2022. Its revival, three years later in the same iconic venue, marks the conclusion of the Greek National Opera’s 2024/25 artistic season.

Musical direction **Derrick Inouye** • Direction **Katerina Evangelatos** • Revival of direction **Ion Kesoulis** • Set design **Eva Manidaki** • Costume design **Alan Hranitelj** • Choreography—Movement **Patricia Apergi** • Lighting design **Eleftheria Deko** • Chorus direction **Agathangelos Georgakatos** • Cast **Liparit Avetisyan**, **Tassis Christoyannis**, **Andrei Danilov**, **Petros Magoulas**, **Nina Minasyan**, **Dimitris Platanias**, **Christina Poulitsi**, **Oksana Volkova**, **and others**

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

**ANCIENT THEATRE OF EPIDAURUS**

Performance start time: 21:00

In 2025, the Athens Epidaurus Festival marks 70 years of uninterrupted contribution to culture—seventy thrilling years brimming with creativity, innovation, landmark performances, and invaluable collaborations. This important anniversary invites us to honour our legacy, celebrate the values that unite us, and envision the future ahead. A key partner in celebrating this milestone is the **Stavros Niarchos Foundation (SNF)**, serving as Lead Donor of the Festival’s Anniversary Programme in Epidaurus.

Through its generous support, the **SNF** affirms its steadfast commitment to the power of partnership, cultural dialogue, and the nurturing of creativity as essential forces for renewal and shared possibility—for audiences and artists alike.

**WORLD PREMIERE – CO-PRODUCTION**

June 27, 28, & 29

**Athens Epidaurus Festival—National Theatre of Greece**

**Ulrich Rasche**

*Antigone*

by Sophocles

In recent years, Epidaurus has forged a distinct artistic identity through a series of world premieres, achieved either through co-productions with leading international institutions (Schaubühne, Schauspielhaus Bochum, and Residenztheater), by hosting acclaimed international theatre companies (such as the Comédie-Française under Tiago Rodrigues) or by commissioning prominent European directors to stage classic works of Ancient Drama, such as Frank Castorf’s *Medea* in 2023 and Timofey Kulyabin’s *Iphigenia in Aulis* in 2024, both of which featured Greek actors. This year, Ulrich Rasche returns to the Ancient Theatre of Epidaurus following his striking 2022 presentation of Aeschylus’ *Agamemnon* in a co-production with Munich’s Residenztheater. This time, he will helm direction for Sophocles*’* *Antigone*, collaborating with a stellar cast of Greek actors. A co-production between the Athens Epidaurus Festival and the National Theatre of Greece, the performance will be presented in Epidaurus for just three nights only.

For those who witnessed *Agamemnon*, the ecstatic energy of the performers as they moved ceaselessly atop a vast motorised revolving stage, accompanied by live music, remains indelible. Now, Rasche takes his radical stage language even further, using the unrivalled translation of N. Panagiotopoulos to bring the timeless figure of Antigone to life. The performance will inaugurate the Festival’s programme on the final weekend of June and is poised to leave the most profound artistic imprint on the anniversary year of 2025.

Translation **Nikos A. Panagiotopoulos** • Dramaturgy **Antigone Akgün** • Direction—Set design **Ulrich Rasche** • Music composition—Sound design **Alfred Brooks** • Costume design **Angelos Mentis** • Lighting design **Eleftheria Deko** • Chorus training and guidance **Yannik Stöbener** • Assistant director **David Moser** • Set design assistant **Lukas Kötz** • Dramaturg for the performance **Eri Kyrgia** • Music teacher **Melina Peonidou** • Assistant to the director **Thomais Triantafyllidou** • Assistant to the set designer **Evangelos Agatsas** • Assistant to the composer **Giannis Arapis** • Assistant to the lighting designer **Nasia Lazou** • Cast **Giorgos Gallos** *Creon*, **Dimitris Kapouranis** *Haemon*, **Kora Karvouni** *Antigone*, **Filareti Komninou** *Tiresias*, **Kitty Paitazoglou** *Ismene***, Thanos Tokakis** *Guard* • Chorus **Vassilis Boutsikos, Stratis Chatzistamatiou, Dimitris Kapouranis, Marios Kritikopoulos**, **Ioannis Mpastas**, **Giorgis Partalidis**, **Thanasis Raftopoulos, Gal Rompissa, Giannis Tsoumarakis, Giorgos Ziakas** • Live music performance **Nefeli Stamatogiannopoulou** *double bass*, **Haris Pazaroulas** *double bass* **Nikos Papavranoussis** *percussion* **Evangelia Stavrou** *percussion*

Language: Greek (with Greek and English surtitles)

Co-production Athens Epidaurus Festival, National Theatre of Greece

Lead Donor of the Epidaurus Anniversary Programme

**Stavros Niarchos Foundation** (SNF)

The SNF grant supports the participation of the Athens Epidaurus Festival in this co-production.

Director’s note

As you may know, I previously had the fortune of presenting *Agamemnon* in Epidaurus back in 2022—a truly unique and transformative experience for me. I remember my first time in this mesmerising place very well. I have to admit that I was particularly nervous, yet the site turned out to be truly magical and transcendental. Above all, I can recall the first moments of the premiere. The sun had set behind the mountains, and instantly, everything went very quiet! The audience stopped talking, and even the cicadas stopped singing, too. And then, suddenly, the sound of the Chorus’ footsteps on the ground became distinctly audible as they approached the stage of Epidaurus. It was a magical moment. It was as if, at that very instant, I knew our performance was going to do very well.

I have always dreamt of directing *Antigone* by Sophocles at Epidaurus. Perhaps it is a little unusual to say, but my initial choice wasn’t informed so much by Antigone herself as by the figure of King Creon. As we all know, Antigone is the play’s undoubted heroine. She resists the authoritarian rule of the King and asserts her own vision of what must be done. Her strength and defiance against authority are indeed admirable. Only, do we not live in a society where it is explicitly easy for everyone to assume the role of a hero or a heroine, speaking and acting according to their own set standards? Do we not sometimes forget that Creon's duty as a king is to safeguard the state and its laws? I believe it is crucial to cast a closer look at the king and the issues he puts forth—issues that are so masterfully articulated by Sophocles in this tragedy.

As the Greeks know well, democracy is an achievement that has slowly crystallised over centuries, built upon individual freedoms as well as responsibilities. In *Antigone*, the one who defends this political order is none other than Creon. Even though his judgements are misguided, even though he proves incapable of rising to the demands of governance in this political momentum, it is worth examining further Sophocles’ arguments by delving into the character of Creon.

Above all, I am delighted for the opportunity to explore the depth and complexity of the tragic poet’s vision at Epidaurus, together with an ensemble of Greek actors.

**Ulrich Rasche**

July 4 & 5

**PREMIERE**

**Poreia Theatre—Dimitri Tarlow**

*Electra*

by Sophocles

What does it mean “to restore justice”? Can one live in the aftermath of violence? Is violence inevitable? Will revenge bring closure to the cycle of bloodshed? Is redemption ever truly possible? And, ultimately, what is the meaning of resistance when all seems lost?

Poreia Theatre returns to Epidaurus, with Artistic Director Dimitris Tarlow making his directorial debut at the Argolic theatre with Sophocles’ *Electra*. In a world plagued by totalitarianism and social injustice and an era where violence and revenge are often portrayed as “necessary evil,” Sophocles’ *Electra* takes on an eerie relevance. Far from being merely a tale of vengeance, this tragedy becomes a mirror that reflects humanity's moral dilemmas and, foremost, the eternal conflict between justice and ethics.

Electra, a member of the accursed family of Atreides and a woman entangled in this cycle of blood and horror, is more than a tragic figure—she is someone personifying the dilemma between the pursuit of justice and the moral imperative to renounce violence. She is not just a tragic pawn of fate but a creation of her own volition, one wholeheartedly invested in the cause of justice. One then may wonder: Is she a victim of her obsession with revenge or a voice of resistance against the brutality of power? And why, when the palace is freed from its tyrants, does she refuse to enter? Is it because she chooses to refrain from the House she despises so much, or does she reject the very system she fought so vehemently against? Is she still a captive of the extreme emotions that defined her, such as the grief for her father’s loss, the hatred towards her mother, and the longing for her lost brother? One thing is certain: her passion does not quiet down, not even after the much-sought catharsis is accomplished.

In *Electra*, the poet does not cater to answers. Gods are away. Oracles coincide with human decisions by chance. Conscience falls by the wayside. The Furies are nowhere to be seen. Yet, the burden borne by all survivors is unbearable. It is this cost of choice, this unyielding human need for catharsis at any price, that Sophocles’ *Electra* urges us to contemplate. After all, Sophocles will not grace us with a sequel, nor will he complete a trilogy. His work shall stop here, as every single one of the doubts and questions he once posed will find their resolution within these 1,510 verses of astounding symmetry and economy.

Translation **Giorgos Chimonas** • Direction **Dimitri Tarlow** • Set & costume design **Paris Mexis** • Music composition **Fotis Siotas** • Lighting design **Alekos Anastasiou** • Choreography **Markella Manoliadi** • Dramaturgy collaborator **Eri Kyrgia** • Sound design **Ilias Flammos** • Assistants to the director **Dimitra Koutsokosta**, **Aristi Tselou** • Assistant to the set & costume designer **Emily Koukoutsaki** • Assistant to the choreographer **Maro Stavrinou** • Assistants to the lighting designer **Charis Dallas**, **Nafsika Christodoulakou** • Cast **Giannis Anastasakis** *Pedagogue*, **Grigoria Metheniti** *Chrysothemis*, **Loukia Michalopoulou** *Electra*, **Nikolas Papagiannis** *Aegisthus***, Ioanna Pappa** *Clytemnestra*, **Anastasis Roilos** *Orestes*, **Periklis Siountas** *Pylades* • Chorus **Margarita Alexiadi**, **Asimina Anastasopoulou**, **Ioanna Demertzidou**, **Eleni Kilinkaridou-Sisti**, **Ioanna Lekka**, **Lydia Stefou**, **Anna Symeonidou**, **Chara Tzoka**, **Eleni Vlachou** • On-stage musicians **Fotis Siotas**, **Tasos Misirlis**

Language: Greek (with Greek and English surtitles)

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**PREMIERE**

July 11 & 12

**National Theatre of Northern Greece—Cyprus Theatre Organisation**

**Michail Marmarinos**

*ζ – η – θ*

*The stranger*

A return to the sources: a visit to three *Odyssey* rhapsodies

*“Alcinous, majesty, shining among your island people,*

*what a fine thing it is to listen to such a bard*

*as we have here—the man sings like a god.*

*The crown of life, I’d say. There’s nothing better*

*than when deep joy holds sway throughout the realm*

*and banqueters up and down the palace sit in ranks,*

*enthralled to hear the bard, and before them all, the tables*

*heaped with bread and meats, and drawing wine from a mixing bowl*

*the steward makes his rounds and keeps the winecups flowing.*

*This, to my mind, is the best that life can offer.*

(Rhapsody ι’ 2-11, translated by Robert Fagles)

In the afterglow of two performances that were destined to linger in memory*, NEKYIA*—presented with the Japanese theatre troupe NOH in 2015—and Sophocles’ *Trackers* in 2021, Michail Marmarinos revisits the Ancient Theatre of Epidaurus with another riveting dramaturgical proposal, this time in collaboration with the National Theatre of Northern Greece and the Cyprus Theatre Organisation. In this new work, he orchestrates a return to the sources through a journey to three rhapsodies of the Homeric epic, confirming once more that the boundless mystery of oral Storytelling (the cavernous mystery of Theatre itself) continues to thrillingly propel us “to where history still happens”.

*\** The additional excerpts of *Iliad* used in the performance’s dramaturgy are translated by D.N. Maronitis, Agra Publications, 2012.

Translation **Dimitris Maronitis** • Direction **Michail Marmarinos** • Dramaturgy **Michail Marmarinos**, **Eleni Moleski** • Set design **Yorgos Sapountzis** • Costume design **Eleftheria Arapoglou** • Music **Andys Skordis** • Choreography **Gloria Dorliguzzo** • Lighting design **Eleftheria Deko** • Mask maker **Martha Foka** • First assistant to the director **Eleni Moleski** • Second assistant to the director **Alexia Paramytha** • Cast **Klelia Andriolatou**, **Galateia Angeli**, **Christina Bakastathi**, **Giannis Charisis**, **Haris Fragoulis**, **Ilektra Goniadou**, **Nikolas Grammatikopoulos**, **Kostis Kapelidis**, **Nikos Kapelios**, **Nikos Koukas**, **Titos Makrigiannis**, **Erato Maria Mandalenaki**, **Clio-Danae Othonaiou**, **Christos Papadimitriou**, **Stella Papanikolaou**, **Nektarios Theodorou**, **Fotini Timotheou**, **Giannis Tomazos**, **Elena Topalidou**, **Giannis Varsos, Lenia Zafeiropoulou** • Live music performance **Alba Lymtsiouli**, **Aliki Marda**, **Evi Kazantzi**

Language: Greek (with Greek and English surtitles)

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**CLASSICAL MUSIC CYCLE**

July 19

**Utopia—Teodor Currentzis**

Gustav Mahler

*Songs on the Death of Children (Kindertotenlieder)*

*Symphony No. 4*

Each concert announcement by Teodor Currentzis stirs high expectations and waves of anticipation as the charismatic conductor’s performances guarantee profound artistic experiences for the audiences of music lovers worldwide. Indeed, those who filled the Odeon Herodes of Atticus in the summer of 2023 for Gustav Mahler’s *Third Symphony,* conducted by Teodor Currentzis and performed by Utopia, witnessed a concert that remains indelibly etched in their memory. After all, this is not the first time that the profuse musical personality of Currentzis has engaged with the emblematic Austrian composer and “fellow” conductor. However, this evening will involve something unprecedented. Where else could one have the unique opportunity to attest to the grandeur of the Mahlerian oeuvre—one that challenges the listener’s intellectual and emotional cosmos through its existential reflections and metaphysical agonies—while immersed in that particular emotional atmosphere that the otherworldly landscape of Epidaurus evokes? Moreover, when the musicians in the theatre’s cavea are guided by the baton of Currentzis, this can only guarantee a thrilling result—truly “an imitation of an action that is serious, complete, and of a certain magnitude,” as Aristotle himself epitomised.

In a unique concert at the Ancient Theatre of Epidaurus, the multi-awarded Greek conductor will lead Utopia, the independent orchestra he founded in 2022, in Mahler’s *Songs on the Death of Children* (*Kindertotenlieder*) and *Symphony No. 4*.

The evening’s first part features the heart-wrenching song cycle *Songs on the Death of Children* (*Kindertotenlieder*), which Mahler first presented in 1905, based on five poems by Friedrich Rückert. Performed by mezzo-soprano Eve-Maud Hubeaux, it is a work dominated by the ineffable grief for loss and absence—one could say eerily foreshadowing the tragedy that would strike Mahler himself a few years later with the death of his first daughter. It is only in the final music measures that the audience shall attain consolation; as the notes fade, the listeners may lift their gaze from the tiers of the ancient theatre toward the summer sky of Argolis and embrace a warm wave of relief.

The concert progresses with the last of Mahler’s so-called *Wunderhorn* symphonies, completed in 1900. Following a rather restless and enigmatic first movement, the second movement, with Death leading the dance with his violin, turns decisively macabre in tone. The third movement, majestic and prayer-like, soars with universal emotion. It is the finale, however, that bequeaths the grandest surprise of all: a plain nursery rhyme becomes the vessel that sails us to the company of angels. “No music on earth can ever compare with ours,” sings the remarkable Swiss soprano Regula Mühlemann, her pure timbre once again guiding our gaze to the heavens.

*Thanasis Apostolopoulos*

**Teodor Currentzis** conductor

**Eve-Maud Hubeaux** mezzo-soprano

**Regula Mühlemann** soprano

Greek surtitles

**Amalia Papadopoulou-Symeonidou** (*Songs on the Death of Children*)

**Nikolaos Poriotis** (“Heavenly Life,” song from Symphony No.4, IV)

English surtitles

**Richard Stokes** (*Songs on the Death of Children*/ “Heavenly Life”, song from Symphony No.4, IV)

We extend our gratitude to the Athens State Orchestra and Amalia Papadopoulou-Symeonidou for granting permission to use the Greek translation of the *Songs on the Death of Children* (*Kindertotenlieder*) lyrics.

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Lead Donor of the Epidaurus Anniversary Programme

**Stavros Niarchos Foundation** (SNF)

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**PREMIERE**

July 25 & 26

**Athens Epidaurus Festival—Lykofos Cultural Organisation**

**Yannis Houvardas**

*Oedipus*

*The story of a transformation: from darkness to light*

Celebrating fifty years of unwavering theatrical presence, Yannis Houvardas translates, adapts, and directs Sophocles’ *Oedipus Rex* and *Oedipus at Colonus* into a unified work on stage. Under the guidance of the seasoned Greek director, an ensemble of distinguished actors and contributors will recount, with the accompaniment of live music, the shattering story of Oedipus—starting from the end and moving backwards to the birth of his tragic fate.

Now blind and in the twilight of his years, Oedipus, together with his close relatives, arrives at ancient Colonus—a place of mystery scattered with sacred burial monuments. There, through divine intervention, they will access the sacred secrets and finally learn the reasons they have undergone such tormented lives. Throughout this transition, the characters, alongside Oedipus, relive the devastating events of “Rex” and witness the hero’s final elevation and ascension to the heavens as they once again approach the divine spirit, as detailed in *Oedipus at Colonus*.

Houvardas’ vision is to present these two works—profoundly different in conception and tone while written decades apart—as a single and seamless narrative. His approach honours the essence of Sophocles, the greatest of the tragic poets, while ensuring that each play remains distinctly recognisable within the performance.

Freely translated—Adaptation—Direction **Yannis Houvardas** • Set design **Eva Manidaki** • Costume design **Ioanna Tsami** • Music **Angelos Triantafyllou** • Movement **Ermira Goro** • Lighting design **Nikos Vlasopoulos** • First assistant to the director **Despina Lardi** • Assistants to the director **Iliana Kaladami**, **Nafsika Kirki** • Assistant to the set designer **Anna Biza** • Assistant to the costume designer **Dimitra Stavridou** • Cast **Konstantinos Bibis**, **Orestis Chalkias**, **Nikos Chatzopoulos, Stefania Goulioti**, **Karyofyllia Karabeti**, **Nikos Karathanos**, **Penelope** **Tsilika** • Chorus **Giannis Kotsifas, Ektoras Lygizos** (leaders), **Polyxeni Papakonstantinou, Theovi Styllou, Angelos Triantafyllou** • Production management **Katerina Berdeka** • Production coordination **Roza Kaloudi** • Co-production **Athens Epidaurus Festival—Lykofos Cultural Organisation / George Lykiardopoulos**

Language: Greek (with Greek and English surtitles)

Lead Donor of the Epidaurus Anniversary Programme

**Stavros Niarchos Foundation** (SNF)

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**WORLD PREMIERE – CO-PRODUCTION**

**CONTEMPORARY ANCIENTS CYCLE**

August 1 & 2

**Athens Epidaurus Festival—La Colline – théâtre national**

**Wajdi Mouawad**

*Europa’s pledge / Le Serment d’Europe*

Lebanese-Canadian author, director, and actor Wajdi Mouawad—Artistic Director of La Colline – théâtre national in recent years—became known to the Greek audience primarily for his screenplay for the Oscar-nominated foreign-language film *Incendies* (directed by Dennis Villeneuve in 2010), based on his titular theatrical play. This ominous travelogue of Lebanon, which unfolds through a traumatic family story amid a country caught up in the maelstrom of civil war, shares a profound affinity with ancient tragedy, Mouawad’s principal source of inspiration: the schism at the heart of family, the struggle between genders, uprooting, the dire reality bequeathed from the previous generation to the next, and the search for catharsis are themes that resurface in his plays, many of which are directly informed by Ancient Drama heroes/heroines. Politically charged and in direct dialogue with contemporary history, Mouawad’s theatrical work touches upon Myth in the same breath, seeking to illuminate the archetypal dimensions of the human condition regardless of place and time. At the same time, it delves into the search for identity beyond racial, religious, and familial boundaries, while his bold lyrical language lends the characters a distinctly contemporary sensibility, as we witnessed in his most recent play, *Birds of a Kind*, presented last year at the National Theatre.

Mouawad first appeared at the Odeon of Herodes Atticus in 2011 with the international co-production *Des Femmes*, a modular adaptation of Sophocles’ *Antigone*, *Electra*, and *Women of Trachis* that featured a French-Canadian troupe.

As one of the most compelling dramaturgs worldwide, he returns to the Festival this year as a newcomer to Epidaurus with a new work inspired by the heroines of Ancient Drama. Commissioned as part of the Contemporary Ancients Cycle, the performance will be presented on the first weekend of August by a multinational cast in a multilingual format—an international co-production set to become a highlight of the summer.

Text—Direction **Wajdi Mouawad** • Assistant to the director **Cyril Anrep** • Dramaturgy **Charlotte Farcet** • Set design **Emmanuel Clolus** • Lighting design **Laurent Schneegans** • Sound design **Annabelle Maillard** • Music composition **Alex Drakos Ktistakis** • Costume design **Isabelle Flosi** • Makeup—Hairstyling **Cécile Kretschmar** • Greek surtitles **Vassilis Doganis** • English surtitles **Linda Gaboriau** • Cast **Juliette Binoche**, **Violette Chauveau**, **Danai Epithymiadi**, **Daria Pisareva**, **Leora Rivlin**, **Emmanuel Schwartz** and the participation of **Adèle Réto-Lefort** • Production **Athens Epidaurus Festival** • Executive producer **La Colline - théâtre national**

Lead Donor of the Epidaurus Anniversary Programme

**Stavros Niarchos Foundation** (SNF)

*Director’s note*

The journey back home is always a journey, but never truly a return: it is pure grief—an inner mortuary where we enter to recognise the corpse of something we once believed to be alive. This is the fate of those who dream of finding their mother again, and of the mother who longs to be reunited with her daughters. It is an ancient tale that resurfaces from the fathoms of time: a little girl plays by the shore when, suddenly, a white bull emerges from the sea. Dazzled by its beauty and strength, she climbs onto its back, unaware of the fate awaiting her. The bull, in a flash, turns and hurtles toward the sea, carrying her away—severing her once and for all from her homeland.

Centuries and millennia later, the songs, laments, and dances of ancient traumas—those left untold and unsung—still echo through the flesh of the children and their children’s children. And from tragedy to tragedy, from one act of violence to another, the origins of all this suffering vanish into the deep well of time. So, there comes a moment when all dissolves into a long sigh, and we find ourselves unable to breathe or talk. It is then that we must step once more into the labyrinth of memory and follow the invisible thread of love—however painful—to find the primordial trauma that still bleeds and attempt, at last, to heal it. To trace the horror behind the woes that have shaped our past, we must devise a character from scratch.

**Wajdi Mouawad**

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August 8 & 9

**Maria Protopappa**

*Andromache*

By Euripides

We are transported far from the great city-states, deep into the Greek countryside: to Thessaly, Phthiotis, and, finally, Thetideion—to the house of Neoptolemus, Achilles’ son. The fierce, ruthless, and irreverent hero of the *Iliad*, the one who cemented the victory of the Greeks at Troy, now proves incapable of fulfilling his roles as a father, husband, and leader. He flees in search of a cure at Apollo’s oracle in Delphi. His war-fuelled frenzy has tainted his marital bed, his house, and his city. Before the eyes of the woman he irreparably wronged, he will receive the retribution known as “the punishment of Neoptolemus.” The country, the province, now decimated, is represented by a grotesque Chorus of women—abandoned, fearful, resigned, and bewildered.

In an inversion of the heroic *Iliad*, Euripides in *Andromache* lays bare the arrogance of the Greeks and the illusion of their cultural superiority. The pre-war promises of a united and mighty nation are dispelled amid a landscape ripe with decay, ageing, fear, and envy. The burden of responsibility falls not only on the architects of destruction but also on those who placed their beliefs in them and played a part in the collapse of values through their complacency. It is the next generation that must pay the price.

Translation **G. V. Tsokopoulos** • Direction – Adaptation – Dramaturgy **Maria Protopappa** • Dramaturgy collaborator **Elena Triantafyllopoulou** • Artistic collaborator **Eleni Spetsioti** • Set & costume design **Eva Nathena** • Music composition **Lolek** • Lighting design **Sakis Birbilis** • Movement **Alexandros Vardaxoglou** • Vocal coaching **Anna Pangalou** • Assistant to the set designer **Panagiotis Vougas** • Cast **Giannis Dalianis**, **Giorgos Fasoulas**, **Dimitris Georgiadis**, **Stella Gika, Tasos Lekkas**, **Dimitris Mamios**, **Dimitris Piatas**, **Maria Protopappa**, **Argyris Xafis** (the cast is being finalised) • Executive producer **Kart Productions** • Production **Tehnihoros/Art Theatre Karolos Koun**

With Greek and English surtitles.

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**RERUN**

August 22 & 23

Duration 200'

**National Theatre of Greece—Theodoros Terzopoulos**

*Oresteia*

By Aeschylus

Aeschylus’ iconic trilogy, *Oresteia*, directed by Theodoros Terzopoulos—in the first collaboration of the internationally celebrated director and teacher with the National Theatre—stands as one of the most remarkable achievements in recent Greek theatre history. Following its triumphant tour at select locations, this landmark performance returns to the Ancient Theatre of Epidaurus on August 22 & 23, drawing the curtain for this year’s Epidaurus cycle.

In the hands of Theodoros Terzopoulos, *Oresteia* becomes a performance of profound intellectual and philosophical depth that, through its astonishing energy, broadens the boundaries of art and, ultimately, recounts the history of humanity itself. Both a political gesture and a multidimensional spiritual experience, the play was enthusiastically embraced by the thousands of spectators who witnessed it, as well as by national and international media.

Following its premiere at the Ancient Theatre of Epidaurus in 2024, its tour across Greece and Cyprus, and its presentation in Vicenza, Italy, where it inaugurated the 77th Ciclo di Spettacoli Classici at the historical Teatro Olimpico, this unique performance returns to the place where it commenced its fascinating journey to offer all of us the opportunity to relive it one more time.

Translation **Helene Varopoulou** • Direction—Dramaturgy **Theodoros Terzopoulos** • Associate director **Savvas Stroumpos** • Set, costume, and lighting design **Theodoros Terzopoulos** • Original music composition **Panagiotis Velianitis** • Dramaturgy consultant **Maria Sikitano** • Performance dramaturg **Irene Moundraki** • Assistant to the director **Theodora Patiti** • Costume design collaborator **Panagiota Kokkorou** • Lighting design collaborator **Konstantinos Bethanis** • Artistic collaborator **Maria Vogiatzí** • Video **Nikos Pastras** • Photographs **Johanna Weber** • Translation—Surtitle synchronisation **Melenia Giannousi** • Cast **Babis Alefantis** *Pylades*, **Evelyn Assouad** *Cassandra*, **Anna Marka Bonissel** *Prophetess*, **Nikos Dasis** *Apollo*, **Tasos Dimas** *Watchman / Leader of the Chorus /* *Athenian Citizen*, **Sofia Hill** *Clytemnestra* / *Ghost of Clytemnestra*, **Ellie Ingliz** *Nurse*, **David Malteze** *Aegisthus*, **Dinos Papageorgiou** *Herald*, **Aglaia Pappa** *Athena*, **Myrto Rozaki** *Electra*, **Savvas Stroumpos** *Agamemnon*, **Alexandros Tountas** *Servant*, **Konstantinos Zografos** *Orestes* • Chorus **Babis Alefantis, Katerina Amplianiti, Evelyn Assouad**, **Aspasia Batatoli, Anna Marka Bonissel, Nikos Dasis, Katerina Dimati, Natalia Georgosopoulou, Katerina Hill, Ellie Ingliz, Vasilina Katerini, Thanos Magklaras, Elpiniki Marapidi, Lygeri Mitropoulou, Rosy Monaki, Stavros Papadopoulos, Dinos Papageorgiou, Vangelis Papagiannopoulos, Michalis Psalidas, Myrto Rozaki, Yannis Sanidas, Pyrros Theofanopoulos, Alexandros Tountas, Christoforos Vogiatzis**

Sponsor **Public Power Corporation** (DEI)

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**FESTIVAL EXHIBITION SPACE**

June 27–August 23

*Antigone. Law and Disobedience*

Temporary exhibition

On the occasion of the world premiere of Ulrich Rasche’s *Antigone*—a co-production of the Athens Epidaurus Festival and the National Theatre of Greece—the exhibition space of the Ancient Theatre of Epidaurus hosts a new temporary exhibition titled *Antigone. Law and Disobedience*.

Open to the public alongside the performances at the Argolic theatre, the exhibition traces the transformations of one of ancient drama’s most iconic works—a play that has profoundly shaped Western modern consciousness—through its multiple iterations over the seventy-year history of the Epidaurus Festival.

Rare and precious documents from the Athens Epidaurus Festival, along with materials from other cultural organisations and theatre companies in Greece and abroad—including photographs, costumes, set models, music scores, and audiovisual material—bring to life key instances of the Epidaurus history. Further, the exhibition traces the palimpsest of theatrical performance through a historical lens, inviting visitors to reflect on *Antigone’s* enduring themes, such as the notion of law and disobedience as both personal and political choices, the tragic internal contradictions of justice, the conflict between customary and political law as well as between family and state, and the agonising personal dilemmas in times of civil unrest.

Concept—Supervision **Katerina Evangelatos** • Academic advisor **Panagiotis Michalopoulos** • Research – Documentation **Konstantina Nikolopoulou** • Research & documentation collaborator **Eva Georgousopoulou** • Art curator **Thaleia Melissa**, **Giorgos Rimenidis**

As part of the International Network of Ancient Drama

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June 27–August 23

**“Little Trackers”**

Children’s Creative Workshop in Epidaurus

*Little Trackers*, the successful theatre education programme that familiarises children with the wonderful and mysterious world of ancient myths, is back again this year! While parents and grown-ups attend the performances at the Ancient Theatre of Epidaurus, children engage in a creative exploration of the very same play on a whole other level! Led by a team of experienced theatre educators and specialists in music and movement, the program offers a rich and immersive artistic experience tailored to young audiences.

**Fridays and Saturdays**

during the performances at the Ancient Theatre of Epidaurus

For children 5-10 years old

As part of the International Network of Ancient Drama

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**Design of a multi-purpose pavilion**

**at the Archaeological Site of Epidaurus**

With future generations of artists, audiences, and collaborators in mind, we envisioned a versatile pavilion within the broader landscape of the Archaeological Site of Epidaurus—designed to coexist in harmony with the adjacent Exhibition Hall by architect Aris Konstantinidis. This lightweight, semi-permanent structure is wrapped in vertical wooden elements that define its form. An inner atrium and a series of semi-outdoor spaces will connect the building’s volumes, organically extending into the surrounding natural environment.

Once completed, the pavilion will serve as a legacy space for creators and the public alike, hosting a wide range of events—from artistic performances and educational workshops to press conferences and lectures—as part of the artistic programme at the Ancient Theatre of Epidaurus.

This vision is made possible through the generous sponsorship of the Public Power Corporation (DEI), with the support of the Hellenic Ministry of Culture and Sports, and in collaboration with the Ephorate of Antiquities of Argolida.

Design **Flux Office**

Team **Eva Manidaki**, **Thanassis Demiris**, **Themis Istatiadis**, **Ramin Antoniadis**

The project is made possible through the generous sponsorship of Public Power Corporation (DEI).

**LITTLE THEATRE**

**OF ANCIENT EPIDAURUS**

Performance start time: 21:30

**CONTEMPORARY ANCIENTS CYCLE**

**THEATRE—PREMIERE**

July 4 & 5

**Olia Lazaridou**

*Thēbae Desertae*

By Kiriakos Charitos

Inspired by Sophocles’ *Antigone*

*Now Thebes has the floor*

*These ruins you see*

*Are my scared walls*

*High temples and halls*

Memory is nothing but language. In the long-forsaken countryside, a voice searches for a girl once called Antigone. The city awakens and begins to remember, shifting in and out of dreams. Its pieces flicker with life, lingering fleetingly before dissolving into dust again.

Award-winning writer and screenwriter Kiriakos Charitos (recipient of the State Award for Children's Literature 2023) forges a folk fable inspired by the myth of Antigone, directed by Olia Lazaridou. Eschewing the linearity of a work that the audience knows by heart, *Thēbae Desertae* moves both forwards and backwards, possessing the form of a murmur and the shape of a song.

Oscillating between verse and prose, the narration remains in close rapport with the music performed live on stage. Actors and musicians assemble a dreamlike band that, at times, speaks, sings, or chants, transporting us to a land strewn with fragments of memory, like other burial offerings. The performance is conceptually linked to the inaugurating Festival production at Epidaurus (Sophocles’ *Antigone*, directed by Ulrich Rasche).

Direction **Olia Lazaridou** • Music composition **Jan Van Angelopoulos** • Set & costume design **Angelos Mendis** • Lighting design **Eliza Alexandropoulou** • Movement **Nikoleta Xenariou** • Vocal coaching **Giannis Psalidakos** • Assistant to the director **Ariadni Konstantakopoulou** • Sound engineering **Nikos Kollias** • Cast **Alexandra Kazazou**, **Olia Lazaridou**, **Giannis Psallidakos**, **Vasilis Tryfoultsanis** • Executive producer **Apparat Athen / Nikolas Hanakoulas**

The work is published in a bilingual edition as part of the Theatre Series of the Athens Epidaurus Festival, in collaboration with Nefeli Publishing. The English translation is by the author, Kiriakos Charitos.

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**CONTEMPORARY ANCIENTS CYCLE**

**PREMIERE**

July 11 & 12

Duration 65'

**Christos Stergioglou—Alex Drakos Ktistakis**

*Cries*

By Taxiarchis Deligiannis and Vasilis Tsiouvaras

What music lies inside “the thought of the refugee, the thought of the prisoner, the thought of the man reduced to merchandise,” as the poet Giorgos Seferis wrote in *The Last Stop*? From the wailing of Hecuba, soon to become a slave after the fall of Troy in Euripides’ *The Trojan Women*? Or from the woes of people who have experienced slavery throughout their lives?

Questions like these served as a guiding light in an intricate research process that sought to bridge ancient and modern poetry with music, leading them into uncharted territory. In the process, a unified musical work was born—one that addresses timeless and universal human concerns.

Centred on the notions of slavery, uprooting, and immigration throughout time, *Cries* is a performance that attends to the intersection and organic bond between poetry, Ancient Drama, *melos* (melody), and music.

Fragments of ancient tragedies, verses from demotic, modern Greek, and world poetry, as well as original texts, merge into an original music score that bears the signature of Alex Drakos Ktistakis. The work is performed by the Alex Drakos Quartet, engaging in a vivid onstage dialogue with charismatic performers such as Christos Stergioglou—director of the performance, among others—and baritone opera singer Georgios Iatrou.

Direction **Christos Stergioglou** • Music composition **Alex Drakos Ktistakis** • Dramaturgy **Taxiarchis Deligiannis, Vasilis Tsiouvaras** • Dramaturgy consultant **Eleni Spetsioti** • Movement supervision **Zoe Chatziantoniou** • Set & costume design **Ioanna Tsami** • Lighting design **Eliza Alexandropoulou** • Sound engineering **Nikos Kollias** • Assistants to the director **Taxiarchis Deligiannis, Vasilis Tsiouvaras** • Performers **Christos Stergioglou** *performance*, *vocals*, **Giorgos Iatrou** *vocals* • Live music performance **Alex Drakos Ktistakis** *percussion*, *electronics*, *keyboards* **Giorgos Georgiadis** *bass*, **Yiannis Papadopoulos** *piano*, **Dimitris Tsakas** *saxophone* • Executive producer **Apparat Athen / Nikolas Chanakoulas**

**FILM**

**CONTEMPORARY ANCIENTS CYCLE**

**PREMIERE**

July 18

Duration 50'

**Hellenic Film Academy—Athens Epidaurus Festival**

*Electra 7*

A film inspired by Sophocles’ *Electra*

Another unexpected partnership on the occasion of the Athens Epidaurus Festival’s seventy-year celebration takes centre stage! This time, the Festival joins forces with the Hellenic Film Academy to produce a film inspired by Sophocles’ *Electra*. Part of the fruitful Contemporary Ancients Cycle, which now extends to the realm of cinema, the film, scripted by Panayotis Christopoulos, will consist of seven chapters—just as the Festival counts seven decades!—each one directed by a different filmmaker.

Seven distinguished film auteurs, both women and men, with a track record in Greek and international film festivals, were selected to represent the diverse landscape of contemporary Greek filmmaking and contribute their unique perspectives to this imaginative cinematic relay. These are in alphabetical order: Sofia Exarchou, Christina Ioakeimidi, Babis Makridis, Argyris Papadimitropoulos, Elina Psykou, Alexander Voulgaris, and Neritan Zinxhiria. Executive producer duties are handled by producer Mina Dreki on behalf of Marni Films. Each filmmaker will collaborate with different directors of photography and editors, while a shared team of contributors and actors will unite the chapters.

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*Screenwriter’s note*

Structured around a hypothetical matricide in present-day Greece, the film draws motifs and its thematic thread from Sophocles’ *Electra,* proposing a narrative in seven parts—each offering a distinct perspective on the crime. Unlike Sophocles’ tragedy, the myth’s main figures speak a little or retreat into absolute silence. Their voices will instead be replaced by the Media, the Authorities, society at large, and their digital traces. In this frame, the quest for truth and its reconstruction ultimately proves unattainable.

Panayotis Christopoulos

Direction **Sofia Exarchou**, **Christina Ioakeimidi**, **Babis Makridis**, **Argyris Papadimitropoulos**, **Elina Psykou**, **Alexander Voulgaris**, **Neritan Zinxhiria** • Screenplay **Panayotis Christopoulos** • Cinematography **Christos Karamanis**, **Nikos Karanikolas**, **Dimitris Lambridis**, **Simos Sarketzis**, **Manu Tilinski** • Casting director **Sofia Dimopoulou** • Costume design **Marli Aliferi**, **Elisavet Zacharaki** • Set design **Stavros Liokalos** • Makeup **Ioanna Lygizou** • Sound engineer **Stefanos Efthymiou** • Cast **Angeliki Papathemeli** *Clytemnestra*, **Kostas Koronaios** *Agamemnon*, **Avgoustis Koumoulos** *Aegisthus*, **Maria Filini** *CJEU Officer,* **Elsa Lekakou** *Electra*, **Stefanos Kaltzidis** *Orestes*, **Katerina Zisoudi** *Chrysothemis*, **Nikolas Hanakoulas** *Guard*, **Maria Kallimani** *Woman*, **Filippos Salatas** *Baby* *Chrysothemis*, **Thanos Alexiou** *Member of* *Parliament*, **Laertis Malkotsis** *Pedagogue*, **Danae Deligeorgi** *Child Psychologist*, **Evgenia Samara** *TV Host*, **Giorgos Kouvaras** *Reporter*, **Ioanna Rampaouni** *Police Officer* *Electra*, **Serafeim Radis** *Police Officer* *Orestes*, **Vasilis Dimitroulias** *Forensic Expert* • Executive producer **Mina Dreki | Marni Films**

The film is a production of the **Athens Epidaurus Festival** with the **Hellenic Film Academy**, and is being realised with the generous sponsorship of PPC (Public Power Corporation—DEI).

*DEI, the largest energy company in Southeastern Europe, supports everyone and everything that paves the way for a future brimming with culture. It fosters cultural production and highlights all forms of creative expression as a vehicle for social awareness and change.*

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**CONTEMPORARY ANCIENTS CYCLE**

**grape**

**PREMIERE**

July 25 & 26

**THEATRE**

**Giannis Skourletis—bijoux de kant**

*To the Right of the Creek*

By Giannis Palavos

Inspired by Sophocles’ *Oedipus at Colonus*

Translated by Karen van Dyck

*War session*

By Aris Alexandris

Inspired by Aristophanes’ *Lysistrata*

Translated by Karen Emmerich

The Contemporary Ancients Cycle presents two female monologues inspired by Ancient Drama, directed by Giannis Skourletis, and acquaints us with their creators—Greek authors Giannis Palavos and Aris Alexandris. Commissioned by the Festival, they both turn to the well of ancient myths for guidance and succeed in unearthing their contemporary dimensions through a pair of imaginative and thought-provoking plays.

Author of the short-story collections *The Joke* (State Prize for Short Story 2013) and *The Child*, Giannis Palavos relies on *Oedipus at Colonus* to cast a new light on the archetypal father-daughter relationship. Through the monologue of a woman who traces the life of her father—a wandering folklore musician in the Greek countryside—the play paints the portrait of a man persecuted and outcast, much like his mythical counterpart, with his daughter as his sole refuge. Having just released his second book, *Tria epi Psychis* (2024), Aris Alexandris (winner of the State Prize for a Promising Author 2023 for his novel *How Ignatius Karathodoris lost everything*), on his part, revisits Lysistrata to offer a hilarious monologue on the decline of sex in the digital age, reframing it as an unprecedented and peculiar war—one fought on the battlefield of the human body.

Director’s note

At the small orchestra of Epidaurus, a shadow-like figure suddenly appears. It comes from far away, carrying with it the tale of a world that never ceased to fight with its contradictions, replete with anger and violence. And we, stripped bare and unarmed before the orchestra, seek through theatre not merely an art form but a sacred deed of union—a prayer for what has been lost and for all that remains unspoken.

Patient and determined, we strive to rebuild a world tested by Hubris and abandonment, becoming all of us, once again, witnesses to an eternal ritual.

Giannis Skourletis

***To the Right of the Creek***

In Giannis Palavos’ *To the Right of the Creek*,a work loosely woven around Sophocles’ *Oedipus at Colonus*, the story of two figures, a father and a daughter, unfolds. The father—a folklore musician who, on the strength of his art, untangles the riddles of others yet remains blind to his own—is wandering ousted and helpless, with his daughter as his only anchor. A year after his death, she holds an informal memorial in his honour, piecing together fragments of his personality while casting a bittersweet yet tender look upon their relationship.

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***War session***

Can abstinence from sex bring war to a halt? Aris Alexandris’ Lysistratais a frustrated psychologist who is fed up with listening to her patients whining about the shortcomings behind their relationships and choices. Convinced that we are in the midst of an unusual war—where the human body is the battlefield—she sets up an online group therapy session to share with the participants her most critical advice: complete sexual abstinence. In an era of sexual overexposure, what place does it truly occupy in the lives of people? A hilarious monologue in which determination collides with doubt and traditional notions of love strike up a conversation with the thorny realities of the digital age.

Direction **Giannis Skourletis** • Set Design **Konstantinos Skourletis** • Costume design & props **Konstantinos Skourletis**, **Venetia Long** • Movement **Dionisis Nikolopoulos** • Lighting design **Giorgos Maroulakos** • **Cast Renia Louizidou, Harry Charalambous-Kazepis**,and a **Chorus** • Production management **Giorgos Papadakis** • Executive producer **bijoux de kant**

The two works are published in a single bilingual edition, as part of the Theatre Series of the Athens Epidaurus Festival, in collaboration with Nefeli Publishing.

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**CYCLES ROOTS**

August 2

**Seeds (M. & C. Kalkanis) feat. Alcmini**

*The Other Gaze*

How do the arts of poetry and storytelling interact with music to forge a new sonic environment? How potent is a voice singing a capella, and what exactly changes when it converses with sounds and other instruments? Do the timbres of acoustic instruments harmonise more naturally with verses from the past, and what happens when electronic sounds and loops enter the scene? Can poetic recitation or storytelling resonate in our ears like a musical instrument?

Seeds—the duet of Mihalis and Christos Kalkanis—explore the boundaries where music meets poetry, storytelling, and traditional song. With them, Alcmini—among the most promising voices in the realm of traditional song and member of the all-female vocal group Chóres— conveys the spirit of timeless melodies to today.

This performance draws inspiration from nature and memory. Nature, with its gifts, wisdom, complexity, and simultaneous simplicity, is under greater threat than ever before. Yet, it remains our primary inspiration resource and shows us the way forward. Memory is our history, our tradition, our roots—without them, the tree cannot grow tall.

Music, poetry, stories, and traditional songs intertwine with nature and memory in this performance, seeking to bring us closer to our roots, closer to ourselves.

Artistic direction **Mihalis Kalkanis** *composition, double bass, piano* • Artistic direction collaborator **Christos Kalkanis** *composition*, *clarinet*, *piano*, *electronics* • Singing **Alcmini Basakarou** • Text selection **Dionysis Kapsalis** • Sound engineering **Nikos Kollias** • Lighting design & implementation **Kostis Mousikos**

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August 9

**Miltos Logiadis–Aliki Kayaloglou—The D Project**

*A tribute to Astor Piazzolla*

Perhaps it was written in the stars when the great Nadia Boulanger advised Astor Piazzola to let his artistic vision roam free—gifting us as such a new word of unspeakable beauty, a world that had not existed before him.

It was in the mid-1940s when Astor Piazzolla first fused Argentine tango with jazz and classical music, drawing from an endless well of inspiration and proposing new combinations of timbres—where passion met dreamlike reverie and virtuosity. In recent years, soloists and ensembles across the world have brought Piazzolla’s music to the stage. Manos Hadjidakis introduced him to Greek audiences in 1991, and from the very first moment, they embraced his music with love.

For this concert, percussion soloist Dimitris Dessyllas has formed The D Project, an ensemble created especially for the occasion. Joined by the legendary Aliki Kayaloglou and conducted by Miltos Logiadis, they step into the enchanting world of Nuevo Tango—a remarkable meeting of distinguished Greek musicians with the work of the great Argentine maestro.

Music direction **Miltos Logiadis** • Voice **Aliki Kayaloglou** • Orchestrations **Nikos Platyrachos** • Musicians **Dimitris Desyllas** *percussion*, **Marilena Dori** *flute*, **Vasilis Lykos** *cello*, **Takis Kapogiannis** *double bass*, **Sergiu Nastasa** *violin*, **Giannis Oikonomou** *oboe*, **Nikos Platyrachos** *piano*, **Konstantinos Raptis** *bayan* • Sound design **Agis Gyftopoulos**

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August 16

**Maria Farantouri—Tasis Christoyannis**

*Enraptured night—100 years of Mikis Theodorakis*

This year marks a century from the birth of one of the most influential composers in Greek history, Mikis Theodorakis. On this bright occasion, Maria Farantouri, the iconic female performer behind the composer’s oeuvre, and Tasis Christoyannis, one of the most distinguished baritone singers of our era, join their voices for a repertoire that highlights the profound lyricism of Theodorakis’ multifaceted musical legacy. As the composer himself once noted: “I like to believe that the bulk of my work—from the simplest song to the most intricate symphonic composition—belongs to a single musical unity.”

This performance, hosted at the Little Theatre of Epidaurus, will feature selections from *Odyssey* (2006), Theodorakis’ final song cycle, set to the poetry of Kostas Kartelias. It will also include pieces from *Ta Lyrika* (1976), with poetry by Tasos Livaditis (1976), and *Beatrice on Zero Street* (1994), with poetry by Dionysis Karatzas—works that belong to the composer’s later lyrical period. Naturally, the evening will also include some of his most beloved and well-known songs, drawn from earlier song cycles and set to the verses of great poets and lyricists.

A rapturous evening with extraordinary performers dedicated to this lesser-known yet equally enthralling side of our great composer.

Performed by **Maria Farantouri & Tassis Christoyannis** • Orchestra Supervision—Orchestration—Piano **Achilleas Wastor** • Musicians **Michalis Porfyris** *cello*, **David Lynch** *saxophone*, *percussion*, **Petros Varthakouris** *double bass*, **Iraklis Zakkas** *bouzouki*, *mandolin* • Flute Soloist **Stathis Karapanos** • Sound supervision **Michalis Bourboulis** • Lighting supervision **Dimitris Koutas** • Production management—Executive producer **Technotropon – Artway Cultural Productions**

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August 23

**Miltos Logiadis—Antonis Sousamoglou**

*Songs of the Interwar*

Miltos Logiadis and Antonis Sousamoglou present a song palimpsest from the interwar period in Greece and Europe—an era that appeared carefree on its surface, yet it foreshadowed one of the darkest chapters in human history.

In the Greek context specifically, it was a time when the bourgeois song crossed paths with the amanés from Smyrna and the German cabaret, a period where the country was trying to carve out its musical identity in the wake of the Asia Minor Catastrophe while art music flourished in parallel. At the same time, pivotal figures of Greek music, such as Kostas Giannidis, Souyioul, Attik, Nikos Skalkottas, Vassilis Tsitsanis, and Giannis Papaioannou, were co-existing within a common legacy, albeit each one in his own music realm.

Singers **Nadia Kodogeorgi**, **Dimitris Paksoglou**

Accompanied by a chamber ensemble

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August 30

**Marina Spanou**

*The Inner Child*

Singer-songwriter Marina Spanou presents a unique musical performance infused with theatrical elements at the Little Theatre of Epidaurus, pairing her own compositions—many of which were born in Palaia Epidaurus—with works by contemporary artists who have graced the ancient stage with their works.

Having formed a deep, personal bond with this place since childhood, Spanou grew up on the theatre’s stone tiers. It was the songs that accompanied the great performances held in Epidaurus that became the soundtrack of her earliest memories. Every summer, she returns to what she calls her dear neighbourhood—a place tied to her adolescence, her first steps into adulthood, her most fervent loves, and, of course, the music that later shaped her very own songworld.

On this Saturday evening, just before the curtain call of August, she invites us to revisit the Epidaurus each of us carries within—the personal sanctuary we return to—and reflect on how simple melodies, born on balconies, spread their wings and find their place on stage, always guided by childhood memories. The theatre’s orchestra will be filled with confessional stories, musical journeys, and flashes of youth. Old theatrical songs will live once more, intertwined with new ones—songs written for these places, the places we return to year after year, where we leave a piece of ourselves behind. Places where we meet our younger selves, race once again against them and perhaps realise that we should listen to them a little more often.

Artistic Supervision **Christos Spanos**, **Marina Spanou** • Musicians **Kostis Vichos** *bass*, *orchestrations* **Alekos Voulgarakis** *guitar*, **Apostolis Bournias** *percussion*, *drums* **Giorgos Kourelis** *keyboards* • With the participation of **Maritina Katsimpraki**, **Christiana Katsimpraki** • Sound engineering **Agapitos Kataxakis**, **Ilias Karoumpalis** • Lighting design **Maria Venetaki** • Production supervision **Novel Vox**

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**STUDIO RESIDENCY**

June 16–28

**Parodos**

***Polis—Citizen—Politics | The Unsung Hero in Tragedy***

*Parodos*, the interdisciplinary research programme (studio residency), seeks to grant artists from a diverse artistic spectrum the opportunity to advance under ideal conditions their research on the dramaturgy of Ancient Drama in situ. The research process has a practical character and is developed in two stages: the first (research) takes place in Athens and the second (application) at the Little Theatre of Ancient Epidaurus. This year, director Dimitris Karantzas has been tasked with the general coordination and supervision of the programme.

Director’s note

This year’s workshop focuses on the Citizen—that nameless individual who influences and shapes the course of a City, or a work of art. Drawing on excerpts from Aeschylus’ *The Persians* and *The Suppliants*, as well as Euripides’ *The Suppliants,* the program proposes an intertextual analysis and investigation of the Chorus and its role. Far more significant in the structure and mechanics of a tragedy than a first reading might suggest, the Chorus is here to claim its relevance and crucial input. In Greek Tragedy, the voice of the eternally anonymous figures is deafening—defending the most fundamental rights of a democracy that, even today, can too easily recede into oblivion.

With the invaluable contributions of Dimitris Kamarotos in musical dramaturgy and composition, Tasos Karachalios in movement dramaturgy and application, and Gelly Kalambaka in dramaturgical analysis, we will touch upon this material both on a theoretical and practical level, aiming to establish a completely new dramaturgy in the framework of the workshop: a stage language that rearticulates the fathomless legacy of Ancient Greek Literature not as a museum exhibit, but as an active and sharp argument, an urgent demand from the present on the present.

**Dimitris Karantzas**

**General Coordination – Direction** **Dimitris Karantzas** • **Musical dramaturgy—Composition Dimitris Kamarotos** • **Movement dramaturgy and implementation** **Tasos Karachalios** • **Dramaturgical analysis** **Gelly Kalambaka**

As part of the International Network of Ancient Drama

**The Festival as a co-producer in films**

**Elias Giannakakis**

*Machi*

This feature film by storied documentary filmmaker and producer Elias Giannakakis—supported by the Festival as a co-producer—focuses on gender identity and the right to parenthood in contemporary Greek society.

Written and directed by Giannakakis, the film tells the story of a woman in her mid-seventies who returns to Greece after decades abroad. In an earlier life, she was a man—married with two children. A captain at the Tripoli military base during the years of the Dictatorship, he fell in love with a young soldier in 1973. The ensuing scandal led to his imprisonment in a military facility. His wife then informed him that neither she nor the children wished ever to see him again.

Machi—at that time called Georgios—left Greece, transitioned, and under her new identity built a successful career as a singer in Germany and among Greek communities abroad. Now, years later, Machi returns home—and we follow her poignant and challenging attempt to reconnect with her daughter and son, especially with her daughter whose name adopted herself following her transition.

Machi is portrayed by Betty Vakalidou, with Elena Topalidou in the role of her daughter. The cast also features acclaimed Greek actors in supporting yet integral roles: Manolis Mavromatakis, Rania Oikonomidou, Lydia Fotopoulou, Giannis Karatzogiannis, Michele Valley, Angelos Papadimitriou, Angeliki Papathemeli, and filmmaker Yannis Economides.

The film shooting took place in February and March 2024. Before its official release, the film will be presented at international and Greek festivals. A special preview screening was held at the Greek Film Archive in December 2024.

**Romain Gavras**

*Sacrifice*

*Sacrifice* marks the first English-language feature by acclaimed director Romain Gavras, celebrated for his distinctive cinematic style that fuses socio-political commentary with a trailblazing film aesthetic. The film follows the story of a woman who, gripped by a doomsday “prophesy,” storms a charity gala with her fervent followers and takes three hostages.

Boasting an impressive international cast—including Chris Evans, Anya Taylor-Joy, Vincent Cassel, Salma Hayek Pinault, John Malkovich, Charli XCX, and Yung Lean—the film is a Greek–British co-production by Iconoclast, MidMarch Media, Heretic, and Film4, in collaboration with Gucci, Head Gear Films, the Onassis Foundation, and the Athens Epidaurus Festival.

A significant portion of the filming took place at the iconic Pireos 260, a landmark of contemporary artistic expression that the Athens Epidaurus Festival has championed for over two decades. More than 200 Greek artists and technicians contributed to the production, reaffirming the boldness and international calibre of Greece’s creative sector, while the film benefited from the funding mechanisms of the Hellenic Film and Audiovisual Center.

**Hellenic Film Academy—Athens Epidaurus Festival**

*Electra 7*

A film inspired by Sophocles’ *Electra*

For a detailed presentation, see page 166

**Documentary: 70 years of the Athens Epidaurus Festival**

**Athens Epidaurus Festival**

*The Festival through their eyes*

The Athens Epidaurus Festival invites us on a fascinating journey into its rich and largely unseen history with the documentary *Through Their Eyes*—a vibrant mosaic of cherished memories and a collective portrait of the many individuals who have shaped its singular legacy. Who are these individuals? They are artists, actors, directors, set and costume designers, dramaturgs, artistic directors, musicians, archaeologists, historians, translators, designers, and curators. They are audience members of all ages, as well as the dedicated Festival crew and staff behind the scenes. Together, they lead us through some of the most ravishing moments in the Festival’s seventy-year journey, sharing stories and emotions through archival footage of performances, rare photographs, vintage programmes, posters, backstage glimpses, evocative images of the Festival’s theatrical stages and venues, and—above all—through heartfelt personal testimonies.

Following its premiere in the summer of 2025, the documentary will travel across Greece and abroad, with additional screenings in cinemas and broadcasts on television, celebrating the Festival’s lasting cultural imprint across and its seven decades of artistic brilliance.

Direction **Gevi Dimitrakopoulou** • Editor-in-Chief—Script **Gevi Dimitrakopoulou**, **Stelios Parris** • Academic advisor **Eleni Koutsileou** • Project manager **Maria Panagiotopoulou** • Research—Content **Marietta Andriopoulou**, **Konstantinos Kaltsas**, **Aristea Stafilaraki** • Archival material collection **Eva Georgousopoulou**, **Konstantina Nikolopoulou** • DOP **Damianos Aronidis** • Line production **Pepi Nikolopoulou** • Assistant project manager **Giorgos Rompolas** • Executive producers **Katerina Evangelatos**, **Ioannis Kaplanis** • Producers **Nikos Ververidis**, **Konstantinos Tzortzis** • Production **Athens Epidaurus Festival** – **elc productions**  • Co-production **Cosmote TV** • Sponsor **ADMIE** • With the support **Hellenic Film and Audiovisual Center**

**Participation of the Athens Epidaurus Festival in European research programmes**

*VOXReality*

*Hippolytus (In the Arms of Aphrodite)*

The Athens Epidaurus Festival is participating in the research programme HORIZON Europe VOXReality – Voice-driven interaction in XR spaces (Project code 101070521), which focuses on the development of augmented reality and virtual reality technologies for a variety of applications. As part of this initiative, the Festival is exploring the integration of AR technologies in theatre, with a particular emphasis on subtitle projection through AR glasses and the incorporation of visual effects (VFX) into the theatrical experience.

The performance *Hippolytus (In the Hands of Aphrodite)* has been developed as a research prototype for VOXReality, aiming to assess the performance of the technology, the audience's interaction with AR elements, and the accessibility of multilingual subtitles. In this first pilot performance–implementation, lasting 10 minutes, the text is based on Euripides' *Hippolytus*. Audience members, wearing AR glasses, become active participants in the goddess Aphrodite’s revenge scheme. An immersive augmented reality experience, directed by Yolanda Markopoulou with dramaturgical treatment by Alexandra K\*.

The performance will be held at Hall B of Peiraios 260.

For more details on how to participate, please visit our website: aefestival.gr.

Translation **Kostas Topouzis** • Adaptation **Katerina Evangelatos** • Direction

**Yolanda Markopoulou** • Dramaturgy **Alexandra K\*** • Programming **Olga Chatzifoti / Maggioli SPA** • 3D design **Charis Lalousis** • 3D animation & design **Konstantinos Pagonis** • 2D animation & graphic editing **Mavra Gidia** • Music—Sound design **Manolis Manousakis** • Sound mixing **Kostas Stylianou** • Research supervisor **Elena Oikonomou** • Production management **Vicky Strataki / Polyplanity Productions**

**Seminar**

Sustainable Culture Toolkit

The Erasmus+ program Sustainable Culture Toolkit (SCT) (Project Code: 2023-1-EL01-KA220-ADU-000166784) aims to support the cultural sector by fostering the implementation of sustainable practices. The development of the Sustainable Culture Toolkit as a comprehensive resource for cultural organisations and professionals promotes and strengthens the integration of sustainability into cultural activities and strategies. The project is being implemented by an international consortium of organisations, led by the Athens Epidaurus Festival, with participation from Nowy Teatr (Poland), Théâtre de Liège (Belgium), and the Organisation Earth (Greece).

On July 22, a special seminar will be organised as part of the program, designed to promote the dialogue on sustainability in the cultural sector. The seminar will feature cultural professionals, researchers, and relevant bodies.

With the funding of the European Union.

The views and opinions expressed are those of the creators and do not necessarily reflect the views of the European Union or the European Education and Culture Executive Agency (EACEA). The European Union and EACEA cannot be held responsible for the views expressed.

**70 years of the Athens Epidaurus Festival**

Anniversary volume

The Festival’s history as an open and constantly evolving field

The anniversary volume for the 70 years of the Athens Epidaurus Festival brings to the fore its rich archive, highlighting performances, artistic exchanges, and cultural shifts. Rather than proposing a linear chronology, the publication approaches the Festival’s history as an open and constantly evolving field, where documents interact with contemporary artistic interventions, sparking new connections between the past, present, and future.

Through its interdisciplinary spirit and diverse interpretations of archival materials, the publication illustrates the Festival as a space of encounter, transformation, and intense artistic and social fermentation. Programmes, photographs, notes, critical texts, and artistic interventions intertwine, forming a multi-layered narrative that transcends conventional historical approaches. These visual and conceptual linkages illuminate the resilience of the Festival and its continuous pursuit of innovation in the creative realm.

By connecting various elements, the publication foregrounds the vitality of stage creation, bridging theatrical, musical, and dance memory with their contemporary manifestations. Through its pages, the Festival emerges as a living organism—not merely a platform for the promotion of artistic creation but a locus that engages thought and emotions while inviting the audience into novel ways of viewing and experiencing art.

Curated by **Panos Giannikopoulos** • Archival research **Katerina Stamou** • Graphic design and artistic supervision **Bend** • Artistic interventions **AM** / **Lito Kattou** and **Petros Moris**, **Pinelopi Gerasimou**, **Phantom Investigations** / **Ino Varvariti**, **Giannis Delagrammatikas** • Dramaturgical support **Εva Georgousopoulou**, **Konstantina Nikolopoulou**

The volume will be available at the Festival’s sale desks and in selected bookstores.

**Theatre Series of the Athens Epidaurus Festival**

Launched in 2021, the Theatre Series of the Athens Epidaurus Festival is a key component of the forward-looking initiative Contemporary Ancients Cycle, an initiative dedicated to commissioning new works inspired by Ancient Drama, as well as publishing plays based on ancient texts. Its axis is a series of works commissioned for both the Ancient Theatre and the Small Theatre of Ancient Epidaurus, published in bilingual editions. Furthermore, this publishing endeavour extends to translations of ancient texts, complemented by in-depth introductions and afterwords alongside original Greek works from the Festival's artistic programme. The series has brought together an impressive roster of writers, including Michalis Albatis, Anestis Azas, Alexandra K\*, Ilias Magklinis, Giannis Mavritsakis, Amanda Michalopoulou, Pantelis Boukalas, Kallia Papadaki, Nikos A. Panagiotopoulos, Gianni Skaragas, Vangelis Hatziyannidis, and Christos Chomenidis. Esteemed translators, as well as eminent theorists such as Patricia Felisa Barbeito, Aliki Chapple, Karen van Dyck, Karen Emmerich, Iannis Kalifatidis, Agis Marinis, Christina Polychroniou and Stavros Tsitsiridis, have further contributed to the series’ success.

This year, the Theatre Series of the Athens Epidaurus Festival introduces us to three new works: *Thēbae Desertae* by Kiriakos Charitos, and in a single edition, the monologues *To the Right of the Creek* by Giannis Palavos (trans. Karen van Dyck) and *War session* by Aris Alexandris (trans. Karen Emmerich).

In collaboration with Nefeli Publishing

Αrtistic direction **Katerina Evangelatos** • Editor **Dimitra Kondylaki** • Book design **Periklis Douvitsas** • Front cover motifs **Dimitris Papazoglou** (2021), **G Design** (2022, 2023), **Beetroot** (2024, 2025)