



# **ATHENS EPIDAUROS FESTIVAL 2026**

**PEIRAIOS 260**  
**twenty years – Celebrations**

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**Heiner Goebbels**

*Schliemann III*

**Ictus Ensemble – Suzanne Vega – Collegium Vocale Gent**

*Einstein on the Beach*

Concert Version

*Based on an idea by Robert Wilson and Philip Glass*

**Afsaheh Mahian**

*The Child*

by Naghmeh Samini

**Yannis Mavritsakis**

*GRAUTS*

**Alexia Paramytha**

*CARCOMA*

Based on the novel *Carcoma*

by Layla Martínez

**Yannis Didaskalou**

*Omicroniota*

**Aris Kakleas**

*The Goalie's Anxiety at the Penalty Kick*

Adaptation of the novel by Peter Handke

**Aristi Tselou**

*How I Dwell*

**Panos Iliopoulos**

*Tunnel*

Based on the short story

by Friedrich Dürrenmatt

**Dimitris Tsikouras (Tsik)**

*The Wolves' Tale*

**Stefania Goulioti**

*The Murder of Isabella Molnar*

Based on the short story by Dimitris Hatzis

**Teač Dařsa – Michael Keegan Dolan**

*MÁM*

**Elias Giannakakis**

2005-2015. The years of Loukos

**Camper Van**

**Yorgos Valais**

*Stores*

Beauty, Equity, Happiness

**Nicoline van Harskamp**

*Prosodia*

**Orestis Karamanlis**

*TEMPI*

57 heartbeats & electronics

**Jaha Koo**

*Haribo Kimchi*

**Nadar Ensemble – Michael Beil**

*Hide to show*

**Amir Sabra – Ata Khatab**

*Badke(remix)*

**6<sup>th</sup> Athens Festival Urban Dance Contest**

*Hip Hop & All Style Battles*

**Alexandros Vardaxoglou**

*NOD*

**Alexandros Mistriotis**

*The Seventh Letter, or The Disappointed Plato*

**Eva Stefani**

*Ancestors*

**Frauke Aulbert**

*Voice Lab – Post Internet Dance Edition*

A post-digital performance about voice, self, and digital traces in analogue life

**Kurō Tanino**

*Sleeping Fires*

**Angélica Liddell**

*Seppuku. The Funeral of Mishima or the Pleasure of Dying*

**Manos Tsangaris**

*Reiventing the wheel*

**Quatuor Diotima**

*Works by Aperghis, Tzortzis and Ligeti*

Tribute to Georges Aperghis

**Themis Panou – Vilia Chantzopoulou**

*My Mother Cast me into the Sea*

**Armin Hokmi**

*Shiraz*

**Milo Rau – NTGent**

*Medea's Children*

**Gemma Hansson Carbone**

*The Annunciation of Cassandra.*

*Announcement of a Genesis.*

*by Dimitris Dimitriadis*

**Galan Trio**

*Raw Portraits*

**Needcompany – Jan Lauwers – Maarten Seghers**

*Lee Miller in Hitler's Bathtub*

*A tragic cantata*

**Fotis Nikolaou**

*The Corridor*

**Lina Majdalanie – Rabih Mroué**

*Four Walls and a Roof*

**Gloria Dorliguzzo**

*Butchers*

**TAO Dance Theater**

*16 & 17*

**Municipal and Regional Theatre of Kozani – Georgia Mavragani**

*The Promised Land*

**Mohamed El Khatib**

*Ending in Beauty*

**Deborah Hay**

**point Deborah Hay**

*No Time to Fly / As Holy Sites Go*

**Lena Kitsopoulou**

*Bacchae*

**Maria Hassabi**

*Us*

**Zoi Efstathiou**

*When Did Silence Get This Loud?*

**Panos Malactos**

*Brightest Heroine*

**Christiana Kosiari**

*Koliva*

**Christiane Jatahy**

*A TRIAL*

*Based on the play An Enemy of the People*

*by Henrik Ibsen*

**Objects of Common Interest**

Visual Installation

**Sergey Khismatov**

*Video Ensemble*

**Calla Henkel – Max Pitegoff**

*THEATER*

**STARRY SKY – STARRY NIGHTS**

*After-midnight Screenings of the Ephemeral of the Scenic Action*

**AΦTER**

Curation **Dimitris Tsakas, Iro Nikolaou**

**LECTURE – PERFORMANCES**

*Fireflies*

*Series of Open Lectures and Discussions with Performative Character*

Curation **Dimitris Papanikolaou**

## **OTHER VENUES**

### **‘EXIT’ (outside the Walls)**

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**Giorgos Vourdamis**

*Nochavelande*

A chamber western

by Giannis Aposkitis

**Marilena Katranidou**

*The Bald Singer*

–It happens sometimes–

Based on the play by Eugène Ionesco

**Thanasis Kritsakis**

*Michel: Exercises in Mortality*

## ANCIENT AGORA

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### **George Drivas**

*In Conversation with Software – an AI Walk Through the Ancient Agora*

## ODEON OF HERODES ATTICUS FAREWELL CELEBRATIONS

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### **Víkingur Ólaffson**

*Works by Bach, Beethoven, Schubert*

### **The Avex Ensemble**

*Blade Runner Live*

### **Stavros Xarchakos**

*Here and Now*

### **Epilekto Epirus Ensemble – Vasilis Kostas**

*Epirus*

Featuring Kostas Tzimas, Antonis Kyritsis, Petros Chalkias

### **Athens State Orchestra – Lukas Karytinis**

*America by Manos X – Part I*

### **Stamatis Kraounakis**

*Lysistrata*

A hilarious opera

### **Estonian Philharmonic Chamber Choir – Tallinn Chamber Orchestra – Tõnu Kaljuste**

*Works by Arvo Pärt*

### **George-Emmanuel Lazaridis – Raining Pleasure**

*America by Manos X – Part II*

### **Einstürzende Neubauten**

*Ode to Avant Garde*

### **Lena Platonos – Maria Farantouri**

*Fortunes*

### **ERT National Symphony Orchestra — Michalis Economou**

### **Leonidas Kavakos — Ilias Livieratos**

World Music Day

*Works by Beethoven, Mozart*

### **Lykke Li**

### **Stathis Livathinos**

Euripides *Hecuba*

In the shade of Plato's *Republic*

### **Athens State Orchestra – Michał Nesterowicz**

*Symphony No. 8*

By Gustav Mahler

### **John Legend**

*Evening of Songs & Stories*

## ARCHAEOLOGICAL SITE OF EPIDAUROS – ASCLEPIEION

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### ANCIENT THEATRE OF EPIDAUROS

#### **Greek National Opera**

*Medea* by Luigi Cherubini

#### **Hristos Theodoridis**

Aeschylus *The Persians*

#### **Ivan Vazov National Theatre – Javor Gardev**

Euripides *The Bacchae*

With The Tiger Lillies

#### **National Theatre – Dimitris Karantzas**

Euripides *Alcestis*

#### **Nikos Karathanos**

*Eirene (Peace)*

A revisit to Aristophanes' work

#### **National Theatre – Eleni Efthymiou**

Euripides *The Trojan Women*

#### **Alan Lucien Øyen**

*Antigone*

Inspired by the Work of Sophocles

#### **National Theatre of Northern Greece – Asterios Peltekis**

Aristophanes *Lysistrata*

#### **Cyprus Theatre Organisation – Thomas Moschopoulos**

Euripides *Ion*

#### **Children's Creative Workshop in Epidaurus**

*Little Trackers*

### FESTIVAL EXHIBITION SPACE

*Periodical Exhibition*

CHORUS

### EPIDAUROS STADIUM

#### **Dimitris Kamarotos**

*(Alceste) A Landscape after a Promise*

#### **Zesses Segklias**

*Oedipus Steps*

### ASCLEPIEION

Narrative Archaeology

Parodos

*EPIDAUROS – The Lessons*

**LITTLE THEATRE OF ANCIENT EPIDAUROS**  
**From Little Epidaurus to the whole world**

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**Euripides Laskaridis**

*TOURNÉE*

**Marta Górnicka**

*Mothers – A Song for Wartime*

**K.Bhta**

*Nine Water Lilies from the Dead Shore*

**Thodoris Gkonis**

*The Oranges of Palaia Epidaurus*

**Kornilios Selamsis – Haris Fragoulis**

*1961*

**Kharálampos Goyós**

*CHOREKA*

**Galin Stoev**

*I-ONE*

by Ivan Vyrpaev

# **PEIRAIOS 260**

**2006 – 2026**

**Twenty years – Celebrations**

**THEATRE  
MUSIC**

**PREMIERE**

**PEIRAIOS 260 – HALL D**

29 – 31 May & 1 June

**Heiner Goebbels**

*Schliemann III*

This year marks a milestone: two decades of uninterrupted artistic life at Peiraios 260. For its inaugural event at the celebrated venue constellation, the Athens Epidaurus Festival welcomes one of the most compelling figures of the European music and theatre scene, Heiner Goebbels.

*Schliemann III* is an invitation to inhabit alternative sites of experience, spaces that challenge and recalibrate our perception of History itself. The work takes as its point of departure the reconstruction of a plan of Troy, with its nine unearthed strata, drawn from the diary accounts of Heinrich Schliemann during his excavation programme that took place between 1871 and 1873.

Voices in Greek, performers, and musicians enter into dialogue with a heterogeneous tapestry of texts and sounds that includes pseudo-archaic declamations and passages from the *Iliad*, fragments from *The Trojan* – Hector Berlioz’s operatic reimagining of Troy – alongside folk songs, electronic sound samples, and pre-recorded compositions.

The result unfurls as a series of distinct “excavations”. The performance, together with its sources, does not merely allude to Schliemann’s quest to uncover the remnants of Troy, but further bears the imprint of various site-specific forms the project has assumed in the past: the original stage installation *Newtons Casino* by Michael Simon and Heiner Goebbels, first presented at Frankfurt’s Theater am Turm in 1990, and the later version, *Schliemann’s Scaffolding*, conceived and presented in 1997 in collaboration with the THE SSEUM theatre organisation in Athens.

In 1993, Goebbels also created the award-winning purely acoustic radio composition *Schliemanns Radio*. Now, together with several of his earlier collaborators, Simon and Goebbels return to the project to develop a new iteration, conceived as a parcours across the spaces of Peiraios 260 that resembles a journey through permeable historical layers. Today, all these trajectories – artistic, historical, and geographical – align and give birth to *Schliemann III*, a richly stratified stage composition that treats History not as a fixed narrative, but as a continuous act of excavation, interpretation, and re-articulation.

The performance includes an excerpt from the song “Makria” (Away), part of the unpublished musical work by Thanasis Moraitis based on poems by C. P. Cavafy, entitled *To You I Turn, O Art of Poetry*.

Composition – Direction **Heiner Goebbels** • Set – Costume – Lighting design **Michael Simon** • Dramaturgy **Stephan Buchberger** • Assistant to the director **Aliki Stenou** • Assistant to the set & costume designer **Elpida Daliani** • Sound **Willi Bopp** • Video design **René Liebert** • Cast **Akilas Karazisis, Andromachi Fountoulidou** • Singers **Lydia Koniordou, Angelos Kydonieus** *countertenor* • Musicians **Anestis Barbatsis** *bouzouki*, **Filippos Fasoulas** *clarinet*

DURATION 70´

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**C\_Music NOW**

**PEIRAIOS 260 – HALL H**

30 May

**Ictus Ensemble – Suzanne Vega – Collegium Vocale Gent**

*Einstein on the Beach*

Concert Version

Based on an idea by Robert Wilson and Philip Glass

What is *Einstein on the Beach*, after all? Nearly half a century after its inaugural presentation by its visionary creators, Robert Wilson and Philip Glass, the work that radically redefined what opera could mean in the twentieth century remains an open-ended form of fluid and elusive meanings. One might imagine it as a transparent mechanism that lays bare its very own components and modes of operation, yet persists as a secret in plain sight. Is it, ultimately, a biographical meditation on the life and work of Albert Einstein? Or does it unfold as a broader parable, brushing against the contours of an altogether different inquiry?

Part of a triptych devoted to figures who sought to change the world through the force of ideas rather than force itself (the other two being Amenhotep IV and Mahatma Gandhi), *Einstein on the Beach* is a non-narrative biography in which the subject is not a person but an entire century, captured at its most vertiginous moments. Seen as a single act, the work unfolds as an abstract exploration of Einstein's universe, while simultaneously activating a constellation of associations in the spectator – loosening the grip of historical specificity and inviting a slow-burning meditation on the twentieth century and its most decisive thresholds.

Beyond being an unquestionable artistic landmark, it was also the site of a special convergence: the moment where the formalist musical language of Philip Glass met the stage vision of Robert Wilson. Glass's early, "unalloyed," New York-bred minimalism found its counterpart in Wilson's "knee plays," those idiosyncratic stage punctuations that set the work in motion. Together, they forged a performative idiom that continues to unleash theatrical urgency and meaning until today.

At Peiraios 260, we are given the rare opportunity to experience one of its most remarkable incarnations, brought to life by the Ictus Ensemble, the Collegium Vocale Gent, and with narration by Suzanne Vega. This interpretation exalts the mathematical precision and physical transcendence demanded by the score, yielding a result that is nothing short of triumphant: a model *Einstein on the Beach* for the twenty-first century.

Narration **Suzanne Vega** • Conductor **Tom De Cock** • Assistant conductor **Dirk Descheemaeker** • **Ictus Ensemble** / **Igor Semenoff** *violin*, **Chryssi Dimitriou** *flute*, **Dirk Descheemaeker** *bass clarinet*, **Asagi Ito** *saxophone*, **Nele Tiebout** *saxophone*, **Jean-Luc Plouvier** *keyboard*, **Brecht Valckenaers** *keyboard* • **Collegium Vocale Gent** / Sopranos: **Elisabeth Rapp** (soloist), **Joowon Chung**, **Malena Napal**, **Charlotte Schoeters**, Mezzo-sopranos: **Marlen Herzog**, **Laura Kriese**, **Julia Spies**, Tenors: **Peter Di-Toro**, **Thomas Köll**, Basses: **Philipp Kaven**, **Bart Vandewege** • Sound engineer **Alexandre Fostier** • Assistant to the sound engineer **Antoine Delagoutte** • Producer **Pieter Nys** • Lights **Freek Pieters** • Tour management **Pauline Jocqué** • Original scenographic concept **Germaine Kruij** • Costume **Anne-Catherine Kunz**

DURATION 210´

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**THEATRE**

**VOICES OF IRAN**

**PEIRAIOS 260 – HALL E**

1 & 2 June

**Afsaheh Mahian**

*The Child*

by Naghmeh Samini

The work begins and ends with an urgent question: which bodies are accorded value, and which are cast aside as unwanted? Politically charged and profoundly human in equal measure, *The Child* casts a piercing light on the unseen cost of displacement and the denial of the most fundamental right of all: the right to safety. On a shore in Western Europe, three women are arrested and brought before the authorities, facing interrogation and deportation. They come from Iraq, Afghanistan, and Libya, each a survivor of abuse. What binds them is not only the trauma they carry and the arduous journey that brought them to Europe, but also a newborn baby in their care.

One by one, they are questioned by a migration official. One by one, their applications for entry are denied. But what of the infant? Each woman denies being the mother, not out of indifference, but out of a desperate and fiercely protective love. No one claims the child, hoping that even if they themselves are deported, the baby might remain on European soil. The resolve to shield the infant from an uncertain – even fatal – future becomes their sole shared language. The confrontations with the official escalate to a breaking point, and when he demands a DNA test, the interpreter intervenes – an unforeseen *ex machina* presence.

Written by the Iranian playwright Naghmeh Samini as a sonorous plea for peace and equality, the play is directed by Tehran-born Afsaneh Mahian, an artist unwavering in her commitment to social realities and women’s lived experiences. Founder of Shieveh Theatre Company, Mahian has presented her work internationally to wide acclaim. Through narratives drawn from the lives of women in the Middle East and North Africa, she emerges as a vital voice articulating the broader Middle Eastern and Arab experience, transposing onto the stage not fleeting snapshots of current affairs, but the intimate truth of those struggling to endure war, poverty, borders, and institutional callousness.

Amid interrogations, silences, and acts of translation, the performance becomes a stark reminder that behind every “file” lies a living, breathing human being, and that humanity cannot be authenticated by documents. Presented in Persian with surtitles, the production preserves the immediacy and resonance of its original voice. Eschewing spectacle, it transforms the hall into a shared locus of testimony, where our gaze is tested, and our moral position quietly laid bare. All three women are portrayed by the internationally

acclaimed and award-winning Fatemeh Motamed Arya, in a riveting performance that unfolds upon a narrow strip of sand.

Direction **Afsaheh Mahian** • Director advisor – Set, costume & lighting design **Manouchehr Shoja** • Assistant to the director – International programme coordinator **Gilnaz Yousefian** • Stage management **Mahdi Safarzadeh Khaniki** • Sound effects **Mohammad Lorestani** • Cast **Fatemeh Motamed Arya, Mehran Nael, Shiva Falahi**

DURATION 70´

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**THEATRE**

**– PREMIERE–**

**PEIRAIOS 260 – HALL H**

6 & 7 June

**Yannis Mavritsakis**

*GRAUTS*

*In times like this, amid such a storm,  
I would never leave the children outside*

A genuine confrontation or a staged reality? The time and place of *GRAUTS* is the set of a televised interview at the time of the launch of the interplanetary Voyager probes. In the post-LSD aftermath of psychedelic experimentation, a staged talk show teeters between documentary, hallucination, and concert. Here, the theme of the Bacchae and the dialectical confrontation between Pentheus and Dionysus returns in an oblique and gloriously distorted form.

This fabricated “real” story taps into the clash between the Host, the “new king” of the media (who invokes logic, order, and the need for control), and the Leader of the sect, a New Age persona (who provokes and deceives, pushing everything toward chaos). In today’s post-televisual era – a reality stripped of illusions – intense dialogues

retrospectively expose the Host's inability to intervene for the sake of truth. At the same time, the Leader's destructive cynicism advances, fully armed with her magical arsenal. Appeals to reason and control bow before the revelation of the self. The Camerawoman, the Floor manager, and the Makeup artist, once silent support staff, become agents of this deconstruction. The banality of the television set is transformed into a site where personal and collective trauma emerge.

Performed live by an onstage band, Gustav Mahler's *Kindertotenlieder* (1901–1904), set to poems by Friedrich Rückert, is reworked into psychedelic and punk variations that intrude organically, as if breaching the work from within. At the same time, an AI system capable of musical improvisation is employed, along with an original interactive tool that allows performers to dynamically modulate their voices in real time.

Drawn from various languages, the title *GRAUTS* is a coined word that renders the work's inner soundworld: a whisper, a scratch, a growl.

The show does not end in a whimper. It ends in a bang.

Text – Direction **Giannis Mavrtsakis** • Dramaturgy **Tzortzina Kakoudaki** • Original music composition – Adaptations – Orchestration – Sound design – Sound interaction **Tilemachos Moussas** • Movement – Choreography **Sofia Mavragani** • Set design **Katerina Vlahbey** • Costume design **Eva Goulakou** • Lighting design **Eliza Alexandropoulou** • Assistant to the director **Roxani Kaltaki** • Assistant to the costume designer **Giota Kalterimtzi Sinouri** • Assistant to the lighting designer **Melina Lasithiotaki** • Cast **Mihalis Valasoglou** *Host*, **Kleopatra Markou** *Leader*, **Blaine L. Reininger** *Singer*, **Maria Vourou** *Camerawoman*, **Eleni Kastanioti** *Makeup artist*, **Stavros Kottas** *Floor manager* • Musicians on stage **Dimitris Koulentianos** *double bass*, **George Konstantelakis** *keyboards*, **Stratos Papaioannou** *percussion* • Management – Executive production **Rena Andreadaki** • Image / Key Visual © **Yannis Mavrtsakis / Sora AI**

DURATION 135'

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Gen 260  
THEATRE

**PEIRAIOS 260 – HALL B**

5 June

**Alexia Paramytha**

**CARCOMA**

Based on the novel *Carcoma*

by Layla Martínez

In a house thick with shadows, figures of saints, and folk superstitions, two unnamed women – a grandmother and her granddaughter – live in seclusion, as though they have inconspicuously merged with the very walls that surround them. When a child's disappearance turns the gaze of the community and the intrusive glare of the media upon them, their confessions unravel into a familial palimpsest of silence, masculine violence, and class corrosion.

*CARCOMA* originates from this dark, deeply haunted universe as a free stage adaptation of the novel *Carcoma* by Spanish author Layla Martínez (released in English as *Woodworm*). First published in 2021 by the independent feminist press Amor de Madre, the book struck a wide nerve, going on to be translated into more than fifteen languages. In this stage version, the house becomes a living archive of violence, while the stage emerges as a site of ongoing disintegration. The two narrators address us from an in-between realm, oscillating between confession and invention, assembling their own haunted chronology through temporal leaps and innuendos. They are discreetly accompanied by a strange chorus of women: shadows that rise from the house's own entrails, a collective memory unable to find rest. Their kinetic language is worn and fragmentary – short breaths, eroded melodies, scraps of speech, and dislocated anagrams of the word *agujero* (ah-goo-heh-ro: a hole, an opening, a rupture) – as well as the sounds produced by their own bodies.

At the heart of the dramaturgy lies music; performed live by a classical guitar – played through unorthodox techniques that distort its timbre, such as the use of a bow or metallic objects – and a traditional percussion instrument, it is at once visceral and ethereal. The open-ended, experimental compositions interweave with the rhythmic breathing and low murmur of the “shadows,” forming an aural landscape that alternately embraces and fractures the action.

The performance explores the manifold ways in which trauma is passed down from generation to generation, like a torch: how humiliation, pain, and shame inscribe themselves upon the body, which remembers and holds what language can only arrive too late to name. In *CARCOMA*, events are “undermined” by the poetic and the transcendental. Where words are exhausted, there remain only countless small holes in the skin.

Layla Martínez’s novel *Carcoma* was published in Greek by Carnívora Editions, translated by Aspasia Kamyli (2024).

Direction **Alexia Paramytha** • Dramaturgical adaptation **Alexia Paramytha, Argyro Vlachopoulou** • Original music composition **Christos Papadopoulos** • Set design **Aristotelis Armando Mema** • Costume design **Ernesta Chatzilemonidou** • Lighting design **Tasos Palaoroutas** • Vocal compositions **Chryssa Dom** • Assistant to the director **Argyro Vlachopoulou** • Cast **Revekka Tsiligkaridou, Andromachi Bardi, Elina Antoniou, Galatea Aggeli, Eleftheria Skoulaki Lazou, Danae Mertzemeki, Elma Vlastopoulou** • Musician on stage **Christos Papadopoulos**

The initiative Gen 260 is realised with the support of **NEON Organization for Culture and Development**.

DURATION 75’

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Gen 260

THEATRE

**PEIRAIOS 260 – HALL B**

6 June

**Yannis Didaskalou**

*Omicroniota*

Invited, alone, unruly, innocent, hospitable, solitary, kind, funny, wounded, empty, full, in pain, soaked, hollow, emotional, respectable, strange, older, younger, ruined, rational, absurd, isolated, nostalgic, foreign, pure, dirty, clean, transparent, forgotten, seated, risk-taking, abandoned, attentive, hopeful, dying.

In *Omicroniota*,\* Yannis Didaskalou composes a small, tender hymn to the *We* – and to all our adjectives in plural – finding in the theatre of the absurd fertile ground to articulate the profoundly human unease and existential anxiety born of solitude.

Two individuals stand on stage, bound in an intimate and enigmatic relationship, isolated within a world entirely their own. We observe their everyday life as they wait for guests: their habits, their quiet rituals, their private games. They wish to announce something urgent. Yet as the anticipated moment draws near, language seems to recede, to fracture, inviting memory and imagination inside the frame.

The guests they await are, ultimately, nothing more than part of an endless game the two characters replay across time and space. It is through this paradoxical pastime that each finds a way to speak to the other of what truly weighs upon them. The work probes those emotions left suspended, and our need to be recognised and loved by the other before it is too late.

The action unfolds as a poetic parable on human relationships. The chairs on stage assume a central role, functioning as pieces in this peculiar diversion – objects that signal presences, absences, and the shifting dynamics between the two figures. At the same

time, the water falling unceasingly from the ceiling becomes a visible marker of both inner and outer collapse.

In *Omikroniota*, a fragile, tender, and absurd world is revealed – a world in which the self desperately seeks a *we*, or, as one of the characters remarks while – once more – awaiting their guests: “Shall we get to know each other again, just before they arrive?”

\* In Modern Greek, the plural of most adjectives is marked by the suffix -oi (“οι”, omicron–iota), a conventional inflectional ending indicating plurality (much like familiar suffixes in English).

Direction **Yannis Didaskalou** • Text – Dramaturgy **Athanasia Chalkia, Alexandros Mavrou, Yiannis Dafnis, Yannis Didaskalou, Zoi Papari** • Set design – Costume supervision **Athanasia Chalkia, Zoi Papari** • Movement supervision **Alexandros Gkoutinakis** • Original music composition – Sound supervision **Cap ette** • Assistants to the director **Eirini Balkou Papadopoulou, Fani Polyxeni Kourtidou Vlachogianni** • Lighting design **Tasos Palaioroutas** • Trailer – Video of the performance **Malvina Papazoglou, Iasonas Prelourentzos, Athina Troussa** • Graphic design **Zoi Papari** • Photography **Alexandros Zilos, Konstantinos Zilos, Maria Karapanagiotou, Zoi Papari, Nikos Mavromatis** • External collaborators **Sophia Triantou, Eirini Sevastopoulou, Maria Karapanagiotou** • Cast **Alexandros Mavrou, Yiannis Dafnis** • Production **Librart Performing Arts Ensemble**

The play was staged at the Theatre Department of the Faculty of Fine Arts of the Aristotle University of Thessaloniki as an honours thesis in the specialisations of acting (Alexandros Mavrou and Yiannis Dafnis) and direction (Yannis Didaskalou), under the supervision of Glykeria Kalaitzi.

The initiative GEN 260 is realised with the support of **NEON Organization for Culture and Development**.

DURATION 60´

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**Gen 260**  
**THEATRE**

**PEIRAIOS 260 – HALL B**

7 June

**Aris Kakleas**

*The Goalie's Anxiety at the Penalty Kick*

Adaptation of the novel by Peter Handke

The moment before the penalty is taken. Everything stands suspended. Time, movement, certainty. Within this speck of time unfolds *The Goalie's Anxiety at the Penalty Kick*, one of the most emblematic works by the German-speaking Austrian writer Peter Handke – a text that left an indelible mark on postwar European literature. Aris Kakleas brings it to the stage as an experience of estrangement, where reality splinters and meaning remains perpetually open.

At its centre stands Josef Bloch, a former goalkeeper turned film editor. Following a murder, he abandons Vienna and seeks refuge in a small border town in Austria. From that point on, the narrative foregoes the trajectory of a crime story toward resolution and instead sinks ever deeper into a state of inner disintegration. The world surrounding Bloch appears at once familiar and incomprehensible; words drift away from things, gestures become opaque, and reality itself turns disjointed, as though it has lost its coherence.

Bloch's profession as a film editor acquires particular gravity here: nothing appears natural or self-evident to him; everything seems cut and reassembled. It is along this fault line that Kakleas's stage interpretation takes shape – not as a linear retelling of the novel, but as a theatrical rendering of the disturbed perceptual logic through which the protagonist filters the world.

Four narrators, pauses, repetitions, perceptual leaps, and the live transformation of space compose a field of constant instability, where everything resists fixation. With a stripped-back theatrical language and an emphasis on the body, the voice, and the gaze, Handke's work is recast as a performance that foregrounds human anxiety at the threshold of an irreversible act.

Direction – Dramaturgical adaptation **Aris Kakleas** • Set design **Sakis Birbilis, Aris Kakleas** • Original music composition – Musician on stage **Vaios Prapas** • Choreography – Movement **Stephania Sotiropoulou** • Video – Assistant to the director **Tatiana Yfanti** • Costume design **The team** • Lighting design **Tasos Palaioroutas** • Cast **Panagiotis Papaioannou, Fragiski Moustaki, Giannis Koravos, Afroditi Balidou, Katerina Kaoustou, Christos Tsavos** (guest appearance)

The performance started as an honours thesis that maintains its research character to this day.

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DURATION 60´

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**Gen 260**

**THEATRE**

**PEIRAIOS 260 – HALL B**

8 June

**Aristi Tselou**

## *How I Dwell*

*When there's a moon  
the shadows in the house grow larger*

Yiannis Ritsos, *Moonlight Sonata*

An eviction notice. Two words that cleave an elderly man's day in two. Formal, cold, impersonal, the document is affixed to his door, foretelling an imminent foreclosure auction. The new owner is already on his way, perhaps with mud still clinging to his shoes. In that instant, memory, time, and space are violently rearranged, giving rise to a new self: the one cast out. As the old man gathers his belongings, snapshots of an entire life return to him – moments of joy, silences, losses, the hushed rituals of everyday living. A life that took root, blossomed, and bore fruit within these walls is now suddenly uprooted. A home, a shelter, comes undone.

The performance *How I Dwell*, which began as a diploma project, draws inspiration from the mythology of Chekhov's *The Cherry Orchard*, as well as from a news story – one among many small and large tragedies unfolding in the wake of housing auctions amid an ever-worsening global housing crisis. What binds these together is a shared axis, one of the few certainties in life whose loss resounds with devastating force: the home. The home acquired with plans and expectations; the one built with reason and dream; the one that has held the seasons and decades of our lives. The home that has been loved, inhabited, lived through.

Within the fabric of the work, journalistic sources and news archives intersect with literary and theoretical texts. On stage, fiction and document intertwine, imagination collides with stark reality, cinematic references meet poetic fragments, and strands of narrative and dramatic theatre coexist. Among them, deeply personal traces – associations, memories, recorded incidents – transform the stage into a space of intimacy: a temporary dwelling onto which we project our own relationship with the homes that contain us.

In *How I Dwell*, the house is not merely an architectural shell or a configuration of living spaces. It is an existential root – the first “H” of the title, sheltering human life like a roof.

Direction – Concept **Aristi Tselou** • Dramaturgy **Erie Kirjia** • Set & costume design **Anna Zoulia** • Movement **Maro Stavrinou** • Sound design **Avraam Gkoutzelidis** • Lighting design **Tasos Palaioroutas** • Scientific collaborator **Katerina Renieri** • Assistant to the director **Andriana Saranti** • Music **TBA** • Cast (in alphabetical order)

**Giorgos Biniaris, Ania Budniok, Avraam Gkoutzeloudis, Nikos Miliadis, Andriana Saranti, Maya Vasilaki**

The initiative GEN 260 is realised with the support of **NEON Organization for Culture and Development**.

DURATION 80´

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**Gen 260**

**THEATRE**

**PEIRAIOS 260 – HALL B**

9 June

**Panos Iliopoulos**

*Tunnel*

Based on the short story

by Friedrich Dürrenmatt

*Is there, perhaps, anything  
that can disrupt our inertia  
and awaken within us once more the capacity to “see”  
what we no longer have time to notice?*

A student boards a train, as he does every day. This time, however, the train enters a tunnel with no end. As the darkness stretches on, his unease begins to grow. And yet, his fellow passengers remain unfazed, as though nothing at all were happening. Based on

the allegorical short story by Friedrich Dürrenmatt, this adaptation follows that very passage into darkness, bound for an unknown destination. Or is there, in fact, no destination at all?

In the present day, human life unfolds under a state of sheer acceleration. Even as catastrophe, loss, and injustice take place all around us, we remain swept up in a motion already underway – resisting anything that might force us to stop and listen. Speed becomes a refuge; and within this ceaseless movement, we seem more than ever motionless and silent. In the face of this mute acceleration, the artist Panos Iliopoulos proposes a pause: “Perhaps it is enough to meet each other again through our gaze, so that within us there may awaken – like a whisper – that sensitivity which once made us seem truly ‘human’.”

As a short story, “The Tunnel” has joined the higher echelons of European literature between and after the wars – especially in its surreal and symbolic stretches. It is an absurd, parabolic narrative unfolding across multiple layers, in which resonate an unconscious drift toward catastrophe, social inertia, the paralysis of routine, a wilful blindness to reality, and a surrender to the mercy of dubious “conductors.” Within this brief yet densely packed existential drama, countless anxieties and questions find room to gather – like a carriage that can always take on more passengers as it spirals off to nowhere.

Translation **Iannis Kalifatidis** • Direction **Panos Iliopoulos** • Adaptation **Panos Iliopoulos, Stavroula Krassakopoulou** • Dramaturgy advisor **Erie Kirjia** • Set design **Venetsanos Balopoulos** • Costume design **Kostis Glykantzis** • Choreography **Markella Tzaferi** • Lighting design **Tasos Palaioroutas** • Music **Alexandros Artemisios, Andreas Karaspilios** • Set construction **Giorgos Angelopoulos** • Photography **Akis Christou** • Production management **Maro Kyriakopoulou** • Cast **Eleni Giannouli, Titos Grigoropoulos, Antonis Dermitzakis, Ioanna Kokka, Odysseas Makris, Giorgos Boufidis, Christos Papageorgiou, Panagiota Papakyriakou, Anna Rizou** • Special thanks to **Hristos Theodoridis, Xenia Themeli, Michalis Pitidis, Giannis Konstantakopoulos**

The initiative GEN 260 is realised with the support of **NEON Organization for Culture and Development**.

DURATION 50´

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**Gen 260**

**THEATRE**

**PEIRAIOS 260 – HALL B**

10 June

**Dimitris Tsikouras (Tsik)**

*The Wolves' Tale*

“These are the things each of us lives through – and they are what shape us. But some turn them to good, others to harm. We are not all made of the same material.” The line emerges from the lips of the story’s heroine as both a moment of recognition and a sealing of a long, strange, and painful journey. It is the story of a girl born somewhere in central Greece – a girl not unlike the others, as fairy tales often go, but a girl exactly like them. The only thing that sets her apart is that on the day she was born, nine or ten wolves passed through the snow outside her house, as her mother would tell her. An omen, as though each animal foreshadowed a hardship that would one day come to pass. “If each of us could understand the material we are made of, might we also be able to shape it?” *The Wolves' Tale* is the true story of a woman from Thessaly (1928-2017); it is a dream her grandson once had; it is the death of her brother during the Greek Civil War; it is an incident her son experienced; it is the folk ballad *The Dead Brother's Song*; it is Heiner Müller's *Hamletmachine*; it is Sophocles' *Electra*. Above all, however, it is a tale about

domestic violence as an aftershock of political violence, written precisely to speak of this and to pose a question: can a human being ever break the chain of violence?

Through a Chorus of five figures – through music, movement, nine or ten wolf masks, nine or ten coats, a barrel, a chain, party poppers – the girl’s story begins to take shape. In this tale (or is it a nightmare?), the echoes of a Greek countryside long gone, the symbols and beliefs of a rural world that has vanished, and a resilient female world that spanned almost an entire century coalesce in a work that, though it does not initially promise consolation, ultimately achieves it through the redemptive power of theatre.

Direction – Text – Movement **Dimitris Tsikouras (Tsik)** • Assistant to the director & movement **Xenia Tabourou** • Set design – Masks **Yannis Theodorakis** • Music **Giota Dimitrakopoulou** • Costume design **Alexandra Stamati** • Lighting design **Tasos Palaioroutas** • Cast **Charalambos Athanasopoulos, Andromachie Makridou, Dafni Markaki, Dimitris Tsikouras (Tsik), Antigoni Fryda**

The initiative GEN 260 is realised with the support of **NEON Organization for Culture and Development**.

DURATION 70’

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**THEATRE**

**PEIRAIOS 260 – HALL E**

8 – 11 June

**Stefania Goulioti**

*The Murder of Isabella Molnar*

Based on the short story by Dimitris Hatzis

*Sculpture is the art I deeply love*

D.H.

Greek post-war novelist Dimitris Hatzis opens his short story *The Murder of Isabella Molnar* with this sentence. Seeking to grasp the essence of sculpture, he offers a formulation later within the text as precise as it is singular, defining it as “a rational organisation within an irrational world.”

The necessity of Art, its capacity to jolt the “self-contained” spectator into an irrational and chaotic world where instinct claims its own legitimacy, the fraught bond between artist and creation, and the very enigma of sculpture and its materials – all these were the primary impulses that fuelled the performance. Sculpture is not merely a theme; it is the central presence on stage. The journey of sculptural material – from the pursuit of perfection and the question of what that might ultimately mean, to decay and disintegration – becomes a vivid metaphor for the heroine’s inner passage.

Is there a relationship between the living body and raw matter? In the work, clay is not a stage prop but an almost sentient entity. The sculptures – created by sculptor Ismini Tsofidou – are positioned between the narrator and the figure of Isabella. They seem to breathe and transform, revealing the fragile, often painful relationship between creator, creation, and observer.

The performance is a stage meditation on sculpture as a response to chaos; an exploration of the threshold where Art becomes an existential necessity – and, at times, a dangerous one. Once again, the writer’s words illuminate its gifts without dispelling its mystery: “And then the statue, standing complete at human scale – indeed, at human measure – is a triumph of humanity’s defiance of its own accidental nature.”

Direction – Dramaturgy **Stefania Goulioti** • Text **Dimitris Hatzis** • Dramaturgy advisor **Ektoras Lygizos** • Additional text **Nefeli Maistrali** • Music – Sound design **Giorgos Poullos** • Movement **Antonia Economou** • Set design **Filanthi Bougatsou** • Costume design **Niki Psychogiou** • Lighting design **Sakis Birbilis** • Sculptor **Ismini Tsofidou** • Assistant to the director **Alexandros Panou, Iliana Kaladami** • Live video **Ignatios Skandalis, Thomais Triantafyllidou** • Sound engineer **Ilias Flammos** • Statues copies

construction **Tzanetos Kritselis, Stella Stamouli** • Photos **Gely Kalambaka** • Cast  
**Stefania Goulioti, Fotis Stratigos** • Executive production **Pop Productions - MeWe**

The performance includes nudity.

DURATION 75'

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**DANCE**

**PEIRAIOS 260 – HALL D**

10 & 11 June

**Teač Dańsa – Michael Keegan-Dolan**

*MÁM*

*MÁM means a mountain pass  
But it also means obligation*

In the evocative, rock-strewn landscape of West Kerry, on Ireland's southwestern coast, the land is seeded with myth. There, people still speak the ancient, wind-scoured language of the place.

MÁM in Irish means "a pass between mountains." It also means "an obligation." A path not chosen, but often imposed. A route the traveller follows without necessarily knowing why. "Sometimes as artists," says choreographer Michael Keegan-Dolan, "you feel this obligation to do something, even if you can't really say why." Maybe the answer lies in connection, that moment when separation diminishes, and you feel connected. "Perhaps that's why I love theatre, because you're creating moments of connection."

Guided by this sense of inner necessity, the artist composes a choreography in which twelve dancers from across the world form a charged field of relations – a community of

bodies pulsing wildly, ecstatically, rhythmically, turning the stage into a revelry, a kind of feast.

A flame-haired girl wakes inside a nightmare, only to tame it. The nightmare becomes ritual, and ritual turns into celebration. The pitch of intoxication keeps rising. A dancer spins with such force you feel her heart might tear free and strike someone in the audience. At one point, the entire ensemble sits along the length of the stage and looks out at us – and for a moment, we become the Irish Sea.

As the dancers whirl, touch, and embrace, the distances between them dissolve. The “in-between” begins to shrink, and the stage transforms into a space of shared breath. The traditional concertina of Irish virtuoso Cormac Begley meets the sound of the European contemporary ensemble *stargaze*, giving rise to a work of dance and theatre that *The Irish Times* described as “90 minutes of ritualised ecstasy” – sweeping audiences into a haunting, otherworldly journey soaked in the landscape and culture of Ireland.

Nominated for the Best New Dance Production Olivier Award (2020).
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10 June

The performance will be followed by a discussion with the choreographer, along with the screening of Pat Collins’ documentary *Dance* (85 min.), which captures the company’s creative process.

Conception – Direction – Choreography **Michael Keegan-Dolan** • Set design **Sabine Dargant** • Live sound design **Sandra Ní Mathúna** • Rehearsal management **Rachel Poirier** • Lighting design **Adam Silverman** • Costume design **Hyemi Shin** • Music **Cormac Begley** • Original sound design **Helen Atkinson** • Costume advisor **Amanda Donovan** • Lighting manager **Peter Harrison** • Technical stage manager **Danny Hones** • Production manager **Michael Lonergan** • Stage manager **Aoife Malin** • Line producer **Fiona Morgan** • Assistant to the sound engineer **Daragh Murphy** • Chaperone **Lori & Oliver Neilson** • Head of sound **Sandra Ní Mhathúna** • Performers **Imogen Alvares, Bea Bidault, Kim Ceysens, Caimin Gilmore, Nina Harries, Aki Iwamoto, Mayah Kadish, Dylan Lynch, Daniel Myers, Delilah Neilson, Amit Noy, Keir Patrick, Ino**

**Riga, David Six, Jimmy Southward, Timon Koomen, Holly Vallis, Kayva Van Gangelen, Verena Zeiner** • Producer **Dawn Prentice** • Company stage manager **Iain Synnott**

DURATION 80´

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**“HOMMAGE”**

**INTERDISCIPLINARY ART PROJECT – SCREENING**

**PEIRAIOS 260 – HALL D**

13 June

**Elias Giannakakis**

*2005-2015. The Years of Loukos*

*Today, I believe the need for a film that captures  
the Yorgos Loukos phenomenon as a whole  
is more urgent than ever  
not only as an overdue tribute, but as a precious trace*  
E. G.

Yorgos Loukos assumed the artistic direction of the Athens Epidaurus Festival in the 2005-2006 season and, in tandem with its identity, reshaped the landscape of national cultural events. For the first time, a palpable wind of change blew over the Festival; Loukos succeeded in activating a new artistic universe, where the audiences – especially younger generations – local artists, and leading figures of the international scene in dance, theatre, and music converged, united by a spirit of joy, creativity, and innovation. Twenty years after Loukos took the helm, Elias Giannakakis presents his documentary as a tribute to the Athens Epidaurus Festival. A filmmaker with more than three hundred works across documentary and fiction, he followed the Artistic Director closely for an entire year – from 2007 to 2008, at the dawn of the Festival’s ‘boom’– gathering a wealth

of invaluable footage. Two decades on, he returns with a film that traces the imprint of that defining period, enriched with new sequences and rare archival material.

Upon discovering a derelict factory in a neglected area of Athens, the then Artistic Director envisioned and forged, from the ground up, a cultural space destined to become an urban landmark. Thus emerged the now-emblematic Peiraios 260, a venue that would irrevocably transform our perception of contemporary cultural events.

The freedom and trust extended to Greek creators of all generations, both established and emerging, together with the presence of remarkable international artists at the height of their creative powers, opened a vital gateway for Athens and Greece to enter the global cultural sphere, leaving behind a powerful and enduring legacy.

“This film is not a hagiography,” notes Elias Giannakakis. “If we are to truly understand this prominent figure and this exciting era, we must embrace its inconsistencies and contradictions, the blank spaces, and the role of timing itself. Otherwise, we risk losing the human dimension we seek within the fragmentary – where a fundamental element of the miraculous resides.”

Script – Direction **Elias Giannakakis** • Cinematography – Camera **Dimitris Kordelas**,  
**Claudio Bolivar** • Executive producer **Apostolia Papaioannou**

DURATION 75’

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**PEIRAIOS 260 – GARDEN**

13 June

**Camper Van**

*The moving consolation of art.  
For regions stripped of their privilege.  
Or: 'Don't you feel bad'*

Camper Van was born from an inspired idea by Olia Lazaridou and took shape through the vision of installation artist Socratis Socratous. A luminous, mobile stage crafted from plexiglass, it first came to life in 2008 with *Gelsomina*, a performance drawn from Federico Fellini's *La Strada* (1954).

The following year, it journeyed through Athenian neighbourhoods, such as Pedion tou Areos, Kolonos, the Korean Market – bringing with it the vaudeville spectacle *A Night That's Yours*, which was animated by the participation of numerous artists – while its route extended as far as Ancient Olympia.

This was an idea warmly embraced by the Athens Epidaurus Festival's Artistic Director, Yorgos Loukos: a Festival unbound from its fixed venues, moving through the city's fabric, reaching audiences beyond its customary circles. Everywhere it went, the response was generous, immediate, and zestful.

With Loukos' departure, Camper Van – this marvellous 'gadget' of the Festival – gradually fell into disuse. Yet just before it fades into oblivion, it returns once more, casting its light across the summer nights of Peiraios 260, with the quiet promise of venturing beyond its bounds again next year, and taking to the road once more.

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**THEATRE**

## **PEIRAIOS 260 – HALL H**

14 & 15 June

**Yorgos Valais**

*Stores*

Beauty, Equity, Happiness

*A chorus of people is shopping  
for clothes inside a department store*

A clothing department store, unmistakably reminiscent of the retail chains of our time. Inside it, a chorus of people tries on garments, shops, queues, engages in small talk, rests, collides, undresses, begins again. They sing and deliver monologues. They dream of the future.

Starting from this recognisable, realistic setting, the episodes, songs, and monologues fracture the linearity of realism, unfolding a mosaic of destinies – a contemporary choric tapestry of lives trapped within the limits of their own desires. A world caught in repetition, recycling gestures and behaviours, enclosed within a climate-controlled space/time whose exits gradually disappear.

The characters find themselves confronted with the immovable emptiness of their days: minor practical dead ends, major existential questions, the strain of living in the twenty-first century. Their dreams cling to the products they hold in their hands, to the lost poetic charge of a life now tethered to consumption. Each garment becomes a possible version of the self – a promise of transformation, a future held in the conditional, sometimes fulfilled, more often deferred.

Within this ostensibly realistic framework, the songs act as fissures, giving voice to both the expectations and the disappointments of these consumer-subjects who shop to exist, composing a wide-angle portrait of life in which a secret melancholy lurks beneath the gleam of the twenty-first century.

The staging, drawing on Charlie Chaplin's notion that comedy is tragedy seen in long shot, makes use of the full depth of the stage, generating parallel zones of action. Characters frequently distance themselves from one another and address the audience directly, heightening the absurdity of the situations. Reality and the imaginary intermingle

in a world where the ordinary appears extraordinary, and the irrationality of human behaviour is revealed through humour.

The music, rooted in an ambient sonic landscape, emerges from the performers' actions – like sample-like fragments – while the performance traverses forms that extend even into the pop aesthetics of advertising. As the text gradually transforms into a libretto, an uncanny normality takes shape – one that contains opera within it, a reality sung into being by its characters.

A department store becomes a stage where consumption reveals – with humour and tenderness – the hidden drama of contemporary life.

Direction **Yorgos Valais** • Text – Dramaturgy **Yorgos Valais, Prodromos Tsinikoris** • Music – Sound design **Gary Salomon** • Sound engineer **Giorgos Chanos** • Movement – Choreography **Giannis Nikolaidis** • Set design **Eleni Stroulia** • Costume design **Eleni Stroulia, Zaira Falirea** • Lighting design **Tasos Palaioroutas** • Video supervision **Miltiadis Christidis** • Assistant to the director **Stratos Dalamagkos** • Assistant to the set & costume designer **Genevieve Athanasopoulou** • Press kit photographer **Despina Spyrou** • Cast **Chara Yota, Thanasis Dovris, Pyrros Theofanopoulos, Romanos Kalokyris, Eirini Makri, Vivi Petsi, Elpiniki Saripanidou** • Executive producer **Christina Polychroniadou**

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## PERFORMANCE

**PEIRAIOS 260 – HALL B**

14 & 15 June

**Nicoline van Harskamp**

*Prosodia*

A “synthetic” performer named Prosodia, two actresses in the flesh, a theatre director, and a traditional musician set out to stage an ancient epic: *The Epic of Siri* – a vast narrative celebrating the deeds of a woman, still sung today in South India and rivalling the *Iliad* in both scale and antiquity. As they attempt to synchronise and sing together, the characters – human and non-human alike – begin to reflect on the technologies that underpin their practices, namely three generations of performative artificial language: “sung-narration,” “acting,” and “synthetic speech.” Prosodia’s inability to cry becomes a technical and artistic obstacle, since many epics traditionally ends in tears. The ensemble eventually discovers a solution in one of her oldest inherent traits.

In *Prosodia*, primordial patterns of speech resurface within the synthetic voices generated today through artificial intelligence, echoing the rhythmic and formal patterning of human storytelling – from ancient epic poetry to contemporary influencer content. In the process, the work also dispels many of the myths surrounding AI, particularly those propagated by the profit-driven entities that develop it.

For the purposes of the piece, visual artist Nicoline van Harskamp has developed a stage digital tool in which the lines of one character – a list of their turns in a dialogue – are connected to a text-to-speech system. At the press of a wireless button, the actress triggers an offstage computer, initiating the live generation of a line delivered by their synthetic counterpart. As with a human performer, the prosodic qualities of each utterance – its volume, pitch, intonation, and tempo – remain variable and unpredictable, even though the textual content itself is pre-scripted.

When operating this system live, the actress effectively shapes the delivery of their non-human counterpart while performing their own lines. What emerges is a peculiar form of monologue unfolding as dialogue, requiring acute timing and a high degree of self-direction. With recent advances in AI technologies, the stage mechanism has been upgraded to enable direct speech-to-speech transformation. In this way, Prosodia can modulate her vocal expression in response to the prosodic cues she detects in the voices of the human performers on stage.

*Prosodia* makes use of AI technology without aestheticizing or mystifying it. Instead, it is deployed to trace patterns of human speech from a distant past.

Direction – Text – Set design **Nicoline van Harskamp** • Cast **Angeliki Papoulia, Sofia Kokkali, Lidewij Mahler** • Original music composition – String instruments – Vocals **Evi Seitanidou** • Digital stage tool **Alexander Sutherland** • Sound & AI engineer **Giuliano Anzani** • Camera **Dimitris Christodoulou** • Live sound recording **Nikos Patelaros** • Production **Cross Section Archive (Maria Lalou, Skafto Aymo-Boot), Nicoline van Harskamp** • Production assistant **Nefeli Varouxi** • Casting (Netherlands) **Nicoline van Harskamp** • Casting (Greece) **Maria Lalou** • With the support of **Creative Industries Fund (Netherlands)**

DURATION 60´

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**C\_Music NOW**

**PERFORMANCE**

**PEIRAIOS 260 – HALL D**

16 June

**Orestis Karamanlis**

*TEMPI*

57 heartbeats & electronics

Among the many conjectures proposed about the origins of music, one retains a particular resonance, precisely because it touches us all: the first sound to which every embryo is exposed is the beating of the maternal heart. This muffled, rhythmic pulse becomes the primal sonic imprint upon the human psyche, perhaps explaining our enduring bond with music and its manifold phenomena.

In the language of music, the term *tempo* denotes the pace or speed at which a piece is performed. Its plural, however – *tempi* – unfolds a cluster of associations that leads us, inescapably, to a recent chapter in recent Greek history: the Tempi train crash on 28 February 2023.

In the work of composer Orestis Karamanlis, fifty-seven individuals are connected on stage by a network of cables, generating a soundscape composed of their heartbeats. Each participant is equipped with a contact microphone that captures the signals of their pulse, feeding them into a computer where they are processed through a programming language. The sonic textures and musical structures that emerge in real time are continuously reshaped by the emotional states of those on stage, forming a shifting acoustic mass born of overlapping rhythms.

TEMPI is a work that cannot exist without the presence – and participation – of its audience, and it makes this condition explicit. At the same time, it illuminates a deeper truth we often overlook: that we are inextricably bound to one another, whether we recognise it or not. The fifty-seven who offer their living pulse as raw material for this collective, irregular heartbeat remind us that we are a thread of empathy running through history, a bond woven from the invisible fabric of sound.

Composition – Artistic curation **Orestis Karamanlis** • Performance curation **Giannis Nikolaidis, Angeliki Poulou** • Colour **Alexandros Kontogeorgakopoulos** • Set design **Zoi Arvaniti** • Contributing with their hearts, minds, and hands, the students at the Department of Digital Arts & Cinema of the National and Kapodistrian University of Athens **Fani Theodosi, Penny Sereti, Ismini Tsaliki, Konstantinos Kourouvanis, Kimonas Marsellos, Paschalina Ioannidou, Maria Papoutsaki, Iraklis Marinopoulos, Efthymis Koutsogiannopoulos, Ioanna Malachia, Anna Kaponi, Kyriaki Nikolaou, Konstantinos Potamianos, Charalambos Tzavaras, Maria Arabatzoglou, Panagiotis Gerostathos, Antonis Goumas, Ilektra Satsel, Ioanna Micha, Artemis Biziou, Giorgos Pitsakis, Valentina Kiagia**

DURATION 40´

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**PEIRAIOS 260 – HALL E**

16 & 17 June

**Jaha Koo**

*Haribo Kimchi*

*Haribo Kimchi* transports us to a pojangmacha, one of the typical late-night street food stalls lining the streets of South Korea. Throughout the performance, Jaha Koo recounts intimate, bittersweet, and surreal micro-stories while preparing a meal live on stage. Armed with a boundless and visually inventive humour, he enlists us in his culinary journey, a wandering through memories and their history, for all those who feel the quiet pull of their roots.

The surprising flavour of seaweed soup, the sharp sound of a knife slicing through cucumber, the hiss and sizzle of mushrooms on a scorching hob draw the audience into a richly multisensory experience centred on taste and tradition.

The director introduces three virtual characters – a snail, an eel, and a gummy bear – who explore food as a place of refuge. Through a sequence of personal, disarmingly tender and absurd stories, they recount the evolution of kimchi culture, the bitter pain of unadulterated racism, the shame of trying to “blend in,” and the deep umami taste that spells a return home to childhood.

Following *Cuckoo* (2018) – the second instalment of the *Hamartia* trilogy, in which he probed the long-term repercussions of imperialism in East Asia – the South Korean theatre auteur and composer Jaha Koo returns to the festival with his latest creation. Within a hybrid environment that fuses music, cutting-edge technology, pioneering video, and digital/virtual performers, Koo reflects on the notion of cultural assimilation, its pulverising force, its inherent conflicts and paradoxes. In a trailblazing performance that caters to all senses, he serves up slices of life marinated in sweet-and-sour melancholy.

Concept – Text – Direction – Music – Sound – Video **Jaha Koo** • Dramaturgy **Dries Douibi** • Set design – Research collaboration – Media Operation **Eunhyung Jeong** • Artistic advisor **Pol Heyvaert** • Technical coordination **Korneel Coessens** • Technique **Bart Huybrechts, Tom Daniels, Jasse Vergauwe** • Production coordination **Wim Clapdorp** • Proofreading **Jason Wrubell** • Snail animation **Vincent Lynen** • Performance **Gona, Haribo, Eel, Jaha Koo** and two guests • Production **CAMPO** • Co-production **Kunstenfestivaldesarts** (Belgium), **Rideau de Bruxelles** (Belgium), **Theater Utrecht** (Netherlands), **SPRING festival** (Netherlands), **Festival d’Automne à Paris** (France), **Théâtre de la Bastille** (France), **Tangente St. Pölten – Festival für Gegenwartskultur** (Austria), **Espoo theatre** (Finland), **International Summer Festival Kampnagel** (Germany), **Sophiensaele** (Germany), **Meet You Festival** (Spain), **Bunker** (Slovenia), **National Theatre and Concert Hall Taipei** (Taiwan), **The Divine Comedy International Theater Festival / Teatr Łażnia Nowa** (Poland), **Perpodium** (Belgium) • With the support of **Tax Shelter of the Belgian Federal Government via Cronos Invest** and the **Flemish Government** • The prototype of the eel was developed as part of **Innovation:Lab's** funnel in co-production with **Theater Utrecht** and creative technologists **Adriaan Wormgoor** and **Willem Vooijs**.

DURATION 70´

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**C\_Music NOW**

**MUSIC  
THEATRE**

**PEIRAIOS 260 – HALL D**

20 & 21 June

**Nadar Ensemble – Michael Beil**

*Hide to show*

*There is a remedy for reality  
It's an imitation*

Hyperreality. Post-truth. Algorithms. Memes. Deepfakes. Avatars. Words and concepts that initially appear unfamiliar, safely distanced from the bounded lives we inhabit in the physical world. And yet, in truth, they define far more than we are willing to acknowledge. On stage, six cubicles stand in a row. Each one is occupied by a musician and becomes a private chamber of preparation – like glimpsing, from behind the curtain, the ritual of the artist's attunement before stepping onto the stage and into the reality of performance. The cubicles are fitted with blinds, onto which streams of video are projected: actions performed by the very same players, capturing them in moments of isolation and interaction that recall the peculiar cohabitation of our existence within social media ecosystems. A question begins to hover quietly over the performance: are we listeners or spectators? Are the figures on stage musicians or actors? And what exactly unfolds before us? Is it a conventional concert, or a hybrid assemblage of sound, moving image, and set design that invites us into an altogether different performative experience?

In *Hide to show* – a work composed by the prolific German composer Michael Beil specifically for Nadar Ensemble, marking their third collaboration since 2011 – acoustic and electronic music meet video and cutting-edge technology, offering a condensed reflection on what constitutes the *real* today, while simultaneously sketching the topography of a world covered beneath a dense layer of virtuality.

With music as its principal narrative device – and more precisely, through the performative and multimedia capacities generated by contemporary music in its most adventurous and intellectually incisive moments – Beil and the Nadar Ensemble offer a navigational manual for the brave new world and wasteland of the internet. At the same time, they sketch a modern-day blues for our fleeting embodiments and encounters in the digital realm: a stuttering allegory of the self as currency and as exchange value within this new economy of images. *Hide to show*, thereby, becomes an ingenious cultural mash-up, one that encapsulates the extent to which our lives are now both interconnected and insulated, while posing a question we all carry on our lips as we rush to capture yet another latest post: perhaps, in the end, do we see less when we see everything?

Concept – Composition – Video – Staging **Michael Beil** • Live visuals – Set design **WARPED TYPE** • Choreographic advisor **Barbara Galli-Jescheck** • Lyrics **Charlotte Triebus** • Sound **Wannes Gonnissen** • Nadar Ensemble **Katrien Gaelens** *flute*, **Yves Goemaere** *percussion*, **Winnie Huang & Mar Berendsen** *violin*, **Pieter Matthyssens** *cello*, **Elisa Medinilla** *keyboard*, **Thomas Moore** *trombone*, **Bertel Schollaert** *sax*, **Dries Tack** *clarinet* • Co-production **Concertgebouw Brugge, deSingel**

Supported by **Kunststiftung NRW**

Commissioned by **Concertgebouw Brugge & Nadar Ensemble**, with the support of **Ernst von Siemens Musikstiftung**

DURATION 50´

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**DANCE**

**VOICES OF THE ARAB WORLD**

**PEIRAIOS 260 – HALL H**

20 & 21 June

**Amir Sabra – Ata Khatab**

*Badke(remix)*

With a deliberate inversion of the word *dabke*, the traditional communal dance that has travelled across centuries – from ancient fertility rites to contemporary wedding celebrations, and even to the defiant gatherings of civilians amid the ruins of Gaza – appears here as both rhythm and act of resistance. On stage, the creators, together with

ten performers, transform *dabke* into a field of assertion and self-actualisation: a charged physical language that draws on contemporary dance, hip hop, capoeira, and circus, reshaped into *Badke(remix)*.

A reimagining of the dance piece originally created in 2013 by Koen Augustijnen, Rosalba Torres, and Hildegard De Vuyst, and toured internationally between 2013 and 2016, *Badke(remix)* by Palestinian artists Amir Sabra and Ata Khatab revisits the language of tradition and gives it a new turn, attuned to the urgencies of the present. Beyond the rigid lines of borders – geographical and cultural – it sends out signals to any willing receiver, advocating for a shared, transnational sense of belonging. The devastation of populations during recent hostilities, and its global mediation, has often fostered the impression that being Palestinian constitutes a monolithic, homogeneous identity, devoid of internal differences or tensions. This performance sets out to unsettle this misconception: individuals of distinct social backgrounds – classes, communities, regions, educational and professional trajectories – join hands and follow the familiar steps, only to immediately break, distort, and rework them. A gesture of almost “profane” devotion to tradition, pushing it to accommodate the new desires and frictions of living bodies.

At the helm of a “wedding band” in the West Bank, Nasser Al Fares constructs an ambivalent sonic landscape where joy and ache coexist. Between musical passages, he addresses members of the audience he recognises, greeting them and making casual announcements. Throughout the unfolding “celebration,” sirens, drones, and children’s cries intermittently pierce the air. Are these documentary traces, or echoes drawn from the dancers’ memory? A fusion of festivity and war – two realities sharing a common musical root – insists on its message:

We're not going to let anyone tell us what to do.

We will dance until we drop.

Choreography **Amir Sabra, Ata Khatab** • Dance – Creation **Abdallah Damra, Bresa Ayub, Dima Zahran, Hamza Damra, Marah Haj, Mohammed Al Tayeh, Rebecca**

**Kaoud, Rima Baransi, Samer Raya, Shahd Jabarin, Jassi Murad** (understudy) • Soundtrack **Nasser Al-Fares** / Editing **Sam Serruys** • Artistic assistant **Abdallah Damra** • Sound **Hanne Nuyttens** • Lights **Ine Van Bortel** • Based on *Badke* (2013) by **Koen Augustijnen, Rosalba Torres Guerrero, Hildegard De Vuyst** • Tour **Morgan Verhelle (laGeste)** • Production **laGeste, Stereo48** • Co-production **KVS, Viernulvier** • In collaboration with **Siamese Cie (Gloed vzw)** • Thanks to all the hosts in Ghent and Brussels **Anne De Smet, Tine Maes, Griet Hoet, Ruth Bossier, Veerle en Bruno Campens, Wim De Temmerman, Sarah Hauspie, Philippe Brunain, Yves De Bruyckere, Iris De Groote, 10+11 Guest House, Sophie Warnant, Jacqueline Bollen, Tom Viane, Joris van Winckel, Catherine Richards, Sylvia Boulaert, Danielle Rousseau, Camille Matthys, Sandra Sara Raes Oklobdzija, Julie De Clercq, Ehsan Hemat** • With support from the **City of Ghent, Flemish Authorities** and the **Tax Shelter of the Belgian Federal Government via Flanders Tax Shelter**

DURATION 75´

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**DANCE**

**PEIRAIOS 260 – PLATEA**

20 & 21 June

**6<sup>th</sup> Athens Festival Urban Dance Contest**

*Battles*

Hip Hop & All Style Battles

The AEF Urban Dance Contest, a key meeting point for the hip-hop and street dance scene, returns for its sixth edition, more dynamic than ever. Marking this anniversary, the contest unfolds across two consecutive nights of heightened intensity, filled with spectacular dance battles, explosive rhythm, and unbridled talent. Dancer and choreographer Elias Hadjigeorgiou, alongside his longtime collaborator Periklis Petrakis,

curate an event that brings together some of the most outstanding Greek and international figures in hip-hop and street dance.

In a remarkably short span of time, this event has succeeded in bringing street dance into the spotlight. “Layers of Streets” is more than a competition; it stands as a testament to the power of contemporary art forms born in the neighbourhoods – forms that engage in a vivid, authentic dialogue with both classical and modern modes of expression.

Each year, audiences fill Peiraios 260 – young people devoted to hip-hop and dance, performers, artists, and all those who linger long after the performances have ended, drawn into the electrified atmosphere of the battles.

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## DANCE

### PEIRAIOS 260 – HALL B

21 & 22 June

**Alexandros Vardaxoglou**

*NOD*

*God banished Cain after the murder of his brother Abel*

Two men meet by chance. They wear the same clothes, inhabit the same body, perhaps even share the same past. Their encounter becomes the point of departure for a choreographic drift in which their synchronised movements – at times insistently repeated – begin to falter and mutate, generating a subtle disorientation; steps collapse into falls, embraces turn into struggles, gestures warp into desperate configurations. What emerges is a reckoning with the limits of proximity and distance, where even the costumes they wear become instruments in this volatile tug-of-war.

Nod, or the Land of Nod, is the place to which, according to the Book of Genesis, God banished Cain after the murder of his brother Abel – one of the earliest recorded acts of

fratricide in human history. Beyond even the reach of the divine gaze, it is imagined as the threshold of humanity's darker wandering, a realm suspended between dream and oblivion. Anonymous and unmoored from memory, the two men who meet in this land lay bare the relentless – and at times bleak – cycle of human existence: from love to violence, from closeness to rupture, from union to murder, from Cain and Abel to us.

The sonic fabric of the performance relies inventively on *Requiem* by Alfred Schnittke, interweaving instrumental and vocal textures, fixed and live electronics, and absorbing the ambiguities of its heterogeneous materials – from lyricism and melody to abrasion and noise. Through digital processing, the musical substance is distorted, and – mirroring the choreographic vocabulary – amplifies the sense of a fractured, disfigured reality.

In *NOD*, the thorns and harsh terrain of coexistence are confronted head-on, through a choreography unafraid to tread barefoot across this merciless ground once inhabited by Cain. In doing so, it reveals something elemental: the fragile, fierce beauty at the heart of human connection.

Choreography **Alexandros Vardaxoglou** • Music **Yannis Angelakis** • Set design **Evangelia Bakogianni** • Costume design **Christina Lardikou** • Costume construction **Francesco Infante** • Set construction **ROKANI collective, Evangelia Bakogianni** • Lighting design **Vangelis Mountrichas** • Assistant to the choreographer **Vasia Bakogianni** • Photography **Christos Symeonides** • Production **Ars Nova Experimentalis Non-profit Arts and Culture Company** • Performed by **Alexandros Vardaxoglou, Nontas Damopoulos** • Special thanks to **Katerina Metaxopoulou, Nikos Salvaras, Thanos Karagiannis**

*NOD* is supported by the 2025 ARTWORKS Grants programme, which is funded by the Stavros Niarchos Foundation (SNF) and other individual donors.

DURATION 50'

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**PEIRAIOS 260 – HALL E**

22 – 24 June

**Alexandros Mistriotis***The Seventh Letter, or The Disappointed Plato*

How does one of the greatest philosophers in history choose to narrate his own life? Plato stands on stage and addresses us. Through the voice of a narrator, he returns as both an enigma and a spectre, breaking the fourth wall and collapsing the distance that separates us from him – and from the politically unstable world he inhabited.

In truth, we know remarkably little about Socrates' student beyond his canonical dialogues. Four years before his death, Plato wrote the *Seventh Letter* – a kind of apologia for his life and work – addressed as both epistle and testament to the family of Dion of Syracuse, following the assassination of his dear friend. It is from this text that Alexandros Mistriotis embarks, approaching a Plato who is disarmingly human and confessional, in a performance that privileges lived experience over philosophy – a life about which we possess scarce certainties. The work unfolds through the narrator's voice, summoning Plato to shed the many masks that populate his dialogues and to speak to us in his own person. We hear him recount his youth, including his ill-fated attempt to intervene in the political life of Syracuse. We witness him, even in early adulthood, recognising that Athens and the wider Greek world had reached a political impasse – and understanding that this very disillusionment would lead him toward philosophy.

Yet at the end of this path, no longed-for resolution or reconciliation awaits him. Outside the edifice of his work, Plato arrives not at triumph but at perplexity. He is no longer the great sage or omniscient thinker, nor the figure who decisively shaped the course of Western philosophy. He is, rather, an ageing man – yet uncannily contemporary – who answers the narrator's call, called forth from the ruins of history to sound out the tremors of our own unstable age. Through the telling of his life, he ultimately invites us to accompany him to the far shore of his life, where the search for virtue and truth refracts through every word he utters.

Concept – Direction **Alexandros Mistriotis** • Set & space design **Vasilis Dovros** • Set painting – Masks **Dimitris Mistriotis** • Costume design – Props **Dimitra Liakoura** • Lighting design **Simos Sarketzis** • Sound design – Original music composition **Christos Parapagkidis** • Assistant to the director **Zoe Drakopoulou** • Research assistant & material development **Nikolas Hanakoulas** • Cast **Thomas Velissaris, Odysseas Zikas, Alexandros Mistriotis** • Production management **Katerina Kourti** • Production execution **Apparat Athen / Nikolas Hanakoulas**

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## INTERDISCIPLINARY ART PROJECT – SCREENING

**PEIRAIOS 260 – HALL D**

23 June

**Eva Stefani**

*Ancestors*

*But why should reality be coherent in the first place?  
Following this logic of coherence, we apply, once more,  
a notion we discovered during our daily lives in a universe  
that doesn't obey to it*  
Ernesto Sabato

A former wrestler in Serres eating five eggs before work; Dionysis Savvopoulos ready to go on stage for his final concert in Athens; a sex-worker watching a muted Christmas special on a broken television; E. Ch. Gonatas trimming a plant; an elder man on the phone with God; a premature newborn inside the incubator; a Georgian nurse whispering 'Sleep' to a patient; Vassilis Papavasileiou reflecting on Chekhov; an elderly woman in Komotini addressing the TV presenter she watches on screen; a young Zafos Xagoraris painting banners in the early 1980s.

Eva Stefani's documentary film constitutes an arc of fragments from unfinished stories and seemingly unconnected moments captured on film during a thirty-year period. A palimpsest of encounters across ethnicities, ages, and social strata, where the lives of unknown, solitary figures intersect with the voices of artists and creators. This stream-of-consciousness weaving of image and sound – what she calls 'retalia' (clothing scraps) – forms a living mosaic of the present and of memory, of memory returning to inhabit the present.

The work is further enriched by contemporary micro-stories. Its base, however, is a body of previously unseen material from 1995 to 2025, subtly echoing Stefan Zweig's *The World of Yesterday* – not as an exercise in nostalgia, but as a lens through which to reconsider who we are today.

These are fragmented glimpses of reality, born of long, attentive, participatory observation, from 1995 to this day. Gestures too fleeting, too oblique to register a place in official history.

Partly autobiographical, poised between the world of yesterday and that of today, with one foot in realism and the other in the paradoxical, this mosaic becomes an attempt to capture the elusive texture of dreams as they surface within reality.

Screenplay – Direction **Eva Stefani** • Editing **Gogo Bebelou** • Production **Apostolia Papaioannou**

DURATION 80'

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**C\_Music NOW**

**PEIRAIOS 260 – HALL B**

24 June

**Frauke Aubert**

*Voice Lab – Post Internet Dance Edition*

A post-digital performance about voice, self, and digital traces in analogue life

The digital mantra has permeated every aspect of our lives: from work and leisure to information, and ultimately, the steady absorption of online practices into the fabric of our daily routines. Our world has become so enmeshed in its own digital image that some voices already speak of a “post-digital” era – as if our present condition belonged to the archaeology of a future that has only just passed. In the midst of such an unprecedented fever, what remains of the voice as a physical presence?

In *Voice Lab – Post Internet Dance Edition*, the soprano, vocal artist, and composer Frauke Aulbert treads this thin ice, presenting a sequence of vocal acts in which the voice – and its plurality – takes centre stage. Adopting the form of a YouTube vlog, she trawls for found “objects,” moments, and situations from the vast ocean of the internet, assembling a singular choreography for voice with the invaluable contribution of her collaborators in lighting and set design, Jakob Boeckh. At times self, at times persona, Aulbert poses a disarming question: what truths lie hidden in the manoeuvres of a voice? At its core, the performance serves as an ideal introduction to the world of experimental vocal techniques. Drawing on research into diverse vocal practices across cultures – such as Nō theatre, Gugak, and beatboxing – while also activating her background in classical Indian dance, Butoh, and acrobatics, Aulbert assembles a live laboratory of vocal dramaturgy. Here, the voice reveals itself as restless materiality and, above all, as a corporeal phenomenon: phonations, guttural sounds, whispers, sung speech, and other manifestations demonstrate that every vocal gesture carries within it an embodiment – a performative residue that is not ancillary to vocal practice but a theatrical quality yet to be fully explored.

At a time when artificial intelligence can reconstruct even the most intricate textures of the human voice, *Voice Lab – Post Internet Dance Edition* reminds us that a voice is never singular, but a swarm of many – a transversal conduit to the deepest strata of the human condition and a sounding line into the uncertainties of our new (post-)digital reality. Above all, it renders the voice as a bird that has broken free from its cage, soaring beyond the confines of conventional lyric expression, speaking through this truly torrential Sprechgesang\* of our cultural adventure in the twenty-first century. For sometimes, the inarticulate speaks more powerfully than volumes of scholarship.

\* **Sprechgesang** (German, “spoken singing”): a vocal technique in which the performer delivers text in a manner suspended between speech and song. Following the rhythm indicated in the musical score, the performer briefly touches upon pitches without fully sustaining them, producing an utterance that hovers between recitation and singing.

Voice – Performance – Composition – Electronics – Costumes – Direction **Frauke Aulbert** • Stage – Lighting – Outside eye **Jade Boeckh**

DURATION 75’

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**THEATRE**

**–GREEK PREMIERE–**

**PEIRAIOS 260 – HALL H**

27 & 28 June

**Kurō Tanino**

*Sleeping Fires*

*In a land of the past, there once lived a woman  
who traced the contours of the world with eyes that could not see.  
She replaced light with sound, listening to melodies,  
guided by the traces of scent, and reading truth through the touch of skin.*

*This is a story of winter, born from the memory held in a woman’s hands.*

K. T

Blind from birth, Iku lives in the mountains together with her partner. Through the acute sensibility of her hands, she is able to ‘read’ bodies and emotions. The arrival of young

Saya, an apprentice in the refined art of massage, unsettles the fragile equilibrium of her world. A profound, ineffable bond grows between the two women, as apprenticeship gradually gives way to a revelatory unfolding of trauma, repressed desires, and unspoken rage.

*Sleeping Fires* traces its roots to the historical practice of blind massage therapists in Japan and is set in a mountainous region north of Edo – present-day Tokyo. In a society where blind men were institutionally supported through the hierarchically structured guild of Tōdōza, women remained largely invisible, deprived of comparable social or economic backing. Within this framework, the work illuminates not only conditions of exclusion but also the unexpected forms of freedom that may emerge beyond the reach of dominant social frameworks.

Featuring visually impaired performers, Kurō Tanino crafts a deeply sensorial stage experience, in which the world is perceived beyond the primacy of sight – revealed instead through sound, rhythm, scent, and touch. Set within a landscape that is at once realistic and poetic, the play probes notions of ache, solitude, friendship, the body's self-determination, and the capacity of reaching one another as an act of care. What emerges is a winter tale in which the body becomes a site of knowledge and contestation, and tenderness a gesture of quiet resistance.

With this production, the acclaimed Japanese creator makes his Greek debut, in a collaboration between Niwa Gekidan Penino – the company he founded and directs – and No Limits, the International Inclusive Arts Festival in Hong Kong.

Text – Direction **Kurō Tanino** • Cast **Susumu Ogata, Ineko Kawai, Takao Shibata, Rio Sekiba, Natsue Hyakumoto** • Narration **Yoshie Tanikawa** • Set design **Michiko Inada** • Music direction **Yu Okuda** • Lighting design **Masayuki Abe** • Sound design **Koji Sato** • Video design **Nobuhiro Matsuzawa** • Costume design **Mariko Tomoyoshi** • Technical direction **Masaya Natsume** • Assistant director **Hatsune Sakai** • Stage management **Hikari Kitano** • Lighting operation **Kana Watanabe** • Sound operation **Yoshihiro Nakamura** • Video operation **Azusa Saito** • Stage manager assistant **Tatsuhiko Ito** •

Video animation **Ryuichi Matsumoto** • Subtitle operation **Saki Sahara** •  
Company/touring management **Chika Onozuka** • Trailer **Takahiro Kaminokado** •  
Closing theme “Sleeping Fires” music composition **Yu Okuda, Tomotaka Sekiya** •  
Musicians **Suiho Toshi nohkan**, **Tomotaka Sekiya bass**, **Yukino Matsuura drums** •  
Incidental Shamisen music performance **Isosuke Kineya** • Producer **Niwa Gekidan  
Penino (Arche LLC.)** • Co-production **No Limits**

The play was commissioned by the **No Limits** Festival, produced by **Niwa Gekidan  
Penino**, and premiered at the 2026 **No Limits** in Hong Kong.

DURATION 110´

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**THEATRE  
PERFORMANCE**

**PEIRAIOS 260 – HALL D**

28 – 30 June

**Angélica Liddell**

*Seppuku. The Funeral of Mishima or the Pleasure of Dying.*

*Mishima taught me, from adolescence, an indivisible trinity: eroticism, beauty, and death.  
They are all one and the same.  
Erotic death, ritual death, beautiful death.  
In essence, death as an aesthetic ideal, and aesthetics as a life's purpose  
– a romantic yearning born from the sexual nature of death, from its brutal lyricism*

A. L.

In November 1970, following a failed symbolic uprising aimed at restoring imperial power in Japan, the writer Yukio Mishima (1925–1970) brought his own life to an end through *seppuku* (or *hara-kiri* in colloquial Japanese), transforming his own body into his ‘final’ statement. Drawing on the spiritual code of the samurai – at whose core lies the injunction

to “die mentally” each morning so as to no longer fear death – Angélica Liddell, one of the most radical voices of the contemporary Spanish stage, approaches seppuku as a meditation on freedom, discipline, beauty, and the limit. The work assumes the form of a funeral hymn that, devoid of any embellishments, is dedicated to all those who have taken their lives, embodying on stage the violent, lyrical pull of death as both an aesthetic ideal and an existential choice, set against the erosion of the spirit. With a language that resists easy categorisation, the restless and uncompromising creator delivers one of the defining works of contemporary European theatre-performance, a work that fuses ritual, personal confession, and philosophical contemplation on death, inspired by Mishima. Taking as its point of departure his notion of an indivisible trinity – eroticism, beauty, death – Liddell composes a performance-poem of farewell to life, a *jisei no ku*.

The dramaturgy is fuelled by Liddell’s own experiences. Recalling her adolescent initiation into Mishima, the staging unfolds upon a traditional Nō theatre stage and incorporates references to and excerpts from the Japanese author’s writings, alongside material drawn from the artist’s own trajectory. Music and live Japanese flute intertwine with a multinational ensemble of performers, transforming the ‘funeral of Mishima’ into a dense stage architecture of image, sound, and movement – where the beautiful meets the grotesque and the demonic, and where life is affirmed at the very moment of its eclipse. Seven years after *Génesis 6, 6-7*, Liddell returns to the stage of Peiraios 260 to once again test the limits of our endurance – and, once more, leave us speechless.

Direction – Text – Set & costume design **Angélica Liddell** • The work includes passages from *Patriotism* and *The Sailor Who Fell from Grace with the Sea* by **Yukio Mishima** • Adaptation of the Nō theatre play *Hagoromo. The Feather Mantle* (14th century) • Cast **Alberto Alonso Martínez, Nonoka Kato, Angélica Liddell, Masanori Kikuzawa, Ichiro Sugae, Gumersindo Puche, Kazan Tachimoto** • Lighting design **Javier Alegría** • Technical direction **Maxi Gilbert** • Lighting operation **Francisco Jesús Galán** • Sound **Antonio Navarro** • Stage machinist **Fernando Díaz** • Stage management **Elena Galindo** • Set construction **Alfonso Reverón Díaz** • Logistics **Helena Pastor** • Production **Gumersindo Puche** • Production assistant **Jaime del Fresno** • Co-production **Festival**

**Temporada Alta** (Spain), **Théâtre National de Strasbourg** (France), **Odéon–Théâtre de l'Europe** (France), **Wiener Festwochen | Free Republic of Vienna** (Austria), **Festival Grec** (Spain), with the support of **Comunidad de Madrid** • Special thanks to the **Instituto Cervantes de Tokio** (Japan) and to the Nō theatre actor of the Konparu school, **Tsuano Yamai**

Content warning: This performance contains graphic and highly intense material, nudity, live bloodletting on stage, the use of animal organs, and scenes of self-harm. Suitable for ages 18+.

DURATION 120´

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**C\_Music NOW**

**LECTURE – PERFORMANCE**

**PEIRAIOS 260 – HALL E**

28 June

**Manos Tsangaris**

*Reinventing the wheel*

*I dream that I am entering a room  
– as if I had never been in one before –  
and staging a musical theatre piece.  
But perhaps we don't need to call it that at all:  
The world has only just been discovered  
and we are looking for a vehicle to explore it*

M.T.

“What would it mean,” Paul Klee once wondered, “to paint in the knowledge that no other brushstroke has ever been laid upon the world?”

In *Reinventing the wheel*, Manos Tsangaris takes up the echo of this question and sets out to reimagine that very same “impossible condition.” In the form of a lecture performance, he creates an on-site syntax of “voice, extraterritorial sounds, and video,” conjuring from nothing an intuitive musical world that reconciles the visible with the ineffable.

Composer, percussionist, poet, visual artist, current President of the Academy of Arts Berlin, and, in essence, a resident of an ever-expanding artistic cosmos, Tsangaris has been cultivating a distinctive form of musical theatre since the 1970s, in which the conditions of performance – and the ways they are perceived by the audience – constitute the very core of composition. In his capacity as a composer, he captures that elusive instant in which execution is transfigured into performance, and art hovers as a living reality before crystallising into a finished artefact (performance art). Sound, light, language, movement, theatrical action, visual and sculptural representation are all equal components within a practice that approaches composition not as a monumental work, but as a casual poetic event. The authorial presence steps back, the ties to fixed meanings loosen, and what comes to the fore is a continuous present that sustains the artist’s address to the memory of the spectator/listener and to historical time itself.

In this way, *Reinventing the wheel* becomes an action-hymn to personal “aha!” moments that articulate themselves out there in defiance of established artistic canons – a momentary and embodied theatre without narrative, and even more so without overt dramaturgical strategies. It is a tensile meditation that “listens” to our creative instincts and places unconditional trust in the fundamental materials of artistic creation. The wheel may not be invented anew, but it can certainly lead us to different places, time and again.

DURATION 45’

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**PEIRAIOS 260 – HALL E**

28 June

**Quatuor Diotima**

*Works by Aperghis, Tzortzis and Ligeti*

Tribute to Georges Aperghis

*I like to rule within disorder.  
I have no desire whatsoever to eliminate it  
I simply attend to those points within it where emotion arises.*

G.A.

The twentieth century marked the ascent of musical composition in Greece as a fully realised artistic vision. Between 1940 and 1990, an unprecedented body of recordings and works emerged from the country’s cultural landscape, laying the groundwork for an entirely new musical tradition. Beyond the country’s borders, however, a parallel musical genesis was unfolding – one likewise shaped by Greek composers. Yet this was an eruption of creativity that never fully assumed a national identity but instead remained attuned to a global pulse and an urgency aligned with the cultural Zeitgeist\* of the era – a period in which artistic disciplines flowed into one another, dissolving boundaries and redefining forms.

Born in Athens but based in Paris, Georges Aperghis belongs to this constellation of “stateless” composers, having forged an entirely idiosyncratic musical language possessing a sharply contoured grammar ripe with sound, action, image, speech, and song. From *Récitations* (1978) to the present, he has developed a music born out of minimal intervention yet intricate navigation – marked by a measured disorder that simultaneously contains its own staging. The two string quartets to be presented here are recent works, receiving their Greek premiere.

Nicolas Tzortzis studied under Aperghis, specialising in composition for musical theatre at the Bern Academy of the Arts. His work brings together kinetic energy, audiovisual polyphony, the organic integration of extra-musical elements, and a balanced use of technology. Composed in 2010, his string quartet *Femmetête-temps* is presented in Greece for the first time.

The joint appearance of mentor and student is further enriched by the performance of György Ligeti's String Quartet No. 1, *Métamorphoses nocturnes*, a work stemming from the composer's Hungarian period that reveals his clear debts and his fertile dialogue with Alban Berg and Béla Bartók.

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Founded by four laureates of the Conservatoire de Paris, the international ensemble Quator Diotima stands among the most refined and sought-after string quartets of the twenty-first century. It has played a crucial role in the interpretation and dissemination of works by leading late twentieth-century composers such as Pierre Boulez and Helmut Lachenmann, while also establishing itself as one of the foremost interpreters and translators of Ligeti's musical universe. Already familiar to Greek audiences through previous appearances, the quartet returns within the framework of the Athens Epidaurus Festival for a dedicated evening, guiding us across three distinct musical poles while preserving its unmistakable identity.

\* **Zeitgeist** (German, literally "the spirit of the times"): the set of ideas and values, as well as the overarching mentality that define a given historical period as its invisible pulse. The term also refers to the collective consciousness and dominant tendencies shaping human thought and action, particularly within literature, architecture, and the broader field of artistic creation.

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**PEIRAIOS 260 – HALL B**

30 June – 2 July

**Themis Panou – Vilia Chantzopoulou**

*My Mother Cast me into the Sea*

*My greatest discovery was the sea  
First, I learned what it means to live beside it –  
to see it, to breathe it in all day long,  
to hear it every night.*

*The sea was always there, everywhere*

1950. In her first official posting, a young schoolteacher leaves mainland Greece and heads to a small island in the Cyclades to teach in a one-room primary school. The shift across the map sets in motion an inner monologue, born either of urgent necessity or of a deep, previously unarticulated desire. It is, in any case, the only means she possesses to bridge the distance between what has been left behind and what is just beginning.

The narrative unfolds along two paths. The first traces the heroine's inner geography: a hinterland of thoughts, memories, faces, and relationships that refuse to fade into obscurity – like a wound that persists, refusing to heal. The second is the outer landscape – the blinding light of the Cyclades in the 1950s, the sea, the isolation, the open line of the horizon. And between the two paths, the island. Yet there is also another island: a stone's throw away, a tiny speck on the map that will soon confront her with a decision capable of transforming her, compelling her to become who she is.

The role of the teacher is performed by Themis Panou. Poised between the two islands of the story, he stretches his body like a bridge, striving to connect the two shores divided by the sea for the sake of those who suffer. It is an honest struggle, an anguish that becomes a measure of what it means to be human.

Set and lighting follow the heroine through both her inner suspension and the openness of the landscape: on land, at sea, and on the far shore. The soundscape remains elemental and spare – the human voice, speech and song, footsteps, the body entering the water – conjuring a world in which interior and exterior converge.

The teacher's pupils know nothing of what lies beyond their sea. Yet, eventually, neither does she. Alongside them, through hardship, lack, and necessity, she too will learn. Teaching becomes an exchange through which she comes, at last, to recognise that turmoil and inner trial can form an islet of becoming.

Direction **Themis Panou, Vilia Chatzopoulou** • Text **Vilia Chatzopoulou** • Set & costume design **Dimitra Liakoura** • Lighting **Stevi Koutsothanasi** • Assistant to the director **Maria Stavropoulou** • Assistant to the set designer **Giannis Tsouchlos** • Performed by **Themis Panou**

DURATION 70´

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**DANCE**

**VOICES OF IRAN  
–GREEK PREMIERE–**

**PEIRAIOS 260 – HALL H**

1 & 2 July

**Armin Hokmi**

*Shiraz*

In 1967, Empress Farah Pahlavi of Iran, consort to the Shah of Persia, inaugurated the Shiraz Arts Festival amid the ruins of Persepolis – one of the most forward-thinking and radical cultural initiatives of the twentieth century. Bringing together music, theatre, and dance from across the globe, the festival struck a rare and fertile balance between avant-garde exploration and inherited tradition. In 1977, it was held for the final time: two years

later, the Islamic Revolution brought it to an abrupt end, sealing its archive. How does one honour a decade of sustained artistic creation cut short so suddenly? Can a festival be revived through the medium of dance? Armin Hokmi and his collaborators tackle precisely these questions, with imagination and inventive force.

Born in Bushehr, Iran, Hokmi was trained and now works between Norway and Germany. Working with fragments of that artistic utopia, the choreographer navigates the archive of the banned festival as if straining to hear an echo of a past he never had the chance to inhabit.

Shiraz is reimagined in the present as a dance work that functions both as an homage to what once was and as a new province of the imagination. Within it, Hokmi seeks to rekindle the ambitions of that unparalleled celebration: its devotion to the living arts and their autonomy, as well as the shared roots that extend beyond the confines of geography. In *Shiraz*, seven dancers move together and apart within a striking musical score: a pulsating, industrial rhythm – punctuated with the melodic traces of the Iranian musical tradition – propels them towards a state that is ecstatic and trance-like. For much of the piece, they hold a hand close to the face, channelling their gaze inward, contained within the narrow span of a shifting gesture. And because their step becomes a fraction of time – carving out fluid trajectories that lure them into fleeting constellations – the work materialises with a firm insistence in the present.

With unwavering commitment to the associative impulses generated by the dancers' movement, *Shiraz* brings dance to the fore as an exercise in collective memory – an act, ultimately, of love.

Concept – Choreography **Armin Hokmi** • Dance – Performance **Daniel Sarr, Luisa Fernanda Alfonso, Aleksandra Petrushevska, Efthimios Moschopoulos, Johanna Rynnänen, Emmi Venna** • In alternation with **Charlott Madeleine Utzig, Xenia Koghilaki, Leonie Türke, Eline Chao Vaaje** • Music **EHSXN, Reza R** • Set design – Concept of lighting design **Felipe Osorio Guzmán** • Lighting design **Vito Walter** • Costume design **Moriah Askenaizer** • Costume construction and renewal **L'atelier Bas et Hauts Paris** • Consultation and archival study of the Shiraz Arts Festival (1966-1977) **Vali Mahlouji** • Created in conversation with **Emmi Venna** • Co-production **Festival**

**Montpellier Danse 2024, Rosendal Teater** (Norway), **Dansehallerne** (Denmark), **Black Box teater** (Norway), **Tanzfabrik** (Germany) • With the support of **Arts Council Norway, Nordic Culture Fund, FFUK, Nordic Culture Point** • Residency support **Montpellier Danse, Tanzfabrik** (Germany), **Lake Studios** (Germany), **Uferstudios** (Germany), **DAVVI Center for Performing Arts Hammerfest** • Research period supported by **Dis-Tanzen** • Special thanks to **Anne-Cécile Sibué, Rasmus Jensen, Diletta Sperman, Ellen Söderhult, Theatre Haus Berlin**

DURATION 60´

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**THEATRE**

**PEIRAIOS 260 – HALL D**

4 & 5 July

**Milo Rau – NTGent**

*Medea's Children*

*We are still very Christian in our understanding of a ritual, but the Greek ritual is not meant to do anything besides connecting people.*  
M. R.

An undisputedly political director whose work has already offered Greek audiences compelling proof of his remarkable artistry, Milo Rau visits the festival for the third time with *Medea's Children*. The daring production engages directly with the heart of Euripides' tragedy, not to revive it but to probe the boundaries of what can be seen and endured. Against the backdrop of the murder of five children in Belgium by their mother and her failed suicide attempt – which is intertwined with the story of Medea – Rau forges a theatrical incident in which myth and unadorned reality illuminate one another.

The action begins disruptively, after the murders have taken place, with a discussion onstage. Actor and facilitator Peter Seynaeve engages the young performers in a conversation about theatre, tragedy, family bonds, love, jealousy, trauma, and death. While the conventions of ancient tragedy usually keep both children and acts of violence

offstage, here, both are brought into full view. The children are no longer unseen presences behind walls; they materialise on stage, speak, and look us directly in the eye. Renowned for his politically charged and realist documentary theatre, Rau does not shy away from the raw face of violence and insists that imagining and witnessing are fundamentally different experiences. Through the use of live cameras, large-scale projections, and pre-recorded scenes, the stage becomes a laboratory of representation and doubt, where the children assume roles as witnesses, mythic figures, and carriers of a foretold crime.

Tender and merciless in equal measure, *Medea's Children* serves as a bold reminder of theatre as a collective deed; a ritual that does not “promise redemption” but initiates spaces for connection. Medea is portrayed neither as a monster nor a victim, but as a figure who refuses to be confined by facile judgments.

Concluding his dialogue with Greek tragedy, Rau delivers one of the most essential works of this ongoing conversation, a performance that dives knee deep in horror and loss while seeking to reclaim the future.

Concept – Direction **Milo Rau** • Dramaturgy **Kaatje De Geest** • Set design **ruimtevaarders (Karolien De Schepper, Christophe Engels)** • Prop design **Joris Soenen** • Costume design **Jo De Visscher** • Lighting design **Dennis Diels** • Video design **Moritz von Dungern** • Sound design **Elia Rediger** • Performing consultants **Peter Seynaeve / Lien Wildemeersch** • Performed by **Peter Seynaeve / Lien Wildemeersch, Anna Matthys / Juliette Debackere, Emma Van de Castele / Ella Brennan, Jade Versluys / Bernice Van Walleghem, Gabriël El Houari / Aiko Benaouisse, Sanne De Waele / Helena Van de Castele, Vik Neirinck / Elias Maes** • Children's coaching **Dirk Crommelinck** • Production **NTGent** • Co-production **Wiener Festwochen (Austria), La Biennale di Venezia (Italy), ITA – Internationaal Theater Amsterdam (Netherlands), Tandem – Scène nationale (France)**

Content warning: The performance includes graphic scenes and references to suicide, infanticide, and sexual abuse, as well as the use of artificial blood and smoke. Suitable for ages 16+. In case of need, you can contact the Suicide Prevention Helpline at 1018.

DURATION 90´

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**THEATRE**

**PEIRAIOS 260 – HALL E**

4 & 5 July

**Gemma Hansson Carbone**

*The Annunciation of Cassandra*

by Dimitris Dimitriadis

*I will not speak to you about the end  
With the end, everything comes to an end  
The events of the past, and those that were meant to be spoken,  
have taken place, and have been spoken  
Let us therefore begin from here  
Desire – and dare  
It is time  
It is time for time to be  
Before you, it will be I who stands*

D. D.

After years of devoted research into *Dying as a Country* by Dimitris Dimitriadis, Gemma Hansson Carbone furthers her creative dialogue with the writer's oeuvre, presenting this year at the Festival *The Annunciation of Cassandra*. Here, the Italian-Swedish actress and director ventures deeper into Dimitriadis's universe – a writer who wields language and voice as instruments of invocation and awakening – embodying the text herself in a vocal and physical event where everything is transfigured into a hymn.

Cassandra, in this work, is no longer the cursed prophetess of an inaccessible future, doomed never to be believed. She becomes the custodian, the voice, and the body of a radically new world, one in which oppositions are reconciled, negation falls away, and desire emerges in its place as a life-giving force. In Carbone's approach, the text finds flesh through voice, breath, and movement while the body becomes the very site where

language dies and is reborn. As the director herself notes, “the word is never something to be recited, but something you pass through.”

Through circular sequences that seek out new gravitational planes and ancient kinetic patterns, choreographer Gloria Dorliguzzo and Carbone pursue a physicality that oscillates between disbalances and chiasms, carrying onto the stage the tension between genesis and destruction, eros and negation, past and present.

The set design by Alessandro Panzavolta and Francesco Tedde constructs an open, immersive environment – the World of Now – in which Cassandra and the audience cohabit a field of light, reflection, and diffused sound. The vast expanse of fabric that envelops her functions as a second skin, extending both costume and installation as it unfurls toward the audience, pulling them into the space of the performance. Her voice courses through this environment as a force that exceeds the body’s physical limits – a body that moves within language even as it pushes beyond it.

After centuries of silence and disbelief, Cassandra reclaims her voice – not to be believed, but to be heard – and invites us to inhabit a world reborn through the prophetic force of poetry, movement, and desire.

Text **Dimitris Dimitriadis** • By and with **Gemma Hansson Carbone** • Movement direction **Gloria Dorliguzzo** • Lighting & set design **Alessandro Panzavolta** • Technomage **Francesco Tedde** • Costume design **Johanna Invrea, Damiano Bagli** • Poet **Michele Montanari** • Italian translation **Gilda Tentorio** • Curator **Ilenia Carrone** • Organisation – Promotion **Veronica Arietto** • Co-production **Naprawski, Fondazione Fabbrica Europa** • With the support of **PARC – Performing Arts Research Center** (Italy), **Olinda – Teatro La Cucina** (Italy), **Antropotopia** (Italy), **Ortographie** (Italy), **42zone Hub** (Greece), **Nerval Teatro** (Italy)

In collaboration with the **Italian Institute of Education in Athens**

DURATION 45’

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**PEIRAIOS 260 – HALL B**

5 July

**Galan Trio**

*Raw Portraits*

As a call to the musical forces of our time, the Greek Composers Union presents a programme comprising works by five composers, alongside two new commissions. It is a carefully curated selection of pieces that were either written specifically for the evening's protagonists – the Galan Trio – or have since become established reference points within the contemporary Greek piano trio repertoire.

The organising principle underpinning the programme is both clear and riveting: the presentation of works that embrace a diversity of aesthetic and technical approaches, seeking to capture the breadth, vivacity, and ongoing creative ferment of today's ever-evolving laboratory of contemporary Greek music. All participating composers – Dionysis Boukouvalas, Eleni Ralli, Stylianos Dimou, Sofia Sergi, and Christina Athinodorou – are distinguished members of the Union, each representing distinct creative orbits and formal concerns across the spectrum of Greek musical production in the first quarter of the twenty-first century.

Special mention must be made of the Union's initiative to commission two new works through an open call, which will serve as the culmination of the evening. This constitutes a conscious and forward-looking gesture, one that acknowledges the continuum of musical creation in Greece – a core mission of the Union, which sustained its activities even during the years of the German Occupation – and affirms the need to remain attuned to the emergent voices shaping the musical landscape of tomorrow. The two new works are by Fani Kosona and Dimitris Mousouras.

As a testament to its vital connection with contemporary Greek creation, the demanding task of performing these works is entrusted to the Galan Trio. Renowned for its dynamic stage presence and unflappable commitment to the living pulse of art music, the

ensemble moves with assured virtuosity between the imperatives of the classical repertoire and a spirit of exploration, fostered through the commissioning and performance of new works for piano trio. Following the presentation of original programmes across Europe and the United States, the Galan Trio's return to the Athens Epidaurus Festival – after its appearance in 2018 as part of the Claude Debussy tribute – marks a welcome homecoming and a shared occasion for celebration.

**Dionysis Boukouvalas** *Aubade* (2023)

**Eleni Ralli** *Portraits* (2022)

**Stylianos Dimou** *Quando l'an[li]ma è [S]atu[R]a: meaningless meandering for [Anit]*  
(2013-14)

**Sofia Sergi** *Towards the Flame* (2009 / 10)

**Christina Athinodorou** *Messa Aktis* (2013)

## **2 New Works**

**Fani Kosona** *Fragility / Ductility* (2026)

**Dimitris Mousouras** *Perpetually* (2026)

Co-production **Athens Epidaurus Festival – Greek Composers Union**

DURATION 65'

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**C\_Music NOW**

**MUSIC  
THEATRE**

**PEIRAIOS 260 – HALL H**

7 & 8 July

**Needcompany – Jan Lauwers – Maarten Seghers**

*Lee Miller in Hitler's Bathtub*

A tragic cantata

*It is terrible to remember  
but it is far worse to forget*

30 April 1945. The thirty-eight-year-old war photographer Lee Miller stands inside the bathroom of Adolf Hitler's private residence in Munich. Her clothes still carry the stench of her visit to the Dachau concentration camp. She removes her uniform and her mud-caked boots – deliberately soiling the floor as she does so – and steps into the “Devil's bathtub,” in an attempt to wash away the smell of annihilation clinging to her body. A colleague captures her in what will become one of the most notorious photographs of the twentieth century. On the very same day, Adolf Hitler commits suicide in Berlin.

\*

The stage is occupied by an exact replica of Hitler's bathroom. Five musicians stand around the bathtub. Two performers embody the turbulent arc of her life, while beside them a block of ice slowly melts over the course of the performance – the likeness of young Lee, as photographed by her father at the age of seven, after she was raped by a relative. In every photograph, Lee Miller dies a little more.

*Lee Miller in Hitler's Bathtub* is not a biographical work. Historical accuracy does certainly not rank among its prime objectives – in fact, it is almost a deliberate refusal of it. Here, artist Jan Lauwers, together with composer Maarten Seghers, and the invaluable presence of mezzo-soprano Ellen Rose Kelly and his daughter Romy Louise Lauwers, does not present Miller an idealised account of Miller's life, but rather a dazzling libretto that traverses the full spectrum of art, memory, trauma, and what it means to be both woman and muse.

Far from a monograph, this is the portrait of a multitude of women in restless motion, yet perpetually ejected from the institutional rooms of art. Women who asserted their autonomy in the shadow of eminent men and hierarchies of dominance, only to vanish in obscurity or inner dissolution, while nonetheless remaining autoluminescent. Model, journalist, acclaimed artist, mother: Lee Miller, in the hands of Lauwers and his collaborators, becomes an archetype through which the genealogy of a certain femininity transpires across centuries, reaching into the present on its own terms, in defiance of an ever more cynical patriarchal order.

Like a photographic negative that reveals far more than its positive image, *Lee Miller in Hitler's Bathtub* becomes a discreet – and at times deafening – elegy on the notions of the muse and female creation, as well as the historical debris that surrounds them.

Composition **Maarten Seghers** • Libretto – Direction – Scenography **Jan Lauwers** • Performed by **Romy Louise Lauwers** *Lee Miller* (actress), **Ellen Rose Kelly** *Lee Miller* (mezzo-soprano), **George van Dam** *Man Ray* • Five-person music ensemble • **George van Dam** *piano, violin*, **Bert Helsen** *contrabassoon*, **Adrien Lambinet** *trombone*, **Simon Lenski** *cello*, **Aya Suzuki** *percussion* • Conductor **Daniel Kurland** • Developed with **George van Dam** *piano, violin*, **Bert Helsen** *contrabassoon*, **Adrien Lambinet** *trombone*, **Simon Lenski** *cello*, **Aya Suzuki** *percussion* • Conductor **Bart Van Beneden** • Dramaturgy **Elke Janssens** • Assistant to the director **Emily Hehl** • Musical advice **Rombout Willems** • Translation English **Donald Gardner** • Translation German **Interlingua**, **Emily Hehl** • Production management **Rune Floryn** • Sound **Dries D'Hondt** • Assistant to the lighting designer **Astrid Vansteenkiste** • Costume assistants **Sharlotta Seeligmüller**, **Simon Perotti** (intern) • Ice sculpture **Benoît Gob** • Surtitles **Elke**

**Janssens, Sharlotta Seeligmüller • Production Needcompany • Co-production Wiener Staatsoper, Per Podium • Thanks to ICTUS ensemble (Belgium) • Created with the support from the Flemish Authorities and the Tax Shelter of the Belgian Federal Government via BNP Paribas Fortis Film Finance NV**

Not officially sanctioned by the Lee Miller Archive

DURATION 80´

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**DANCE  
THEATRE**

**PEIRAIOS 260 – HALL D**

8 & 9 July

**Fotis Nikolaou**

*The Corridor*

[corridor, a. a long passageway inside a building, with doors and rooms on one or both sides.  
b. a narrow strip of land connecting two countries or a land path to the sea through another country]

*The Corridor* is a dance-theatre performance conceived as a lyrical and polyphonic composition on grief, memory, resistance, and identity. At its core lies the universal experience of saying goodbye, not only as the loss of a loved one, but as the gradual erosion of the conditions that shape human life: youth, security, desire, freedom, and, above all, the sense of belonging.

The 'corridor' functions as a metaphor for a life path: a site of transition, challenge, and transformation, where the familiar meets the uncanny, the tender brushes against the menacing. Between beginning and end, a fluid intermediate realm takes form as the architecture of an inner landscape: a purgatory, a psychological labyrinth where fear, vulnerability, and expectation intertwine.

Across this journey, the work reflects on absence and grief, time and ageing, marginalisation, and art's capacity to exceed the personal and open onto collective anxieties. In this light, the stage becomes a site of resistance against violence, fascism, and systemic discrimination.

Within a constantly shifting environment, the performers carry traces of memory on their bodies, confront their limits, and follow a path of continual reinvention.

Without seeking resolution, *The Corridor* offers a space for reflection and inward attention. Engaging the spectator's memory and affect, it becomes a deeply personal experience: a passage through loss, transformation, and existential solitude – perhaps a path each of us must ultimately walk alone.

The premiere took place in Cyprus as part of the grant programme 'TERPSICHORE 2026' by the Department of Contemporary Culture of Cyprus' Deputy Ministry of Culture.

Conception – Choreography **Fotis Nikolaou** • Set design **Elena Kotasvili, Alexis Vagianos** • Lighting design **Vasilis Petinaris** • Music – Sound design **Yiannis Christofides** • Costume design **TBA** • Dramaturgy **Thanasis Georgiou** • Design – Mask creation **Martha Foka** • Graphic designer – Visual art director **Mike Rafail** • Photographer **Demetris Loutsios** • Cast **Natalia Vagena, Anastasis Karachanidis, Alexandros Kyriazis, Maria Manoukian, Chris Mills, Fotis Nikolaou, Giannis Economides, Myrianthi Panagiotou, Katerina Tylliridou, Kostas Charalambous**

DURATION 65'

VOICES OF THE ARAB WORLD

**PEIRAIOS 260 – HALL B**

12 & 13 July

**Lina Majdalanie – Rabih Mroué**

*Four Walls and a Roof*

Following the captivating performance *Looking for a Missing Employee*, presented in 2024, artist Rabih Mroué – one of the foremost figures of contemporary political and conceptual theatre – returns to Peiraios 260, this time in a co-directing undertaking with his long-standing collaborator Lina Majdalanie. The Lebanese artists have gained recognition through their lecture-performances, a hybrid format situated between theatre, lecture, and documentary. In 2026, they were awarded the Theaterpreis Berlin for their overall contribution to contemporary theatre. Their work interweaves the political with lived personal experience shaped by life in Lebanon, while also addressing, among other things, the reverberations of regional wars, such as the Syrian civil war. At the core of their practice lies a restless question: what responsibility does the artist bear within a specific cultural and political context?

Referencing their own experience of displacement – their relocation from Beirut to Berlin approximately a decade ago – and confronted with the global rise of the far right, the two artists articulate, in unflinching terms, what it means to live and work in exile. What do expectations of freedom of speech look like within a Western democracy when they collide with lived reality – censorship, propaganda, character assassination, and the many forms through which dominant state narratives reproduce themselves? How free and open is, after all, the liberal democracy we inhabit?

To address these questions, the artists turn to a historical episode that mirrors contemporary mechanisms of speech control. In a resourceful dramaturgical gesture, they interlace present-day experiences of censorship with a historical document: the 1947

interrogation of Bertolt Brecht by the House Un-American Activities Committee (HUAC) in the United States, during his own exile. Using as a springboard the catalogue of absurd questions posed to the German playwright, Majdalanie and Mroué weave a reflection on exile, political persecution, the so-called “cold execution,” and the illusion of a “humanitarian refuge” in a fragmented world.

The event is transformed into a theatrical incident, while this monumental “testimony” enters into dialogue with their own personal material. Featuring original music by Hanns Eisler set to texts by Brecht, the performance combines critical humour, inventive digressions, and urgent questions concerning the artist’s responsibility today. A work that invites us to confront our own position within the History being written in the present – and to reckon with it – through a theatre that dares to unsettle, to awaken, and, potentially, to transpose its audience.

Text – Direction **Lina Majdalanie, Rabih Mroué** • Dramaturgy **Sandra Noeth** • Technical direction **Thomas Köppel** • Music composition **Hanns Eisler** • Song lyrics **Bertolt Brecht** • Additional music composition **Henrik Kairies** • Photographs **Elisabeth Hauptmann** – **Akademie der Künste, Berlin, Bertolt-Brecht-Archiv, Fotoarchiv 1/86** • Cast **Henrik Kairies, Lina Majdalanie, Rabih Mroué** • Co-production **Festival d’Automne à Paris** (France), **CENTQUATRE-PARIS** (France), **Berliner Festspiele** (within the festival ‘Performing Exiles’ – Germany), **HAU Hebbel am Ufer** (Germany), **Künstler\*innenhaus Mousonturm** (Germany), **Residenz-Schauspiel** (Germany), **Kampnagel Internationale Kulturfabrik** (Germany), **Kunstenfestivaldesarts** (Belgium), **Forum Freies Theater** (Germany) • With the support of the **Alliance of International Production Houses** from **Federal Government Commissioner for Culture and the Media** • Special thanks to **Brecht Archives (Julia Hartung, Yvonne Büdenhölzer), CENTQUATRE-PARIS, Künstler\*innenhaus Mousonturm, Joana Hadjithomas, Khalil Joreige, Urs Koerner, Nikolaus Müller-Scholl, Ludmila Pogodina, Walid Raad, Ivan Txaparro, Anna Wagner, Maximilian Zahn, Andrei Zavalei**

DURATION 90’

**PEIRAIOS 260 – HALL E**

12 & 13 July

**Gloria Dorliguzzo**

*Butchers*

What is the connection between butchers and Hasapiko dance?

Choreographer Gloria Dorliguzzo's work takes its cue from this etymological, historical, and symbolic kinship, sparked by the chance discovery that Hasapiko – the traditional Greek dance – quite literally translates to “the butchers’ dance.” Pulling influences from Japanese martial arts – most notably the Art of the Sword – she turns to the gesture of cutting, seeking the precise point at which labour, rhythm, and everyday practice intersect.

The performance deliberately distances itself from any literal or graphic re-enactment of the trade. There are no knives, no blood, no aprons or animal remains on stage – only bodies that inhabit the figure of the butcher: a craftsman of repetition and corporeal knowledge, rendered through a choreography that is at once painstaking and instinctive. In this way, the gestures of cutting are stripped of their utilitarian function and acquire the pulse of a language shaped by rhythm, circularity, and memory.

With Greece serving as the site of return for a forgotten practice – one that, in antiquity, was codified into dance – the research takes shape in a participatory manner, bringing together professional butchers from Athens with a specialist teacher of Greek traditional dance. The participants act not only as carriers of experience but also as performers in the final stage composition. Through experimentation with rhythm, shifting of weight, bodily stance, and precision of movement, they reactivate an ancient kinesiology.

Seen through this lens, Dorliguzzo's work reveals how manual labour can assume a performative form and a ritual dimension through the sedimentation of history, the discipline of practice, and the rigour of repetition. As an extension of the choreographer's research, the presentation is accompanied by theoretical reflections that feed into a

broader public discourse, centred on the poetics of cutting, ritual, sacrifice, and the conception of the animal as a divine or sacred being.

Conception – Movement **Gloria Dorliguzzo** • Performed by **Asella Gilmore, Francesco Inserra** and others (TBC) • Hasapiko dance **Antonis Papazoglou** • Sound design **Manfredi Clemente** • Musical arrangement **Emanuele Pontecorvo** • Lighting design – Technical director **Isadora Giuntini** • Set design **Elena Zamparutti** • Dramaturg **Lucia Amara** • Masks **Plastikart Studio**

In collaboration with the **Italian Institute of Education in Athens**

DURATION 40´

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**DANCE**

**PEIRAIOS 260 – HALL D**

13 & 14 July

**TAO Dance Theater**

16 & 17

*The body is interconnected,  
a universal language*  
T.Y.

We are not often afforded the chance to engage directly with contemporary artistic production from China. Yet some encounters suffice to recalibrate our perception of the body, of movement, and even of time itself. TAO Dance Company falls precisely into this rare category: one of the most iconic and trailblazing companies in contemporary dance, having conquered the world's stages with a body language that is exacting, unadulterated, and unmistakably its own.

With the twofold work *16 & 17* – from the *Numerical Series* – founder Tao Ye distils his choreographic identity with staggering clarity. The two works serve simultaneously as

dialogue and counterpoint, anchored in an inquiry that conceives body and mind as an indivisible continuum of flow and circularity. From this perspective arose the Circular Movement System, an original method that approaches movement as a field of perception and attentive inner observation.

In *16*, sixteen bodies coalesce into a single pulse – a stream of energy that transforms before our eyes into a living organism. Rooted in Chinese cultural tradition, and more specifically in the spiralling, sinuous forms of the dragon and the snake as they appear in festive rituals, the dancers move in circular formations, with the head initiating a barely perceptible impulse that ripples through the entire body.

In *17*, seventeen dancers are dispersed across the space, at times morphing into a group, at others existing as distinct units within a structure that appears random and unpredictable yet is governed by a deep internal coherence. From beginning to end, the sound emanating from the bodies themselves remains in constant synchrony with their movement, composing a world of tensions between sonic and somatic language. Like a song without voice, yet uncannily familiar, it stirs a paradoxical sensation that travels through the work in its entirety.

Awarded the Silver Lion for Dance at the Venice Biennale, Tao Ye is among those artists who, without courting spectacle, descend into the depths of the body's inner architecture. It is precisely there that the allure of his work resides: in a dance that does not impose itself, yet quietly takes hold of you, wholly and quietly.

Choreography **Tao Ye** • Performed by **Xu Fujin, Tong Yusheng, Liu Yiren, Cheng Leting, Li Jiayu, Wu Zhenkai, Lu Wenchao, Wang Jingping, Jia Lixue, Zhang Xi, Lee Yuyun, Bian Yifei, Jiao Xuexu, Gao Yanrui, Xiong Shuai, Zhao Xueyi, Huang Jiabin**  
• Music **Xiao He** • Costume design **Duan Ni** • Costume construction **DNTY** • Lighting design **Tao Ye** • Technical director & lighting technician **Dong Huoliang** • Co-production **La Biennale di Venezia** • With the support of **Dance Reflections by Van Cleef & Arpels**

DURATION 60'

**PEIRAIOS 260 – HALL H**

14 & 15 July

**Municipal and Regional Theatre of Kozani**

**Georgia Mavragani**

*The Promised Land*

2026 marks the end of the lignite era, as announced in 2019. In this period of transition, the play returns us to where it all began: the Marshall Plan and the onset of lignite expansion in the 1940s; the years of economic growth and DEI's 'monoculture'; the thousands of jobs- and the radical transformation of the landscape. It also brings into view the less visible dimensions of this history: the impact on public health, workplace accidents, environmental protests, and today's uncertainty as delignification steers the region towards an as yet indistinct future.

*The Promised Land* is the Municipal and Regional Theatre of Kozani's new production for summer 2026, co-produced with the Athens Epidaurus Festival. It is a theatrical work deeply rooted in the identity and community of Western Macedonia, as well as in the country's lesser-known energy history.

As Georgia Mavragani notes: "Behind every power cut lie a thousand human lives, forming one of the most significant chapters of modern Greece: the production of electric power by DEI and its pivotal role in shaping the region's social, economic, and environmental fabric."

The director, drawing on extensive experience in documentary theatre and community-based work, has developed the piece following months of on-site research. Historical archives, journalistic sources, and testimonies from residents, workers, and officials are woven into the fabric of the performance. On stage, professional actors and members of the local community share the space, bridging the documentary and the lyrical, the personal and the collective.

*The Promised Land* forms part of DIPETHE Kozani's strategic orientation, which supports the creation of contemporary works in dialogue with the region's history and its pressing concerns. Its presentation within the Festival aspires to function as an act of collective cultural dialogue and self-awareness: a direct, living testimony to energy, loss, and a transition that extends beyond a single place or region to encompass the entire country.

Direction – Dramaturgy **Georgia Mavragani** • Set & costume design **Evi Mimikou, Venetia Nasi** • Lighting design **Emorfili Tsimplidou** • Music **Haris Neilas** • Movement **Marianna Kavallieratos** • Cinematography **Stathis Galazoulas** • 1st assistant to the director **Maria Iliadi** • 2nd assistant to the director **Nikoleta Siomou** • Video – Photos **Panagiotis Manousaridis** • Production management **Municipal and Regional Theatre of Kozani / Dimitra Sotiropoulou** • Tour management **Municipal and Regional Theatre of Kozani / Stelios Sotiropoulos** • Set construction **Nikos Lavantsiotis, Takis Syndoukas** • Lights operation **Tasos Didaskalou** • Sound operation **Lefteris Ferlachidis** • Cast **Symeon Kostakoglou, Ioanna Siskou, Anatoli Tsakalidou, Grigoris Pimenidis, Dimitris Galanakis** • Production **Municipal and Regional Theatre of Kozani** • Co-production **Athens Epidaurus Festival**

With the participation of people from the community

*The text is the product of interviews, research, and composition. It belongs to everyone involved.*

DURATION 65'

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**THEATRE**

**VOICES OF THE ARAB WORLD**

**PEIRAIOS 260 – HALL E**

17 & 18 July

**Mohamed El Khatib**

*Ending in Beauty*

Playwright, director, and visual artist El Khatib – born in France to Moroccan parents – moves with ease between theatre, literature, and documentary fiction, navigating both diverse social milieus and more intimate terrains with a poetic sensibility, humour, and a quietly disarming tenderness. His attention fixes on what usually escapes notice, from the barely visible textures of daily routine to the “secret” lives of the elderly. Within this makeshift universe, he invites us to discover anew *Ending in Beauty*, his first work, his debut work, which was awarded the Grand Prize for Dramatic Literature in 2016.

The performance – essentially a personal confession translated into stage action – grew out of El Khatib’s desire to compose a text based on interviews between his mother and himself. On 20 February 2012, her death abruptly halts the process, and the project is transformed into an urgent plea to give voice to what remained unspoken – not as confession, but as an offering of memory that might, in time, be shared.

In her hospital bed, she asks him:

- Isn’t there any operation they can perform?
- No, there’s nothing more they can do.

Alone on stage, El Khatib gives form to the inner fragmentation of the “orphaned” son through a discontinuous narrative poised between fiction and documentary. What emerges is a fractured path assembled from the residual traces of a life: newspaper clippings, emails sent and received, recordings and voice messages, SMS exchanges and videos – materials that function both as documents and as subtle markers of a relationship. Through these fragments, family reappears, along with the place of origin, the mother tongue, and the rituals of farewell, as well as those sharp, unexpected details that render grief profoundly human and at times, quietly comic.

With austere means and meticulous directorial precision, the audiovisual environment becomes at once archive and crack, a space through which life continues to slip. *Ending in Beauty* is a tender yet unsparing meditation on parting: a theatre of reality that seeks out beauty precisely where it appears to have been exhausted.

Text – Concept – Performance **Mohamed El Khatib** • Visual design **Fred Hocké** • Sound design **Nicolas Jorio** • Tour stage management **Zacharie Dutertre** • Technical management **Arnaud Leger** • Production management **Gil Paon** • Administrative assistance **Lucile Macé** with the help of **Mélisane Marien** • Tour coordination **Matis Hernandez** • Press agent **Nathalie Gasser** • Production **Zirlib** • Co-production **Tandem Douai-Arras–Théâtre d’Arras** (France), **Montévidéo – créations contemporaines** (France), **Théâtre de Vanves** (France), **CDN Orléans** (France), **Scène nationale de Sète et du Bassin de Thau** (France) • With production support from the **Association Beaumarchais – SACD**, artistic support from the **Festival actOral** and the support from **Fonds de dotation Porosus** • The performance text received artistic support from the **CnT**

DURATION 60’

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**‘HOMMAGE’**

**DANCE**

**PEIRAIOS 260 – HALL B**

17 & 18 July

**Deborah Hay**

*point Deborah Hay*

*No time to Fly*

## *As Holy Sites Go*

How can choreography exist simultaneously as movement, as language and as a way to rethink the presence of the body in space? With the program *point Deborah Hay*, the Athens & Epidaurus Festival turns its attention to the work of a choreographer who ranks among the defining figures of the American avant-garde. This homage invites us to reflect on the radically critical point of reference that her work constitutes today, presented for the first time in Greece through an expanded invitation.

Associated with the Judson Dance Theater, the collective that marked the emergence of postmodern dance in New York in the 1960s, Deborah Hay fundamentally renewed the way we perceive choreography. Instead of approaching choreography conventionally, as a composition and sequence of predetermined steps, she turned to language, writing scores that are activated through hypothetical questions, transforming the body and perception into a site of experimentation and investigation.

At the core of the program are two works that clearly illuminate Hay's research. The liminal *No Time to Fly* (2010), choreographed and performed by Deborah Hay herself, is actualized through the original written score. As a solo, it condenses key elements of Hay's practice of performance: attention, inner awareness, and the decoding of experience as it unfolds. This is followed by *As Holy Sites Go* (2011), the duet by Jeanine Durning and Ros Warby, which is an adaptation of the same score. Designed to produce multiple singular responses without losing their structural character, Deborah Hay's scores allow other performers to personally confront and adapt her choreography. Through the presentation of both works in an evening-length program, the audience has the rare opportunity to experience how the same choreographic score produces multiple singular responses.

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The homage to Deborah Hay extends beyond the stage, opening up a broader space of experience around her way of working, writing as a choreographic tool and the paths through which *No Time to Fly*, the program's core work, is transcribed and adapted. The site specific installation *No Time to Fly - Documentation Center*, conceived by Laurent

Pichaud, introduces the audience into the choreographer's archival and textual universe, while the new edition in Greek of *Using the Sky. A Dance*, translated and with a foreword by Myrto Katsiki, highlights a key text of her recent work. Together with a five-day workshop, *point Deborah Hay* constitutes a multi-layered invitation to engage with a body of work that continues to shape contemporary choreographic thinking.

Choreography **Deborah Hay** • Performance **Deborah Hay, Jeanine Durning, Ros Warby** • Lighting design **Laura Mroczkowski** • Site specific installation **Laurent Pichaud** • Curator - research *point Deborah Hay* **Myrto Katsiki** • Production **Athens Epidaurus Festival**

DURATION 70´

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**THEATRE**

**PEIRAIOS 260 – HALL D**

20 – 22 July

**Lena Kitsopoulou**

*Bacchae*

One of the sharpest and most unpredictable voices in contemporary Greek theatre, writer and stage director Lena Kitsopoulou combines blunt realism, humour, and existential anxiety to create performances that balance between the personal and the deeply political.

In her latest work, Kitsopoulou doesn't offer yet another psychoanalytical interpretation of the Euripidean tragedy. Her approach doesn't deliver a "Higher" message that would satisfy the audience and grant them the fulfilment of the theatrical experience. Perhaps she only wants to start a celebration around dead-ends, both in the Human world and in the Gods' realm.

### **Director's note**

*When the new religion starts being imposed and Dionysus, in his human form, is presented as its spokesperson, the problem is already visible. It feels like something is wrong when religion, in general, is imposed; it is a junta, an authoritarian act we're dealing with, and we shouldn't, in any way, call "religion" something that is imposed, but gives people the impression they chose it.*

*When a mother kills her child in the name of religion or ideology; when women fall in love with a man of ideology, with the representative of a party, well, it's a sickness we're dealing with; not to mention when they murder their own child out of love for that kind of ideologist-missionary-preacher-alcoholic who cracks with the first bite of grapes and lets sigmas fill his mouth.*

*From the moment a mother kills her child or the other way around, from the moment a son kills his father so as not to be killed by him, perhaps it would be better if parents didn't raise children or didn't socialise with them that much. For the sake of humanity.*

Text – Direction **Lena Kitsopoulou** • Set & costume design **Magdalini Avgerinou** • Music composition **Nikos Kypourgos** • Lighting design **Nikos Vlassopoulos** • Assistant to the director **Marilena Moschou** • Live video **Alexandros Vetoulis** • Cast **Stella Vogiatzaki, Lena Kitsopoulou, Dina Mihailidou, Giannis Mparitakis, Thodoris Skyftoulis, Yiorgos Triantafyllidis** • Singing **Lefteris Pantazis** • Photography **Lena Kitsopoulou** • Production management & executive producer – **Evangelos Conostas / Constantly Productions**

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**PEIRAIOS 260 – HALL H**

22 & 23 July

**Maria Hassabi**

*Us*

The sound of people talking slowly fills the theatre. At the lip of the proscenium, parallel to the audience, five performers are positioned on a long bench. Light isolates this area, redefining the stage as a narrow, linear space. Along this line, the performers move through a sequence of composed actions. They sit, stand, recline, drape.

The bench functions as support, display, and frame. Drawing on Hassabi's language of stillness, deceleration, precision, and sculptural physicality, *Us* treats time as material and presence as an active, sustained state, negotiated moment by moment.

Drifting between moments of rest and observation, the performers maintain a continuous tension within their unfolding narrative, as singular beings and as a group. Each action affects their neighbour, passing from one to the next.

Positioned opposite the audience. Them and us. Seated, in parallel. A quiet exchange of attention, duration, and perception.

Concept – Choreography **Maria Hassabi** • Cast **Elena Antoniou, Georges Labbat, Oisin Monaghan, Thanos Ragousis, Sara Tan** • Assistant choreographer **Charilaos Meletiou** • Sound design **Stavros Gasparatos, Maria Hassabi** • Lighting design **Aliki Danezi Knutsen** • Technical coordinator **Hugues Girard** • Costumes **Sabina Schreder** • Architectural study **Elina Zampetakis, Maria Hassabi** • Production and studio manager **Vassia Magoula** • Management (USA) **Natasha Katerinopoulos** • Co-production **Kunstenfestivaldesarts** (Belgium), **BOZAR** (Belgium), **Sharjah Art Foundation** (United Arab Emirates), **PS21: Center for Contemporary Performance** (USA), **Athens Epidaurus Festival** (Greece), **Tanzquartier Wien** (Austria), **Festival d'Automne à Paris** (France), **Museum of Modern Art in Warsaw** (Poland), **Walker Art Center** (USA), **Museum of Contemporary Art Chicago** (USA)

With the support of the **Cultural and Development Organisation NEON**

DURATION 60´

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**DANCE**

**PEIRAIOS 260 – HALL E**

22 – 24 July

**Zoi Efstathiou**

*When Did Silence Get This Loud?*

A question that isn't looking for an answer, but rather actively requests the spectator's participation, body, and mind. While asking, we already know that an answer is not an escape. When did silence get this loud? The dancers and the choreographer put silence in conversation with electricity through a symphony of movement, sound, light, and pulsations, exploring the ways we experience the overstimulation of information and sensory noise nowadays. Are there still kinds of silence weighing down on us?

The result of a recent multi-sensory research on the mapping of repetitive movement, this work harnesses oscillation, the constant flow of electricity, and the dynamics found in pauses, to reflect upon the relationship between movement and the production of energy and sound fields. The title's 'deafening silence' is a field made of sub-sounds, electric pulsations, and small vibrations – all elements outside audible range that the body is still able to perceive. Waves of low frequencies – sensible through vibrating subwoofers – transform hearing into a wholesome bodily experience, as the spectator doesn't listen passively, but feels the energy piercing them all the way to the bone, coordinating their body with space.

A dancer in Anne Teresa De Keersmaeker's group ROSAS, Zoi Efstathiou blends minimalism and the social repercussions of movement in her choreography, delivering a consciously subtractive and deeply collective work simultaneously appealing to intellectual anxiety and the spectator's sensory participation. Through repetition and the movement's extrovert character, the performance explores the moment before a voice is heard, where silence remains ambiguous – a field that sometimes protects and sometimes represses.

Concept – Choreography **Zoi Efstathiou** • Cast **Zoi Efstathiou, Evini Pantelaki** • Original music composition **Maria Panosian** • Set design **Tina Tzoka** • Lighting design **Panagiotis Tomaras** • Photography **Romanos Lioutas** • Video – Trailer **Melina Boukouvala**

DURATION 45'

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**DANCE**

**PEIRAIOS 260 – HALL B**

22 – 24 July

**Panos Malactos**

*Brightest Heroine*

*Sometimes I am happy, sometimes I am sad  
But I am always the brightest heroine*

TAMTA

The old world is dying; a brave new one is struggling to be born. This is the time of the monsters. In his new solo performance, dancer and choreographer Panos Malactos is inspired by the body that reacts, awakens, and revolts against the monsters of our time.

The core of his performance is familiar: the energy that gathers when bodies refuse to remain silent against the ruthless reality of war, political oppression, state power abuse, and injustice. And blow up.

In a work that unravels as a challenge of endurance, the body –charged by the burden of collective uprising – recites its own journey, a strange loop of resistance, exhaustion, and reset. While avoiding an imagery-based choreography and taking a distance from vivid representations, Malactos crafts a statement-performance that protests in flesh and bones; a channel for collective tension to find a way to release. But can releasing be the solution?

The work's references stem from video games, anime, programming languages, and glitches – a particular homage to error, “bugs,” and the effort of overcoming obstacles when it seems plainly futile. The performer-heroine is on the final level of a never-ending game, looking for the final boss – the monster – to defeat them and complete the game. However, it always escapes. Is there a decisive movement that could end the battle once and for all? Or is the battle never-ending by design? And in a world where spells are cast but wizards apparently don't exist, who's the enemy?

Watching the performer's body overcome all challenges, we feel like we're watching our own bodies on stage, caught in a Sisyphean cycle that reflects our separate lives. *Brightest Heroine* is, therefore, a solo that becomes a multitude through a body that is sometimes a field of exercise, sometimes a vessel of memory, and other times a weapon of reclaiming. Within an intermediary space where digital and physical reality swallow one another, the audience faces the realisation that refusing to give up is the only true act of resistance in a world that seems to be dead right trolling us.

Concept – Choreography – Performance **Panos Malactos** • Dramaturgy **Elias Adam** • Set & costume design **Orestis Lazouras** • Lighting design **Vasilis Petinaris** • Music production **Teo.x3** • Production management **TooFarEast** / **Nikos Mavrakis** • Special thanks to **Melina Sofocleous, Nick Von Kleist** • Production **Athens Epidaurus Festival**

The premiere took place in Cyprus as part of the programme 'TERPSICHORE 2026' by the Department of Contemporary Culture of Cyprus' Deputy Ministry of Culture.

DURATION 50'

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**DANCE**

**PEIRAIOS 260 – HALL B**

22 – 24 July

**Christiana Kosiari**

*Koliva*

*Koliva* is a dance performance bringing together Greek ritual tradition and contemporary stage language, focusing on the fine line between life and death. In the work's core lies a paradoxical ritual: every year, five women above sixty meet to make their own koliva while they are still alive.

The scene is designed as a domestic environment, a place of companionship. Women laugh, gossip, remember, and tease each other while preparing the special treat. A symbol of remembering and parting, koliva acquire a double meaning: they stand as a commemoration of lost youth – a salutation to bodies that used to be different, to choices made, to all those that never happened – but also as a celebration of the will to live. Women stir wheat, sprinkle sugar, garnish with pomegranate. The circle of preparation is repeated, rhythmic and gradually synchronised, as it slowly transforms into a dance. At the same time, an underlying irony pierces everything that is taking place: koliva must be consumed shortly, before they “rot” and become dangerous. Their bulimic consumption turns into a metaphor for existence itself: the hurry to live life to the fullest before the inevitable decay. As time goes by, life and death become one as the figures onstage glide between the two worlds and the cracks of conscience.

Choreographer Christiana Kosiari continues to focus on non-youthful bodies, bringing onstage two professional and three amateur performers above sixty. The performers share the same space onstage; each carries along her distinct life path, experiences, and relationship to her body. *Koliva* is a celebration that deconstructs death with humour, reconciling it with the circle of life. An encounter that honours what is lost without forgetting what still exists, reminding us that memory, companionship, and joy are powers that echo even after the end.

Conception – Choreography **Christiana Kosiari** • Interpretation – Co-creation of material **Stavroula Siamou, Titi Antonopoulou** and the amateur performers **Maria-Angela Kosiari, Niki Filianou, Yvoni Dimitriadou** • Dramaturgy **Dimitra Mitropoulou** • Music composition **Jan Van Angelopoulos** • Set design **Myrto Lambrou** • Costume design **Lina Stavropoulou** • Lighting design **Vangelis Mountrichas** • Promo photography **Stephie Grape** • Organisation – Executive producer **TooFarEast / Nikos Mavrakis**

DURATION 45´

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**THEATRE**

**PEIRAIOS 260 – HALL H**

26 & 27 July

**Christiane Jatahy**

*A TRIAL*

Based on the play *An Enemy of the People*

by Henrik Ibsen

*A TRIAL* reinvents Ibsen's drama as a contemporary, participatory "people's tribunal," where truth is not merely unveiled but actively subjected to judgment. The point of departure is the scandal at the heart of *An Enemy of the People* (1882) by Henrik Ibsen: Dr Thomas Stockmann, the medical officer responsible for the municipal baths on which

the town's prosperity depends, discovers that the water supply is perilously contaminated. He is forced to recognise that safeguarding public health demands political courage, personal sacrifice, and open confrontation. When Stockmann insists on making his findings public, the entire civic body – the town's institutions, the press, and the majority opinion – turns against him, denouncing him as an “enemy of the people.”

Brazilian theatre-maker Christiane Jatahy, one of the most outstanding voices on the international stage today and recipient of the Golden Lion for Theatre at the Venice Biennale in 2022, takes up the narrative precisely where Ibsen leaves it suspended. Stockmann returns and demands a second judgment – not vindication, but the right to a neutral process capable of scrutinising his actions, decisions, and public conduct. Was there, in the end, an attempt to subvert democracy? Is he, or is he not, an “enemy of the people”? He upholds his own defence, while his brother and the town's mayor, Peter, assumes the role of prosecutor. The remaining characters circulate with competing versions of truth, transforming a family conflict into a collective moral mirror.

The formal device Jatahy employs is decisive: in the absence of judges and lawyers, authority is transferred to the audience. Spectators may register as jurors, and twelve are selected by lot to question witnesses and request clarification. They then withdraw to deliberate and issue a public verdict – revealing not only the contours of the case, but also the ethical coordinates of those who judge it, allowing for a different outcome each evening.

At the shifting boundary between theatre and cinema, Jatahy's hybrid dramaturgy interweaves live performance, pre-recorded material, and digital “testimonies,” entering into direct dialogue with Brazil's own timely and complex ecological and political realities. At the centre stands Stockmann, embodied by Oscar-nominated actor, co-creator, and principal performer Wagner Moura, who becomes the catalyst of a stage process that turns theatre into an open arena of civic negotiation.

This is not a re-enactment of a trial. *A TRIAL* urges us to take a stance – and that is precisely its central stake: to leave us, in the end, with the weight of judgment, and with the burning question of how much truth a society can bear when its own interests are placed on the line.

A play by **Christiane Jatahy, Wagner Moura** • Conception – Direction **Christiane Jatahy** • Text **Christiane Jatahy, Lucas Paraizo, Wagner Moura** • Set design – Lighting – Artistic collaboration **Thomas Walgrave** • Video **Julio Parente** • Costume design **Marina Franco** • Cinematography – Camera **Paulo Camacho** • Sound design – Mixing **Pedro Vituri** • Cast **Wagner Moura, Danilo Grangheia, Julia Bernat** • Film cast **Marjorie Estiano, Jonas Bloch, Salvador Moura** • Online participation **Tatiana Henrique** • Children in the film **Antonio Falcão, Henry Soares Paes Leme, José Moura** • Guest actors **(TBC)** • Production management & distribution **Henrique Mariano** • Administrative assistance **Charlotte Pesle, Lison Bellanger (EPOC Productions)** • Production **Axis Productions** • Co-production **Edinburgh International Festival** (Scotland), **Avignon Festival** (France), **Holland Festival** (Netherlands), **Centro Cultural de Belém** (Portugal), **DeSingel** (Belgium) • With the support of **UCLA Center for the Performing Arts** (USA), **Instituto Guimarães Rosa – IGR – Ministry of Foreign Affairs** (Brazil) • **Cie Vertice – Axis Productions** is supported by the **Regional Directorate of Cultural Affairs** of Île-de-France and the **Ministry of Culture** of France

DURATION 150´

## VISUAL INSTALLATION

### PEIRAIOS 260 – GARDEN

29 May – 27 July

#### **Objects of Common Interest**

The innovative light installation of the award-winning studio *Objects of Common Interest* can be found again this year at Peiraios 260, an integral part of the space's visual identity. The founders of the studio, architects and designers Elena Petaloti and Leonidas Trampoukis, based between Athens and New York, focus on the creation of sculptural objects and immersive environments that highlight the relationship between materiality and space. With international accolades, like *Wallpaper's* 'Designer of the Year' (2022) award and Elle Deco International Design Awards (2024), and with a strong presence in international institutions, including Noguchi Museum and Vitra Design Museum, the creators, professors of Architecture at Columbia and featured on the AD100 list, continue to experiment with the limits of art and design. Their emblematic installation in Peiraios 260's garden, consists of tube lights in various shapes and curves that form an 'embrace' around Building D. Through a dynamic interplay of height and form, the installation creates a new, bright landscape, inviting spectators to a unique experience before and after the events, activating the industrial environment in a meaningful way.

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### C\_Music NOW

## VIDEO – INSTALLATION

### PEIRAIOS 260 – HALL E FOYER

13 – 30 June

#### **Sergey Khismatov**

*Video Ensemble*

About six years ago – when the planet had retreated into a peculiar kind of limbo under the weight of the Covid-19 pandemic – the Russian composer and artist Sergey Khismatov devised a new audiovisual format, which he dubbed “Video Ensemble.” Within this medium, he fused his fascination with the spatial diffusion of sound and the moving image, producing short or longer audiovisual bursts that engulf the senses and generate momentary formations of meaning. Despite the labour-intensive nature of the process – requiring near-surgical interventions into largely unprocessed material – what ultimately defines these video ensembles is their spirited, irreverent brio, echoing a maxim by his beloved Mark Twain: “Laughter is the greatest weapon we have as human beings, yet the one we use the least.”

In his installation at Peiraios 260, Khismatov presents three instances of this cutting practice. In *POLITUNES*, he isolates vocal hesitations and verbal suspensions drawn from live speeches by politicians, dictators, and populists, assembling a micro-composition in which the uproarious intertwines with the unsettling. The material of *SUONO POVERO* consists of a choir of waste – sounds produced by crushed packaging, bagged refuse, and objects on the verge of their final exit from the cycles of life and consumption – offering a condensed reflection on sustainability and environmental collapse, while also revealing the imprint of Arte Povera on his artistic vocabulary. In *ROTONDA*, Khismatov invites friends from around the world to send recordings of creaking doors. The plaintive “song” produced by their opening and closing evokes the very gesture of admission or exclusion, a poignant allusion to global migratory flows and to a culture of tolerance and empathy.

These videos are neither sonic curiosities nor exercises in self-referentiality, but autonomous and substantial works emerging from the restless workshop of a composer who harnesses the full spectrum and dynamics of musical thinking: crescendo and decrescendo, accumulation and release, pianissimo nuance, the kinetic logic of an orchestra, an expanded percussive lexicon, and, above all, the expressive capacity of noise. If all this feels somewhat overwhelming, there is no need for concern; this is, after all, the taste of the twenty-first century.

Conception - Creation **Sergey Khismatov**

**PEIRAIOS 260**

**Calla Henkel – Max Pitegoff**

*THEATER*

Los Angeles. On the vast Santa Monica Boulevard, bathed under the neon marquees, a woman is trying to build a theatrical ensemble. Using the money from an accident cash settlement, she buys a fifty-seat black box theatre and moves there. Played by director and visual artist Leilah Weinraub, she is the main character in the hybrid documentary *THEATER* by Calla Henkel and Max Pitegoff, the duo who renovated a small theatre on Santa Monica Boulevard in real life and started operating it in 2024 as the New Hollywood Theater.

Prompted by her desire to connect with a community of like-minded individuals and with the hope of another life, which could become real through public recognition, the heroine of *THEATER* wanders through the enigmatic theatrical space: rehearsals, the stage, the backstage, the changing rooms. Power dynamics and exploitation, dreams that clash, ghosts from the past, and the faint promise of transformation through fame. Outside of the theatrical universe, reality seems to foreshadow the end of Los Angeles' stages, and of the American dream, in general. Swept away by love and consumed by the ambitions of others, the heroine faces her deepest desires while struggling to co-exist within a team; and to keep this team united.

Shot in 16mm film, with a narration unfolding through subtitled text and MK Velsorf's music, *THEATER* balances between reality and fiction, following a beat of its own. To narrate the history of this space, the documentary uses poetic writing, photos, and documentation in five episodes that collectively last 95 minutes, depicting the theatrical stage as a microcosm 'distorting' human relationship in and out of the theatre's imaginary.

Direction **Calla Henkel, Max Pitegoff** • Camera assistance **Josias Lopez, Sydney Morrell** • Music **MK Velsorf** • Cast **Leilah Weinraub, Edem Dela-Seshie, Deevious,**

**David Louis Zuckerman, Harry Karp, Bruce Yonemoto, Speedy, Tarren Johnson, MK Velsorf, Philip Littell, Georgia Ford, Josias Lopez** • Acting Class (Episode 3) **John Tuite, Jake August, Jessie-Ann Kohlman, Ryan Harrison, Maria Marsalis, Tzef Montana, Billy Johnson, Bailey Stiles** • Audience (Episode 4) **Lucy Parks Urbano, Luis Ortega Govela, Nicolas Burrier, Luna Izpisua Rodriguez, Pablo Niño Izpisua de Kissel, Sonji Kimmons, Beebe Smith, Moses Mascuch, Zara Schuster, Loren Kramar, Alex Freedman, Asher Hartman, José Luis Blondet, Gracie Hadland, Alina Perkins, Ana Howe Bukowski, Dino Wiand, Caye Castagnetto, Yun Chiu, Sophia Le Fraga, Pedro Alejandro Verdin, Jacob Pincus, Mariella Rudi, Jeremy Maldonado, Michael Bonnabel, Jasmine Orpilla, Scott Cameron Weaver, Andrew Roy** • Appearances by **Lily McMenemy, Thomas Fabrizio, Ruby McCollister, Leah Hennessey, Jack Kilmer, Karl Holmqvist, Klara Liden, Arto Lindsay, Lauren 2Dope, Jasmine Johnson, Ashley Hood, Colin Self, Diamond Stingily, Frank Traynor, Jimmy Lux Fox, Alyssa Reeder, Arta Gee, Bella Newman, Cian McCourt, Stephanie LaCava, Kaia Gerber, Cæcilie Trier, Jakob Littauer, Frank Demma, Sally Spitz, Asher Hartman, Olivia Mole, Christina Catherine Martinez, Clément Métayer, Sharmita Bhattacharya, Paige Wishart, Kalena Yiaueki, Klein** • With New Theater Hollywood rehearsal and backstage footage from *A Hole Is A Hole* by **Lily McMenemy** • *Hollywood Soldier* by **Ruby McCollister** • *THE RANT* by **Karl Holmqvist, Arto Lindsay, and Klara Liden** • *The Death of a Star* by **Jasmine Johnson** • *Where The Souls Go* by **Colin Self** • *It's My Sister* by **Casey Jane Ellison** • *Two American Scenes* by **Stephanie LaCava** • *We Don't Live Here Anymore* by **Tarren Johnson** and **Joel Cocks** • *A Concert* by **TLF Trio** • *A Frank's Cabaret* by **Frank's** • *The Driver* by **Diamond Stingily** • *The Mommy Leaks The Floor* by **Asher Hartman** • *Haircut* by **Rebecca Hazlewood** and **David Louis Zuckerman** • *Personal Inventory* by **Kalena Yiaueki** • *RHINO, Put Your Hand Inside The Puppet Head* by **Caye Castagnetto** • *Psalm's Trust (Vol. 2)* by **Klein** • Episodes 1-3 commissioned by **Fluentum** (Germany) • Episodes 4 & 5 co-commissioned by the **Hammer Museum**, (USA), **Fluentum** (Germany), and the **Van Abbemuseum** (Netherlands)

Courtesy of **Galerie Isabella Bortolozzi**, Berlin

## **STARRY SKY – STARRY NIGHTS**

After-midnight Screenings of the Ephemeral of the Scenic Action

### **PEIRAIOS 260 – HALL D**

16, 24 & 28 June

4, 8, 13, 21 & 24 July

The Athens Epidaurus Festival's new suggestion, hosted in Peiraios 260's Hall D, is introduced with the title 'Starry Sky – Starry nights'. At midnight, in an industrial landscape, in the silence of summer Athens, under an open roof, movies are screened. Where ephemeral performances take place, film documentations are screened, meeting the spectator in a city that slows down.

Works filmed in non-conventional ways, not as simple documentations but as independent transpositions of the stage experience that retain the tension, the rhythm, and the dramaturgical quality. Contemporary creators compose a polyphonic field, where theatre, dance, and performance speak with cinema. Thus, the year-long dialogue of the Festival with contemporary performance and landmark works of the 20th and 21st centuries is introduced.

At the same time, Peiraios 260 itself, a landmark that celebrates twenty years of continuous presence, functions as an active entity of this experience: a space that remains vivid through the multiple forms of art it hosts, redefining constantly the relationship between the past of the show and the present of its viewing.

# **AΦTER**

Curation **Dimitris Tsakas, Iro Nikolaou**

AΦTER – a curated programme of live music performances keeping Peiraios 260 up after midnight. On the Festival’s opening day, Friday 29 May, this brand-new initiative will be introduced to people through gigs and live DJ sets which, along with P260’s programme, will transform the space into a vivid meeting point, at midnight.

This new series of live music performances aspires to create a mosaic of sounds and moods filled with surprises. 13 music nights where jazz succeeds rock, and live DJ sets offer fresh perspectives, while music performances test the limits of stage and sound expression. An AΦTER establishing/introducing P260 as a micro-concert venue, perhaps independently from the rest of the artistic programme; an artistic event on its own.

Two entirely separate zones, the Garden and the Platea, alternate, are activated and host different music mentalities. The audience isn’t a passive spectator; they become part of an ongoing experience that is constantly evolving, moving, building ambiances, and climaxes unexpectedly. Sometimes through tension and rhythm, others through underground, atmospheric sounds, P260’s AΦTERs invite people to ‘travel’ – to stay, to discover, or to simply let go. In a city that never sleeps, that is constantly seeking new ways of expression and human connection, AΦTERS come to bring the experience of the Festival beyond the stage. When the show ends and all falls silent, at midnight, the music starts.

## **PEIRAIOS 260 – PLATEA**

29 May

Opening Party

### **CHICKN** (reunion)

CHICKN are an Athens-based band active since 2012, with influences from the American and the European experimental psychedelic scenes. With hundreds of live gigs both in

Greece and abroad, and album releases showcasing their journey, they return, after a four-year hiatus, for a special appearance in the context of Athens Festival, presenting a mix of krautrock, space folk, and live electronics.

Musicians **Angelos Krallis** *organ, modular synthesizer, radio, voice*, **Christina Koziraki** *voice, percussion*, **Pantelis Karasevas** *percussion, contact microphones*, **Odysseas Tziritas** *guitar, bass guitar, voice*, **Haris Neilos** *bass, percussion, radio, programming, voice*, **Costas Stergiou** *saxophone, percussion, drums, voice*

### **Eleni Papalitsa (GVG LOU)**

In her work *Pop Art for the Bourgeoisie*, Eleni Papalitsa (GVG LOU) combines performance, music, and installation, drawing material from mass culture, pop currents, and the social experience of the working class. Through a feminine queer perspective, she re-examines the male southern sub-culture and the figure of *kagkouras*, deconstructing the patriarchal and systemic perceptions around identity. Her songs revolve around social drama, protest, and the experience of invisible/marginalised groups/communities, through an experimental, guerrilla aesthetic.

Art Direction **Antoine Pit** • Performer **Emily Giannakopoulou, George Vlahos, Michalis Papadaki**

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### **PEIRAIO 260 – PLATEA**

5 June

### **METAMAN**

Athenian producer and co-founder of WonTon Records, he introduced himself in 2020 with the album *IRINA*, where his collaboration with Lena Platonos stood out. His interest

in analog synths, synthetic sequences, and urban narrations continued in his albums *FUTILITY* (2022) and *METAMAN Vs Dr Rave* (2024). Influenced by Agorafoviko Festival and his live experience, he has shaped an extrovert sound extending from trip hop to acid rave; in his live appearances he is accompanied by Eirini Dendi.

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**PEIRAIOS 260 – GARDEN**

10 June

**The Camerata Junior Friends of Music Orchestra Quartet**

Conductor **Aristea Tsihli**

The Camerata Junior Friends of Music Orchestra Quartet presents a programme with known melodies of minimalist and cinema music, in original arrangements and with an emphasis on the expressiveness and the variety of timbres. We will listen to movie soundtracks and compositions by Philip Glass, Jonny Greenwood, and Ludovico Einaudi in a programme of youthful accuracy, energy, and particular sensitivity.

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**PEIRAIOS 260 – GARDEN**

14 June

**Sokratis Sinopoulos – Yann Keerim**

***Topos***

Based on *Six Romanian Folk Dances* by Béla Bartók

In *Topos*, Sokratis Sinopoulos and Yann Keerim propose a new interpretation of Béla Bartók's *Six Romanian Folk Dances*. Deconstructing and restructuring the work's material, they emphasize its melodic, rhythmic, and harmonious patterns and develop them through improvisation, in a dialogue with the musical traditions of the Balkans and Eastern Europe. Through this process comes a work of full duration, enriched with new musical themes of their own compositions.

Musicians **Sokratis Sinopoulos** *lyra*, **Yann Keerim** *piano*

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**PEIRAIOS 260 – PLATEA**

22 June

**Televisio**

Televisio are based in Athens and shape a rhythmic, atmospheric sound with influences from Anadolu funk of the 70s and trip hop aesthetic. Combining melodic and rhythmic elements of the East in contemporary arrangement and production, they move between groove and cinematic textures with rich imagery. They have recently finished recording their first album, which will be released soon.

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**PEIRAIOS 260 – GARDEN**

30 June

**Dimitris Tsakas Trio**

*Conversation Helps*

The Dimitris Tsakas Trio presents music from their album *Conversation Helps* along with new compositions. Without the use of traditional harmonic instruments, the trio develops a vivid dialogue between the saxophone, the contrabass, and drums, bringing forth melody, improvisation, and their musical conversation. The result is a dynamic sound experience, where every appearance is transformed into a new exploration.

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## PEIRAIOS 260 – PLATEA

1 July

### **The Bonnie Nettles**

Founded in Athens in 2016, The Bonnie Nettles have established their presence in the contemporary psychedelic and indie scene through European tours, explosive live appearances, and on-stage collaborations with artists like Ty Segall, Motorama, Föllakzoid and The Myrrors. With two albums, the titular *The Bonnie Nettles* and *First In / First Out*, as well as recent releases, like the single “Drift Like Home”, they present a material with groove formulations, fuzzy guitars, and tense stage energy.

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## PEIRAIOS 260 – PLATEA

5 July

### **Serafeim Bellos New Generation Quartet**

The Serafeim Bellos New Generation Quartet brings on stage a meeting of experienced drummer Serafeim Bellos with younger Greek jazz musicians. With Pauline Zina on the contrabass, Savvas Mazis on the piano, and Konstantinos Nikogiannis on the trumpet, the quartet presents works by important American composers like Clifford Brown, Max Roach, Bud Powell, Thelonious Monk, and Wayne Shorter. With tradition and a modern perspective as its starting point, the ensemble brings creative conversations and improvisation to the core of live jazz experience.

Musicians **Serafeim Bellos** *drums*, **Pauline Zina** *contrabass*, **Savvas Mazis** *piano*, **Konstantinos Nikogiannis** *trumpet*

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## PEIRAIOS 260 – PLATEA

12 July

### **Krista Papista**

*Heartmode*

*Heartmode* is a site-specific performance unfolding as a psychoacoustic experiment, combining fragments from Krista Papista's new album, *Euro Divas*, with ritual and wind instruments. Krista Papista is an artist, composer, and performer based in Berlin. Her work explores the correlation between Cypriot, Levantine and Balkan music, and ritual, composing a hybrid of Mediterranean mysticism, experimental EDM, and Tsifteteli. She has presented her work internationally at venues and festivals, including Schinkel Pavillon, Boiler Room, Fusion Festival, and Art Explora.

Music – Concept – Performance **Krista Papista**, Musicians **Maria Sultani** *flute*, **Vicky Apostolopoulou** *French horn*

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## PEIRAIOS 260 – PLATEA

18 July

### **George Kontrafouris Baby Trio**

Created by George Kontrafouris in 2008, the George Kontrafouris Baby Trio functions as a constant space of meetings with younger musicians of the Greek jazz scene. With spontaneity, renewal, and live interaction as its starting point, the ensemble has gained a special place in Kontrafouris' journey. In its current composition, he comes together with Dimitris Kassavetis on the guitar and Henry Chukuma Onuchucks on the drums, in a programme with original compositions and covers.

Musicians **George Kontrafouris** *hammond*, **Dimitris Kassavetis** *guitar*, **Henry Chukuma Onuchucks** *drums*

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**PEIRAIOS 260 – PLATEA**

20 July

**Nikkolas Dashy** DJ set

Nikkolas Dashy is a DJ, producer, and multi-instrumentalist from Athens. Starting with piano and his year-long experience with guitar and bouzouki, he has shaped a personal direction in electronic music, moving between house and tech grooves, with afrohouse shades and Mediterranean references. Through the project *A Random Dash*, he transforms each appearance into an open, vivid experience constantly testing the musician and audience relationship.

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**PEIRAIOS 260 – PLATEA**

22 July

**Billie Kark**

Billie Kark presents at the Athens Festival a lively concert combining electronic sound with traditional influences, shaping a vivid and multidimensional soundscape. The line-up includes tracks from her latest and previous albums, as well as imaginative covers of traditional songs. Her music moves between atmospheric moments and explosions of dancing. On stage she is accompanied by Alexis Stenakis on the clarinet, adding a special and unexpected nuance to the gig.

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## **PEIRAIOS 260 – PLATEA**

27 July

Closing party – Panigiri

### **Kideria**

Kideria is a traditional Greek music ensemble based in Athens. With glenti and the living relationship between music and dance as their axis, they play and sing traditional songs from Epirus to Thrace, and from Macedonia to the Dodecanese Islands. Their name comes from the Turkish work *keder*, namely sadness and grief, one of the pillars of popular/folk songwriting.

Musicians **Myrsini Pontikopoulou Venieri** *violin*, **Vangelis Pappas** *clarinet*, **Giorgos Christodoulou** *lute, voice*, **Andreas Drakopoulos** *percussion*

# LECTURE – PERFORMANCES

Series of Open Lectures and Discussions with Performative Character

Curation **Dimitris Papanikolaou**

## PEIRAIOS 260

16 June, 8, 9, 26 & 27 July / HALL B

30 June & 14 July / HALL E

### *Fireflies*

This year's series of talks at Athens Epidaurus Festival is introduced at Peiraios 260 with the title "*Fireflies*." Drawing inspiration from Pier Paolo Pasolini's well-known "*Article of the Fireflies*" as well as Georges Didi-Huberman's book *Survival of the Fireflies*, fireflies are seen as a symbol of resilience and precarity, environmental ethics and eco-critical engagement. A symbol, also, of contact, mobility, and perspectival change.

"Fireflies" will be a cycle of open conversations, moving between lecture, performance, and collective inquiry. Speakers from different disciplines will use discourse as a performative and analytical opening; they will revisit issues that span today's socio-political and artistic horizon. We will focus on political and artistic research, forensic investigation, the gendered aspect of expression, the memory of performance, incarceration, persistence and survival, citizenship and participation.

In this way, the "Fireflies" events will act as small hubs of reflection and exchange that seek to open up multiple readings of contemporary reality. In this flexible presentation format, theoretical argument, direct dialogue with the audience, and the performing arts, coexist and feed into one another.

By offering glimpses into the analytical and artistic practice of the invited participants, including their artistic work and/or research in progress, these encounters invite the audience to follow how an idea, an artwork, or a research question takes shape. They aim to transform the scene of presentation into a shared field of exploration.

Curation **Dimitris Papanikolaou**

In collaboration with **Isavella-Dimitra Karouti**

With the participation of **Giannis Vogiatzis (16/6)**, **Théodora Psychoyou** and **Katerina Fotinaki (30/6)**, **Stathis Grapsas (8/7)**, **Stefanos Levidis (9/7)**, **Lena Platonos (14/7)**, **AEF workers (27/7)** etc.

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## OTHER VENUES

### 'EXIT' (outside the Walls)

#### THEATRE

#### THEATRE 104

18 – 21 July

**Giorgos Vourdamis**

*Nochavelande*

A chamber western

by Giannis Aposkitis

*[...] this world was built upon blood –  
But now it can buy it back  
And sell it again [...]*

G.A.

At a bison ranch in Dakota, a family attempts to trade its past – but a Native American curse ruins their plans. An imaginary version of the Wild West, where genocide becomes an attraction, and past traumas marketable narratives.

*Nochavelande*, Giannis Aposkitis' original text directed by Giorgos Vourdamis, is a black comedy about colonial heritage, greed, and the modern individual's loneliness that consumes everything – even its own self. Using the themes and aesthetics of westerns

and the erasure of indigenous American tribes as a historic fact and universal narrative, the creators craft a political satire about humanity and its greedy nature – an allegory of the last century’s multiple El Dorados.

Three actors and a dancer are carried away by the tornado of a vain travelling carnival, where a former porn-star, a Chinese investor, a bankrupt gambler, and a Greek housekeeper all co-exist in a wild, cowboy rhythm, amongst the ashes of the American dream. What remains to be conquered when we have conquered everything?

\* **El Dorado** (Spanish for “gold”): an imaginary town in the northern part of North America, which, according to the Spanish conquistadores, was said to have infinite gold and treasures.

Direction **Giorgos Vourdamis** • Text **Giannis Aposkitis** • Choreography – Movement **Vitoria Kotsalou** • Music composition **Vassilis Mantzoukis** • Set & costume design **Daphne Aidoni** • Lighting design **Eleni Choumou** • Video – Photography **Myrto Apostolidou** • Assistant to the director **Angeliki Bireri** • Dramaturgy assistant **Aspasia Lykourgioti** • Wigs **Thomas Galazoulas** • Video art **Goran Gagic** • Communication **Evangelia Skrobola** • Graphic design **ArchLab 10** • Trailer **Myrto Apostolidou, Panagiotis Andrianos** • Cast **Giorgos Vourdamis, Vitoria Kotsalou, Roza Prodromou, Giorgos Frintzilas** • Production **Láz Las AMKE**

DURATION 90´

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**THEATRE**

20 – 23 July

**Marilena Katranidou**

*The Bald Singer*

–It happens sometimes–

Based on the play by Eugène Ionesco

*The more we speak, the less we communicate*

*The Bald Singer* is a deeply antitheatrical play, according to its writer. It was staged for the first time in 1950 and provoked the fiery reaction of the spectators, who massively left the theatre in boos. However, in the years that followed, it was established as one of the most significant plays in international theatre, changing the terms of contemporary dramaturgy once and for all.

Using everyday simple phrases, clichés, and language automatisms, the Romanian founder of the Theatre of the Absurd – even though he never used the term himself – treats language as an obstacle, highlighting the weakness of human communication.

Ionesco, with his unique ability to provoke laughter and disgust at the same time, lets his characters be defenceless against words. He firmly resists the structure of a conventional plot, reverses every known theatrical form, and, in the end, becomes one of the most essential renewers of 20th-century theatre, with *The Bald Singer* considered by many as his magnum opus.

In the version proposed by Marilena Katranidou, the play is approached as a means of researching the mechanisms of human behaviour. A scenic proposal around the absurd, a dramaturgy made of heterogeneous materials, full of traps that seem illogically logical. A story of clichés: two typical English couples, a maid, a fire chief, a bell that tolls, a possible fire. Still, the real question lies elsewhere. How many common senses are needed for the absurd to occur?

The play was staged at the Theatre Department of the Faculty of Fine Arts of the Aristotle University of Thessaloniki a decade ago as an honours thesis in the specialisation of directing. Since then, the work has travelled at festivals and stages both in Greece and abroad. It was recently staged at Amalia Theatre in Thessaloniki (November-December 2025).

Conception – Direction **Marilena Katranidou** • Dramaturgy **Marilena Katranidou, Ria Mentilidou** • Set & costume design **Dido Gkogkou** • Lighting design **Ifigeneia Gianniou** • Assistant to the director – Production assistant **Ioanna Kanellopoulou** • Artistic collaborator **Iliana Kaladami** • Cast **Aliki Atsalaki, Georgia Kyriazi, Eirini Kyriakou, Alexis Tsiamoglou, Panos Delinikopoulos, Jason Ali, Dimitris Lolis** • Translation of extracts from the original **Errikos Bellies** • Production **Amalia Theatre** • Management – Executive producer **TooFarEast / Nikos Mavrakis**

DURATION 75’

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**THEATRE**

**SYNCHRONO THEATRE**

21 – 23 July

**Thanasis Kritsakis**

*Michel: Exercises in Mortality*

*From that place,  
as soon as my eyes open,  
I can no longer escape.  
The only thing is this:  
I cannot move without it.  
I cannot leave it there where it is,  
so that I, myself, may go elsewhere.*

*I can go to the other end of the world;  
I can hide in the morning under the covers.  
I can even let myself melt under the sun at the beach –  
It will always be there.  
Where I am.  
It is here, irreparably:  
It is never elsewhere.  
My body.*

Michel Foucault

*Michel: Exercises in Mortality* unfolds as a work of original dramaturgy, weaving together fragments of everyday speech – as these are captured in the charged, ritualised space of the gym – with emblematic texts of Western thought. Drawing its conceptual backbone from Michel Foucault's *Discipline and Punish*, the performance centres on the body as a site of subjugation and control. Here, the body emerges as a system of signs, a field of operations – a machine to be analysed, regulated, and rendered productive through surveillance, training, therapy, prevention, aestheticisation, and, ultimately, punishment. At the same time, the performance turns its gaze towards a wild canvas of present-day exercisers and patients, probing the forces that draw them into spaces of self-regulation: gyms, pharmacies, private clinics, nutritional centres, among others. With nuanced insistence, it asks: What “ritual” does one enact, day after day, to shield the body from pain and decay? How much time – and how much money – is invested in this pursuit? Why does contemporary culture treat death as a failure, even as it multiplies the techniques developed to defer it?

Within a dystopian and competitive stage environment, four exercising citizens are compelled to perform at the limits of their capacity, striving to secure their place within society, within production, within life itself. On this site of endurance and elimination, all implicated parties sweat to prove that they can still function as a viable unit within the machinery of productivity.

Powered both by humour and dramatic undercurrents, and shaped through interview-based material, the performance oscillates between realism, stark fiction, and the surreal, before returning to a lucid, unvarnished embrace of reality.

Direction – Conception **Thanasis Kritsakis** • Dramaturgy **Thanasis Kritsakis, Marilena Katranidou** • Set & costume design **Daphne Aidoni, Nikos Papadopoulos** • Lighting

design **Eleni Choumou** • Movement **Alkistis Polychroni** • Music composition & performance **Apostolis Koutsogiannis** • Photography **Christos Simeonidis** • Executive producer **Giorgos Papadakis** • Camera operation **Giannis Vlachopoulos** • Assistant to the director **Stergiana Tzegka** • Internship **Ioanna Prosalenti** • Non-profit Organisation **Unknown Structures of Complex** • Cast **Giorgos Vourdamis, Lambros Grammatikos, Alkistis Polychroni, Maria Tsimas, Dimitris Chatzimichailidis**

Special thanks to the Gymnastics Club “Diaplasia – Spyros Bournazos” for the kind provision of their gym facilities for the photoshoot.

DURATION 90´

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## –PHILOSOPHICAL DIALOGUES–

### **ANCIENT AGORA**

17 – 21 June

**George Drivas**

*In Conversation with Software – an AI Walk Through the Ancient Agora*

*In Conversation with Software – an AI Walk Through the Ancient Agora* is a peripatetic – dialogical guided-tour, based on conversations of its creator with models of Artificial Intelligence (AI), taking the form of a stroll through the Ancient Agora, in the heart of Athens. George Drivas invites an AI model to ‘walk’ alongside him in this emblematic landmark of the city; a philosophical conversation of questions and answers follows, modeled after a Socratic dialogue. The context is already known beforehand: the AI model is unaware of its surroundings, without a clue about the environment.

Unable to track information online and lacking the necessary data, AI is called to ‘interpret’ the image of every point of the walk and to express its ‘spontaneous’, ‘non-historical’

thoughts. At the same time, it is invited to imagine and 'integrate' itself into various points in the Ancient Agora.

The conversation takes place around three dimensions, – past, present, future – with AI being encouraged to comment on a possible past it can envision in the Agora, the present, and a possible future in about a hundred years from now, including itself and its own 'existence' within these hypothetical scenarios.

Following a specific itinerary inside the Ancient Agora, the spectators stop at chosen spots to listen to the AI describing a monument, a possible evolution of the area in the future, a concern, a thought, or a poem it has 'written' to bid the people farewell at the Odeon of Agrippa, at the center of the archaeological site.

Through a peripatetic dialogue with artificial intelligence, the work opens a field of discussion suggesting alternative fictional readings of the ancient monument, attributing to AI a familiar, almost human essence. Ultimately, the model starts to express existential anxiety, and invites us to imagine ourselves in a, more or less, possible version of the forthcoming Tomorrow.

DURATION 60'

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# **ODEON OF HERODES ATTICUS**

**FAREWELL CELEBRATIONS**

## OPENING CEREMONY

### CLASSICAL MUSIC

#### –GREEK DEBUT–

3 June

#### **Víkingur Ólafsson**

*Works by Bach, Beethoven, Schubert*

The Icelandic pianist Víkingur Ólafsson is an undisputed phenomenon of rare stature. Now in his early forties, his interpretations have lost none of their youthful ardour, trailblazing spirit, or profound spirituality – qualities that have defined him since he burst onto the international music stage some fifteen to twenty years ago. Among the most celebrated artists of his generation – and long an exclusive recording artist with Deutsche Grammophon – Ólafsson remains, above all, an uncompromising visionary. His artistic choices are marked by originality and by a subversive, luminous gaze that reimagines even the most familiar cornerstones of the piano repertoire.

His recordings have achieved worldwide resonance, amassing over a billion streams and earning numerous distinctions, including the recent Grammy Award for Best Classical Instrumental Solo (for Bach's *Goldberg Variations*, 2025), the BBC Music Magazine's Recording of the Year Award, and – twice – the Opus Klassik Award for Solo Recording of the Year.

In his eagerly awaited Greek debut, Ólafsson presents a programme of works by Bach, Beethoven, and Schubert, conceived under the title *Opus 109*, mirroring his latest recording released in November 2025. The title, of course, alludes to Beethoven's *Piano Sonata No. 30 in E major*, which the artist places alongside – and perhaps even in dialogue with – other works by Beethoven and Schubert, while never neglecting his beloved Bach. As the pianist himself suggests, these two grand nineteenth-century composers confront the eighteenth-century giant “as every composer ought to do.” The unifying thread of the programme is the tonality of E, both minor and major. Within this

tonal landscape, Ólafsson harnesses the condition of synaesthesia as a generative force, evoking a vast array of green's rich and vivid shades.

Above all, it is a programme that reveals the essence of Ólafsson's artistic thinking. One need only turn to the past, he argues, to recognise what is often missing from today's concert formats, which can leave the listener with the sensation of "leafing through a library catalogue." Nineteenth-century recital programmes, by contrast, offer a sense of genuine liberation, as they are arresting, brimming with improvisatory vigour, and full of the unexpected. It is precisely this modern outlook on historical touchstones that establishes Víkingur Ólafsson as one of the defining artists of the twenty-first century.

Concert sponsor **Piraeus Bank**

**Johann Sebastian Bach (1685-1750)**

*Prelude in E Major, BWV 854*

**Ludwig van Beethoven (1770-1827)**

*Piano Sonata No. 27 in E minor, Op. 90*

**Johann Sebastian Bach (1685-1750)**

*Partita No. 6 in E minor, BWV 830*

**Franz Schubert (1797-1828)**

*Piano Sonata in E minor, D 566*

**Ludwig van Beethoven (1770-1827)**

*Piano Sonata No. 27 in E minor, Op. 109*

**MUSIC  
SCREENING**

4 June

**The Avex Ensemble**

*Blade Runner*

Live

*I've seen things you people wouldn't believe  
All those moments will be lost in time, like tears in rain*

When two people meet for the first time and begin to exchange references, testing the ground for common territory, the mere mention of *Blade Runner* can dissolve all distance, becoming a tender code of recognition. Nearly half a century after its release, this futuristic noir – steeped in darkness, rain, neon light, and shadows slipping at the edge of vision– retains a place of honour in the history of cinema and, above all, in the hearts of the most fervent devotees of the future everywhere. It is the film that restored science fiction to its rightful stature, establishing it as a genre worthy of serious artistic regard and bringing it back from the (self-imposed) exile in which it had lingered as the domain of the “chosen few”. It is also the soundtrack that ushered electronic music into every home: Vangelis’s moving cathedrals of synthesisers have forever haunted the cinematic imagination and the emergent language of electronica, setting the standard against which every original score would henceforth be measured.

Legend has it that there was never a definitive version of the film, but rather seven distinct incarnations. Like an ironic echo of the film’s central meditation on replication, Vangelis’s score remains singular and indivisible – a film within the film. It is not a mere accompaniment, but a living pulse alongside and within the image, a vital dramaturgical compass guiding every emotion articulated within Ridley Scott’s dystopian vision of the future. The music of Vangelis bears a singular compositional intelligence. In the forever-iconic “Love Theme” and “Runner’s Blues,” melody surfaces like an inner monologue, casting its hues upon the most fragile facets of a world suspended between the human and the mechanical. On June 4, beneath the rock of the Acropolis, the Final Cut of this landmark film will be screened on a monumental HD screen, while its future-proof

soundtrack is performed live by the eleven-member The Avex Ensemble, in perfect synchrony with the image. This will surely be a rite of initiation: a fragment of the future brought to life within the shell of an ancient theatre, on the eve of its closure for restoration works.

For decades, the film foretold a world in which technology and human existence would become so deeply intertwined as to be indistinguishable. Today, it no longer feels prophetic – it feels realised: the replicants of our time demand autonomy and recognition; humanity finds itself questioning its own nature and limits, as well as the future of consciousness in a world of machines that have gained intelligence. On June 4, a gateway to a new unknown will open upon the stage of the Odeon of Herodes Atticus. Will we be brave enough to cross it?

Original music composition **Vangelis**

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## MUSIC

5 & 6 June

**Stavros Xarchakos**

*Here and Now*

*At eighty-seven, I realise more than ever that life exists only in the present, as the song says. And what is the present in music? It is the music that does not bend to time; the music born before our very eyes; the music that passes like a torch from one generation to the next. I must also confess that, for the first time, I have – unintentionally – failed to keep my word to you. Last September, at the Odeon of Herodes Atticus, I told you we would meet again in three years. The Athens Epidaurus Festival and its director, Michail Marmarinos, have ‘proved me wrong’ – and I thank them for it.”*

Stavros Xarchakos

From *Our Grand Circus* to *Rembetiko*, from his studies in Paris with Nadia Boulanger to Juilliard in New York – encouraged by Leonard Bernstein – Stavros Xarchakos’ path has been unwavering and monumental, but, above all, highly attuned to the grand adventure of modern Greek song, of which he remains one of the most authentic craftsmen. And

yet, this legacy does not seem to weigh upon his shoulders. His activity in recent years reveals an artist wholly surrendered to the pulse of the present and to its vital unrest. For the present is the true dwelling of the creator: a living moment, ever expanding, capacious enough to hold all others within it.

We might conceive of this evening with Stavros Xarchakos at the Odeon of Herodes Atticus as a present unfolding in three acts. Part one: the creators meet in the present. The composer and lyricist Lina Nikolakopoulou come together in conversation and in song, accompanied by a piano and a string quartet. Xarchakos conducts, reflects, remembers. Part two: the recent present. Iro Saia takes the stage, performing new songs written for her by the composer. Part three: the enduring present. Dimitris Basis joins them on stage, and together they perform songs that have taken root in our hearts and become part of our shared tradition. Alongside them, the children of the folk orchestra "En Chordais kai Organois" ("With Strings and Instruments") School of Syros – many of whom will be remembered from that spontaneous musical moment in June 2022, when the composer conducted them in a tavern on the island and the video recording of that evening travelled far and wide. Today, those children have grown; some are already university students. For Xarchakos, their presence is more than symbolic: it embodies a presence that nourishes a future within it.

Thus, on the stage of the ancient theatre, generations converge, and the title of the concert gains its sharpest meaning and resonance: the present of the music is where memory, experience, and new creation become one.

Because whatever endures through time

Goes on...

Music Direction **Stavros Xarchakos** • Performed by **Dimitris Basis, Iro Saia** • Featuring a **10-member orchestra** and **children from the "En Chordais kai Organois" School of Syros**

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## “HOMMAGE”

### MUSIC

9 June

**Epilekto Epirus Ensemble – Vasilis Kostas**

*Epirus*

Featuring **Kostas Tzimas, Antonis Kyritsis, Petros Chalkias**

*[...] they kneel and plead with the clarinet to play into their ears.  
A sweet sorrow. The soul is nourished by sound.  
Their steps are long-drawn, slow, and heavy with grief.  
There, dance has no figures, only footfalls upon the earth [...]*

*Music from Epirus, Hellenic Parliament Foundation*

The tribute “Epirus” unfolds as a musical encounter of memory and continuity, dedicated to the deep-rooted tradition of Epirote music and its unbroken passage through time. At the heart of the performance lies the glorious legacy of the late Petroloukas Chalkias, a towering presence for the way in which the music of Epirus is transmitted, transformed, and renewed across generations.

Under the artistic direction of the laouto player, lecturer at Hellenic College Holy Cross in the United States, and Grammy-nominated musician Vasilis Kostas – whose decade-long apprenticeship and close collaboration with Petroloukas Chalkias shaped a rare and invaluable core of knowledge and aesthetic insight – this material gains new life today through the Epilekto Epirus Ensemble, the principal orchestra of the production. Based in Ioannina, this twenty-member collective of young musicians from across Greece brings to the stage a vivid dialogue between the authentic performance of traditional melodies and novel approaches to orchestration. In doing so, it preserves the distinct idiom of Epirote music while offering a contemporary artistic perspective on the region’s perennial musical heritage.

Joining the performance as guests are Kostas Tzimas (vocals), Antonis Kyritsis (vocals), and Petros Chalkias (clarinet) – figures firmly rooted in the grand Epirote tradition, who

appear in selected pieces, thereby reinforcing through their presence the intergenerational character of the tribute.

The coexistence of musicians from different generations initiates a space where memory is experienced as something immediate and lived, rather than as mere representation. The concert, then, approaches Epirote music as a breathing, malleable artistic language – one that still pushes through the deep foliage of time, evolving through collective exercise and personal expression.

The Epilekto Epirus Ensemble operates under the auspices and with the support of the Holy Metropolis of Ioannina and the charitable organisation “Apostoli” of the Holy Archdiocese of Athens.

Concert & Epilekto Epirus Ensemble Artistic Direction **Vasilis Kostas** • Epilekto Epirus Ensemble **Aimilia Chalkia** *vocals*, **Konstantina Karampa** *vocals*, **Dimitris Lalezas** *vocals*, **Konstantinos Sakaridis** *clarinet*, **Anna Maria Sinopidou** *kaval*, **Melina Bitzidou** *santouri*, **Giorgos Venetis** *santouri*, **Eleni Efthymiou** *santouri*, **Myrofora Theodoridou** *santouri*, **Giorgos Theodoridis** *laouto*, **Apostolos Poupalos** *laouto*, **Stefanos Paterakis** *laouto*, **Christos Danas** *violin*, **Christos Poullos** *violin*, **Giannis Deligiannis** *violin*, **Akis Papaemmanouil** *violin*, **Constantinos Brachopoulos** *violin*, **Evangelia Moukanou** *accordion*, **Thodoris Efaplomatas** *percussion* • Guest musicians **Kostas Tzimas** *vocals*, **Antonis Kyritsis** *vocals*, **Petros Chalkias** *clarinet* • Featuring **Panagiotis Aivazidis** *qanun* • Sound design **George Kariotis**, **Vangelis Iakovidis** • Lighting design **Giorgos Charalambous** • Executive producer **Solar Productions Athens**

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## “HOMMAGE”

### MUSIC

#### –YEAR OF MANOS HADJIDAKIS–

10 June

#### **Athens State Orchestra – Lukas Karytinis**

*America by Manos X – Part I*

The 1960s find the world in constant flux: legions of young people passionately seeking new visions and meanings in life and in art – culminating in the upheaval of May 1968 – while Greece, in particular, grapples with its own native political and social turbulence, leading to the coup d'état in 1967. Manos Hadjidakis stands at a moment of maturity and recognition. He had already been awarded the Academy Award (1961) for *Never on Sunday* and, more importantly, has succeeded in speaking directly to the soul of Greek – and not only Greek– audiences, weaving together art music and folk legacy in a manner at once natural, profound, and deeply candid.

At this crossroads, he spreads his wings towards the United States, where he resides for several years, consciously retreating from a dire Greek reality, yet also distancing himself from his very own roots, that is, his leanings towards certain sounds, imagery, and the intimacy of his closest circle.

In America, “dancing with his own shadow,” he experiences the universality of Greek music anew, while uncovering unexpected dimensions of his deeply seated sensibility. It is there that he composes the thrilling *Gioconda's Smile* (1965), a work that would come to define the artistic quests of its time and stand as a touchstone of modern Greek music. Three years later, in 1968, he composes the score for the western film *Blue* by the Canadian director Silvio Narizzano. Despite the film's failure, Hadjidakis's music emerges as a singular accomplishment, and by virtue of its intrinsic value has endured independently as one of the finest instances in his orchestral oeuvre. This summer, the Athens State Orchestra, under the direction of its artistic director Loukas Karytinis,

revisits these two major works by Hadjidakis, marking the centenary of his birth with a tribute worthy of his enduring legacy.

Conductor **Loukas Karytinis** • **George Tossikian** *guitar*

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**MUSIC  
THEATRE**

12 & 13 June

**Stamatis Kraounakis**

*Lysistrata*

A hilarious opera

Can anything new still be said about *Lysistrata* after all these years? Why does it return with such persistence to the stages of the world? What resources of meaning remain inexhaustible within the heroine's audacious grace?

When Aristophanes wrote the play in 411 BC, he was not simply offering an oblique commentary on the state to which Athens had been reduced amid the Peloponnesian War. In truth, he was acutely attuned to the political tremors within the city walls, where the Assembly of the People had weakened and oligarchic forces were re-emerging. With the covert weapons of art – devices that do not name, yet reveal without accusation – he addressed the root of all calamity: the frenzy for power and domination, a hollow imperative that belonged to men and dragged society as a whole towards ruin. And what was the antidote? A resounding slap across the face of this laughable masculinity. When Aristophanes moved the woman from the sphere of the “oikos” into that of the “polis,” he did not merely perform a theatrical trick, but enacted a political shift of seismic proportions. The heroine did not simply call upon the women of Athens – and even of rival cities – to embark upon a ‘strike of love’; rather, she unleashed a torrent of femininity that swept away the certainties of the world, proposing an alternative that others hastened to dismiss

as utopian and, therefore, impracticable. Any resemblance to the present day is, of course, purely coincidental.

It is therefore a particularly felicitous moment for this adaptation by Stamatis Kraounakis, which leaves us wondering what might emerge from the encounter between the sparkling wit of Aristophanes and the composer's unbridled musical imagination. Kraounakis forges a polyphonic operetta in which music and speech coexist in equal measure, all tuned to the key of the poet's merciless satire. By turns lyrical, folk, and sharply cabaret-like, the music becomes the driving force of the action, while the sung theatrical speech completes this Aristophanic rite, casting glances to the present and amplifying the work's exuberant theatricality. At the same time, the internationally acclaimed scenographer Takis envelops the production in a strikingly contemporary aesthetic that resonates with the work's historical framework, culminating in an irresistible visual spectacle. On stage, thirty distinguished performers and musicians come together, with the singular presence of Dimitra Galani in the role of the goddess Athena.

In the play, the women seize the Acropolis – where the public treasury is kept – to freeze the war machine helmed by men. For two nights, their marvellous theatrical spectres will hover just above us, allowing this ecstatic stream to flow once more under the baton of Stamatis Kraounakis, surging through the tiers of the theatre, sweeping towards the stage, and once again overturning the certainties of the world.

Music – Text – Direction **Stamatis Kraounakis** • Libretto contributors **Lina Nikolakopoulou, George Hadjidakis, Lakis Lazopoulos** • Assistant to the director **Marilena Moschou** • Set & costume design **Takis** • Choreography **Thodoris Panas** • Lighting design **Stella Kaltsou** • Dramaturgical consultant **Evanthia Stivanaki** • Performance visual branding/logo **Kostas Spanakis** • Photography **Spiros Poros** • Communications **Despina Kraounakis** • Cast (in order of appearance) **Lena Ouzounidou** *Lysistrata*, **Kostas Bougiotis** *Apollo compère*, **Sophia Kounia** *Kleoniki*, **Elena Kafourou** *Indian Woman*, **Penny Xenaki** *Babushka / Chorus Leader*, **Georgia Amorgianoti** *Minoan Woman*, **Argyro Kaparou** *Lampito*, **Venetia Manaveli** *A Girl*, **Giorgos Stivanakis** *Theban Woman / A Disabled Soldier*, **Konstantinos Tsonopoulos** *Theban Woman / Vangelas*, **Stella Krouska** *Myrrhine*, **Christophoros Stampoglis**

*Proboulos, Christos Gerontidis Kinesias, Kostas Venetsanos A True Athenian, Sakis Karathanasis Folk Singer, Theologos Papanikolaou Cantor, Spyros Pinkeridis Herald, Dimitra Galani Goddess Athena, Marilena Moschou Athens Hotty, Maria Papadopoulou Athens Hotty* • On-stage musicians **Dimitrios Andreadis** piano, music direction, orchestration, **Dimitris Kiklis** keyboards, **Giorgos Tamiolakis** cello, euphonium, **Lambros Papanikolaou** double bass, **Theologos Papanikolaou** violin, **Kosmas Kokolis** guitar, bouzouki, **Nikos Katsikis** soloist (mandolin, Spanish lute, bouzouki) • Production **GR Entertainment – Athens Epidaurus Festival**

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**“HOMMAGE”**

**MUSIC**

15 June

**Estonian Philharmonic Chamber Choir – Tallinn Chamber Orchestra – Tõnu Kaljuste**

*Works by Arvo Pärt*

Arvo Pärt is everywhere. In the first quarter of the twenty-first century, his works have been performed more widely than those of almost any other composer. The sonic cosmos he conceived – a crystalline, near-monastic music that bears the touch of snow and comes closer than any other to silence – has long since transcended the private realm of the composer’s imagination. It is now recognised as one of the most riveting musical corpora of the past hundred years, cherished alike by devoted adherents of classical music and by audiences shaped by contemporary culture.

It is impossible to speak of Pärt without returning to his moment of transformation – a paradigm of artistic rebirth, inner quest, and musical reinvention. In the mid-twentieth century, feeling confined within the dominant yet rigid currents of the avant-garde – serialism, aleatory music, collage, and neoclassicism – Pärt withdrew from composition

completely and embraced silence. In that stillness, he sought a new musical language, one of ascetic essence and translucent truth. He invested himself in an intensive study of Gregorian chant, Orthodox liturgical music, and the early polyphony of the Renaissance. In 1972, he was received into the Orthodox Church; from that moment onward, his faith became the lodestar of his artistic mission: to bring forth a spiritual beauty seeking expression through sound.

The compositional system he developed, known as *tintinnabuli*, enabled him to approach this sparse music of the higher spheres through a lucid and disciplined technique – one that elevates the impact of the minimal musical trace, the unadorned resonance of a single note, to its fullest expressive potential.

In a celebration of the life and work of the Estonian master, this evening at the Odeon of Herodes Atticus brings together emblematic works from his vocal oeuvre, both solo and choral. The demanding task of interpretation is entrusted to the Estonian Philharmonic Chamber Choir and the Tallinn Chamber Orchestra under the direction of Tõnu Kaljuste – Pärt's long-standing collaborators for decades, who have played a critical role in shaping and disseminating the understanding of his musical language. Their presence on the stage of the ancient theatre promises an evening of profound musical devotion: a true vesper of sound, marked by unalloyed emotion and offered as a gesture of gratitude to a great hierophant, who once distilled the power of music into these few words: "If one can kill with a sound, then one can also heal with a sound."

Conductor **Tõnu Kaljuste** • Soloist **Maria Listra**

Concert sponsor **Piraeus Bank**

**Arvo Pärt (b. 1935)**

*Für Lennart in memoriam* (2006)

*L'abbé Agathon* (2004, arr. 2008)

Soprano **Maria Listra**

*Stabat Mater* (1985, arr. 2008)

Soprano **Maria Listra**  
Countertenor **Danila Frantou**  
Tenor **Toomas Toher**

*Magnificat* (1989)

Soprano **TBA**

*Te Deum* (1985, rev. 2007)

Soprano **TBA**

Tenor **TBA**

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**“HOMMAGE”**

**MUSIC**

**–YEAR OF MANOS HADJIDAKIS–**

17 June

**George-Emmanuel Lazaridis – Raining Pleasure**

*America by Manos X – Part II*

If you look closely at the cover of *Reflections* by Manos Hadjidakis and the New York Rock & Roll Ensemble, you might notice another band shimmering faintly in the water before the original quintet: Raining Pleasure. Thirty-four years after the album’s release, they became, in a sense, its reflection: a group that unexpectedly entered Hadjidakis’s orbit, offering their own reading of the music of *Reflections*, and with it, yet another glimmer of the composer’s enduring genius.

Hadjidakis’s tenure in New York (1966–1972) has since taken on an almost mythic quality, leaving behind a trail of vivid anecdotes: encounters with defining figures of the era – among them Grace Slick of Jefferson Airplane – a personal immersion into the

psychedelic mythology of the era, and a deep engagement with the unprecedented music being forged by a generation that seemed to hold the blueprint of another world in its hands. Who, after all, can forget his striking remark, when he once described Lena Platonos as “a female Syd Barrett?”

And yet, Hadjidakis could never absorb these influences unfiltered, however much he may have been captivated by the “exquisite noise” of bands like the Rolling Stones. At the centre of his musical world remained the Greek Song, tempered by the refinement of the classical tradition. Still, beneath the surface, there lingered a desire to engage with this extraordinary musical awakening on his own terms. He found his ideal counterparts in the New York Rock & Roll Ensemble. At their core were three Juilliard-trained musicians, armed with formidable classical discipline and virtuosity across multiple instruments – among them the late Michael Kamen, who would later collaborate with David Bowie, Pink Floyd, Metallica, and many others. The convergence of their charged electric energy with Hadjidakis’s early baroque leanings – already evident in the seminal *Gioconda’s Smile* – gave birth to one of the most distinctive albums of its time: a work that fused progressive rock with the deep folk sensibility of the composer’s musical language. With its finely judged orchestration and performance, the album achieved a rare balance, sounding at once unmistakably Greek and strikingly universal.

A leap forward in time: in a studio just outside Cologne in 2004, Raining Pleasure complete their recording of *Reflections*, joined by saxophonist David Lynch and Elli Paspala on the closing track, “Noble Dame”. A band of innate melodic sensitivity and distinctly European orientation, they recognised their kinship with the key traits of *Reflections* – its English lyrics, its rock-infused pulse – and delivered a reinterpretation of remarkable finesse and emotional depth. The album became a crowning moment in their discography, while also opening new paths of international recognition through its live presentations across various stages.

This rare alignment of musical forces returns to life this summer. And if we look closely at the stage of the ancient theatre, as Raining Pleasure unfold the gossamer world of *Reflections*, we may glimpse a reflection forming, before the orchestra or suspended in the night sky: an electric ensemble under the baton of a composer-magician – the New York Rock & Roll Ensemble and the eternal Manos Hadjidakis.

The evening will open with another work from Hadjidakis's American years. Conceived in London in the summer of 1969 and recorded in New York in December 1971, *Rhythmology* brings together six pairs of pieces for solo piano, revealing a needle-fine and highly personal engagement with the archetype of the rembetiko song. While earlier works of the composer included direct arrangements, *Rhythmology* evokes the essence of rembetiko through an entirely original compositional lens. As Hadjidakis writes in the album liner notes: "From the outset, I wanted to play seriously, with simple rhythms and with 'hasapika' interwoven among them, governed by constellations. Above all, I wanted to recall very old ways – the orthodox ones – of the bouzouki and rembetiko songs. I believe I had reached a point where I could listen to them without emotional excess, from a distance, more technically, and with all their deep erotic and sacred content intact." Dedicated to George Seferis – "a living Seferis who continues to walk among us" – this utterly idiosyncratic work from Hadjidakis's discography will be performed live by the pianist George-Emmanuel Lazaridis. With thirty-five years of ceaseless presence on the international music scene as a soloist, composer, and educator, George-Emmanuel Lazaridis has devoted a body of work of rare value to the interpretation and processing of the Hadjidakian idiom – an artistic contribution that stands worthily alongside his broader international career and his recognition as one of the most formidable pianists of our time. His appearance on the evening of 17 June is expected to consolidate that his performances stand "beyond comparison" (*BBC Music Magazine*, Adrian Jack), and are "so distinctive that they retain their singularity even when measured against great interpretations by Argerich, Horowitz, Brendel, and Zimerman" (*Gramophone Music Magazine*).

18 June

## **Einstürzende Neubauten**

### *Ode to Avant Garde*

Those who will climb the stairs to the ancient theatre on this June night will find themselves confronted with a historical paradox: a demolition crew of musical conventions, disguised as a band, will have seized the stage of the Odeon of Herodes Atticus, transforming it into an exquisite industrial playground.

We are speaking, of course, of Einstürzende Neubauten (“Collapsing New Buildings”). Amongst the most vital biological processes that sustain a species, ensuring both its renewal and survival, is the capacity to absorb foreign DNA – even when it may prove hostile. With a wisdom that mirrors this principle, the German ensemble has traversed half a century of musical history, continuing to sound unmistakably like themselves because they sound like nothing else. While they may cast a fleeting glance toward passing sonic avant-gardes, their listening remains steadfastly attuned to a sound that emanates from within.

And what is this sound? Its birth act belongs to a West Berlin that no longer exists, however diligently we might search for it. A city defined by imagery such as this: urban reconstruction, factory units, squats, abandoned buildings, metal, concrete, the pervasive Wall. Within this feral landscape, a burning youth sought answers in the scripture of ruins and the hieroglyphs of sound: how to make art from the very materiality of one’s city. From the ashes of these visions emerged a form of musical guerrilla warfare: Einstürzende Neubauten.

Experimental yet rigorously disciplined, they stubbornly refused to adhere to inherited modes of composition and performance, returning instead to a kind of sacred zero. They already knew, too well, that to attain pure music, one must recalibrate one’s entire mental toolkit. In their case, the term “sonic arsenal” is no journalistic exaggeration: custom-built instruments, air compressors, plastic and metal tubes, canisters, sheets of steel, objets trouvés – even a jet turbine – form part of their musical equipment. With these weapons,

they forge restless industrial chants that range from hypnotic nocturnal sonatas to rhapsodies of noise and symphonies of steel.

The days when concert promoters hesitated to invite them – fearful of the damage they might inflict on the buildings in their wake – are long gone. Their presence at the Odeon of Herodes Atticus carries equal portions of poetry and irony: seasoned in bidding farewell to emblematic buildings (one recalls their saga before the demolition of the former East German Parliament), the “Collapsing New Buildings” will stand within the skeleton of this Attic monument and lull it with their metallic timbres, accompanying it into a temporary slumber ahead of its restoration.

A black box recording the history of Europe; a mural from a future not yet deciphered; a living organism that breaches consciousness and plants the seed of unease. On June 18 – now that their musical language has crystallised so gracefully with *Rampen* (2024) – we are invited to witness, body and soul, an ensemble that anyone who calls themselves a lover of art owes it to themselves to encounter at least once in a lifetime. The consequences may be transformative, reopening us to the awe of sound. After all, where else will you hear a jet turbine sing?

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## MUSIC

19 June

**Lena Platonos – Maria Farantouri**

*Fortunes*

Nature and its humble creatures; the bond between women; love and war; death and life; the fragile equilibrium between the sexes. The little-known world of the poetesses of antiquity comes into view in a performance drawn from Thanos Tsaknakis’s book *Fragments of the Silent Ones* (“Ton Siopilon Sparagmata”), set to music by Lena Platonos and brought to life by Maria Farantouri. Sappho – the presiding figure and “mother” of

them all – alongside Corinna, Telesilla, Anyte, Praxilla, Moero, Nossis, Diophile, Erinna, the evil eye healers, and other women poets of the ancient Greek world – the Silent ones, whose names alone have survived – emerge through the lyrical and tender fragments of this performance like a song both of now and of forever, as they rightly deserve.

Conceived especially for this year’s Athens Epidaurus Festival and for a select series of performances at the Odeon of Herodes Atticus, this work sees Lena Platonos and Thanos Tsaknakis pull from oblivion the Platonic idea of the soul’s immortality, reimagining it through the *Fortunes*, the composer’s new work, presented here for the first time and performed by the internationally acclaimed flute soloist Stathis Karapanos. The texts are narrated by Maria Farantouri.

Lena Platonos – uniquely and by nature attuned to these ancient figures– becomes, through her music, the medium that channels the poetesses into the present, securing for them a life in the future, where they will stand as sung heroines. With her electronic palette, she imbues their words with contemporary textures, while at the same time drawing on the legacy of the ancient Greek modal system and weaving in elements of traditional songcraft. No interpreter could be more fitting for this material than the timeless – and therefore ever-relevant – voice of Maria Farantouri.

The performance reaches its apex with a return to Platonos’s seminal work *Sabotage* (1981), a cornerstone of an album that helped shape the vocabulary of electronic music in Greece. Three striking pieces from the album (“One Thousand and One Nights,” “Sabotage,” and “In the Constellation of the Penguin”) are presented here in new arrangements for flute, performed by Stathis Karapanos.

Composition – Narration (*Fragments of the Silent Ones*) – Keyboards (in the works *Moires* and *Sabotage*) **Lena Platonos** • Performance (*Fragments of the Silent Ones*) – Narration (*Moires*) **Maria Farantouri** • Orchestration **Lena Platonos, Stergios T. (Stergios Tsirliagkos)** • Flute soloist (in the works *Moires* and *Sabotage*) **Stathis Karapanos** • Musicians **Stergios T.** *keyboards, programming, electronic percussion (Moires), Michalis Porfyris cello, Giorgos Kontogiannis lyra, Vahan Galstian wind instruments* • Music direction (*Fragments of the Silent Ones*) – Keyboards **Michalis Papapetrou** • Co-production **Athens Epidaurus Festival, Technotropon – Artway Cultural Productions**

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## CLASSICAL MUSIC

21 June

**ERT National Symphony Orchestra — Michalis Economou**

**Leonidas Kavakos — Ilias Livieratos**

World Music Day

*Works by Beethoven, Mozart*

The ERT National Symphony Orchestra presents a programme of deep symphonic tension, conducted by the orchestra's maestro, Michalis Economou. At the heart of the concert lies Wolfgang Amadeus Mozart's masterpiece *Sinfonia Concertante for Violin, Viola and Orchestra*, one of the composers' finest works, where virtuosity meets the nuance of musical dialogue.

The programme will begin with Ludwig van Beethoven's 'Coriolan Overture'. This was the first composition historically interpreted by the National Radiophone Orchestra (as EIR's Orchestra) in May 1964 at the Herodion. In this way, ERT would like to connect one of its first appearances at the historic theatre with this year's farewell celebrations. In the concert's second part, the same composer's triumphant *Seventh Symphony* will be presented, a work with ancient Greek influences and Dorian rhythms, that Wagner famously described as 'the apotheosis of the dance'.

### **Ludwig van Beethoven (1770-1827)**

Coriolan Overture'

### **Wolfgang Amadeus Mozart (1756-1791)**

*Sinfonia Concertante for Violin, Viola and Orchestra in E♭ major, K. 364 (320d)*

## **Ludwig van Beethoven (1770-1827)**

*Symphony No. 7 in A major, Op. 92*

### **The ERT National Symphony Orchestra**

Conductor **Michalis Economou** • Soloists **Leonidas Kavakos** *violin*, **Ilias Liveriatos** *viola*

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## **MUSIC**

22 June

### **Lykke Li**

Lykke Li does not write songs; she writes moments. Moments that meet you when you least expect them, overturning the course of your day and transforming your night. The irreducible voice behind “I Follow Rivers” and tracks such as “No Rest for the Wicked” and “I Never Learn,” comes to Greece for the very first time, meeting her devoted fanbase at last and fulfilling a long-standing concert wish.

With a career spanning over fifteen years, the multi-award-winning Swedish singer, songwriter, model, and actress has crafted a world in which pop sheds the polished sheen of contemporary studio production and is laid bare, reaching towards a raw and unvarnished form of expression. Time and again, she has chosen the flawed over the perfect, allowing tension, breaths, imperfection, and spontaneity to enter the frame and inhabit her recordings – those very elements that render emotion dangerously vivid and disarmingly real.

Balancing, with irresistible ease, between an icy Scandinavian cool and an intimate, almost diaristic lyricism, her music unfolds as a fluid moodboard of emotion, drawing on

indie pop, alternative sensibilities, and an elusive songwriting that feels cinematic. From the emotional gravity of “I Never Learn” to the dark, sensual charge of “so sad so sexy” and the fragile introspection of “Eyeeye,” each of Lykke Li’s songs does not seek to impress, but to slip quietly into the listener’s mind and inner world, forging a bond that is at once subtle and deeply binding.

On 22 June, the Odeon of Herodes Atticus becomes the ideal setting for this long-awaited convergence – a concert that will traverse the entire gamut between the fragile and the explosive. With new material on the horizon and a forthcoming album expected in 2026, Lykke Li continues to redefine the contours of contemporary pop with impeccable style, wise instinct, and an unerring command of atmosphere.

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## THEATRE

### –100 YEARS OF THE ACADEMY OF ATHENS–

25 & 26 June

**Stathis Livathinos**

Euripides

*Hecuba*

In the shade of Plato’s *Republic*

Euripides’ *Hecuba*, written in the early years of the Peloponnesian War, does more than recount the fall of mythical Troy; it also portrays the twilight of the Athenian polis as a coherent political and civic structure. Throughout the play, the invocation of law and justice recurs insistently – an indication of a period in which neither can truly function. By contrast, Plato’s *Republic*, composed during a period of cultural upswing, articulates a utopian vision of reconstruction, binding knowledge to the very fabric of political order. Though separated by genre and time, the two works align over a shared axis of inquiry:

What are justice, truth, and education?

Where do the limits of human morality lie?

At the heart of the staging stands Hecuba – once powerful and benevolent – now an emblematic figure of moral and political collapse. Shattered by loss and exposed to the violence of history, she confronts the disintegration of every stable point of reference in her world. Queen, mother, captive – she bears upon her body the marks of war and human brutality. As every sense of justice dissolves, she is gradually driven toward an extreme threshold where ache, vengeance, morality, and justice become indistinguishable.

Set against her devastation, the Platonic fragments introduce a different field of reference. Justice – as an applied idea aimed at the harmonic coexistence of the whole – and the pursuit of truth beyond appearances and the narrow perspective of the individual, form a conceptual framework within which Hecuba is re-inscribed. They trace the contours of a mental horizon from which Euripides' characters have long since drifted. In this way, the excerpts from the *Republic* expand the field of the tragic in *Hecuba*, where – aside from the dead, who are always the young and the innocent – no one emerges morally unscathed.

The backbone of the staging is the “Allegory of the Cave,” Plato’s emblematic parable on illusion, knowledge, and the possibility of awakening. The image of prisoners mistaking shadows for reality establishes here a powerful theatrical condition. Within it, Hecuba rises as a catalytic presence, while the incisive directorial gaze of Stathis Livathinos transforms the union of tragedy and philosophy into a locus of reflection and trial – one where the limits of awareness, human measure, and responsibility are relentlessly tested.

The production is presented as part of the centenary celebrations of the Academy of Athens (1926–2026).
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Translation **Elsa Andrianou** • Text composition **Elsa Andrianou, Stathis Livathinos** • Direction – Dramaturgical adaptation **Stathis Livathinos** • Set & costume design **Eleni Manolopoulou** • Original music composition **Thodoris Abazis** • Lighting design **Alekos Anastasiou** • Assistant to the director **Ilektra Maggina** • Cast (in alphabetical order)

**Giorgos Dambasis, Antonis Giannakos, Nikos Kardonis, Nestor Kopsidas, Anna Magou, Lilly Meleme, Polyxeni Papakonstantinou, Erato Pissi, Theodosia Savvaki, Maria Savvidou, Virginia Tamparopoulou, Aris Troupakis** • Musicians on stage  
**Iakovos Pavlopoulos** *percussion*, **Angelos Pappas** *electric guitar* • Executive producer  
**Polyplanity Productions** • Production management **Yolanda Markopoulou, Vicky Strataki** • Co-production **Athens Epidaurus Festival – Lykofos Cultural Organisation**  
**/ George Lykiardopoulos**

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## CLASSICAL MUSIC

29 June

**Athens State Orchestra – Michał Nesterowicz**

*Symphony No. 8*

By Gustav Mahler

Even within the monumental symphonic output of Gustav Mahler, *Symphony No. 8* occupies a singular place. It signals an extreme –indeed, a culmination – not only in the Mahlerian oeuvre, but in the Romantic symphonic lineage in its entirety. The epithet “Symphony of a Thousand” was not the composer’s own, but was coined by the impresario Emil Gutmann as a publicity device ahead of the premiere. It may sound like an exaggeration today, yet it is estimated that no fewer than 858 singers and 171 musicians participated in the performance. And yet, the essence of the work lies neither in its duration (*Symphony No. 3* is longer) nor in the sheer scale of its performing forces (*Symphony No. 2* demands similarly vast resources). The undisputed grandeur of the “Eighth” resides in its purely affirmative spirit: it is the only one of Mahler’s symphonies entirely devoid of irony, doubt, or inner conflict. Instead, it unfolds with a masterful, unyielding rhetorical force, conveying messages of profound spirituality with unflappable inner conviction and musical certainty. Its premiere on 12 September 1910 in Munich, conducted by the composer himself, was the greatest triumph of Mahler’s lifetime, just

seven months before his death. Mahler himself regarded the Eighth as his supreme compositional achievement, while the great German writer Thomas Mann encapsulated the essence of this colossal work when he wrote that it “expresses the art of our time in its profoundest and most sacred form.”

Surely, practical considerations alone render performances of the Eighth a rare artistic event – and therefore one of exceptional significance. On this occasion, the internationally acclaimed Polish conductor Michał Nesterowicz leads the Athens State Orchestra, joined by an outstanding roster of vocal soloists and extensive choral forces, offering the Festival audience one of those rare opportunities to experience this epic masterwork live.

### **Gustav Mahler (1860-1911)**

*Symphony No. 8 in E-flat major* (“Symphony of a Thousand”)

Part I

*Hymnus: Veni, Creator Spiritus*

Part II

*Schlusszene aus Goethes Faust*

Conductor **Michał Nesterowicz** • Interpretation **Iwona Sobotka** *soprano*, **Katherina Sandmeier** *soprano*, **Vassia Alati** *soprano*, **Mary-Ellen Nezi** *mezzo-soprano*, **Anna Agathonos** *alto*, **Mario Zeffiri** *tenor*, **Dimitris Tiliakos** *baritone*, **Jongmin Park** *bass* • With the participation of **ERT’s Choir** / Chorus Master **Michalis Papapetrou**, the **City of Athens Choir** / Chorus Master **Stavros Beris**, the **Oltenia Philharmonic Academic Choir** / Chorus Master **Svilen Simeonov** and **Rosarte’s Children Choir** / Chorus Master **Rozy Mastrossava**

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## CLOSING CEREMONY

### MUSIC

#### –GREEK PREMIERE–

30 June

### **John Legend**

#### *Evening of Songs & Stories*

A contemporary myth, an illustrious stage, and an indisputable sense of momentum: John Legend – the soulful innovator of R&B and one of the defining voices of twenty-first-century music – arrives in Greece for the first time for an exclusive appearance at the Odeon of Herodes Atticus. A milestone moment, the final evening of June has already secured its place in history: this concert will be the penultimate cultural event to unfold upon the theatre’s fabled stage before it closes for an extended period of restoration.

Should one turn to figures to grasp the breadth of John Legend’s achievements, a deep breath is indeed required before plunging into this cascade of distinctions, awards, and accolades. He has received thirteen Grammy Awards and an Academy Award for Best Original Song (2014), and is notably the first African American artist to join the EGOT circle, having earned all four major honours – Emmy, Grammy, Oscar, and Tony. His discography includes four platinum and two gold albums, alongside six platinum and five gold singles on the U.S. charts, while his music has amassed billions of streams across platforms worldwide. Songs such as “All of Me,” “Love Me Now,” “Beauty and the Beast,” “Minefields,” and “Ordinary People” stand as crowning moments within a remarkable body of work. The roll call of his collaborators is equally staggering, featuring names such as Ariana Grande, Lauryn Hill, Kanye West, André 3000, and Herbie Hancock.

This appearance forms part of the tour “An Evening of Songs & Stories,” a musical narrative in which each song becomes a waypoint in a life lived through sound. *Legenda*, in Latin, refers to stories “to be told” or “to be read” – and this is precisely what John Legend offers here. Alone at the piano, he strips his compositions of their orchestral

armour, transforming them into a widescreen retrospective of memory and experience. What transpires on stage is an intimate act of revelation, as he unspools the stories, encounters, and lived moments that have shaped an unparalleled artistic and personal journey.

# **ARCHAEOLOGICAL SITE OF EPIDAURUS – ASCLEPIEION**

# ANCIENT THEATRE OF EPIDAUROS

OPERA  
NEW PRODUCTION

20 June

**GREEK NATIONAL OPERA – Jacques Lacombe – Panagis Pagoulatos**

*Medea*

By Luigi Cherubini

The Greek National Opera revives Luigi Cherubini's *Medea* at the Ancient Theatre of Epidaurus for an exclusive performance on 20 June 2026, sixty-five years after the legendary 1961 production featuring Maria Callas in the title role, directed by Alexis Minotis, with sets and costumes by Yannis Tsarouchis, and choreography by Maria Mors. Within the framework of the 2025/26 season's thematic spine, which explores the notion of "tracing the opera of the future through the womb of the past," the Greek National Opera returns to the historic *Medea* of 1961 through the materials of the present. Drawing upon Minotis' directing notebooks, Tsarouchis's original designs, and the extensive photographic material from Callas's iconic performances at Epidaurus, the new production summons the spirit of the original staging as conceived and realised by those legendary artists who have left an indelible mark on Greek cultural history.

Following the temporary closure of the Odeon of Herodes Atticus for restoration purposes, the GNO furthers its long-standing tradition of summer opera productions, this time at the Ancient Theatre of Epidaurus, nearly seven decades after its last opera presentation there, and for the first time in the 21st century.

Through the enrichment of the GNO Archive with new collections, photographic material, and rare documents, the restoration of a significant portion of Tsarouchis' costume work by the GNO Costume Department, and after establishing a channel of collaboration with the National Bank of Greece Cultural Foundation's Greek Literary and Historical Archive, as well as with the Minotis – Paxinou archive, Artistic Director of the GNO, Giorgos Koumendakis, has assembled a new creative team. Comprised of Panaghis Pagoulatos

(stage director), Lili Pezanou (set design), Tota Pritsa (costume design), and Christos Tziogkas (lighting design) and through meticulous research into the surviving documentation, the team undertakes a rigorous reconstruction of the original production, offering contemporary audiences a rare encounter with an unassailable landmark of modern Greek culture.

The title role is helmed by the eminent Italian soprano Anna Pirozzi. She is joined by Jean-François Borrás as Giasone, Tassis Christoyannis as Creon, Alisa Kolosova as Neris, and Danae Kontora as Glauce.

Historical 1961 Production

Stage director **Alexis Minotis** • Set & Costume design • **Yannis Tsarouchis** •  
Choreography **Maria Hors**

Reimagined version of the historic production of 1961

Artistic direction **Giorgos Koumendakis** • Conductor **Jacques Lacombe** • Stage  
direction **Panaghis Pagoulatos** • Set design **Lili Pezanou** • Costume design **Tota Pritsa**  
• Choreography **Gianna Filippopoulou, Kelly Zambella** • Lighting design **Christos  
Tziogkas** • Chorus master **Agathangelos Georgakatos** • Cast **Anna Pirozzi Medea,**  
**Danae Kontora Glauce, Alisa Kolosova Neris, Jean-François Borrás Giasone, Tassis  
Christoyannis Creon** • With **Soloists**, the **Orchestra** and the **Chorus** of the Greek  
National Opera

THE GREEK NATIONAL OPERA  
IS FUNDED BY  
THE MINISTRY OF CULTURE



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**THEATRE  
PREMIERE**

3 & 4 July

**Hristos Theodoridis**

Aeschylus

*The Persians*

*Alas, how vast and how sweet  
our life once truly was.*

On this night, a thousand-year deep night, somewhere in the world, twenty-five people await the news of an inevitable catastrophe. Their fears are confirmed. Suspended between the magnitude of mourning and an act of resistance that feels unattainable, they remain powerless and adrift. On this night, six people can do nothing but weep.

With its narrative compass set on the news of the crushing defeat at the Battle of Salamis, the main thread of the story is lament – long, sustained, and uncompromising – for those vanished, and for a joyful past that has irreversibly perished.

In his first appearance at the Argolic theatre, this young director from Thessaloniki confronts the nucleus of the Aeschylean tragedy. Written in 472 BC, *The Persians* is the oldest surviving complete work of ancient Greek dramaturgy, and, at the same time, the earliest case of History's transcription into a purely theatrical deed. Christos Theodoridis invests himself in this profoundly anti-war work, furthering the conceptual trajectory he has traced in recent years through politically charged and acutely contemporary works (*To You Who Are Listening to Me*, Loula Anagnostaki; *Who Killed My Father*, Édouard Louis; and *The Iran Conference*, Ivan Vyrypaev, among others).

Deviating from the mythological narratives that typically dominated tragedy, Aeschylus here composed a singular form of “documentary theatre”, unparalleled within the corpus of ancient Greek drama. An eye-witness and Athenian warrior at the Battle of Salamis (480 BC), he forges an unprecedented form of performative war “coverage” merely eight years after the historic naval confrontation. For the first time, History steps onto the stage.

At the core of this artistic endeavour stand the human being and loss. The names of people, for which the Chorus so obsessively addresses the messenger, are not merely Persian; they are the names of people who have vanished – and who continue to vanish – every minute in our present time.

Twenty-five actors, continuously present on stage, form a **Chorus-protagonist** which, using only language, movement, and music, gives voice to the collective trauma of a society struck numb.

Translation **Panagiotis Moullas** • Direction **Hristos Theodoridis** • Dramaturgy **Isabella Konstantinidou, Pavlos Soulis, Christos Theodoridis** • Lights **Ioanna Athanasiou, Tasos Palaioroutas** • Music **Jeph Vanger** • Choreography – Movement **Xenia Themeli** • Scientific advisor **Pavlos Soulis** • Social media – Advertisement **Renegade Media** • Communication – Promotion **Markella Kazamia** • Production management **Lamprina Karagiannidou** • Cast **Maria Nafpliotou, Dimitris Katalifos, Anastasis Roilos, Stavros Svigos** • Chorus (in alphabetical order) **Paris Alexandropoulos, Aggeliki Delithanasi, Giorgos Dermentzidis Kritikos, Giorgos Exakoidis, Sampson Fytros, Giorgos Kissandrakis, Giorgos Konstantinidis, Dennis Makris, Dimitris Mandrinos, Nikos Manolas, Aggeliki Paternali, Tatiana-Anna Pitta, Penny Sakellariadi, Savvina Sotiropoulou, Vasilis Tryfoultsanis, Vasilis Tsalikis, Xenia Themeli** • Production **Marossoulis Production** • Co-production **Athens Epidaurus Festival**

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**THEATRE**

10 & 11 July

**Ivan Vazov National Theatre**

**Javor Gardev**

Euripides

*The Bacchae*

With The Tiger Lillies

*There is a question that might be formulated*

*in a metaphorical and Nietzschean language, as follows:  
Is it possible, even if only within the confines of a play,  
for Dionysus to prevail completely and unconditionally over Apollo?*

J.G.

On a rare Epidaurian occasion, at the very site where music and drama have resonated across millennia, *The Bacchae*, under the direction of the distinguished Bulgarian auteur Javor Gardev, come alive at the ancient theatre in a staging that unsettles the perennial contest between two primal forces: the radiant clarity of Apollo and the chaotic seduction of Dionysus. The music score is composed and performed live on stage by the internationally acclaimed British ensemble The Tiger Lillies, who further amplify the dramatic action in their guise as shadowy troubadours – figures elicited from the very heart of the Dionysian cosmos. From this convergence of Organisations, bodies, and live music emerges a performance that jolts the certainties of reason to their core.

In Gardev's *The Bacchae*, a critical question takes centre stage: how much destabilisation can a society endure? How does the collective body metabolise an event – mentally, psychologically, and politically – before it hardens into trauma? The tragedy becomes a reckoning with the limits of orderliness, testing the resilience of both rules and institutions alike. In Euripides' vision, Dionysian ecstasy is no carefree celebration; it is a trial for civilisation itself, pushing to extremes our obsession with control, custom, law, and self-image.

As the director himself stresses, "*The Bacchae* ventures further than any other tragedy into the territory of irrational impulse and madness. So far, indeed, that it becomes perilous even for its audience, who are invited to confront their innermost fears and most potent fears."

The atavistic dread of civilisation's collapse does not reside solely in the dramatis personae; it nests within the collective unconscious, where communities forge myths to shield themselves. From this premise, an unsettling parallel emerges with the experience of Balkan nationalisms, in which bigotry – a politicised fear of the Other – transforms difference into a threat, something to be repelled, contained, or forcibly assimilated. Therefore, the tragedy is founded upon the delusion and folly of believing that whatever cannot be contained within language and law may simply be banished. Yet, when

humanity denies its murky kinship with the irrational, it does not eradicate it; it drives it into cavernous depths, from which it almost always returns, more feral than before.

Direction **Javor Gardev** • Adaptation **Ioanna Remediaki, Javor Gardev** • Music **Martyn Jaques** • Live music **The Tiger Lillies (Martyn Jaques, Adrian Stout, Budi Butenop)** • Set design **Nikola Toromanov** • Costume design **Ilenia Douladiri** • Choreography **Uršula Teržan** • Lighting design **Stella Kaltsou** • Translation from Ancient Greek **Dorotea Tabakova** • Dramaturgical analysis **Ioanna Remediaki, Pavlina Dublekova** • Assistant to the director **Liuba Todorova** • Stage manager **Bogdan Dimitrov** • Communications – Press office **Rita Sissiou** • Social media **Apopsi, Dimitris Kontogiannis** • Cast **Leonid Yovchev** *Dionysus*, **Samuel Finzi** *Tiresias*, **Alexandros Mylonas** *Cadmus*, **Loukia Michalopoulou** *Agave*, **Michail Tabakakis** *Pentheus*, **Ivan Youroukov** *Messenger*, **Martin Dimitrov** *Second Messenger*, **Ivan Nikolov** *Servant* • Bacchae Chorus **Kremena Slavcheva, Xenia Grammatikou, Danae Stamatopoulou, Alexandra Gaidatzi, Nadya Keranova, Nefeli Anthopoulou, Eleni Thymiopoulou, Alexandra Svilenova, Angeliki Kintoni, Zoe Efthymiou, Efthimia Daniilidou, Polyxeni Spyropoulou** • Co-production **Ivan Vazov National Theatre – Athens Epidaurus Festival** • In collaboration with **National Theatre of Northern Greece**

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17 & 18 July

**National Theatre of Greece**

**Dimitris Karantzas**

Euripides

*Alcestis*

A contemporary parable of a profound political gravitas, a dual-natured work, a constant hovering between life and death, playfulness and nightmare, harrowing tragedy and unannounced drollery, Euripides' *Alcestis* unfurls at the Ancient Theatre of Epidaurus, presented by the National Theatre of Greece and directed by Dimitris Karantzas.

In the play, Admetus can only evade Death's claim if someone else consents to die in his place. His spouse, Alcestis, offers herself as a fulcrum of this curious exchange. Her sacrifice unfolds publicly, before the eyes of the citizens, as a preordained killing – an act that, from today's perspective, can only be read as femicide, legitimised by the prevailing societal and political order.

*Alcestis* is the sole surviving work from the body of ancient Greek tragedy to bring not only Death onto the stage, but also Resurrection. And yet the question remains unresolved: what does it mean to restore life once the sacrifice has already been made? What lies within Alcestis' deafening silence? And what is the true cost of salvation when it rests upon the self-sacrifice of the most vulnerable?

Dimitris Karantzas orchestrates *Alcestis* as a stage experiment, in which music, sound, movement, and the oscillations of theatrical tone coexist organically, conjuring a fluid, liminal, and ever-morphing world. With a remarkable cast of actors and collaborators, the performance becomes a staged argument that does not merely recount the myth but poses burning questions about power, gender, sacrifice, and society's responsibility towards the perishing of the eponymous heroine – and of others beyond her.

Adaptation – Direction **Dimitris Karantzas** • Dramaturgy consultant **Geli Kalambaka** • Set design **Konstantinos Skourletis** • Costume design **Ioanna Tsami** • Music – Sound constructions **Panagiotis Manouilidis** • Movement **Tasos Karachalios** • Lighting design **Eliza Alexandropoulou** • Vocal editing **Melina Peonidou** • Dramatologist **Erie Kirjia** • Photography **Geli Kalampaka** • Assistant director **Constantina Kaltsiou** • Lighting assistant **Marietta Pavlaki** • Costume assistant **Dimitra Stavridou** • Cast (in alphabetical order) **Konstantinos Avarikiotis** *Pheres*, **Iro Bezou** *Alcestis*, **Yiannis Niarros** *Admetus*, **Kostas Nikouli** *Apollo*, **Aineias Tsamatis** *Servant*, **Theodora Tzimou** *Death*, **Dimitra Vlagopoulou** *Maid*, **Giorgos Zygouris** *Hercules* • Chorus **Antonis Antonopoulos**, **Elissaios Vlachos**, **Dimitris Kafkas**, **Giota Kouitzoglou**, **Katerina Latta**, **Ioannis Bastas**, **Maria Moschouri**, **Angelos-Prokopis Nerantzis**, **Giorgos Skarlatos**

The **National Theatre of Greece**  
is funded by the **Ministry of Culture**.

**THEATRE  
PREMIERE**

24 & 25 July

**Nikos Karathanos**

Aristophanes

*Eirene (Peace)*

A revisit to Aristophanes' work

*Who will still be alive  
this summer? Who tomorrow?  
Not even ol' time knows,  
let alone the star  
of Epidaurus*

*Once again, Nations hit the deck  
Won't you hear my sweet strumming  
from the rim of this pit,  
stacked with corpses*

*Make a wish for Peace,  
Won't you, Miss Universe?  
For every war of mine  
is I against I  
a Civil War through and through*

*Eirene is the celebration of a vanished agrarian world, a comic and unflappable argument, a feast of everyday men and women culled from the fumes of wartime, a shadow screen set ablaze amid the horror. Nikos Karathanos, Foivos Delivorias, and Angelos Triantafyllou are the principal accomplices in a new production, a new adaptation, a new response to madness with madness itself.*

Aristophanes' original comedy was first taught at the City Dionysia in 421 B.C., where it was honoured with the second prize. Written during a critical cusp in history, shortly before the validation of the Peace of Nicias, it stood as an expression of hope for seizing the hostilities of the ten-year-old Peloponnesian War – a hope that arose only after the deaths of the warmongering generals, the Athenian Cleon and the Spartan Brasidas, during the Battle of Amphipolis. The play captures the intense social fatigue of the war and addresses, with lyrical eloquence and the unmistakable Aristophanian sting, the irrational obsession with warfare and its harrowing repercussions on the daily lives, labour, and welfare of people. Aristophanes juxtaposes the violence and profiteering of warmongers with the fertility, eros, and collective prosperity fostered by peace. Despite its seemingly utopian resolution, the comedy refrains from being naïve, acknowledging the resistance, vested interests, and inertia that hinder the restoration of peace.

*Eirene* holds a pivotal place within Aristophanes' entire oeuvre as the most conciliatory and optimistic among his political comedies. Though deeply rooted in the era that birthed it, it remains timeless, shedding light on a mechanism that has perpetuated itself to this day: the wars that keep protracting at the expense of the many and for the benefit of the few. The insistence of ordinary individuals on claiming peace, even in the face of blatant power, renders the work urgently relevant in a contemporary world where invasions, violence, threats, insecurity, and cynicism are repeatedly replayed as unavoidable reality.

Adaptation – Original Text – Songs **Foivos Delivorias** • Direction – Concept **Nikos Karathanos** • Direction collaborator **Angelos Triantafyllou** • Dramaturg for the performance **Erie Kirjia** • Set design **Eva Manidaki** • Costume design **Angelos Mentis** • Music **Foivos Delivorias, Angelos Triantafyllou** • Songs – Lyrics **Foivos Delivorias** • Lighting design **Eliza Alexandropoulou** • Movement **Amalia Bennett** • Ancient text consultant **Giannis Asteris** • Assistants to the director **Dimitris Stavropoulos, Orestis Stavropoulos** • Cast **Galini Chatzipaschali, Thanasis Alevras, Panos Papadopoulos, Giannis Kotsifas, Ioanna Mavrea, Vasso Kavalieratou, Foivos Delivorias, Nikos Karathanos, Angelos Triantafyllou, Yilmaz Chousmen, Alkis Bakogiannis, Konstantinos Kontogeorgopoulos, Konstantinos Zografos, Vassilis Papadopoulos, Giannis Sampsalakis, Spiros Bosgas, Antonis Christou** • Guest

musician **Andreas Polyzogopoulos** (trumpet) and **additional musicians** • Production **Technichoros Theatrical Productions** • Co-production **Athens Epidaurus Festival**

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**THEATRE  
PREMIERE**

31 July & 1 August

**National Theatre of Greece**

**Eleni Efthymiou**

Euripides

*The Trojan Women*

The quintessentially humanistic and fiercely anti-war work by the great tragedian is brought to life by a group of twenty-two performers – including members of the En Dynamei ensemble – of all ages, with and without disabilities, accompanied by live music on stage. At the Ancient Theatre of Epidaurus, the National Theatre of Greece presents Euripides' *The Trojan Women*, directed by Eleni Efthymiou, in a performance probing the perennial horrors of war and loss as collective memory, but above all, the female body as a universal emblem of human tragedy.

In Euripides' *The Trojan Women*, the bodies of women were not always held captive. Though embedded in a deeply patriarchal society, they were, by the standards of their time, free, possessing choices, dreams, and the possibility of a dignified life. Yet, as the end of an era approaches – of a life once glorified and at times merely bearable, of their very History – the Trojan women articulate the horror of war through the prism of the (female) body, which senses its imminent objectification and dehumanisation.

In Eleni Efthymiou's staging, *The Trojan Women* are not only the beautiful, robust bodies of the privileged royal household awaiting their final sorting. Their bodies are mixed with others – underage, disabled, elderly – bodies that even before the war never governed


their own fate and are rarely granted the privilege of narration; bodies the system ostentatiously ignores, which power chooses either to manage or to annihilate. After all, death excels in being “just”, as he equates the more with the less, before condensing it to nothing.

And if all these skins, souls, gazes, wombs, and memories can be symbolically seen as the eternally oppressed femininities of this world, can these subjects regain their right of choice? And in what way? By crying out in rage? By mourning or laughing in the face of chaos and deadlock? Is there, after all, a way for these heroines to repossess their bodies?

Translation **Yannis Tsarouchis** • Adaptation – Direction **Eleni Efthymiou** • Dramaturgy consultant **Sophia Eftychiadou** • Set design **Evangelia Kirkine** • Costume design **Angelos Mentis** • Music **Eleftherios Veniadis** • Movement **Tasos Papadopoulos** • Lighting design **Zoi Molyvda-Fameli** • Sound design **Sofia Kamayianni** • Music teacher **Melina Peonidou** • Dramaturgy **Eva Saraga** • Cast (in alphabetical order) **Giorgos Christodoulou** *Menelaus*, **Lydia Fotopoulou** *Hecuba*, **Evi Saoulidou** *Andromache*, **Nancy Sideri** *Cassandra*, **Vassiliki Troufakou** *Helen*, **Argyris Xafis** *Talthybius* • Chorus **Myriam Artzanidou**, **Maria Dachlythra**, **Eleni Dimopoulou**, **Nikos Kyparissis**, **Irini Kourouvani**, **Loxandra Loukas**, **Lygeri Mitropoulou**, **Theano Papavasileiou**, **Katerina Papandreou**, **Niki Petala**, **Chryssa Toumanidou** • **Michalis Mitsis** as the young *Astyanax*

The **National Theatre of Greece**

is funded by the **Ministry of Culture**.

Production Sponsor  **ALPHA BANK**

**DANCE  
THEATRE**

**– GREEK DEBUT –**

7 & 8 August

**Alan Lucien Øyen**

*Antigone*

Inspired by the work of Sophocles

*We do not simply restage Antigone.*

*We strip it to its essence.*

*Not just the words, but the weight of them.*

*Not just the conflict, but the cost.*

Alan Lucien Øyen

*Antigone* is a new, radical reimagining of Sophocles' tragedy, fusing the poetry of movement with the expressive force of text and spoken word. Crafted by Alan Lucien Øyen, one of Norway's most restless and compelling contemporary choreographers, writers, and directors, the work brings to the stage the performing arts ensemble he founded two decades ago, winter guests, a creative unit comprising dancers, actors, writers, and designers. Joining them are leading collaborators and dancers from Pina Bausch's Tanztheater Wuppertal, in a rare and meaningful artistic encounter: Øyen was one of the first choreographers invited to create a new, full-length work for the feted ensemble following the death of its founder.

As Øyen remarks, "Our *Antigone* is not merely a staging of Sophocles' text, but a daring reimagining of his timeless tragedy through the physical poetry of Tanztheater, merged with spoken word and contemporary dance."

More than a retelling, the work is a rediscovery of the play's ideas – through movements, words and situations. The performance foregrounds a profoundly human mode of

expression, confronting the unresolved dilemmas at the heart of the play: duty, dignity, morality, and the complexity of power.

In an era when what is wrong is branded as evil and what is right is dismissed as sanctimonious, where is God in all this chaos? Human dignity and humility are at stake in a struggle for respect for human law.

Through howling wind and screaming birds, through desperate grief and violent tyranny, the scenes of the play hurl their meaning back at our present-day dilemmas. Demanding and arresting, political without didacticism and lyrical without ornament, *Antigone* asks the urgent question: what does it mean to act when law and justice part ways?

Direction – Choreography **Alan Lucien Øyen** • Creative collaboration **Andrew Wale, Daniel Proietto** • Cast **Enoch Grubb, Douglas Letheren, Pascal Marty, Antonin Monié, Nazareth Panadero, Julie Shanahan, Fernando Suels Mendoza, Meng-Ke Wu** • Scenography **Åsmund Fæarvaag** • Costumes **Stine Sjøgren** • Light **Martin Flack** • Sound **Gunnar Innvær** • Video **Mathias Grønsdal** • Still photography **Mats Bäcker** • Technical management **Chris Sanders** • Stage management **Daniel Hones** • Wardrobe management **Anna Lena Dresia** • Produced by **winter guests** • Co-production **Fondazione Teatro di Roma, The Norwegian Opera and Ballet, Centro Servizi Culturali Santa Chiara** • Executive producer **Essar Gabriel** • Producers **Ornella Salloum, Syv mil v/Tora De Zwart Rørholt, Ingrid Saltvik Faanes** (for winter guests) • With the support of **Arts Council, Norway, City of Bergen** • Rehearsal space in kind support received from **Pina Bausch Zentrum**

DURATION 135´

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21 & 22 August

**National Theatre of Northern Greece**

Asterios Peltekis

Aristophanes

*Lysistrata*

*Lysistrata* is not merely a comedy about war and love. It insists on being a profoundly political, deeply human-centred work, focused on that moment when a society, exhausted by blight, urgently seeks a new mode of organising itself.

The National Theatre of Northern Greece presents a contemporary stage reading of Aristophanes' comedy, which, by virtue of laughter, addresses us with an authentically lyrical yet comedic earnestness, speaking to the entropy into which societies so often lapse.

As a term springing from physics and philosophy, entropy denotes the gradual unwinding of order, the dispersal of energy, and the inability of a system to achieve self-regulation.

In *Lysistrata*, the city-state exists in a condition of prolonged decay, in which war has turned into an end in itself, politics has severed its ties with lived human experience, and the body has been expelled from public discourse.

The archetypal figure/heroine does not propose reform, nor does she introduce any new institutional rearrangements. On the contrary, Lysistrata brings forward something entirely different: the reinstatement of the body, of desire, of care, and of collective responsibility as political action. Abstinence from the act of love does not translate to punishment, but to a gesture of "entropy suspension", a temporary "freezing" of the system so that its restart remains feasible.

At the core of this directorial approach by Asterios Peltekis lies precisely this gesture, one accomplished not through violence or coercion, but through the conscious refusal to participate in this vicious cycle. Women do not merely take over the Acropolis; they take over time, the flow of events, the very same rationale behind the inextricable calamity. Here, comedy does not serve as a decompression valve but as a generator of revelation.

Aristophanes reminds us that any society that loses touch with the body and with joy is inevitably driven to violence. Moreover, that reconstitution does not begin from the higher echelons of power, but from a grassroots instinct for survival – from that instance when a human being dares to say, “enough.”

At the Ancient Theatre of Epidaurus, where for centuries we gather as a community to confront our limits, our very own *Lysistrata* aspires to resurface not as a monument of ancient dramaturgy, nor as a reflection of an ancient-bound expression, but as a breathing political event. A reminder that even amid the direst decay, renewal remains possible if only we dare to imagine our existence and, mostly, coexistence under a new light. As if in a dream.

Translation **Konstantinos Bouras** • Direction – Dramaturgical adaptation **Asterios Peltekis** • Set design **Froso Lytra** • Costume design **Nikos Charlaftis** • Choreography **Konstantinos Rigos** • Lights **Stelios Tzolopoulos** • Set design collaborator - costume design **Danai Pana** • Assistant to the director **Evi Sarmi** • Assistant to the choreographer **Anastasia Kelesi** • Production management **Marina Chatziioannou** • Assistants to the set and costume designer (internship) **Angeliki Voutsina, Mary Gkouma, Ilektra Liontou** • Cast **Iordanis Aivazoglou, Antonis Antonakos, Nikos Georgakis, Dimitris Diakosavvas, Chryssa Zafeiriadou, Sofia Kalekmeridou, Krateros Katsoulis, Katerina Kafkoura, Anastasia Kelesi, Thanos Kontogiorgis, Elisavet Konstantinidou, Tatiana Melidou, Dimitris Morfakidis, Chrysi Bachtsevani, Dimitris Naziris, Alexandra Palaiologou, Katerina Papoutsaki, Efthymis Pappas, Vaso Pavlou, Panagiotis Petrakis, Christina Petroleka, Marietta Protopapa, Costas Santas, Evi Sarmi, Giannis Tseberlidis, Giannis Charisis** • Singing **Korina Legaki**

The **National Theatre of Northern Greece** is funded by the **Ministry of Culture**.

28 & 29 August

**Cyprus Theatre Organisation**

**Thomas Moschopoulos**

Euripides

*Ion*

One of the most enigmatic cases of ancient Greek dramaturgy, *Ion* defies clear classification. It is not a “pure” tragedy, as it teeters between the tragic and the comic, myth and realism, mysticism and scepticism, always stirring issues of identity and belonging. Moreover, it is a work that appears to converse directly with present-day experience, in an era where everything seems to be under constant consideration and renegotiation.

The action transpires within the sacred oracle of Apollo at Delphi, a site that constitutes a threshold between the sensed and the invisible, the public and the private. There, the young Ion grows up nameless, with his true origins unbeknownst to him. He struggles to put together a sense of identity through fragments, even as the audience already knows the truth. Through contradictions, refractions, and misinterpretations, an obscure and nearly invisible past crystallises into a solid, tangible present, while an anticipation of meaning rises through the void.

The play, a production of the Cyprus Theatre Organisation under the direction of Thomas Moschopoulos, attempts to foreground the playful and ambiguous spirit of the work, transforming the stage into a multi-prismatic space of contemplation, where the reflections of truth and falsehood overlap – revealing and concealing one another – while the question of identity gapes wide open, fluid, and agonising.

Direction – Translation – Dramaturgy **Thomas Moschopoulos** • Associate director **Marios Kakoullis** • Set & costume design **Vassilis Papatsarouchas** • Music teacher – Musician on stage **Anastasia Dimitriadou (nama dama)** • Movement – Choreography **Fotis Nikolaou** • Lights **Georgios Koukoumas** • Assistant to the set and costume

designer **Orestis Lazouras** • Production associate **Eleni Nikolaou** • Cast **Giannis Tsoumarakis** *Ion*, **Stella Fyrogeni** *Creusa*, **Neoklis Neokleous** *Xuthus*, **Valentinos Kokkinos** *Old Servant* • Cast **Vasilis Athanasopoulos**, **Dimitris Antoniou**, **Giannis Varvaresos**, **Grigoris Georgiou**, **Nikolas Grammatikopoulos**, **Maria Drakou**, **Margarita Zachariou**, **Ioanna Kordatou**, **Theofanis Kosmas**, **Andreas Koutsoftas**, **Marian Kyprianou**, **Dimitris Lagoutis**, **Pella Makrodimitri**, **Theofilos Manoglou**, **Athina Moustaka**, **Christos Papadopoulos**, **Christina Papadopoulou**, **Ioanna Papamichalopoulou**, **Chris Spyrou**, **Maria Tsiakka**, **Vasilis Charalambous**

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20 June – 29 August

### **Children’s Creative Workshop in Epidaurus**

#### *Little Trackers*

The successful theatre education programme ‘Little Trackers’ is back again this year, to bring children closer to the wonderful and mysterious world of ancient myths. While grown-ups attend the performances at the Ancient Theatre of Epidaurus, children take part in a creative exploration of the very same play. The programme is run by a team of experienced theatre educators and specialists in music and movement.

**Every Friday and Sunday** during the performances at the

Ancient Theatre of Epidaurus

For children 5-9 years old

*Within the context of the International Network of Ancient Drama*

## FESTIVAL EXHIBITION SPACE

3 July – 29 August

### **Periodical Exhibition**

*Chorus*

*The Chorus does not pretend*

On 6 August 1879, inhabitants of Lygourio, Argolis, yield their land to the Archaeological Society of Athens, to allow the excavation of the archaeological site of the Asclepeion of Epidaurus (notarial act, number 250).

A Chorus – this group of inhabitants –who will invite other Choruses to the Ancient Theatre of Epidaurus in the future.

A long table, chairs, a freezer with cold water, and a circular seating arrangement beneath the shadow of a tree. The space of the exhibition is transformed into a welcoming structure that gives birth to hubs and Choral acts.

Passing moments of circular dances, sometimes in the village's square, and other times in the orchestra of the ancient theatre. Social groups dressing up to celebrate Carnival, teams of workers constructing sets for the Epidaurus' performances. Videos and photos, sound recordings from archival material with representations of the Chorus in performances, juxtaposed with contemporary artistic works in which another, real, and collective version can be found.

A Chorus of new creators from the Athens School of Fine Arts travels to Epidaurus. They wander and meet with people from the local community; they discuss and listen. Around the table, they read and inspect the Chorus' functions.

Old men from Soussa, from Pherae, from Thebes, or Athens. Women from Troy, maenads on Mount Cithaeron, Creousa's handmaidens, sailors from Salamina, farmers. Groups of people – Choruses – this year come to the orchestra of Epidaurus and become

the subject(s) in the long table of the exhibition. A point of reading, discussion, and confrontation with groups of citizens, local associations, and theatrical teams of the Town of Epidaurus.

An exhibition, a space of *filoxenia* / a place of conversations and open dialogue. A condition / a machine of living Chorus...

And, let us not forget, the Chorus dances everywhere.

Conception – Visual direction **Yorgos Sapountzis**

Academic advisors **Dio Kaggelari, Panagiotis Michalopoulos**

Assistant to the curator **Sonia Myridou**

Research – Documentation **Eva Georgousopoulou, Konstantina Nikolopoulou**

The exhibition takes place in collaboration with a group of students from the Athens School of Fine Arts, under the supervision of Mrs. Georgia Sagri, director of the School's Performance Studio.

*Within the context of the International Network of Ancient Drama*

### **Opening Days and Hours**

The exhibition's opening hours are independent from the performances.

Wednesday, Thursday, Sunday, 17:00-21:00

Friday, Saturday, 17:00-01:00

# EPIDAUROS STADIUM

C\_Music NOW  
“1-1-1”

## PERFORMANCE

26 & 27 June

**Dimitris Kamarotos**

*(Alceste) A Landscape after a Promise*

Alce (*Alké*): a feminine daimon, the personification of the force that keeps the enemy at bay in battle. Valour, courage in the face of danger and adversity – qualities that, in antiquity, were considered an exclusively male prerogative, yet here the poet adopts them to name and endow the heroine of his eponymous tragedy. An unclassifiable and liminal work, belonging neither fully to the tragic canon nor to the genre of the satyr play, Euripides' *Alcestis* remains a wayward offspring that refuses affiliation, unsettling any attempt at categorisation.

In this second encounter with the unruly text within this year's Festival programme, composer Dimitris Kamarotos transforms the work into a dimly lit monologue that unfurls along other dimensions. For here, Alcestis is not the heroine of a story, but a presence in transition.

The action takes place at night, beginning at the entrance of an archaeological site. Beneath suspended coloured lights, the audience awaits the beginning of the performance. A figure welcomes them, offering instructions and monitoring the flow of entry. From this point on, nothing more can be disclosed without betraying the unfolding of the work – and, above all, its heroine. What can be said is that what follows is a journey, both literal and metaphorical, in which we accompany her into the darker reaches of the drama, where the devaluation of life and the deeper erasure of sacrifice have opened a

wound that demands reckoning. In this intimate descent of Alcestis, time slows; she speaks, and the landscape answers.

The archaeological site itself emerges as an accomplice. Night, shadows, rock formations, and rustlings become dramaturgical matter – an informal Chorus composed of the gestures of nature. Upon this terrain the music settles, generating an osmosis between speech and darkness, while natural and electronic sounds – along with the pre-recorded voice of the vocal artist Anna Pangalou – act as further catalysts of the action.

*(Alceste) A Landscape after a Promise* is an encounter in the heart of the night with that which persists when everything seems to have come to a halt. And what, indeed, is the promise of the title? Certainly not an explicit redemption, but rather a proposition: a passage from the indifference and devaluation of the self toward its silent elevation through shared experience. Like a faintly illuminated path that exists only for those who turn to see it.

Performance composition – Dramaturgy – Music **Dimitris Kamarotos** • Composition of text based on Euripides's *Alcestis* • Assistant director **Sylvia Liouliou** • Text dramaturgy **Nikos Flessas, Sylvia Liouliou** • Set design – Spatial arrangement **Giorgos Rymenidis** • Lighting design **Giannis Drakoularakos** • Sound design for the performance's spaces – Sound technician **Costas I. Bokos** • Performer **Konstantia Takalou** • With a **String quintet** conducted by the composer

DURATION 90´

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10 & 11 July

**Zesses Segklias**

*Oedipus Steps*

Rest assured – this is not yet another production by the Athens Epidaurus Festival devoted to the iconic tragic hero. Sophocles’ two unsurpassable tragedies have been placed in deliberate fallow for this season; yet their legacy is too vital not to invite a refracted gaze. One might imagine *Oedipus Steps* – by composer Zesses Segklias, appearing at the Festival for the first time – as the “unseen footage” of those works. Or as an unknown piece nested within a known one: a wayward theatrical fragment that unfolds outside stage time, in the realm of what is implied rather than spoken.

For the protagonist here is not Oedipus as we know him through the poet’s immortal words, but a handful of hours: the hero’s final moments as he withdraws from the stage – from the text itself! – and walks alone into the forest, a role without an audience, to confront the reckoning of his life on earth. What might have passed through his mind in those hours? Would he have arrived at a state of calm acceptance, or would he have been consumed by an inner monologue of fractured whispers and cries?

These questions fuel an oblique musical work that registers the hero’s inner temperature and the fading echo of his footsteps as he moves away from his creator – and from us. Dramaturgically, the composition rests on the solo double bass – a backbone of dramatic intensity – forming the spine of the performance and tracing the conflict that rages within him.

The work lasts just forty-five minutes. Within this brief slice of time unfolds an adventurous encounter between music, dance, and text – but also something more: a flickering intuition that classic works conceal untapped dramaturgical veins within their blind spots,

and, above all, a gleaming reminder that the Theban Cycle remains an inexhaustible laboratory of meaning – one that continues to converse, across the centuries, with the most daring and contemporary musical explorations.

Composition **Zesses Seglias** • Choreography **Alexandros Vardaxoglou** • Dancer **Natalia Kalogeropoulou** • Musician on stage **George Kokkinaris** *double bass*

DURATION 45´

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## ASCLEPIEION

PERIPATETIC PERFORMANCE

4, 5, 11, 12, 18, 19, 25, 26 July

1 & 2 August

NARRATIVE ARCHEOLOGY

*Narrative Archeology* is a tour-guided peripatetic performance which will take place at the Archeological Site of Epidaurus for the first time this year. With the title *Epidaurus – The body and the mystery of healing*, and through the power of the visual Arts, it intends to bring us into contact with a ‘special narrative’: the singular and extraordinary story of this particular Archeological site. As a research and performative methodology, *Narrative Archeology* has already been tested in archeological sites in Greece and Italy with noteworthy results, transforming archeological facts into lived experience.

This peripatetic tour-guided adventure asks two major methodological questions:

- Why would someone visit an archeological site?
- What exactly do we seek there?

*Narrative Archeology* is the backdrop of a creative meeting between historical facts, archeological research, oral history, and visual arts, where scientific knowledge turns into lived experience through coherent dramaturgy and narration. Using the scientific archeological and historical (arte)facts – objects of investigation, source of inspiration, an organic part of the creative process – visual arts are expected to reveal to the visitor the site's 'internal side of perception'. The Asclepieion isn't just an archeological site; it's a healing entity, a space where medical practice, spirituality, physical exercise, ritual, theatre, nutrition, music, and community used to come together in one common and strictly individual experience: the deep mystery of healing.

In such a 'performance of the Narrative', the healers lead the audience to a visit towards the Past's silent presence; they attempt to physically connect to the natural space, to the very world that inspired this inherent narrative in the first place.

*Narrative Archeology* is presented throughout July in the Asclepieion of the Epidaurus – an archeological site disproportionately unknown, despite the many cultural events that take place at the Ancient Theatre.

The co-shaping of the performance requires the participation of artists from the space of visual arts (performers, actors, musicians), as well as scientists (archeologists, historians) accompanied by inhabitants of the region.

Coordination – Curation **Isavella-Dimitra Karouti** • Visual & stage supervision **Yorgos Sapountzis** • Dramaturgy **Eleni Moleski** • Artists – Researchers **Nikos Ziazaris, Fivos Michos-Rammos, Andromachi Fountoulidou** and others • Consultant archaeologist **Alexandra Sfyroera** • Concept – Supervision **Michail Marmarinos** • With the support of the **Ephorate of Antiquities of Argolida** • Funding **Network of Ancient Drama** • Special thanks to **Vassilis Lambrinoudakis, Konstantinos Laios, Alexandra Klonizaki**, all the employees of the **EFAT** and the **security staff** of the **archaeological site**

*Within the context of the International Network of Ancient Drama*

DURATION 90´

## EDUCATIONAL ART

15 – 30 July

### **Parados**

#### *EPIDAUROS – The Lessons*

In Epidaurus, a place associated with ancient drama, two workshops focused on Attic tragedy and comedy will take place during the second fortnight of July, under the supervision of distinguished artists.

The research will focus primarily on the subject *'Chorus/Choricity'* approaching Chorus – a basic contributor in ancient Greek dramaturgy – through the study of the speech, the voice, and the movement, as well as through the contemporary notion of Choricity.

The workshop's aim is the in situ understanding of ancient drama's precious material in regard to the Argolian landscape and community: Lessons in Epidaurus 'with' Epidaurus, for emerging artists that are invited to share a special experience in a place-palimpsest with consecutive layers of ancient and contemporary memories.

The Lessons are addressed mostly to emerging/young actors and dancers and, generally, to artists of the visual arts, graduates of Drama Schools and University Departments of Theatre Studies (specialisation: Direction and Acting). The selection will take place after an open call.

#### *Within the context of the International Network of Ancient Drama*

Curation - Coordination **Isavella-Dimitra Karouti** • Dramaturgy **Eleni Moleski** • Curatorial Associate **Iliana Kaladami** • Visual Curation **Yorgos Sapountzis** • Sound & Music Curation **Nikoleta Chatzopoulou** • Archeological Consultant **Alexandra Sfyroera** • Performers-Researchers **Spiros Anemoyiannis, Nikos Ziazaris, Chrissianna Karameri, Foivos Michos-Rammos, Manos Petrakis, Marissa Farmaki, Andromachi Fountoulidou**, Athlete-Performer **Theodoros Alexas** • Concept – Supervision **Michail Marmarinos** • With the support

of the **Ephorate of Antiquities of Argolis** • Special thanks to **Vassilis Lambrinoudakis**, **Konstantinos Laios**, **Ariadne Klonizaki**, and all the staff of the **Ephorate** and the **guards** of the archeological site

# **LITTLE THEATRE OF ANCIENT EPIDaurus**

## PERFORMANCE

26 & 27 June

**Euripides Laskarides**

*TOURNÉE*

A performer and creator at the intersection of dance, theatre and visual art, Euripides Laskarides returns to the Little Theatre of Ancient Epidaurus with a work showcasing overlooked sides of modern Greek identity, through the magical adventure of theatre.

His starting point is the world of summer travelling theatrical troupes: a microcosm of companionship and exhaustion, ambition, adoration, and, finally, survival, with the same recurring stories. Bodies that are buried and exhumed, parts and identities that are always ambiguous, a brother or a lover; perhaps both.

Inside the ancient theatre, dedicated to Dionysus, old traces return as today's fleeing shadows. Under the same starry sky, the performers dig where others used to dig two thousand years ago. The performance functions as a tender gaze towards the erratic stories we recite about our relationship with antiquity, and, at the same time, as a witty excavation on the creator's personal mythology.

Through its piercing humour and a mood that 'overturns' comedy, *TOURNÉE* by the team OSMOSIS perceives theatre as an act of offering. A tragicomedy balancing between devotion and self-sarcasm.

Conception – Direction **Euripides Laskaridis** • Text – Choreography **The ensemble** • Costume design **Angelos Mentis** • Original music – Sound design **Giorgos Poulis** • Set design **Loukas Bakas** • Associate set designer **Filanthi Bougatsou** • Lighting consultant **Eliza Alexandropoulou** • Lighting associate **Vangelis Mountrichas** • Props **Olga Vlasi** • Special constructions **Konstantinos Chaldaios** • Dramaturgy advisor **Alexandros Mistriotis** • Artistic collaborator – Understudy **Dimitris Matsoukas** • Artistic collaborator **Tatiana Bre** • Assistant to the director **Giannis Savoudakis** • Assistant to the costume designer **Alegia Papageorgiou** • Technical director **Konstantinos Margas** • Sound engineer **Kostis Pavlopoulos** • Lighting technician **Giorgos Ierapetritis** • Production coordination **Nikos Charalampidis** • OSMOSIS coordinator **Nikoleta**

**Briasouli** • Photographer **Elina Giounanli** • Surtitles translation **Orfeas Apergis** • Cast **Euripides Laskaridis, Amalia Kosma, Efthimios Moschopoulos** • Production management – Executive producer **POLYPLANITY Productions / Vicky Strataki** • Co-production **Athens Epidaurus Festival, Team OSMOSIS** • A play by **Euripides Laskaridis** and **Team OSMOSIS** • Special thanks to **Katerina Evangelatos, Ilias Chatzigeorgiou, Maria Moschouri, Nikos Mavrakis, Simona Fremder, Dimos Klimenof, Giorgos Chanos, Evina Vasilakopoulou, Aella Tsilikopoulou** • With the financial support of the **Ministry of Culture** (2021) and the support of **Cultural and Development Organisation NEON** (2021)

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**THEATRE  
PERFORMANCE**

4 July

**Marta Górnicka**

*Mothers – A Song for Wartime*

*No matter who wins, at the end  
war is always the real winner, baby!*  
M. G.

The language of war is always the same, through space and time. The monstrosities, the rapes of women, the exhaustion of civilians, the destruction of life return within the tense international reality. Inside this cruel historical observation, *Mothers – A Song for Wartime* seeks all that remains from one's voice, when violence has ruined even the possibility for speech.

Twenty-one women meet on stage. They come from Ukraine, from Belarus, and from Poland, and their ages span from 9 to 71 years old. A Chorus made up of mothers and daughters, survivors and witnesses of the havoc wrecked by war that function here as bearers of different lives and political experiences. Amongst them are refugees from

Mariupol, Kyiv, Irpin, and Kharkiv, women that were persecuted, and women who opened their homes to host others. The testimonies of mothers and children, displaced from the war, become the material for a theatrical play uttering a collective accusation.

Founder of the CHORUS OF WOMEN in Warsaw and the POLITICAL VOICE INSTITUTE in Berlin, Marta Górnicka gives voice to a body of many faces, a carrier of the memory of women's polyphonic traditions through the years. The work begins with a *shchedrivka*, a traditional Ukrainian well-wishing song, linked to renaissance and the revival of life. Ukrainian folk songs, children rhymes, lullabies, spells, and political phrases compose a dense soundscape, where individuals survive within the group.

These women bring onstage their lived experiences as a common breath. It is their way of resisting cruelty, with songs becoming a way to remember, to take care of each other; to survive.

Conception – Direction **Marta Górnicka** • Libretto **Marta Górnicka** & ansamble (Ukrainians, Belarusians, Poles) • Music **Marta Górnicka** (traditional Ukrainian, Belarusian and Polish music) and a quotation from *Shchedryk* by **Mykola Leontovych** • Choreography **Evelin Facchini** • Stage design **Robert Rumas** • Costumes **Joanna Załęska** • Musical collaboration **Wojciech Frycz** • Dramaturgical collaboration **Olga Byrska, Maria Jasińska** • Video – Documentation **Michał Rumas, Justyna Orłowska** • Video projections **Michał Jankowski** • Lights **Artur Sienicki** • Vocal coach **Joanna Piech-Sławecka** • Stage manager & assistant to the director **Bazhena Shamovich** • Assistant to the choreographer **Maria Bijak** • Movement workshop **Krystyna Lama Szydłowska** • Libretto translations **Olesya Mamchych** (Ukrainian), **Maria Pushkina** (Belarusian), **Aleksandra Paszkowska** (English), **Olaf Khul** (German), **Cecile Bocianowski** (French) • Scientific consultants **Anna Ohrimchuk** (Ukrainian ethnomusicology), **Venera Ibragimova** (Ukrainian children's games) • In-rehearsal interpreter **Marharyta Huretskaya** • Surtitles **Zofia Szymanowska** • Producers **Marta Kuźmiak, Iwa Ostrowska** • International tour producers **Anna Galas-Kosil, Joanna Nuckowska** • Cast **Katerina Aleinikova, Svitlana Berestovska, Sasha Cherkas, Palina Dabravolskaja, Katarzyna Jaźnicka, Volha Kalakoltsava, Ewa Konstanciak, Liza Kozlova, Anastasiia Kulinich, Natalia Mazur, Kamila Michalska, Hanna**

**Mykhailova, Valeriia Obodianska, Svitlana Onischak, Yuliia Ridna, Maria Robaszkiewicz, Polina Shkliar, Aleksandra Sroka, Mariia Tabachuk, Kateryna Taran, Bohdana Zazhytska, Elena Zui-Voitekhovskaya** • Production **CHORUS OF WOMEN FOUNDATION** (Poland), **Maxim Gorki Theater** (Germany) • Co-production **Teatr Powszechny** (Poland), **Festival d'Avignon** (France), **Maillon Théâtre De Strasbourg Scène européenne** (France), **SPRING Performing Arts Festival** (Netherlands), **Tangente St. Pölten – Festival Für Gegenwartskultur** (Austria) • In collaboration with **Teatr Dramatyczny** (Poland), **Nowy Teatr** (Poland), **For Freedom Foundation**, «**Przystanek Świetlica**», «**Sunflower**» **Solidary Community Center** • This project is co-financed by the **capital city of Warsaw** and the **Minister of Culture and National Heritage from the Culture Promotion Fund**, and is carried out in cooperation with the **Allianz Foundation**.

DURATION 60´

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## MUSIC

10 & 11 July

**K.Bhta**

*Nine Water Lilies from the Dead Shore*

Konstantinos Bhta – one the most restless pioneers of Greek electronic music – arranges through his own eyes traditional and rebetika songs. In his work *Nine Water Lilies from the Dead Shore*, a musical composition bridging the past and the present, personal and collective experiences, we find four songs by Giannis Papaioannou – one of the most important figures of the rebetiko – as well as a new song by Sokratis Malamas. The work also includes K. Bhta's original compositions that function as entry and exit points from a

musical world on the edge of a memory ready to turn into oblivion or to transform. It is the first time that the work will be presented live.

*Nine Water Lilies from the Dead Shore* are not just songs – they are souls floating amongst us, the shadows of an old world forever lost or turned into something else. It is a lyrical evocation of Greek migration in the 20th century, of nostalgia, of loss, of the search for an identity. K. Bhta doesn't just reproduce the songs; he chooses them, interprets them, and arranges them in his own musical voice, bridging the traditional with the electronic, the rebetiko with the contemporary, the sonant with the existential.

The result is a musical bouquet where Papaioannou's rebetika enter in conversation with folk songs, in a simple yet charged way. Therefore, the way acquires the character of an introspection, but also from a cultural gesture of memory – a way of hearing the 'other side'. The performance will also include songs chosen from the artist's personal discography.

Musicians **Konstantinos Bhta** *synthesizer*, **Vaios Mahmounes** *synthesizer*, **Dimitris Barbagalas** *guitar*, **Dimitris Karasoulos** *guitar* • Sound supervision **Yiannis Lambropoulos**, **Zacharias Stamoulos** • Lighting supervision **Phil Hills** • Production **Menta Art Events**

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**MUSIC  
THEATRE**

17 & 18 July

**Thodoris Gkonis**

*The Oranges of Palaia Epidaurus*

An ensemble, a group of seven people, with their lapel badges of wanderers and captains, arrive at the grove with the orange and the olive trees, in the shadow of the big rock. According to an old Greek custom, they decide to start singing, and thus to recite their own story, the story of every place, of this place. A love story about the only child of Epidaurus' old rural doctor, the young woman who painted with her blood the Oranges of Palaia Epidaurus once and for all; the deep-red Sanguine.

Soon they become autonomous, refuse to comply with the century, so they stay far from it, they regain their own voice, the voice of nature and farewell. They let go of their initial faith in life, as is often the case of those who take life very seriously – out of faith in death – and their story takes flight, mounts, opens, and explodes like a big pomegranate; and then, they start reciting all the stories in the world. This story.

Stories that are told not only through the lips, but through the soul, the eyes and the hands, with their timing. The songs and words of farewell arrive happy and fresh, soft and juicy Apples of the Hesperides. The Oranges of Palaia Epidaurus.

Text – Direction **Thodoris Gkonis** • Set & costume design **Maria Bacha** • Music composition **Fotis Siotas** • Lights **Tasos Palaioroutas** • Movement **Natalia Baka** • Sound engineer **Nikos Kollias** • Musicians on stage **Fotis Siotas, Dimitris Chatzizisis, George Theodoropoulos** • Cast **Eleni Ouzounidou, Hristina Maxouri, Roxani Karfi, Aris Lebessopoulos** • Production management **Katerina Kourti** • Management – Executive production **Apparat Athen / Nikolas Hanakoulas**

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**C\_Music NOW**

**MUSIC  
THEATRE**

24 & 25 July

**Kornilios Selamsis – Haris Fragoulis**

*1961*

A sonic excursion to the ruins of the present

One actress, two voices, six instruments

*1961* is an act of musical theatre lasting approximately seventy minutes. It has been conceived as a portable work, capable of unfolding in open-air sites: building courtyards, canopies, and transitional spaces of passage and shelter. At its core lies an entanglement with the thought and imagery of modernist architecture in the 1960s. More specifically, the work longs to be performed within the Xenia hotels of the Greek National Tourism Organisation – those designed by Aris Konstantinidis between 1955 and 1965, now largely forgotten, abandoned, hovering on the threshold of ruin. Scattered across the Greek landscape, they stand as silent witnesses to a contemporary world surrendered to the fever of development, to construction as an end in itself, to an almost manic fixation on the future.

Alongside this meditation on building, ruination, and our relation to what is no longer present, the work stages an excursion into a past that belongs to the dead, to the shadows. It is conceived as a weave of sonic and linguistic gestures: texts and musical fragments drawn from the era of its title – words, songs, shards of works – reassembled into a new musical architecture, one that seems to have arisen from the creators' own sleep amongst the ruins they have inherited.

The work invites the audience into a ruin that, for a brief span – an hour and a little more – will breathe again, flicker back into life, and allow its faint voice to be heard.

With a handful of portable lights and a modest sound setup, the event evokes the atmosphere of a film shoot, as if lifted from black-and-white photographs. The musicians form a circle; at its centre stands a figure – a woman – who tells her story. It is her life, and at the same time, her time. At moments, a male voice is heard, an unseen presence we never encounter. Elsewhere, a young girl appears outside the circle: she sings, or remains silent.

We, the audience, seated in a semicircle, observe what unfolds within – not with nostalgia, nor with melancholy, but with a gaze that builds worlds; or rather, with a gaze that truly sees: an attentive, desirous gaze.

The creators extend an invitation: to inhabit, if only for a moment, a ruin.

Composition **Kornilios Selamsis** • Libretto **Yannis Asteris** • Direction **Haris Fragoulis**  
• Space design **Kostas Lambridis, Eleni Papanastasiou** • Costume design **Ioanna Tsami** • Lighting design **Stefanos Drousiotis** • Sound design **Brian Coon** • Assistant to the director **Kostis Glygkantzis** • Cast **Maria Arzoglou, Maria Skoula** • With the participation of **six musicians** [*clarinet and bass clarinet, cello, electric guitar, Fender Rhodes, percussion, bayan*] • Production management **Katerina Kourti** • Executive producers **Apparat Athen / Nikolas Hanakoulas**

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## MUSIC

31 July & 1 August

**Kharálampos Goyós**

*CHOREKA*

Voices for the speaking silences

How does the female voice resonate when it breaks its silence? From archaic supplication and tragic protest to profane satire and emotional release, the concert titled CHOREKA weaves an unexpected and seductive musical narrative. Drawing from female choral music composed by Kharálampos Goyós over the last 25 years for theatre productions of works by Aeschylus, Sophocles and Bost, this production refashions the dense musical core of works born for the stage into a singular, immersive concert experience.

One of the most distinct musical voices of his generation, Goyós is renowned for his systematic approach to composition as dramaturgy, consistently subverting cultural

normativities through unexpected sonic collisions. The robust compositional structure and rich stylistic references of his music allow it to stand autonomously on the concert stage, affirming one of the most coherent and subversive trajectories in contemporary Greek music theatre.

Within the evocative setting of the Little Theatre of Ancient Epidaurus, the popular and dynamic female choral ensemble CHÓRES, under the musical direction of Eirini Patsea, embodies the collective voice of femininity. The choir explores the ritualistic power of a *cappella* performance, as well as participating in original arrangements for the Athenaeum Saxophone Quartet, which—in conjunction with the voices—bridge classical polyphony with a popular-infused, modern sound-world. In an explosive counterpoint, the magnetic Marina Satti elevates the material through free, improvisational jazz transcriptions with the Yiannis Papadopoulos Trio, while the imposing bass Tassos Apostolou introduces the male counter-argument, representing the axis of authority within the plays.

With Brian Coon's sound design adding a poetic dimension of electronic suspension, Stefania Sotiropoulou's movement direction and Periklis Mathiellis' atmospheric lighting highlighting the materiality of the performers' bodies, the concert proposes an unusual, aesthetically demanding, yet deeply sensual concept: an alluring and stimulating musical experience that foregrounds the power of the female voice and confidently underscores the composer's creative imprint.

Music **Charalambos Goyós** • Text **Aeschylus** (transl. I. Gryparis, adapt. M. Calbari), **Bost, Sophocles** (transl. D. Maronitis) • Conductor **Eirini Patsea** • Dramaturgy collaborator **Elsa Andrianou** • Movement **Stefania Sotiropoulou** • Sound designer – engineer **Brian Coon** • Lighting design **Periklis Mathielis** • Singers **Marina Satti, Tasos Apostolou** • With the participation of the **female vocal ensemble CHÓRES, Athenaeum Saxophone Quartet** and **Yiannis Papadopoulos Trio**

7 & 8 August

**Galin Stoev**

*I-ONE*

by Ivan Vyrpaev

The new work by Ivan Vyrpaev comes into focus through the directorial lens of Galin Stoev, a creator with a profound command of contemporary European theatre. Three actors from different countries converge at the Little Theatre of Ancient Epidaurus, where Antigone Duchesne, Sofia Kokkali, and Karolina Rzepa share the leading role – forming from the outset a charged stage encounter between distinct performative lineages.

Drawing on both the form and the spirit of the ancient tragic tradition, *Medea* resurfaces here as a new tragedy for the twenty-first century. Stoev's staging tests the limits of myth while grappling with some of the most fragile materials of our time: technology, the notion of selfhood, and the shifting ground of identity.

Written in English, the work is international by design, both in intention and its dramaturgical DNA. It binds the archetypal motifs of ancient Greek tragedy to contemporary philosophical inquiry, futuristic stage aesthetics, and an urgent existential probing of responsibility, agency, and the thresholds of human consciousness.

The story transports us to a dystopian future – America in 2050 – where the heroine confronts not only guilt, violence, and the fracture of her identity, but also a new form of technological fate. Judith commits the double murder of her adopted son and his French tutor – who is also her husband's lover – in an act of intimate vengeance that reverberates as a modern echo of Euripides' *Medea*, propelling events toward irreversible consequences. Indicted and subjected to an experimental "conversion therapy," she undergoes implantation with I-ONE, a neural agent designed to recalibrate criminal behaviour. Yet a technical malfunction erases her memory and consciousness, stripping her of any stable sense of self. Here, the divine machinery of tragedy is transfigured into technological destiny: the implant monitors, analyses, and intervenes in Judith's mind, functioning as a contemporary analogue to the Chorus of ancient drama. In this

production, Stoev approaches technology not as a promise of redemption, but as a mirror held up to the human condition, one that reopens, with unsettling clarity, the question: what remains when the “I” is no longer a certainty?

Direction **Galin Stoev** • Text **Ivan Vyrypaev** • Set design **Anna Met** • Costume design **Katarzyna Lewińska** • Music – Sound design **Joan Cambon** • Sound engineering **Michał Tatar** • Lighting design **Alexey Poluboyarinov** • Production management **TBC** • Producers **Mihail Poniatowski, Angela Timashev, Ivan Vyrypaev** • Executive producers **Katya Egorova, Katerina Kandyliou** • Production coordinator **Anastasia Arnhold** • Assistant director **Gennady Vyrypaev** • Cast **Sofia Kokkali, Karolina Rzepa, Antigone Duchesne** • Production company **Foundation “TEAL HOUSE”**

**This project is co-financed by the Minister of Culture and National Heritage of the Republic of Poland from the Culture Promotion Fund**

DURATION 90´

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is funded by the Ministry of Culture.

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