

Maria Panourgia (theatre)
Saint Kartak and the Little Flower

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

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

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

Rootless Root / Linda Kapetanea & Jozef Fruček (dance)
When the dogs assailed their masters

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

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

Angeliki Girginoudi – Vice Versa (theatre)
Pentecost

by David Edgar

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

workers, people from all walks of life whose passion for the theatre helps them overcome the harsh conditions of contemporary Athenian life, its xenophobia and numerous social and economic problems.

Translation: Kyriaki Kazelidou • Direction: Angeliki Girginoudi • Movement: Angeliki Stelatou • Costume design: Claire Bracewell • Set and visual design: Stella Bolonaki • Music: Anna Laki • Lighting design: Antonis Panagiotopoulos • Cast: Eleni Ouzounidou, Yannis Tsortekis, Christos Sapountzis, Thymios Koukios, Grigoris Pimenidis, Chris Radanov, and fifteen refugees.
[FORMER STEAM POWER PLANT OF NEO FALIRO]

Lenio Kaklea (dance)

A Hand's Turn

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

Concept - Choreography - Text - Performance: Lenio Kaklea • Collaboration: Lou Forster • Set and lighting design: Sotiris Vasiliou • Costume design: Yonatan Zohar • Sound design: Eric Yvelin • Book design: Studio Christos Lialios • Translation - Editing: Eleni Tranouli • Proofreading: Macklin Kowal • Monitoring: Agnes Henry - extrapole.

Production and distribution: Anne Becker – PLATÔ. Part of the project [DNA] Departures and Arrivals, co-financed by the Creative Europe programme / European Commission.

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Blitz (theatre)

The Institute of Global Solitude

Inspired by Thomas Mann's The Magic Mountain

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

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

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Cezaris Graužinis – National Theatre of Northern Greece (theatre)

Seven Against Thebes

by Aeschylus

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

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

[ANCIENT THEATRE OF EPIDAUROS]

Dimitris Karantzas (theatre)

Medea

by Euripides

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

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

[LITTLE THEATRE OF ANCIENT EPIDAUROS]

Anastasia Valsamaki (dance)

Sync

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

The performance has been selected by the Aerowaves dance network and will be presented at the Spring Forward Festival 2017.

Choreography: Anastasia Valsamaki • Music: Stavros Gasparatos • Dancers: Arianna Zarmakoupi, Gabriela Antonopoulou, Dimitrios Mytilinaios, Myrto Katsou, Konstantina Barkouli, Natasa Pantemarli, Nikolaos Chatzivasiliadis, Maria Paschalidou, Maro Stavrinou, Nefeli Asteriou .
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Georgia Mavragani – Happy End Theatre Company (theatre)

Suddenly, Last Summer

by Tennessee Williams

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

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

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