

IETM PROGRAMMING
Freedom of expression

SECOND STAGE OF KEFALLINIAS THEATRE
6-9 OCTOBER
KEFALLINIAS 16
ATHENS GREECE
www.kartproductions.gr

6/10

Mess Age / Dance Performance

Every day we become receivers of a large amount of information. The way this information arrives through mass media is sometimes incoherent and lead to manipulation of the recipient. As a result, the messages we receive are incomplete and the opinions that we form are distorted. In addition, the mass media cultivate the sense of fear through their way to spread the information that prevents the recipient to react.

Choreographer/performer : Myrto Delimichali

Music Composition : Vs Srg

*Special thanks to Patricia Apergi

Duration 5'30"

SKOURIES / Video Dance

A breathtaking mountain in Chalkidiki.
A bleeding mountain.
Ravaged by mining day by day.
"Until a mighty hand stops them cold...
The hand of the people, united, in body and soul..."

"Skouries" is a Video Dance of short duration about the area of North Chalkidiki, Greece, a magnificent environment of unparalleled natural beauty, which is under direct threat by gold mining operations. The intention of the project is the creation of a video dance which will combine dance with social issues and help raise awareness and oppose gold mining.

The group of people that took part in the making of the video dance are young people with social sensitivities that devoted their time and energy pro Bono for the sake of combining the art of dance with a burning social issue through the creation of a video.

Duration 15' 21'

Virtual Conversations / Video, 2011

The seemingly intrinsic conflict between the cultures that we identify as East and West manifests as a struggle that I have been experiencing within my self uninterruptedly. I was born and raised in Greece by location and history the convergence of two worlds. For most of my adult life I have lived and worked in New York, the quintessential global city. A Christian by birth I also delight in hearing the Muezin's call to prayer.

Rooted on the cusp of this confluence I live in turmoil, pursued by the inevitable if futile need to answer the unanswerable. This conflict is also a unique opportunity to acknowledge this shrinking world as the one organism that it is. I am a migratory cell and I meet the challenge of communication via image and sound. During this time of spreading geopolitical explosion I find myself inhabiting very disparate roles and I embrace them all. I am the demonstrator in Tahrir square, the fighter in Libya, and the priest in Syntagma.

Eleni Mylonas

Virtual Conversations. Year of production 2011 Single Channel Video with sound to be projected.

The work was shown at the Biennale of Thessaloniki 2011,
Title of show: Roaming Images curated by Iara Bubnova
Courtesy of: the Artist and Françoise Heitsch Gallery, Munich

Duration:5'

www.elenimylonasArt.com

"22 stops" / Video

A series of photographs document the journey of a site-specific, solo Butoh performance, entitled "22 stops", which took place near selected metro stations in Athens, in the course of 22 days in April 2016.

Every day, for 22 consecutive days, the Butoh body, through the use of energized stillness, sculptural form and poetic imagery, created and presented an improvisational, Butoh dance composition, in response every time to the art work that was placed in each station. However, the non-availability of a license to perform next to the art works that are situated in the metro stations, led us to explore places near the stations and encouraged us to re-view not only our city, but also the role and limits of art practices. The performative journey of "22 stops", "secluded" from the so-called "high-art", unfolded in the urban environment, in search of new ways to connect, to express oneself, and ultimately to artistically exist. The eccentric, irregular Butoh body, that eventually becomes itself an ephemeral work of art in continuous development, highlights the need to see again and re-imagine shared, everyday spaces, practices, and art forms.

Concept, Creation, Performance: Katerina Drakopoulou

Photography, Video: Ioulia Ladogianni

Duration 4'29"

<https://22stops.com/>

One is almost Never / Dance performance

ONE IS ALMOST NEVER happens as a dance-discussion inside a landscape of constant and deliberate micro-sabotages. It emerges from an unsafe field of organized confusion, mobile hierarchies, and alchemic intentions. Inside the flexible logic of a cracked conversation between performer and spectators, dances of mystical directness and traditional sounds are employed in order to fulfill a great mission...

Dance - Discussion by Elpida Orfanidou

Duration 60'

<https://vimeo.com/elpidaorfanidou>

7/10

KRANAI – Dance company Ohana / Dance Performance

Kranai. A place of exile for the dissidents. A place of confinement and isolation. A place of morale decline and “ideological reformation”.

Dance group: Ohana

Music: Hanz Zimmer-Mountains

Choreography: Nikoletta Sofia

Dancers: Marmarokopou Vasiliki, Nicola Emily, Pander mali Aggeliki, Sofia

Nikoletta

Duration: 5'

Metalmark / video

A collaborative work between, dance-music-space and cinematography. It is a story of no story, of two people existing and behaving through primal physical movements, in an unidentified space and time. The textures of the images of the mysterious ruined Home, dark, dangerous, threatening, deadly, come to embrace the contrast of these two living creatures. One asks: Where? What? Did this happen? Will this happen? Humans transformed by human destruction and surviving.

Dystopian future bleak dark, life after destruction...beyond hope, a sensory environment of survival amidst an extreme condition.

Primal love, gentleness, passion, strength and agility, play, mystery-huge mystery of what will happen, stark destruction, against the calm sea and sky. Two beings with

understanding of each other ,interlocked not separate. Care in gestures of the two figures toward one another. A play against the dire environment.

Dancers: Marianna Kavallieratos, Krystian Lyson

Music: Dom Bouffard

Opening title design: Pink Elephant

Creative Services, editing: Kirineos Papadimatos

Cinematography / direction: Zafeiris Haitidis

Idea/concept: Marianna Kavallieratos

Duration 19'

Vetans Verbum – Dance company AleaJactaEst / Dance Performance

Freedom of expression is the political right to communicate one's views and ideas, to anyone who is willing to accept. The right to freedom of expression is recognized as a human right.

Although its constitutional recognition, it has often been observed that freedom of expression is limited to a certain extent, this limitation depends on social and political conditions that apply. Press and art are fields that this freedom is being targeted. Censorship has become a main characteristic in these fields and a barrier.

«Vetans Verbum» examines, if there is a “place” of free movement of ideas, if there are limits to the process of expression, and if there is a constructed illusion to what is called freedom of expression.

Choreography/direction : Vasilis Skarmoutsos

Performance : Karolina Apikian

Director's assistant : Katerina Kiagia

Duration : 25'

www.aleajactaest.gr

<https://vimeo.com/user19210913>

Medea- Dance company Animotus / Dance Performance

The myth of the betrayed woman, who decides to take revenge for her unfaithful husband by killing her own children, is an issue that concerns the ancient Greek tragic poets. Taking a look at Euripide's Medea, every spectator achieves to experience every psychological evolutionary degree of the situation that the main character, Medea, crosses to make the horrible act. The authorial art is incomparable. The passion of mortality, the personal conflict, the variance of female psychology and the decision of a

premeditated way of revenge are the guidelines of the specified play. The conflicting psychological dispositions and the extreme feelings define the movement. Medea is appeared capable to be likeable, so that the chorus and the audience feel compassionate. However, this turns into opposition and aversion. The interaction between legendary characters and primitive instincts that lead into achievements or madness is an artistic experiment that still touches and challenges the audience to search for their mental limits ever since antiquity until today.

Choreography - adaption - direction : Vaka Eleni

Medea : Bousleli Katerina

Iason : Stergiopoulou Marina

Star player of chorus : Kaiafa Matina

Chorus : Diamantidi Eleni, Stergiopoulou Marina

Light and sound handling : Georgakopoulos Alexios

Durationn 20'

8/10

XRTC / Dance Performance

XRTC (Dependence in Greek) is a part of a larger future project of the choreographer – dancer, Zoe Papadopoulou.

The aim of the choreography is to touch in depth the oppressive human relationships especially when they are accompanied by dependence and also to present their effects into the psyche of the person.

What happens when we depend from each other?

The heroes are unhappy together but they can't live separately.

We see signs of a great love but also the sick needs of two creatures that from one side their logic does not tolerate their conflicts and on the other side, their neurosis burst with high toxicity and constant repetition.

Of course everything is linked with their past and with the character they have formed within the environment in which they have lived.

But the body never lies, and thus they need to act to finally find redemption.

Choreography: Zoe Papadopoulou

Original Music: Dimitris Tsoukas Phd

Dancers: Dimitra Milonaki, Sofia Kotsi

Duration: 4'30''

A Minor/ Video

(video , color , no sound)

“when are we going to revolt?...” when even the statues will stop watching us

Christos Koukis

Duration 3'30''

www.alexandroskaklamanos.com

Orange as saying BLACK / Video

“Orange as saying **BLACK**” is a short video directed & edited by Eleni Pnevmatikou, inspired by the installation “Reverse Flow” by George Katsaros. It is an attempt to express and annotate some aberrations of the human society, such as war and the forcible transfer of populations. The use of black & white and the orange lifejacket is symbolic. The black, as darkness and uncertainty, is, in the video, the extension of the sea and oceans to infinity, while the installation was surrounded by darkness. The orange, in counterpoint, being a bright color, is used as a detection tool, sometimes promising and other times as the witness of a tragic ending...

Duration 2'16''

Flex / Dance Performance

Two individuals. Each in his own personal space. They meet at random and develop a relationship. Their newfound joy drags them out of their cocoons but slowly escalates to a fight, for no apparent reason. A chance misunderstanding leads to conflict and finally to the end of the relationship.

Direction/Light Design: Nefeli Dakozoudi

Choreography/Performing: Vicky Angelidou, Debbie Kioumourtzidi

Set/Costume Design: Sonia Kehagia, Antigoni Tsoli

Duration 16'26''

RUPTURE Persephone / Dance Performance

“RUPTURE persephone” is a physical theatre solo work , which deals with issues such as the separation and the division of an existence, the pain of personal or forced exile, societal oppression and restrictions. Its symbol of movement between two worlds, between Heaven and Earth, between the living and the dead, a shift between light and

darkness. Where is the bond between the reminiscence and the unforeseen unsettled future? Maybe a place that lies between the “underworld” and what we perceive as “real world”. An agonizing, asphyxiating cry in a toxic land, revealing a labyrinth of choices inside the landscape of a human.

My personal development as an artist and individual has been affected by the evolution of ideas about female identity and in general the female figure through the past decades. For the last eight years I have been developing works which examine a wide range of issues such as individuality, duality, oppression, ambivalence and the restrictions of the female in our social –political framework.

Concept, choreography, performance: Athanasia Kanellopoulou

Music Composition: Mario Sammut

A Co-production with Ramallah Contemporary Dance Festival 2015, Palestine.

The piece has been performed: Ackerstadt Palast Berlin, Ramallah Contemporary Dance Festival, Festival of Greek Choreographers Athens, Solo Dance Festival Gdansk Poland, 5th Solo Tanz Festival Dance Fest Akropoditi Syros, Tatavla Sahne Istanbul, Baumstrasse Athens, Tjarnabio Reykavik Iceland, No_body Festival 2016, Cyprus.

Duration: 35’ - 40’

<http://athanasiakanellopoulou.blogspot.gr/>

ÓMNIRA / Dance Performance

“Could I rest in a corner in the shade, my arms around my crossed legs, like a vengeful, self-loathing, detached spider; weaving webs with its saliva?”

Yannis Ritsos

On Tuesday, March 5th, 1957, in Athens, all newspapers were filled with articles referring to the following unbelievable news:

Grigoris Afxentiou was killed yesterday after fighting heroically by himself, for ten whole hours, against

strong British forces in the Troodos region, in a cave near the monastery Machairas in Cyprus {...} It is said that a shepherd gave the information to the British soldiers that Afxentiou was hiding in a cave, among bushes. Afxentiou, found himself suddenly surrounded by the British forces who comanded him to surrender {...} But all they received was the proud response “Molon Lave”.

{...}

As the battle thus continued for 10 hours, the British forces used among others, lacrymatory bombs.

As they were facing the unique courage of Afxentiou and after using all types of weapons, the British soldiers threw into the cave petrol bombs. Huge flames covered the cave and enshrouded the body of the heroic patriot.

The battle came to an end at 2:00 at night. His body was found charred.

Afxentiou was 29 years old.

The piece is inspired by Ritsos' monologue of "Farewell" which was written in March 1957, when the heroic death of the Cypriot rebel Afxentiou, came as a shock for all people who supported democratic ideals.

In this monologue the poet unfolds and reflects the inner struggle of Afxentiou in its den.

The Cypriot revolutionist, envisioning a better world, is choosing to self-sacrifice, same time overcoming the human need for survival.

This contemporary dance projects' vocabulary is based on Afro-Brazilian dance and the emotional liberation that describes it. Audience is invited to absorb the pulse of the performers in order to discover how a common pulse rules our daily lives, and how this pulse can grow into a driving force for us towards transgression.

The project explores how fear, self-doubt, anger have led us to social and psychological remissness and have made us slaves of our own selves.

Will we be able to stand up to a condition we endure? How do we understand the meaning of freedom? How has history contributed in our present?

Could all this heritage we carry from our ancestors become our driving force for change?

In Yorubá African dialect, "Ómnira" means liberation.

In "Farewell" Yiannis Ritsos describes with his own unique way the internal struggle of our hero within a process towards self-awareness. Through the conquest of himself, one may become Free.

Prison for Afxentiou were the physical boundaries of a cave. Nevertheless his free spirit would never be enslaved even inside that cave.

Which is our prison? What is the transgression we believe we can do, and which is the one we are truly able to do?

Choreography: Stella Spyrou // Performers, Co-creation: Marianna Varviani, Maria Paschalidou, Konstantina Barkouli, Margarita Triikka, Christiana Kosiari // Music: The Bitzpan // Lighting Design: Nikos Vlasopoulos // Costume design: Natasa Dimitriou

Duration: 30'

"XXXY" – Aniline Dancetheatre / Dance Performance

Contemporary dance duet

The performance is inspired by the "xx" and "xy" chromosomes that define the gender. The choreography and the pictures are structured on the similarities and differences this duality creates, physically and in society, in the world as we know it.

We use contemporary dance forms and contact partnering with some physical theatre elements, experimenting on the relation of the two bodies in motion or in serenity, with or without sound, in touch or in struggle.

Two people, two bodies. One male, one female. One dance. Born, in motion, they react. So similar as different in the same time. They dance. First they meet, then they discover each other. Sometimes they cooperate and sometimes they crash. Which of the similarities and the differences are genetic and which are socially driven? What is the result of this duality?

Duration: 20'

Choreography/performing: Natassa Arabatzi, Alexandros Gkoudinakis
Light engineering: Alexia Mourtidou
Music: Myles Therron (club music track: Fenia Sklavou)

Costumes: Eleni Hasioti

Video: George Manos

Photos: Eleftheria Kalpenidou

9/10

MiCROCOSM / Video

Short film/colored with sound duration 12'20"

The short film MiCROCOSM is a walkabout between solitude and solidarity. It is a story articulated through three different spatial and time realities. The walk of a man in a completely empty city triggers the proposal of meeting as the primary social and political step.

Duration 12'20"

Alexandros Kaklamanos

www.alexandroskaklamanos.com

About Love, Life and Creativity/ Video

Love, Life and Creativity. 3 notions, 3 sequences. How could the cinema language create a lexicon, a lexicon where you could look up for notions conveyed in a personal way while they are opening a discussion with the viewer? In a world where expression is restricted because of religion, beliefs, dogma, regimes, stereotypes and certainties, how could cinema through the power of the image, initiate a dialogue over notions that are shared from the whole of humanity? Perhaps, freedom of expression becomes real and

meaningful only in a context of an exchange and sincere dialogue. In this short film we see possible visual meanings of “Love”, “Life” and “Creativity”. The words and the notions are thousands... Who wants to join in creating a human, visual vocabulary?

B&W, reversal 16mm

Film crew

Idea/Film Director: Christina Christofi

Camera: Gerasimos Rigas

Actors: Rui Tomas, Christina Christofi

Director's Assistance: Cynthia Berent

Duration: 2,36''

VIGNETTES / Dance Performance

“Sometimes they would like everything to last, nothing to move. Then they could do nothing else but to let loose. Their life would lull them. It would flow with the months, the years, almost unalterable, never restricting them. It would be nothing but a harmonious succession of days and nights, an almost imperceptible shift, the unceasing repetition of the same topics, a continuous happiness, a flavor that lasts, that no upheaval, no tragic event, no sudden change would put in doubt.

Other times they could take no more. They wanted to fight and to win. They wanted to strive, to conquer their happiness”.

Georges Perec, “Things”

Choreography/ Dancing: Ioli Vounatsa, Chrysa Karyofylli.

Music: Aris Kokou

Photography: Antonis Giamouris

Duration: 5'

Depth pulses / Dance Performance

“Everyday we deal with small and big deaths. Everyday we struggle against our personal demons and everyday we win and we continue. Every death, either a small or a big one, consists of the immense suffering for the loss but in the same time of the need to continue our lives in order to maintain what we don't have with us anymore. Every life that still exists, under the ultimate consciousness of the mortality and the ephemeral, fighting in order to win against the loss and to stand still accompanied by the memories and the unknown things that are going to happen, is the life that defeated the ephemeral. This is the life that married the tragic and the joy, it is the one that defeated the demon of the ultimate and tormenting mortality.”

In this performance, the initial idea came up as I was making a research on how our tradition is something we carry with us in different aspects of our “modern” lives. During that research, I gathered information on the story of “mechanikos”, having its roots in Kalymnos island, in Greece. This story talks about the Kalymnos divers, who often suffer from “the diver’s disease”, whose result is the loss of neuro- coordination. This loss is described as “samba”, because of the effect it has on the daily movement of the people who have it. In Kalymnos, they have a dance about these samba- divers and they dance it ritually, as it has become, during the years, their celebration against death and their hymn on survival despite this effect on divers’ daily motion.

After gathering all this information, I decided to study on the rhythm of this dance and also to the traditional dance “baidouska”- also connected with stories similar to the one of “mechanikos” - and to discover how we can take that kind of traditional material to translate it in our daily movement. We ended up, after also studying other sources, embodying all the movements and creating our personal story on how we deal with loss nowadays and how we continue even if we lose significant parts of our lives.

Choreography: Katerina Foti

Performers: Maria Paschalidou, Katerina Foti

Original music composition: Vs Srg Light Design: Nikos Vlasopoulos

Costume design: Vasiliki Syrma

Maybe because by tomorrow I won't remember how I felt today –

YELP danceco / Dance Performance

They can't do nothing, we can't do nothing, I used to think that everything could be resolved. I don't think so anymore. Yes, no, nothing, maybe tomorrow I won't remember how I felt today.

YELP danceco.

Choreography- Mariela Nestora

Collaboration- Mary Xanthopoulidou

Costumes- Maria Papadopoulou

Video- Alexandros Kaklamanos

Music –Ludwig van Beethoven.

Assistant choreographer- Katerina Pirini

Performers-

Anna Apergi, Katerina Gevetzi, Katerina Drakopoulou, Medea Kastanou, Eva Papadopoulou, Katerina Pirini.

“Maybe by tomorrow I won’t remember how I felt today” is inspired by Europe’s selective amnesia. We seem to forget individually and collectively, we seem to sink into a comfortable lethe, adopting the position (or illusion) that maybe tomorrow the problems will have been forgotten, or even that they will go away by themselves. Europe is a continent but it is also an idea. Europe wants to know where it begins and where it ends, what is in and what is out, what is to be segregated and what is to be incorporated?

<http://www.yelpdanceco.gr>