Theatre of the Society for Macedonian Studies

8:45 pm Generation Jeans by Nikolai Khalezin Belarus Free Theatre



Generation Jeans - a monologue about jeans, rock music, and freedom. The story begins in the Soviet Union, where jeans and rock were prohibited. If you sell jeans you will be caught by the KGB. It moves from that time to the current days of the dictatorial regime of Belarus, telling of the arrests of the main hero and his friends, through to kidnappings. This is an ode to the generations of people who are not bound by age frames and who fight for the freedom of their country. Every country has such a generation. The hero talks about Lithuanian, Polish and Czechoslovak generations...

10:45 pm Being Harold Pinter directed by Vladimir Scherban Belarus Free Theatre



How is a play born? What is the difference between truth in life and truth in art? Should an artist be involved with politics? These are the questions Harold Pinter raises in his Nobel speech. The play Being Harold Pinter by Free Theater begins and ends with a search for the answers to these questions. The plot lines which make the basis of the performance are united by the same problem - the problem of violence in its absolutely different manifestations, beginning with violence in the family. through violence as a foundation of a social institution and finally to violence as a form of international relationship. One plot follows another, and a reflection concerning the events which took place in Abu-Ghraib is followed by documentary monologues of political captives from Belarusian prisons.

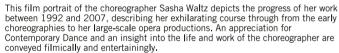
Saturday, 12th April

Vassiliko Hall

10:00 am

Garden of Earthly Delights The Choreographer Sasha Waltz

film directed by Brigitte Kramer



Vassiliko Theatre

6:30 pm La Douleur by Marguerite Duras performed by Dominique Blanc and Patrice Chéreau under the close supervision

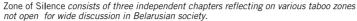


A reading is a promise of performance. Of a performance to come, a performance which will perhaps be realised one day but is for the moment unfinished. A performance for which an actor-director offers us the outline, Patrice Chéreau, here with Dominique Blanc, delivers a reading-performance from texts by a great writer. Marguerite Duras in La Douleur revisits the traumatising experience of a woman confronted with the horror of the Second World War. Two voices interweave here to recall that from which memory cannot set itself free. Readings have the fragility of those piano rehearsals in opera where the singers do not throw themselves completely into big vocal exploits but seduce us by the restraint and economy of their singing. A reading has the velvet charm of those semi-public moments, blessed as they are with an interiority that does not uncover itself completely but allows us the shelter of its intimacy.

Theatre of the Society for Macedonian Studies

9:00 pm **Zone of Silence**

directed by Vladimir Scherban Belarus Free Theatre



Chapter 1. Childhood Legends - The actors tell stories related to their childhood. Each tries to find the answer to the question of how the scars of childhood influence our lives. The production ends with the story of a Belarusian ten-year-old, who has become a hostage of the present Belarusian political system.

Chapter 2. Diverse - This is a panorama of the "other" people, who experience the pressures of unmotivated social aggression: a black Belarusian gay; a lonely woman who fell in love with Lenin; a homeless person whose greatest passion is dancing... What led them to find themselves on the fringes of society? Why have they become "diverse"?

Chapter 3. Numbers - Why does Belarus hold first place in Europe for the number of its suicides? How many new-born babies are left in maternity homes because their parents feel unable to feed them? How many Belarusians are unemployed and what is the number of those below the poverty line?

Sunday, 13th April

Vassiliko Hall

3:15 pm WAHL KAMPF WALLENSTEIN





In 2005, Helgard Haug and Daniel Wetzel's "theatre of specialists" was based for the first time on a classical dramatic text: Schiller's Wallenstein trilogy. On the stage of life that is their theatre they handed out copies of a cheap edition of Wallenstein to people from two different cities, representatives of two opposing ideological blocs who were separated by the Iron Curtain, who in most cases barely remembered the book from their schooldays and asked them: what does this story have in common with you? What ideals would young people today be ready to die for? It is not a question of "debasing" Schiller's text, but of transforming it, in the most direct way possible, in the force field of a theatre that does not exclude reality, but makes it accessible through the instrument of theatre,

Theatre of the Society for Macedonian Studies

5.00 nm Hamlet

by William Shakespeare, work in progress directed by Oskaras Korsunovas



In the director's creative biography, Hamlet continues the sequence of large-format productions based on famous classical texts. Oskaras Korsunovas is fond of saving that his aim is to produce contemporary dramaturgy as classical works, and classical works as if they were contemporary dramaturgy. Thus *Hamlet* is not going to be a historical performance recreating the spirit of epochs long gone by. It should convey and help us to perceive the spirit of the present, the director's own generation, which he describes in the following way: "It's a generation living in a kind of eroticized illusion rather than the real world. It is calculating, well-adapted and satisfied with itself. At the same time, it is immature and unwilling to make the obligatory decisions for a grown-up person. This generation lives as if behind a curtain separating it from reality, and it is necessary to tear away this curtain," Another important theme encoded in the play, is the interaction of theatre and reality. What happens when two realities - life and theatre - meet? What kind of reality is born out of this interaction?

Vassiliko Theatre

Coma by Pierre Guyotat éditions Mercure de France performed by Patrice Chéreau directed by Thierry Thieû Niang



Pierre Guyotat, in Coma, retraces with violent lucidity his great adventures in writing and the steep existential trials with which he has had to contend. There is the actor, but there is also the book. The book, present on stage, as the mystic 'body' of the writers ... Duras, Guyotat. We never forget their presence. A reading demands a particular fingering, a unique art of changes of register, a feeling for that which does not completely take form; so that the director, who is never better as an actor than in the immediate present, performs with a grace that is not to be found elsewhere. Duras yesterday, Guyotat today: two kinds of being in the theatre without offering a staging, so as to better preserve the intense fragility of these texts which Patrice Chéreau has chosen to deliver for the Europe Theatre Prize.

Created in 1986 and presented in 1987 as a European Commission pilot program, the Europe Theatre Prize is usually awarded to artists and theatre organisms, which through their work have contributed to mutual understanding between nations. The European Parliament and the European Council have placed this Prize among institutions "presenting a European cultural interest". The Europe Theatre Prize constitutes today the main European award designated to reward theatre work, in the widest meaning of this term,

The 12th edition of the Europe Theatre Prize, supported for the second time by the Greek Ministry of Culture, and taking place again this year in Thessaloniki, is organised in collaboration with the National Theatre of Northern Greece.

The 12th Europe Theatre Prize has been awarded to Patrice Chéreau. The 10th Europe Prize New Theatrical Realities has been awarded to Rimini Protokoll. Sasha Waltz and Krzysztof Warlikowski, A special commendation has been awarded, following a proposal by Václav Havel, Harold Pinter and Sir Tom Stoppard, to Belarus Free Theatre for their resistance against the oppression of the Belarusian Government.

As usual, this edition will be filled with events: plays, colloquiums, congresses, lectures and works in progress will be dedicated to the prizewinning artists in order to promote a better knowledge and appreciation of their work. This year. the section Returns will host Oskaras Korsunovas, winner of the VIII Europe Prize New Theatrical Realities, with a work in progress on William Shakespeare's

In the collateral events: Greek Perspectives will host the Colloquium organized by the Greek Union of Drama and Music Critics, in collaboration with the International Association of Theatre Critics and the National Theatre of Northern Greece and the performance From the Bacchai by Euripides,

The Prize will also host the General Assembly of the Union of European Theatres and meetings of the European Theatre Convention, the International Association of Theatre Critics, the Instituto Internacional del Teatro del Mediterraneo and the Greek Union of Drama and Music Critics.



Under the auspices of the Prime Minister of Greece and the support and assistance of the Hellenic Ministry of Culture and the co-operation of the National Theatre of Northern Greece in Thessalonik

Under the auspices of the Secretary General of the Council of Europe, Mr Terry Davis



Υπό την αιγίδα του Πρωθυπουργού της Ελλάδος τη συνδρομή και την υποστήριξη Βορείου Ελλάδος στη Θεσσαλονίκ

Υπό την αινίδα του Γενικού Γραμματέα του Συμβουλίου της Ευρώπης, κ. Terry Davis

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Thessaloniki 10th - 13th April 2008

Θεσσαλονίκη 10-13 Απριλίου 2008





programme

Thursday, 10th April

Vassiliko Hall

3:00 pm Theatre and Diversity

Colloquium

organised by the Greek Union of Drama and Music Critics in co-operation with the International Association of Theatre Critics and the National Theatre of Northern Greece

Chairman, Savas Patsalidis, critic, Professor of Theatre, University of Thessaloniki (Greece)

Keynote speaker, Richard Schechner, critic, director, Professor, University of New York (USA)

Contributors, in alphabetical order:

Carmelita Celi, critic (Italy); Yiorgos Pefanis, critic, Assistant Professor of Theatre, University of Athens (Greece); Leandros Polenakis, critic, Doctor of Philosophy, Pantion University (Greece); Marika Thomadaki, critic, Professor of Theatre, University of Athens (Greece); Dimitris Tsatsoulis critic, Associate Professor of Theatre, University of Patras (Greece)

Lazaristes Monastery

7:00 pm *Mnemopark* by Stefan Kaegi - Rimini Protokoll

Theater Basel

running time: 1 hour 30 minutes

performed in German with surtitles in Greek and English

Vassiliko Theatre

9:30 pm **Cleansed** by Sarah Kane

directed by Krzysztof Warlikowski

Wrocławski Teatr Współczesny

running time: 2 hours 40 minutes

performed in Polish with surtitles in Greek and English

Friday, 11th April

Vassiliko Hall

10:00 am Conference and Meeting with Krzysztof Warlikowski

Curator, Georges Banu, Honorary President of IATC, Professor Sorbonne Nouvelle and essayist (France)

in collaboration with Piotr Gruszcszynski, Dramaturg (Poland)

Contributors, in alphabetical order:

Anderzej Chyra, actor (Poland); Renate Jett, actress (Switzerland); Maja Komorowska, actress (Poland); Christian Longchamp, Directeur Artistique La Monnaie (Belgium); Grzegorz Niziolek, critic (Poland); Jacek Poniedziałek, actor and translator (Poland);

Małgorzata Szcz**eś**niak, set-designer (Poland):

Bruno Tackels, philosopher, essavist and critic (France)

12:00 am **De la Maison des Morts**

film of Patrice Chéreau's production of the opera by Janáček directed by Stéphane Metge

directed by Stephane Metg

international preview

running time: 1 hour 40 minutes

original version in Czech, with subtitles in Greek and English

3:30 pm Symposium on Patrice Chéreau

Curator, Georges Banu

Contributors, in alphabetical order:

Anne-Françoise Benhamou, artistic councillor TNS (France):

Dominique Blanc, actress (France); Luc Bondy, theatre and opera director,

Artistic Director of Wiener Festwochen (Austria/Switzerland); Valeria Bruni-Tedeschi, actress and film director (France/Italy):

Philippe Calvario, actor and theatre director (France); Bertrand Couderc, light-designer (France); Marie Desplechin, writer (France); François Gedigier, editor (France); Clément Hervieu-Léger, actor (France); David Lan, Artistic Director Young Vic Theatre (Great Britain); Stéphane Metge, director (France); Thierry Thieû Niang, director (France);

Vincent Perez, actor (France); François Regnault, Professor Paris X, playwright and essayist (France); Catherine Tasca, Senateur of Yvelines, former Culture Minister (France); Anne-Louise Trividic, scriptwriter (France)

Vassiliko Theatre

6:00 pm From the Bacchai by Euripides

directed by Tasos Ratzos

directing supervision by Nikitas Tsakiroglou

The National Theatre of Northern Greece

running time: 1 hour 40 minutes

performed in Greek with surtitles in English

Theatre of the Society for Macedonian Studies

8:45 pm Generation Jeans

by Nikolai Khalezin, with the participation of Natalia Koliada directed by Nikolai Khalezin - Belarus Free Theatre

running time: 1 hour 30 minutes

performed in Russian with simultaneous translation in English and French and surtitles in Greek

10:45 pm **Being Harold Pinter**

directed by Vladimir Scherban - Belarus Free Theatre

running time: 1 hour 15 minutes

performed in Russian with simultaneous translation in English and French and surtitles in Greek

Saturday, 12th April

Vassiliko Hall

10:00 am About Sasha Waltz

Garden of Earthly Delights - the Choreographer Sasha Waltz

film by Brigitte Kramer

running time: 59 minutes

production: nachtaktivfilm in cooperation with ZDFtheaterkanal and ARTE

11:30 am Conference and Meeting with Rimini Protokoll

Curator, Florian Malzacher, co-Programmer Steiricher Herbst Festival Graz (Austria)

Contributors, in alphabetical order:

Sven Age Birkeland, Director BIT Teatergarasjen Bergen (Norway); Hannah Hurtzig, Dramaturg/curator Mobile Academy (Germany); Peter Kirschen, performer (Germany); Thomas Kuczynski, performer (Germany); Hans -Thies Lehmann, University of Frankfurt (Germany); Frie Leysen, Artistic Director Meeting Points (Belgium); Ahmed Mehdi, performer (Switzerland); Heidi Mettler-Grab, performer (Switzerland)

3:00 pm Presentation of the book

Giorgio Strehler ou la passion théâtrale/Giorgio Strehler or a passion for theatre with Anatoli Vassiliev

3:30 pm Symposium on Patrice Chéreau

followed by

Critics' statements and discussion

Vassiliko Theatre

6:30 pm *La Douleur*

by Marguerite Duras

performed by Dominique Blanc and Patrice Chéreau under the close supervision of Thierry Thieû Niang

running time: 1 hour 20 minutes

performed in French with surtitles in Greek and English

Theatre of the Society for Macedonian Studies

9:00 pm Zone of Silence

by Nikolai Khalezin, Natalia Koliada, Vladimir Scherban directed by Vladimir Scherban - Belarus Free Theatre

running time: 3 hours 30 minutes with two intermissions

performed in Russian with simultaneous translation in English and French and surtitles in Greek especially created for the Europe Theatre Prize

Sunday, 13th April

Vassiliko Hall

10:00 am Symposium on Patrice Chéreau

followed by an interview with Patrice Chéreau

12.30 am Conference and Meeting with Belarus Free Theatre

Curator, Michael Billington, drama critic for The Guardian

Contributors, in alphabetical order:

Christian Benedetti, director (France); Erik Ehn, California Institute of the Arts (USA).

Boris Gerets, director and professor (Netherlands):

Alexander Milinkevich, Head of the United Democratic Forces (Belarus); Robert Palmer, Director of Culture and Cultural and Natural Heritage -Council of Europe (Belgium); Gottfried Wagner, Head of the European

Cultural Foundation (Netherlands) 3:15 pm WAHL KAMPF WALLENSTEIN, film

by Helgard Haug and Daniel Wetzel - Rimini Protokoll international preview

running time: 58 minutes

original version in German with subtitles in Greek and English

Theatre of the Society for Macedonian Studies

5:00 pm

Hamlet by William Shakespeare work in progress directed by Oskaras Korsunovas

international preview running time: about 1 hour

performed in Lithuanian with surtitles in Greek and English

Vassiliko Theatre

8:30 pm Award Ceremony

followed by

Coma by Pierre Guyotat (éditions Mercure de France) performed by Patrice Chéreau - directed by Thierry Thieû Niang running time: 1 hour 15 minutes

performed in French with surtitles in Greek and English

especially created for the Europe Theatre Prize $\,$

performances & films

Thursday, 10th April

Lazaristes Monastery

7:00 pm **Mnemopark**

by Stefan Kaegi - Rimini Protokoll



Taking Switzerland as a model and based on an actual miniature train set, *Mnemopark* analyzes the points of friction between the disguised surface and the mysterious underground: what has society come to, if we begin with the assumption of its industrial reproduction? *Mnemopark* penetrates into a model Switzerland with the help of a miniature movie camera, like Tarkovsky's *Stalker* through the twists and turns of a mysterious land. The result is a film born beneath the very eyes of the audience: a simulation of a passage that grows in the form of a film studio: the tracks serve as tracks for the Dolly Grip; the technique of miniature theatre becomes simulated nature. Fields, woods, and barns are authentically falsified, but this only serves to increase their false reality. Between Bollywood and subsidized extras, in these Alps proliferates a bird's-eye cinematographic perspective in the form of a theatrical landscape painting. In the model, every bottom is a false bottom.

Vassiliko Theatre

9:30 pm **Cleansed** by Sarah Kane directed by Krzysztof Warlikowski



For me, Sarah Kane's plays are like little girls' copybooks, Pretty flowery borders appear among the scrawls and scribbles. Grace, the heroine of Cleansed, loves her dead brother, and out of that love she wants to become him, she wants to become a man, It results in a sex change. This problem is still not spoken about in Poland. We do not admit it, but nevertheless - in Warsaw or London - we have friends who have had their sex changed, to be able to love and be loved. The peep-show dancer is a woman who has refused herself the right to be normal, the right to an honest life. This is not only financial, but - above all moral bankruptcy. She feels useless, rejected. The man who comes to her says he is a soul doctor. She undergoes his therapy. During rehearsals for the performance, an atmosphere of transgression accompanied us from the very beginning. We found ourselves sitting at the table and confessing to each other. We cannot be unauthentic in the face of such intimate declarations. For the purpose of avoiding falsehood, we had to recall our pain, our mismatch with the world Sarah Kane's homosexual is not - as in American drama - a conventional hero. Here, he is someone bitterly mutilated, exposed like a rat to experiments; cutting the tongue. hands, feet. The theatre should touch. This is the only theatre I'm interested in I have seen many plays that shocked me. I felt like a bankrupt after seeing them, but in spite of that I wouldn't like to forget them ...

Friday, 11th April

Vassiliko Hall

12:00 am **De la Maison des Morts** film directed by Stéphane Metge



What is left for the man deprived of his freedom? His dignity. And when the prison regime to which he submits has destroyed all his hopes and even his human dignity, on what can he still rely? On his memories. In the suspension of time which is a prison sentence, the prisoner's worst enemy is not the cold, nor his gaoler. The soul begins to battle with itself, memory ignites like a second punishment which defies all pretence. There, the memory of the crime burns more fiercely than anything else. In that supreme moment, a life has been quenched in the blindness of passion. For of all the punishments that Dostoevski describes in his tale of the gulag, Janacék has kept only those brought on by crimes of passion. Not to condone criminal acts, but because his music reveals what is human in every creature.

Vassiliko Theatre

6:00 pm

From the Bacchai by Euripides



directing supervision by Nikitas Tsakiroglou



The inhabitants of a village in Thrace come together once every three years at a designated spot to re-enact the myth of the Bacchae (the female cult followers of Dionysus). They give a performance using the simple means at their disposal combined with all that has been handed down to them by the tradition of Dionysian worship over time. Each actor has his or her role in the play and its ritual and all together they make up a chorus of active participants in this story of the clash between the god, Dionysus, and the critic of his festivities, the young king Pentheus. The festivities feature wine-drinking, live music and elements drawn from folk theatre. The joy of this celebration, the elation of merry-making and the catharsis of the dramatic experience bestow equilibrium with those forces of life which act as a counterbalance, constraining the villagers within the rigid limits of their everyday lives. Fears are dispelled; virtue, worldly sensibilities and the words "I am alive" acquire their full meaning - and then, albeit temporarily, the mystery of life is revealed. The initiated become one with the god and experience wholeness.