

Sunday, 29<sup>th</sup> April

Peer Gynt by Henrik Ibsen  
directed by Peter Zadek  
Berliner Ensemble  
Running time: about 3 hours  
30 minutes, with an intermission after Act 3  
Performed in German with surtitles in Greek and English

Peer Gynt, widow Aase's only son, lives a miserable life in his mother's house but is well known all over the village for the incredible stories he tells. Once, he claims, he rode a reindeer and on its back managed to climb a mountain to its most dangerous point, where he met the devil, trolls and other fairy tale creatures. Later on, the youngster announces his intention to achieve even more prodigious things. During a wedding party, he manages to steal the rich bride; having seduced and abandoned her, he has no more choice than to hide in the forest. The only people that still support him are his mother and a young girl, Solveig, who loves him. At his mother's death, Peer leaves his homeland and becomes a rich and famous businessman in North America. Crossing the ocean, he meets pirates near the North African coast, escapes into the desert, meets the residents of a psychiatric asylum, and finds the solution for the riddle of the Sphinx ...

Peer Gynt is a national creation, an authentic Norwegian folkloric comedy. Peer's, Solveig's and Aase's story is also one of the greatest myths of world literature, on the same level as Hamlet or Alice in Wonderland. With all its contradictions, its numerous participants, its endless gallery of buffooneries and its endless varieties of staging, 130 years after its first performance Peer Gynt still presents a particular challenge for all those who intend to put it on the stage. After directing numerous classic plays testifying to Shakespeare's and Ibsen's genius, Peter Zadek has an indubitable familiarity with Scandinavian dramaturgy. The German stage director faces the "monstrous" Peer Gynt for the first time in this production, first seen in April 2004 at the Berliner Ensemble.



11<sup>th</sup> Europe Theatre Prize Robert Lepage  
11<sup>ο</sup> Ευρωπαϊκό Βραβείο Θεάτρου Peter Zadek

9<sup>th</sup> Europe Prize New Theatrical Realities Alvis Hermanis  
9<sup>ο</sup> Ευρωπαϊκό Βραβείο Νέες Θεατρικές Πραγματικότητες Biljana Srbljanović

Proposed in 1986 and created in 1987 as a European Commission pilot programme, the Europe Theatre Prize is usually awarded to theatre artists and institutions which have contributed through their work to mutual understanding between nations. The European Parliament and Council have recognised this Prize as "representing a European cultural interest". The Europe Theatre Prize constitutes today the main European award for work in theatre, in the widest meaning of the term. The 11<sup>th</sup> edition of the Europe Theatre Prize, supported by the Greek Ministry of Culture, and taking place this year in Thessaloniki, has been organised in collaboration with The National Theatre of Northern Greece. The 11<sup>th</sup> Europe Theatre Prize has been awarded ex aequo to Robert Lepage and Peter Zadek. The 9<sup>th</sup> Europe Prize for New Theatrical Realities has been awarded to Alvis Hermanis and Biljana Srbljanovic. As usual, this edition will be filled with events. A programme of performances, colloquia, interviews, lectures and presentations of work in progress will be devoted to the winning artists, in order to promote a better knowledge and appreciation of their work.

This year's activities are rounded out by the General Assemblies of the Union of European Theatres and the European Theatre Convention, a meeting of the Executive Committee of the International Association of Theatre Critics, a meeting of the Instituto Internacional del Teatro del Mediterraneo and an extraordinary meeting of the Union of Greek Theatre and Music Critics.

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PER IL TEATRO

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the Hellenic Ministry of Culture  
and the co-operation of the National Theatre  
of Northern Greece in Thessaloniki

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Thessaloniki  
26<sup>th</sup> - 29<sup>th</sup> April 2007

Θεσσαλονίκη  
26 - 29 Απριλίου 2007



CONVENTION THÉÂTRALE EUROPÉENNE

# Programme

## Thursday, 26<sup>th</sup> April

Royal Theatre

4:30 pm XI Europe Theatre Prize Opening and Welcome

followed by *Prizes: who needs them?*

International Association of Theatre Critics Colloquium  
Chairman, Ian Herbert, IATC President  
Contributors, in alphabetical order  
**Jonathan Abarbanel**, critic (USA); **Olga Egoshina**, critic (Russia);  
**Yun-Cheol Kim** IATC Vice-President (Korea); **Zeynep Oral**, IATC  
Honorary Vice-President (Turkey); **Manuel Vieites**, critic and  
educator (Spain).

Theatre of the Society for  
Macedonian Studies

9:00 pm *Long Life* by Alvis Hermanis  
directed by Alvis Hermanis  
New Riga Theatre



## Friday, 27<sup>th</sup> April

Royal Theatre

10:00 am Conference and Meeting with Alvis Hermanis  
Curator, Brigitte Fürle, Manager, Berliner Festspiele  
Contributors, in alphabetical order

**Undine Adamaite**, critic (Latvia); **Baiba Broka**, actress (Latvia);  
**Roman Doljanski**, journalist (Russia); **Monika Pormale**, set  
designer (Latvia); **Kaspars Znotins**, actor (Latvia).

followed by *The Sound of Silence* by Alvis Hermanis  
with Baiba Broka and Kaspars Znotins  
Open rehearsals from the new production for the Berliner  
Festspiele

4:00 pm Conference and Meeting with Biljana Srbljanović  
Curator, Ivan Medenica, professor and critic  
Contributors, in alphabetical order

**Georges Banu**, professor, Institut d'études Théâtrales, Paris and  
AICT Honorary President (France); **Franco Quadri**, critic (Italy);  
**Rudolph Rach**, general publisher of L'Arche (France); **Almut  
Wagner**, dramaturg (Germany); **André Wilms**, actor (France).  
followed by Reading of extracts from Biljana Srbljanović's works  
with André Wilms and Nikitas Tsakiroglou

Theatre of the Society for Macedonian Studies

9:00 pm *Locusts* by Biljana Srbljanović

Directed by Dejan Mijač  
Jugoslav Drama Theatre



## Saturday, 28<sup>th</sup> April

Royal Theatre

9:30 am *Robert Lepage: The visionary from Quebec City*

Symposium  
Curator, Michel Vaïs, General Secretary, Association  
Internationale des Critiques de Théâtre  
Contributors, in alphabetical order

**Francis Beaulieu**, PA to Robert Lepage (Canada); **Lynda Beaulieu**,  
Robert Lepage's agent (Canada); **Normand Bissonnette**, actor (Canada);  
**Peder Bjurman**, director and playwright (Sweden); **Rebecca Blankenship**,  
actress (Great Britain); **Gianfranco Capitta**, critic (Italy); **Richard  
Castelli**, Epidemic manager (France); **John Cobb**, actor and artistic  
co-director of Théâtre Sans Frontières, Newcastle (Great Britain);  
**Robert Cushman**, critic (Canada); **Marc Doré**, director of Conservatoire  
d'Art Dramatique (Canada); **Nicole Dumais**, actress (Canada); **Nuria  
Espert**, actress (Spain); **Ludovic Fouquet**, professor, stage director  
and critic (France); **Karen Fricker**, research fellow, Trinity College,  
Dublin (Ireland); **Nuria García**, actress (Spain); **Marie Gignac**, actress  
(Canada); **Chantal Hébert**, professor at Université Laval (Canada);  
**Yves Jacques**, actor (Canada); **Jacques Languirand**, actor (Canada);  
**Michael Morris**, director Cultural Industry, associate producer Ex  
Machina and co-director Artangel (Great Britain); **Hans Piesbergen**,  
actor (Germany); **Menno Plukker**, agent and delegate producer Ex  
Machina (Canada); **Isabelle Porter**, journalist (Canada); **Franco  
Quadri**, critic (Italy); **Odile Quirot**, critic (France); **Louise Rousset**,  
production manager Ex Machina (Canada); **Don Rubin**, ACTA  
co-president (Canada); **Christian Saint-Pierre**, journalist (Canada);  
**Lars Seeberg**, artistic advisor and general secretary See@rt (Denmark);  
**Philippe Soldevila**, director and playwright (Canada); **Jean St-Hilaire**,  
journalist (Canada)

3:30 pm *Short extracts from works in progress* by Robert Lepage  
with Robert Lepage, Rebecca Blankenship, Nuria Garcia, Hans  
Piesbergen  
followed by Robert Lepage interviewed by Michel Vaïs

Lazaristes Monastery

9:00 pm *Fathers* by Alvis Hermanis  
directed by Alvis Hermanis  
Schauspielhaus Zürich

## Sunday, 29<sup>th</sup> April

Royal Theatre

10.00 am

10:00 pm *Peter Zadek: the director - and the actors' imagination*  
Symposium  
Curator, Volker Canaris, Professor, University of Music and  
Performing Arts, Stuttgart  
in collaboration with Klaus Dermutz, publicist and publisher  
Contributors, in alphabetical order

**Corinna Brocher**, dramaturg and Peter Zadek's assistant (Germany);  
**Tankred Dorst**, writer and Peter Zadek's collaborator (Germany); **Ursula  
Ehler**, writer (Germany); **Bärbel Jaksch**, dramaturg (Germany); **Eva Mattes**,  
actress (Germany); **Matthias Matussek**, journalist (Germany); **Franco  
Quadri**, critic (Italy); **Thomas Meisl**, Peter Zadek's collaborator (Austria);

**Elisabeth Plessen**, writer and translator (Germany); **Günter Rohrbach**,  
TV and cinema producer and Peter Zadek's collaborator (Germany);  
**Angela Winkler**, actress (Germany).

10:00 pm Peter Zadek interviewed by Volker Canaris and Klaus Dermutz

Theatre of the Society for Macedonian Studies

7:30 pm Award Ceremony

followed by

*Peer Gynt* by Henrik Ibsen  
directed by Peter Zadek  
Berliner Ensemble



Performances

## Thursday, 26<sup>th</sup> April

Theatre of the Society for Macedonian Studies

9:00 pm *Long Life (GARĀ DŽĪVE)* by Alvis Hermanis  
directed by Alvis Hermanis

New Riga Theatre

Running time: 1 hour 40 minutes, without intermission

"It is common for the theatre to have one, or sometimes two or  
three focuses of attention. We have at least five. If there is a single  
focus of attention then inevitably it becomes didactic because it  
manipulates the spectators. When there are many focuses and none  
of them privileged the spectator enters a radically different situation  
and starts editing by himself. It is only logical that each of them  
has a different reading of the play because each of them is editing  
the play in an unpredictable sequence.

Those who like to say that it is merely an experiment and not a play  
are too much used to plots, to the idea that theatre has to tell  
stories; but stories can be different. For example, *Long Life* is a very  
boring piece in the same way Marcel Proust's works and symphonic  
music are boring. It is a finished play with a very specific  
dramaturgy; but that dramaturgy is slightly different."  
Alvis Hermanis

## Friday, 27<sup>th</sup> April

Theatre of the Society for Macedonian Studies

9:00 pm *Locusts (SKAKAVCI)* by Biljana Srbljanović

Director Dejan Mijač

Jugoslav Drama Theatre

Running time: about 2 hours 5 minutes, without intermission

Performed in Serbian with surtitles in Greek and English

From my personal experience, I know that old age comes unexpectedly.  
One day at one moment I stopped on the stairs. I didn't manage to run up.  
Since that moment, I have never managed to run up those stairs. In that  
same moment, I realized that I can't do all the things that I want to do. That  
was an event with double effect - direct and indirect... That means that it is  
not a process. Old age is a condition: it can be latent, and it can have its

manifestation. In this play this phenomenon is the main idea. This  
phenomenon marks our epoch. It is common for all generations. In this  
play all the people are old, but the author, paradoxically, states that the  
youngest are the oldest ones, which means that they have lost, more than  
others, vital impulses. And old age is not only that helplessness, but also an  
uncomfortable feeling that follows the awareness of that helplessness.  
People can be old when they are young. There are young people who are  
actually old. In the natural order of things, old age is preparation for the end:  
it can last a very long time, and, so to speak, it can be without an end...  
The best way to see the performance, in my opinion, is similar to the  
moments when we are travelling in some vehicle and along the road we  
see some scenes. We choose some impressions quickly, superficially and  
unselectively. Quickly because we don't have time, we are rushing into the  
next scene. We keep on moving, memories are accruing, we don't forget  
what we have seen and it mixes with the things that we are going to see.  
The approach I propose doesn't want us to reach conclusions, to rationalize  
something, to come to a certain standpoint according to which we will look  
at given problems. It just racks up one sensation after another and we are  
supposed, on the basis of those sensations, to awaken our experiences, and  
above all to see what is our situation: are we alive, do we respond to things  
that we have seen? This performance asks its viewers to engage in an  
introspective process, to remember themselves in relation to those situations.  
Dejan Mijač

## Saturday, 28<sup>th</sup> April

Lazaristes Monastery

9:00 pm *Fathers (Väter)* by Alvis Hermanis

directed by Alvis Hermanis

Schauspielhaus Zürich

Running time: about 2 hours 30 minutes, including one intermission  
Performed in German with simultaneous translation in Greek and English

At the beginning of the 20th century the Russian theatre theoretician  
Nikolai Evreinov asserted that mimicry is a basic human instinct.  
Mimicry enables children to get in touch with their environment and to  
form their own personality.

In *Väter/Fathers* three actors tell about their fathers. They tell their  
stories from a double perspective: both as sons and as actors. They  
explore the relationship between instinct and theatre, life and art,  
mimicry and opposition. Was it protest against their fathers or  
imitation of their fathers which influenced them most? What happens  
when they enact their own fathers on stage? One Latvian, one Russian  
and one German investigate their own true stories and the stories of  
their fathers. They explore what is familiar and what is unique.  
Alvis Hermanis, director and deviser of the "Fathers-Project", says: "I  
have two sons, my father is still alive, and I believe the relationship  
between a father and his son is one of the most mysterious things in  
the world."

