

BLOODS

"EMATA"[gr]

VASISTAS theatre group
Text by Efthimis Filippou
Directed by Argyro Chioti



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Vasistas theatre group is collaborating with Efthimis Filippou for the creation of the theatrical play *BLOODS*, first presented in autumn 2014 at The Onassis Cultural Center.

After his award-winning collaboration with Yorgos Lanthimos in the films *Dogtooth*, *Alps* and *Lobster*, which got foreign critics talking about a New Weird Greek Cinema, screenwriter Efthimis Filippou is bringing his unique fictional world for the first time on stage, with a new theatrical play written for Vasistas theatre group.



Dimitris Kalafatis, aged 40 or so, accidentally rips open his throat in July 1989. He can only watch on as his wound fails to heal, festers and leaves its bloody traces on his shirt, his pillow, and the bodies of his wife and children. He writes to his dearest friend about it.

BLOODS, takes the form of the correspondence between two friends. The play, laced with the bizarre and the humorous, with politician's paranoid speeches and the daydreams of ordinary folk, is transformed by Argyro Chiotis' direction into a punk oratorio awash with surrealism and quick-witted comedy. On stage, a poetic atmosphere and a vibrant theatricality delineate anew the concept of the theatrical chorus ancient and contemporary. The themes of community and the relationship between public and private space, collective and individual memory and responsibility run through the play, which could be described as a choreographed tableau vivant.

For *BLOODS*, the stage is turned into a ring within which she orchestrates the 'moving pictures' of a bizarre production-concert: an oratorio of bodies and emotions, outlandish fantasies and revelatory admissions. The corresponding characters are brought to life and invite us to bear witness to their reality. Which is how the play becomes an extended-play love song to Nineties Greece, to personal and collective trauma and, ultimately, to the bizarre feeling of living in a world haunted by open wounds and vital lies.

The music of "Bloods" exists in a new released 10" vinyl record

Text: **Efthimis Filippou**, Direction: **Argyro Chioti**,
Actors: **Efthimis Theou, Giorgos Gallos, Evi Saoulidou, Eleni Vergeti, Antonis Antonopoulos, Evdokia Androulidaki, Georgina Chriskioti**

Music: **Jan van de Engel**, Stage set: **Eva Manidaki**,
Costumes: **Paul Thanopoulos**, Light Design: **Tassos Palaioroutas**,
Dramaturgical consultant: **Christiana Galanopoulou**,
Assistant Director: **Daphne Koutra, Matina Pergiodaki**,
Artistic associate: **Ariane Labeled**
Production: **Onassis Cultural Centre - Athens**, www.sgt.gr
<http://www.sgt.gr/en/programme/event/1808>

Duration of the performance: 1h15m, without interval.

Premiere: October 8, 2014, Upper Stage of the Onassis Cultural Centre.



CVs

Efthimis Filippou

Born in 1977. He has co-written the screenplays of the feature films *Dogtooth* (2009), *Alps* (2010), *L* (2011), *The Lobster* (2014) and *Chevalier* (2015). He has collaborated with weekly and monthly magazines as a freelance writer. He has written the books *Someone is talking by himself while holding a glass of milk* (2007 MNP Publications) and *Scenes* (2011 MNP Publications).

Dogtooth was awarded the "Un Certain Regard" prize at the 2009 Cannes film festival and was nominated for Best Foreign Language Film at the 83rd Academy Awards. The screenplay for *Alps* was awarded the "Osella" prize for Best Screenplay at the 68th Venice International Film Festival and the screenplay for *The Lobster* was awarded, before the completion of the movie, with the "ARTE International Award" as Best CineMart Project for 2013 at the 42nd Rotterdam International Film Festival.

VASISTAS

The theatre group, based in Athens, works between Greece and France, creating theatrical performances that encounter contemporary life and aim to research and experiment on stage's action. Searching for dramaturgies that are not defined by a text-based logic or in a linear story-telling, and with little use of technical means, the group orchestrates «moving images» in detail, creating a rhythm for an experience, like a music choreography in present time.

The team of Vasistas is now composed by Argyro Chioti (co-founder of the collective and artistic/stage director), Ariane Labed and Naima Carbajal (co-founders of the collective), Efthimis Theou, Eleni Vergeti, Antonis Antonopoulos, Georgina Chriskioti, Evdoxia Androulidaki.

Vasistas theatre group received for *Spectacle* the honors distinction of National Association of Critics of theatre and music, (for innovating theatre play) (December 2011). From its members, Ariane Labed is working in the cinema field receiving the Coppa Volpi of best actress in 67th Biennale in Venice for "Attenberg" by Athina Rachel Tsangari (2010). Argyro Chioti received the Price "Eleftheria Sapoutzi" for her artistic work (September 2013).

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Vasistas projects, directed by Argyro Chioti

Domino, 2013 –on tour–

Premiere on the roof of the French institute in Greece (September 2013)
First version presented in MIRfestival, Athens (December 2012)
Festival Parallele 04, Theatre de la Joliette, Marseille (January 2014)
Latitudes Contemporaines, Lille (July 2014)
Elaiourgeio, Eleusina (July 2014)
Le Phenix, Valenciennes (November 2014)
To be presented: La Villette, Paris (March 2015) & Les scenes du Jura, France (May 2015)

Spectacle, 2011

Premiere in Athens Festival 2011 in the National Museum of Contemporary Art in Athens (EMST, June 2011)
IETM meeting in Greece, Romantso (November 2013)
Bios, Athens (November 2011)
Theatre of Bernardines, Marseille (December 2011)
Résidence of création in *La Caldera*, Barcelona (May 2011)
Vasistas received for "Spectacle" the honors distinction of National Association of Critics of theatre and music, (for innovating theatre play). (December 2011).

Phobia: a spectacle, 2010

Co-production with the National Theatre of Athens.
Creation steps: Phobia: 1 in Berlin, Phobia: 2 in Santorini, Greece, Phobia: 3 in Marseille, in the space L' Eolienne and in collaboration with Les Bernardines Theatre.
Contemporary Theatre of Athens (National Theatre), Athens, (May 2010)

Silence, 2008-09

104 Center of Art, Athens, (December 2008 and October 2009)
L'Eolienne, Marseille (December 2008)
Croatia (Dubrovnic, Split, Zadar) (June 2009)
Santorini, Boutari's amphitheater, Greece (February 2010)
Les Bernardines Theater, Marseille (March 2010)

Little Red Riding Hood-me and my wolf, 2007-08

Bios, Athens (April 2008)
Le Point de Bascule, Marseille (June 2007)
'Informelles' of 'Les Bernardines', Marseille (October 2007)
'Amore Theatre', Athens (May 2007)

Get over it (Faedras), 2006-07

Theatre Comedia, Aubagne (January 2008)
Le point de bascule, Marseille (June 2007)
La Distillerie, Aubagne (February 2006)
Bios, Athens (June 2006)
Le Point de Bascule, Marseille (October 2006)
Festival //01, Vitez Theatre, Aix en Provence (November 2006)



Other collaborations of Vasistas:

Faust by Goethe (for the National Theatre of Greece, experimental project of collective direction – Blitz, A.Xafis, V.Mavrogeorgiou, G.Gallos and A.Chioti) (2008-2009)

Kassandra by Benedetto Marcello (cantata with the ensemble Latinitas Nostra) (2009)

“ARPAGI” Performance in situ: as part of the exhibition of Stefanos Tsivopoulos “Future starts here” in Eleusina (June 2012)

Faethon of Dimitris Dimitriadis | stage reading in the Onassis Cultural Center (October 2013)

This! multimedia performance in collaboration with Via Negativa (Ljubljana, October 2013) Bios cultural center (Athens, 2014).

EXTRACTS FROM THE GREEK PRESS

Grigoris Ioannidis, 20/10/2014

<http://www.efsyn.gr/?p=245020>

Might the Greek play be making a come-back? The success which has marked the start of the OCC’s theatrical season, and the extended run demanded for Efthimis Filippou’s *Bloods*, would suggest that it is. Especially when, as in this case, the success stems from a company, Vasistas, which has embraced post-dramatic direction, collective practices, total creativity and choral composition—the very antithesis, in other words, of a theatre of personalities and playwrights.

Filippou is not a new playwright. He is already one of the most serious exponents of contemporary Greek writing, especially in the lights of the plaudits the Greek cinematic spring has earned in the midst of our economic winter. In short, he has a reputation—as a writer who uses a ‘new language’, a code, which has clearly shunted the Greek inwardness of old to one side—and his reputation preceded him in this, his first foray into the theatre.

Stella Harami, 10/10/2014

http://tospirto.net/theater/ive_seen/19654

Wonderful writing performed by a finely-tuned, highly physical company which certainly doesn’t lack for energy.



Bloods is a cynical, underground but closely-observed portrayal on the fringes of the 90s. Essentially social, profoundly political, it is an allegory as surreal as the behaviours the era fed and fed into, and yet it is supremely effective for the conscience of the Crisis-era audience: for those that experienced 1990, who remember 1991, recollect 1992, dream of 1993. And die in 2001... Within this temporal framework, the playwright pretends to dip his fingertips—but actually plunges his arms in up to the elbows—in blood; into the wound that opened up then and has been dripping blood ever since; into the wound that was and is incurable. Efthimis Filippou's symbolisms are neither obvious nor extreme. He uses the correspondence between the two men in their prime—two typical, happy, middle-class family men—to chart the landscape of an era.

The best thing about Chiotis' direction is the way she delves into the surreal even though she is ultimately dealing with a reality. She focuses between the lines, because that's where the magic lies that will make this a classic text that withstands the passage of time.

Katerina Anesti, 11.10.2014

<http://popaganda.gr/anapsan-ta-emata/>

Argyro Chioti took a febrile, bloody text and created a production out of it, which doesn't let a single second or idea go to waste. Her nervy, tense direction keeps the audience on the edge of their seats as the play hurtles breathlessly from word to word, from sigh to sigh. Efthimis Filippou's omnipresent humour—dark, bitter and cutting—virtually adds the playwright's voice to the *dramatis personae*.

Ileiana Dimadi, 09/10/20 14

<http://www.athinorama.gr/theatre/article.aspx?id=2502182>

The really great thing about this production is the symbiosis of script and direction, with Argyro Chioti decoding the work into her own, unique directorial alphabet.

Retaining the stageplay's distant and distanced style, she helps us catch the hallucinatory pulse the words create behind the letters. The result is a post-pop oratorio of voices whose static structure is belied by its inner wit and unexpected outbursts of philosophy, humour and even emotion.



CONTACTS

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