

6 A.M.

How to disappear completely



© ELINA GIOVANNI

BY

BLITZTHEATREGROUP

ATHENS (GR)

LIGNE DIRECTE

PROMOTION & PROJECT DEVELOPMENT

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SEPTEMBRE. 2016

6.A.M.

How to disappear completely

From Friedrich Hölderlin's *Menon's Lament for Diotima*, translated in Greek by Steela Nikoloudi (AGRA publications)

Direction **BlitzTheatreGroup** (Angeliki Papoulia, Christos Passalis, Yorgos Valais)

Dramaturgy **Stefanie Carp & Nikos Flessas**

With **Aris Armaganidis**
Michalis Kimonas
Yannis Nikolaidis
Angeliki Papoulia
Christos Passalis
Areti Seintaridou
Yorgos Valais

Lights **Tasos Palaioroutas**

Set **Efi Birba** assisted by **Alexia Chrysochoidou**

Sound **Coti K - Yorgos Konstantinidis**

Costumes **Vassilia Rozana** assisted by **Lena Papamichail**

Direction assistant **Vasia Attarian**

Choreography **Yanis Nikolaidis**

Administration / Production **Maria Dourou**

Promotion & project development **Judith Martin / Ligne Directe** – www.lignedirecte.net

PRODUCTION : ONASSIS CULTURAL CENTER, Athens (GR) & BLITZTHEATREGROUP - www.theblitz.gr

COPRODUCTION : SÃO LUIZ TEATRO MUNICIPAL - LISBON (PT), LA FILATURE - SCÈNE
NATIONALE DE MULHOUSE, LA COMÉDIE DE REIMS - FESTIVAL REIMS SCÈNES
D'EUROPE(FR), THÉÂTRE DE LA VILLE-PARIS, NOUVEAU THÉÂTRE DE MONTREUIL(FR),
LIGNE DIRECTE - PARIS (FR), FESTIVAL D'AVIGNON

Performance in Greek with subtitles

Duration : 1h20

World premiere on the 9th October 2015, Onassis Cultural Center, Athens.



Special thanks to all the participants of the workshops 'Theatre as a construction site', realized in Brussels and Reims, the Athens Festival, Synergio, Yolanda Markopoulou, Tanya Kaladyasnaya, Voula Michail, GIANNETOS company, and MISHOP stores

Daily I search, now here, now there my wandering takes me Countless times

I have probed every highway and path;

Coolness I seek on those hilltops, all the shades I revisit,

Then the wellsprings again; up my mind roves and down

Begging for rest

F. Hölderlin, «Menon's Lament for Diotima»

Imagining theatre as a construction site for building utopias, Blitz transports us to the forbidden zone of a future happiness. There, where we disappear, utopia may appear.

Seven people gather at the darkest hour of the night, insistently performing mysterious duties as workers would do to build a future territory, making poetic use of what's left of the past. In this promised land «two citizens together are enough to build a metropolis, three to build a country, and four to build a world», in the words of the visual artist, architect and performer Vitto Acconci.

Following the dystopian «Trilogy of the End» (*Late Night*, *Don Quixote* and *Galaxy*), the Blitz now creates its most radical piece or stage narrative as a science-fiction odyssey. Their new reading of the world discloses those hidden spiritual elements, without which living is merely survival.

It's 6 A.M. and the new day is coming.



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UNDER THE INFLUENCE OF HÖLDERLIN AND TARKOVSKI

The 2 basic sources we used for the creation of *6 A.M.* were the poem - *Menon's Lament for Diotima* - written by one of the most important German poets of Romanticism, Friedrich Hölderlin and the film of Andrei Tarkovski, *Stalker*.

The poem, our most valuable guide throughout the creative process, begins with the description of the despair Menon experiences after the death of his beloved, Diotima, and little by little the poem transforms into an internal trip of initiation and redemption. Hölderlin, through his agonizing quest and his poetic art, through the pain and the despair, manages to find his way out of the world, out of the cosmos and communicate with the spirits, in an outburst of enthusiasm. In short, the poem starts as a lament and ends as a triumph. We followed this exact same path.

In *6 A. M. How to disappear completely*, the characters use this poem as magic words, one could say. It is as if the world has ended and the only thing that's left from all the miracles of the human spirit are these words, the only words that can help them communicate with the Unknown and survive in a hostile and violent world. For us, nowadays, this is an essential need. We strongly believe that in this epoch, poetry, or rather a poetic way of thinking can be a real act of resistance. An act of resistance against the Fear that's being reproduced every day from the authorities, the media or our fellow citizens.

The film *Stalker* of Andrei Tarkovsky inspired us in innumerable ways, as well. The film narrates the story of 3 persons that wander through the Zone. The Zone is a forbidden area, contaminated by the presence of aliens and has magical powers, powers that are not in accord with the laws of physics or common logic. It is a space that literally lives, it is a living organism. And above all, a space that is both physical and metaphysical. We tried to create on stage a similar kind of space. A space that reacts to the actions of the characters on stage, a space that is actually a protagonist, that has sentiments, that acts and reacts, a spiritual internal landscape.

We used these 2 materials as guides in order to create an anti-realistic piece, a piece where the common laws do not apply anymore, a piece where the objective is the attempt to communicate with forces we ignore, yet we know they are there, waiting to be reached. In short, we created a piece that tells the story of a group of people that struggle to find an exit. An exit from reality, from the central narration, an exit from the world.



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SOURCES OF INSPIRATION

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A HUMAN COMMUNITY IN AN HOSTILE ENVIRONMENT

The characters are like pioneers, explorers of a new-found land, of a new planet. They construct houses and rooms, they try to protect themselves, they perform bizarre rituals, they try to come in terms with this new land and understand its forces and its rules.

The characters find themselves in a hostile, violent environment. Their only power is their will and their perseverance, their need to break out of this world and invent a new one. Their need to fight the night and welcome the first light of the new day.

In some ways, it is the constant struggle of Man to understand the elements that surround him and his eternal quest to comprehend the forces that are invisible. It is Man's attempt to find his way out of the dead-end (every epoch has its dead-ends and therefore, its own stories).

The lack of spirituality in the western world we live in is evident. God has died, indeed, but has been quickly replaced by new Gods. We need to destroy these new Gods, as well, without forgetting that the human psyche is in urgent need to believe that the world and life are magical.

The odyssey of the characters of our piece is exactly this. An adventure that has, as an objective, the overcoming of the present world, the destruction of the present values and the need to explore or invent a new state of being.



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CHARACTERS

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LOOKING FOR A NEW WAY OF BEING AND TELLING

In our lives, Time is a notion we take for granted, something we think we know and handle but in truth, it is an inexplicable phenomenon. We always consider time as a linear succession of events, a line upon which events unfold. But art and modern science knows for a fact that Time is something much more complex than that. Time is the most important element of theatre. In all our pieces, we try to confront with this enigma of Time, how the past and the future are both present in the present time.

In the case of *6 A.M.*, there is also this tension between past, present and future. We create this tension by using elements and materials that have different, even contradictory temporality. We use the words of a text from XIXe century Romanticism alongside with a story that is rather a science-fiction tale. Strange machines mix with the lyrical verses of Holderlin, a construction site, which is the actual scenography of the piece, alongside with a romantic love poem and with our quest to narrate a story that can capture the complexity and the agony of our own lives. This amalgam provides us the contradictions we need on stage.

We have the sense that we live in a waiting room of History. The old has failed and the new has not yet arrived. In our previous shows, the feeling of nostalgia was probably much more present. But still, we strongly believe that every epoch has to invent its new ideas, its new stories and its own Imaginary. Sometimes, we lose our courage concerning the world we live in, sometimes not. Sometimes the burden of the past is too heavy to handle. For many years, we have talked about the end of the world. But with *6 A.M.* we attempt to deny this notion and to narrate a different kind of story and maybe, a new hope, although we personally are rather hopeless.

In the case of *6 A.M.* we go a step further, though it was not easy, considering the actual state of things in Greece, Europe and the world. Certainly, the world we live in does not give much space for optimism, but still the need for new ideas and a new state of being is more urgent than ever.



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BETWEEN PAST AND FUTURE

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The **Blitztheatregroup** (www.theblitz.gr) is a creative collective formed in 2004 by three artists : Yorgos Valais, Angeliki Papoulia and Christos Passalis.

The group's basic principles are the following: Theatre is a field where people meet each other and exchange ideas in the most essential way, not a field for virtuosity and ready made truths. There is a need for answers to what society asks from art today and what theatrical structures stand for in the dawn of the 21th century.

All members are equal throughout conception, writing, direction and dramaturgy process, everything is under doubt, there is nothing to be taken for granted, neither in theatre nor in life.

In all their plays they ask the following question : how to represent a world that is in constant change and plunges people into perplexity ?

The **Blitztheatregroup** is known in Europe for its innovative, "devised" approach to theatre performances. Blitztheatregroup was among the candidates to the XIII Europe Prize Theatrical Realities (2012).

The group has presented its performances in various important Festivals and Theatres in France (Festival d'Avignon, Theatre de la Ville - Paris, La Comedie de Reims etc), The Netherlands, Germany (Schaubühne Theatre, Thalia Theatre etc), Italy, Belgium, Poland, Austria, Greece (Athens and Epidauros Festival, Onassis Cultural Center etc), Turkey, Lebanon, Norway...



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THE COMPANY / 1

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Angeliki Papoulia was born in Athens, Greece. She graduated from Athens University (Theatre Studies) and the “Empros” Theatre Drama School in 2000. She speaks English and French. In 2004, she co-founded the Blitztheatregroup. To date, she has written, directed and acted in all the group’s performances.

For cinema, she was the leading actress in Yorgos Lanthimos’s “*Dogtooth*”, which won the “Prix Un Certain Regard” at the 2009 Cannes Film Festival and was nominated for an Academy Award (Best Foreign Language Film) at the 83rd Academy Awards. She also had the main part in Yorgos Lanthimos’s “*Alps*”, which won the Osella for Best Screenplay at the 68th Venice International Film Festival. She was also the leading actress in Syllas Tzoumerkas’s “*A Blast*” which had its premiere in Locarno Film Festival in 2014. Her latest collaboration with Yorgos Lanthimos was in “*The Lobster*” which won The Jury Prize at the 2015 Cannes Film Festival.

She has also been the leading actress in critically acclaimed, mostly classical repertoire, theatre performances such as: 2011 *Platonov*, Anton Chekhov (dir. Yorgos Lanthimos). National Theatre of Greece.

2008 *Tales from the Vienna Woods*, Eden Von Horvath (dir. Yiannis Houvardas). Athens & Epidaurus Festival – National Theatre of Greece.

2008 *Bossa Nova* (dir. Konstantinos Rigos). National Theatre of Greece.

2004 *L’Ecole des femmes* [The School for Wives], Molière (dir. Lefteris Vogiatzis). Nea Skini Theatre.

2004 *Romeo and Juliet*, Shakespeare (dir. Michael Marmarinos). Theseum Theatre.

2001 *National Hymn* (dir. Michael Marmarinos). Theseum Theatre.

Christos Passalis was born in Thessaloniki, Greece. He graduated from the Drama School of National Theatre of Northern Greece in 2000. In 2004, he co-founded the Blitztheatregroup. To date, he has written, directed and acted in all the group’s performances.

For cinema, he participated in Yorgos Lanthimos’s “*Dogtooth*”, which won the “Prix Un Certain Regard” at the 2009 Cannes Film Festival and was nominated for an Academy Award (Best Foreign Language Film) at the 83rd Academy Awards. He was awarded with the Best Supporting Actor award from the Greek Film Academy. He also took part in Vardis Marinakis’ “*Black Field*” (2009), Syllas Tzoumerkas’ “*Homeland*” (2009) and Fiona Tan’s “*History’s Future*” (2015).

Yorgos Valaïs graduated from the Department of Forestry and Natural Environment Management in Drama in 1994 and Nelly’s Karra “Archi” drama school in 2000. In 2004, he co-founded the Blitztheatregroup. To date, he has written, directed and acted in all the group’s performances.

With others directors, he participated as an actor in the following performances :

2011-2012 *The pillowman* from Martin McDonagh (dir. V.Maurogeorgiou). Teatro Neou Kosmou.

2008 *Kafenion* (devised theater performance) (dir. D.Kourtakis). Athens Festival.

2008 *The Lower Depths* from M. Gorki (dir. R. Pateraki). Athens - National theater.

2003-2004 *Romeo + Juliet, the third memory* (dir. M.Marmarinos). Athens, Florence - Italy.

2001-2003 *National Hymn* (devised theater performance) (dir. M.Marmarinos). Corfu, Athens, Thessaloniki, Tbilisi - Georgia, Zurich - Switzerland Gessnerale Theater.

2000 *Agamemnon* by Aeschylus (dir. M.Marmarinos). Zurich - Switzerland Gessnerallee Theater, Tbilisi-Georgia Gift Festival.

He has also participated in several Greek films: “*The kiosk*” (dir. S.Kaplanidis), In “*The name of the sparrow*” (dir. K.Papavasiliou official nominated at Cannes Film Festival 2007), “*Homeland*” (dir. S.Tzoumerkas official nominated at Venice Festival 2010), “*Fan*” (dir. D. Mpitos).

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Blitztheatregroup presented their first production, *Motherland*, in 2006. In 2007 they create *New Order*, simulation of a peculiar game show where the spectators play the part of a jury. The contestants are two divorced couples that try to solve the dead-ends of their relationship, dancing, singing, cursing or being violent.

In 2009 *Joy Division*, a Goethe's version of *Faust* and *Katerini* are created. This last show, *Katerini*, is a five and a half hour performance that takes place in six rooms and an open, public space. The spectator visits the rooms by appointment and meets one performer, alone.

At the end of 2009, when riots agitate the streets of Athens, Blitz creates *Guns! Guns! Guns!*, a delirious review of the 20th century for six performers, through which the company starts meeting a wider audience outside Greece.

In 2010 *Cinemascope* arrives. It is a new performance genre between the venue and the urban space, an amalgam of cinema and theatre. The spectators, wearing wireless headphones, isolated behind a glass wall, witness the last days of the world.

In 2011, *Galaxy* is presented for the first time in a parking lot in Athens. It is a 3-to-7-hour-long game planned and improvised as a parade of dead heroes and anti-heroes, obsolete ideas and objects, aesthetic and expired political movements. This piece has been recreated several times abroad : with Berlin Schaubühne's actors in 2012, with Comédie de Reims' artistic collective in 2013, and in The Netherlands at Amsterdam's Frascati Theatre in 2015.

In 2012, when Greek population express more than ever their disappointment and dissatisfaction with government politics and economics, **Blitz**theatregroup creates 2 productions to say goodbye to a world on the verge of disappearance : *Don Quixote* and *Late Night*.

Don Quixote, a mix of invented and reenacted pathetic and violent adventures of an aged knight living in a nightmare, was created at Athens Festival in July 2012.

Late Night, an invitation to have a dance over the ruins of a devastated Europe, to dance, to resist, to keep alive by the means of poetry, was created at Onassis Cultural Center in October 2012. This last show has been presented in major theaters in France and in many prestigious international festivals.

In 2014, the year of **Blitz**theatregroup's 10th anniversary, the original trio found themselves « alone » on stage with *Vanya. 10 years after*. In this production they mix Chekhov's classic text with poetry from T.S.Elliot and rehearsal-written-texts. *Vanya. 10 years after* is a ceremony that tries to make peace with their past while making a poetic prophecy and wish to the future.

In October 2015, **Blitz** create a new production, *6 A.M. How to disappear completely*.

PERFORMANCES

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2016 **6 A.M. How to disappear completely** (dir. blitz) Onassis Cultural Center, Athens / Reims, Scenes d'Europe Festival, France 2016 / La Filature - Scene Nationale, Mulhouse France 2016 / Festival d'Avignon, Opéra Théâtre municipal, France 2016 / Teatro Sao Luiz, Lisbonne, Portugal 2016 / Théâtre de la ville – Nouveau théâtre de Montreuil, Paris, France 2017

2015 **Galaxy** (dir. blitz – Dutch version) Frascati Theater Amsterdam.

2014 **Vanya. Ten Years After** (dir. blitz) Teatro Technis, Athens / Theatre Dijon Bourgogne, France 2015 / Reims, Scenes d'Europe Festival, France 2016 / Festival delle Colline, Turin, Italie 2016

2014 **Galaxy** (dir. blitz – French version) Reims, Scenes d'Europe Festival 2014 France / Nouveau Theatre de Montreuil, France / Fondation Cartier Pour L'Art Contemporain, Paris, France 2014.

2013 **The Terrorist Ballroom** (dir. blitz). F.I.N.D. Festival Schaubuhne Theatre, Berlin, Germany.

2012 **Late Night** (dir. blitz). Onassis Cultural Center, Athens 2012 / La Manufacture Atlantique, Bordeaux / Festival RING, Nancy / Reims, Scenes d'Europe Festival, France 2012 / La Filature - Scene Nationale, Mulhouse France 2012 / Festival Huis A/D Werf Theater Kikker, Utrecht, The Netherlands 2013 / Festival Theaterformen in Hannover, Germany 2013 / Theatre d'Arles, France 2013 / Teatro Stabile dell' Umbria, Solomeo, Italy 2013 / Theatre du Nord, Lille, France 2013 / Nouveau Theatre de Montreuil, France 2013 / Bozar Theatre in Brussels, Belgium 2014 / Le Trident - Scene National de Cherbourg, France 2014 / Le Maillon - Theatre de Strasbourg, France 2014 / Apollo - Theater Siegen, Germany 2014 / Chateauvallon – Scene Nationale 2014 / Hessisches Staatstheater, Wiesbaden, Germany 2014 / Les Nuits de Fourvière, Lyon, France 2014 / Thalia Theater, Hamburg, Germany 2015 / Les scènes du Jura - Scène Nationale, France 2015 / Théâtre Dijon Bourgogne, 2015 / Home Works Festival, Beyrouth, Lebanon 2015 / Frascati théâtre, Amsterdam, The Netherlands 2015 / Kenter Theatre, Istanbul Turkey 2016 / Künstlerhaus Mousonturm, Frankfurt 2016 / Barbican Center, Lift festival, London, The United Kingdom 2016 / Festival de Naples, Italie 2016 / Festival of New Dramaturgies, Bygdoszcz, Poland 2016 / Steirischer herbst festival, Graz, Austria 2016 / Théâtre Garonne, Toulouse, France 2016 / Le Parvis, Tarbes, France 2016

2012 **Galaxy** (dir. blitz – German version). F.I.N.D. Festival Schaubühne Theatre, Berlin, Germany.

2012 **Don Quixotte, the Death of Romance** (dir. blitz). Athens and Epidaurus Festival / Reims Scenes d'Europe Festival, France 2012 / Thalia Theater, Hamburg, Germany 2013 / Theatre Liberte, Toulon 2014 / Les Nuits de Fourviere, Lyon, France 2014.

2011 **Galaxy** (dir. blitz). Michael Cacoyiannis Foundation, Athens, Greece.

2010 **CINEMASCOPE** (dir. blitz). Athens & Epidaurus Festival, Greece.

2010 **Guns! Guns! Guns!** (dir. blitz). National Theatre of Greece / Theatre de la Ville - Paris / Theatre Le Volcan - Le Havre, festival Automne en Normandie, France 2012 / Theatre Dijon Bourgogne - Parvis Saint-Jean, France 2013 / Le Trident - Scene Nationale de Cherbourg, France 2014.

2009 **Katerini** (dir. blitz). Athens & Epidaurus Festival, Greece.

2009 **Faust** Goethe (co-dir. blitz). National Theatre of Greece.

2009 **The house** (dir. blitz). Athens, Agisilaou 90, Greece.

2007 **Joy Division /New Order** (dir. blitz). BIOS cultural centre, Athens, Greece.

2006 **Motherland** (dir. blitz). BIOS cultural centre. Syros / Herakleion / Giessen, Germany / Aix-en-Provence, France, 2006-7.

CREATIONS & PREVIOUS TOURS

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BLITZTHEATREGROUP

On tour - 2016 / 2017

6 A.M. How to disappear completely

In Greek with subtitles

From 7th to 10th July 2016 – Festival d'Avignon, Opéra Grand Avignon (FR)

From 9th to 11th December 2016 – Teatro Sao Luiz, Lisbonne (PT)

From 23rd to 28th February 2017 – Nouveau Théâtre de Montreuil / Théâtre de la Ville, Paris (FR)

Late Night

In Greek with subtitles

13th & 14th July 2016 – Napoli Teatro Festival Italia, Naples (IT)

19th & 20th September 2016 – Bastard Festival / Teaterhuset Avant Garden, Trondheim (NO)

27th September 2016 – Festival of New Dramaturgies / Teatr Polski, Bydgoszcz (PL)

30th September & 1st October 2016 – Steirischer Herbst Festival, Graz (AU)

From 5th to 11th October 2016 – Théâtre Garonne, Toulouse (FR)

14th October 2016 – Le Parvis, Tarbes (FR)

The Institute of Global Solitude

In local language

2nd December 2016 – Teatro Maria Matos, Lisbon (PT)

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