

DÈS 15 ANS

SPECTACLE SURTITRÉ

**THÉÂTRE | MUSIQUE |
DANSE | PERFORMANCE**
12 ET 13 OCTOBRE 2023

THE BACCHAE

ELLI PAPAKONSTANTINOU / ODC ENSEMBLE

JEU 12 ET VEN 13 OCT À 20H / 1H45
ESPACE DES ARTS – GRAND ESPACE

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TOUR



Premiere: [La Filature, Scène Nationale de Mulhouse \(FR\)](#) 17-18.03.23

[Holland Festival \(NL\)](#) 10-11.06.23

[Festival de Marseille \(FR\)](#) 21-22.06.23

[Athens Epidaurus Festival \(GR\)](#) 4 -6.07.23

[Romaeuropa Festival \(IT\)](#) 30.09 & 01.10.2023

[Espace des Arts, Scène Nationale Chalon-Sur-Saône \(FR\)](#) 12-13.10.2023

[Teatro Nazionale di Genova \(IT\)](#) 10 - 11. 11. 2023

THE BACCHAE

Director Elli Papakonstantinou creates a musical queer version of Euripides' *The Bacchae*, in which all forms of desire are encouraged by the god Dionysus. The music was written by the charismatic performer Ariaah Lester and the director has been working in tandem with choreographers Cristophe Béranger & Jonathan Pranas Descours.

The piece begins in a politically correct world with suffocating gender labels under the banner of freedom of expression. A meteor called Dionysus is expected to collide and destroy the earth, but when Dionysus arrives, he instead calls for the fulfillment of everyone's deepest desires...

For the creators of *The Bacchae*, the idea of queer is more than a set of personal preferences. It is an opportunity to look at the world in a new way. Papakonstantinou delves into the famous Greek tragedy about Dionysus (God of wine and pleasure) and uses it to cross all kinds of borders. Text-based theatre segues into musical theatre, opera and dance as a result of her working with (opera) singers, including composer and performer Ariaah Lester, while an interactive sound design brings on stage a seismograph that registers the earth's and dancers' vibrations and transforms the stage into a musical instrument: it is the pulse of the cosmos.

'As a director, I follow the flows of text, live music, video art and dance in search of a new performative language. This piece lies at the intersection of these flows: queer is a new aesthetic; here I embrace pop, kitsch and high art celebrating diversity: I wish that my audience moves from the mind to the senses and is moved by the perplexity and ambiguity of desire and sexuality. As sexuality and desire cannot be programmed or corrected, in my piece class struggle, politics and aesthetic folly merge into a vortex: Dionysiac life itself.

Elli Papakonstantinou



PROMO MATERIAL

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THE PRESS

REVIEWS

“A commanding performance by Georgios Iatrou
as a singing Tiresias in drag”

[Laura Cappelle | THE NEW YORK TIMES \(US\)](#)

The performance lifts off the ground and turns into an ecstatic burst of energy that no longer speaks through the mind but acts directly on the senses. It is rousing, sexual but above all suggestive, also because the participants in this orgy rarely have contact with each other. All genres have now been broken through: dance, theatre, literature, performance, film, pop, classical opera.

[Christian Weijts, DE GROENE AMSTERDAMMER \(NL\)](#)

"Nietzsche, hard beats, and beautiful opera voices in a wild plea for queerness. (...) A multicolored representation. There is beautiful opera singing, raves, beats, there is noise ."

[Wijbrand Schaap, CULTUURPERS \(NL\)](#)

"Elli Papakonstantinou has created a contemporary adaptation, which is a theatrical vortex, a performative and explosive mixture of genres. With her impactful staging (...) this piece offers a powerful and exciting experience."

[Federic Bonfils, FOU D'ART \(FR\)](#)

“For Papakonstantinou, Euripides' play provides the frame for a proposal to a joyful apocalypse. The show pulses and goes in all directions with such a festive spirit (...) a bewilderment at the breach of theatrical follie, a baroque Orlando furioso (...) as passion explodes through the skin, the bodies, the pores, the emotions in disruption with the dominant culture, definitely the patriarchal culture.”

[Luc Maechel, RACINE NOMADES \(FR\)](#)

“The music, rock/contemporary, functions like a haunting rumor that splits from operatic flights to pop songs appropriating the too much aspect of the queer. A certainty: the undeniable talent of the artists on stage, singers, performers that carry with their luminous and fully embodied presence, this theatrical piece.”

[Frégaville-Gratian d'Amore, L'ŒIL D'OLIVIER \(FR\)](#)

THE PRESS

INTERVIEWS (CLICK TO READ!)

Glamcult

In conversation with Elli Papakonstantinou

"Aesthetic innovation as a transformative force"
In their groundbreaking Queer adaptation of The Bacchae, for Holland Festival



The Holland Festival never disappoints, and this year's exceptional line-up has stolen our hearts. One of our personal highlights is *The Bacchae* by Elli Papakonstantinou, which subverts the classic story of Dionysus – the god of wine, pleasure, and dance – under a free-spirited and zealous lens. Described as 'a Greek tragedy in the metaverse', the show is promising a multi-sensory theatrical journey to confront us with questions of what freedom means today. Within the extravaganza, Papakonstantinou proposes desire as a form of liberation and Queerness as a global framework to experience a world with no borders or divisions. Fascinated by the vision, we caught up with the artist to learn more about the concept behind the piece, her process and innovative approaches to performance.

CULTUURPERS

The Bacchae at the Holland Festival: Nietzsche, hard beats and beautiful opera voices in a wild plea for queerness.

'Simplicity is the problem of this time. Simplicity is sticking labels. It has to be about fluidity and confusion.' The Greek opera maker [Elli Papakonstantinou](#), whose star has risen rapidly in recent years, will present a contemporary version of Euripides' classic tragedy 'Bacchantes' at the Holland Festival this year. In that play from 405 BC, wine god Dionysus (aka Bacchos) robs the women of Thebes because the king rejects his divine status. That king, against his better judgement, and disguised as a woman, follows those Bacchantes, who are discovered and torn to pieces under the leadership of his ecstatic mother, just like the inhabitants of a mountain village that stood in the way before.

The performance by Elli Papakonstantinou premiered this spring in Mulhouse, France. It's a modern take on the old piece. It's opera, but also a rave, it has pop music and a DJ. That is confusing for people who expect a classical opera. I spoke to the Greek director and asked about her motivation for this choice.

ELLE

Elli Papakonstantinou: "It remains difficult for a female creator to "take the lead" in the public artistic dialogue"

Theater-director Elli Papakonstantinou presents Bacchus on European stages. A queer version of Euripides' play.

ELLE
Fotini Simos
02 Apr 23



L'ŒIL D'OLIVIER

chroniques culturelles et rencontres artistiques

Elli Papakonstantinou, essentially Greek artist

JUNE 6, 2023



From the Mulhouse Filature to the Marseille Festival, via the Espace des arts in Chalon-sur-Saône, where she presents her very "queer" adaptation of Euripides' Bacchantes, the Athenian director and activist plays with contrasts, and questions the evolution of our societies by confronting mythology and present time. Very committed, she evokes both her creative process and the situation of artists in Greece.

What made you want to stage this text by Euripides?

Elli Papakonstantinou: There is something in this ancient tragedy that echoes what is happening in the world today, which speaks directly to what our societies are currently experiencing. **Euripides'** play crosses the borders between genres, epistemological borders, borders between fiction and reality, between humanity and animality, between living and dead, between past and present. Through the character of this god, who refuses the binary of our societies, the Greek playwright evokes a state of transition between the two sexes. Neither man nor woman, Dionysos who returns to take revenge for the harm done to his mother navigates between two states, two worlds. It is all the more interesting that **Euripides** wrote this text, the last to come down to us, while he was in exile. He evokes a political transition between a world governed by patriarchal rules and another new one that frees itself from norms. Rereading this work, I was struck to see how it resonates with what we are currently experiencing, where two currents are constantly opposed and do not manage to understand each other. Thus placed at the junction of two conflicting worlds, *Les Bacchantes* embodies in my mind the desperate attempt to live in a new, unknown, desired, but not yet tangible reality and therefore carry with them the power, violence and possibility of failure inherent in any uncontrolled outcome. Failure often offers more creative, collaborative, and unexpected ways of being in the world, even as it confronts us with the dark side of life, coexistence, and desire. This is reflected both in the proposed transcription of the work, and in the very process of its creation. Order and chaos, dark and light are constantly alternating until there is an apparent balance.



The director **Elli Papakonstantinou** is currently presenting a queer version of Euripides' play **Bacchus** on various stages in Europe and talks to **ELLE** about the place of women in the public artistic dialogue, the territorialization of the female body, and **queer as** a different way of understanding of the world and a flow that runs through life in all its aspects.

CREDITS

Concept / Art Direction: Elli Papakonstantinou

Text: Elli Papakonstantinou, Chloe Tzia Kolyri, Kakia Goudeli

Choreography: SINE QUA NON ART - Christophe Béranger & Jonathan Pranlas Descours

Original Songs & Music Composition: Ariahe Lester

Electroacoustic Compositions / Interactive Sound Design Installation: Lambros Pigounis

Set Design: Maria Panourgia

Video Art / Live Video Design: Pantelis Makkas

Costume Design: Ioanna Tsami

Light Design: Marietta Pavlaki

Stage Vibration Sensor & Seismograph design: Giannis Kranidiotis

Assistant to the Director A: Spiros Sourvinos

Research Consultant: Louisa Arkoumanea

Collaboration on Dramaturgy: Ariahe Lester, Haris Kalaitzidis

Photography: Alex Kat

Trailer: Sideris Nanoudis

Technical Coordination: Lambros Pigounis

Tour & Development Management: Laurent Langlois

ODC Office Direction: Gina Zorba

Assistant to the Director B: Christianna Toka, Katerina Savvoglou

Assistant to the Director C: Katerina Hristaki

Assistant to the Set Designer: Sofia Theodoraki

Assistant to the Video Artist: Anthi Paraskeva-Veloudogianni

Performers:

Ariahe Lester, Georgios Iatrou, Hara Kotsali, Lito Messini, Vasilis Boutsikos, Aris Papadopoulos

Produced by

ODC Ensemble / Elli Papakonstantinou (elli.site)

In co-production with

La Filature, Scène Nationale Mulhouse (FR)

Holland Festival (NL)

Festival de Marseille (FR)

Athens Epidaurus Festival (GR)

Festival La Strada Graz (AT)

Romaeuropa Festival (IT)

Teatro Nazionale di Genova (IT)

Residency

Espace des Arts, Scène Nationale Chalon-Sur-Saône (FR)

Supported by



HELLENIC REPUBLIC
Ministry of Culture and Sports

BIOS

Elli Papakonstantinou Director

Internationally acclaimed theatre director Elli Papakonstantinou is an inspired orchestrator and visual artist, who reshapes the classics' works into innovative theatre experiences. Her work is conversing with myths and politics, integrating and balancing topics that concern her as an artist. Restless and inexhaustibly productive, she has built an extensive resume of striking performances and awards. She is the founder of the ODC Ensemble company.

During the pandemic lockdown, she experimented with queer digital performance in the form of the "Theater of Seclusion" ([Traces of Antigone](#) & [Hotel AntiOedipus](#)). She has also created in situ work on collective trauma at concentration camps in Europe (Mauthausen, La Chartreuse/Camp des Milles, etc.).

Her work has been presented at BAM NY (Brooklyn Academy of Music), IRCAM/Centre George Pompidou, Romaeuropa Festival, Edinburgh Festival, Operadagen Festival, Aalborg Opera Festival, Copenhagen Opera Festival, Stanford University, LaMaMa NY, National Theatre Genova, Neuköllner Oper Berlin and more. She has been commissioned by the Dramaten, Royal Theatre of Sweden (2021), and European Capitals of Culture: Eleusis 2021 & 23, Valetta 2018, and Pafos 2017, for large scale site specific productions.

2021), and European Capitals of Culture (Eleusis 2021 & 23) and Valletta 2018 for large-scale site-specific productions.



BIOS



@ María Teresa García

Ariah Lester Musician / Actor

Ariah Lester is a charismatic performer whose androgynous appearance and clear, versatile voice takes the audience from one reality to another. With the greatest ease, he combines singing, dance, film, narration, fashion, visual arts and music. His work is both soft and hard, masculine and feminine, private and universal, strange and familiar. Lester studied visual arts, theatre and modern dance at the Escuela de Artes Plásticas Cristóbal Rojas in Caracas. In 2016, he graduated at the School for New Dance Development (SNDD) at the Academy of Theatre and Dance in Amsterdam. In 2017, he performed at TEDx Amsterdam. He is part of the duo Lester & Nikki together with musician Nicolas Blomberg. Works the two collaborated on include *The Wild Things* (2016) and *House* (2016). Next to his performance work, he also teaches at the SNDD. Migration and displacement are key words in his work.

BIOS



@Joerg Letz

SINE QUA NON ART **Christophe Beranger, Jonathan Pranlas Descours** Choreographers

SINE QUA NON ART by choreographers Cristophe Béranger and Jonathan Pranlas Descours produces atypical creations that anchor the imagination in the present. One comes from fine arts, went through theater before training dance at P.A.R.T.S., the school founded in Brussels by Anne Teresa de Keersmaeker. We find Jonathan Pranlas-Descours as a performer in a specific project with Romeo Castellucci, Sasha Waltz, Hans Van Den Broeck, Mathilde Monnier ... The other, more stowed for the body, started at the Conservatory of La Rochelle. Christophe Béranger joined the National Choreographic Center Ballet de Lorraine in 1992, where he was an interpreter, choreographer and artistic assistant for 22 seasons. In 2003, he received the knight of the Order of Arts and Letters for his contribution to the CCN and his commitment to outreach activities.

BIOS

OCD ENSEMBLE

ODC ENSEMBLE is an internationally acclaimed theater company established by director Elli Papakonstantinou. ODC Ensemble creates mostly hybrid performances, and provokes and inspires audiences with classic and contemporary plays while emphasizing education.

ODC Ensemble (1st Prize Award, BE Festival 2017 for the REP, UK, winner of the Music Theater NOW competition 2018)-19, has been funded by the Arts Council of Sweden, Great Britain and Denmark, the Hellenic Foundation of Culture, and it has performed all around the globe: The Athens Festival (2012, 2016, 2017), The Cairo Opera (under the auspices of the UN), Chashama Theatre, Times Square (NYC, USA), Edinburgh Festival (GB, 1998, 2004), Princeton University (USA), La MaMa (NYC, USA) , 10th International Iraq Festival, Operadagen Festival (Rotterdam, NL), the grand opening of the Library of Alexandria (Egypt), Neuköllner Oper Berlin (DE), Musikteatertage Festival (Vienna, AT), Copenhagen Opera Festival (DK), Aalborg Opera Festival (DK), et al.

In 2016 it participated in the Prague Quadrennial 2016 (CZ). ODC Ensemble has been commissioned by the 2021 European Capital of Culture Elefsina ("Louissette: The Backstage of Revolution", an Athens Festival co- production), the 2018 European Capital of Culture, Valletta (with the grand scale production "Kazin Barokk") and the 2017 European Capital of Culture, Pafos.

In 2011 ODC Ensemble founded and directed "Vyrsodepseio", an art space of collective expression and networking, a vibrant hub that brought artists and citizens together until 2016.

In October 2019, ODC Ensemble's play "OEDIPUS: Sex With Mum was Blinding" had its world premiere at the prestigious stage of BAM - Brooklyn Academy of Music (NY, USA) receiving rave reviews. The show continues its international tour.

Publications about the work of ODC

- A Theatre in times of crisis: Elli Papakonstantinou & Odc Ensemble / Vyrsodepseio by Nefeli editions, 2017
- Catalogue of the official Hellenic participation at the PQ15
- Reception Studies: Greece and Rome, Lorna Hardwick, by Oxford University Press, New York, 2003.

'For all the young people who live in the same city, for Elli Papakonstantinou and her associates, for artists and audiences alike, exists here, no matter what, the bustle of an ancient and timeless journey, that speaks of personal and political awareness.'

[Grigoris Ioannidis, Theater Professor & Critic](#)



DIRECTOR'S NOTE

Here are some tools to navigate through the creation of this piece:

- As a director, I follow the flows of text, live music, video art and dance in search of a new performative language. This piece lies in the intersection of these flows: queer is a new aesthetic: a pop piece with classical operatic bursts, a dance piece with steadiness in its heart, a cinematic concert: it is a Greek tragedy in the metaverse.
- As a writer, I plunge into the myth, into the unresolved world of desire and of the mythical atrocities. The piece sets off in a neofuturistic politically correct world, where people live according to a set of rules in a hyper realistic house. It is a melancholic world of gender micro labeling and asphyxia that is interpreted as freedom of expression. Servants and rich masters expect the meteorite "Dionysus" to hit and destroy earth. "Dionysus" arrives and advocates the fulfillment of their deepest desires.
- What does it mean to "queer" the world around us? How is the mainstream codification of GLBT identity as a new gender norm come into question? How do our notions of orientation inform our politics-and vice versa?
- Ranging from the theoretical to the playfully personal, the piece attempts to explore the possibilities of the concept of "queering," turning the dominant, and largely heteronormative, structures of belief and identity inside out. Ranging in topic from the economy to politics, social structures, sexual practice, interpersonal relationships, and beyond, the piece suggests that queering might be more than a set of personal preferences-pointing toward the possibility of an entirely new way of viewing the world. Over and above us. Open to Animals, to Things.
- A real seismograph on stage throughout the show monitors the Earth's & the dancers' vibrations and triggers a sound environment that is processed in real time (created especially for this piece). The stage floor is a musical instrument: it is the Pulse of the Kosmos.
- We zoom into the matter itself, we zoom out onto the kosmos. This work takes the form of a moving painting (live cameras), a visual concert where music is visuals and vice versa.
- The methodology involves physical and political experimentation on behalf of the performers: 'Why not walk with the head, see with the skin, breathe with the belly, Simple Thing, Entity, Full Body, Skin Vision, Love, Experimentation' (Deleuze).

Elli Papakonstantinou



"I loved that piece and am most grateful to you for bringing it into English and other languages. It is socially powerful and wonderfully experimental. It moved me and allowed me to feel most grateful for feminist art projects that link our rage with solidarity. A million thanks!"

Judith Butler on Elli Papakonstantinou's [Traces of Antigone](#)

THE PRESS

ABOUT ELLI'S WORK

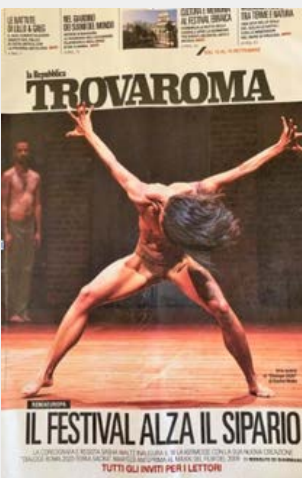


TEATRO

A Roma, Antigone risponde al lockdown

di **GIORGIA DEODORO**
13 OTTOBRE 2020

Tra gli spettacoli teatrali che animano Roma, il Romaeuropa, Eki Papakostantinos regala un significato di presenza e resistenza



MORE PRESS

<https://www.nytimes.com/2022/10/06/world/europe/greece-democracy-theater.html?>

https://www.ukrinform.ua/rubric-culture/3616248-mifoperu-eros-muzicnoi-formacii-nova-opera-pokazali-v-italii.html?fbclid=IwAR0ntmZ8VletsXNwGIUnOM_cID3kXZaOILpOYWnOT_I5guG3akdg8jObw

<https://www.sipario.it/receensioniprosat/item/13482-traces-of-antigone-regia-elli-papakonstantinou.html>

<https://www.vogue.it/news/article/spettacoli-teatrali-2020-eventi-roma?fbclid=IwAR069s9SZqFAMKEtQ-8y6toqnfP-qFw81t5ev9yivRiZ4rRFYLdqjyA5XJA>

<https://pressreader.com/article/281754156793637>

<https://reviewsgate.com/traces-of-antigone-by-christina-ouzounidis-odt-ensemble-at-electric-dreams-festival-on-line-until-30th-july-2020-mark-courtice/>

<https://www.behindthearras.com/Reviewspr/2018/ReviewsPRjul-sep/be-festival-sat-BR07-18.html>

<http://www.nieuwenoten.nl/?p=6721#more-6721>

<https://www.operamagazine.nl/featured/48212/the-cave-plato-anno-2019/>

<https://nordjyske.dk/plus/punkopera-det-er-saert-og-smukt-grimt-og-grumt/433687e3-98d4-41d1-9800-236cd68580ce>

<http://sceneblog.dk/the-cave-odc-ensemble-gr-paa-hippodromen-folketeatret/>

<https://www.thenationalherald.com/elli-papakonstantinous-alkestis-impresses-swedish-audience-and-critics/>

<https://www.svd.se/a/PoaEMb/ironiska-fallosar-i-bildrik-klassikerlek>

<https://www.welma.se/alkestis>

<https://via.tt.se/pressmeddelande/radikal-omtolkning-av-klassiskt-grekiskt-drama?publisherId=1706167&releaselId=3310734>

<https://www.sydostran.se/kultur/antikt-drama-belyser-efterspel-av-metoo-0507fd2d/>

<https://www.expressen.se/kultur/scen/fyllefest-med-kuknasor-pa-dramatens-lilla-scen/>

<https://abundolive.se/event/stockholm/alkestis>



ELLI PAPAKONS TANTINO

SELECTED WORK

2021 | ELLI PAPA KOSTANTINO - "ALKESTIS", world premiere at DRAMATEN-The Royal Dramatic Theatre, in collaboration with The Royal Swedish Opera
 FULL SHOW - "ALKESTIS" <https://vimeo.com/759085312/4861cee96a>
 TRAILER - "ALKESTIS" <https://www.youtube.com/watch?v=x9CX1VvL55o>

2020 | ELLI PAPA KOSTANTINO - *Traces d'Antigone*, performance physical and digital, presented live via ZOOM platform
 FULL SHOW (compilation digital and physical): <https://vimeo.com/665675091/16a2f4aed2>
 DIGITAL TRAILER-Traces Of Antigone <https://www.youtube.com/watch?v=8y6ltVw6DG4>

2019-20 | ELLI PAPA KOSTANTINO - *Oedipus: Sex with Mum was Blinding*, Fulbright Artist Award, BAM (Brooklyn Academy of Music) theatre, NY (USA)
 FULL SHOW - *Oedipus: Sex with Mum was Blinding* <https://vimeo.com/369865563>
 TRAILER - *Oedipus: Sex with Mum was Blinding* <https://vimeo.com/352347355>
 Password: OedipusForFestivals

2019-20 | ELLI PAPA KOSTANTINO - *The Kindly Ones*, presented at Mauthausen concentration Camp Memorial, Austria.
 TRAILER - *The Kindly Ones* <https://vimeo.com/383165121>
 FULL SHOW - *The Kindly Ones* <https://vimeo.com/369859857> Password: Mauthausen-Gusen
 Tour
 Mauthausen Memorial, Festival der Regionen 2019 (AU), 29 June - 02 July 2019 [Premiere]
 La Strada Graz Festival 2020 (AU), July 2020
 Centre National De l'Écriture (FR), October 2020
 Avignon Festival 2021 (FR), July 2021
 Operadagen Festival, Copenhagen (DK), 19.05.2019
 Aischylia Festival, Elefsina (GR), 09.09.2019
 Dimitria Festival, Thessaloniki Concert Hall (GR), 07-08.10.2019



ELLI PAPAKONS TANTINO

SELECTED WORK

2018-20 | ELLI PAPAKONSTANTINO - **The Cave**, 1st Prize Award, Music Theater NOW competition (organized by Operadagen Festival, Rotterdam/Prototype Festival, NYC, USA / Shanghai Festival/Beijing Festival)

TRAILER <https://www.youtube.com/watch?v=ZGbrZnDKCf4>

FULL SHOW - THE CAVE <https://vimeo.com/300060725> Password: caveforfestivals

Tour

Technis Theatre, Athens (GR), 31.01-11.02.2018

BE Festival, Birmingham (UK), 07.07.2018

Operafestival, Folketeatret, Copenhagen (DK), 07.08.2018

Operafestival, Teater Nordkraft, Aalborg (DK), 09-10.08.2018

Athens Concert Hall - Megaron, Athens (GR), 09-10.10.2018

Monitor Fest, Herakleion (GR), 12 & 13.10.2018,

2015-2020 | ELLI PAPAKONSTANTINO - **REVOLT ATHENS**, presented at the EUROPEAN PARLIAMENT FOR CULTURE, 1st Prize Award for the BE Festival, Birmingham Repertory Theater (UK), Special Mention PUF Festival

FULL SHOW- REVOLT ATHENS <https://vimeo.com/173703832> Password: elli2016

TRAILER - REVOLT ATHENS <https://vimeo.com/179918124>

Tour

Antic Theatre Barcelona (SP), February 2015

Musiktheatertage Festival Vienna (AU), September 2015

Neuköllner Oper Berlin (GE) November 6/7 2015, (GE) & Workshop November 7

FAKI Festival Zagreb (CR), 28 May 2016

Athens & Epidaurus Festival (GR), 15 & 16 June 2016

Operadagen Festival, Rotterdam, (HL) 12 & 13 May 2017

presented for THE EUROPEAN PARLIAMENT FOR CULTURE

BE Festival, Birmingham (UK), 7 July 2017 - awarded with the

"1st Prize Award Supported by Birmingham Repertory Theatre"

Acco International Festival, Israel (IL), 7-10 October

BE Festival, Birmingham (UK), 3 July 2018

Analogo Festival, Athens (GR), 23 September 2018

New Drama Festival, Bratislava (SK), 9 May 2019



**ODC ENSEMBLE / ELLI
PAPAKONSTANTINOU**

THE BACCHAE

DIRECTED BY ELLI PAPAKONSTANTINOU

In co-production with: La Filature, Scène Nationale Mulhouse (FR), Holland Festival (NL), Festival de Marseille (FR), Athens Epidaurus Festival (GR), Festival La Strada Graz (AT), Romaeuropa Festival (IT), Teatro Nazionale di Genova (IT)

Residency: Espace des Arts, Scène Nationale Chalon-Sur-Saône (FR)

Supported by: The Greek Ministry of Culture

ENQUIRES



For any enquiries, please contact:
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elli.site