

Romáland

Anestis Azas and Prodromos Tsinikoris



@Andreas Simopoulos

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Trailer: <https://vimeo.com/886772630/1a6d47c884?share=copy>



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Running Time

Running Time is approximately 80 minutes.

Touring Company

14 People in total

- 2 x Directors / Surtitles
- 5 x Actors
- 1 x Musician (on stage)
- 1 x Sound/ Video Technician
- 1 x Lighting Designer /or Assistant
- 1 x Performers' trainer / assistant (on stage)
- 1 x Set Designer
- 1 x Production Manager
- 1 x Technical Manager

Touring Freight

Set and Props can fit in a 6m International Truck. Please contact PM for complete manifest of cargo

Carefree nomads? Great artists? Victims of social structures, or dangerous and delinquent? What, after all, are Roma? And what are they not? According to historians, the community of Greek Roma can be traced back to the 15th century, making it one of the oldest in Europe. Based on the number of Greek words within the Romany language, linguistics studies reveal its historical connection to Byzantium and the Greek territory. Yet, until the end of the Greek dictatorship (1974), Greek Roma were stateless. Despite their naturalization in 1979 and the steps taken since then, a great part continues to live exposed to extreme poverty conditions and multiple vulnerabilities in ghettoized areas or camps, bearing the stigma of the dangerous "other/stranger," forever condemned to an intermediate state, a constant "between real and unreal," as the catchphrase with which the gypsy tales begin goes.

During the past year, the killings of two young Roma following a police pursuit occupied public opinion and mass media: Nikos Sampanis in Athens and Kostas Fragoulis in Thessaloniki. The two cases will soon be tried by the Greek justice system, and together they form two iconic events with Roma as victims, who, however, are not the only ones.

From the worker accident at the collapsed bridge in Patras to the eight-year-old Olga in Keratsini, who was trapped by a sliding factory gate and died helpless, monstrous incidents of violence and indifference reveal that the Roma lives in Greece are often treated as "lives not worth living."

But, concurrently and in direct contrast with the actual incidents of racial violence, the public imaginary is keen to see Roma people as blithesome entertainers, children of nature who live outside norms and rules. However, is there such a vast difference between Roma and "Gadjo/Baleme"? Specifically, if we go back a few generations, we will find many men and women among them our grandmothers and grandfathers who didn't even finish primary school, were married against their will, sacrificed their desires to follow their father's profession, and even lived as wandering nomads who based their survival on constant movement. Why is it then that the lives of Roma seem so distant to us?

Following months of research from Zefyri and Aspropyrgos to Thessaloniki, Larissa, and Serres, the "Romáland" performance aspires to tell an inverted journey across Greece's contemporary history through the perspective of Roma. Ascribing to the tradition of the documentary theater genre, the performance is shaped by the participation of Roma protagonists, who narrate their real stories live, and aims to highlight the multiple social exclusions they face as well as their daily efforts to overcome them.

Seven years after "Clean City," the most-traveled theatrical production of Onassis Stegi in Europe, starring immigrant cleaning women in Greece, the two directors-dramaturges Anestis Azas and Prodromos Tsinikoris return, and this time they attempt to approach the lives of Greek Roma, looking back at facts, toying with stereotypes, and evading romanticization.

Read more at Onassis Stegi web page : <https://www.onassis.org/whats-on/romaland-anestis-azas-prodromos-tsinikoris>

Bios



credit: Pinelopi_Gerasimou

Prodromos Tsinikoris works as a freelance theatre director, dramaturg and performer. Born in Wuppertal, Germany to greek guestworkers his work includes documentary and devised theatre performances. From October 2015 to July 2019, in collaboration with Anestis Azas, he was artistic director of the Experimental Stage [-1] of the National Theatre in Athens. Since 2020 he is co-curating the International Forest Festival for the State Theatre of Northern Greece in Thessaloniki.



credit: Markus Stein

Anestis Azas works as a freelance theater director in Greece and German-speaking countries. His work includes classical texts, contemporary playwrights, documentary and devised theater performances. He has collaborated, among others, with the Athens Epidaurus Festival, the Onassis Stegi, the National Theater of Greece, the Maxim Gorki Theater in Berlin, and the Münchner Kammerspiele. From October 2015 to July 2019, in collaboration with Prodromos Tsinikoris, he was the artistic director of the Experimental Stage [-1] of the National Theater in Athens. From 2012 to 2023, he taught direction at the National Theater of Greece Drama School.

Anestis Azas and Prodromos Tsinikoris have been co-writing and co-directing their performances since 2011. They revolve around sociopolitical topics such as immigration and refugees, the rise of the far-right and the concept of Greekness, the state of homelessness and mass touristification, and the privatization of public organizations such as the Greek railways.

Their work has been presented in many international venues and festivals: Maxim Gorki Theater, Berlin; Münchner Kammerspiele; Le-Maillon, Théâtre de Strasbourg; Chantiers d'Europe, Paris; Lessingtage Theater Festival at Thalia, Hamburg; Heidelberger Stückemarkt; Hellerau, Dresden; Zürcher Theater Spektakel; Mladi Levi Festival, Ljubljana; Sirenos Festival, Vilnius; Festival Grec de Barcelona; International Theater Amsterdam (ITA); MESS International Theater Festival, Sarajevo; Théâtre Vidy-Lausanne; IKS International Theater Festival, Istanbul; Ballhaus Naunynstrass, Berlin, among others.



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RESEARCH, TEXT & DIRECTION

ANESTIS AZAS,
PRODROMOS TSINIKORIS

SET & COSTUMES

DIDO GKOGKOU

LIGHTING DESIGN

ELIZA ALEXANDROPOULOU

MUSIC & SOUND DESIGN

PANAGIOTIS MANOUILIDIS

VIDEO

OLIWIA TWARDOWSKA

SCIENTIFIC CONSULTANT

GIORGOS TSITIRIDIS

ASSISTANT DIRECTOR

AVRAAM GOUTZELOUDIS

ASSISTANT IN DRAMATURGY

MICHALIS PITIDIS

DRAMATURGY CONSULTANT

CAMILLE LOUIS

MUSICIAN ON STAGE

GEORGE DOUSOS

TOUR SOUND/VIDEO DESIGNER

ORESTIS PATSINAKIDIS

TOUR LIGHTING DESIGNER

DIMITRA ALOUTZANIDOU

LINE PRODUCTION

ZOE MOUSCHI – RENA ANDREADAKI

WITH

GIORGOS VILANAKIS,
THEODOSIA GEORGOPOULOU, AVRAAM
GOUTZELOUDIS,
ANGELIKI EVANGELOPOULOU, MELPO SAINI

SURTITLES' TRANSLATION IN ENGLISH

MEMI KATSONI

PERFORMERS' TRAINING

LIANA TAOUSIANI

**TOUR TECHNICAL MANAGER (ONASSIS
STEGI)**

STAVROS KARIOTOGLOU

TOUR COORDINATOR (ONASSIS STEGI)

CHRISTINA LIATA

PRODUCTION

ONASSIS STEGI

CO-PRODUCED BY

INTERNATIONAL THEATRE AMSTERDAM

THE TOUR IS SUPPORTED BY

ONASSIS STEGI'S "OUTWARD TURN"
CULTURAL EXPORT PROGRAM

Onassis Stegi's Outward Turn Program

Touring Support and Outreach Our Mission

Fostering and supporting artists on a constant and long-term basis lie at the core of the existence of Onassis Stegi. Our mission through the “Outward Turn” program is to strengthen the presence and status of artists in every corner of the world and throughout Greece, and at the same time forge innovative networks tightly intertwined with the nexus of the international scene, with and for the artists.

Onassis Stegi boosts the prominence and visibility of contemporary Greek works of dance, theater, music, and visual arts on an international level, helping artists unleash their full potential. In practice, this is achieved with the coordination of international and national tours for the Onassis Stegi productions; the realization of co-productions in collaboration with cultural institutions across the world; the participation of artists in international networks; the support in furthering the artists’ capacities and learning pathways as they expand their audiences; and the enhancement at large of their interpersonal contacts with international programmers.

With the support of the “Outward Turn” program, Greek artists turn their gaze outwards. In the last decade, more than 80 Onassis Stegi productions have been celebrated across hundreds of performances hosted by cultural venues all over the world.

The program is tailored to each production and offers its support to works of artists and groups who live and create in Greece primarily and on the condition that they have been included in the programming of the Onassis Stegi.

For more information about the touring grant offered by the Onassis Stegi's “Outward Turn” Cultural Export Program please contact:

Christina Liata Onassis Stegi "Outward Turn" Touring Program Officer
c.liata@onassis.org
Office +30 213 017 8116 | Mobile +30 694 687 1899

Xenia Sotirchou Onassis Stegi "Outward Turn" Touring Program Administrator
psotirchou@onassis.org
Office +30 213 017 8122 | Mobile +30 698 487 0423

Read more about the program at : <https://www.onassis.org/onassis-stegi/onassis-cultural-export-program>