

My name's Panagiotis and I'm Swedish

(Part One of Stathis Grafanakis' *Sweet Home Europa* trilogy)

Political theatre essay for an actor, video projections of 'experts' from all over the world, and volunteers. Its subject-matter: immigration policy through the prism of what it means to be a citizen in today's multiethnic Europe.

The *Declaration of the rights of man and of the citizen* was issued in 1789, but to what extent do the concepts of 'man' and 'citizen' remain intertwined today? This production from the OST youth company tackles a subject rarely seen in the theatre: the contradictions between the human-social and political rights of man in the European hyper-state, and the feelings of embarrassment and impotence these engender in humanitarian organizations—and, indeed, in Europe in general—when they are faced with the problem of immigrants and refugees from outside Europe. For the European Union of today considers it its ultimate political duty to redefine the concepts of the citizen and of man in line not with universal values, but on the basis of its own and others' interests. The production centres on a young doctor who worked until recently for an international aid organization. He has now quit his "dream job". He's like a novice priest or a missionary, but the way he speaks and the exhaustion writ clear on his body and face call to mind a battle-hardened mercenary. At the start, we learn that during a mercy mission to provide care for war victims and refugees in a country still in the throes of a long civil war, the army of one of the two sides prevented him from doing what he had come there to do. Gradually, through his efforts to explain why things like this happen, and through his 'conversations' with the various experts interjected into his narrative, our hero discovers that aid organizations are incapable by definition of carrying out their 'humanitarian' work, since their activities are subject to the approval and control of the men who wield political power. Nonetheless, the young doctor retains his faith in the humanistic ideals of the Enlightenment, and continues his activities as a politically-engaged journalist, a movie script writer, a cross-cultural educator and a 'citizen of the world'. The hero's monologue is interspersed with recorded interviews—conversations with specialists in issues relating to immigration policy, with members of humanitarian organizations, and with social and political scientists. Of course, the young doctor represents the contemporary European citizen, and his search for a new post-national homeland. A new, courageous political theatre would seem to be emerging in Greece.

CREDITS

From the **OST Ensemble Berlin – Athen**

Direction: **Stathis Grafanakis**

With: **Giorgos Kafetzopoulos, Georgia Agilara**

Research & Dramaturgy: **Giannis Abatzidis**

Music: **Telemachos Mousas**

Academic consultant: **Elena Sideri**

Academic research director: **Carolin Phillip**

Production manager: **Fenia Makri**

Assistant director: **Afroditi Katerinopoulou**

Interview film crew:

Director of Photography: **Efthymia Galani**

Camera: **Giannis Karydas**

Sound: **Efthymis Devriadis**

Post-Production: **Pan Entertainment**

BIOGRAPHICAL NOTES

The OST (Contemporary Art Company) Ensemble consists of the director Stathis Grafanakis and the actor Giorgos Kafetzopoulos. In 2008, when they were both still at drama school, they performed *Majakowski I* and *Majakowski II (as a live man speaking to the living)*, as a theatrical duet with Stathis Grafanakis directing. In 2010, they shot the short film *Sloth or defeatism at work (Faulheit oder Defätismus in der Arbeit)* as part of the “Seven deadly sins” project (seven short films, one for each sin, as a port-industrial lifestyle). The film was written and directed by Stathis Grafanakis.

Other key contributors to the performance include Giannis Abatzidis, a graduate of the Aristotle University of Thessaloniki (AUT); Elena Sideri, who teaches in the International Hellenic University; Carolin Phillip, a Political Science graduate and specialist in Social Policy and Immigrant and Refugee Rights; and the composer Telemachos Mousas, who was responsible for the performance’s music and sound design.