

25 KIDF

Kalamata
International
Dance
Festival

2019

19-28 July



HELLENIC MINISTRY OF CULTURE AND SPORTS
MUNICIPALITY OF KALAMATA
"PHARIS" KALAMATA MUNICIPALITY BENEFICIARY ORGANISATION
KALAMATA INTERNATIONAL DANCE CENTRE

25th KALAMATA INTERNATIONAL DANCE FESTIVAL 19–28 JULY 2019

With internationally acclaimed artists such as Akram Khan and Béla Tarr, who rarely visits Greece, and important Greek performers, many different contemporary dance styles, and a rich educational programme, the 25th Kalamata International Dance Festival, the leading contemporary dance encounter in Greece, will be held from 19 to 28 July 2019.

The Mayor of Kalamata Panagiotis E. Nikas, the International Dance Centre of the PHARIS Kalamata Municipality Beneficiary Organisation, which organizes the Festival, and Artistic Director Linda Kapetanea, propose once more a rich and varied programme.

Taking up the baton from the previous 24 successful festivals, the 25th Kalamata International Dance Festival uses Time as its theme, and for 10 days brings together big names of the contemporary dance scene and the most recent artistic trends into a great celebration for dancers, visitors and the residents of Kalamata.

Over the past 25 years of continuous presence in the international dance scene, the Kalamata International Dance Festival has hosted a total of 113 international and 53 Greek dance companies (84 of the former appearing in Greece for the first time), seven productions and six co-productions, 43 multi-day dance seminars and workshops by renowned foreign dancers, choreographers, and dance teachers, masterclasses, lectures, and 90 parallel events (music, theatre, visual arts, photography, cinema). The Festival has thus established itself as the oldest Greek institution with international repute to promote contemporary dance exclusively, bringing to the fore companies and artists who are writing history worldwide.

The 25th Kalamata International Dance Festival, with 17 foreign creators, of which nine appear in Greece for the first time, important Greek performers, accomplished dance teachers, performances that combine different dance styles (from contemporary acrobatics to hip hop and kathak), and an intensive educational programme, transforms sunny Kalamata into an international focal point for contemporary dance for ten days, from 19 to 28 July.

This summer, Kalamata will host performers from France, the United Kingdom, Belgium, Spain, the Philippines, Germany, Japan, Mexico, Hungary, Slovakia, and Italy. Two great artists from different fields, Akram Khan and Béla Tarr, are the main protagonists of this year's Festival. Also noteworthy are Kader Attou's hip hop group Cie Accrorap (CCN de la Rochelle), which opens the Festival with the world-famous *The Roots*; Josef Nadj, who participates this year with both a performance and a photography exhibition; kabinet k, Le Galactik Ensemble, Joy Alpuerto Ritter, and Lali Ayguadé, who perform at the Kalamata Dance Megaron and outdoors, and will also be teaching professional workshops; Link Berthomieux and the three Greek entries—ki Omos kineitai, Katerina Andreou, and the choreographic duo arisandmartha (Aris Papadopoulos and Martha Pasakopoulou).

More specifically, the 25th Kalamata International Dance Festival programme includes:

- 11 performances at the Kalamata Dance Megaron (four at the Main Stage, six at the Studio, and one in a specially created space in the wings of the Main Stage;
- 12 outdoor dance performances in Kalamata's main square (free admission) and one outdoor performance at Costa Navarino; all outdoor performances will be broadcast the following day at Costa Navarino;
- A photography exhibition by Josef Nadj at the Kalamata Dance Megaron lobby;
- The screening of a documentary on dancer Louise Lecavalier in the Kalamata Dance Megaron forecourt (free admission);
- The screening of two films by Béla Tarr and discussion with the director himself, open to the public, in the Kalamata Dance Megaron Studio;
- A musical evening in the Kalamata Dance Megaron forecourt in collaboration with the International Kalamata Music Days festival, organized by the Kalamata Municipal Conservatory (free admission);
- An educational programme with four professional workshops, a public lecture, a workshop for children, a workshop for adults over 50, and a workshop for people with disabilities;
- A performance by the children's workshop as the Festival's opening event and a performance by the people with disabilities workshop on the last day of the Festival.

Linda Kapetanea's main objective again this year is to create a festival that is open to the international community, to all age groups, to the arts, and to collaborations with other institutions, but also a festival devoted to education and research, supportive of and generous to artists, a festival that is morally and philosophically inspiring for the public. Once again, her purpose is to organize a festival that is not a series of isolated shows but a single performance-event, a great celebration, with a beginning, middle, and end, for every resident and every visitor to Kalamata.

The theme chosen for the Festival's 25th anniversary is Time and its impact on artistic creation and the human body. With this as a starting point, Linda Kapetanea designed a programme that addresses a number of issues, such as Time and its relation with the formation of personal, social, and historical identity, Time and its role in storytelling, Time and the dancer's body, Time and its relation to memory, Time and its relation with daily or other rituals, the artistic creation's duration and longevity, the return to one's roots, fatal and irreversible events, the unexpected, unpredictable, and inevitable incidents in life.

Through this year's performances and events the audience will become acquainted with the richness, variety, and diversity of contemporary dance creation, will be initiated into the dialogue between dance and other arts, and meet personalities who have left an indelible mark in the arts.

EDUCATIONAL PROGRAMME

One of the Festival's main objectives is to organize dance workshops for professionals but also for those who love dancing, including all ages and vulnerable social groups.

The Festival's educational programme will begin, like last year, a week earlier, with a workshop for children. The children's performance will open this year's artistic programme. A workshop for adults is also organized for the first time this year. A workshop for people with disabilities will be held for the third consecutive year; their performance will close the Festival's educational programme.

With this year's four professional seminars, the Festival endeavours once again to create a comprehensive experience for the participants, an eleven-day-long school of intensive daily training, where lessons and performances are part of the same educational process. Under the guidance of experienced instructors, some of whom teach in Greece or Kalamata for the first time, and with this year's theme—Time—as the starting point, the participants will explore ways to strengthen their interpretative skills, unleash their instinct, and create an intense presence on stage, a place where time is condensed. They will also attend a two-hour lecture titled *The Ageing Body* by guest educator Jozef Fruček, who will elaborate on the role of rhythm and coordination in the body's biological cycles and the importance of conscious and unorthodox exercise for maintaining a youthful body in the long term.

Last year, Linda Kapetanea set a goal to involve the local community and extend the Festival throughout the year, with an emphasis on educating children, so that the ten-day summer Festival may be seen as the culmination of the intensive winter preparations. To this end, the *Keep Dancing* educational programme for children was inaugurated in 2018-19. Organized in collaboration with the Kalamata Municipal Dance School, the programme comprised six two-day open workshops for the School's students, but also for junior high and high school students not enrolled in the School, taught by six invited contemporary dance and classical ballet teachers from Greece and abroad. The programme aims to ensure high quality educational content, provide the city's budding artists with new stimuli, and support young talents in Kalamata and its environs. The *Keep Dancing* programme will continue in 2019-20.

KALAMATA DANCE MEGARON – MAIN SQUARE

The Kalamata Dance Megaron and Main Square programmes feature a total of 23 performances. One of the main goals this year, like last year, was for the Megaron's Main Stage to host more and more performances that appeal to the whole family.

Eleven performances will be held at the Kalamata Dance Megaron. Of these, eight are by international dance companies, five of which perform in Greece for the first time, and three by Greek companies: Aris Papadopoulos and Martha Pasakopoulou's *Lucy. tutorial for a ritual*, an Athens and Epidaurus Festival production; ki Omos kineitai's *The Master and Margarita*; and Katerina Andreou's *BSTRD*, an Onassis Stegi production.

Following last year's successful experiment in opening up the Festival to the city and public space, including all of its residents and visitors, outdoor performances will be held again this year in Kalamata's main square (Vassileos Georgiou Square). This year's outdoor programme comprises 12 performances, scheduled every evening at 21:00, from Saturday 20 July to Saturday 27 July (some evenings with two performances), all with free admission. As well as in the main square, the company Les Vikings Cie will also perform at Costa Navarino on 28 July, as part of the Festival's collaboration with local Messenian institutions to promote the region's cultural heritage and contemporary cultural creation.

The concept of Time is also reflected in the 25th Kalamata International Dance Festival's (25KDF) visual identity, designed by graphic artist Mike Rafail. Unknown, dark moments in time interact with brighter, lighter moments through a colour palette of black, grey, and gold. The graphics convey the dancer's movement in time and capture the intensity of significant moments that signal changes and risks.

PERFORMANCES

KALAMATA DANCE MEGARON MAIN STAGE & STUDIO

Joy Alpuerto Ritter

Babae

Joy Alpuerto Ritter performs in Greece for the first time with *Babae*, a solo work inspired by Mary Wigman's Witch Dance. *Babae*, which means 'woman' in Tagalog (Philippine language), premiered at the Witch Dance Project at the Sophiensaele, Berlin in 2016.

Alpuerto Ritter examines inherited vocabularies, reconfiguring what it means to summon the power and mystical practices of a woman as a witch. She develops Mary Wigman's movement material into her own witch character, by combining her roots in Philippine folk dance, her classical/contemporary training, and the vocabulary of hip hop and voguing.

During her performance, Alpuerto Ritter lets the audience witness an ancient and intimate ritual, a procedure apparently known only to her. She exposes herself to states of transformation and trance on the one hand, and radiates strength in her femininity on the other. Her journey is a celebration of life, spiritual awareness, and wisdom. In her witch character, Alpuerto Ritter embodies women's historical sacrifices along with pure and absolute freedom. *Babae* is a one-woman interplay between the animalistic and sensual qualities of ritual and power.

(Friday 19 July & Saturday 20 July, 19:30, Kalamata Dance Megaron - Studio)

CCN de La Rochelle / Cie Accrorap – Kader Attou

The Roots

For the past twenty years, Kader Attou's approach to dance has been honed through the grinding and blending of various aesthetics—hip hop, Indian kathak, and contemporary dance. Attou believes that the key to this process is to build bridges, create links and a dialogue beyond and through difference. His aim is to distinguish what transpires from the physical as opposed to the emotional, how feeling can be born through the virtuoso use of a specific technique, a mechanical gesture, a simple hint. This quest is the heart of *The Roots*.

The Roots is above all a human adventure, a journey enacted by eleven exceptional hip hop dancers. Chapter after chapter, the performance transforms, opening up new horizons and transporting the spectator elsewhere. The setting is ordinary: a table, a crackling vinyl record on a turntable, childhood memories. Music plays a crucial part, stirring and calling for the dancers to unite. *The Roots* delves into one's history, with each dancer exploring their strengths, their own path. Shaped over the years, each dancer's unique style becomes the starting point of a journey from one's roots towards body memory. *The Roots* represents the rewards of this quest, drawing upon the munificence of dance to show the way to new directions.

(Friday 19 July & Saturday 20 July, 22:00, Kalamata Dance Megaron - Main Stage)

Josef Nadj

Mnémosyne

A performance and photography project

Mnémosyne expresses the memory of a world: the world of choreographer and visual artist Josef Nadj. Thirty years after the creation of his first performance, Nadj produces a global piece, both photographic project and theatrical performance. Reclaiming a practice developed alongside his main work, Nadj digs into his own memory to widen once again his creative horizon.

For *Mnémosyne* he has conceived a large photographic exhibition and a black box. Inside the box, in the intimacy of this camera *obscura*, Nadj stages himself in a short performance of a rare density, where every movement, every action, every second is an echo of his personal and artistic journey. Around the black box Nadj has imagined a photographic exhibition. Each one of his photographs tells a story, contains a unique memory, known only to the artist. Found objects kept because of their suggestive power, pieces of art that keep inspiring him, and all kinds of souvenirs evoke a relationship to time that spans over many years, from the search for forms to the composition of the images and from the choice of the technique to the actual moment the shot was taken.

A personal tribute to *The Atlas*, German art historian Aby Warburg's unfinished project, *Mnémosyne* is all in all a total piece of art—installation, performance, and exhibition at the same time. Each spectator retains one final image, an impression that questions our vision and our memory.

The photographic exhibition will be held at the Megaron lobby as part of the performances but also as a separate visual installation.

(PERFORMANCE: Saturday 20 July, 12:00 & 14:00 & 19:00 & 24:00, Sunday 21 July, 12:00 & 14:00 & 19:00 & 24:00, & Monday 22 July, 12:00 & 14:00 & 19:00 & 21:00, Kalamata Dance Megaron - Main Stage/Backstage, PHOTO EXHIBITION: 19-23 July, Kalamata Dance Megaron - Lobby, opening 19 July, 21:00)

arisandmartha | Aris Papadopoulos & Martha Pasakopoulou

Lucy. tutorial for a ritual

Having presented their debut work at the Aerowaves 2018 dance platform, the creative duo arisandmartha (Aris Papadopoulos and Martha Pasakopoulou) have now come up with the concept of a contemporary, devised ritual that places us in a liminal world, where everything is invested with meaning by the mere fact of its presence. The title references the famous controversial skeleton of Lucy, the first *Australopithecus afarensis* identified in Ethiopia in 1974. This performance is a ritualistic attempt to connect disparate elements, an experiment on the unclear temporal and spatial boundaries of the transition from the individual to the collective. Toying with the aspects of ecstasy and conscious observation, imagination and inescapable reality, the forgotten need for faith and the glorification of lies, the 'man-animal' and the 'human animal,' this performance sets out to expand our perception, inviting us to reconsider ways and places of ritualistic practices still surviving in our everyday life. The artists raise the question: "Can we reach something real through something fake?"

(Sunday 21 July, 19:30, Kalamata Dance Megaron - Studio)

kabinet k / Joke Laureyns & Kwint Manshoven

Invisible

A human asks questions, restless, full of longing. The world remains silent, indifferent, and overwhelming. But life gains the upper hand, time and again, no matter how. Kabinet k performs in Greece for the first time. *Invisible*, created for seven dancers from different generations, questions what happens when human beings lose their reference points. A performance about purification, hope, and comfort. About how we walk on a tightrope between everything and nothing. About how we whistle in the dark.

(Sunday 21 July, 22:00, Kalamata Dance Megaron - Main Stage)

Ki omOs kineitai

The Master and Margarita

A surrealist tale in which the Devil himself, vengeful and tired, appears with his escort to cure the lack of faith, rebalance logic with the absurd, the feasible with the impossible, and ultimately scorn the trust of humans in what they arbitrarily define as reality. A scaffolding, with people hanging from it, is being dismantled. A performance devoted to the constructivist movement, which stubbornly denied romanticism before eventually glorifying it.

Excerpts from the constructivists' *Realistic Manifesto*:

"Above the tempests of our weekdays, across the ashes and cindered homes of the past, before the gates of the vacant future, we proclaim [that] efficacious existence is the highest beauty.

Life knows neither good nor bad nor justice as a measure of morals... need is the highest and most just of all morals.

Life does not know rationally abstracted truths as a measure of cognizance, deed is the highest and surest of truths.

Space and time are re-born to us today."

(Moscow, three years after the October Revolution)

(Tuesday 23 July, 19:30, Kalamata Dance Megaron - Studio)

Le Galactik Ensemble

Optragen

This is the Galactik Ensemble's first Greek performance. Rather than pure circus skills, it is their research into the relationship between people and a hostile environment that inspires them. Their work draws from their desire to stage simple actions in ways that challenge the human body. Simply standing up, speaking, moving freely, resisting, and adapting to an external physical force lie at the heart of many existential questions.

The group has developed what they call 'situation acrobatics', which explore the direct, concrete relationship between humans and an unstable environment and the former's ability to adjust. They present individuals and groups faced with unpredictable and risky situations.

The Galactik Ensemble creates pieces where movement does not appear as a well-honed skill but as a necessity, an urge. On stage they seek a quality of movement that can infiltrate the real world, be measured against it, and challenge the audience.

(Tuesday 23 July, 22:00, & Wednesday 24 July, 19:30, Kalamata Dance Megaron - Main Stage]

Lali Ayguadé Company.

iU an Mi

“Deformed. Deceived. We live in a fantastically imagined world, and this allows us to continue our misfortune, headlong towards death.”

The Lali Ayguadé Company. performs in Greece for the first time with *iU an Mi*. Under the pretext of a funeral, *iU an Mi* exposes what people do when confronted with irreversible events, inevitable actions they do not know how to cope with. It speaks about emotions prettied up by convention, about intimacies forcibly exposed to the group. About how we look at others and how others see us. About the private and the social, the personal and the public.

We are all equal. We all go through the same things and we all need the same things. Yet we persist in believing that we are different, in pretending that we are special, unique. We all believe that fate holds something different in store for us. “It could happen to anyone, but it won’t happen to me.” We are aware of reality, but we are all attracted to fantasy. We let ourselves get carried away by our imagination, and this is essentially what guides us in life. We need to put a name on what we do not know, on what we cannot explain, even when this means associating it to another concept that we cannot define either, such as God, the Unconscious, Destiny, Soul, Spirit, the afterlife. This is our only way to achieve a greater peace of mind. But what is real, and what is imagined? What is the Truth? Maybe that’s the problem.

(Thursday 25 July & Friday 26 July, 19:30, Kalamata Dance Megaron - Studio)

Katerina Andreou

BSTRD

BSTRD (an abbreviation for ‘bastard’) is a solo performance, based on the notions of impurity and hybridisation: what if the idea of purity is an illusion, and everything is made of a much more complex material, so that the question focuses not on the origin (or originality), but on the final function or/and impact on the rest? Inspired primarily by House culture’s practice of amalgamation, Katerina Andreou dances her own manifesto, in an almost vain attempt to avoid any easy dichotomy between ‘what is’ and ‘what is not’. But how does one remain free, anonymous, without necessarily ending up alone?

Andreou is interested in developing a physicality that can carefully serve the concept of pure impurity. *BSTRD* uses the deep bass of a vinyl record as scenography and tool for the political and poetic discourse of a bastardised figure, free of all enclosure and codification, but respectful to its reality, balancing between the desire to avoid convention and the desire to belong, between anonymity and identification, adulteration and authenticity.

(Saturday 27 July, 19:30, Kalamata Dance Megaron - Studio)

Akram Khan Company

Until the Lions

What defines gender? What makes us male or female? Is it the body? Could it be deeper, unnamed impulses that drive desire or expression? Or is it an identity bracelet society hands out? How permanent and unchanging do these labels remain? And what part does Time, master sorcerer, play in our perceptions?

Keenly aware of the complex demands of the body across time, of the transition from power to endurance, Akram Khan turns his gaze on these questions through the prism of one of his best-loved epics, the *Mahabharata*.

Until the Lions revisits the great epic, but through the eyes of a compelling female character, Amba, who questions the definitions of manhood and womanhood, and challenges Time. Princess Amba is abducted on her wedding day by Bheeshma and offered as bride to his brother. Though she regains her liberty, Amba's life is destroyed: she is rejected by her family, her betrothed, later by her abductor, and all of society. Amba then invokes the gods.

Until the Lions looks at what happens when society's rules for each gender destroy rather than protect. What does a woman do when she loses ownership of her body? To what lengths can she go to regain control over her life, to gain justice? When the quest for justice swerves towards revenge, what price would the body have to pay? And what price would humanity have to pay?

**(Saturday 27 July & Sunday 28 July, 22:00,
Kalamata Dance Megaron - Main Stage)**

Cie Le Neil - Link Berthomieux

Vendetta

Link Berthomieux performs in Greece for the first time.

"Man in the inexorable echo of his wounds. He might think he's himself, through all his mental sets.

Man knows how to love you know, I swear. But he also knows how to survive with the same strength. In the end, he's simply doing his best.

He's been the same from the beginning, don't you see? The same kid, he hasn't changed.

What you don't know is that unlike children, men feel fear in their realm of vulnerability.

As a man, this is my path."

(Sunday 28 July, 19:30, Kalamata Dance Megaron - Studio)

OUTDOOR PERFORMANCES IN KALAMATA CENTRAL SQUARE

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From Saturday 20 July until Saturday 27 July there is a fixed afternoon rendez-vous with the audience, everyday at 21:00, in Kalamata Central Square, to enjoy twelve exceptional outdoor performances with free ticket.

Saturday 20 July

TrashDollys / *Cape Alley*

Four characters find refuge in a long-forgotten backstreet named Cape Alley. Each night, Cape Alley is turned into a gritty vaudeville, illuminated by a whirlwind of limbs, rhythmic rituals, and playful sparring. TrashDollys perform in Greece for the first time.

Sunday 21 July

Andi Xhuma / *Tipping point*

In *Tipping point* a human figure explores the relationship between music and rhythm through movement. With every new musical theme, a movement metaphor is developed in an attempt to express connections, fluctuations in speed and size, as well as the dynamics and drama that might occur during its execution. While the limits of an idea are tested before it transforms or evolves, a story takes place in the form of kinetic problems caused by the performer himself in order to seek solutions, adaptations, and compromises.

Monday 22 July

Ioulia Zacharaki / *wethericecream weatheriscream*

I sweep the air,
I catch a mosquito,
I blow a butterfly,
a feather falls,
stuck onto hands,
the mind wonders,
the body sleepwalks,
like an outraged whale,
damned mosquitos,
living vampires,
losing their sight,
in their dreams,
intoxicated,
they transform.

Tuesday 23 July

Two performances:

Joy Alpuerto Ritter & Lukas Steltner / *Shall we...?!*

Connected by their roots in Urban Dance, Joy Alpuerto Ritter and Lukas Steltner create their pieces drawing from both the dynamic movement of contemporary dance and Bboying as well as tension and other emotional states.

Anna Calsina Forrellad & Quentin Manfroy / *An invitation to...*

“On the threshold of history, before the invention of writing, we would have invented dreams. Man would have begun, in certain places, to manipulate images. To manipulate the remains of the visible and reverse the proportion of light.”

[Jean-Louis Schefer, from the documentary *Le Labyrinthe – Le Temps, la Mémoire, les Images* by Philippe Grandieux (1989)]

Wednesday 24 July

Two performances:

Lali Ayguadé Company / *Entre dos*

An object is created and after a while it degrades. A person is born with a flexible body, which ages until it loses its capacity to move. A sculpture is also a human body. A body with emotions and moves.

In 2015, Lali Ayguadé was invited by the Joan Miró Foundation in Barcelona to bring to life her interpretation of the Foundation's exhibition *Miró i l'objecte*. As a result, *Entre dos* leads the audience on a journey through transformation and identity, where dance is one of the many resources Ayguadé uses to translate her thoughts. Interacting with the audience and the space, *Entre dos* is a living witness to Ayguadé's creative process and invites us to discover raw emotions and the virtuosity of the body.

Eva Georgitsopoulou / *miTerra*

miTerra. My Mother, my Earth. A creation inspired by and dedicated to a mother's journey. A physical representation of the female body, which can transform, stay alive, and create a land for a new life. A body made to create new pathways, to be exposed, to be aware or not, to be strong and vulnerable, to simply exist.

Thursday 25 July

Two performances:

Physical Momentum - Francisco Córdova / OHTLI (Path)

Ohtli (Path) is a solo by Francisco Córdova on the virtue of pursuing the horizon and making sense of every step along the way. Of treading lightly, without bonds, in search of the eternal horizon.

“...when the crow was born, it pulled on its navel and for this reason it now walks” (from a Náhuatl myth).

Masa Suzuki (a.k.a PKMASA) / 七転八起

Masa Suzuki performs in Greece for the first time with 七転八起 (*fall down seven times but get back up eight*), a solo parkour-influenced dance performance created specifically for the Kalamata Dance Festival. Life gives you many obstacles. It is all about how you overcome them.

Friday 26 July

Chey Jurado / Agua

Water, the element that overcomes adversity, the purest element, necessary, moldable, liquid, rigid, volatile, decisive when giving life or when removing it. Chey Jurado performs for the first time in Greece with an unpredictable short piece, which immerses the audience in the infinite ways of interpreting the qualities of water through movement, a tribute of water to itself.

Saturday 27 July

Two performances:

Les Vikings Cie / L'Aveuglement

Les Vikings Cie perform in Greece for the first time with *L'Aveuglement*, a play inspired by José Saramago's novel *Blindness*.

A lonely man is walking. He was blinded for no reason a few days earlier. A blindness that disrupts and isolates him, dictates his acts, and manipulates him. He realizes that he has to live with it, understand it, and even like it. This is the beginning of a long journey during which he will learn how to transform a disability into a 'dance of life'.

Cie Le Neil - Link Berthomieux / On this ground

On the ground, in motion. In which state?

Less or more, small or big?

Less is more, this motion.

Nothing big.

Motion, in this natural state.

SCREENINGS

SCREENING OF RAYMOND SAINT-JEAN'S DOCUMENTARY ON THE LIFE OF DANCER LOUISE LECAVALIER

Louise Lecavalier: In Motion

(Louise Lecavalier: Sur son cheval de feu)

The film tells the inspiring story of Canadian dancer Louise Lecavalier, a member of the La La La Human Steps dance company, which was founded in 1980 and disbanded in 2015. An irrepressible artist, Lecavalier revolutionized contemporary dance in the 1980s while working with choreographer Édouard Lock. With Lecavalier as its star dancer, the company collaborated with leading rock musicians, such as David Bowie, Frank Zappa, Skinny Puppy, Einstürzende Neubauten, Kevin Shields, David Van Tieghem, and Carole Laure, among others. Today, at 61, Lecavalier enjoys a successful international solo career. She is a true icon of dance and a unique creator, whose art transcends the human body's limitations. The film combines spectacular dance sequences, original scores, and exclusive interviews to create an intimate and touching portrait of this inspired artist and her quest for perfect movement. Starring: Louise Lecavalier, France Bryère, Robert Abubo, Patrick Lamothe, Frédéric Tavernini, Marc Béland, Pierre-Mary Toussaint, Kier Knight, Angelo Barsetti.

(Monday 22 July 2019, 7:00, Kalamata Dance Meragon - Forecourt)

A TWO-DAY TRIBUTE TO HUNGARIAN FILMMAKER BÉLA TARR AND DISCUSSION WITH THE DIRECTOR (OPEN TO THE PUBLIC)

***Werckmeister harmóniák* (Werckmeister Harmonies) &**

***A torinói ló* (The Turin Horse)** with audience discussion before the screening

Béla Tarr is considered one of the greatest filmmakers of all time. He began shooting amateur Super 8mm films at the age of 16, in 1971, to represent reality, as he said, because it was not shown in movies. His films came to the attention of the Béla Balázs Studios, which helped fund his first feature film. Tarr shows true life and people without any allegory or symbolism. His approach is deeply anthropocentric, poetic, and philosophical. Throughout his career as a cinematographer, Tarr has regularly collaborated with his wife and editor Ágnes Hranitzky and writer László Krasznahorkai. His black-and-white, several hours-long films have minimal action and formidable cinematography. Most of his films use non-professional actors. Tarr is interested in the poor and humble, of whom no one speaks. He seeks landscapes that resemble the humans in his films. Time is never a constraint. He loves people, loves to observe and represent them, and allows himself all the time required to do so.

The Kalamata Dance Megaron - Studio will show two of Béla Tarr's most important films: *Werckmeister Harmonies* (2000) and the more recent *Turin Horse* (2011), which he has said will be his last. Before the screening of the second film, we will have the honour and pleasure to hear him speak of art, time, and life.

(Thursday 25 July, 22:00, *Werckmeister harmóniák* & Friday 26 July, 22:00, *A torinói ló*, with audience discussion before the screening, Kalamata Dance Megaron - Studio)

KALAMATA DANCE FESTIVAL WORKSHOPS

A. CONTEMPORARY DANCE WORKSHOPS 18-28 JULY 2019

FOR THE VERY FIRST TIME IN KDF:

**JOY ALPUERTO RITTER | FRANCISCO CÓRDOVA | LALI AYGUADÉ
JOZEF FRUČEK & MANUEL RONDA**

4 workshops & 1 lecture

Total: 62 hours

Location: Kalamata Municipal Stadium

JOZEF FRUČEK & MANUEL RONDA

A minute of lies: acting and dance workshop

18-20 July 2019 (12 hours)

Jozef Fruček and Manuel Ronda have been artistic collaborators since 2012. They have collaborated in the productions of the Rootlessroot company *When the dogs assailed their masters*, *Kireru* and *Europium*, which is still on world tour. In their workshop they will focus on techniques of constructing and sculpting big lies for the stage. The core of the seminar has to do with the fundamental rule of performance, which is that spectators must believe what they see is true. The class will deal a lot with emotions and intentions and how to craft them, how to make use of them, how to access them, how to maintain them, and how to expose them. How to be always in control of our choices, and how to be honest towards them, in order to be believable and not to be caught telling lies. The power of stillness and listening will be greatly discussed along with neutrality as a starting point for recognizing and shaping the performer's inner anthropomorphic monster. Furthermore, the class will proceed with ways of finding that state of intentions that allows the performer to have immediate access to physical and mental mobility from stillness, as well as the ability to disappear in order to appear under the form of multiple faces.

JOY ALPUERTO RITTER

Hybrid Movement Workshop

19-22 July 2019 (4 days x 3 hours)

Joy Alpuerto Ritter, a performer and choreographer, has been a long collaborator with creators like Akram Khan and Wang Ramirez and therefore greatly influenced in the way she approaches movement in its diversity and depth. Her diverse background in ballet, hip hop, voguing, Philippino folk and contemporary dance have made her develop an interesting fusion of different ways of physical expression. Her workshop will focus on body isolation, waving, groove and floor work. Her workshop will also include training for being strongly grounded yet dynamic and sensitive while moving in space. Physical rhythm and musicality will also be practiced in combinations and exercises. The workshop will include improvisational tasks and the dancers will work on various movement concepts and body states as a challenge to engage creativity and to explore individual qualities of expression.

FRANCISCO CÓRDOVA

Body Action

21-27 July 2019 (7 days x 3 hours)

Mexican performer, choreographer, and pedagogue Francisco Córdova has an educational background in contemporary dance, theatre, direction and stage lighting. He will be giving a workshop on Body Action, a training method he developed based on the construction of physical actions. Participants are invited to learn to move through a common language and not through the usual dance codes. The method decodes and deconstructs the established and predetermined languages of dance. The class is a representation of the function of control and physical intuition and its purpose is to create physical, mental, and emotional states through intense physical work. To do so, it takes the body to its maximum capabilities through the opening to physically controlled risk. The participants are guided to learn to assume information regarding their intuition, to find truth in their body, and to contact their own way of moving.

LALI AYGUADÉ

From lightness to gravity

24-28 July 2019 (5 days x 3 hours)

Lali Ayguadé is a Catalan performer and choreographer. The core of her workshop is the study of transformation through physicality. The workshop comprises two main parts: a technical one, with warm-up and sequences to prepare the dancers for the class challenges, and a second part, with a focus on improvisation based on specific tasks. The workshop's objective is to teach participants to use the floor, emphasizing their work on the feet, strengthening thus their base and support for movement. Participants will also train to control their weight centre and explore ways to find freedom in their movement through phrases and improvisations. Rhythm and voice will also be studied in terms of investigating a theatrical physicality.

LECTURE

Jozef Fruček

The Ageing Body

23 July 2019 (2 hours)

Jozef Fruček, co-founder along with Linda Kapetanea of the RootlessRoot dance company and Fighting Monkey practice, which is taught in universities, conferences, and open research platforms worldwide, gives a two-hour lecture to dancers and performers on the role of rhythm and coordination in the biological cycles of the human body, as well as the importance of conscious and unorthodox practice for the long preservation of youthful vigour at a physical and mental level.

B. DANCE WORKSHOP FOR CHILDREN

VITORIA KOTSALOU

Kaleidoscope

A dance and choreography workshop for children and teenagers aged 5-16 years

12-16 July 2019, daily 10:00-14:00

Performance: 17 July 2019, 19:00

Kalamata Dance Megaron - Main Stage

Kalamata Dance Festival invites children and teenagers, with or without dancing experience, to participate in an intensive five-day dance and choreography workshop and take part in the show that will be presented at the end of the workshop. The workshop is inspired by the idea of light for the development of movement material. As the light moves around and within us, we will follow it as it travels over our body, we will imitate rays of light, we will play like flocks of birds with the light falling on us and moving through us. The material will show how movement motifs are created, how they develop, transform, and how they are communicated in solos, groups or in the whole ensemble. Using a set movement material as well as improvisation, participants will experience the process of the creation of a choreography based on the time, space, ideas and the material which is provided for experimentation, exploration and play.

C. MOVEMENT WORKSHOP FOR ADULTS

ANTONIS STROUZAS

Fighting Monkey Practice (50+)

12-16 July 2019, daily 18:00-20:00

Kalamata Dance Megaron - Studio

Antonis Strouzas' workshop for adults aims to introduce the participants to the basic principles of the Fighting Monkey Practice and most importantly to the process of intelligent exercise and healthy ageing. Fighting Monkey is an applied practice for human development through movement, developed by Jozef Fruček and Linda Kapetanea. Fighting Monkey practice explores:

- The ageing process and ways to maintain the health of our joints and our myoskeletal system as a whole so that we don't lose our mobility in the long run.
- The development of body elasticity and brain plasticity through specially designed games of movement, which aim to keep our nervous system young.
- The development of better coordination and rhythm in our body and its essential role in the small and the bigger scale of human life.
- The development of better communication with ourselves and others so that we acquire better learning strategies and are able to create stories that inspire us and feed our vigour for life.

During the workshop, participants will play unconventional games, which improve memory and coordination, awaken the joints, and revitalize the nervous system.

D. DANCE WORKSHOP FOR PEOPLE WITH DISABILITIES

DANCING OUR WAY / Live and Alive on Stage

23 - 28.7.2019

Performance 28.7.2019 | 18:30

Thodoros Angelopoulos Amphitheatre

Project Director: Sofia F. Droumpali

Lecturers: Dr. Maro Galani, Anastasia Nikolitsa, Sofia F. Droumpali

Following last year's successful Dancing My Way project, this year's Dancing Our Way project invites and challenges dancers, educators, and therapists to attend and experience the unique ability of movement and dance to promote inclusivity and create community and relationships between disabled and non-disabled people. The project will include one day of open experiential/educational seminars and four days of closed workshops culminating in an interactive live event on stage. The project is conducted by PHARIS (Kalamata Dance Festival – Kalamata Municipal Dance School) in collaboration with the Centre for Physical Medicine and Rehabilitation of Kalamata.

Dr. Maro Galani

Primitive expression

Awakening of body memory and pleasure of physical existence in the dance therapeutic context for people with disabilities and their family, caretakers, special needs educators, and dancers.

Anastasia Nikolitsa

The caregiver's body: perception, understanding, and coping with what is not said

Contact between the caregiver and person with disability inevitably stirs and brings out vulnerable parts in both parties. We will understand and discover new ways of coping, to prevent burnout.

Sofia Droumpali

Live and Alive on Stage

A live improvisation and interactive event on stage, in which the audience will be part of the communication and emotional interconnection between disabled and non-disabled people through movement and dance. A photographic exhibition, creative responses, and live reflections from the audience will guide the experience.

25th KALAMATA INTERNATIONAL DANCE FESTIVAL

www.kalamatadancefestival.gr



OFFICIAL HASHTAGS:

#25kdf2019
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ADMISSION

KALAMATA DANCE MEGARON – MAIN STAGE

Admission: €15.00

Admission to *Kaleidoscope*, dance workshop for children performance,
Wednesday 17 July: €5.00

Admission to *Mnémosyne* by Josef Nadj,
Saturday 20 July, Sunday 21 July and Monday 22 July: €10.00

Admission to *Optracken* by Le Galactik Ensemble,
Tuesday 23 July and Wednesday 24 July: €10.00

Students/Concessions: €12.00 for all performances
Concessions available for holders of a Student Card, Culture Card, Unemployment Card,
Greek Choreographers' Union Card, Dance Worker Union Card, Special Need Card
(to be produced for admission).

KALAMATA DANCE MEGARON – STUDIO

Admission: €12.00

Admission to Béla Tarr film screenings,
Thursday 25 July *Werckmeister Harmonies* and Friday 26 July *The Turin Horse*: €5.00

Admission to all events on the Main Square and to side events is free of charge.

Admission for Festival's workshop participants:
€10.00

WORKSHOP PARTICIPATION FEE:

Participation fee for 4 workshops and 1 lecture: €400.00

Registration and information: Ioanna Apostolou, +30 6972 558 593,
workshops@kalamatadancefestival.gr

Registration is valid only with the full payment. No refunds.

Registration will remain open until spots fill up.

Workshop participants have special discount for all performances of 25th KDF.

TICKET PRE-SALE

Ticket pre-sale starts on Wednesday 15 May 2019:

- www.kalamatadancefestival.gr

Public

- PUBLIC stores & <http://tickets.public.gr/>



- TICKET SERVICES

Box office: Panepistimiou Street, Athens

Tel.: +30 210 723 4567

Online: www.ticketservices.gr

**Ticket pre-sale at the Kalamata Municipal Cultural Centre
starts on Thursday 4 July 2019**

10:00–13:00 & 18:30–21:00 daily
except Saturday afternoon and Sunday

33, Aristomenous Street, 24133 Kalamata

Information on purchasing tickets by credit card (Visa & Mastercard):

Tel.: +30 27 211 81030, +30 27 211 83086

**Kalamata International Dance Festival thanks
the Minister of Interior Mr Alexis Haritsis for his support.**



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The full list of sponsors and supporters
will be announced at the Festival's opening.

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24th Kalamata International Dance Festival

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Municipality of Kalamata



KALAMATA
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19→28 JULY 2019

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25
KDF