

**ENA ENA**

**THANASIS DELIGIANNIS**



# ENA ENA

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Watch ENA ENA Teaser

Watch ENA ENA | performance impression



Photo: Elia Kalogianni - Yorgos Kyvernitis

## ARTISTS CREDITS

**CONCEPT, STAGE  
DIRECTION, SOUND  
DESIGN, PERFORMANCE**  
THANASIS DELIGIANNIS

**SET & LIGHT DESIGN**  
ROELOF POTHUIS

**DRAMATURGY**  
YANNIS MICHALOPOULOS

**ASSISTANT DIRECTOR  
& PRODUCTION ASSISTANT**  
DANAI BELOSINOF

**COSTUME DESIGN**  
VASILIKI SOURRI

**VOICE**  
NATASA TSAKIRIDOU

**VIOLIN**  
GEORGE DUMITRIU

**KEYBOARDS**  
KAJA DRAKSLER

**DRUMS**  
ONNO GOVAERT

**AUDIO ENGINEER**  
KOSTAS CHAIKALIS

**TECHNICAL DIRECTOR  
& LIGHT TECHNICIAN**  
KONSTANTINOS MARGKAS

**CREATIVE CODER**  
DAVID JONAS

**PROJECT DEVELOPMENT**  
FRANK VAN DER WEIJ

## SONG CREDITS

**ÉNA ÉNA KERAMÍDHI / ONE  
BY ONE THE TILES**

**LYRICS BY:**  
NIKOS ZACHARIAS  
**MUSIC BY :**  
YANNIS VASILOPOULOS

**ME VRÍKE VARIHIMONIÁ /  
HEAVY WINTER FOUND ME**  
GREEK TRADITIONAL

**SOLO TSIFTETELI**  
**MUSIC BY:**  
VAGGELIS SOUKAS

**XIMERÓMATA / DAWN**  
**LYRICS BY:**  
GIORGOS PIAS  
**MUSIC BY:**  
KOSTAS SOUKAS

**SAMPLED VOICE IN THE  
PERFORMANCE BY:**  
KIKI MARGARONI

## PRODUCTION CREDITS

**ENA ENA HAS BEEN  
CREATED AND PRODUCED BY**  
I/O

**AND CO-PRODUCED BY**  
THE ONASSIS STEGI  
**AND**  
GAUDEAMUS

**WITH THE SUPPORT BY**  
THE PERFORMING ARTS FUND  
NL, THE NORMA FONDS,  
HET MOTORBLOK AND  
GIORGOS IGNATIDIS.

**TOURING SUPPPORT:**  
ONASSIS STEGI "OUTWARD  
TURN" PROGRAM



“ENA ENA” is the name of an imaginary Greek rural nightclub. Literally meaning ‘one by one,’ it reminds us of the phrases ‘step by step,’ ‘bit by bit,’ ‘piece by piece.’

A band, a singer, a waiter, and a security camera give life to the world of the performance, interacting with each other and the audience. The music is a microtonal amalgam of the Greek 70s to 90s culture of ‘klarina,’ blended with improvised parts, electronic music, and field recordings, while making use of the heavily “amplified” aesthetics of that era; an uncanny ‘panegyri,’ the Greek traditional party at the countryside.

The performers’ presence goes beyond their conventional function. A series of transformations and replacements takes place; a waiter who transforms into his opposite or into his extreme, someone who replaces the camera with his or her gaze, who replaces the singer with his or her alienated voice, who controls space, who crosses borders.

The performance of “ENA ENA” deals with surfaces of memories, which sit on top of each other. The audience is invited to pass through shifting perspectives: from being the spectator, to being a spectacle for each other, to being the ones who are being watched.



Photo: Elia Kalogianni - Yorgos Kyvernitis

# ARTIST'S NOTE

Triggered by a childhood memory and spurred by the experience of a festivity cut unexpectedly short, the space and occasion that is a feast day celebration form the core around which many of my questions await an answer.

Taking my own personal experiences and their audial impressions as a starting point, I was drawn to feast day celebrations of the 1980s. During the course of my research, I studied a wide range of sound recordings, photographs, and event videos to discover a rich world of variations.

The outdoor feast day celebration and its transferal to indoor city venues – “klarina” (folk clarinet) nightclubs – to a large extent created a framework within which traditional Greek music took new paths. Gradually assimilating the possibilities of amplification brought on by electric power, a new aesthetic was formulated that affected how this music was both performed and received. A hybrid form since the start, I believe that it constitutes – right down until today – an overlooked and misunderstood part of the Greek folk art live performance tradition.

An intermediary space emerges between musicians and spectators. It imposes an intermediary function on all those inside it. Their efforts to participate in the proceedings become an attempt to provide answers to a series of dualities: presence-absence, male-female, core-periphery, loneliness-togetherness, fantasy-reality.

In “ENA ENA”, the deconstruction of elements comprising the event that is a feast day celebration creates the opportunity to reassemble these constituent parts in a new way. Through this reformulation, initial questions are rearticulated. The sound enrichment offered by this re-composition liberates musical expression, establishing a new set of conditions inside the space that is at once familiar and unfamiliar.



Photo: Elia Kalogianni - Yorgos Kyvernitis

# BIO



Thanasis Deligiannis is a Greek composer and theater maker based in Amsterdam. Between 2017-2019 he was artist-in-residence at Gaudeamus, in the context of the program Nieuwe Makers by the Performing Arts Fund NL. In 2018 he was assistant to Heiner Goebbels at Manchester International Festival, while in 2017-2018 he worked at the Tanztheater Wuppertal – Pina Bausch Company as a member of Dimitris Papaioannou's creative team. Since 2018 Thanasis teaches at the Conservatorium van Amsterdam. He has worked as assistant artistic director for the Nieuw Ensemble between 2011-2014 and artistic coordinator of the Atlas Lab for intercultural music between 2011-2016.

In 2013 he co-founded the Amsterdam-based company I/O along with a team of artists of various backgrounds, focused on the creation of crossover performances.

The Amsterdam-based I/O company is a team of artists who create crossover performances with a focus on sound. Their work brings together new technologies and the interaction among different art disciplines. Among I/O's interests are the exploration of hybrid artistic forms and the constant redefining of the dialogue between the audience and the artwork. Core members of I/O are Thanasis Deligiannis, Roelof Pothuis, David Jonas, George Dumitriu, Kaja Draksler, and Danai Belosinof.



Photo: Elia Kalogianni - Yorgos Kyvernitis

# OUTWARD TURN PROGRAM

## TOURING SUPPORT AND OUTREACH

### OUR MISSION

ONASSIS STEGI IS COMMITTED TO PROVIDING INTERNATIONAL PROMOTION, EXPOSURE AND TOURING SUPPORT FOR ITS PRODUCTIONS ON AN ONGOING AND LONG-TERM BASIS.

#### IN PRACTICE, THIS MEANS:

- > Involving production theatres and festivals in co-producing new works by Greek artists
- > Keeping international professionals fully up-to-date with the ONASSIS STEGI upcoming projects and new productions
- > Providing high-quality communication materials
- > Providing English surtitles for our new theatre productions
- > Coordinating tours (administrative, logistical and often, technical support)
- > Organizing speed-meetings between curators, programmers and Greek artists
- > Covering travel expenses (for selected performances)

For the full programme  
of the ONASSIS STEGI visit

[www.onassis.org](http://www.onassis.org)

# ONASSIS STEGI

### About Us

The Onassis Foundation was established in December 1975 in accordance with Aristotle Onassis' last wish to honor the memory of his son, Alexander. It was created to support Greek society in the crucial areas of education, culture and health. Half of Aristotle Onassis' fortune was the initial funding for the Foundation. Specifically, the 40% of the annual profits of the Business Foundation are given to the Public Benefit Foundation for implementing all its programs and initiatives. The Onassis Foundation has historically supported other cultural institutions; offers financial assistance to universities with Greek chairs, departments or programs around the world; has granted more than 7.000 scholarships and research fellowships for post-graduate and doctorate studies; has established a long tradition of granting educational material and technological equipment to hundreds of Greekschools all over Greece and has diachronically supported Special Education; has acquired the Cavafy Archive (more than 4.600 manuscripts and |personal items of the poet) to ensure its openness and accessibility to researchers and to the wider public; has great books' collections contained in The Onassis Library; has completed and donated to the Greek State in 1992 Onassis Cardiac Surgery Centre (OCSC); has created ONASSIS STEGI.

The **ONASSIS STEGI** is a creative hub for artists, audiences and ideas, which hosts events and actions across the whole spectrum of the arts from theatre, dance, music, cinema and the visual arts to digital and hybrid art and the written word. It showcases contem-porary cultural expression, supports Greek artists, cultivates international collaborations, explores the boundaries between science, art and society, and promotes lifelong learning for people of all ages. A home for innovation in contemporary culture, engaging both Greek and global communities.

The building of the ONASSIS STEGI includes two main auditoria, seating 880 and 220 respectively, which are suited to a wide range of events including theatre and dance performances, concerts, film screenings (multimedia, virtual reality), lectures and conferences. It opened its gate in December 2010. The ONASSIS STEGI produces, co-produces and stages theatre, dance and music productions. It produces more than 5 music/theatre/dance festivals featuring international and Greek artists and groups. It also hosts and co-produces an average of three major exhibitions, plus ten or so lectures and conferences as part of the "Talks & Thoughts" cycle. In addition, on an annual basis, it plans and coordinates international tours and exchanges, coordinates or takes part in international networks, collaborates with international and nationwide partners in various ways, and promotes interawareness and interaction between science, innovation and the arts. International partners and venues include: Barbican Centre, Théâtre de la Ville, Odéon-Théâtre de l'Europe, Münchner Kammerspiele, Festival d' Avignon, Holland Festival, Vienna Festival, Festival Internacional Santiago a Mil etc.

Acclaimed artists and theatre groups presenting their work at the ONASSIS STEGI include: Akram Khan, Israel Galván, Lucinda Childs, Trisha Brown, Pina Bausch, Robert Lepage, William Kentridge, Robert Wilson, Marina Abramovich, Alain Platel / Les Ballets C de la B, Christoph Marthaler, Simon McBurney / Complicite, Schaubühne Berlin, Krzysztof Warlikowski, Matthew Barney, Brian Eno, Kamashi Washington, tgSTAN, Joël Pommerat, Ivo van Hove, Costa Gavras, Konstantin Bogomolov / Chekhov Moscow Art Theatre, Rimini Protokoll, Brett Bailey, Jonathan Coe, David Sedaris, Tim Etchells, Romain Gavras, Adonis, Guerrilla Girls, Pussy Riot, Marjane Satrapi, Don DeLillo, Paul Auster, George Pelecanos, Pascal Bruckner, Yasmina Reza, Alvis Hermanis, Guy Cassiers, Simon Critchley, Christian Boltanski, Steve Vranakis, Constantinos Daskalakis, Jérôme Bel, Dimitris Papaioannou, DV8 Physical Theatre, Rosas / Anne Teresa de Keersmaecker, Philippe Quesne, Boris Charmatz, Heiner Goebbels, Richard Maxwell, Daniel Fish, Tiago Rodrigues, James Thiérree, Berlin theatre company, Dries Verhoeven.

### Contact

If you are interested in knowing which of our productions are available to tour, for scheduling a show, and for booking your seats for one of our upcoming performances as our guest, please contact:

### Christina Liata

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