

PRESS REVIEWS- EXTRACTS



PARALLAXI - Penelope Hatzidimitriou – 29/05/2024

Terzopoulos scenically realized the impossible: that everything changes while remaining the same. (...) Terzopoulos is a director of the constant flow of energy of the body and therefore knows well how to manage the energetic short-circuits and fires they cause. (...) The body of the actor is the beginning and the end of the theatre of Terzopoulos. New or aged, it "conveys an ecologic vision": "that our bodies and identities are permeable [...]; that our neighbourhoods and our families include people, plants, animals, water and land; that we are all conceived in chaos". (...) This is the greatest legacy of a great director.

DOCVILLE - Iraklis Logothètis – 21/05/2024

Terzopoulos has emphasized with magistral equilibrium the two-dimensional character of the expectation of the two heroes (...). Terzopoulos, in his multiple roles as director, light designer, set designer and costume designer, had total control of the show and proved to belong to the stature of those who emphasize the costume instead of disappearing into it. He perfectly used all the technical possibilities of the stage without losing for an instant the sense of proportion and move on to their abuse. This is how he set up Malevich's "Black Square" in a witness cross and enclosed the protagonists of the tragicomedy in the light shadows of a modern irreverent hagiography.

EFIMERIDA TON SINTAKTON - Dimitris Tsatsoulis – 19/05/2024

The extraordinary scenography of the show, a work of visual art of the highest aesthetic quality, the polymorphic black square that at the end of the show is imprinted on a white background, referring once again to a work by Malevich, is conceived by Terzopoulos himself. (...) Samuel Beckett's *Waiting for Godot*, directed by Theodoros Terzopoulos, is a cry for our lost humanity. The inevitable imminent social, cultural, religious and spiritual desert. A performance of supreme scenic poetry about the "nothing" that will come.

ATHINORAMA - Tonia Karaòglou – 17/05/2024

(...) what Theodoros Terzopoulos managed to achieve with Emilia Romagna Teatro is unique, as if he managed to condense in ninety minutes everything that can enter in this culminating moment of world dramaturgy. (...) The show brought by the Cultural Center of the Foundation Onassis is monumental but also deeply human, tender and heartbreaking, comic and tragic, is a glimpse of reflection in the total darkness. (...) The direction creates a visual language that completes the text with a series of scenes and images that remain imprinted in

the mind: from the small bonsai to the proscenium, to the light games created by the illuminated cross, up to the final image of the bloody knives. There is no forcing on stage, no desire to "say" or "prove" something, just a show of condensed beauty and scenic poetry. (...) Stefano Randisi and Enzo Vetrano interpret the duo Vladimir and Estragon with a spontaneous "popular" comedy and are moved to convey - in many moments - the tenderness, their mutual dependence and complementary existence, while overall the interpretations (Paolo Musio, Rocco Ancarola, Giulio Germano Cervi) capture the simplicity and depth of these unique theatrical characters.

HARTISMAG.GR – Savas Patsalidis – 07/05/2024

Five charismatic Italian actors were chosen to give life to the masterpiece of the Irish author, investing in it the aesthetics of Terzopoulos, mixed with elements of their Italian theatrical education. (...) this is a play perfectly suited to his method, in the sense that it strips the theatre in its entirety and plunges into the dark compartments of human existence in search of true essences... Two great actors, popular, comedians (and that's exactly what Terzopoulos asked for), Enzo Vetrano and Stefano Randisi, are committed to introduce us Vladimir and Estragon, the two losers of Beckett, the two rascals of life, circus creatures as they show themselves out of place and out of history, they move substantially in the round, so they basically do not move, as well as their speech does not move, which reaffirms his own inability to promote action. (...) Terzopoulos, acting wisely, skilfully creates the atmosphere of the show on and around this image of tenderness, solidarity. Two bodies united to face the difficulties of life.

IL GIORNALE MILANO - Andrea Bisicchia – 4/03/2024

(...) We find ourselves before a performance that juxtaposes the reality of today with that of yesterday, as well as with the distant past, that of the 5th century Greece, much studied by the director, known for his staging of certain Greek tragedies and, in particular, of the 'Bacchae'.

HYSTRIO - Giuseppe Liotta – June 2023

(...) Vladimir and Estragon, the two fetish characters of Beckett's play who, escaping from their tragic and theatrical abstraction, have the body and voice of the longest-lived and most anomalous stage couple in Italian theatre, Vetrano and Randisi, here in one of their most effective and successful performances, precisely because they do not play their respective characters but seem to be their direct continuation from the page to the stage, the natural continuation of an actoral work that started far back and finds here its most mature and conscious outcome. (...) Unexpected is the scene with the actors' faces full of blood, and those knife blades and bloodstained books like a Shakespearean drama or a Greek tragedy, telling us of a 'Beckett outside Beckett' that not only belongs to the 20th century but is a timeless 'classic' that stirs the roots of theatre.

L'ESPRESSO - Francesca De Sanctis – 15/02/2023

(...) Let us tell you right away: 'Waiting for Godot' is a show with a very strong impact, not easy, but absolutely a must-see. (...) Is this Beckett you will say? Of course it is, it is a very political Beckett, who has a strong link to current events (the war in Ukraine?) and which tries to tell us how difficult it is to establish relationships with each other and with ourselves. Estragon and Vladimir smile sarcastically with their faces bloodied, but nevertheless continue to wait for Godot, the elusive, the hope that remains alive.

SIPARIO - Nicola Arrigoni – 2/02/2023

In the background the air raid sirens that have become familiar to us from the war in Ukraine. In the center of the stage, an anthracite black parallelepiped that opens horizontally and vertically, drawing a cross. (...) That box is world and prison for Estragon and Vladimir (...), in this space the image becomes a body and the body of the actors evaporates in vision. The Greek director uses Beckett's text, reshapes it and makes it the verbal column of an art installation that shows a bleeding humanity, a crucified humanity in which the nails are words driven into the soul, they are words that say of a distressing void and in which speaking is not a dialogue, but an unheard monologue, made up of unanswered questions. (...) *Waiting for Godot* by Terzopoulos is a theatrical machine that asks the spectator's eye to abandon itself to the compositions that the actors and

stage space define in a wait without any solution, in an invitation to reach an elsewhere inevitably disregarded, like the coming of Godot which it is up to the boy to announce that Godot will not come.

EXIBART - Giuseppe Distefano - February 2023

There are, intact and enhanced, that passion for the text, that ability to live fidelity to the written word as a continuous invention of meaning, which are constitutive of the "feeling" of Theodoros Terzopoulos, the great Greek director who signs a beautiful *Waiting for Godot* by Samuel Beckett. In his staging, Beckett's fable unfolds in all its terrifying "proverbiality" and, together, with a freshness, a clarity, a body of details that give a new and somehow original prominence to the human thickness, to the living and painful everyday life in which the allegorical machination of the text is cut out. (...).

GLISTATIGENERALI.COM - Walter Porcedda – 18/01/2023

(...) "Waiting for Godot" by Samuel Beckett as you've never seen before. Powerful and definitive. It's signed by a Master, Theodoros Terzopoulos. A great cast of actors that, in the couple Stefano Randisi - Enzo Vetrano, finds the pin of an oiled mechanism. With them worked, in an opera to be included in the annals of contemporary theatre, also Paolo Musio, lifelong collaborator of Terzopoulos, and the promising youngsters Giulio Germano Cervi and Rocco Ancarola. Quite a nice group of spoiling actors at the service of an unpublished re-writing of Beckett's masterpiece: it helped to lift the veils and find new ways to assemble a production that is a jewel of both the actor's art - rarely seen so motivated and inspired - as that of directing. And it's not a simple adaptation but an original creation tout court. "Godot" is distorted remaining incredibly faithful to him. In other words, its original strength is restored to the work. (...) "Waiting for Godot" by the Greek master goes against the trend, he doesn't care what the tradition of Beckett's staging has become over time. Or that refers to the English playwright. In this show, everything becomes unexpected (as opposed to waiting, in fact) and Beckett is betrayed with each new step. But, paradoxically, exalted in his poetic hardcore, in the concise essence of his text, illuminating and direct that does not hide half-truths and therefore so dramatically current and within our time same.

HUFFINGTONPOST.IT - Mario De Santis – 17/01/2023

(...) it is clear that the Greek director, considered a Master of international directing, decided to challenge Beckett. With the curtain open, a square structure, in turn, divided into four squares, stands in the centre "of this place called stage". They are not hermetically juxtaposed, they let light through, forming a cross in the centre of this strange flat Kaaba. The cross is a symbol that will return, in the movements and scenic signs that for Terzopoulos are a living body of dramaturgical writing, as much as the actors' bodies - and it is one of the most anomalous choices made by the director. In front of what appears to be a wall, but turns out not to be, stands a small pot with a bonsai tree inside, centre stage, where the most famous dry sapling in the history of 20th-century theatre should be. Terzopoulos challenges Beckett and forces him to move. (...) Terzopoulos sets Beckett in motion again, sensing a path actually opened by the Irishman himself. This is immediately clear when the performance begins, and the structure opens up revealing its dimension of interstice or sewer or hyper-modern house of the future (but inspired by geometries between Bauhaus and Doric architectural order) in which Vladimir and Estragon (Stefano Randisi and Enzo Vetrano) lie skull to skull like Siamese twins while acting they touch each other, and feel each other's faces. It will henceforth be a physical and acting tension that is anti-naturalistic, but at the same time powerfully vital, under the banner of sarcasm and levity that the actors will keep up, with a fine rehearsal throughout. (...)

RECENSITO.NER - Tommaso Chimenti – 16/01/2023

(...) with two master's touches the which he is, the great Greek director Theodoros Terzopoulos, has come to fully encounter the human tragedy present in "Waiting for Godot", dug the abyss that we carry inside, and has scaled the peaks of our existence. The scene is absolutist and essential, full and omnivorous, it seems static but comes to life, it is alive and not vegetating, it moves, and it creates new ornaments and origami to fill and inhabit. (...)

CONTROSCENA.NET - Enrico Fiore – 13/01/2023

(...) I must note that the fundamental value of Terzopoulos' direction lies in the fact that he continuously disassembles and recomposes Beckett's text: or, more exactly, he neutralizes the well-known readings of the same and leads them back to the truth of the text itself. And this is a precious, as well as rare, example of how a director can put himself at the service of an author, clarifying and enhancing his message; and, moreover, illuminating the "consistency" of that author in the world, in history and in the today's society. (...) Terzopoulos pushes the theatre out of itself, reminding us that we live in a world much bigger than a stage and that, in particular, on the words of Beckett's text that we hear resounding on the stage weigh the "voices" of war coming from the world much larger than the stage.

