

**Act: "Establishment and Promotion of International Institutions of Contemporary Culture in Attica"
Action II: "Ancient Drama: Interdisciplinary and Cross-Art Approaches"
Co-funded by the European Regional Development Fund of the EU in the framework of
Regional Operational Programme of "ATTICA", 2014-2020**



Co-financed by Greece and the European Union

CALL FOR INTEREST

SEMINARS AND WORKSHOPS

1. SUMMARY OF THE PROGRAMME AND OBJECTIVES

Within the framework of ROP. "ATTICA" of NSRF 2014-2020, the Michael Cacoyannis Foundation organises in September 2017 the Programme "ANCIENT DRAMA: INTERDISCIPLINARY AND CROSS-ART APPROACHES", in collaboration with CONTESTED_CITIES. The programme will take place at the Cultural Centre of the Foundation; it is a continuation, upgrading and enrichment of the project "Ancient Drama: Influences and Modern Approaches", which was implemented with great success under the NSRF 2007-2013 (ROP "Attica"). This initiative consists of a three-year programme that activates and presents "paradox" synergies of art and sciences with Ancient Drama as a starting point, based on three thematic axes (different per year) conveying with three specific artistic practices. It inspires a high degree of innovation as it complements and extends the already existing coordinated and rich reflection in relation to the theatrical realization of Ancient Drama and its classic methods of representation. By opening up these concerns and attempting these "paradoxical" synergies of arts and science, it aims to empower and enrich the reception of Ancient Drama through the performing arts in the 21st century. This program fully corresponds to the statutory objectives of the Cacoyannis Foundation and substantially upgrades its educative role. Particularly, innovation in the field of Ancient Drama, is a major challenge corresponding to the work of Michael Cacoyannis and more particularly his direction of the famous Trilogy (Iphigeneia, Women of Troy, and Electra).

The programme "ANCIENT DRAMA: INTERDISCIPLINARY AND CROSS-ART APPROACHES" elaborates with the establishment of an institution with particular artistic and educational character as part of future plans of the Foundation to promote interdisciplinary research and study of Ancient Drama. It aims to lay the foundations for an international network of communication and dialogue between researchers and artists with different artistic approaches. The exchange of different artistic approaches, theories and practices will, amongst others, contribute to the emergence of Athens as a reference point for the research, study and practice of Ancient Drama. At the same time, this initiative provides the opportunity to young researchers, artists, creators and students to broaden their horizons and skills.

2. CONTESTED_CITIES ATHENS 2017 – Programme outline

This year's programme is titled **CONTESTED_CITIES ATHENS 2017** and will take place from **18th to 30th September 2017**. It has been organised in collaboration with the Universidad Autónoma de Madrid (Spain) and the University of Leeds (UK).

The programme consists of:

- a) **Scientific seminars** and **practical workshops**, scheduled from September 19th to 26th.
- b) An **art exhibition**, scheduled from September 19th to 30th.
- c) An open **scientific forum**, scheduled on September 23rd and 24th.
- d) A **theatre performance**, which is based on real-life displacement stories presented with appropriate extracts from Ancient Greek Tragedies at the Theatre of the Cacoyannis Foundation on the 28th, 29th and 30th of September.

All activities are **free of charge**. However, the scientific seminars and practical workshops are restricted to a maximum audience of respectively 50 and 20 participants, and all participants are expected to properly prepare their participation through previous reading and analysis of scientific literature which will be announced in due course. This call for interest aims to select the participants, who ideally would be post-graduate and PhD students, practitioners or researchers of art and theatrical schools, human geography, sociology, political science, urban studies and architecture, as well as artists of New Sound and Image Technologies.

3. Content and schedule of seminars and workshops

PROGRAMME LAYOUT

SEMINARS

Wednesday, 20th September 2017, 18.30-20.30

Friday, 22nd September 2017, 18.30-20.30

Monday, 25th September 2017, 18.30-20.30

WORKSHOP

Thursday, 21st September 2017, 18.00-21.00

Saturday, 23rd September 2017, 18.00-22.00

Tuesday, 26th September 2017, 18.00-22.00

RATIONALE

Ancient Greek Drama and Urban Studies provide a stimulating cross-fertilisation. Each discipline offers complementary analysis, invigorating epistemological reflections about disclosing a mutual conjunction. Such intersections are highly thought-provoking and inspiring both for research and/or artists: conventional, religious, ritual, political, tragic theatre of the 5th century BC is analysed side by side with critical academic voices that seek for in-depth analysis of the current socio-spatial dynamics that dramatically shape our cities.

Each seminar consists of a lecture provided by well-established urban researchers from Spain and the UK, followed by a constructive presentation of a discussant who is specialist in ancient drama, with references to the philosophy and sociology of Ancient Greek Theatre, as well as to staging and dramaturgical analysis. We aim at developing an essential dialogue between urban studies and ancient Greek drama. The concepts to be developed in the seminars are the following:

- Urban agendas and governance
- City, the citizen and citizenship
- Belonging and alienation
- Displacement, power and conflicts
- Community and the collective
- Mythology and tradition

The workshops correlate thematically with the seminars. They will put in practice the theoretical discussions through interventions developed in the public space in Athens. Workshops will be led by practitioners and artists from the UK, Germany and Spain/Portugal with an outstanding trajectory on the proposed methodologies and contents.

SIZE OF THE GROUP

- Seminars: max. 50 persons
- Workshop: max. 20 persons

Workshop participants are automatically entitled to participate in the seminars. They may also attend rehearsals for the theatre performance.

DETAILED PROGRAMME DESCRIPTION

SEMINAR 1 – WEDNESDAY, 20TH SEPTEMBER 2017, 18.30-20.30

TITLE: DIS_PLACED – The loss of place, home and identity

PRESENTER: Dr Michael Janoschka, University of Leeds (UK)

DISCUSSANT: tbc

Displacement is a violent spatial, economic, political, symbolic and psychological act related to: (i) the practice of displacing, (ii) the condition of being displaced and (iii) the feeling as not being at the right place. It encompasses various forms of enclosures that emerge as a consequence of social and spatial dispossessions. Being the main outcome of such exercise of power in place, it affects our perception of who we are, how we move and act in the city and where we belong to. This is why it may be considered as the potentially most important mechanism of how our daily life is shaped by others. The vulnerable, the people without economic and political voice have now been displaced from specific areas of the city, to be replaced by individuals and consumers serving the needs of the neoliberal reconstruction of the city. However, displacement is inherent to every place and society, and it may be conceptualised through contemporary social and urban theory as well as through ancient drama. In this regard, the seminar will explore the conceptual links between the modes of being displaced that can be observed in the contemporary city and those epitomised in ancient drama, when the displaced were those exiled from the democracy of the polis of Athens, struggling to survive the lack of civil rights in hostile environments. Has this hostility become part of the contemporary city? Who is actually experiencing civic rights and may be considered a citizen?

Michael Janoschka is **University Academic Fellow for Critical Urban Transformations** at the School of Geography, University of Leeds (UK). His research focuses on: (a) comparative approaches to gentrification, displacement and dispossession in the contemporary city; (b) social exclusion, financialisation of housing markets and urban contestation; (c) migration, citizenship and the transformation of local politics in post-crisis scenarios. His regional expertise comprises Latin American and Southern European cities, with a special focus on Madrid and Athens. For more than 15 years he has been developing extensive research in Latin America, especially in Argentina, Brazil, Chile, Costa Rica, Ecuador and Mexico.

SEMINAR 2 – FRIDAY, 22ND SEPTEMBER 2017, 18.30-20.30

TITLE: Power and place – an insidious interplay

PRESENTER: Dr Georgia Alexandri, Universidad Autónoma de Madrid (Spain)

DISCUSSANT: tbc

Absolute power entrusted to one person (a king) has always been challenged in ancient drama. The evolving theme of absolute power, conceit and subsequent downfall highlights the importance of democracy, identifying the need to evade rigid forms of community organisation and governance. Eventually, in the ancient drama, absolute power becomes a crucial characteristic of cities beyond Athens, a place highly envisioned as the city of democracy. The way that cities are governed today, in absolute and rigid ways, scarcely tackling with the actual needs of the citizens. Urban politicians and policy makers prefer to align with the norms of mathematic models of economic growth, to comply with financial rules, and eventually to rescale power to political institutions such as the EU and the IMF, withdrawing from the ideal of democracy. At the very local level, the persistence with economic practices, the need to precede exchange values to use value and the importance of the construction of new exchange values out of existing use and exchange values promote speculation in space which is often linked to displacement. Such absolute power in space is actually exercised by the imposition of the better off, of more productive and profitable uses and the displacement of less profitable ones. Accordingly, the re-invention of former deprived areas goes hand in hand with the displacement of the deprived; exercising a kind of colonialism at the local level through various forms of gentrification and financialisation. This seminar will discuss a series of questions related to the described dilemmas, i.e.: Which will be the nemesis in the neoliberal “barbaric” city? How is

space reinvented? What can we understand from inner city transformations? Who is being expelled and for the sake of whom? Who is orchestrating politically and economically regeneration? What is colonialism at the local level?

Georgia Alexandri is a **post-doctoral research fellow** at the Universidad Autónoma de Madrid (Spain). She is interested in researching urban processes of dispossession that deprive people from exercising the right to the city. Her current interests focus on processes of housing financialisation, looking on the way household debt is increasingly becoming an investment vehicle.

SEMINAR 3 – MONDAY, 25TH SEPTEMBER 2017, 18.30-20.30

TITLE: Space Invaders: Making and (re)claiming the commons

PRESENTER: Professor Paul Routledge, University of Leeds (UK)

DISCUSSANT: tbc

Challenging dominant constructions of power and acting for justice, like Antigone on the burial of her brother, is a theme rooted in the history of social movements and art collectives such as the theatre of the oppressed. To counterbalance dispossession, grassroots across the world challenge dominant power relations by developing three forms of power; (i) relational power which is the terrain of individuals and groups engaging in temporary, ad hoc relations, where spaces of social media and loose networks work to create calls for public mobilisations (ii) compositional power which provides space for the creation of common spaces of activity and protest and (iii) organisational power where the capacity to mobilise and organise is channelled into the terrain of formal organisations or networks which produce, distribute and manage material and immaterial resources and symbols. Together these forms of power constitute the ‘popular power’, i.e. the capacity of marginalised folk to organise and coordinate structures to govern their own lives, thereby creating new social relations and forms of collective organization. This popular power is able to produce an interplay between feelings of place (the gathering, the demonstration, the theatre) and feelings out of place (the Clandestine Insurgent Rebel Clown Army in the U.K.; LGBTQ activism; Pussy Riot actions across Europe). In addition, popular power is manifested as ‘making space’: movements actively shape places – e.g. by physically transforming the character of, or meanings associated with them – creating not only sites of resistance, but also places where alternative imaginaries and symbolic challenges can be made ‘real’. In so doing movements defy everyday assumptions about the meaning and function of particular places and the ‘appropriate’ type of emotions evoked by them.

Paul Routledge is **Professor of Contentious Politics and Social Change** at the School of Geography, University of Leeds. His research interests include critical geopolitics, climate change, social justice, civil society, the environment, and social movements. He has long-standing research interests concerning development, environment and the practices of social movements in the Global South, particularly South Asia and Southeast Asia, and in the Global North. In particular, his research has been concerned with two key areas of interest: the spatiality of social movements in the Global South and Global North; and the practical, political and ethical challenges of scholar activism.

WORKSHOP 1 – THURSDAY, 21ST SEPTEMBER 2017, 18.00-21.00

THEME: Displacement

ORGANISER: Dr Nicholas Salazar Sutil, University of Leeds (UK)

The workshop will involve a series of psycho-geographies to be conducting in key areas in the city of Athens. Participants will be given “creative” maps of the city, and will be asked to follow the map's instructions, with the aim to identify and collect written material in the form of graffiti, pamphlets, notice boards and other “messages” that may reflect a mood of displacement. The material (in the form of pictures, drawings, post-it notes) will be collated and then placed on a “Wailing Wall” at the Cacoyannis Foundation.

Dr Nicholas Salazar Sutil is a Chilean author, researcher and digital artist. His work is transdisciplinary, and focuses on various aspects of movement including: movement and representation (writing, notating, mathematizing movement); movement and social agency (social choreography, psycho-geography, walk-talk) and movement as ecocultural form of mediation. He is the author of many books, essays, and creative writing works. He is currently University Academic Fellow in Digital Performance at the School of Performance and Cultural Industries of the University of Leeds (UK).

WORKSHOP 2 – SATURDAY, 23RD SEPTEMBER 2017, 18.00-22.00

TITLE: The Trojan Horse

ORGANISER: Left Hand Rotation (Lisbon, Portugal)

“The Phoenician Horse of Parnassus assembled, by the arts of Palas, a horse swollen with armed men and introduced the deadly image inside the walls. The men who will come from inside, they will name it the wooden horse, a concealer of hidden spears.”

Euripides, The Trojans, 10.

Part of the difficulties of articulating practices of resistance to gentrification are due to the symbolic and aesthetic apparatus that gentrification deploys. For the neighbours of a neighbourhood previously abandoned by the state, the arrival of investment and structural improvements is often perceived as an offering, a gift. Gentrification is always disguised as culture, progress and rehabilitation. But when it comes out of the wooden horse, it will cause displacement to the neighbours and transform the neighbourhood. Having as a starting point of the idea and the myth of the Trojan horse, reflecting on the tragedy of the Trojan women, we will analyze gentrification as a destructive deception. Gentrification is something apparently pleasant that brings along serious consequences. Together with the participants of the workshop we will articulate a practice in the public space that helps to unveil the fraud of gentrification, like Laocöon intended to do with the Trojan horse before it crossed the walls of Troy.

Left Hand Rotation is an artistic collective that since 2005 has been developing projects that articulate intervention, appropriation, recording and video. Since 2010 they have developed the project *“Gentrification is not a name of a lady”*, which addresses the problems associated with the processes of gentrification, using methodologies which combine information, artistic practice and direct action, based on observation and theoretic and academic study. Between December 2010 and April 2017, with a format of a workshop *“Gentrification is not a name of a lady”* has been shared for free and adapted in twelve cities, which in chronological order are: Bilbao (Spain), Gijón (Spain), Sao Paulo (Brasil), Brasilia (Brazil), Madrid (Spain), Valencia (Spain), Lisbon (Portugal), Bogota (Colombia), Mexico City (Mexico) and Porto (Portugal).

WORKSHOP 3 – TUESDAY, 26TH SEPTEMBER 2017, 18.00-22.00

TITLE: Sound in the city

ORGANISER: Rouven Rech (Berlin, Germany)

This workshop aspires to develop nuanced understandings about the commons, mainly through the observation and analysis of the sounds of Athens; an interactive search for different soundscapes and pictures (video and/or photography) in the city. Participants will look for “hot spots” of NOISE and SILENCE in the city and collectively develop understandings of displacement and gentrification in various neighbourhoods (for example traffic junctions, neighbourhoods, malls, bars, nightclubs etc). As example a small part of the documentary VECINOS (60 min. 2004, Dir. Rouven Rech), where “poor” and “rich” areas are narrated with artistic patterns will be projected and discussed.

The collected material sounds, videos and stills may be used as material for the video installation for the performance. In this installation the settled meanings of noise, silence, harmony and restlessness should be contested and re-signified, i.e., through the lens of producing the commons. What does harmony mean, what does silence provoke?

Technical equipment needed for participants: Smartphone with high-resolution photograph/film-modus and/or sound-recorder.

Rouven Rech has committed himself to the genre of documentaries. Since 2001 he has studied documentary film and graduated as a director with diploma at the *Filmakademie Baden-Württemberg*. After being awarded a grant by the DAAD, he studied at the *Universidad del Cine* in Buenos Aires for one year. Moreover, the *Landesstiftung Baden-Württemberg* enabled him to join the International School of Cinema in Cuba for six months, while the *Heinz-Kühn-Stiftung NRW* granted him a research stay to Ethiopia. As director, he realised a feature-length documentary on the Trans-Kalahari-Highway for the TV-channel *SWR*. He has produced several feature documentary films for the German public television and theatrical release as director and producer. His documentaries have been awarded with special merits at international and national film festivals. The latest films have been nominated for the German Film Award and the Grimme-Preis. (“No land’s song” and “Hoffenheim - Das Leben ist kein Heimspiel”).

4. Participation and selection criteria

Applications for Seminar and Workshop participation may be submitted by postgraduate and PhD students practitioners or researchers of art and performing arts schools, human geography, sociology, political science, urban studies and architecture, and artists of New Sound and Image Technologies.

Since the Seminar and the Workshops will be held in English, **applicants should have an excellent command of the English language. Moreover, knowledge of Spanish language will be appreciated.**

The application form must be accompanied by:

1. Participation Form (find at end of this document, p.7)
2. Motivation letter expressing your interest for participation at the workshops and seminars and links to professional interests (max. 1 page)
3. Curriculum vitae (max. 2 pages)
4. Copy of the highest academic degree
5. Statement/certificate about English language skills (mandatory)
6. Statement/certificate about Spanish language skills (optional)

Applications may be submitted by e-mail to adrama@mcf.gr; or delivered in a file at the Michael Cacoyannis Foundation Cultural Centre (Piraeus 206, Tavros) from Monday to Friday and from 10:00 to 15:00.

It is strongly recommended to submit applications in English language.

Closing date for submission of applications for the Seminar and Workshops:
TUESDAY, JULY 25TH, 2017

The selection of participants will be managed by a three-member committee appointed by the Board of Directors of the Cacoyannis Foundation. Selection will be based on the completeness of the submitted applications (regardless of whether the foreseen number for Seminars and Workshops) and the content of the motivation letter.

The final decision will be on the website of the Michael Cacoyannis foundation (www.mcf.gr), by Friday, August 4th. Those who are selected to attend the Seminar and Workshops will be informed by e-mail or by telephone on their enrolment details, the preparation material and the final detailed timetable.

Upon completion of Seminars and Workshops, participants will receive a Certificate of Attendance, strictly based on the full compliance with the Rules of Participation.

Further information: www.mcf.gr, 210 3418 551 daily 11:00 to 15:00.

Athens, 10 July 2017
Michalis Cacoyannis Foundation

CONTESTED_CITIES ATHENS 2017 – PARTICIPATION FORM

Name		
E-mail		
Postal address		
Phone number		
Short CV (max. 150 words)		
Highlight of academic qualification / research / artistic activities		
Web link (personal website, photos, videos, presentations, art work, papers)		
Please state why you would like to participate in the seminars-workshops and which are your expectations (max. 250 words)		
I apply only for the Seminars	YES	NO
I apply for Seminars and Workshops	YES	NO
Interest/Availability for possible participation in the performance (details in due time)	YES	NO