

to DADA or not to DADA?

SCHOOL OF DRAMA | FACULTY OF FINE ARTS
ARISTOTLE UNIVERSITY OF THESSALONIKI

The dadaist soirée **To Da or not to Da?** as performed by the School of Drama, Aristotle University of Thessaloniki, brings together past and present, by mingling texts of the historical avant-garde, contemporary reconstructions of dada costumes and props, dadaist performance practices and elements of modern mass culture in an attempt to comment on the politics and aesthetics of Greek society during the economic-crisis era.

2016 was the centenary of **Dada**, the avant-garde movement that, together with Futurism, led to the emergence of performance, tearing down the constraints of dramatic tradition and stage conventions of the previous centuries. The break with the mainstream art and the embracing of popular entertainment forms such as music hall, cabaret, puppet theatre and circus, ludicrous parody and disorder, on and off stage.

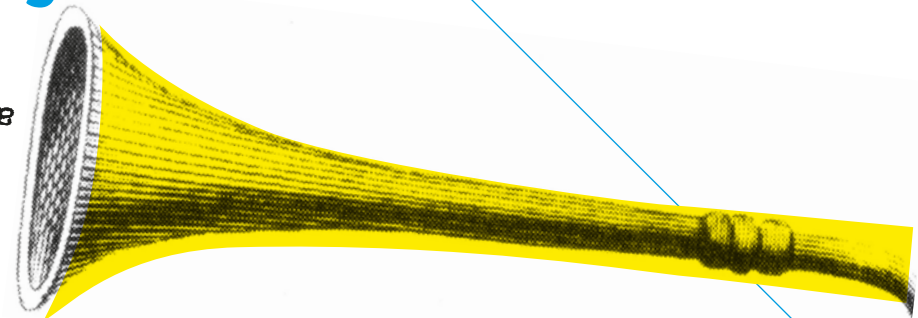
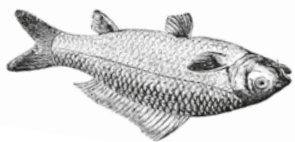
Hugo Ball in his "Magical Bishop" costume at Cabaret Voltaire, Zurich 1916.



ARISTOTLE UNIVERSITY OF THESSALONIKI

School of Drama

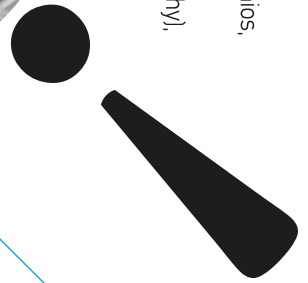
a DADA 100+1st soirée YEARS after



Sonia Delaunay's costumes for 'Tears: Le Cœur à gaz' (The Gas Heart), Paris 1923.

WORKING TEAM

Postgraduate students of scenography: Hara Argyroudi, Katerina Vafeiadi, Dimitra Giovanii, Peni Dani, Elina Efthaxia, Matina Efthymiadou, Christina Kouvouklioti, Anastasia Papaioannou, Ero Papakosta
Undergraduate students of acting: Ioanna Kanelopoulou, Dimitrios Kapetanios, Dimitrios Lolis, Eleni Mavridou
Professors: Damianos Konstantinidis (directing), Lila Karakosta (scenography), Loulia Pipinia (dramaturgy), Olympia Sideridou (masks-props), Stergios Proios (technical management)
Graphic Design: Marietta Panidou




SCHOOL OF DRAMA | FACULTY OF FINE ARTS
ARISTOTLE UNIVERSITY OF THESSALONIKI

DADA

est un microbe vierge

dADA

est contre la vie chère



* Tristan Tzara, Dada Manifesto On Feeble Love And Bitter Love.

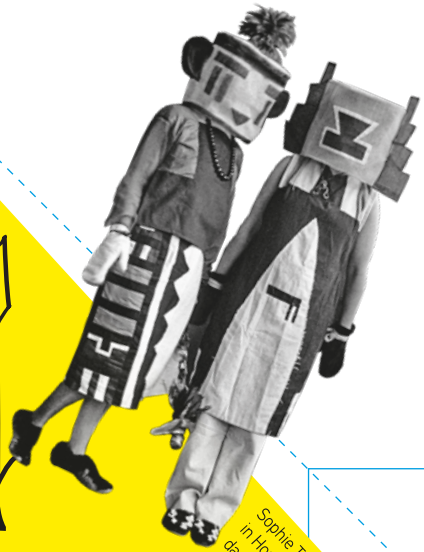
Dada est contre le futur

Dada est mort. Dada est idiot

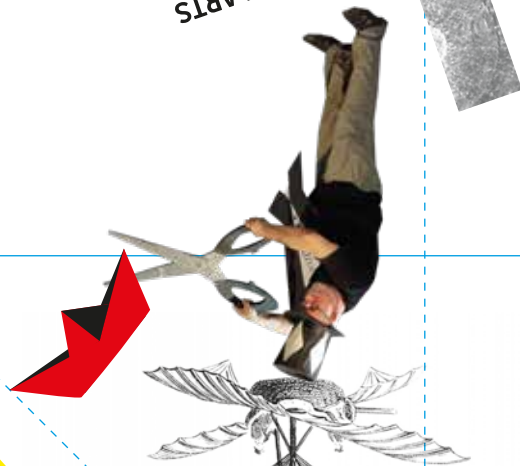
Vive Dada



Short interactive skits and a number of dada texts, such as Hugo Ball's *Gadji Beri Bimba*, Emmy Hennings' *Gefängnis*, an excerpt of Tzara's *Dada manifeste sur l'amour faible et l'amour amer*, fragments from Tzara's *Le Cœur à gaz* and Schwitters'/Richer's, *Anxiety plays*, provide the performance material; cut and shredded, uttered in imaginary and existing languages, and interspersed with improvisations on traditional music and popular songs as well as abstract movement, they tend to offer an absurd satire of a world «bitter and feeble».



Sophie Taeuber-Arp and her sister Erika, 1921-22, dressed in Hopfer-inspired costumes that Taeuber-Arp designed for an interpretive dance to Hugo Ball's poem.



a **DADA** 100+1
1st soirée years after

The performance follows the abstract form of a dadaist variety evening and consists of sound and tonal poems, manifestoes, chansons, sound music, dance, and scenes from short plays in various languages. **TO DA OR NOT TO DA?** Is far from a fully organized stage production; it is more an experiment on the means and manners of Dada, which attempts at the same time to comment on the situation in Greece and Europe, the past seven years: the financial and political instability, the identity crisis, war and the refugees, the post-colonial models of dependence, the struggle for hegemony, the quest for democracy.



to NTA or not to NTA



The participation of the School of Drama, Aristotle University of Thessaloniki at the PQ 2019 is fully funded by

HELLENIC REPUBLIC
Ministry of Education, Research and Religious Affairs



In this project, after working with, and on, Lewis Carroll's renowned *Alice's Adventures in Wonderland* (1865), a series of visual experimentations was produced, based upon a variety of means and practices: light/darkness juxtaposition, shadow, perspective, the fluctuation of the scale and video projection. Simple mechanical constructions, set design models and cut-outs were used, resulting in a set of actions in the form of a performance.



Alice

OR
a self evolving story

Participating students: Vousvoura Alexia, Dadinou Christina, Kourelia Eva, Konstantinidou Marina, Mina Stella, Mitrouli Maria, Ossa Maria, Pampaka Georgia, Pikioni Ino, Sampri Eleni, Spanoudaki Aliko, Spyridaki Thenia, Tsirigoti Sofia.

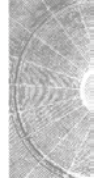
Supervisor: Apostolos-Fokion Vettas (*Emeritus Professor*)

Music: Theologos Kirimlidis/Kostas Vomvolos

Movement: Marianthi Psomataki

Support: Lila Karakosta, Olympia Sideridou, Stergios Proios, Tasos Angelopoulos

Graphic Design: Marietta Panidou



SCHOOL OF DRAMA | FACULTY OF FINE ARTS
ARISTOTLE UNIVERSITY OF THESSALONIKI



COSTUME DESIGN

Students prepared costume designs and models on the characters from *Alice in Wonderland* by L. Carroll inspired by various sources ranging from elements of the novel's famous illustrations to cultures like steam punk, circus, orientalism, shamanism and artistic movements such as pop art, cubo-futurism and surrealism.

Chryssa Mantaka
Assistant Professor of Costume Design



PROPS

Working on Lewis Carroll's *Alice's Adventures in Wonderland* (1865), the students experimented and built scenic mechanisms, on a small scale, using basic means and materials such as cardboard and wire, which were used to the performance *Alice or a self-evolving story*.

Olympia Sideridou
Teaching Fellow, Stage Design

Students:

Vasiliadou Genovefa
Karadimitriou Petri
Mena Stella
Batziou Constantina
Ossa Maria
Pampaka Georgia
Spiridaki Thenia



Students:

Eleftheria Verousi
Alexia Vouvoura
Chara Georgaki
Anneta Imprissimi
Petri Karadimitriou
Zoe Katsarea
Eva Kourelia
Lydia Lefkopoulou
Konstantina Batziou
Eleni Sabri
Aliko Spanoudaki
Semina Tsiouma
Anna Panagiotidou
Dafni Papastrati
Maria Evangelopoulou



The participation of the School of Drama, Aristotle University of Thessaloniki at the PQ 2019 is fully funded by