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Taking place: Parrhesiastic Theater as a model for artistic practice

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A Selective Glossary of Parrhesiastic Words

The Glossary consists of concepts and terms that have been crucial for *The Narrator's* dissertation-writing process. The information provided on these terms is by no means exhaustive. *The Glossary's* purpose is to offer insight into *The Narrator/Engaged Artist's* understanding of them through a subjectively selective, idiosyncratic reading of their history that involves indicating affinities with specific thinkers. In not attempting to locate etymological origins, *The Glossary* acknowledges that contemporary linguistics operates on two levels of language analysis: synchrony and diachrony. A native speaker learns language in a non-temporal scission (in synchrony), while words, their meanings and their shapes, change through the passing of time (diachrony).

The Glossary's terms are indicated by a star throughout the dissertation's introduction and four main chapters.

ACT/ACTION

The term is here explored in relation to their potential to affect the onlooker, spectator, future participant. Hanna Arendt's Chapter on "Action" in The Human Condition, Chantal Mouffe's call for an expanded understanding of the artist's role, intervening in several fields (art world, public space, education etc.) and thus opening up a variety of agonistic public spaces, as well as Claude Cahun's opting for a "poetry of indirect action" — in her own words "setting it going and letting it break down" — as the only emancipatory way for the reader to find their way through a text on their own[51], are taken into consideration in approaching this term.

ADDRESSIVITY

A term coined by Russian literary theorist and philosopher of language Mikhail Bakthin. He defines addressivity as "the quality of turning to someone." For Bakhtin, addressivity

51 See the analysis on Cahun, pages 40-42 of the dissertation.

and utterance (which is distinct from a sentence, as it is an act of speech whose meaning is produced by taking place on a specific occasion, and therefore it is a singular event that cannot be repeated) are interdependent: addressivity is a "constitutive feature of an utterance"; without addressivity, "the utterance does not and cannot exist" (Bakhtin 1986, 99). As Gary Saul Morson, professor of the arts and humanities at Northwestern University, puts it: "sentences provide resources for an utterance, but the utterance requires more than the sentence"; it is addressivity that "denotes all those aspects of the utterance that make it dialogic in the deepest sense" (Morson 2006, 55).

AFFECT

In *The Engaged Artist's* film, *Notes on Parrhesia* (2015), interviews with Gezi Park protesters looking directly at the camera exposed a personal-affective point of view, revealing a moment where the personal becomes the political — the political being embodied by individuals in society. Artists work with the senses to produce affects. In this dissertation the term is understood in accordance with a description from Simon O'Sullivan, professor of art theory and practice at Goldsmiths, of affect as extra-discursive and extra-textual, immanent to matter and experience (O'Sullivan 2001, 126), and it also takes into consideration the writings of Brian Massumi and Chantal Mouffe.

AGAINST

This refers to all cases where parrhesia takes place through confrontational relations between language, images, gestures, and postures: language that respects nothing, language that confronts (caricature, the Cynics), language against disciplining, and so on.

AGONISTIC

A term coined by Belgian political theorist Chantal Mouffe that clearly opposes Jurgen Habermas' understanding of public space as the locus for the creation of consensus. Mouffe counter-proposes an agonistic approach; she understands public space as the terrain "where conflicting points of view are confronted without any possibility of a final reconciliation" (Mouffe 2013, 92). Mouffe considers an agonistic space as the locus for democracy. In this research, the focus is on how laughter and/or excess may contribute to the production of an agonistic space.

APPROPRIATION

The employment of pre-existing strategies, techniques, or tools for a new purpose. François Rabelais appropriated the form of the novel in order to satirize the humorless official ideology of the Church, and Mikhail Bakhtin in turn appropriated Rabelais to criticize the novel's misuse by his Soviet contemporaries — as a genre now obliged to serve the state — and to propose instead his vision of it as a "celebration of linguistic and stylistic variety."[52] In

52 See Michael Holquist's "Prologue" in Mikhail Bakhtin, *Rabelais and His World*, trans. Hélene Iswolsky (Bloomington: Indiana University Press,1984), xvii.

Western art, appropriation's popularity and use as a strategy rose in the 20th century, with the collages of Pablo Picasso and Georges Braque, the proposition of ready-made objects as artworks by Marcel Duchamp, but also in Surrealism and Pop Art, to name a few examples; it reached its peak in the 1980s, with a group of US artists, including Sherrie Levine, who pushed it to its limits by reproducing the work of other artists and claiming it as their own.

While in the 1980s appropriation in art was related to irony and post-modernism, in recent years the term has been revisited and is now seen in a different light, either as dedication (Isabelle Gnaw) or invocation (Jan Verwoert). Cultural appropriation means the borrowing of an element of cultural expression of one group by another. In this research, appropriation means revitalizing semi-forgotten practices that encourage inclusivity through entertainment — an empowering tool for parrhesiastic practices. Appropriating here means re-imagining.

"Appropriation" in art is here understood with reference to Isabelle Graw's essay "Dedication Replacing Appropriation: Fascination, Subversion, and Dispossession in Appropriation Art" (2004) and Jan Verwoert's "Living with Ghosts: From Appropriation to Invocation in Contemporary Art" (2007). They both discuss a shift in historical momentum from the 1980s to the 2000s, and how this affected ways in which the relation between the appropriating artist and the appropriated material is perceived.

ARTISTS' WRITING

The act, process, and/or practice of writing as exercised by visual and performing artists. Artists' writing occurs in a wide range of forms: artists' books, artists' statements, art theory, autobiography, correspondence, diaries, essays, interviews, memoir, fiction, and poetry — to name but a few.

- texts written in parallel to one's artistic practice (paratexts), texts written *about* art
- texts written *as* art
- texts and other linguistic forms written to serve an artistic purpose; texts incorporated into artistic practice as tools and/or part of an artwork (i.e. a script to be performed).
- hybrid* formats consisting of words, images, and performative gestures (i.e. artists' books, memoirs, etc.).

COMMUNICATION

Throughout this dissertation, communication is understood not as regulation but as affect. "To be means to communicate" (Bakhtin quoted in Morson & Emerson 1990, 50).

ENGAGED ARTIST

An artist concerned with the social dimensions and communicative aspects of art. An artist who cares for the social impact of artistic practices and opens up spaces for conflict, bonding, and possibilities to imagine and/or act with, against, and through others.

ETHICS

Concerning questions that examine what a good "way of being" or "way of living" is — what a wise course of action can be, and how to live well together with others. I explore ethical aspects of parrhesia in Chapter I.

EXCESS

Excess is understood as overstatement and exaggeration, including wrong or inappropriate use of language such as hyperbole (the speaker overemphasizing their emotions) and catachresis (use of the wrong word for the context). In her book *Laughter*: *Notes on a Passion*, Anca Parvulescu traces interesting links between laughter and excess in philosophical avant-gardes, placing emphasis on Georges Bataille, who perceived laughter as a passion, as therefore excessive by definition and exceeding negativity, and Derrida's claim that "laughter exceeds dialectics and the dialectician" (Parvulescu 2010, 83).

EVENT

In this dissertation the notion of the event is examined mainly through Alain Badiou, Brian Massumi, and Slavoj Žižek.

HYBRID

Here I take into consideration media studies professor Jürgen E. Müller's reading of the term as "a mixed form of two concepts from two language systems, the Latin *hibrida* (bastard, mixed blood) and the Greek *hubris* — excess (cf. Samoyault 2001, 175). The term 'hybrid' is thus founded on the process it designates. It denotes and connotes moral (later: artistic) and (more or less) excessive transformations of beings and objects" (Müller 2010). I specifically discuss my understanding and approach of the terms "hybrid" and "hybridity" in and through my research project and artistic practice, within the context of contemporary art and film, on pages 53, and 100–101 of this dissertation.

LAUGHTER

A form of communication and a social behavior, rather than a reaction to jokes (Scott 2014). A resilience tool. For Bataille, laughter "destabilizes our self-sufficiency": when we laugh at someone's misadventures we are laughing at ourselves. This leads to the founding of a community based in a common experience of "failure" (Parvulescu 2010, 91). "Laughter is a specific aesthetic relationship to reality, but not one that can be translated into a logical language; that is, it is a specific means for artistically visualizing and comprehending reality and, consequently, a specific means for structuring an artistic image, plot, or genre. Enormous creative, and therefore genre-shaping, power was possessed by ambivalent carnival laughter" (Bakhtin quoted in Morson & Emerson 1990, 463).

LAUGHTER/MOVEMENT

←Way Out (Georges Bataille) →
↓
From Language to a Sound

- Witness and Participant in a movement backwards

LAUGHTER/ACTIVE VERBS

(A list inspired by verbs in Anca Parvulescu's *Laughter Notes on a Passion* (2010).)

Alienate
Battle with laughter
Bend in unpredictable ways
Break
Burst
Comfort
Correct
Crack down/up with laughter
Deform
Die laughing
Distort
Disturb
Faint with laughter
Interrupt
Laugh at →
Laugh until you split
Make space for
Overtake the subject
Shatter
Split
Stretch in unpredictable ways
Twist in unpredictable ways
Repeat
Tremble
Unsettle
Upset (aesthetic and moral requirement of control)

LAUGHTER/POSITIONS MIDDLE VOICE

- At the mercy of (Laughter)
- Engulfed by (Laughter)

PARRHESIA

See Chapter I: Regarding Parrhesia.

PARRHESIASTIC PRACTICES

These are exercises — understood in the ancient Greek context of "askesis" — aimed at finding the courage to speak one's mind by positioning and expressing oneself in relation to others.

PARRHESIASTIC THEATER

Events, actions, and performances staged by characters who courageously speak their minds through scenes of excess and laughter, that take place in common view and effect the spectators' agency to speak their own minds.

PERFORMANCE/PERFORMATIVITY

The use of one's body as an expressive tool in order to "appear" in common view, aiming at affecting others within a framework of artistic purposes. Responding to a specific time and place, context, or situation through one's body. This includes speech-acts, non-verbal use of voice, and bodily movement and gestures. In *Casting Call*, I draw references from experimental uses of performance in the visual arts in avant-garde movements of the beginning of the century such as Dada and focus on strategies of performance art, and employ performative* strategies to work with others, alternating between directing and delegating responsibility and authority. In doing so, I appraise recent considerations of performance "as a way of engaging directly with social reality, the specifics of space and the politics of identity," as well as theorist Jonah Westerman's suggestion of performance as "a set of questions and concerns about how art relates to people and the wider social world" (Westerman 2016).

Here I need to mention the concept of performative language, first described by philosopher John L. Austin and the concept of "performativity," which can be defined as "the power of language to effect change in the world: language does not simply describe the world but may instead (or also) function as a form of social action" (Cavanaugh 2015). In the 1990s, Judith Butler developed the concept of performativity as a social process, through which the formation of gender takes place. In her Notes *Toward a Performative Theory of Assembly* (2015), Butler examines how the notion of the performative (bodily performativity) relates to protests and assemblies. She suggests that in claiming their right to appear, precarious bodies and communities can strengthen each other by coming together, positively affirming that performativity is about bringing about some change in the world.

REHEARSAL

In using the term "rehearsal," *The Engaged Artist* aligns herself with Spanish philosopher José Bueso, who examines the different meanings the term entails in various languages, from the French *répétition*, to the German *Probe*, and the Spanish *ensayo*, which includes multiple meanings: "essay," "trial," "test," and "attempt." Instead of sticking to the English-language rendering of the term, Bueso proposes a "rehearsal/repetition/Probe/ensayo semantic constellation as an ensemble" (Bueso 2016, 113).

STAGE

A theatrical space*. The origin of the public stage is the ancient *bema*, an elevated platform made out of stone, which was part of the Greek agora between the sixth and until the end of the fourth century BCE. By taking a small step up onto the *bema*, the speaker made a simple symbolic gesture that transformed the stone into a podium.

THEATRICAL SPACE

By theatrical space I mean a physical space where an action can take place in common view, a space in which the viewer's agency is consciously enabled and mobilized through the physical relationship of their body (and voice) to other bodies, voices, and the architecture within which the action is taking place.

THEATRON

The semantic ensemble of three definitions of Greek theater at different times in history: initially the group of the spectators/onlookers, later on the actual space or locus of the spectacle, and finally the spectacle itself. In Gezi Park, all three definitions came together in one entity: the spectators were at the same time the actors and producers of the event.

THROUGH

This refers to all cases where parrhesia takes place through an appropriative relation between language, image, and gesture, incorporating and/or re-enacting methods and strategies from the past.

TRUTH/ΑΛΗΘΕΙΑ

A semantic ensemble of verity/truth/ αλήθεια.
Verity: The quality or state of being true or real.
Truth: History and etymology for *truth* — Middle English *trewthe*, from Old English *trēowth*, fidelity.
Αλήθεια is not *Truth* (Heidegger). According to the *Liddell-Scott Dictionary*, the noun αλήθεια derives from the verb λήθω = λανθάνω (= I escape the attention of someone, I remain unknown, invisible) and the deductive "α." More precisely, from the verb in future tense: λήθω. So αλήθεια with the -a deprivation is what is not hidden, what does not go unnoticed, the real. «Ἀλήθεια» is a compound, privative prefix «ἀ-» + verb «λήθω» (which means "to be hidden, be unknown," a cognate of Lat. latēre, "to be concealed, hidden").
Georgios Babiniotis, Greek linguist and philologist validates the above:

> Speaking of αλήθεια, for example, let us look at its etymological origin. The adjective αληθής (from where αλήθεια) came from the deprivative α- and -λήθος, («λήθη») [the ("forgetfulness")] or the very word λήθη (forgetfulness): α-ληθής was therefore originally "he who may not pass into oblivion, be forgotten or concealed", therefore "he who does not hide, is not concealed, but is obvious, tangible, real, true". By the way,

it should be noted that the ancient (already in Homer) word αληθής and αλήθεια does-not derive from the same root word λάθος, which appears very late (in later times).[53]

WITH (CARE)

This refers to all cases where parrhesia takes place within healing, therapeutic relation(s) through interactions based on language, image, and gesture. It takes into consideration the Epicurean community's antique form of existential group psychotherapy and Hanna Arendt's proposal in *The Human Condition* for speaking and acting *with* others rather than *against* or *for*.

53 See https://babiniotis.gr/e1927-globulet14082-b53908-378furred-2791894-/88bfurred/, accessed March 20, 2021. Translation Eleni Kamma.

Appendix 1

Character 1: *The Collector of Proverbs*

[The description of *The Collector of Proverbs* appears in Chapter III, pages 65-66]

Character 2: *The Animal*

[The description of *The Animal* appears in Chapter III, pages 66-67]

Character 3: *The Fool*

[The description of *The Fool* appears in Chapter III, page 67]

Character 4 (Post-Internet): *The Selfie-Junkie*

[The description of *The Selfie-Junkie* appears in Chapter III, page 68]

Character 5: *The Innocent*

Onschuldig.

This Character draws inspiration from the feasts of The Innocents (1284–1559) in Laon, mentioned in Champfleury's *Caricature Antique*, described by Thomas Wright as "closely allied to, if not identical with, the feast of fools," "celebrated in many towns of France with the same ceremonies," including processions and the election of a bishop of Innocents (Wright 1845, 164).

Character 6: *The Child*

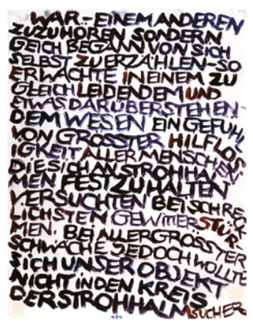
The Child wears the world in its totality.

The Child is constructed through an accumulation of several stock children's characters that appear in Belgian, Greek, and Dutch film, comics, and so on. Each time *The Child* performs a turn around themself, one of these characters comes to life. Examples of characters from pop culture that could be used to build this Character's movements, gestures, and expressions include: *Spithas* (Sparkle) is a popular character from the Greek weekly comic *Little Hero* of 1953. He is part of an unbeatable trio of young Greek heroes fighting the German, Italian, and Bulgarian conquerors during the years of the German occupation (1941–44). Agathon, a contributor to Greek cultural and political magazine *Anti* (1972–2008), describes *Spithas* as (my translation) "corpulent … portrayed as a funny caricature with a large round nose, large eyes, and slight stubble" (Agathon 1995, 77). Filippos Filippou defines him (also my translation) as the "funny one of the gang, the buffoon, eternally hungry and altruistic" (Filippou 2001). *Adhemar*, a Flemish comic-book character in the Belgian comic-strip series *The Adventures of Nero* (1947–2002) by Marc Sleen. He is a child prodigy who is also a professor and an inventor.

Character 7: *The Drunk*

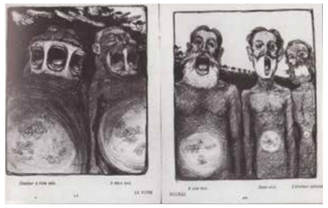
The Drunk utters a parrhesiastic language because alcohol impairs our control over language barriers. *The Drunk's* language can often be aggressive, insulting, and provocative. In fact, *The Drunk* often uses his drunkenness as an excuse to make provocative statements, through which he is clearly seen and heard. References used to build this Character include: Flemish paintings of peasants examined in Gibson's *Pieter Bruegel and the Art of Laughter*, famous drunks, and gestures from film and theater.

Character 8: *The One Who Has Nothing to Lose* (After Charlotte Salomon)



[The description of *The One Who Has Nothing to Lose* appears in Chapter III, page 69]

Character 9: ***The Angry***



[The description of *The Angry* appears in Chapter III, pages 69-70]

Character 10: ***The Authorized Representative (at Higher Powers' Command)***

A fighter who is a representative of the people and is accepted by them. Being on duty. Speaking up his mind for the common good because higher powers command him.

Sub-categories: *The Visionary, The Idealist.*

The source of inspiration for this Character is Catholic priest Jacques Van der Biest (1929–2016), "the priest of the Marolles," who was known for his social involvement in that working-class area of Brussels for more than fifty years. He is depicted in the 60-minute Belgian documentary *La Bataille des Marolles* (1969), by Pierre Manuel and Jean-Jacques Péché, as one of the main characters in the fight against the threat of the Marolles' destruction by a major redevelopment project.

Character 11: ***The One that Brings the World Upside Down, Moving Between Speech and the Irrational***

This Character treads on a Greek flag ornamented by Karagöz figures and ancient Greek motifs. She is clothed in a dress printed with a Google map of her home address — the streets hold the dress around her body. She wears a Napoleon hat (as seen at the Maastricht Carnival) on her head. She holds the image of a horse upside down. Whereas the Ancient Greek word for horse is "ίππος," its Modern Greek version is "άλογο," which literally means "άνευ λόγου" (without speech). Initially this word appeared in phrases such as άλογα ζώα (animals that cannot speak), as opposed to έλλογο (speaking) humans. Later, in medieval times, the meaning of the word changed due to Byzantine military terminology, which categorized living matter and as such distinguished horses, άλογα, from men (that is, soldiers). The Greek phrase "πράσινα άλογα" (green horses) has negative connotations, suggesting unreal, unattainable situations. "Παράλογον" translates to irrational, absurd. In the tradition of Surrealism, Meret Oppenheim used the irrational as a parrhesiastic weapon. In a similar vein, this Character plays with and overthrows the order of things, bringing the world upside down in order to utter parrhesiastic speech.

Character 12: ***The Displaced***

This Character holds a badge bearing the slogan "Spreek Nederlands met mij,"[54] seemingly using it as a communication tool, but actually using it as a shield. Once she unshields herself,

54 "Speak Dutch with me."

it is revealed that the words are also imprinted on her body. Her legs are squeezed inside a vase of the Limburg region, a vase which has as many cracks as places that she carries with her in her mind. Her legs dissolve in this watery, cracked landscape, her yellow sandals float, and red lions from the Limburg flag act as her greaves or shin pads. She is tied to her cultural inheritance in the form of a Greek vase she feels obliged to carry around her heart. She cannot yet speak the local language, but she carries a camera on her head, documenting everything. This assemblage is tied onto a plinth, as an exhibit of someone who doesn't speak the language of the region.

Another version of the *Displaced* would focus on how she speaks what she sees as she moves, paying the price of not properly belonging. Her costume emphasizes her emotional displacement and tensions rising from a sense of obligation tied to several places. She holds a walking stick to guide her way. Her face is painted in the national colors of the country written in her passport, and she carries a heavy heritage on her head. This is what others project onto her. She treads on the carpet of the region that hosts her. Her socks are different, one for each of the countries that feed her.

Character 13: *The Disguised (Elk-Gilles-Domino-Collective consciousness)*

[The description of *The Disguised* appears in Chapter III, page 71]

Character 14: *The One Who Produces Burning Images*

This character is indebted to a practice with a long tradition, represented by Honoré Daumier, Francisco Goya, and James Ensor, among others. His or her images tell us everything — there is no need for language to step in. Examples of such images include: Daumier's lithograph *Gargantua* (1831), Ensor's *Christ's Entry into Brussels* (1889), and Goya's *The Burial of the Sardine* (1812–14).

My investigation into caricature led me to a genealogy of artists with more "literally organized brains" (painters of parodies), as distinguished by Champfleury from those artists who only care for the beautiful (Champfleury 1867, 191–92). Champfleury also notices that such an artist "deals with the things of his time, is indignant about them, and his indignation is the strength of his pencil; but it is the facts that strike him, the news, current events" (Champfleury 1867, 192). These qualities could be attributed both to a caricaturist and a critical contemporary artist.

Character 15: *The One Whose Words Penetrate Brains*

Precise and sarcastic, this Character is often understood as cruel. He or she operates in the arena of satire. References include: Diogenes, Aristophanes, Lucian of Samosata and his invention of the Satirical dialogues, a parody of the Socratic dialogues in which he often mocks philosophers, including Diogenes, Heraclitus, Pythagoras and Socrates, Freek de Jonge, Kees van Kooten, and Stathis Psaltis.

Character 16: *The One Who Negates and/or Contradicts as a Necessary Counterweight to Human Vanity*[55] (Champfleury 1867, 286–7)

55 "Signe de faiblesse que d'être blessé par la négation. La contradiction est nécessaire qui fait contre-poids à la vanité humaine."

Doe *Niet* Normaal. The Reactionary. The Cynics. Dada. Foucault's 19th-century modern artist: parrhesia is about living a life as an artist. Foucault argues that it is within art that the "most intense forms of a truth-telling with the courage to take the risk of offending are concentrated" (Foucault 2011, 189), as opposed to those forms of "good" parrhesia (for example the Socratic) characterized by "a certain harmony, a certain homophony between what the speaker says and his way of life" (Foucault 2011, 169).

Character 17: *The Pair*
(Karagöz & Hatzivat, Jacobse en van Es, droll & internet troll)

"Enthusiasm is the face of the medal on the reverse of which is engraved: Irony"
(Champfleury 1867, 288)

"Veer höbbe eine lestige sjtoulgank"
Grote optocht Sittard 2010
Theresie Tholen en Sjra Borsboom

Karagöz and Hatzivat

A primordial version of the *Pair* is to be found in the relationship of the *Fool* to his bauble. Parrhesia here takes place through the linguistic and gestural interaction between the two characters. Examples of Pairs include:

Karagöz and Hatzivat

Karagöz is the protagonist of Ottoman shadow theater and Hatzivat is his counterpart. Hatzivat is refined, eloquent, careful, upper-middle-class. He holds his tongue. Karagöz is clumsy, awkward, marginal, working-class, and says whatever comes into his mind. Karagöz and Hatzivat interact linguistically by using techniques such as rhyming and misunderstanding, through which parrhesiastic statements are made by Karagöz.

De TegenPartij (Jacobse en van Es) Turkenburg[56]

56 See: https://www.youtube.com/watch?v=K0lg9KchCqQ

A Dutch version of *The Pair* that also incorporates Character 16 (*The Reactionary*) can be detected in Jacobse en van Es. In his essay titled *Vilstiftlijnen*, historian and journalist Bas Kromhout introduces a sketch of the satirical duo Kees van Kooten and Wim de Bie, broadcast on television by the VPRO in 1980, as follows:

> Proud and slightly nervous, Tedje van Es, order leader of the Counterparty, stands in front of his map of the Netherlands. ...On the map thick lines have been drawn with felt pen. These are the boundaries of twenty new provinces, as they have been projected according to the party program. One province for every foreign minority group.

Detecting visual likeness between Africa and the Groningen and Friesland borders, the pair proposes to

> stick all the Tunisians, Moroccans, and Algerians here. 'Home Country'. Just like their home. 'The Turks, in their turn, will be based in Drenthe,' because of the spacious possibilities for sheep, and the Surinamese in the south, because 'there it's always a few degrees warmer.' The purpose of this division is that the Randstad becomes a 'Blankstad' [White City]. From now on, the 'Dutch people who can't stand no more foreigners' live here. Foreigners can only enter Blankstad on presentation of a pass. 'And so your Counterparty will make free boys out of all frightened citizens.'

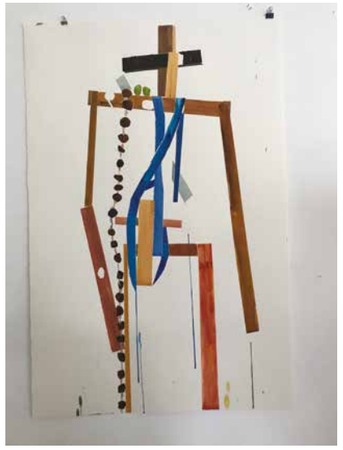
> With their 'The Counterparty', comprising stereotypical The Hague characters, they made fun of that part of the Dutch population that was afraid of immigrants and angry with the elite. As often happens with good satire, Jacobse and Van Es became extremely popular with those whom they mocked. (Kromhout n.d.)

Two starting points – suggested dialogical scenes for *The Pair*, exploring how paradoxical acts of communication may take place through misunderstandings and non-communicative language twists. To be developed in collaboration with performers:

1. A droll ("shit" is "drol" in Dutch) is trying to set up a conversation with an internet troll.[57]
2. *L'Electeur Aphone et le Lecteur I-phone*.

57 In the online world, a troll is someone who starts quarrels or upsets people by posting inflammatory or off-topic comments on an online community or comments page to provoke emotional responses or purely to disrupt the discussion.

Character 18: *The Healer/Caretaker*



Undoing the silence. Words healing meaning. The healing power of laughter. *To heal you, to help you undo your silence, I need to first make you laugh, in order to remove fear from you*.

This Character is inspired by activists such as Louise Dunlap, author of the book *Undoing the Silence: Six Tools for Social Change Writing* (2007), but also practitioners such as author, political journalist, world peace advocate, and inner healer Norman Cousins, particularly his book *Anatomy of an Illness: As Perceived by the Patient* (1979), and pioneer in gelotology and the therapeutic humor movement Allen Klein, particularly his *The Healing Power of Humor: Techniques for Getting Through Loss, Setbacks, Upsets, Disappointments, Difficulties, Trials, Tribulations, and All That Not-So-Funny Stuff* (1989). Also see: http://www.allen-klein.com/particles.htm.

The Healer/Caretaker practices frank criticism in a friendly manner, following the tradition of the community of the Epicureans.

Character 19: *The One Who Is Out of Place and Out of Time*

The *One Who Is Out of Place and Out of Time* utters parrhesiastic speech and produces laughter through the conflicts, contradictions, and dissonances in the space, time, and language within which he or she operates. Their behavior, words, and deeds are out of phase or out of sync with how reality is perceived by the others, the majority. Being out of context, not adjusting to the environment or the times within which they live, being lost in expressing their own thoughts and words, is used as a strategy that intensifies one's positioning against one's social settings, producing comic effects.

Character 20: *The Wanderer/ The Traveler*

This Character's courage to speak up stems from a lack of control over the place she or he visits. Sources of inspiration include Agent Dale Cooper in *Twin Peaks* (1990) and Erasmus of Rotterdam.

Scene One: A wanderer of the 1990s

The Moon. Sounds from happy Icelanders accompany the next shot, curtain moving with the wind. The camera moves in space, stops at a bedside table. A watch. The interior of a hotel room. A nervous hand picks up the watch, checks the time. The hand takes the audio recorder. Following the movement of the hand, the camera ends up with Agent Dale Cooper confessing to his secretary Dianne via the sound recorder:

"Dianne, it is 4:28 am. I've just been woken up by the most God-awful racket which you can probably hear over the sound of my voice." Agent holds the recorder up. Sound of singers. "Can you hear that? Up until this moment I've experienced nothing at the Great Northern Hotel than the most pleasant courteous service imaginable. However, it just goes to prove the point that once a traveler leaves his home he loses almost 100% of his ability to control his environment" (Lynch & Frost, 1990).

Scene Two: *Erasmus and Erasmushuis*, Brussels, 27 May 2018

I'm not going to say every day, but every week, in order to put an end to the wars in Europe, he describes in his letters the horrors he sees on the roads of Europe. He wonders why we should linger on our French, German, Italian first names and not recognize ourselves in our human surname, something one could still write today. And so, he will fight all his life against that. He will create in Louvain the College of Three Languages, where students can learn Latin, Greek and Hebrew, convinced that finally, if Latin really became the language of all the peoples of the world, well, in reality, there would be no more war. Because they would all speak the same language, they would no longer make war against each other, they would understand each other.

Erasmus travels all over Europe. When he says, "I am a foreigner everywhere," well, he's travelling in an era when people do not travel. Sixteenth-century Brussels inhabitants have never seen the sea or the mountains, only the hills of the Senne valley. This is why this man (Erasmus) is a permanent stranger. He criticizes the Church, but does not want to be a Protestant. He is close to the princes, but criticizes them in his *In Praise of Folly* and criticizes both Charles V and the pope. Nevertheless, Pope Adrian VI proposes that he become a cardinal. He has such an influence upon the thought of his time that he is able to tell the pope what he thinks but also have a pope offer him, at the end of his life, a cardinalship, which he will refuse because he does not want to be a prince of the Church.[58]

Character 21: *The One Who Cannot Keep His Mouth Shut, Challenging Common Sense*

How: Speech diarrhea — challenging and provoking with an incontinence of speech. This Character draws both from an understanding of parrhesia as athyrostomia (see page 16 of this dissertation) and from antique Roman forms of farce, such as the improvised plays of the theater of the Atellanes, and Maccus, speaking a kind of invented language (macaronic language), stuffed with Oscan, Greek, and Latin (Champfleury 1867, 220–21).

The Meta-Characters

The Ghost, The Glossary of Parrhesiastic Words, The Academic/ Philosopher and The Socially Engaged Artist belong to a separate category from the other characters. They are the four *Meta-Characters* of the parade. This is articulated in the ways in which they enter into the text and/or parade. What differentiates the four *Meta-Characters* from the other characters is that they do not simply act, they also consider the effects of their own actions.

58 Audio recording of the tour guide of the day, translation from French: Milena Desse

Character 22: *The Ghost*

[The description of *The Ghost* appears in Chapter III, page 72]

Character 23: *The Glossary of Parrhesiastic Words*

[The description of *The Glossary of Parrhesiastic Words* appears in Chapter III, page 73]

Character 24: *The Academic/Philosopher*

[The description of *The Academic/Philosopher* appears in Chapter III, page 73]

Character 25: *The Engaged Artist*

[The description of *The Engaged Artist* appears in Chapter III, page 74]

SELFIE STICK:
monopod used to take selfie photographs
(Narcisstick)
"WAND OF NARCISSUS"
MAROTTE: PROP STICK WITH CURVED HEAD ON IT
Typically carried by a JESTER/HARLEQUIN
The miniature head reflects the costume of the Jester who carries it.

MIGRAT
POLICE
EUR
OPE
SOLIDA
PLU
R
ALISM
DEMO
LANGUAGES

EUROPE
CALLING!

EUROPE/CIVILIZING/
LANGUAGES/LAUGHTER/
PLURALISM/PROHIBITION/
LAUGHINGAT/EUROPE
PLURALISM/LAUGHING AT
WOMAN/SOLIDARITY
LANGUAGES
TO
MERELY
SMILE
LAUGH-LAUGH-LAUGH
LAUGHTER
SPONTANEITY
SUDDENESS
SOUND
LAUGH
COMMUNICATION
EUROPE
SOLIDARITY
POST-TRUTH-POST-TRUTH-
TRUTH
JOY
LAUGHTER LAUGHTER
LAUGHLLLA
MEANING
SHARED
SENSE OF
SPECTACULAR
PLURALISM
FRAGILE
SOLIDARITY
EUROPE
EXPERIENCE
LAUGHTER AS
TRANSFORMA-
TIVE LAUGHTER
SOLIDARITY
LANGUAGES
EUROPE
MIGRATION
DEMOCRACY
REALITY
TRANSFORM
FAILURE
EXTRAVAGANCE
aleniate
interrupt
spasm
of the
body
shatter
break
TRUTH-POST-
disturb
THROUGH
EUROPE
PLURALISM
LANGUAGES
MIGRATION
DEMOCRACY
COURAGE
TO LAU-
GHA-
HA-HA
make
space
for
PLURALISM-PROSPERITY-
THE SECRET OF: LAUGHTER

Appendix 2

The Protagonists

Performers Shila Anaraki, Gaetan Bulourde, Tarek Halaby, Philippine Hoegen, Sahra Huby, Simon Schuffelen, Margo Van de Linde, Jessica van Rüschen, and Joep Vossebeld are invited to embody several parrhesiastic characters from a pool of twenty-five characters in total.[59]

They embody the characters by improvising their roles. They do not learn any text by heart, but rather interpret the texts from their own perspective. They try out various props, costumes, and attitudes associated with these characters. The performers-characters go out in public space and confront real people and situations. Occasionally, in selected scenes, additional performers and extras appear on the spot. They participate and enable further interactions.

Shila Anaraki: Rational, self-reflective, serious, dedicated, ironic. Speaks German, Iranian, English, Flemish.

Gaetan Bulourde: Self-centered, clownish. Melancholic and subtle. Speaks French, English, gibberish.

Tarek Halaby: Caring and affectionate, with a wild, funny side. Speaks US English, Arabic.

Philippine Hoegen: *The Narrator*'s voiceover. Tall, loud, of humorous disposition. Speaks Dutch, English, French.

Sahra Huby: Active, energetic, body-aware, bold through the body, shy with language. Speaks French, English, German.

Simone Schuffelen: Socially engaged, practical, but also curious and intellectually hungry. Speaks Dutch, English.

Margo Van de Linde: Selfish, spontaneous, extrovert. Speaks Dutch, English.

Jessica van Rüschen: Hyper-sensitive, artistic, angry. Speaks German, Dutch, English.

Joep Vossebeld: Wicked sense of humor, introvert, gracious. Speaks Dutch, English, German.

Eleni Kamma: Impatient and indecisive, persistent. An introvert who wishes to transform into an extrovert. Speaks Greek, English, French, some Dutch.

59 The pool of parrhesiastic characters and the traits of each is analytically described throughout pages 65–75 of Chapter III and pages 135–148 of Appendix 1.

Participants in specific scenes of Casting Call (please note: this is not a complete list)

Beurschouwburg Agora-Parade: Performers-artists-activists: **Anna Rispoli, Oracle (Justine Maxelon and Caroline Daish), Marc Buchy, Anna Raimondo, Kopano Maroga, Einat Tuchman.**

Dimitris Dimopoulos: Tall, enjoys looking annoyed and sour. Speaks Greek, English, French, German.

Camille van der Mey: Reserved, responsible, serious, kind. Speaks Dutch, English.

Victoria Bardakou: Librarian at the Van Eyck Academie, Maastricht. A performer at heart. Speaks Greek, English, French, Dutch.

Extras: Megera-followers and volunteers appear in several scenes (see for example scenes 20, 23–26).

The Script

1 INT. DESKTOP SCREEN, BRUSSELS – LATE AFTERNOON

The Narrator is reshuffling material of *Casting Call's* project on her desktop. She opens a window with a short video. She starts playing the video while describing the scene according to *Casting Call's* script:

THE NARRATOR
(loud voice)

The film starts at a busy Rue Neuve/Nieuwstraat in Brussels. It is rush hour. Among the people, the camera literally zooms in and out. We see several performers lost and found among the passing crowd. They are asking passersby to propose metaphors for Europe in several languages (Greek, English, Flemish, and French). If Europe was a film, what kind of film would it be? (Some propose *Titanic*.) Or what song would it be? What kind of food? In a game between individual and collective bodies, we see the performers sometimes in dialogue with the interviewees. Occasionally we lose sight of them, as they are surrounded by the crowd, but we can still follow them via the audio: we hear their voices.

The Narrator opens another window with another video in her laptop. She reconsiders her opening scene. She starts describing what she sees and hears:

2 INT. THEATER STAGE, MAASTRICHT – AFTERNOON

On stage. Technicians are helping prepare the lights. The camera rolls. The scene is overloaded with performers, drawings, props, and costumes. **Camille** is helping unpack the costumes. The performers (**Shila**, **Sahra**, **Joep**, and **Simone)** are sitting on stage, looking at their scripts. They are waiting for the "director." **Eleni** appears, dressed in ***The Narrator's*** costume, followed by the camera. Her role is to provide information to the performers about the project and the objects available on stage. **Eleni** faces the performers, and is always filmed from the back, the audience never sees her face. The camera follows her and this defines the frame. She forms part of the image, which captures the performers' responses to her, and at the same time she partly obscures the image.

We see the two hands of a performer holding a printed paper with a list of Characters.

THE PERFORMER
(loud voice)

OK, in bold are the titles of those
whose costumes and/or props are available on stage.

The camera cuts to a large document, being unfolded by the performer, where the Characters are displayed through illustrations made by the director/artist. Each illustration is accompanied by the Character's title. This is the complete list:

Character 1: ***The Collector of Proverbs***
Character 2: ***The Animal***
Character 3 (Post-Internet): ***The Selfie-Junkie***
Character 4: ***The Fool***
Character 5: *The Innocent*
Character 6: ***The Child***
Character 7: *The Drunk*
Character 8: *The One Who Has Nothing to Lose*
Character 9: ***The Angry***
Character 10: ***The Authorized Representative (at Higher Powers' Command)***
Character 11: ***The One that Brings the World Upside Down, Moving Between Speech and the Irrational***
Character 12: *The Displaced*
Character 13: ***The Disguised (MEGERA= Collective Consciousness of Silenced Female Voices)***
Character 14: *The One Who Produces Burning Images*
Character 15: *The One Whose Words Penetrate Brains*
Character 16: *The One Who Negates and/or Contradicts as a Necessary Counterweight to Human Vanity*
Character 17: *The Pair*
Character 18: ***The Healer/Caretaker***
Character 19: *The One Who Is Out of Place and Out of Time*
Character 20: *The Wanderer*
Character 21: *The One Who Cannot Keep His Mouth Shut, Challenging Common Sense*

The camera moves slowly to the final character listed — a character that consists of four different characters.

<u>The Narrator (Meta-Character)</u>
Character 22: *The Ghost*
Character 23: ***The Glossary of Parrhesiastic Words***
Character 24: *The Academic/Philosopher*
Character 25: ***The Engaged Artist***

VOICE OF THE PERFORMER (**Shila**)
(reading the text)

The Narrator's voice is that of a meta-character playing four different roles, *The Ghost*, *The Glossary*, *The Engaged Artist*, and *The Philosopher*, at the same time. These four characters highlight the four different perspectives implicated in parrhesia: as a historical notion, a verbal activity, a philosophical term, and a socially engaged practice. According to the situation and social context, emphasis is placed on one of these characters.

The performers share a common language (English), but not the same cultures (for example, in this case they are Dutch, Belgian, German-Iranian, and Greek). **Shila**, **Sahra**, **Joep**, and **Simone** explore the process that occurs when people confront each other's opinions. They discuss the Characters, and try on the costumes assigned to them or select other ones instead:

1. They share opinions on and methodologies for the dialectical confrontations in Scene **24**, ***Migration*** by Dimitris Dimopoulos (GR). **Shila**, **Sahra**, **Simone**, and **Joep** need to decide how to adjust the ballgame to the Europa Stars Sculpture setting.

2. They evaluate the morning's versions of ***Democracy*** and make decisions for their performance during Day 3 at Centre Ceramique (Scene **27**). So many ways to physicalize democracy: What does it mean to move democratically? What is democracy to everyone?

3. They discuss ***Europe*** — rituals, healing processes, handing around backpacks, and the gestures employed by *The Healers* (Scene **20**).

The camera captures their thinking process by following how they move or sit in the space. Some walk around with the props and costumes. Others are in discussion. The viewer feels that time has passed, and by now the performers seem to be sitting together in a kind of a circle.

3 INT. M-MUSEUM COLLECTION, LEUVEN – DAY

Shila performs in the Medieval Section of Museum-M Collection in Leuven. There are spectators all around her. She is a ***Museum Selfie-Junkie*** and carries a reproduction of the head of medieval Giant Megera, the only remaining part of Leuven's 15th-century Ommegang.

SUBTITLE

Shila: Rational, self-reflective, serious, dedicated. Languages: German, Flemish, English.

Shila puts on and takes off the reproduced Giant Megera head while trying to film herself with her phone. She leads the group of ***The Disguised*** *(Collective Consciousness of Silenced Female Voices).* Shila holds her phone on a selfie stick. She looks at it.

4 EXT. RUE NEUVE AND BOURSE, BRUSSELS – EARLY AFTERNOON

We see a mobile phone screen in close-up. The first of the following two characters is presented on the screen: performer **Gaetan** is trying close-ups on camera as ***The Fool*** and ***The One Whose Words Penetrate Brains***, striking poses along Rue Neuve and at the Bourse. The crew is stopped by a young aggressive stoned guy.

SUBTITLE

Gaetan: Self-centered, clownish. Melancholic and subtle. Speaks French, English, gibberish.

The camera slowly zooms out; we see hands holding the phone.

5 EXT. CARNIVAL PARADE, MAASTRICHT – LATE AFTERNOON

***The Narrator* (Eleni)** is standing with her back against Maastricht's official Carnival parade. She is holding a 3D print (a half self-portrait). The image cuts from a close-up of her hands holding the 3D print to her back as she stands beside the parade, watching masked participants and chariots passing by.

SUBTITLE

The Engaged Artist. Sentimental/expressive voice.

A voice-over explains the beginning of this filmic game:

VOICE-OVER
(Sentimental, expressive voice)

It all started with the seven words, curatorial concepts, in Belvue Museum, Brussels. ***The Narrator-Engaged Artist*** invited **Dimitris**, **Joep**, **Margo**, and **Pieter** to share their visions on Europe, solidarity, democracy and so on, in the form of jokes and in their own native languages. And then performers **Shila**, **Gaetan**, and **Tarek** joined, as well as other people, and more variations followed. Opinions about how to deal with the jokes eventually became competitive and ***The Engaged Artist*** could not decide herself which ones to choose and which to leave out. Therefore she gives them now to you, the audience. The performers will fight to win your attention.

6 EXT. PLACE DE LA BOURSE, BRUSSELS – DAY

The parade's rehearsals take place here. The camera moves around the static historical stock exchange building and observes the patterns of the architecture. Outside the frame we hear a polyrhythmic crowd, nearby. The camera moves to the front of the building where people alternate positions; from spectators sitting on the stairs to active participants — characters and narrators — parading. ***The Healers, The Disguised*** (led by **Megera**), ***The Displaced***, ***The Fool***, and so on. Some carry with them those who found the courage to speak their minds online, through tablet devices, phones on selfie sticks, loudspeakers, and a sound system on wheels (a little trolley) — props and traces, rhythms and leftovers of voice-raising performances in other European localities. The camera follows all characters and narrators parading, organized in groups and tableaux vivants. We see the whole group from a more distant point of view.

7 INT. BELVUE MUSEUM, BRUSSELS – DAY

An image of a white object which is called Pluralism. The object consists of a plinth with the word "Pluralism" engraved on it in Flemish, French, and German. Several cubes, triangles, and other geometrical shapes, with various religious symbols on each side, are placed on top of the plinth. The shot is used as a *pancarte* (carrier of information), announcing the next scene.

8 INT. BELVUE MUSEUM, BRUSSELS – DAY

Shila-Megera and three of her disciples (***Margo***, ***Philippine***, and ***Tarek***, from ***The Group of the Disguised)*** position themselves each on one side of the Pluralism object, telling parts of the joke to the object in turn. The camera moves slowly around the performers, each of whom explores possibilities for positioning themselves against, with, and through the others.

SHILA-MEGERA

A bar walked into a Rabbi, an Imam, a Catholic priest, a Buddhist Monk, and an atheist.
"Who do I serve first?" said the bar, in a jolly good mood.
But no one replied because they were not used to being entered by a bar. "Oh, come on, you all have entered me at least once, so please, I hope you understand I do the same to you now, just once?"

MARGO

They were just baffled. The bar closed up in itself and started to drink on itself. Quickly, one after the other, the Rabbi, the Imam, the Priest, the Monk, and the Atheist came knocking at the door.
"Hey, come on, don't be so monomaniacal, let me in!"
But the bar kept the door closed. They were all in a circle around the in-itself closed bar and knocking to get in.
"Alright, alright," said the bar, "you can come in."

PHILIPPINE

They all entered and ordered a glass. Nicely seated together, they were ready for the first one to crack a joke.
They waited and waited.
It took hours and days.
The tension was hardly bearable: who would be the first to crack a joke? The bar secretly chuckled and did nothing at all.
After three weeks they were thin and permeable like ghosts.

TAREK

And then the bar, in one beautiful blow, tangled them all up with each other. The Rabbi saw straight through the Imam, the Priest was so etherized that he used the eyes of the Buddhist, the atheist's skin was so flimsy that he in turn could feel with the heart of the priest. And that made them all laugh so loud, so brutally seismically loud. For some minutes they were all so earth-shatteringly shaking of laughter that they caused the planet to shake just exactly that perfect tiny amount that each and every human's spine shifted that precise little millimeter that caused us to all be released — so, so, so incredibly released.

9 INT. ALBERT HEIJN SUPERMARKET, MAASTRICHT – AFTERNOON

Margo, dressed as ***The Supermarket Shaman***, enters the supermarket. She is wearing a long robe covered in images of produce: printed scans of bananas, bread, fish, beans, strawberries, and ham against a plastic-shopping-bag pattern. On her head she wears a headpiece of plastic roast turkey.

SUBTITLE

Margo: Selfish, spontaneous, extrovert. Speaks Dutch and English.

She glides through the aisles, rubbing her palms together, humming.

She finds herself in the packaged frozen meats section. She places her hands above the packages, and speaks to those who are directly around her:

THE SUPERMARKET SHAMAN

I am here to re-endow your foodstuffs with their original spirit, their source, their heart, their being. We are part of a system, and within this system we buy, and within this system our nutrients are packaged in these see-through containers.

She holds one up and looks through it with one eye, as if a magnifying glass.

THE SUPERMARKET SHAMAN

This is a part of our evolution. It will take time for the containers to dissolve into our past.

So.

I will shortcut and short-circuit your guilt trip by bringing the original presence of your food into this supermarket, your hands, and ultimately your divine body! The being of this … burger for example!

This patty, let's hold it together, you and I.

She places the package in someone's hands, and hers atop them.

THE SUPERMARKET SHAMAN

We know what animal this belonged to, do we not?
Or do we not?

THE SUPERMARKET SHAMAN
(Looks inquiringly into their eyes)

A cow, yes, a cow. But more importantly —

She tunes in and takes a deep breath.

— to Helena. Helena was the fourth daughter of Clara and Simon, both sturdy North Belgian [or insert other appropriate country] cows, long-haired grass-grazers. Helena was a particularly elegant cow, notable for her refined grass chewing and her particularly polka-dotted coat. She had a Mona Lisa smile.

Some say this beauty was within her because her farmers

Close-up of the brand name on the package.

took good care. Took good care. Care. To take care.

She is stroking the package now as though it were a cow still.

Through this container I can still access her!
I must use her language. Will you join me?
MOOOOOOOOOOOOOOOOOOO
MOOOOOOOOOOOOOOOOOOO
MOOOOOOOOOOOOOOOOOOO

The Supermarket Shaman now attempts to incite others to join her in the calling of the cow Helena using her own language.

Your food has been endowed with the spirit, and, through
your consuming the spirit, Helena lives on in you!
No container can separate the being from the being now —
you are entwined in the holy matrimony of consumption!
May the cow be with you!

She walks to the fruit section and hold her hands above the bunches of bananas (in the Netherlands these are in plastic bags too).

Oh, great fruit of the tropics! From whence on this great
globe? Hurled through space in an aircraft ablaze with
exhaust fumes all to end here, on this shelf, in this bag, in
this time, in this EU-registered zone of distribution!
To those who have plucked thee, to those who have
packaged thee, we give now our thanks. For it is within your
second shell, the yellow container, that the essence of your
exoticism remains! We who have no time to journey to your
land of origin can experience your soul right here, in our
mouths! Dear, sacred banana! No amount of packaging can
hide your soul.

Shots of **Margo** addressing the food alternate with shots of the public looking at her from the back, interacting with her. Some keep shopping, ignoring her and the camera. Others are attracted and start doing what she does. A few are annoyed.

10 INT. A GREEK ORTHODOX CHURCH – AFTERNOON

Two Greek performers are performing the following characters: ***The Disguised*** and ***The One Who Negates and/or Contradicts as a Necessary Counterweight to Human Vanity***. They are inside a Greek orthodox church. ***The Disguised*** is lighting a candle. ***The One Who Negates*** blows it out. This happens again and again, and each time ***The Disguised*** looks more annoyed while ***The One Who Negates*** looks more sardonic.

11 EXT. A GREEK ORTHODOX CHURCH – EARLY EVEN.

The Disguised is passing a Greek Orthodox church and starts making the sign of the cross with his/her right hand. ***The One Who Negates*** shows up out of nowhere and starts messing with ***The Disguised*** to prevent this action. Their physical encounter is not hurtful but rather funny. ***The Disguised*** leaves, annoyed.

12 EXT. MONASTIRAKI, ATHENS – DAY

Two Greek, one Dutch, and two Belgian performers, ***The Healer/Caretaker***, ***The Drunk***, ***The Animal***, ***The Authorized Representative (at Higher Powers' Command)***, and ***The Child*** are taking a Segway tour in Athens. ***The Authorized Representative (at Higher Powers' Command)*** is live-streaming, and ***The Child*** is driving right behind

him. The others follow on Segways, until they arrive at a "taverna" with the name Referendum.

13 INT. A GREEK TAVERNA, ATHENS – DAY

Five characters, ***The Healer/Caretaker***, ***The Drunk***, ***The Animal***, ***The Authorized Representative (at Higher Powers' Command)***, *and* ***The Child***, are inside a restaurant called Referendum Taverna. We see the table from above. Heads. Hands, food, gestures. Those who don't speak Greek are dubbed by Greek speakers.

The characters try to decide what to order to eat, but they are on a budget. They end up voting on what to order.

All sit at the table, except for ***The Child*** who runs around the table, playing, making noise, etc. ***The Healer/Caretaker*** holds the menu.

THE HEALER/CARETAKER
(loud voice)

Τι κάνουμε; Παραγγέλνουμε στη μέση ή ο καθένας τα δικά του;

THE CHILD
(shouts)

Εγώ θέλω πατάτες!

THE HEALER/CARETAKER

Δεν θα φας πάλι πατάτες, θα φας κανονικά σήμερα!

THE DRUNK

Πάρτε ό,τι θέλετε, το ίδιο μου κάνει, τι θα πιούμε;

THE AUTHORIZED REPRESENTATIVE

Να αποφασίσουμε αν θα πάρουμε στη μέση ή ο καθένας τα δικά του, συμφωνώ.
Να σηκώσουν το χέρι τους όσοι θέλουν στη μέση.

The Healer/Caretaker and ***The Authorized Representative*** raise their hands.

THE AUTHORIZED REPRESENTATIVE

Δύο για τη μέση. Να σηκώσουν το χέρι τους όσοι ψηφίζουν ο καθένας τα δικά του.

The Authorized Representative raises his hand, then asks ***The Animal***:

THE AUTHORIZED REPRESENTATIVE

Εσύ;

THE ANIMAL
(grunts)

I don't know.

The Animal starts eating the bread. During the scene he finishes eating the bread and starts eating the plates, the glasses, the table cloth, etc.

THE DRUNK

Οπότε δύο «στη μέση», ένας «ο καθένας τα δικά του» και ένας «δεν ξέρω/δεν απαντώ». Άρα στη μέση, φέρτε μας να πιούμε, ένα λίτρο κρασί για αρχή και βλέπουμε.

THE AUTHORIZED REPRESENTATIVE

Περίμενε, να ψηφίσει και το παιδί! Αν ψηφίσει «ο καθένας τα δικά του», θα είμαστε δύο-δύο.

THE HEALER/CARETAKER

Το παιδί είναι παιδί, δεν ξέρει, δεν ψηφίζει. Επίσης δεν πληρώνει.

THE AUTHORIZED REPRESENTATIVE

Και ποιος το καλύπτει το παιδί;

THE HEALER/CARETAKER

Όλοι μας. Τι τρώει, ένα μπιφτεκάκι θα φάει.

THE CHILD

Πατάτες θέλω!

THE HEALER/CARETAKER

Μπιφτεκάκι με ρυζάκι θα φας!

THE AUTHORIZED REPRESENTATIVE

Να σας πω κάτι, όχι! Δεν το δέχομαι! Θα καταλήξουμε πάλι να έχω προλάβει να φάω μισή μερίδα γιατί θα ορμήξει αυτό το ζώον και θα τα καταβροχθίσει όλα.

THE DRUNK

Αφού ψηφίσαμε. Κρασί!

THE AUTHORIZED REPRESENTATIVE

Σκάσε! Επίσης, γιατί να πληρώσουμε τα κερατιάτικα του μπεκρή;

THE HEALER/CARETAKER

Έχεις δίκιο σ' αυτό. Ας ψηφίσουμε πρώτα αν θα πάνε χωριστά φαγητά και ποτά. Ποιοι ψηφίζουν να τα υπολογίσουμε χωριστά;

The Healer/Caretaker and ***The Authorized Representative*** raise their hands.

THE HEALER/CARETAKER

Ποιοι ψηφίζουν να υπολογίσουμε μαζί φαγητά και ποτά;

The Drunk raises his hand, then grabs *The Animal*'s hand.

THE DRUNK

Να ψηφίσει και το παιδί!

THE AUTHORIZED REPRESENTATIVE

Άσε κάτω το χέρι του και μην προσπαθείς να χειραγωγήσεις την ψηφοφορία!

THE CHILD

Πεινάω…

THE HEALER/CARETAKER asks THE ANIMAL:

Τι ψηφίζεις εσύ;

THE ANIMAL
(grunts)

I don't know.

THE CHILD

Πεινάω! Πού είναι το ψωμί…

THE ANIMAL
(grunts)
I don't know.

THE HEALER/CARETAKER

Είναι προφανές πως τούτος εδώ δεν είναι σε θέση να αποφασίζει ούτε για τον εαυτό του, οπότε προτείνω να αναλάβει κάποιος την κηδεμονία του.

THE ANIMAL
(grunts in disgust)

THE HEALER/CARETAKER

Ποιοι πιστεύουν πως πρέπει να του αφαιρεθεί το δικαίωμα ψήφου;

The Healer, ***The Drunk****, and* ***The Authorized Representative*** raise their hands.

THE AUTHORISED REPRESENTATIVE

Ωραία, πρέπει τώρα να συσταθεί μια επιτροπή που να διαχειρίζεται την ψήφο του.

The three who voted to have ***The Animal***'s voting right removed try to catch him. ***The Animal*** jumps on the table and a commotion starts. It's a very awkward setting.

The Animal is chased and the other three get more violent as ***The Child*** keeps shouting:

THE CHILD
(screams)

Πεινάω. Πεινάω! ΠΕΙΝΑΩ!

14 INT. CHEESE SHOP, BRUSSELS – DAY

A play in a cheese shop between two characters who constitute ***The Pair***. Performers **Margo** and **Gaetan** wear realistic flexible masks, which move together with the movements of their own faces, so the viewer really sees them speaking. This makes the conversation seem easy and realistic, and therefore very absurd. **Margo** is wearing a female mask and **Gaetan** a male mask. The female mask is a cast of **Margo**'s mouth part, and the male is of **Gaetan**'s. Wearing their mouth parts as masks emphasizes the speaking activity and gives the scene an extra strangeness. **Margo** wears additional body parts (breast parts) made from the same material of the masks.

Een man komt de kaaswinkel binnen.

DAME AAN DE KASSA

Kan ik u helpen?

MAN

4 sneetjes jonge kaas alsjeblief.

DAME

Kent u de weg naar het land waar ze Frans spreken?

MAN

Frankrijk?

DAME

Ja, dat moet het zijn.

MAN

Wel, euh ja, dat is vrij ver. Bent u van plan met de trein te gaan of met de auto?

DAME

Bij voorkeur in het Engels.

De man kijkt haar verbaasd aan.

MAN
(verbaasd)

Kunt u me misschien toch maar eerst 4 sneetjes jonge kaas geven alsjeblief?

DAME

Zeker, wenst u ze Duitstalig?

MAN

Excuseer mevrouw, wij spreken dezelfde taal hier toch, wij? Niet? Ik heb alleen wat kaas nodig.

DAME

Pronto pronto! Oh ik voel me helemaal hongaars!

De dame doet haar schort uit, knoopt het bovenste van haar bloesje los, en ze neemt in elke hand een crèmige Bufala. Ze glijdt de kazen in haar haals, haar nek, en op haar borst. De man staat versteld.

MAN
(bezorgd)

Kan ik u helpen?

DAME

4 sneetjes jonge kaas alsjeblief.

MAN

Wilt u mij over de streep trekken?

DAME

Kan je het in het Spaans?

Hierop neemt de man de stappen die niemand in zijn situatie voordien ooit heeft genomen, en hij snijdt de kaas: vier sneetjes, de jonge. Wanneer hij ze zelf zo goed als hij kan heeft ingepakt vraagt hij aan de dame, die inmiddels haar vinger in een Chaumes duwt:

MAN

Dat zal het zijn?

DAME

Ik ben zo blij dat wij elkaar begrijpen.

Ze kijken elkaar indringend aan. Hij stopt zijn kaas in een zakje en nadat ze hartelijk de handen hebben geschud gaat hij naar de deur. Net voor hij de winkel verlaat keert hij zich om.

MAN

Wij hebben de geheime taal geraakt die het goddelijk begrijpen grondvest, hier op aarde.

DAME

Ja..Ja.

De man sluit de deur achter zich en verlaat de winkel.

15 INT. BELVUE MUSEUM, BRUSSELS – DAY

We see an object with the word *Taal* (language) written on it. The object reminds us of a tree. (This shot is used as an information carrier, connecting the previous scene with the upcoming scene.)

16 EXT. OVERLOOKING THE ANCIENT GREEK AGORA, ATHENS – DAY

The One Whose Words Penetrate Brains overlooks the ancient Greek Agora of Athens, keeping in mind that the oldest orator's platform, the bema, was and still is part of it. She then steps onto her own plinth and starts talking loudly about the new cyber-bema and its potential.

THE ONE WHOSE WORDS PENETRATE BRAINS
(in English in a heavy Greek accent)

I stand here, talking to you, here where others stood
a long time ago.
The language they spoke was understood by many back then.
The language I speak is understood by many now.
I need to be heard by many.
I stand here, where others stood, to be heard by many.
All of you standing here hear me.
And many of you standing here understand me.
I need to be heard and understood by more.
I stand on the bema, but I do not have to.
I have a bema of my own, a bema that can reach the world.

17 EXT. PLACE DE JEU DE BAL, BRUSSELS – DAY

Shila, **Gaetan**, and **Tarek** are trying out different versions of ***The One Whose Words Penetrate Brains***.

The One Whose Words Penetrate Brains steps onto an orator's platform and starts talking loudly about the new cyber-bema and its potential.

THE ONE WHOSE WORDS PENETRATE BRAINS
(holds his mobile phone high)

Ιδού το Βήμα του σήμερα!
Behold the bema of today!
A bema of words and images!
A bema of hyperlinks and hashtags!
A bema of algorithms and worldwide reach!
A wi-fi Bema.
A bluetooth bema.
A hot-spot bema.
A google bema.
A wiki bema.
An insta bema.
A Facebook bema.
A Twitter bema.
A bema that beams and radiates globally.
A whole new bema, for a whole new world.
A brave new bema, for a brave new world.
Now we can connect!
To the world!
To one another!
To ourselves!
We can do it now!
Free speech!
Global reach!
Now we can connect!
The means IS the message!
To connect is to connect!
To connect is to be heard!
To connect is to be understood!
So connect!

The One Whose Words Penetrate Brains is now ecstatic and tries to connect on his phone to spread the message.

Connect!
Connect!

There is no signal.

Κονέκτ, γαμώ τη συνδεσή μου, γαμώ!
(Connect, my fucking connection, connect!)

The One Whose Words Penetrate Brains wanders off trying to get a good connection.

18 EXT. VRIJTHOF PLEIN, MAASTRICHT – EARLY MORNING

The One Whose Words Penetrate Brains, performed by **Margo**, faces the empty Vrijthof Square and starts talking loudly, trying to connect, etc.

Scenes 15, 16, 17 and 18 are shown simultaneously on a fourfold split screen of this otherwise single-screen film. This is a synchronicity game, emphasizing how performers try to address uninterested audiences throughout Europe.

19 INT. BELVUE MUSEUM, BRUSSELS – DAY

An image of a white object that looks like a large globe. In the middle of the sculpture is a Europe-shaped hole. The performer, **Tarek**, starts reading Pieter de Buysser's joke ***Europe***.

TAREK

"**Add one**," said the rabbit.
"**Take two back under conditions**," said the donkey.
"**Start-up procedure**," said the mole.
And when they looked the floor was further crumbled.
"**Revision of the agreements**," said the crow.
"**Provided an exception rule**," said the guinea pig …

20 EXT. LUXEMBURGPLEIN, BRUSSELS – EARLY AFTERNOON

Tarek is carrying a bag with an image on his back. The image is a reproduction of Honoré Daumier's lithograph depicting the 1830 Conference of London, a painful historical moment from the redistribution of Europe. Animal-headed figures in costumes represent Prussia, Austria, Russia, Britain, and France. They are shown discussing a document while stepping obliviously on the corpse of a woman — Poland; Holland and Belgium are chained and crucified on the left and right sides of the image respectively.

Tarek arrives at Luxemburgplein. On one side, **Victoria**, ***The Child***, in a pink jumper and white shoes, with a huge pink ribbon in her hair, wears the world globe, as a prop, around her torso. ***The Child*** spins slowly around herself, repeating Dimitris Dimopoulos' ***Europe***, a satirical poem in Greek, while listening to it through her headphones:

CHILD

I am Madam Europe the good faithful lady,
whom people worship in every corner of the earth ...

The camera shifts slightly to the left: four ***Healers/Caretakers*** (performed by **Shila**, **Sahra**, **Joep**, and **Simone**) enter the frame and help each other to walk across the EU ground on which they are stepping. They play a game of stepping on their bemas and passing among themselves flags of the European Union. Their backpacks each bear reproduced parts of Daumier's lithograph. The performers caress the fabric of the backpacks. Each performer utters the marked bold phrases of ***Europa*** by Pieter De Buysser (BE) above (Scene 19) and below, in his/her own native language (**German**, **French**, or **Dutch**).

VOICE-OVER
(dreamy atmosphere, different languages, various voices)

… They looked up and noticed that a few of them
were sinking away already.
"**Again object of negotiation**," said the hamster rapidly.
But there was no ground anymore, no land, no sand, only
falling animals clawing in the void who, each for themselves,
looked for support at each other, and irrevocably fell and fell
and kept on falling.
But yet a small miracle happened. They succeeded in coming
together in the glass eye of the last president of Europe. While
she was asleep, wide-legged and naked, the animals mirrored themselves in the
glass eye, and disappeared into it.
In the morning the last president searched for her glass eye
on the night table, she curled up her open sleepy legs and the
glass eye pinpointed and launched itself right there where the
new Europe begins.

Throughout Scene **20**, a number of **Extras** (**Anonymous** wearing **Megera masks**) are watching the shooting. They are part of the frame, in the background, applauding, laughing, and so on.

21 EXT. EBEN-EZER TOWER, EBEN-EMAEL – AFTERNOON

VOICE-OVER (MILES O'SHEA)

It happened in the park, where a lot of refugees pass the night.

In the background is the suggestion of sleeping animal heads (**Shila**, **Sahra**, **Joep**, **Simone**, and **Eleni**): one only sees hair, blankets, and some stuff. A puppet-volunteer

walks over them without respect. A hand, shoes, feet, etc. come out of the blankets. The puppet-volunteer just stands on the blankets obliviously.

Close-ups of heads and legs, arms, etc.

A wide shot of the park, the refugees, and environment.

Various shots of the action, with the puppet and immigrant extras in the background.

VOICE-OVER (MILES O'SHEA)
(question comes from above,
like a god out of the sky)

How does a European politician save a refugee from drowning?

He says: take your foot off his head.

The politician looks up, waits for the answer and starts a long, hysterical laugh. Then the politician's head explodes (maybe with an exploding sound). The head starts to smoke, and then burns; the burning smoking head is torn apart in the end. The whole process is filmed.

Wider shot of the puppet politician looking around, and a bit of the park.

One shot of the puppet looking up while listening to the voice.

Close-up of the head from different angles.

Close-ups of the smoking and burning head: the whole process!!

VOICE-OVER (MILES O'SHEA)

And that was the decisive headbutt that changed the
historic game. The asylum-seekers and refugees ran
away in all directions.

The actors with animal heads — **Shila**, **Sahra**, **Joep**, **Simone**, and **Eleni** — don't see a lot, and "run confused like blinded animals."

VOICE-OVER (MILES O'SHEA)

The park was closed and a couple of weeks later
reopened with The Monument for the Reversal.
After that, no one had to run away from anyone
anymore. Jokes were not needed anymore because
everyone was laughing out of joy, gusto, and contentment.

When a curious reporter asked an ex-refugee,
who was enjoying a nice little soup, how on earth
all this had come about, he replied in the same
words that only a few weeks ago were still
considered to be a joke.

Wide shot of happy people in the park (**Shila**, **Sahra**, **Simone**, **Eleni**, **Peter**, **Joost**, **Bernardo**, **Denise**, and **Juliette)** wearing realistic masks and walking around eating vegetables and drinking water, playful and happy.

We see **Joep** with a puppet in the wide shot; in the background walk the happy people wearing masks that hide their faces. **Joep**, wearing a moveable face part, walks with them holding a puppet (journalist) on his hip. The puppet is a curious reporter. **Joep** is the ex-refugee who is interviewed by the puppet. **Joep** doesn't make sounds but moves his mouth; he speaks the words in voice-over. **Joep** looks funny: half official, half odd. Once he is further in the foreground than the group, closer to the camera, the journalist-puppet asks the question like a TV news anchor.

PUPPET-REPORTER

How on earth has all this come about?

Close-up: Face with mask, **Joep** saying the last sentence:

EX-REFUGEE (**JOEP** WITH MASK)

It is not that they treat me here as illegal, it is that they simply
haven't found yet the way to welcome me.

Het is niet dat ze me hier als illegaal behandelen,
ze weten gewoon nog niet hoe ze me kunnen verwelkomen.

Zoom out: We see **Joep** with the puppet in a wider shot embraced by the happy people wearing realistic masks that hide their own faces; they all dance together.

22 EXT. CENTRAL TRAIN STATION, MAASTRICHT – DAY

Joep, as ***The One that Brings the World Upside Down***, **Margo**, as ***The Animal-Horse***, and **Shila**, as ***Megera***, are sitting next to each other on a bench on one of the platforms of Maastricht train station. The trains come and go while they tell each other jokes about Europe:

MARGO-THE ANIMAL-HORSE

Europa is net een seksclub: niemand die lid is durft er thuis over te vertellen.

JOEP-THE ONE THAT BRINGS
THE WORLD UPSIDE DOWN

Europa is net de Melkweg: licht van allang gedoofde sterren.

SHILA-MEGERA

Europa is als een Hollands verjaardagsfeestje: veel gezeur en weinig sfeer.

JOEP-THE ONE THAT BRINGS
THE WORLD UPSIDE DOWN

Europa is als theater: het drama begint in Griekenland.

Europa is als een oude lerares: alleen de Franse president raakt er opgewonden van.

Europa is als Britney Spears: populair in de jaren 90', nu vooral treurig.

23 EXT. EUROPA STARS SCULPTURE, MAASTRICHT – DAY

Panoramic shot from the higher bridge level, above and far away, capturing all together a) the people playing the ballgame in between the steel stars and columns of Maastricht's Europe Stars Sculpture (Scene **24**), b) **Shila**, as **Megera**, talking to her tablet (Scene **25**), and c) **Joep** giving his speech (Scene **26**).

24 EXT. EUROPA STARS SCULPTURE, MAASTRICHT – DAY

A crowd of Characters performed by **Sahra**, **Simone**, and eight **Extras**. All ten are **Anonymous Megera Disciples** wearing **Megera masks**. The Crowd plays a Greek game called "Who should stay in the furnace and burn?"

A ball is passed around among the members of the Crowd. On taking the ball, each player states the name of the country he or she is playing. One member of the Crowd is chosen to be the leader. All put their right foot in.

LEADER
(chants)

«Να μείνει, να μείνει στο τρύπιο το καμίνι και να τσουρουφλιστεί η [NAME OF COUNTRY]! » (To stay, to stay in the broken furnace and burn is [NAME OF COUNTRY]!)

As the country is named, the leader throws the ball in the air, and the one whose country was called tries to catch it as the rest spread away. The one whose country was called catches the ball.

THE ONE WHOSE COUNTRY WAS CALLED
(shouts)

«Στοπ! » (Stop!),

(choses country to get hit by the ball, calls it out)

If it's a hit, the country hit is out, and if it is a miss, the one that threw the ball is out. This continues until there is a winner.

In the film, the countries' names should be countries that many people are currently migrating from, and we should witness the violence through the game of immigrants trying to secure a place as the winner of a residence permit that is announced as the prize.

There is no written dialogue, as this sketch relies heavily on chance and improvisation.

The camera is on the same field as the **Anonymous Megera Disciples**, encircling the field, focusing on the ballgame.

25 EXT. EUROPA STARS SCULPTURE, MAASTRICHT – DAY

Shila-*Megera* is looking at her phone against the stars backdrop. **Shila-*Megera*** addresses her online audience, while people — **Anonymous Megera Disciples** wearing **Megera masks** — play the ballgame in the background.

26 EXT. EUROPA STARS SCULPTURE, MAASTRICHT – DAY

Opposite **Shila-*Megera***, on the other side of the stars sculpture, **Joep-*The One that Brings the World Upside Down*** performs a pro-colonial monologue about migration in Dutch. In the background we see the people — **Anonymous Megera Disciples** wearing **Megera masks** — playing the ballgame in between the steel stars and columns of Maastricht's Europa Stars Sculpture (Scene **24**).

JOEP-THE ONE THAT BRINGS
THE WORLD UPSIDE DOWN

Nou word ik de laatste tijd nogal droevig van al die verhalen over vluchtelingen. Het raakt me echt, en dan met name het feit dat ze Europa niet in zouden kunnen. FORT EUROPA noemt men het zelfs. Dat hele gezinnen dus hun leven moet wagen om Europa in te komen. Dat vind ik triest. Diep Triest.
Want het is dus onzin. Dat kun je ons niet kwalijk nemen. Ik bedoel, zij zijn begonnen! Zo hoorde ik gisteren over een jongeman die net in Parijs is aangekomen vanuit Senegal, dagen lang verstopt in een vrachtauto. Terwijl Senegal eerst bij Europa hoorde, het was gewoon Frankrijk. Als ze dat nu zo hadden gelaten, dan waren ze vanzelf bij de EU gekomen, ook nog twee keer wereldkampioen voetballen geworden en had hij gewoon de bus kunnen pakken naar Parijs. Of de TGV, net zoals iedereen.
En trouwens, Fort Europa, we hebben toch niet eens een muur?...

The Narrator's hands appear, one holding the 3D head and the other a balance scale. ***The Narrator*** hands the head to a passerby. Focus on ***The Narrator/The Glossary's*** dress instead, consisting of many words made out of brass and copper. Together with other participants they slowly start weighing the parrhesiastic words-dress.

27 EXT. BRIDGE & THE PROVINCIEHUIS, MAASTRICHT – DAY

The camera follows ***The Narrator*** slowly walking along the bridge. ***The Animal Group*** (**Shila**, **Sahra**, **Simone**, and **Joep)**, wearing business suits and masks of a fox, a dog, a rabbit, and a goat respectively, move faster than ***The Narrator***. The camera starts running behind them, leaving ***The Narrator*** behind. **Shila**, **Sahra**, **Simone**, and **Joep** arrive before a building of the Provinciehuis.

The Animal Group refers to the animals wearing costumes in Daumier's print *The Conference of London*. Daumier assigned animal traits to the great European powers involved in redrawing the borders between Belgium, Luxemburg, and Holland. The dog represented Holland, the fox Britain, the hare France, and so on. ***The Animal Group*** try three variations of coming together and taking turns to rhythmically speak parts of the text in a press-conference manner.

THE ANIMAL GROUP
(speaks in a rhythmic way in turns, starting with one animal acting as the choir-leader to the group)

A nationalist and a cosmopolitan are sitting next to each other in a plane. High above the middle of the ocean the pilot announces that the motors have fallen off and they will all die in four minutes. The cosmopolitan starts to laugh.
"What's so funny about this?" says the nationalist.
"Well, we've always been just a drop in the ocean and now the metaphor becomes real, the word becoming flesh, how beautiful is that?" The nationalist says, "So you think about

abstraction the last minutes before you die? I think of my
family and my country." "What do all the anecdotes mean in
the face of death?" says the cosmopolitan. "The values rooted
by community give me strength and confidence," says the
nationalist. At that moment the pilot announces that he has
managed to get one engine running again, and that they might
be able to make it.
Once landed, the nationalist and the cosmopolitan each go
their own way. There has been no joke, no release, no pun, no
insight, no salvation, not even a tragedy. Just the same, the
nationalist and the cosmopolitan go each their very own way.
But the birds in the trees on the roads they each took saw this
same of the same and cried so long and so hard that their tears
moved other animals as well, and soon all the animals were
crying and their tears caused such a tsunami that human life
was extinguished.
That the monkeys found really funny. They organized
themselves together with all the other animals and, for the
first time ever, planet earth became acquainted with a form of democracy that
no human being had ever seen, but if they
could have, it would have saved them.

Three versions:

1. The camera moves in a choreographed way around the performers. All performers stand still. Each ***Animal*** keeps a distance from the others.

2. The performers move in a pre-planned choreography, the camera stays still.

3. Camera and performers are static. Camera shoots ***The Animal Group*** from the hole. ***The Animal Group*** stands in front of the flags. They each talk to the camera frontally. First **Shila**, **Sahra**, **Simone**, and **Joep** tell the joke without masks, to make sure we have better audio on the spot. Then we register the same version, wearing the animal heads.

28 EXT. PLACE DE LA BOURSE, BRUSSELS – DAY

The parade's rehearsals continue, but we observe them from a closer view than the first scene at the Place de la Bourse (Scene **6**). The sound of the people parading increases in volume. We see ***The Narrator/The Glossary*** from the back.

VOICE-OVER
(mechanical sound)

Affect, truth, post-truth, speak up …

The Narrator is surrounded by all the Characters that made it to Brussels to join the parade. Some join online, others only as traces, voices, rhythms, and so on … ***The One Who Has Nothing to Lose, The Wanderer, The Ghost, The Glossary of Parrhesiastic Words***, and ***The Engaged Artist*** are standing with the other Characters, all speaking up, singing and dancing, and celebrating at the same time; delirium of parrhesia. The Characters come close to the screen, confronting the viewer. ***The Narrator-Ghost*** lifts up ***The Glossary*** dress and whispers about parrhesia's relation to democracy.

29 EXT. CARNIVAL PARADE, MAASTRICHT – LATE AFTERNOON

Shots of Maastricht's Carnival parade. ***Shila-Megera*** and **Margo-*The Animal-Horse*** enter the parade and become integrated. There is interaction between **Margo-*The Animal-Horse*** and a group of carnival participants riding wooden horses.

30 INT. BELVUE MUSEUM, BRUSSELS – DAY

Shot of a white object with the title *Solidarity*. The object is a white house on a square plinth. Several words of various sizes are carved on the four sides of the house. The camera zooms in on a few words: Solidariteit, Pension, Allocations de Chômage, etc.

31 INT. CENTRE CERAMIQUE, MAASTRICHT – LATE AFTERNOON

Three ***Collectors of Proverbs*** (**Victoria**, **Basil**, and **Pieter)** parade along the Library of Centre Ceramique, demonstrating seven placards bearing written community-related concepts that create disagreement: Europe, Solidarity, Migration, Pluralism, Democracy, Prosperity, and Language.

VOICE-OVER
(Dimitris Dimopoulos & Lina Kalpazidou)

THE COLLECTOR OF PROVERBS
(in Greek)

Όλοι μαζί κι ο ψωριάρης χώρια.
Το 'να χέρι νίβει τ' άλλο και τα δυο το πρόσωπο.
Χίλιοι καλοί χωράνε.
Μοιρασμένη χαρά, διπλή χαρά.
Μοιρασμένος πόνος, μισός πόνος.
Ο καλός ο φίλος στην ανάγκη φαίνεται.

32 EXT. PLEIN 1992, MAASTRICHT – LATE AFTERNOON

The Collectors of Proverbs exit Centre Ceramique. The group is now marching along Plein 1992.

VOICE-OVER
(Dimitris Dimopoulos & Lina Kalpazidou)

THE COLLECTOR OF PROVERBS
(in English)

United we stand, divided we fall.
A friend in need is a friend indeed.
You scratch my back and I'll scratch yours.
All for one and one for all.
We're all in the same boat.

THE COLLECTOR OF PROVERBS
(in German)

Nicht Milch und Quark – Solidarität macht uns stark.
Mit nur einer Hand läßt sich kein Knoten knüpfen.
In der geballten Faust sind alle Finger gleich.

THE COLLECTOR OF PROVERBS
(in French)

Un pour tous, tous pour un.

The Collectors of Proverbs approach passersby and ask for proverbs in any language on these topics, which they then collect, either by writing them down in a reporter's notebook or by registering them as audio (using audio recorders/phone recorders).

33 EXT. NICE FANCY LOCATION WITH WIDE STREET, POSH HOUSES, AND A LOT OF GREEN, BRUSSELS – DAY

A goodhearted puppet-philanthropist (voice of **Bart Verschaffel**, CASTING CALL's special guest: rational voice, clinical approach) is driven back to his house after a long hard day's work. The puppet-philanthropist looks like Character 24: ***The Narrator/ Philosopher***. He sits in the back of a car and looks outside. The chauffeur is an actor in costume with a black tie. We only see him from behind. The car drives very slowly.

The camera on the backseat of the car tries to take a 360-degree shot of the chauffeur, the philanthropist, and the world outside, where a poor family with three small children on their knees eating the grass at the bank along the road appears in a wide shot. We see the family from a distance: father, mother, and children. They are actors, both adults and children, with heads of a horse, a monkey, a chicken, a rabbit, and a fox. The various animals, dressed in human costumes, are eating the grass.

PUPPET-PHILANTHROPIST
(BART VERSCHAFFEL)
(to the driver)

Stop!

PUPPET-PHILANTHROPIST
(BART VERSCHAFFEL)
(to the family)

Stap in lieve mensen!

When they arrive at his home:

MOTHER
(to the PUPPET-PHILANTHROPIST)

Oh meneer, ik kan u niet genoeg bedanken.

PUPPET-PHILANTHROPIST
(BART VERSCHAFFEL)
(showing the way to his garden where the grass stands 2 feet high)

Geen probleem, ik heb meer dan genoeg, kijk maar.

Ga gerust je gang.

The joke is interrupted by a brief questioning by ***The Narrator/Philosopher*** of the role of parrhesia today.

34 EXT. STREET WITH CARS AND GREEN AREA, BRUSSELS – DAY

The family starts to eat the grass in the philanthropist's garden. Wide shot and close-ups.

The philanthropist takes an oyster out of the fridge. Unfortunately, he cuts his lip on the oyster and starts to bleed. Kitchen scene, close-up.

The father in the garden sees the man and asks if he can help. The philanthropist keeps on bleeding and the father decides to press his lips against his. Close-up and over shoulder.

The philanthropist is shocked by this gesture and flaps his hands. The father keeps on gently kissing the philanthropist on his mouth. Close-ups and whole scene.

PUPPET-PHILANTHROPIST
(throws up a bit)

Dit is walgelijk! Ik moet overgeven!

The children in the garden arrive and they see how the philanthropist vomits while kissing their father.

They decide to help and propose that the man lie down.

There is no sofa or bed in the kitchen so the mother lays herself on the marble floor and the philanthropist lays himself on his back on her.

PUPPET-PHILANTHROPIST
(BART VERSCHAFFEL)
(utters)

Dddd I itt is ww aw wa algelijk!

The father on his knees next to his wife with the philanthropist on top of her keeps on kissing.

The children start spontaneously to clean.

The philanthropist is so embarrassed he shits in his pants, on top of the mother.

PUPPET-PHILANTHROPIST
(BART VERSCHAFFEL)
(to himself)

Dit overleef ik niet.

PUPPET-PHILANTHROPIST
(BART VERSCHAFFEL)
(to the children)

Breng me alsjeblief mijn telefoon.

The kids do so and the man calls his lawyer.

PUPPET-PHILANTHROPIST
(BART VERSCHAFFEL)
(just before he dies)

Ik laat mijn hele vermogen na aan deze familie!

Years later the father (rabbit) of the family is driven back home by his driver in his Audi after a long, hard day's work. He sees along the road a family with three children on their knees at the bank eating grass. He asks his driver to stop … Same framing as in the beginning of scene 33. Now the father is a rich posh rabbit in black tie. The family in the grass is human family on hands and knees.

35 EXT. BEURSPLEIN, BRUSSELS – EARLY EVENING

VOICE-OVER
(mechanical sound)

Affect, truth, post-truth, speak up …

VOICE-OVER
(mechanical sound turning to emotional/philosophical tone)

The car, the family, all characters (performers and extras) and tablets and phones come together. While each of the three *Solidarity* groups — the performers who enact the Greek, Dutch, and Belgian/Flemish commissioned texts/jokes/propositions] — claims its own truth, time, and place, they are all interrupted by the Attack Choir who play their own *Solidarity* song in French. A chaotic multilingual universe unexpectedly unfolds.

Sounds get increasingly loud. Delirium of parrhesia … Nothing makes sense anymore and this is fine. We have by now entered the agonistic space, expressing our right to dissent. ***The Narrator (Engaged Artist*** and ***Philosopher*** together in voice-over) starts walking backwards toward the camera. The camera focuses on her right hand, holding a vintage film-reel case. Facing the celebrating crowd, ***The Narrator*** reflects on the fact that in the beginning of the 20th century, film and carnival masks, two mediums serving the collective imaginary, were made of the same stuff: celluloid. She wonders if the 21st century's collective imaginary can be served by screens and pixels.

36 EXT. ALONG RIVER MAAS, MAASTRICHT – EARLY AFTERNOON

Shila-Megera is wearing the reproduction of **Megera's** Giant head. **Margo-*The Animal-Horse*** is wearing a white horse head. They are walking side by side along the river Maas, facing the camera. They enter into a fiery conversation about big heads and normality. The dialogue is an improvisation on the joke ***Voorspoed*** by Joep Vossebeld (NL). Below is an excerpt.

SHILA-MEGERA

Oh, wat is hij mooi groot!

MARGO-THE ANIMAL-HORSE

Ja, hij heeft echt een groot hoofd!

SHILA-MEGERA

Hè?

MARGO-THE ANIMAL-HORSE

Wat?

SHILA-MEGERA

Dat kun je toch niet zo zeggen, 'hij heeft een groot hoofd.'

MARGO-THE ANIMAL-HORSE

Hoezo? Ik bedoel dat niet verkeerd. Een groot hoofd is toch positief? Een groot hoofd is veel beter dan een klein hoofd, want wie wil er nu een klein hoofd?

SHILA-MEGERA

Neehee, je moet gewoon geen opmerkingen maken over grootte.

MARGO-THE ANIMAL-HORSE

Dat moet jij nodig zeggen, je begon zelf met te roepen dat hij zo 'enorm groot' is.

SHILA-MEGERA

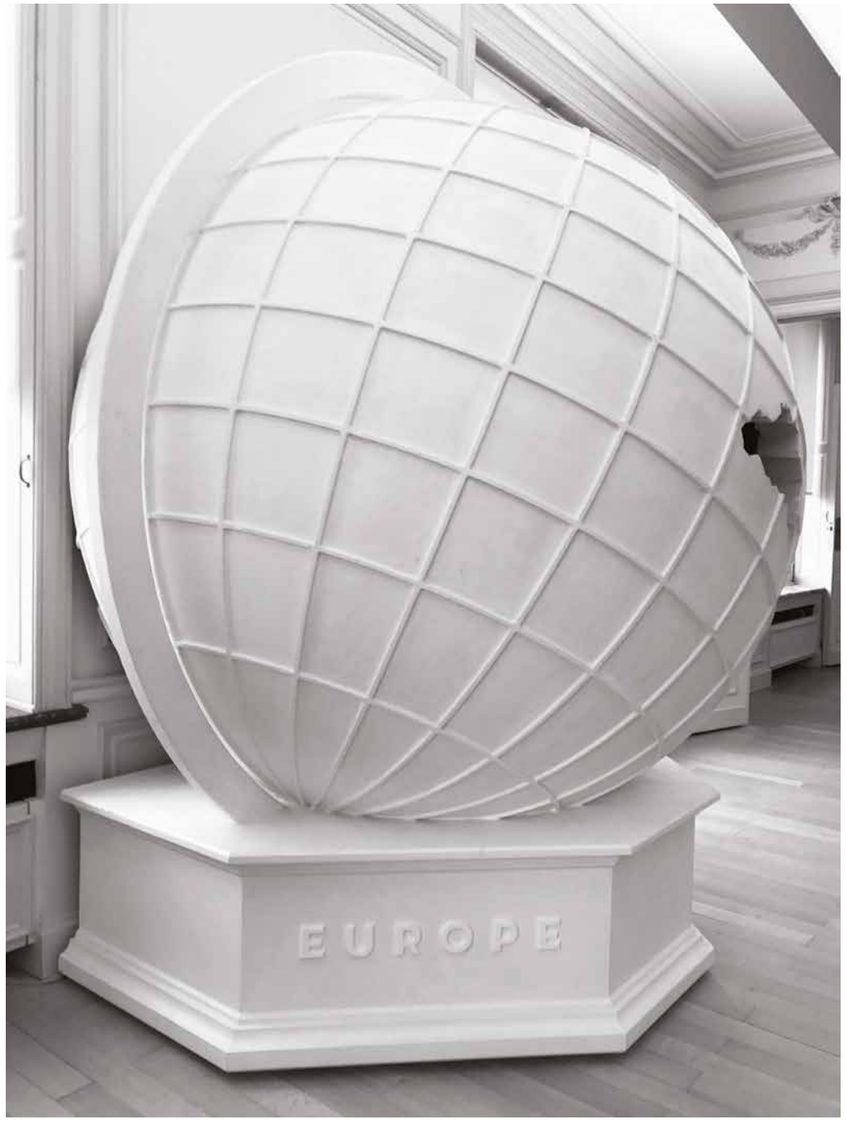
Ho ho, ik zei: 'mooi groot.' Dat zegt helemaal niks over formaat, het betekent 'precies goed'. Als ik had gezegd: 'wat is hij klein en schattig', dan had dat exact hetzelfde betekend. Dat weet iedereen.

[…]

End credits start while the conversation continues …

Commissioned Texts

In the following pages the reader will find my selection of commissioned texts, which make up part of the script, in the language that they were originally written in and delivered to me by their authors.



Europa door Joep Vossebeld (NL)

Een lijst met bar-grappen, vergelijkingen zoals ze verteld worden op feestjes en in cafés. *The Jester* is een karakter waar dit bij past, maar ook *The Collector of Proverbs* zou hiermee overweg moeten kunnen: een opsomming van alle fouten opmerkingen over Europa. Europa kan overigens makkelijk vervangen worden door Europese Unie of EU, maar in dagelijks taalgebruik wordt Europa sowieso als synoniem gebruikt.

*Ik heb geprobeerd zoveel mogelijk perspectieven op Europa te gebruiken: bureaucratie, Brussel, Oost vs. West, Griekenland, brexit, vluchtelingen, etc.

Europa is net de Melkweg: licht van allang gedoofde sterren.

Europa is net een seksclub: niemand die lid is durft er thuis over te vertellen.

Europa is: achtentwintig man spelen en aan het eind winnen de Duitsers.

Europa is als de zon: komt op in het Oosten en gaat ten onder in het Westen.

Europa is als de katholieke kerk: alleen Afrikanen geloven er nog in.

Europa is een goocheltruc: als je weet hoe het werkt haak je af.

Europa is net een carrière: Als je er een hebt wil je er weer mee stoppen.

Europa is als het Nederlands elftal: duurbetaald, weinig effectief.

Europa is als een neushoorn: gefotografeerd door Amerikanen, opgejaagd door China.

Europa is als urineren in het openbaar: alleen in Brussel zijn ze er trots op.

Europa is als regen: vooral leuk voor de boeren.

Europa is als bier met schuim: alleen de Britten lusten het niet.

Europa is als theater: het drama begint in Griekenland.

Europa is als een wandelstok: vooral oudere mannen lopen ermee weg.

Europa is als een Hollands verjaardagsfeestje: veel gezeur en weinig sfeer.

Europa is als een oude lerares: alleen de Franse president raakt er opgewonden van.

Europa is als het Vaticaan: de populariteit daalt als er een Pool de baas is.

Europa is als een etentje met collega's: gezellig tot er betaald moet worden.

Europa is als Britney Spears: populair in de jaren 90, nu vooral treurig
(iedere andere boy/girlband uit de jaren 90 is mogelijk).

Europa is als een bejaarde oma: men wil er niet voor zorgen, maar wacht wel op de centen.

Europa is als het universum: we snappen nog steeds niet hoe het werkt en het blijft maar uitdijen.

Europa door Pieter De Buysser (BE)

'Één toevoegen', zei het konijn ernstig. 'Twee terug nemen onder voorwaarden', zei de ezel. 'Opstartprocedure', rispoteerde de mol. En wanneer ze keken was de grond verder verkruimeld. 'Herziening van de akkoorden', zei de kraai.
'Mits een uitzonderingsmaatregel', zei de cavia.
Ze keken op en stelden vast hoe enkelen onder hen al aan het wegzinken waren.
'Opnieuw onderwerp van onderhandeling', zei de hamster snel.
Maar er was geen grond meer, geen land, geen zand, alleen vallende dieren die in de leegte klauwen en elk voor zich steun zochten en onherroepelijk vielen en bleven vallen. Toen gebeurde een klein wonder. Ze slaagden erin samen te komen in het glazen oog van de laatste president van Europa. Terwijl zij sliep, wijdbeens en naakt, spiegelden de dieren zich in haar oog, en kropen erin.
Die ochtend zocht de laatste president tastend naar haar glazen oog op het nachtkastje. Ze krulde haar benen slaperig de hoogte in en opende ze. Stante pede mikte en schoot het glazen oog zichzelf recht in de oorsprong van het nieuwe Europa.

Europe by Dimitris Dimopoulos (GR)

Ευρώπη (EUROPE)

CAST
The Child

LOCATION
Statues, pictures of women. Melina Merkouri near the Acropolis, The Sleeping One at the 1st Graveyard of Athens, Aliki Vougiouklaki's ad for Fix in a tavern, etc.

PLOT
The Child recites a school-play poem about Europe.

SKETCH
As THE CHILD recites the poem, the location changes.

THE CHILD
Είμαι η κυρά-Ευρώπη
Η καλή, πιστή κυρά
Που λατρεύουν οι ανθρώποι
Στης γης καθεμιά γωνιά

Μ' αγαπούν από τη Δύση
Μέχρι την Ανατολή
Κι ο Βορράς, κι ο Νότος ίσοι
Στην αγάπη τους κι αυτοί

Κάποτε, συχνά, μαλώνουν
Να τους πω ποιον αγαπώ
Και καμιά φορά θυμώνουν
Που δεν θέλω να τους πω

Οι λαοί όλοι, παιδιά μου
Ξέρω κάθε τους λαλιά
Μα τη γλώσσα τη δικιά μου
Τη μιλά κάθε καρδιά

Είναι γλώσσα που ενώνει
Είναι γλώσσα φυσική
Κι όσοι νιώθουν κάπως μόνοι
Τη μιλούν στο πι και φι

Και γελά αλλά και κλαίει
Κάνει ό,τι χρειαστεί
Για να πει αυτά που λέει
Και να κατανοηθεί:

«Αν με ψάχνεις, μη φοβάσαι
Ξέρω πού 'σαι, θα σε βρω

Θα σε βρω όπου και να 'σαι
Μέσα ή έξω απ' το Ευρώ

Κι εσύ θα με καταλάβεις,
Έχω δάδα που κρατώ
Και φωτιά θα παραλάβεις
Που σε σώζει στο λεπτό:

Έτσι όπως σπινθηρίζει
Βγάζει λάμψη τρομερή
Και την πλάση τριγυρίζει
Με αγάπη και σπουδή

Λέγεται ΔΗΜΟΚΡΑΤΙΑ
Η τρανή αυτή φωτιά
ΛΟΓΙΚΗ και ΙΣΟΝΟΜΙΑ
Και κυρίως ΑΝΘΡΩΠΙΑ»

Δεν πιστεύει σε θρησκείες
Ούτε προσκυνά θεούς
Μα πιστεύει σε αξίες
Και σε νόμους κραταιούς

Όλοι ίσοι, όλοι ένα
Όλοι, κάθε μου παιδί
Κι όπως βλέπω τον καθένα
Κι ο καθένας να με δει

Και μαζί να προχωράμε
Σ' ένα μέλλον φωτεινό
Που όλοι όλους αγαπάνε
Με τιμή και σεβασμό.

Talen door Pieter De Buysser (BE)

[The complete joke appears in Scene **14**, pages 179–181]

Language (ΓΛΩΣΣΑ) by Dimitris Dimopoulos (GR)

CAST
The One Whose Words Penetrate Brains

LOCATION
Bema at Ancient Agora

PLOT
The One Whose Words Penetrate Brains stands on the bema at the Ancient Agora and speaks about the new cyber-bema and its potential.

SKETCH
THE ONE WHOSE WORDS PENETRATE BRAINS steps on the rock and starts talking loudly.

THE ONE WHOSE WORDS PENETRATE BRAINS
Στέκω εδώ και σας μιλώ, εδώ που στέκονταν και μιλούσαν παλιά, άλλοι.
Στέκω εδώ και σας μιλώ, και με ακούτε μόνο όσοι είστε εδώ.
Στέκω εδώ και σας μιλώ, και με καταλαβαίνετε μόνο όσοι μιλάτε την ίδια γλώσσα.
Λίγοι ακούτε, λίγοι καταλαβαίνετε!
Μα ο λόγος είναι για όλους, ο λόγος είναι για παντού!

THE ONE WHOSE WORDS PENETRATE BRAINS continues in English in a heavy Greek accent.

I stand here, talking to you, here where others stood a long time ago.
The language they spoke was understood by many back then.
The language I speak is understood by many now.
I need to be heard by many.
I stand here where others stood to be heard by many.
All of you standing here hear me.
And many of you standing here understand me.
I need to be heard and understood by more.
I stand on the bema, but I do not have to.
I have a bema of my own, a bema that can reach the world.

THE ONE WHOSE WORDS PENETRATE BRAINS holds his mobile phone high.

Ιδού το Βήμα του σήμερα!
Behold the bema of today!
A bema of words and images!
A bema of hyperlinks and hash tags!
A bema of algorithms and worldwide reach!
A wifi bema.
A bluetooth bema.
A hot-spot bema.
A google bema.
A wiki bema.
An insta bema.
A Facebook bema.
A Twitter bema.

A bema that beams and radiates globally.
A whole new bema, for a whole new world.
A brave new bema, for a brave new world.
Now we can connect!
To the world!
To one another!
To one's self!
We can do it now!
Free speech!
Global reach!
Now we can connect!
The means IS the message!
To connect is to connect!
To connect is to be heard!
To connect is to be understood!
So connect!

THE ONE WHOSE WORDS PENETRATE BRAINS is now ecstatic and tries to connect on his phone to spread the message.

Connect!
Connect!

There is no signal.

Κονέκτ, γαμώ τη συνδεσή μου, γαμώ!

THE ONE WHOSE WORDS PENETRATE BRAINS wanders off trying to get a good connection.

Pluralisme door Pieter de Buysser (BE)

Een bar wandelde binnen in een Rabbijn, in een Imam, in een Katholieke priester, in een Boeddhistische monnik en in een atheïst.
‘Wie bedien ik eerst?’, zei de bar goedgemutst. Maar niemand antwoordde want ze waren het niet gewoon te worden binnengewandeld door een bar.
‘Och, komaan, jullie zijn allemaal meer dan één keer bij mij geweest, dan hoop ik dat ik toch eens een keertje bij jullie binnen mag?’
Ze waren met verstomming geslagen. De bar sloot zich dan maar op in zichzelf en begon op haar eentje te drinken. Al snel kwamen één na één de Rabbijn, de Imam, de Priester, de monnik en de atheïst aan de deur kloppen. ‘Hé, doe nu niet zo monomaniakaal, laat mij er in!’
Maar de bar liet de deur gesloten. In een cirkel stonden ze rond de gesloten bar en alle vijf klopten ze op de deur om binnen te kunnen.
‘Ok, ok…’, zei de bar. ‘Kom maar binnen dan.’
Eén na één schuifelden ze de bar in en bestelden ze een glas. Gezellig bij elkaar zaten ze te wachten tot de eerste met een mop zou afkomen.
Ze wachtten, en wachtten.
Het duurde uren en dagen.
De spanning was nauwelijks te harden: wie zou als eerste een mop afsteken? De bar zat stiekem te gniffelen en deed helemaal niets. Na drie weken waren ze doorzichtig als geesten.
En toen, in één magnifieke zucht, blies de bar ze allemaal in een wirwar door elkaar. De rabbijn keek dwars door de imam, de priester was zo ijl geworden dat hij de ogen van de boeddhist nodig had, de huid van de atheïst was voldoende dun zodat hij kon voelen met het hart van de priester. Daar moesten ze allemaal ontzettend hard om lachen. Seismisch hard. Gedurende enkele minuten schudden ze zo tellurisch van het lachen dat ze een dermate precieze, minuscule aardschok veroorzaakten waardoor iedere menselijke ruggenwervel exact die millimeter verschoof waardoor wij allen zoveel loslieten, zo, zo, zo ongelooflijk veel loslieten.

Pluralism (ΠΛΟΥΡΑΛΙΣΜΟΣ) by Dimitris Dimopoulos (GR)

CAST
The Disguised
The One Who Negates and/or Contradicts as a Necessary Counterweight to Human Vanity

LOCATIONS
Inside a Greek Orthodox church, outside a Greek Orthodox church, souvenir shop.

PLOT
A three-part sketch. Sketch 1: inside the Greek Orthodox church, *The Disguised* is trying to light a candle, but *The One who Negates* keeps blowing the candle out. Sketch 2: *The Disguised* it making the sign of the cross, passing outside a Greek Orthodox church, but *The One who Negates* keeps messing with *The Disguised.* Sketch 3: *The Disguised* is buying only religious souvenirs, but *The One who Negates* keeps taking them and giving *The Disguised* artifacts of other cultures.

SKETCH 1
Inside a Greek Orthodox church, THE DISGUISED is lighting a candle. THE ONE WHO NEGATES blows it out. This happens again and again. Each time THE DISGUISED looks more annoyed, while THE ONE WHO NEGATES looks more sardonic. There is no dialogue.

SKETCH 2
THE DISGUISED is passing a Greek Orthodox church and starts making the sign of the cross with his/her right hand. THE ONE WHO NEGATES shows up out of nowhere and starts messing with THE DISGUISED to prevent this action. Their physical encounter is not hurtful but rather funny. The DISGUISED leaves, annoyed. There is no dialogue.

SKETCH 3
THE DISGUISED is at a souvenir shop and picking out only religious souvenirs. He/she picks up a CD with a Greek Orthodox liturgy. THE ONE WHO NEGATES snatches it away and hands him another CD of "world music."

THE ONE WHO NEGATES
Το πήρα από τους μαύρους. Ξέρεις, όχι αυτούς που είναι δεύτερης και τρίτης γενιάς, τους άλλους, τους μετανάστες, που προσπαθούν να επιβιώσουν μέχρι να πάνε σε μια κανονική ευρωπαϊκή χώρα.

THE DISGUISED is annoyed. THE ONE WHO NEGATES smirks. THE DISGUISED picks up a kitsch magnet or miniature of a church. THE ONE WHO NEGATES hands him the same one of the Hagia Sofia.

THE DISGUISED
Η Αγιά Σοφιά!

THE ONE WHO NEGATES
Ήταν ορθόδοξος ναός. Έγινε τζαμί. Τώρα είναι αξιοθέατο. Ξέρεις, που πληρώνει και μπαίνει όποιος θέλει, ανεξάρτητα από την πίστη του και την υπηκοότητά του.

THE DISGUISED is visibly irritated and moves to another aisle and picks up a calendar with pictures of Greek Orthodox saints. THE ONE WHO NEGATES keeps showing him pictures of a calendar that has depictions of sexual acts drawn as ancient Greek drawings on vases.

THE ONE WHO NEGATES
Καλό;

Depending on the calendar available, THE ONE WHO NEGATES keeps showing THE DISGUISED the sex acts in graphic details, e.g.:

THE ONE WHO NEGATES
Καλός ο Άγιος Παύλος, αλλά για δες εδώ που την έχουν βάλει κάτω και την πάνε πίπα-κώλο.

At some point THE DISGUISED leaves, running. THE ONE WHO NEGATES is left alone and asks:

THE ONE WHO NEGATES
Σε ατζέντα το έχετε ή μόνο σε ημερολόγιο τοίχου;

THE ONE WHO NEGATES turns to the camera.

Ξέρεις, καπιταλισμός, που ο πελάτης έχει πάντα δίκιο και ο πλουραλισμός είναι απλώς μια αφορμή για μια φαινομενική διαποίκιλση προϊόντος ώστε να ικανοποιήσει διαφορετικές δημογραφικά μερίδες καταναλωτών.

Pluralism by Margo van de Linde (NL)

[The complete joke appears in Scene **9**, pages 172-174]

Solidariteit door Pieter De Buysser (BE)

Een goedhartige filantroop wordt terug naar huis gereden na een lange, harde werkdag. Langs de weg merkt hij een straatarme familie met drie kleine kinderen op. Op hun knieën grazen ze het gras en het onkruid van de berm. Hij vraagt zijn chauffeur te stoppen en nodigt het hele gezin uit in zijn Audi. Wanneer ze thuis aankomen zegt de moeder: 'Oh meneer, ik kan u niet genoeg bedanken.' 'Geen probleem', zegt de filantroop, 'ik heb meer dan genoeg, kijk maar.' En hij toont hen het gazon waar het gras twintig centimeter hoog staat. 'Ga gerust je gang', zegt hij. De familie begint het gras te eten en de filantroop neemt een oester uit de koelkast. Helaas snijdt hij zijn lip en begint deze te bloeden. De vader in de tuin ziet het gebeuren en vraagt of hij kan helpen. De filantroop blijft bloeden. De vader beslist zijn lip tegen de zijne te drukken. De filantroop schrikt van dit gebaar en begint met zijn handen te flapperen. De vader blijft de filantroop kalm op de mond kussen. De filantroop stamelt dat hij het walgelijk vindt en dat hij zal moeten overgeven. De kinderen komen de keuken vanuit de tuin binnen en zien hoe hun vader de kotsende filantroop blijft kussen. Ze besluiten te helpen en stellen voor de man op de grond te leggen. Er is geen sofa noch een bed in de keuken, dus gaat de moeder op haar rug op de natuurstenen vloer liggen en wordt de filantroop op haar gelegd. 'Dddd iitt is ww aw wa algelijk!', zegt de filantroop die nog een beetje overgeeft. De vader zat intussen al op zijn knieën naast zijn vrouw en de man en kust hem geduldig voort op de lip. Wanneer de filantroop merkt dat de kinderen spontaan beginnen op te kuisen is hij zo verveeld met de situatie dat hij jammerlijk in zijn broek schijt. Bovenop de moeder. 'Dit overleef ik niet', zegt de filantroop, 'breng me alsjeblief mijn telefoon.' De kinderen doen het en de man belt zijn advocaat. Hij dicteert dat hij zijn hele huis en vermogen aan de familie nalaat, waarna hij sterft.

Jaren later wordt de vader van de familie terug naar huis gereden in zijn Audi na een zware dag in de filantropie. Hij ziet langs de weg een familie op de knieën het gras in de berm eten. Hij vraagt zijn chauffeur om te stoppen…

Solidariteit door Joep Vossebeld (NL)

De dronkaard* oefent zijn toespraak in afwezigheid van publiek, slechts meubilair hoort toe. Misschien 's nachts op een plein met lege terrassen (bijv. OLV plein), in een toiletruimte met zwijgende urinoirs of een verlaten bankje in het park.

*overeenkomsten met Jean-Claude Juncker zijn toevallig en onopzettelijk
**The Authorized Representative* zou deze monoloog ook op zich kunnen nemen. Het verschil tussen een dronkaard en een visionair is soms nauwelijks waarneembaar.

Europeanen! Vrienden! De integratie van financiële markten, munteenheid en arbeid hebben het continent economische vooruitgang gebracht. Het openstellen van de grenzen is een krachtige motor voor handel en recreatief verkeer, voor de uitwisseling van goederen en personen. Onze jonge inwoners, de toekomst, worden bediend door het Erasmusprogramma waar studenten kennis maken met elkaars taal, ideeën en gewoontes. Bij terugkomst verrijken ze hun geboorteland met deze nieuw opgedane kennis.
Echter!
Te lang heeft Europa zich gericht op de mentale barrières in taal, valuta en cultuur. Heeft deze commissie gepoogd om plooien glad te strijken in netwerken, in zowel data, vliegverkeer als wegennet. Maar rechtvaardigt dit het bestaan van deze commissie? Zijn wij, als inwoners van dit continent, niet te divers, zijn de verschillen niet te groot? Fysiek gezien blijven Hollanders en Italianen, Esten, Zweden, Portugezen, Polen en Maltezers steeds tegen dezelfde barrières aanlopen. Barrières die op het eerste gezicht onoverbrugbaar lijken.
Zo zijn Hollanders altijd te lang om recht in de ogen te kunnen kijken, eten Italianen veel zonder dik te worden en kunnen Polen zwaar werk doen zonder last te krijgen van fysieke klachten. Is dat eerlijk? Wat dacht u van de Portugezen met hun onstuitbare gevoel voor melancholie of de gave van Grieken om egaal bruin te kleuren in de zon, de adaptatie van de Fin aan zelfgestookte alcohol?
Sommigen van u noemen dit de diversiteit van een kleurrijk continent.
Naïef!
Ik zeg u, wil Europa werkelijkheid een eenheid worden, een vuist kunnen vormen op het wereldtoneel, dan is fysieke integratie van haar inwoners een onvermijdelijke stap. De commissie zal dan ook besluiten tot de oprichting van het E.I.O.E.: het European Institute for Organ Exchange. Iedere Europese burger krijgt het recht om voor zijn achttiende verjaardag een ledemaat of orgaan naar keuze te ruilen voor dat van een leeftijdsgenoot uit één van de lidstaten. Uitwisseling en integratie kan immers bestaan uit een paar snelle Roemeense vingers, het metabolisme van de Oostenrijker of de viriliteit van de Fransman. Ik zeg u, hadden wij allen de zonnebrand op onze huid ervaren zoals de Britten, dan was een brexit voorkomen. Solidariteit krijgt pas inhoud als wij onze problemen met stoelgang, stijve gewrichten en brandende onderbuikgevoelens weten te delen met onze mede-Europeanen. Pas dan kan er wederzijds begrip en respect ontstaan. Graag wil ik afsluiten met een slogan, de lijfspreuk van het European Institute for Organ Exchange: 'Europa, het zit in ieder van ons'.

Solidarity by Dimitris Dimopoulos (GR)

Solidarity (ΑΛΛΗΛΕΓΓΥΗ)

CAST
Crowd of Characters

LOCATION
A street

PLOT
A demonstration on the street in which proverbs about solidarity are the slogans that are shouted, are painted on signs, etc.

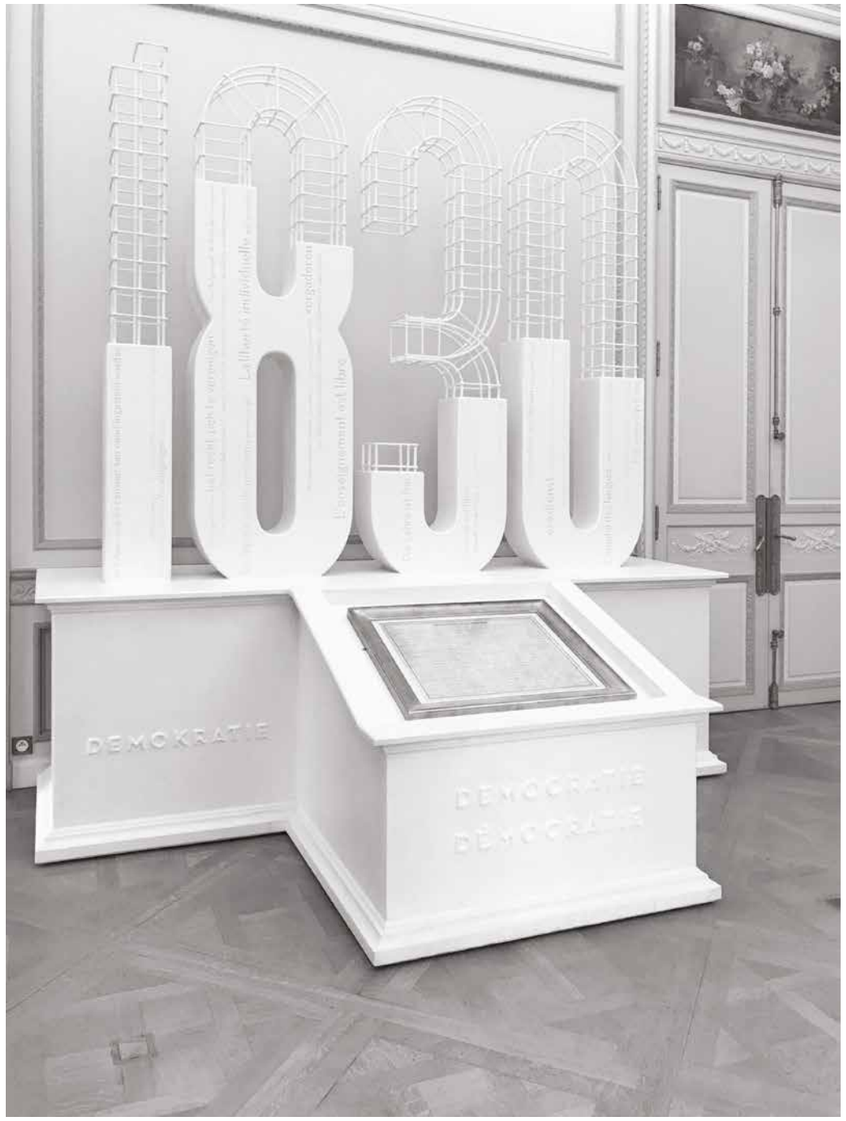
SKETCH
The CROWD is marching down the street, shouting, chanting, and protesting

GREEK
Όλοι μαζί κι ο ψωριάρης χώρια.
Το ‘να χέρι νίβει τ’ άλλο και τα δυο το πρόσωπο.
Χίλιοι καλοί χωράνε.
Μοιρασμένη χαρά, διπλή χαρά. Μοιρασμένος πόνος, μισός πόνος.
Ο καλός ο φίλος στην ανάγκη φαίνεται.

ENGLISH
United we stand, divided we fall.
A friend in need is a friend indeed.
You scratch my back and I’ll scratch yours.
All for one and one for all.
We’re all in the same boat.

GERMAN
Nicht Milch und Quark - Solidarität macht uns stark.
Mit nur einer Hand läßt sich kein Knoten knüpfen.
In der geballten Faust sind alle Finger gleich.

FRENCH
Un pour tous, tous pour un.

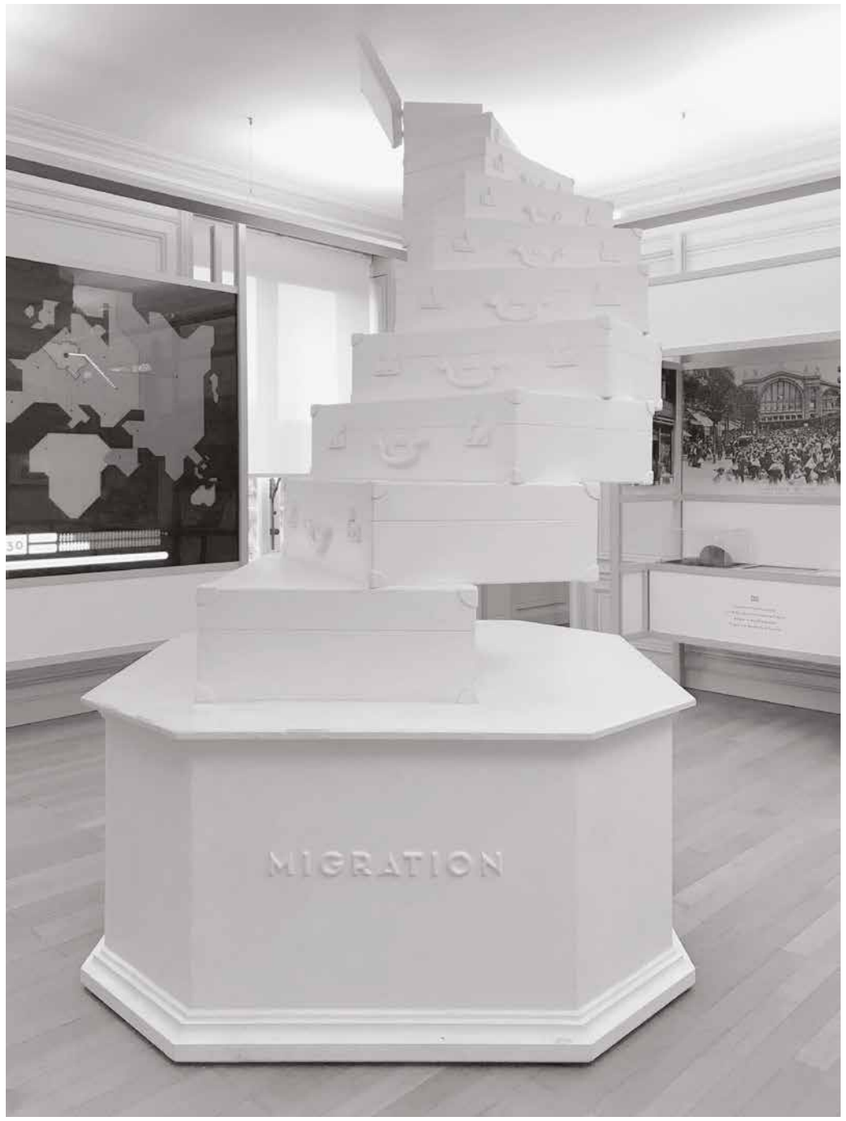


Democracy (ΔΗΜΟΚΡΑΤΙΑ) by Dimitris Dimopoulos (GR)

[The complete joke appears in Scene **13**, pages 175–179]

Democratie door Pieter De Buysser (BE)

[The complete joke appears in Scene **27**, pages 189–190]



Migratie door Joep Vossebeld (NL)

Onderstaande tekst is bedacht voor *The One That Brings The World Upside Down.*

FORT EUROPA
Nou word ik de laatste tijd nogal droevig van al die verhalen over vluchtelingen. Het raakt me echt. En dan met name het feit dat ze Europa niet in zouden kunnen. Fort Europa noemt men het zelfs. Dat hele gezinnen dus hun leven moet wagen om Europa in te komen. Dat vind ik triest. Diep Triest.

Want het is dus onzin. Dat kun je ons niet kwalijk nemen. Ik bedoel, zij zijn begonnen! Zo hoorde ik gisteren over een jongeman die net in Parijs is aangekomen vanuit Senegal, dagen lang verstopt in een vrachtauto. Terwijl Senegal eerst bij Europa hoorde, het was gewoon Frankrijk. Als ze dat nu zo hadden gelaten, dan waren ze vanzelf bij de EU gekomen, ook nog twee keer wereldkampioen voetballen geworden en had hij gewoon de bus kunnen pakken naar Parijs. Of de TGV, net zoals iedereen.

En trouwens, Fort Europa, we hebben toch niet eens een muur? China wel, die hebben een gigan-tische muur. Chinezen zijn al tweeduizend jaar onvriendelijk naar vluchtelingen. Geen wonder dat iedereen naar Europa wil als China zulke dikke muren bouwt. Maar hoor je ze daar ooit over klagen bij de VN? Wedden dat in heel Beijing geen enkele Syriër te vinden is? Trouwens wat die Syriërs betreft: Syrië, dat was dus een Romeinse provincie. Gewoon een mooi stukje Italië! Hadden ze daar nou niet zo moeilijk over gedaan, dan was het daar helemaal prima geweest. Dan waren we daar allemaal op vakantie gegaan voor het mooie weer en het lekkere eten en dan was heel dat gedoe met die bootjes over die zee niet nodig geweest.
Trouwens, die Middellandse Zee, is dát de schuld van Europa? Wij hebben die zee toch niet gemaakt? Laat staan de Alpen, waar die arme mensen nu doodvriezen? Die bergen duwen de Afrikanen met hun continent toch zelf omhoog, hoor. Had van ons niet gehoeven, zo'n massa bergen, echt niet.
Trouwens, we waren eerst één groot continent, gezellig met zijn allen. Maar die anderen moesten zich zo nodig losmaken en afdrijven. Al die mensen hadden gewoon te voet kunnen komen, maar nee hoor. De hele vluchtelingencrisis, die zijn ze dus al 5,3 miljard jaar zélf aan het veroorzaken. En nu is het opeens, uit het niks, de schuld van Europa? Miljarden jaren de verkeerde kant op drijven en dan daar iemand anders de schuld van geven. Daar word ik dus intens verdrietig van. Triest.

Migratie door Pieter De Buysser (BE)

Het gebeurde in het park waar veel migranten de nacht doorbrengen. Een politicus werd tegen zijn zin verwelkomd en rondgeleid door een vrijwilliger. De vrijwilliger was in zijn nopjes en had wel zin in een mop.

'Wat doet een Europees politicus om een vluchteling van de dood te redden? Hij zegt: haal je voet van zijn hoofd.'

Hier moest de politicus zo hard om lachen dat zijn hoofd explodeerde. Dit was de beslissende kopstoot die alles kantelde. De vluchtelingen en asielzoekers renden weg naar alle kanten. Het park werd gesloten. Enkele weken later was de heropening met een Monument van de Kering. Sindsdien liep niemand nog van iemand weg. Grappen waren niet meer nodig want iedereen lachte uit tevredenheid, vreugde en plezier. Toen een nieuwsgierige reporter een ex-vluchteling – die net van een warm soepje aan het genieten was – de vraag stelde hoe dit alles zo heeft kunnen gebeuren antwoordde hij in dezelfde woorden die slechts enkele weken voordien nog als een grap beschouwd werden: 'Het is niet dat ze me hier als illegaal behandelen, ze weten gewoon nog niet hoe ze me kunnen verwelkomen.'

Immigration (ΜΕΤΑΝΑΣΤΕΥΣΗ) by Dimitris Dimopoulos (GR)

CAST
Crowd of Characters

LOCATION
An open space

PLOT
The CROWD plays a Greek game called "Who should stay in the furnace and burn?"

SKETCH
A ball is passed around each member of the CROWD. As each person takes the ball, they state the name of the country they are playing. One person is chosen to be the leader. All put their right foot in and the leader chants «Να μείνει, να μείνει στο τρύπιο το καμίνι και να τσουρουφλιστεί η [NAME OF COUNTRY]!» (To stay, to stay in the broken furnace and burn is [NAME OF COUNTRY]!). As the country is named, the leader throws the ball into the air and the person whose country has been called tries to catch it as the rest spread away. The person catches the ball and shouts «Στοπ!» (Stop!), then calls out which country is chosen to get hit by the ball. If it's a hit, the country hit is out, and if it is a miss, the person that threw the ball is out. This continues until there is a winner.

In the film sketch, the countries named should be countries that many people are currently emigrating from, and we should witness the violence through the game of immigrants trying to secure a place as the winner of a residence permit that is announced as the prize.

There is no dialogue written, as this sketch relies heavily on chance and improvisation.

Voorspoed door Joep Vossebeld (NL)

Wat is voorspoed en voor wie? Voorspoed maakt Europeanen langer, ouder en 'gewichtiger' (dikker). Toch kan voorspoed niet objectief worden afgelezen; overgewicht is in de ene cultuur een teken van rijkdom, in de andere juist van armoede. Daarnaast is voorspoed nooit democratisch, het vergaat de een beter dan de ander. Jaloezie en roddel lijken bij uitstek verbonden aan voorspoed.
In dit gesprek over ongelijke maatvoering bediscussiëren twee vrouwen* een moeder met kind die langslopen.

* 'Vrouw 1' zou *The One Who Cannot Keep His/Her Mouth Shut* kunnen zijn, waarbij 'Vrouw 2' aansluit bij *The Innocent* (hoewel *The Naïve* misschien een betere omschrijving is.
** overduidelijk geïnspireerd op mijn eigen nabije toekomst.

Vrouw 1: Oh, wat is hij mooi groot!
Vrouw 2: Ja, hij heeft echt een groot hoofd!
Vrouw 1: Hè?
Vrouw 2: Wat?
Vrouw 1: Dat kun je toch niet zo zeggen, 'hij heeft een groot hoofd.'
Vrouw 2: Hoezo? Ik bedoel dat niet verkeerd. Een groot hoofd is toch positief? Een groot hoofd is veel beter dan een klein hoofd, want wie wil er nu een klein hoofd?
Vrouw 1: Neehee, je moet gewoon geen opmerkingen maken over grootte.
Vrouw 2: Dat moet jij nodig zeggen, je begon zelf met te roepen dat hij zo 'enorm groot' is.
Vrouw 1: Ho ho, ik zei: 'mooi groot.' Dat zegt helemaal niks over formaat, het betekent 'precies goed'. Als ik had gezegd: 'wat is hij klein en schattig', dan had dat exact hetzelfde betekend. Dat weet iedereen.
Vrouw 2: Nu moet je niet doen alsof jij nooit iets verkeerd zegt. En het was trouwens helemaal niet erg, want ze zei zelf: 'Ja, maar het trekt wel weer bij, het komt wel goed.'
Vrouw 1: Pfff…Dat zei ze vast uit beleefdheid.
Vrouw 2: En het is toch zo, een groot hoofd is beter dan een klein. Kleine hoofden zijn niet mooi, dat wil je gewoon niet. Dus was het een compliment! En ze zei nog dat ze inderdaad moeite had om de kleertjes over zijn hoofd te trekken.
Vrouw 1: Zie je wel, dat zei ze omdat jij haar in verlegenheid had gebracht! Je moet gewoon niet zo met uiterlijk bezig zijn! Als je complimenten geeft blijf dan in hemelsnaam neutraal. Je gaat toch ook niet zeggen 'wat is ie lekker bruin' of 'wat lijkt ie op zijn vader'. Misschien weet ze niet eens wie de vader is! Of is het een vluchteling!
Vrouw 2: Ik bepaal toch zeker zelf wel wat een compliment is of niet...
Vrouw 1: Luister nou, je zegt gewoon, 'wat heeft ie lekker dikke wangen', want dat betekent 'hij ziet er gezond uit'. Zeg iets leuks over de kleertjes, over de kinderwagen, vraag naar de bevalling desnoods, maar begin in hemelsnaam niet over het hoofd.
Vrouw 2: Wat is er nou zo erg aan hoofden?
Vrouw 1: In onze cultuur ligt dat gevoelig.
Vrouw 2: Hallo, weet ik veel...
Vrouw 1: Het is gewoon niet netjes van je om zoiets te zeggen, geef het toch gewoon toe in plaats van het achteraf goed te praten. Iedereen maakt weleens fouten.
Vrouw 2: Fouten!
Vrouw 1: Sssjttt!
Vrouw 2: Hè?
Vrouw 1: Moet je haar daar kijken. Die heeft ook gebrek aan aandacht zeg.

Vrouw 2: Jezus ja, wat een jurk.
Vrouw 1: Te kort!
Vrouw 2: Te roze!
Vrouw 1: Te oud!
Vrouw 2: En zo warm is het helemaal niet vandaag.
Vrouw 1: Precies! En het past gewoon niet bij haar proporties.
Vrouw 2: Hoe bedoel je?
Vrouw 1: Dat zie je toch! Ze heeft een enorm groot hoofd in die jurk.
Vrouw 2: WAT??

Co-developers of Casting Call

Main Team

Performers
Shila Anaraki, Gaetan Bulourde, Tarek Halaby, Sahra Huby, Margo van de Linde, Jessica Van Rüschen, Simone Schuffelen, Joep Vossebeld

Costumes
Esther van de Pas

Puppets and Masks
Denise Castermans

Props
Ron Bernstein, Van Eyck Maastricht, Jelle Spruyt, AlmarOntwerpt

Camera
Vincent Pinckaers, Boris van Hoof

Sound & Sound Mix
Laszlo Umbreit

Editing
Inneke Van Waeyenberghe

Director's Assistant (Maastricht Scenes)
Bernardo Zanotta

Additional Performers, Participants & Collaborators

Maastricht
Victoria Bardakou, Camille van der Mey, Alejandro Perozo, Isa Goessens, Joost Bakker, Basiel de Gouw, Jeanine Tessers, Sam van der Velden, Julie van der Velden, Frans van der Velden, Marjo van Knippenberg, Simone Lemmerlijn, Zidane, Isabel, George, Karen Weijers, Anne, Ilse, Stef, Ingeborg, Laura Verhaegh, Peter Out, Pablo Hannon

Brussels
Marc Buchy, Philippine Hoegen, Loes Jacobs, Oracle (Caroline Daish and Justine Maxelon), Anna Raimondo, Anna Rispoli, Kopano Maroga, Einat Tuchman

Sittard
Buuteredner Jan Heffels

Varberg
Henric Benesch, Cecilia Gelin, Petra Johansson, Anna Larsson, Ingrid Martins Holmberg, Elisabeth Punzi, Krystallia Sakellariou, Hugo Tham, Eivor Bengtsson, Fredrik Bilén, Tarek Halaby, Henny Hanselius, Margareta Hjortsberg, Lena Hjalmarsson, Kerstin Persson, Davor Abazovic, Katarina Sundberg, Margareta Hjortsberg, Helena Persson

Script Editing for Tarek,The (Wounded)Healer
Tina van Baren

Composition (for The Time-Choir)
Tina van Baren

Voice-overs
Dimitris Dimopoulos, Philippine Hoegen, Lina Kalpatzidou, Martin O'Shea

Additional Camera
Kristina Meiton (Varberg), Shila Anaraki, Sahra Huby, Ivo Neefjes and Faustine Cros (Leuven)

Additional Sound & Sound Mix
Jeroen Leemans, Helena Persson

Adittional Editing
Léo Ghysels, Jessica Van Rüschen

Color grading
Miléna Trivier

Supporting Institutions
Art Inside Out, Sweden
Beursschouwburg, Brussels
Centre d'Art Le Lait, Albi
Grensverleggers - de Buren
The Mondriaan Fund, The Netherlands
Playground Festival (STUK, & M-Museum), Leuven
Research Grant art/ recherche asbl, Belgium
Royal Academy of Arts, Brussels
Stichting De Zaaier, The Netherlands
Theater aan het Vrijthof, Maastricht
VGC, Vlaamse Gemeenschapscommissie, Brussels
Vlaamse Gemeenschap, Belgium
WAB (Wandering Arts Biennial), Brussels
Development Grant, Kunstendecreet, Belgium
Film Development Grant, VAF (Flanders Audiovisual Fund), Belgium
West Den Haag, The Netherlands

Casting Call Afterthoughts:
A correspondence between Sahra Huby and Eleni Kamma following the Maastricht shoot

Huby sahra
To: Eleni Kamma
after thoughts...

November 11, 2019

Dear Eleni,

I sit in the train, on the way to Brussels. Full of so many thoughts and impressions from the shooting with you. I would have loved to stay for a drink with you guys — now I have a bad conscious that I didn't stay. But it is very important for me to have this one evening with my parents. (I see them only a few times a year....)

I wanted to share some of my thoughts about the last days with you, and I think now is actually the best moment for it, because it is so present in me.

First about our last tryout with an audience: I had to think about the fact that you said you want to facilitate a kind of "collective creation" with the audience. And it is quite funny that you chose Daumier's picture of the Conference of London for that. Because there is such a hierarchy in it. And we also recreated this hierarchy by directing the people like puppets. (Especially in my proposition and the proposition of Simone, where we placed ourselves as the leading countries and let the audience play Belgium and Holland.) It was nice that the people kind of proposed on their own to change this situation.
It made me think how crucial it is to think about the situation that we want to create. For me, it was quite consciously that I placed the audience in the situation of "being manipulated," putting them in the role of the oppressed countries.

I had in mind to re-enact the picture with the audience, not in the sense of having an audience active in the creation process, but more to create a dialogue and exchange about their experience. But if I think about "collective creation," I think it would be much more interesting to first discuss and exchange ideas with the people, and then try out something together, that result of their input (which can still be guided by us).

I think it is really interesting to think about it more if we want to keep involving people in the process. What situation do we want to create with them?

I think anyway, the question of the collectivity and hierarchy will always stay present in this work, which is nice because it is related to democracy as a topic. I personally think that it is clearly not a collective work, because we enter your artistic universe, and your aesthetic, that is very defined, and linked to years of research and knowledge about what you do. I like to see us as a resonance body to that material. How do we respond to it?

I think sometimes I have been lost in the process, when it is not clear for me how open the space is for propositions from our side. For me is always easier when the situation is totally

open (but with a clear task, for example "these two characters interact" or "interact with that object"), or when it is the opposite: when you tell us exactly what we have to do (like when we have to dance with the vegetable, or lie on the ground and sleep). But if it is a mix between these two, it is more difficult for me.

I felt very much in these last days that I should just formulate my needs in the process more. Because you deal with a lot of people that are very different. And I think you are very open to what our needs are. We should just formulate them.

In these three days I had a hard time during the moments with the extras (as we did the ballgame at the Stars, and also this morning at the river), because in both cases there is a very clear scene that you want to shoot with the extras, but there is nothing planned for the performers. With ballgame, we were needed to direct the people and lead them through the game, so we had a clear role (even if I didn't enjoy that role, but that is another thing). But this morning I had the feeling that there was already so much to do with the extras and the Child that you actually really didn't need us at that moment. And so I feel a bit between just recognizing that, and then at the same time, knowing that our time is so precious and I come specially from Germany for this shooting and so I want to try things out and propose things — that's why I pushed to bring the Fool into the scene. But at the start this felt like a push. In general I very often had this feeling that you prepared all the actions with the extras very well, and left space open for us. Which in a way is super nice, to have space to play and propose, but because the time was so short, there were a lot of moments where I had the feeling there is just no time for propositions on top of the "planned scenes."

Maybe next time we need to be fewer people. And maybe it could also help to be more specific about who takes part in which scene. We don't have to all be part of all. As Shila has a special history with Megera, and me with the Fool, and Simone has a strong link with the Europe jokes, and me not. I mean, I can feel that we are still in the process of discovering who has a connection to who and to which material.

I'm very curious about how this process will keep unfolding. Personally, I have no need to participate or influence your choices concerning the filmic "end product" — I think these are decisions for you and the camera team. And I also think you are the one that should decide where this project goes, on a general level. But I think that it could be interesting to be involved in how the character of the Fool develops. Where does it go? What does this costume mean for the physicality, with which other element does the Fool interact … etc. (This is about the Fool, but even if we decide to keep working together without the Fool, I think it is the question of what are our roles in this work, what can we bring, etc.)

So in a few words, to summarize my feelings, it was challenging, and sometimes I was really lost, or felt that I could not really unfold myself on a dance level. (I'm a very physical dancer, and when I don't move I get very quickly frustrated.) But at the same time, I keep being fascinated by your artistic universe, and am happy to play with all these props, costumes, and ideas. And I really enjoyed meeting Shila more, I feel very connected to her. And I think that you and Bernardo are a perfect team. Because he brings a clarity and concreteness in the moments when you are overwhelmed, but in a very fine way. I also really like the way he involves himself in the artistic decisions, with a lot of care and respect.

I would be great to be a part in the next adventures of this big project. I think I learned a lot in these last days about our collaboration, and how I like to work with you. I hope next time we get more time for preparation together — I think that's an important point (which I know

is always related to money). I'm looking forward to staying in dialogue with you, and please send me some footage! I want to see how it looks.

Thank you for having me in this boat, and for doing all the organizational work around it, to make this possible. Sending you a big hug, arriving in Brussels.

Sahra

Eleni Kamma
To: Huby sahra
Re: after thoughts...

May 30, 2020

Dear Sahra,

I am writing back to you with a delay of several months. Events caught up with you, me, and the rest of the world. The coronavirus crisis deprived us of the pleasures of physically meeting each other and prevented us from performing in public space. While we were deprived of physical space, we were offered time instead to reconsider the current state of things in the world in which we live. I cannot help reflecting on how far I am mentally from 2016, when I started my PhD trajectory under the title "Taking Place: Parrhesiastic practices of social transformation within local forms of theatricality." Writing at this moment in time, during a lockdown in the Netherlands and Belgium five years later, a large part of the art world seems to increasingly associate the role of art to times of social transformation. There is a feeling of urgency in the air, an urgency to reconsider how artistic practices relate to the world.

I wish to thank you for your email. I appreciate your thoughts and feedback on the *Casting Call* process, especially as you have been with me, on and off, for this process since its very early stages. In the spring of 2017, through the a/r grant, we had the opportunity to experiment with caricatural gestures in public spaces around Brussels, which led us to build the posture and movements of *The Selfie-Junkie* character. In fact, I consider your comments and reflection as a parrhesiastic gift, a sharp testimony of how you experienced what I have been trying to build, of how the working process has affected you as participant and performer, and of how my efforts may have generated new ideas. Before I attempt to address the issues that you raise in your email, I shall first briefly recapitulate how we were led to filmic tests of November 2019.

After the development of the research, characters, texts, and sketches, as well as film tests (2017–9), for three days that November I gathered four performers and a small crew, with costumes and props, around the script of *Casting Call* in order to shoot a number of the script's scenes in Maastricht. We also had several "extras": people willing to join in for the fun of it, out of curiosity, or for self-promotion. The presence of these participants varied per day and per scene, from seven to twenty in total.

The public spaces that appear in the film relate to questions such as: How can we laugh in the post-truth Europe of 2020? How can we, as artists and participants, investigate what happens in this process of attempting to articulate meaning, speak up, share a joke, address listeners,

grasp their attention, and provoke dialogue through a hybrid post-media artistic practice? What is the place and role of caricature today?

This process of questioning is carried out through jokes and mini-dramaturgies written by screenwriters in their own first languages, with the understanding that jokes are often untranslatable or no longer funny in another language. In keeping with its development phase (2017–2019), *Casting Call* (the film) brings together various approaches and narratives that are intertwined and that complement each other, including puppet scenes, scenes in public space, reflective and dialogical interior scenes, and so on.

The three shooting days presented this main challenge: how to go beyond consuming the commissioned texts, to make use of them to actively participate in the quest for parrhesia? This was not an easy task. People shied away or took pauses, others used the filmic space for self-promotion. Not everyone was satisfied with the process. Some of the professionals (including yourself) often felt cornered and uncomfortable, not having enough time or mental space to develop their own "thing." In contrast, amateurs felt free and loved the experience. Spectators' reactions ranged from extremely tentative (their fear for offending leading to self-censorship of any potentially offensive imaginative output) to angry or aggressive to funny and/or entertaining. I was confronted with the role of the individual conflicting with the collective, very loose societal tissues, heterogeneous urban communities who shared very little in common, and non-existent relations or an alienating distance between maker and spectator. I tried to bridge the latter. In exploring dynamics between different types of interaction and participation, I observed how tensions within a heterogeneous group opened up a space for confrontation and consequently for reflection.

Your email critically evaluating your experience as a participant proves that you have been very actively engaged in the process, which triggered your own thoughts and reactions. I would like to focus on your dissatisfaction and uneasiness about the lack of clear direction, your concerns and second thoughts about the processes employed in the shooting, on the lack of sufficient time to explore concepts such as, to quote you, "being manipulated," "collective creation," and how to "keep involving people in the process and what situation do we want to create with them."

In my understanding, the situation we (by "we" I mean all of us who actively engaged with the shooting, whether professionals, volunteers, amateurs, invited audience members, or accidental viewers) wanted to create has been consistent from the project's start: to explore how to develop parrhesiastic practices* together. To reiterate my glossary definition, parrhesiastic practices are exercises aimed at finding the courage to speak one's mind by positioning and expressing oneself in relation to others. So, for me, any kind of facilitation of "collective creation" should fall in that field of exploration and serve this purpose. And a theatrical space is a condition for parrhesiastic practices to take place: I believe it was necessary to be exposed to each other in public view.

Six months later, during the COVID-19 lockdown, two of my propositions included in my film application (by then rejected) still resonated in me:

a) Between directed and delegated performance — in working with people who can contradict me, cheat, take the space — a space opens up that cannot be controlled and keeps transforming (a parrhesiastic space).
b) The courage to speak with, against, or through others is a trial-and-error process — never a final situation.

You write: "The question of the collectivity and hierarchy will always stay present in this work, which is nice because it is related to democracy as a topic." Creating a democratic structure for the making of *Casting Call* went far beyond the representation of parrhesia as a subject; indeed, the democratic structure used during the making process produced a platform that brought parrhesiastic speech and action into existence. It was important for me to create a set of conditions which we could enter into as equal partners, although of course we were each different, with different skills and knowledge — some being professionals and others amateurs and volunteers. In my mind the equality would be generated if we let go of all certainties and comfort zones of knowledge in the filmic scenes (which I consider to be the space of negotiation), being as much as possible open to the questions of how could we co-exist and where the limits of each person's freedom of speech and action start and stop. I would like to give a sense of how this was envisioned and achieved through a few examples.

For Pieter de Buysser's "Migratie" scenes we worked with puppets and humans interacting, which enabled us to do things that would be outrageous if real (like setting a politician on fire), and explored its impact on participants and later on viewers. For the same scene, performers wore masks with distorted reproductions of their own faces. This created a very weird alienating and exciting effect, increasing the scene's impact for the twelve participants during the shooting, which ended up with a carrot dance and hysterical laughter. The exaggerated game between reality and imagination opened up further possibilities for how to act.

The scenes at Centre Ceramique, a multiple-use public building hosting Maastricht's library and various exhibitions, turned it into a public film set. Three *Collectors of Proverbs* (amateurs) walked through the library holding placards inscribed with community-related concepts that create disagreement: "Democracy," "Prosperity," "Solidarity," "Europe," "Languages," "Migration," and "Pluralism." Then they exited the library and sought to collect proverbs from bystanders on Plein 1992, many of whom shared their views on these concepts by contributing a proverb to the collection.

Later on, around two big reading tables inside the Ceramique, you, Shila, and Simone each suggested your own take on Honoré Daumier's *Conference of London* lithograph of 1830. I didn't choose Daumier's lithography singlehandedly. You may or not remember, but during the filming in the theater the first day and in a café the second day, the five of us (Shila, Simone, Joep, you, and myself) discussed staging a public moment at Ceramique on the Sunday. The only givens were the space and the time: a large corner next to the windows with two very large tables on the first floor of the building was reserved for us for a period of two hours that afternoon. In the end we collectively decided to work with Daumier's picture. But I agree that this was an interesting choice, partly because of the specific space we were allocated for the event. We jointly agreed that each performer would propose a ten-minute improvisation; each of you were absolutely free to choose what you wanted to improvise. Each performer proposed a re-enactment of Daumier's picture. We invited several people to participate in the performative tryouts and give feedback. You invited the respondents to play Belgium and Holland; performers with animal masks would manipulate the respondents and decide for them who goes to Belgium and who to Holland. Simone proposed an even more physical and dominating version: the animals would take over on the table, splitting countries, while the respondents would all be squeezed under the table. Shila proposed a clear audience situation: based on Daumier's image, the animal-performers and one respondent would take four positions with their eyes closed. They would walk blindly from position to position however they could. They were to be careful with each other, but not be afraid of each other. The respondents participated, gave feedback, and proposed their own fourth version. We set the framework together, but each of you had the freedom and responsibility to choose how to use

that time, to recreate or undo the hierarchy of the picture, direct the people like puppets or just talk and exchange ideas with them, and then try out something together. It was nice that the respondents proposed their own change to the situation. I was quite surprised and found it revealing that no one, neither a performer nor a respondent, proposed over-turning the situation, for example that the respondents take over and send the animal-performers under the table.

From left to right, top to bottom: the performers introduce the tryouts to invited participants and respondents at Centre Ceramique. Sahra's, Simone's, and respondents' propositions follow.

Although it was not my intention to confuse and challenge you as a professional, I realize now, after reading your email, that the lack of clarity from my side concerned whether you should assume the interpreter's role (either in an open situation with a clear task or following precise instructions) or take the initiative to act on the spot as yourself, Sahra (which is what I really wanted). In addition, there was tension between your individuality and your desire to respect the collective. I am now convinced that the frustration you felt that Sunday, due to not having a clear role and feeling side-stepped by the extras, led you to do an amazing job with *The Fool*. I am so happy you took over then, even if this felt initially like a push for you, because you have such strong physical presence and energy, you are not afraid to try out things, and you have a lot of humor. I have found your presence absolutely necessary for this project. *Casting Call* needs people who will take over and have no problem ridiculing themselves. If the only voice directing everyone for everything in this project was my own, without participants taking the initiative, we might have produced representations of parrhesia, but without any possibility to go beyond that.

Through *Casting Call* we wanted to explore different types of tension between individual bodies and a collective body at the same time, but our time for rehearsal, repetition, probing, and ensayo was very limited. We had no time to be inefficient. Still, a precondition for learning through a trial-and-error collaborative process that respects the participants and compensates them financially for their efforts is funding. As this was a hybrid artist's research project, I am very glad to have managed to finance parts of *Casting Call* and make this three-day gathering possible, among other things, through several funding bodies. This financing needed considerable personal effort from my side, and in fact ate into my own creative and artistic time.

Following a long period of doubt and hesitation in defining my own role and position in this project, I can finally agree with you: *Casting Call* is not a collective work. It is an artistic project initiated and led by me, through which I have been conducting my research since 2016. It is my project because I am the one with the urgent need to answer those questions that I set out to explore, and I am the one who chose to invite you to help me explore them. Throughout these years *Casting Call* provided me with numerous opportunities to be in exchange with all of you, and through them to investigate as an artist what happens in this process of attempting to articulate meaning, speak up, share a joke, address listeners, get their attention, and provoke dialogue through a hybrid post-media artistic practice. You rightly argue that you "entered my artistic universe," a universe linked to my research on caricature, parades, carnivals, and other popular practices of entertainment in the geographic areas of Belgium, Dutch Limburg, and Athens. However, I would counter that the ways in which each of you acted, interpreted, and responded as "a resonance body to that material," as you beautifully describe it, defined the final aesthetic. See for example the costumes of Esther and the puppet-props of Denise, whose particular aesthetic is very present. I have hesitated to assume total responsibility for *Casting Call* because all this time I was looking for a righteous way to acknowledge everyone's participation, their thoughts and contributions to the project. Through the material produced (objects, costumes, props, performances, and filmic notes) and the solution I found to trace contributions throughout the script of *Casting Call,* I am now confident that this is happening.

So in a few words, to summarize my position and feelings about this process that I created and to which I invited all of you, I entered naively and optimistically into a universe I had not yet mastered and only partially comprehended, because to me it was evident very early on that there was no other way to question, investigate, and understand the mechanisms involved in parrhesiastic acts than the inclusion of several voices and minds and by complicating rather than simplifying the situation.

Big hug and until soon, looking very much forward to the next adventures,
Eleni