

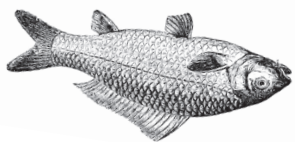
# to DADA or not to DADA?

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

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

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

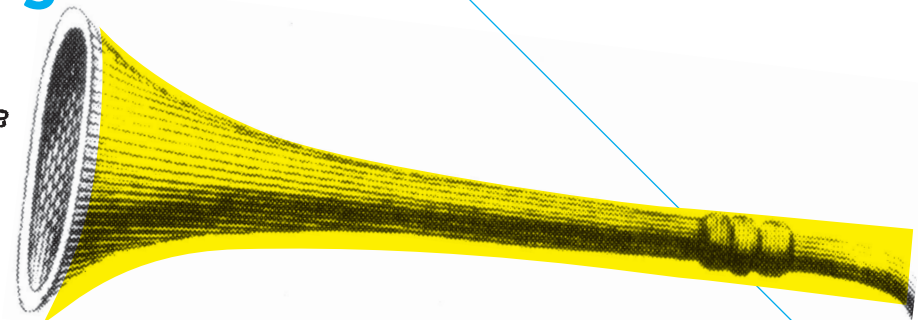
Hugo Ball in his "Magical Bishop" costume at Cabaret Voltaire, Zurich 1916.



YEARS after

DADA 100+1

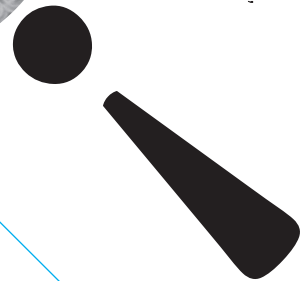
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Sonia Delaunay's costumes for 'Tzard's Le Cœur d'Or' (The Gas Heart), Paris 1923.

## WORKING TEAM

Postgraduate students of scenography: Hara Argyroudi, Katerina Vafeiadi, Dimitra Giovaní, Peni Dani, Eirina Eftaxia, Mairina Eftymíadou, Christina Kouvouklioti, Anastasia Papaioannou, Ero Papakosta  
Undergraduate students of acting: Ioanna Kanellopoulou, Dimitrios Kapetanios, Dimitrios Lolis, Eleni Mavridou  
Professors: Darnianos Konstantinidis (directing), Lila Karakosta (scenography), Loulia Pipinia (dramaturgy), Olympia Sideridou (masks-props), Stergios Proios (technical management)  
Graphic Design: Marietta Panidou



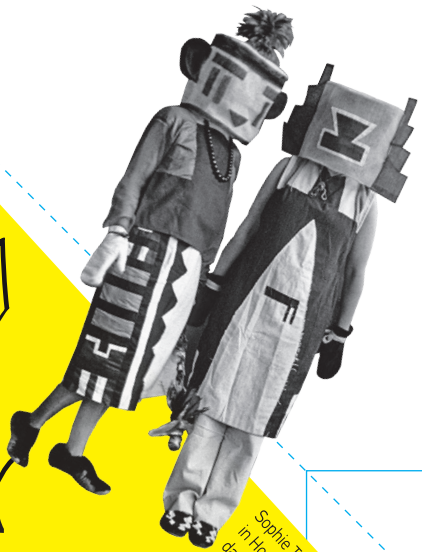
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# DADA dada

*est un microbe vierge*

*est contre la vie chère*

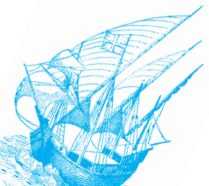
\* Tristan Tzara, Dada Manifesto On Feeble Love And Bitter Love.



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



Dada est contre le futur.

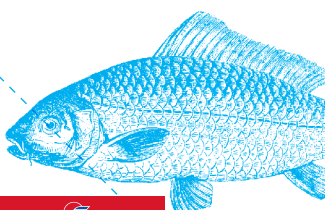


Dada est mort. Dada est idiot.



Vive Dada

χορνοί



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

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

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



to NTA or not to NTA

