

The One Square Foot Project

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Abstract

The One Square Foot project is a collaborative investigation concerned with the making of 'new work'. It places the 'creative actor', rather than the playwright, at the heart of generating material for performance and addresses the question of dramaturgical structure within interdisciplinary performance as one of its key concerns. It uses the term 'creative actor' to refer to any performer involved in the making of 'new work', regardless of his or her disciplinary background.¹

The project locates the 'site' for generating material for performance spatially within a chosen place on planet earth – one square foot in dimension. Each square foot is chosen by the 'creative actors' and artists involved in making the work because of its autobiographical resonance for them, as well as for its historical and/or political associations. For example, one of the square feet chosen as a starting point for making a solo piece of 'new work' marked the very spot in a small alleyway where the 'creative actor' making the performance heard that he would be a father for the first time. In the final performance of this piece, images related to this autobiographical moment were interwoven with others derived from an archival document dating from the Second World War, in which it becomes clear that a father has lost a son.

One Square Foot performances have taken place both on and around the 'site' of each chosen square foot, and also indoors, in studio and theatre spaces, both in Cyprus and in England; and the question of how performance imagery generated in outdoor spaces, and arguably belonging to, and co-authored by, the spaces

themselves, might be translated, or transported, into indoor spaces, has been part of our concern.

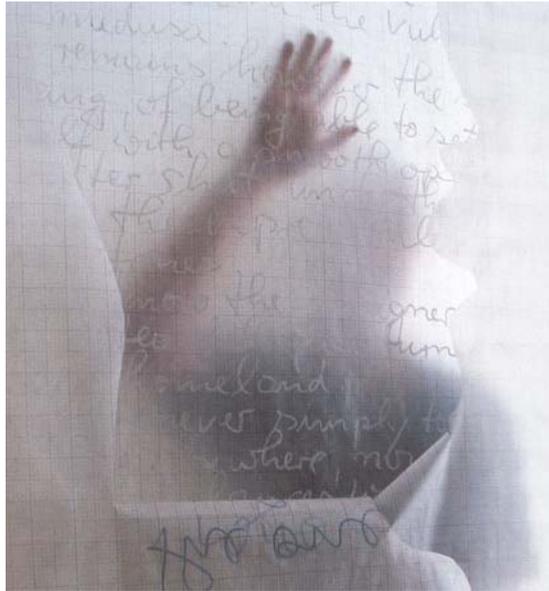
In total six performances have been created: three in Cyprus and three in England. This article focuses on artistic processes, as well as dramaturgical concerns, related to the three Cypriot performances, and one created in England. It features discussion of a piece, entitled One Square Foot, which was selected to represent Cyprus at the 'New Plays from Europe' festival in Wiesbaden, Germany, in June 2006. This piece was developed by Echo-Arts Living Arts Centre, Cyprus in collaboration with a number of creative artists from both sides of the military border in Cyprus, and from Theatre Alibi, UK.² It draws on image and metaphor as well as fragments of autobiographical and historical narrative, and focuses on the old Cyprus Government Railway, which ran across the whole island of Cyprus between 1901 and 1951. Within the walled city of Nicosia, now the last divided city in Europe, it linked the predominantly Turkish and predominantly Greek communities within the district of Kaimakli. As part of their research for the performance, the artists spoke with many Turkish and Greek Cypriots now separated by the buffer zone and living on either side of the dividing line, about their memories of the railway, their childhoods, and living in a mixed community, before the division.

The dramaturgy of One Square Foot continues to evolve and has been shaped by a number of factors including its tri-lingual, interdisciplinary form, as well as the landscape within which the performance was researched and out of which it sprang. The different strategies shaping the dramaturgy of the piece may be traced back into earlier performances within the research project as a whole.

In Cyprus, where the project began in May 2003, the first performances that occurred both on, and around, a square foot, and also in a studio space, were generated by the visual and performance artist Horst Weierstall. Weierstall is a German artist/philosopher who is acutely aware of the physical and political demarcation in Cyprus, and he has considered it in his work for many years.³

Weierstall's chosen square foot was visible from his studio window which overlooks the military border dividing the predominantly Turkish Cypriot community from the predominantly Greek Cypriot community. It was chosen in response to the very recent relaxation of restrictions making it possible for both Turkish and Greek Cypriots to obtain visas to cross the border, and was situated literally and symbolically in the middle of a tarmac street in the old city of Nicosia, at a junction where road markings suggest the alternative of continuing straight ahead, or following a series of arrows to encircle the block.

Weierstall's One Square Foot solo performances entitled *Re-turn* occurred in three stages: in the first stage, his chosen square foot in the middle of the street was marked with a white chalk powder from the coastline of Ayios Georgios near Limassol; in the second stage, a sequence of actions suggesting a sense of division in the city, and the breaking down of that division, was performed at the entrance to the artist's studio; and in the third stage, the artist led the audience in a night walk beginning at his chosen square foot in the middle of the street and ending back in his studio.



Re-turn, 2003. Studio performance, Horst Weierstall.

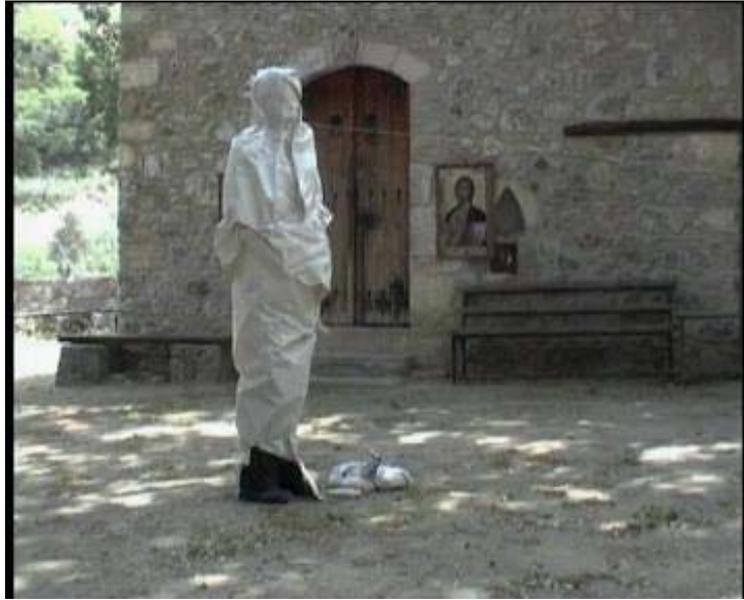
Marking a sense of division in Cyprus. *Echo-Arts*.

Weierstall's performances on and around his chosen square foot in the street, and in his studio, were conceived in tandem with each other, and were singly authored. The proximity of the two spaces made it possible to move from square foot to studio within the same time frame; and the events and actions that occurred on and around the square foot located in the middle of the street were essentially different from those performed in the studio. As audience members, however, we were invited conceptually and perceptually as well as literally, physically, to journey, with the 'creative actor', between them.

The question of how performance imagery generated in one place might be translated or transported into another, relatively far away, first presented itself in relation to the One Square Foot solo performance of the dancer and choreographer Arianna Economou. This performance was entitled *Seeds*.

Economou's chosen square foot was situated underneath a very old kokkoforous tree just outside the small village of Kalopanayiotis, situated in the centre of Cyprus, in the Troodos mountain range. In that very isolated place, with an

'audience' consisting of just two people – Peter Hulton, acting as documenter, and myself acting as facilitator – Economou shared a number of stories and rituals that grew out of, and were related to, the site itself, as well as her own associations with it. These autobiographical and historical stories and rituals emerged in conversation with me: explanations about the ancient kokkoforous tree with its history of protection and concealment during past wars, thinking of the tree as a metaphor for her own family history, seeing the seeds of the tree on the ground, then marking her chosen square foot on the earth with the seeds, feeling the seeds and thinking of them as wishes, explaining that the knotted handkerchiefs in the branches of the tree had been left as wishes, prayers by people, remembering her father who had died earlier that year and tying a knot of remembrance for him, telling the story of how her father had fallen from a high wall and fractured his skull, of how she had lain on the wall under the tree and felt that a dragon was flying away with her, then lying on the wall again and being in that moment, moving between past and present in the telling, putting on her father's silk jacket, the one he was married in, and winding silk thread around the poles supporting the branches of the tree, unravelling the thread in the dark interior of the chapel hidden by the tree, winding it around the wrapped body of a wax offering inside the chapel, wrapping her own body in paper, and then the paper being wound and bound by silk thread, connecting her literally and metaphorically to the branches of the tree, and so on.



Seeds, 2003. Site performance, Arianna Economou.

Wrapped in paper like a wax offering. *Echo-Arts*.

Economou's performances on and around her square foot underneath the old kokkoforous tree in the mountains lasted for two days. These stories and rituals began initially as a way of introducing us to the place, the dancer not thinking of them as 'performances' but as source material for a piece that she planned to evolve eventually for the studio. It was only gradually over the two day process that Economou – rather than speaking in the past tense about what *had* happened historically in that place, or about what she had done on previous visits to it, or about what she *might* in the future, in the studio, do – began to recognize that her words and actions, on and around her chosen square foot, were, in the present tense, performative in themselves.

At the end of the two days in the mountains, we talked together about the possibilities for studio performance in the city and whether such a performance needed to be something completely different in form, albeit perceptually and conceptually connected with the work in the mountains, or whether the basic structure that had evolved on and around the square foot might be looked at in the studio, to

sense, in that new place, what had to change or not change, what could change or what we wanted to change.

We talked about the idea of not including any narrative at all in the studio performance: about identifying within the source material the deep dynamics, or structures or phenomena that lived under the ground of the original surface – that were so deep you might not see them immediately – but which were equally strong and urgent, and needed equally to be expressed; and how those manifestations, if not particularized in stories, might be readable by an audience. Economou spoke about little moments, ideas and associations that had emerged on and around her chosen square foot in the mountains, and the possibility of translating and developing these into movement images for performance in the studio: for example, starting with the idea of the tree as a vein of the heart, exploring a way of breathing and moving by feeling the flow of her own blood, and then connecting that feeling with a prayer that she might be able to perceive with her heart; or the idea of knots, knotting a secret, moving in a way suggested by that image; or the idea of darkness and light, revealing, and concealing, revealing some things to the audience, and not others; or the idea of weight, stones, of being burdened.

Mostly, we thought about how Economou, as ‘creative actor’, might carry a sense of ‘site’ both with and within her whilst moving from one place to another – perhaps in the way that nomadic peoples might carry a sense of ‘home’ with and within them: representing the physical dimensions of it through material objects, and the perceptual and conceptual ones through image as well as through autobiographical and historical narrative. We therefore recorded ambient sound to carry from the mountains to the city, collected seeds from underneath the tree, water from the sulphur springs nearby, and gathered together all the small objects that had been

associated with the square foot. We thought of the video documentation as aide-memoire, as well as potentially offering performance imagery in itself; and in our hearts and minds, and specifically in the perceptions and understandings of Economou as ‘creative actor’, we carried the stories and rituals that had emerged, that had been authored in a way, as much by the square foot and its ‘situation’ in the mountains as by Economou herself.

We thought about the studio space as well, not just as a physical space but also a ‘site’ in itself, with all its material qualities and possibilities, as well as all the particular expectations and associations it has accrued to itself. To the basic structure, therefore, we planned to add the technical elements facilitated by the studio as ‘site’, and also to work within a time frame, as well as at a time of day, convenient to, and expected by, our studio audience – to distil two days of material from the mountains into perhaps two hours for the studio.

We began in the studio by trying to remember and recreate Economou’s performances on and around the square foot in the mountains; and almost immediately a number of questions arose. Firstly, there was the question of narrative with communicative intent and whether Economou, as a contemporary dancer, would aesthetically want to incorporate the organization of such material within studio performance, and still call it dance. Secondly, although highly trained in the processes of Body Mind Centreing and ‘authentic movement’, Economou was also *not* trained in recreating imagery in the way that an actor trained in Stanislavski’s methodology might be. There was, therefore, not only the question of the dancer aesthetically *needing* to find each narrative moment fresh and new in performance, but also the corresponding lack of training *needed* to make each moment *seem* new and fresh within an already-found structure. Thirdly there was the question of working with

some very private material that had been generated in the mountains and whether it could, or should, be performed, or explicitly spoken about, in the very 'public' space of the studio.

Economou and I discussed what we termed 'inter-active authorship', and eventually we developed a dramaturgical structure for the studio piece choosing to work within a narrative frame – and trying to place within that frame a number of movement sequences derived from the images that the dancer had spoken about. At each stage, Economou reaffirmed the choice that the stories, and fragments of stories, should be incorporated into the studio piece. We then associated the narrative elements in the verbal frame with the past tense, in a way mirroring the process that we had shared in the mountains: beginning with explanations, saying I did this, I did that, this happened, that happened, showing rather than reliving, not trying to make each moment as 'meaningful' as it had been in the mountains, not pretending it was happening here and now in the studio but acknowledging that it *had* happened in the mountains; and then from that base moving into the present, using dance to explore ideas and images.

That was our intention, but interestingly the hesitancy the dancer had with words as learned script meant that, in the studio performance, narrative elements were equally as new and fresh, or more so, than the carefully structured movement tasks; and the sense of performative action and ritual became equally strong in the studio, perhaps more so: because there were more people, more witnesses there, and also because, in the studio, there was a greater use of symbol and representation: the seeds on the floor, for example, representing the square foot in the mountains, the chairs and railings and audience rostra representing the branches of the tree, a set of steps representing the chapel, and so on.

We also thought about including the private material implicitly, rather than explicitly, within the piece, but interestingly again the dancer insisted, or needed even, to test the private material that had emerged in the mountains, explicitly within the public space of the studio. So then we thought about ways of contextualizing that material by also engaging the private thoughts of our audience; and, at the start of the composition, Economou invited each member of the audience to take a seed from the old kokkoforous tree, and to make a wish. This gesture was offered as a way of bringing each person's private hopes and dreams into the public space of the studio, but safely, concealed inside his or her own head. Finally, at the end of the piece, protected by all the stories and images that had preceded that moment, Economou spoke her own most private thoughts and prayers aloud: wrapped and bound in paper and silk, like an offering herself, standing in the middle of the studio space, just as she had stood in the middle of the space underneath the tree in the mountains.

Perhaps also there was a sense of nostalgia for the square foot in the mountains in our studio performance, an association between the square foot and the 'real': a kind of lost paradise where we felt that we had connected, during that short time, with the earth and the sky, and were able to share our deepest dreams protected by the tree – for that is how it had felt for the dancer and her tiny audience. In a way, once we were in the city, the square foot in the mountains became like a memory, perhaps like a faint echo of the memory that displaced people might have of their homeland: the 'creative actor' no more a nomad, but dispossessed.

In England, where a second phase of the project took place in July 2003, performances both on and around three square feet, and also in a studio space, were generated by three 'creative actors' working in conjunction with a number of creative

artists in turn.⁴ Performances on and around each square foot were co-authored between each ‘creative actor’ and each creative artist in turn, with each ‘creative actor’ essentially proposing the ‘content’ and each creative artist proposing a number of ‘form(s)’ within which that content might be expressed. Professor Anderson from the School of Biological Sciences at Exeter University advised us on the literal content of each square foot.

Each square foot also arguably acted as co-author, not only through offering the materiality of its changing presence to the work, but also, through its situation in the landscape, suggesting a series of dramaturgical structures to the evolving pieces.

One of my concerns as director and dramaturge has been to explore ways of sequencing imagery in relation to its perception, or reception, by an audience, rather than in relation to notions of internal logic or any stream of internal associations that a ‘creative actor’, or artist, might make by himself, or herself. Thus, one of my interests in the One Square Foot project has been to investigate how a sense of internal ‘movement’ – within the perceptual and conceptual understandings of an audience – might be provoked, allowing audience members space within, and between, performance imagery to make their own connections and associations; and, also, within the structure of a piece as a whole, inviting a series of shifts towards common understandings and empathetic response, a sense of connection and community in a public space.

My interest, then, has led me towards attention concerning the reading of imagery by an audience as a compositional element, and central to this concern has been the attempt to set up a perceptual and conceptual dialogue with an audience, as well as an attempt to sustain that dialogue.

Within the making of the One Square Foot performances in England, therefore, I continued to explore this question of ‘internal’ movement shared between ‘creative actor’ and audience, in tandem with the possibilities of ‘external’ movement; that is, we attempted to use the journey of the ‘creative actor’ and audience moving physically through the space on, and around, each square foot, as a dramaturgical structure. In *Thousands of Routes*⁵ for example, a One Square Foot performance dramaturgically structured by Deirdre Heddon, a researcher into autobiographical performance, and myself, the ‘external’ physical journey of performer and audience began at her chosen square foot, underneath a Giant Sequoia tree, in an Exeter garden. We then followed a pathway through some bushes before crossing a low ditch into a field, trailed towards a spinney of small trees, and finally wound back through the bushes to a small tree standing beneath the Giant Sequoia. Onto the basic structure of this physical journey, Heddon and I sequenced a number of fragments from three parallel narratives that she had researched. One of these narratives related to the Cherokee people, who were forced to leave their homes in the east of the United States and to walk to north-eastern Oklahoma, in 1838; the second related to the subsistence crofters in the Scottish Highland clearances which began in 1840; and the third related to Heddon’s own journey from her roots as a child in Scotland.

Guided by the *physical situation* of the square foot, a dramaturgical structure, or map, emerged, suggesting also its own kind of grammar and punctuation, changes in direction for example, marking the juxtaposition of one text with another as a new paragraph might; a walk between two resting points becoming the dramatic equivalent of a suspensory pause inviting time to reflect on the last image and to wonder about the next; leaving the spinney feeling like a semi-colon, crossing the ditch like a comma, standing around the little tree at the end of the piece like a dot dot dot...

To an extent also, the landscape travelled through in the physical journey matched, like a faint, sensate echo, the landscapes within the journeys narrated – and the objects and people within the physical space became strange visual metaphors for images in the stories: the white feathers left by birds along the pathway becoming a metaphor for the white roses which sprang up on the Trail of Tears, the white roses themselves in the narrative, being a metaphor for the grief of the Cherokee people; or the children playing football in the field, the red brick houses in the distance, the surprise of seeing them after the darkness of walking through the woodland area, their oddity and unreality in the context of the story we were travelling, these ‘real’ images in the physical landscape becoming like an ironic, contemporary comment upon the new land of Oklahoma, as the Cherokee people might have seen it.

Within the ‘internal’ journey of Heddon’s piece, the square foot that she had chosen represented a sense of ‘home’, a beginning; and the movement from that starting point took us, as audience, through a series of connections and contrasts, fragments from different perspectives and facts, from an awareness of the presence of the place itself, to Sequoia a chief of the Cherokee people, to the Cherokees and their long walk on which so many of their people died, to Georgia, to Scotland, a global and historical journey that ended with a sense of being close to home despite the distance travelled. It was this ‘*internal*’ journey, held within a dramaturgical structure suggested by the ‘external’ physicality of the original site, that we were able to take into the studio, as well as the question, both implicit and explicit within it, of how to stay rooted whilst still always moving – that question offering itself also as a chance alignment, with our exploration as a whole.

Arguably, the performance made in the Summer of 2005, entitled *One Square Foot*, was collaboratively authored. Within the process of generating material for the performance, the ‘creative actors’ and artists involved in the project chose two square feet, one on either side of the military border in Cyprus, now separated by a buffer zone. On the Greek Cypriot side the chosen square foot was a dusty patch of earth very close to the military border. Permission was only granted for documentation purposes if the cameras were pointed away from the border, and an armed soldier accompanied us as we worked. On the Turkish Cypriot side, we were not allowed to approach the border at all but instead chose a square foot of earth in an apiary that was as close to the border as we could get, and to the corresponding square foot on the other side.

Two ‘site’ performances took place in the first two weeks of our research for the project, one on either side of the border. Following the strategy initiated in Weierstall’s *Re-turn*, and then developed in Heddon’s *Thousands of Routes*, both performances took the form of walks. The first started in a little sitting area, just outside the reconstruction of a small railway station in the Greek Cypriot Kaimakli district of Nicosia, and followed the line of the Old Cyprus Government railway that used to link the two districts of Kaimakli. The second also started in a little sitting area near one of the old railway buildings in the Turkish Cypriot Omorfita/Kucuk Kaimakli district of Nicosia, and again we followed the path of the railway that used to link one district of Kaimakli to the other. During each forty-minute walk, small events and actions took place and stories were told, these actions and stories arising out of the landscape itself and features within it, as well as from chance encounters with people on both sides of the border, all of whom met us with unfailing generosity and grace.

Our first walk ended with a ‘marking’ of our chosen square foot in the dusty earth near the military border, the materials used for this marking representing both an honouring of the dead and a hope for the future: a mirror, water, chalk and blossoms similar to those used as offerings in a wayside shrine. Our second walk also ended with a ‘marking’ of our chosen square foot near the military border, this time in the apiary, with two halves of a honeycomb lent to us by the bee keeper, these materials representing a promise of re-connection and communication between the two communities.



One Square Foot, 2005. Site performance. Installation.

Marking one square foot with two halves of a honeycomb. *Serhat Selisik*.

In the final composition for *One Square Foot*, performed in theatre spaces on either side of the border in Cyprus, and then in Wiesbaden, Germany, a third square foot was imagined, metaphorically within the buffer zone itself, a place to which we

were not allowed access, and therefore representing an imagined space, and future, between the two communities. The dynamic of the walks shared between audience and creative artists in the site performances, translated itself, within the final composition, into the dynamic of a journey taken together, with the audience and creative artists as travellers, moving towards a place of understanding in which the space between them could be marked by a promise, an intention at least to seek reconciliation.

Six video interviews were conducted with elderly people from both sides of the military border, and their stories and memories were interwoven into the piece. Stories were told about those who had died in both the Turkish and the Greek Cypriot communities. Significantly, the two main ‘creative actors’ in the piece, Arianna Economou and Ilker Kaptanoglu, were from the Greek Cypriot and the Turkish Cypriot communities respectively, and their autobiographical stories formed one of the main threads in the piece, as did their respective performance practices: dance and music.⁶



One Square Foot, 2005. Theatre performance. The First Movement: The Railway.

Arianna Economou. Remembering the railway. *Echo-Arts*.

The structure, and content, of the piece itself was interwoven with metaphors of connection and communication between the two communities: the old Cyprus Government railway which ran from the west to the east coast of Cyprus, connecting all the towns and villages in between, the sewage pipes which ran alongside the railway line and which still run underneath the buffer zone connecting the two sides, and the bees which fly on both sides of the buffer zone to collect pollen to make their honey.

The composition of the piece occurred in seven 'movements' and within each of them, except for the final one, each of the seven different performance languages was sequenced with each of the others. Video projection began each sequence and was followed by recorded sound composition and performance installation, which were layered together. Stories were then told and enacted by the two main performers, sometimes interspersed with stories recorded on video. These were followed by extended sequences of live music, dance and video. Finally each 'movement' ended with a repeated action in which the audience saw a woman pulling the threads on a weaving loom across the width of the stage, connecting one side with the other, the loom itself with its seven supports providing a dramaturgical structure and metaphorical shape for the piece. The sculptures were there from the outset: a line of scorched black figures that acted as witnesses to the action.



One Square Foot, 2005. Theatre performance. The Sixth Movement: Weaving.

Arianna Economou and Ilker Kaptanoglu. *Serhat Selisik*.

The sequencing of performance languages into repeated patterns within each ‘movement’ gave a sense of momentum to a dramaturgical structure that was made up by a weaving together of many different stories and images rather than being one that was driven by a single narrative. This sense of momentum was underscored by two strategies: the gradual introduction of the more emotionally charged images into the piece as it progressed; and also the sense that the overall action of the piece (the thing being done by, and within, it) was towards an end point of understanding that was shared between the artists and audience. This sense of shared understanding seemed, and still seems, particularly important in a political situation in which the macro politics of the UN, the EU, the US, Turkey and Greece have dominated the public arena. Our intention was to provide a structure in which our audiences might hear the micro politics of people’s experience, hence the subtitle of our piece: *the still small voice of the people*.

The first strategy, referred to above, manifested itself within the titling and ordering of each ‘movement’, and the second strategy manifested itself in the marking of the metaphorical ‘one square foot’ in the performance space itself. Thus, in the seventh movement of the piece, entitled *The Future*, the audience sees video images of children from both the Turkish and Greek communities at the same time as hearing a children’s choir singing in the Turkish and Greek languages. Whilst this is occurring Horst Weierstall, the performance artist, marks the metaphorical square foot in the performance space with the two sides of the honeycomb, carried into the theatre space from one of our walks. In a way, the composition of *One Square Foot: the still small voice of the people* might be understood as a journey towards this metaphorical marking.



One Square Foot, 2005. Theatre performance. The Seventh Movement: The Future. Horst Weierstall. Marking one square foot with two sides of a honeycomb. *Echo-Arts*.

NOTES

¹ Different phases of the One Square Foot project have been funded by: the Cyprus Theatre Organisation (THOC), the Cyprus Ministry of Education and Culture, the Bi-communal Development Programme, USAID, the United Nations and Echo-Arts. Additionally the UK collaborators, Peter Hulton and myself, have received financial support from the Arts and Humanities Research Council (AHRC), the School of Performance Arts, Exeter, Theatre Alibi and the Mark Ward Fund. The project, as a whole, is co-directed by Arianna Economou and myself. Economou is also Artistic Director of Echo-Arts Living Arts Centre, Cyprus, and I am Artistic Consultant to Theatre Alibi, UK. (www.echo-arts.info) (www.theatrealibi.co.uk)

² The core group of artists involved in making *One Square Foot* comprised: Arianna Economou (choreographer and dancer), Peter Hulton (video artist and documenter), Ilker Kaptanoglu (musician and composer), Larkos Larkou (sound design and composition), Serhat Selisik (sculptor and installation artist), Horst Weierstall (installation artist and documenter), and myself Dorinda Hulton (dramaturg and director).

³ Weierstall's work, including reference to *Re-turn*, is published in *From Sign to Action* (Cyprus: Moufflon Publications, 2004).

⁴ This phase of the One Square Foot project was conducted as part of Theatre Alibi's Research and Development programme. Each 'creative actor' came from a different disciplinary and aesthetic background: Deirdre Heddon is a researcher into autobiography in performance; Daniel Jamieson is a writer of radio plays and stories for performance; and Jordan Whyte is an actress who also trains and lectures in physical theatre. Each creative artist similarly came from a different disciplinary and aesthetic background: Arianna Economou worked in this phase of the project as a choreographer and director; Horst Weierstall, with John Collingswood, acted as installation artists; Helen Chadwick worked as a composer and Duncan Chave as a sound designer. Nikki Sved is Artistic Director of Theatre Alibi, Exeter, UK, and within the project, Sved acted as Artistic Consultant to the performances created in England. I acted as director and, with each 'creative actor', as dramaturge. The processes and exercises developed within this phase of the project are published by Arts Archives, Exeter, in the form of a DVD ROM under the title *One Square Foot: Interdisciplinary Performer Training* (www.arts-archives.org).

⁵ Heddon has discussed the making of this performance in *Walking, Writing and Performance: Autobiographical Texts* by Deirdre Heddon, Carl Lavery and Phil Smith, ed. Roberta Mock, Bristol: Intellect (scheduled for publication in 2007).

⁶ Three spoken languages were used in the performance: Greek, Turkish and English, the English language being necessary for communication between the 'creative actors' and artists involved in the project. The Greek and Turkish languages were used in direct address to our audiences, and in Germany we used Greek and Turkish, as well as some English, but with simultaneous translation.

Contributor details

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