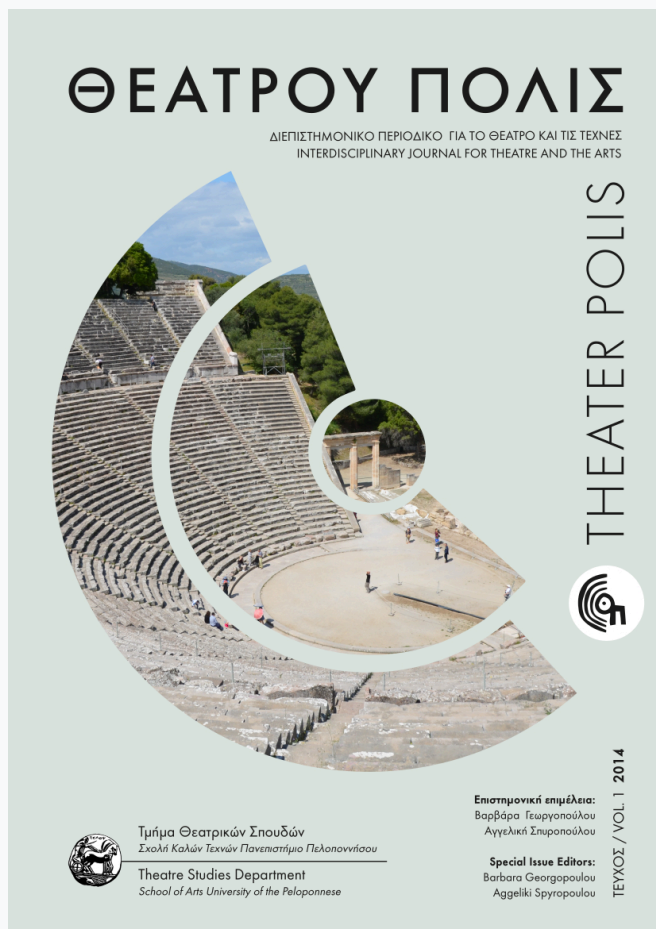


## Θεάτρου Πόλις. Διεπιστημονικό περιοδικό για το θέατρο και τις τέχνες

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ΠΕΡΙΛΗΨΕΙΣ

ΑΓΓΕΛΙΚΗ ΣΠΥΡΟΠΟΥΛΟΥ

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**ABSTRACTS – SOMMAIRES****CHARA BACONICOLA***Université d'Athènes****Un nouveau monde de violence dans le théâtre contemporain:  
De Iacovos Kampanellis à Panayotis Mentis***

A partir des années '80, une transformation ou, plutôt, un triste enrichissement de la violence s'opère à travers le monde 'civilisé', partant dans le système socio-économique qui régit la société grecque. Le théâtre, toujours susceptible de tels changements, met en lumière les nouveaux aspects de l'oppression imposée sur le mode de vie des gens qui, tout en aspirant au bien-être et à la réussite professionnelle, finissent par devenir des pièces d'un engrenage inhumain, articles de recharge et esclaves du système, étrangers à eux-mêmes, menant une vie inauthentique à tous les niveaux.

**ALIKI BACOPOULOU-HALLS***University of Athens****Catharsis for the Bourgeois***

In his introduction, not to the *Poetics*, but to *Nicomachean Ethics* by Aristotle, Andreas Dalezios writes: 'in vain would one look for the expression of moral directives in Aristotle's ethical treatises addressed to minors, slaves or manual workers'. The French philosopher L. Boutroux also points out that Aristotle was the main exponent of the aristocratic nature of ancient Greek ethics. Unequivocally Boutroux states that 'the masses could never be wise, because it is driven by emotion if not by instinct. Therefore, ancient Greek ethics are aristocratic, and as such appropriate only for the few'. Where does catharsis then originate? Who defines and whom does the Aristotelian concept relate to? Together with an effort to answer these and other relevant questions, some – possibly heretical- ideas will be developed with regard to a latent authoritarian character of bourgeois societies (past and present) and for the presumed perception of what «παθήματα» and «κάθαρση» are.

**RACHEL BOWLBY**

*University of Princeton*

*Freud's Classical Mythologies: Tragedy and Psychoanalysis*

In secondary school, Freud specialised in Greek and Latin as well as in science subjects; throughout his life he remained interested in antiquity and in mythology, and the most famous finding attached to his name (the 'Oedipus complex') is derived from a Greek tragedy. This essay explores Freud's diverse deployments of Greek and Latin literature and myth in his writings. It concentrates especially on his use of the Theban myth (and Sophocles' *Oedipus Tyrannos*), but also considers how a contemporary reinterpretation of Aristotelian catharsis played a role in the invention of the psychoanalytic 'talking cure'.

**LAURA MARCUS**

*University of Oxford*

*The Death of the Cinema and Contemporary Fiction*

In recent years, the association between cinema and loss or death has been redefined in relation to a focus on the materiality of the film medium, in particular the relationship between stasis and motion, and the transition to digital technology, with the attendant 'death' of analogue film. This essay explores recent discussions of 'the death of cinema' in film theory, and some of the ways in which this death is figured in films themselves. It then turns to recent and contemporary fiction to explore the figuring of 'the death of cinema' in literary texts. My interest in the contemporary novel, in its relation to cinema, is also in the ways in which new and different relationships between the verbal and the visual seem to be emerging.

**SAVVAS PATSALIDES**

*University of Thessaloniki*

***Theatre and the New Spectator: After Postmodernism***

Is postmodernism dead? And if yes, who is replacing it? This paper argues that the hegemony of the internet culture has introduced a new paradigm of knowledge, authority and democracy which will eventually change not only the poetics of writing for the theatre but also the nature of promoting theatre, of viewing (spectating) and participating. More and more theatre producers are adopting new theatrical practices that mirror the form and content of mass communication. We already have examples of the blurring of the dividing line between the spectacle and the spectator, live art and mediated art. To substantiate this argument –how media styles shape contemporary theatre practice– the paper draws its examples from commercial theatre (West End and Broadway) as well as non-commercial (site specific, documentary theatre, among others).

**WALTER PUCHNER**

*University of Athens*

***Perceptive multistability and autopoietic feed-back loop:  
Observations on the conceptual tools for a theoretical analysis of  
theatrical performance***

In contrast to theoretical models of performance studies suggested by Richard Schechner, those proposed by Erika Fischer-Lichte in her 2004 book *Ästhetik des Performativen*, are based on performance itself and the awareness that the initial design aesthetic of directing and its consolidation during rehearsals differ from the play's actual performances in front of different audiences every evening. The model, which Fischer-Lichte defines as 'perceptive multistability' is based on the paradoxical fact that the actor is a body and has a body, which means that s/he embodies the semiotic body of theatrical role. At the same time, however, s/he maintains the ontological status of his/her physical existence, from which, despite the pretenses of acting, he cannot resign. This also applies during the process of reception: the viewer has from the outset, and throughout the course of the performance, the ability to

perceive the actor either as playing the role or as a normal being; a freedom of choice which is a pleasure distinctive to the spectator. This process, which unfolds every evening in slightly different ways, is defined by the author by means of the neologism 'autopoietic feed-back loop', and through its autonomous forces, it can deviate from the initial aesthetic programme of directing and stand by itself.

## VASSILIKI RAPTI

*University of Harvard*

### *What is the Matter with Karen Finley?*

#### *Bo(aw)dy Politics and the Representation of Women as Matter*

Karen Finley, the 'chocolate-smearing woman,' through her controversial performances disrupts and subverts the existing regimes of representation of the female body, built upon the image of woman as either bodiless or overdetermined by the body. Working within the masculinist codes of female representation, she literally covers her body with various substances, especially food, such as eggs, chocolate, honey, Jell-O, and ketchup (all of them viscous substances that allude to bodily functions) in an attempt to represent female victimization and a possible escape from it. By making visible on stage how such an image of excessive corporeality linked with femininity is the real outcome of a masculinist, consumerist politics of representation, she shows the abnormal effects of her excessive and obscene body on stage and makes explicit to her audience how a body can come to matter at all, to become an artistic tool that can lead to a social change.

## OLGA TAXIDOU

*University of Edinburgh*

### *The Dancer and the Übermarionette: Isadora Duncan and Edward Gordon Craig*

This paper reads Isadora Duncan's and Edward Gordon Craig's conceptions of the performing body as constitutively linked and as addressing parallel concerns about the presence of the performer. Craig's *Übermarionette* and Duncan's dancer have sometimes been read in opposition, as complete

absence of embodiment on the one hand and as absolute physical expressiveness on the other. This analysis proposes to read these projects within the broader context of modernist experimentation in performance, underlining the significant impact of the Cambridge Ritualists on both artists. These experiments in movement, embodiment and presence are read as at once looking towards the past –partaking and in many ways helping to create a distinctively modernist Hellenism– but also as creating a *Gestus* that looks towards a utopian future.

## DIMITRIS TSATSOULIS

*Université de Patras*

### *'Performer' l'informe: La topographie féminine dans l'œuvre de vidéo-artiste et scénographe Konstantina Katrakazou*

Le concept de l'informe remonte aux débuts du XXe siècle, aux Documents, magazine surréaliste dirigée par Bataille qui a d' ailleurs formulé le vocable et ses caractéristiques sans pour autant procéder à une définition du terme. Par contre, lui a accordé le rôle d'une opération. Depuis, des théorisations récentes ont rapproché l'informe au terme de l'abjection et à l'art abject, ont insisté sur la notion de l'hétérogène, mentionnée déjà par Bataille, et à la notion de la Blessure qui retrace les bords de la topographie féminine dans les œuvres performatives contemporaines des vidéo-artistes. Sous cette optique, le présent article utilise l'informe comme instrument opérationnel afin d'analyser l'œuvre de Konstantina Katrakazou, son vidéo-art et ses scénographies théâtrales et démontrer que la matière abjecte utilisée par elle n'est que le moyen pour toucher la substance de l'informe: renoncer à toute possibilité de signification dans la vie quotidienne, régie par le conformisme social que l'individu doit rejeter de son intérieur comme ses propres déchets.