

## **„In search of harmony”**

**Fragments of review by Ewa Maria Kazmierczak, Teatr 7-8, 2012,  
(Poland)**

[http://www.teatr-pismo.pl/po-premierze/219/w\\_poszukiwaniu\\_harmonii/](http://www.teatr-pismo.pl/po-premierze/219/w_poszukiwaniu_harmonii/)

„[...] Euripides tragedy „The Bacchae” has always fascinated artists, although in Polish theatre tradition we only had eight productions based on this text. This ancient tragedy is usually more often associated with the alternative, contemporary theatre, for which both the subject and the construction of the drama becomes a pretext for formal and quasi-archaeological research, and an attempt to reach to the sources of theatricality.”

„[...] In CHOREA's performance the text of the tragedy is used (sung and spoken) in original Greek and in Polish translation. Stylized ancient chants are confronted with contemporary music, reggae and rap, and instead of traditional ancient reconstructed instruments, in „The Bacchae” we can hear the sound of trumpet and electric guitar. The main material of the performance is extensive stage movement and choreography, in which we can find references to traditional dance systems based on ancient iconography, but also to the forms inspired by contemporary dance theater.”

„[...] In CHOREA's performance, both the tragedy of Euripides, as well as the myth of Dionysus have been deconstructed. The word, as in all CHOREA projects, is not spoken in the traditional way, the actors are singing the text.”

„[...] Euripides tragedy served to CHOREA as a material for their own theatre research, affecting issues such as the disappearance of the concept of spirituality and community.”

„[...] The starting point for all stage actions in „The Bacchae” is an empty scene, which - paradoxically – seems to give an overwhelming impression created by intensive theatre signs. The creators of the performance have formed a specific gesture space, shaped mostly by intensive physical actions, but also the ubiquitous, omnipresent music and stunning games of light and shadow. The only element of the set design is a round, burned, wooden table, set in the back corner of the stage. It becomes a symbol of the community, and it is a place where the choir accumulates - the most important presence of the show.”

„[...] The Bacchae women, instead of ritual sticks are holding guns in their hands, and instead of delicate tunic dresses, are wearing contemporary evening gowns, and their movements are characterized by precision and focus.”

„[...] Collective persona in the performance, is the epitome of the twenty-first-century aggressive crowd, and the dominating, destructive power, oppressing the individual. The stage expression of the actors signifies mainly in intensive dancing and singing.”

„[...] The principal base of the performance are the tensions that appear at every level of the spectacle. „The Bacchae” intentionally hit the viewer with the disharmony and with the game of incompatible elements. But outside of this chaos extends a large desire of order and harmony.”

### **„Euripides in new meaning”**

**Fragments of review by Barbara Palffy, Kurier.at, 21.07.2014, (Austria)**

„Fascinating game and juggling with themes and theatre forms, on the edge between theatre, dance, recitation and singing. Intensive picture of society full of uncertainty, fear and hope, expecting the "new" to come...”

### **„Turning to the Antiquity – is moving forward”**

**Fragments of review by Ewald Barinder, Non.at, 22.07.2014, (Austria)**

„Polish spoken language absolutly did not hinder the reception of the performance. Introduction of the dramatic texts in the first part of the spectacle was performed perfectly, with a focus on emphasizing the value of the message, by the female choir, accompanied by the drums. What an unusual evening! The conclusion: in the magical amphitheater and in an amazing way – the ancient myths were revived.”

### **„Dancing Antiquity – polish Bacchae in Art Carnuntum”**

**Fragments of review from Tiroler Tageszeitung, 20.07.2014, (Austria)**

„A truly bloodthirsty, insistent and intensive story of women, blinded and intoxicated with the Dionysian frenzy, murdering men in their extatic madness. Rapid and fierce choreography designed by Robert M. Hayden, based on strong, violent collisions and interactions, performed perfectly by the actors, yes, the ACTORS! It is impossible to avoid the risk here.

Lots of metaphors and symbols appear when billiard balls rall all over the stage floor, between the actors, shortly after the massacre. Instrumentalised, degenerated catharsis, used as a tool to manipulate emotions, and to seek for false gods, and used as an excuse for each action. The deep meaning of this tragedy certainly did not get older or obsolete.”

### **"The Catastrophe and the Ecstasy"**

**Fragments of the review by Otto Havelka, Non.at, 27.07.2014 (Austria)**

„Polish group, CHOREA Theatre, presented ancient Greek tragedy "The Bacchae", as a breathtaking dance theater, taking controversial topics in the spirit of our contemporary times.”

„[...] After this performance it is hard to imagine something more interesting in the theatre.”

„[...] What CHOREA artists presented on a simple black stage, without many props, was an amazing, great, captivating dance theatre, full of music and rhythm. The choir and the dancers were splendid.”