

ADELAIDE
FESTIVAL **AF**

Antigone in the Amazon



Resource developed by Anita Baltutis 2024

Images: Kurt van der Elst

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Youth & Education Program Partners



"Tomorrow is not for sale"



Suitable Year Levels

Year 11 – Year 12

Genre

Political/Activist Theatre

Warnings

This performance contains sensitive content:

- Strong language
- Violence, including the use of firearms with blanks
- References to suicide
- Smoke effects

Background Information

The NTGent website provides the most detailed information about all aspects of the production, with a strong focus on cultural contexts. It is easy to navigate and a highly recommended resource:

ntgent.be/en/productions/antigone-in-the-amazon

Synopsis

Antigone in the Amazon marks the conclusion of award-winning Swiss Director/Playwright Milo Rau's Trilogy of Ancient Myths. Rau's collaboration with Brazil's Landless Workers Movement and Belgium's NTGent's global ensemble, is a thought provoking, relevant, modern interpretation of Sophocles' classic, *Antigone*.

Described as a tragedy with purpose, *Antigone in the Amazon* is a powerful narrative that brings together indigenous communities,

activists and actors from Brazil and Europe and uses Ancient Greek theatre tropes as a symbolic lens through which the devastating repercussions arising from the aftermath of the 1997 Eldorado do Carajás massacre are exposed.

Following in the footsteps of Brecht, Rau lays bare the theatrical process and adeptly brings real-life events to the stage through a dynamic interplay of live performances and film. The production vividly captures the relentless encroachment of capitalism on nature, and

paints a poignant picture of the consequences faced by indigenous communities.

Rau is passionate about the creation of new classics by rethinking the institution of theatre, 'in depth, like Tschechow, Camus or Shakespeare did it for their time. New art for a new society'. His powerful 'new art' seamlessly fuses technology with the raw essence of the human experience, and the impact of this performance is destined to leave an indelible mark on its audiences long after the performance ends.

Themes & Ideas

The State versus traditional rights to land

The Brazilian constitution of 1988 recognises the Indigenous peoples as the first and natural owners of the land and guarantees them their right to land. In 2007 Brazil voted favourably in the UN for the Declaration on the Rights of Indigenous Peoples (UNDRIP) and ratified the 1989 Indigenous and Tribal Peoples Convention from the International Labour Organisation (ILO 169) in 2002.

A total of 505 Indigenous Lands have been identified, covering 12.5% of Brazilian territory (106.7 million hectares). The majority of these territories are concentrated in the Amazon.

Despite this declaration partnerships between governments and business interests over the years have found ways to circumnavigate the legislation and extend the destruction of the Amazon in the name of economic development.

Destruction of the Amazon

The Amazon rainforest, the green lung of our planet is under heavy pressure. Intensive logging and devastating forest fires ensure that the rainforest is slowly turning into a savannah. The habitat of unique animal species makes way for fields and mining. Peoples who have lived in harmony with nature for hundreds of years are being displaced and, in many cases, murdered.

In the last 40 years, the Brazilian

Amazon has lost more than 18% of its rainforest to illegal logging, soy agriculture and cattle ranching. Cutting down rainforests can damage habitat, diminish levels of biodiversity and food sources, degrade the soil, pollute rivers and lands, and cause areas to dry out affecting the overall productivity for the peoples and animals that live there.

Global Solidarity

United in resistance, indigenous communities, land-deprived individuals, and rural dwellers confront the power of both the State and affluent landowners, personified by Creon in *Antigone*. This performance ultimately provides a strong message about how capitalism continues to affect the environment and traditional societies

Greenwashing

Greenwashing is the phenomenon in which companies label themselves as 'green' and 'sustainable'. They prove their so-called 'sustainability' with a series of international certificates such as 'green labels'.

Milo published the "Universal Declaration of May 13", a letter and petition against companies that practice greenwashing, calling for a radical overhaul of the certification system that allows companies to claim themselves as eco-friendly.

Hope

With each passing year bringing with it the murders and disappearance of dozens of activists, this production is a call to action. For the Amazon and its indigenous people, hope comes from efforts to address problems like land rights and environmental conservation. It's important to support the rights of indigenous communities, use sustainable practices, and work together globally for a better future in the Amazon.

“Let’s not colonise, but co-exist; Let’s create a livable world together”



The world must change, can change, will change. We will continue to take care of each other and to defend that “all human beings are born free and equal in dignity and rights”.

– Art.1 Universal Declaration of Human Rights).

Production



Music

Music composition: Elia Rediger and Pablo Casella.

Casella remains seated on stage throughout the production and provides a live musical underscore for the performance using a variety of instruments, including guitar.

A choir plays an important role in any Greek tragedy: it guides the narrative and provides commentary on the events.

The MST (Movimento dos Trabalhadores Rurais Sem Terra) Choir consists of survivors of the massacre and family members. The other choir are all indigenous people.

Lighting

The lighting design takes into account the mix of live theatre with video. Global Lighting was utilised to create atmosphere – light and dark. Global Lighting is a system that models how light bounces off a surface onto other surfaces, rather than being limited to just the light that hits a surface directly from a light source.

Costumes

When the actors take a robe from the rack they are playing their personal stories.

Dramatic Form/Convention

Milo Rau fuses elements of storytelling, music, film and the theatre-making process in moving and unexpected ways. Filmed in Brazil and mixed with live sequences on stage, the play weaves together political protest, collective heroism and the brutality of the state – the ancient themes of *Antigone* transposed to an Amazonian village today.

Characterisation

Milo Rau works with both professional and non-professional actors.

Characterisations are realistic.

At times the performers are playing themselves and their role in the movement and at other times taking on a character.

The lead role of *Antigone* was played by Kay Sara, an indigenous actress. For her it is not just a play but an act of resistance against the state power that is destroying the Amazon.

'Art is a way to better convey my message, because no one listens when I shout, I believe that people

listen better this way, because the problem is not that we don't know that forests are burning and tribes are dying out, but have gotten used to it'.

It is recommended to view this inspirational and informative speech by Sara:

vimeo.com/419240179

Dramatic Structure

Upon entering the auditorium, the audience is witness to exposed theatrical elements, akin to Brecht's Epic Theatre style, including actors already on stage, the rawness of a dirt floor (representing the red dirt of the highway on which the massacre occurred), and a clothing rack clearly visible. Three long, narrow screens are flown in and out during the show, for the projection of footage from Brazil, including the filmed reenactment of the Eldorado do Carajás massacre - the mass

killing of nineteen landless farmers who were shot by military police while squatting at a private ranch in the region of Para, Brazil, on April 17, 1996.

"What we see in *Antigone in the Amazon* is interhuman conflict. And while *Antigone* is a play about violence – following the tradition of ancient Greek theatre – the violence takes place primarily offstage. Rau and his team use the basic dramaturgical form of Sophocles's original text: a prologue, five





scenes, and an epilogue. Each scene is marked by a single, essentialized conflict and, building on the traditional 5 timeframe of ancient Greek theatre festivals, is assigned a time of day: (1) Morning – The conflict between Ismene and Antigone, (2) Afternoon – The conflict between Antigone and Creon, (3) Evening – The conflict between Haimon and Creon, (4) Sunset – Teresias's prophecy, and (5) Night – The death of Eurydice and her curse on Creon"

Curriculum Links


This education resource has been developed with links to the Australian Curriculum. Activities have been created to reflect each of the achievement standards, depending on the year level, including content descriptions within each learning area and the general capabilities. The resource aims to provide teachers with information to help prepare students before attending the performance, as well as structured learning activities for the classroom after viewing the performance.

General Capabilities

The Arts Learning Area has a natural link to the elements of the General Capabilities. Specific learning activities have been linked with the following icons:

-  Literacy
-  Critical and Creative Thinking
-  Ethical Understanding
-  Personal and social capability
-  Intercultural understanding

Cross Curriculum Capabilities

-  Sustainability

SACE STAGE 1 DRAMA

AT2: Responding to Drama

Students analyse and evaluate the contribution of practitioners to the artistic and cultural value of the works and events. Students should consider the intention and realisation of the professional dramatic artists' creative choices in their response.

AT3: Creative Synthesis

Students apply the dramatic process to a... self-devised piece to create a concept or vision for a hypothetical (or actual) dramatic product. In the creation of their product, students also apply technology imaginatively and innovatively, and take creative risks

SACE STAGE 2 DRAMA

AT2: Evaluation and Creativity

Students produce an analysis and evaluation of dramatic events created by professional drama practitioners. (Students also) focus on creating drama...each student is encouraged to take creative risks and to experiment. For example, students may explore and analyse drama as an avenue for social change with a view to conceiving a self-devised hypothetical (or actual) performance.

IBDP THEATRE (HL and SL)

Exploring world theatre traditions

Students inquire into and physically explore world theatre traditions,

performance conventions and performance material from those traditions in order to acquire a deeper understanding and appreciation of the traditions through the body and/or voice.

Collaboratively creating original theatre

Students formulate intentions for theatre-making and examine the ways in which these intentions can be effectively realised through the collaborative creation of original performance work inspired by a starting point.

Viewing *Antigone in the Amazon* and participating in post-show activities can help fulfil the following assessment objectives:

Inquiry

Inquire into, and contextualise, the theatrical work and ideas of others

Development

Practically and collaboratively explore how performance and production elements combine in practice to create effective moments of theatre

Presentation

Communicate theatrical ideas in a variety of forms, formats and contexts

Evaluation

Evaluate the effectiveness of theatre work

SACE STAGE 1 AND 2 CREATIVE ARTS

AT1: Product

Students develop and present one creative arts product. students also prepare and present a record of the materials used to support the investigation, development, and production of products. explore and develop different knowledge, skills, and understanding

AT2: Inquiry

Focused study of the work of creative arts practitioners provides students with in-depth knowledge of the nature of their work and their roles and responsibilities within the creative arts.

As part of the inquiry, students undertake a review in which they:

- critique creative arts products of one or more practitioners, which are closely related to the chosen area of inquiry. The products of the practitioner(s) must have been presented in a public forum. The practitioner(s) may be local, national, or international, and contemporary or historical

STAGE 1 ENGLISH AND ESSENTIAL ENGLISH

AT1: Responding to Texts

Students explore the human experience and the world...In doing so, students come to understand connections between purpose, audience, and context, and how these are achieved through language and stylistic choices... Students analyse the ideas, perspectives, and influences expressed in texts and how these shape their own and others' ideas and perspectives.

STAGE 2 ENGLISH, ENGLISH LITERARY STUDIES & ESSENTIAL ENGLISH

AT1: Responding to Texts

In their response, students reflect on the purpose of the text and the audience for whom it was produced... Students may also evaluate the use of language features to create meaning, and consider how their own perspectives might influence their response.

SUSTAINABILITY FRAMEWORK

The Sustainability cross-curriculum priority has been developed around four sets of organising ideas:

Systems

- The interdependence of Earth's systems (the geosphere, biosphere, hydrosphere and atmosphere) that support all life on Earth, and social and economic systems

Worldviews

- The role of worldviews (sets of attitudes, values and beliefs) in shaping individual and community ideas about how the world works and our role in the world

Design

- The role of innovation and creativity in sustainably designed solutions, including products, environments and services, that aim to reduce present and future impacts and to preserve or restore environmental, social and economic systems

Futures

- Ways of thinking and acting that seek to empower young people to design action that will lead to an equitable, sustainable and inclusive future.



Performance Literacy

As students engage with and view live theatre, they develop a deeper understanding of the language of performance art. They develop literacies allowing them to 'read' the gestures and movements of a performer, and an understanding of the intention of the set, costume, lighting design and reflect on how they contribute to the narrative. Students consider the intended meaning of the playwrights, directors and/or artists' in choosing a setting, character, or artistic form as well as what they are looking to communicate through their work.

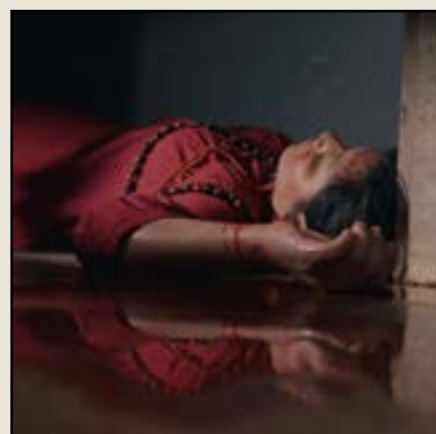
Attending live theatre and responding to performances, addresses the criteria for Literacy in line with the Australian Curriculum General Capabilities

...students become literate as they develop the knowledge, skills, and dispositions to interpret and use language confidently for learning and communicating in and out of school and for participating effectively in society. Literacy involves students listening to, reading, viewing, speaking, writing, and creating oral, print, visual and digital texts, and using and modifying language for different purposes in a range of contexts.

Art is a means of expressing emotion, a way of transmitting feelings, culture, beliefs and values between the creators and performers of the work and the audience or viewers. Some art is created for the explicit purpose of eliciting a strong emotional response from the audience and there is a myriad of emotions that students will experience when they are viewing live performance from happiness to anger, surprise, annoyance, and confusion, just to name a few.

The **Before the Show** activities are designed to support students to develop these literacy skills, knowledge and understanding in relation to their Adelaide Festival experience.

The **After the Show** activities are designed to provide students with the opportunity to discuss, analyse and comprehend their responses to the show. Having a strong knowledge and understanding of theatre terminology will support students and extend their vocabulary as they describe their theatre experience with authentic language.



Theatre Etiquette

The French word *etiquette*, meaning 'requirements for proper behaviour', was adopted by English speakers in the middle of the 18th century. This can sound a bit formal but understanding theatre etiquette helps an audience understand what to expect and how to get the most out of their theatre experience.

Depending on the age of an audience the expectations can vary. Theatre designed for very young audiences will have different expectations and will often invite and encourage participation. However, as the content becomes more complex and audiences mature, there is an expectation that students will have developed an understanding of the difference between enthusiastic participation and thoughtless disruption.

Group discussion: Why does it matter?

Students to talk about the theatre being a shared space and respecting other audience members attending the performance.

- Discuss the shared role of audience and performer, each is dependent on the other to ensure a great performance.
- Remind students that just as they can see the performers, the performers can see them!
- As a class exercise, compile a list of all the roles and tasks it

takes to bring a live performance to the stage.

- What experiences have they had when their engagement with the performance was compromised by others in the audience?
- What is the role of the audience? What responsibility do they have to the performers on stage?

Theatre protocols to share with students

When in the foyer they should:

- Go to the toilet before going into the theatre.
- Follow the directions of the front of house staff.
- Turn off mobile phones.
- Wear a mask if required.

When the lights go down:

- This is a sign the performance is about to start. It is time to end chats and be quiet.
- Cover coughs and sneezes.
- No eating in the theatre. Only water bottles are allowed.

For senior students writing the review in the darkened auditorium can be disturbing for the performers, particularly if using a mobile phone as a torch. Plus, all the performers can see is the top of the student's head. *Why would this be disturbing for the performers?*

Photographing and filming is not permitted because:

- It can disturb the actors on the stage and break their concentration.
- Intellectual property is paramount. The production on stage is the intellectual property of the theatre company therefore no photographs or filming is allowed.
- You will be missing the detail

you cannot see through the viewfinder

Five broad groups of children whose responses as audience are characterised as:

- **Technicians** – children who are more interested in the technology than the performance, deconstructing the performance techniques employed in the show.
- **Narrators** – children who talk through the performance, asking questions, commenting on actions.
- **Dramatists** – children who immediately imitate what they see, participating through their own actions.
- **Mystics** – children who are completely engrossed in the sensory aspects of the experience.
- **Spectators** – children who hover around the edges, playing with whatever they can find, apparently not engaged, but often able afterwards to recall what they saw.

Ask your students which group they think they would be. Does their response match your observation?

Before the Show

Set against the backdrop of the Amazon, *Antigone in the Amazon* exposes the profound devastation on the land and its indigenous communities, while integrating real-life events through a dynamic fusion of live performance and film. A basic knowledge of Sophocles' *Antigone* and the political landscape explored in the play prior to seeing the show are encouraged to help deepen student knowledge of the production's content, thereby enriching their viewing experience.

– *Antigone*, by Sophocles

The main takeaway message from this Ancient Greek Classic is that wisdom often arrives too late to correct mistakes and avert devastating consequences. As a global human family, we need to aim to be more like Antigone and less like Creon.

Brief plot summary

Antigone unfolds in Thebes after a civil war in which Antigone's brother, Polynices, fought against the city. King Creon, now in charge, deems Polynices a traitor and orders his body left unburied. This goes against Greek cultural beliefs, as proper burial was considered crucial for the soul's journey to the afterlife. Antigone, driven by religious and moral duty, defies Creon's decree.

Creon punishes Antigone, and various characters try to persuade Creon to change his mind, including Antigone's fiancé, Haemon, who is Creon's son. Despite the pleas, Creon remains stubborn. Tragedy strikes the royal family as Antigone

hangs herself in the tomb where she was buried alive. Haemon, devastated, takes his own life.

The play explores conflicts between individual conscience, moral duty, and State laws, highlighting the consequences of pride and inflexibility. The timeless themes make *Antigone* suitable for modern adaptations, as seen in works by Brecht and, now, Rau.

Informative websites:

***Antigone*, by Sophocles – an animated summary (very accessible for students)**

[youtube.com/watch?v=gnoZmoZbjwg](https://www.youtube.com/watch?v=gnoZmoZbjwg)

The Amazon – our planet's lungs

This reliable source contains videos, articles, maps and infographics about the Amazon.

[education.nationalgeographic.org/resource/amazon-rainforest/](https://www.education.nationalgeographic.org/resource/amazon-rainforest/)

"Acclaimed director Milo Rau brings 'Antigone' to the Amazon"

A short, comprehensive article that provides a clear cultural and political context for the performance

[france24.com/en/live-news/20230421-acclaimed-director-milo-rau-brings-antigone-to-theamazon](https://www.france24.com/en/live-news/20230421-acclaimed-director-milo-rau-brings-antigone-to-theamazon)

A succinct summary of the massacre of April 17, 1996

"the massacre of Eldorado do Carajás became the International

Day of Peasants' Struggles, a day to commemorate and celebrate the struggles for food sovereignty, agrarian reform, human rights, territories, freedom and justice"

[csm4cfs.org/17-april-day-celebrate-struggles-food-sovereignty-human-dignity/](https://www.csm4cfs.org/17-april-day-celebrate-struggles-food-sovereignty-human-dignity/)

"Ancient Greek play echoes fight to protect Amazon"

Article about activist Kay Sara, who portrays Antigone in Milo Rau's modern-day tragedy about the Indigenous people's fight for survival.

[dw.com/en/ancient-greek-play-echoes-fight-to-protect-amazon/a-64519072#:~:text=A%2021st%2Dcentury%20Antigone&text=His%20modern%20version%20of%20%22Antigone,workers'%20movement%20in%20the%20world](https://www.dw.com/en/ancient-greek-play-echoes-fight-to-protect-amazon/a-64519072#:~:text=A%2021st%2Dcentury%20Antigone&text=His%20modern%20version%20of%20%22Antigone,workers'%20movement%20in%20the%20world)

"Much is monstrous" – Milo Rau's Antigone in the Amazon (May 13, 2023)

Insightful, informative review is recommended reading prior to watching the performance

[lostdramaturgininternational.wordpress.com/2023/05/16/much-is-monstrous-milo-raus-antigonein-the-amazon-may-13-2023/](https://www.lostdramaturgininternational.wordpress.com/2023/05/16/much-is-monstrous-milo-raus-antigonein-the-amazon-may-13-2023/)

Suggested Tasks

Activity

Student to research the role the Amazon plays in our global system

Task #1

1. Divide the class into two groups.
 - One group to argue for the sustainability of the Amazon
 - Second group to argue for the commercial benefits that can be gained by harvesting the Amazon
2. As a whole group – consider the impact on the Indigenous communities that live in the Amazon within their arguments.

Task #2

In small groups, students research which Australian companies promote themselves as green and sustainable and share their findings with the whole class. Compare and contrast what products are green and sustainable.

Sustainability: Futures

General capabilities icons: Critical and creative thinking; Personal and social capabilities; Ethical understanding.

Sustainability: Futures

-  Personal and Social Capability
-  Critical and Creative Thinking
-  Ethical Understanding



"Much is monstrous, yet nothing more monstrous than man" (*Antigone*, by Sophocles)

After the show

Post-production class discussion prompts

- What is the social function of theatre?
- What moral responsibilities do theatre-makers have?
- Discuss the choices made by actors in portraying their characters and how these choices contributed to the overall impact of the performance.
- How did theatrical elements such as directorial and language choices, staging, sound, technology,
- lighting and costumes contribute to and enhance the audience's experience and understanding of the narrative?
- What were the biggest audience takeaways and the ultimate aim of *Antigone in the Amazon*? Which scene stood out the most and why?
- How did the performance impact the students emotionally, intellectually and/or viscerally? What did they leave the theatre thinking about?



SACE Stage 1 Drama

AT2 Responding to Drama

SACE Stage 2 Drama

AT2 Evaluation and creativity

IDBP Theatre: Exploring world theatre traditions

-  Critical and Creative Thinking
-  Ethical Understanding

Practical activities

These tasks encourage both critical thinking and creativity.

Students write or present a multi-modal review of *Antigone in the Amazon*. Key elements to consider can be found at

southwestern.edu/live/files/4182-guide-for-writing-in-theatrepdf

How does Milo Rau address social and political themes and use them to comment on the current cultural and political landscape in Brazil?

Individually or in small groups, students research a current social or political issue, then present their findings as an OP-Doc, drawing comparisons to the issues presented in *Antigone in the Amazon*. Advice about how to create OP-Docs can be found at:

documentarysite.com/2015/01/27/teaching-op-docs/

theteachingfactor.wordpress.com/2018/12/09/new-york-times-op-docs-incredible-teaching-tool/

An excellent example of an OP-Doc assignment can be found at: sites.bu.edu/dme/video-op-docassignment/

Students select a social and/or political issue important to them and using the style of the production as a springboard, create and perform an original theatre piece to educate an audience, then research one of the following theatrical styles and how they have influenced contemporary practitioners. Their findings can be presented as a presentation or workshop to the class, and/or performance of an original piece of theatre in their selected style.

- Verbatim Theatre
- Documentary Theatre
- Epic Theatre
- Agitprop
- The Theatre of the Oppressed
- Creative collaborations (eg Caryl Churchill and Monstrous Regiment)

Discuss the choices made in *Antigone in the Amazon* in adapting a classic text for a modern audience by examining how Rau's production compares to the original *Antigone*, by Sophocles. Analyse how themes, characters and messages are interpreted in a contemporary context.

Students then collaboratively create their own adaptation of *Antigone* and/or write a poem (see Brecht's poem to Antigone, below) and/or perform it. It may be a poem to the Amazon or to the people who perished in the 1997 massacre. Projections of film footage and/or images and/or animation can be projected during the performance/reading to strengthen the message/s being highlighted in the work. As the chorus plays a key role in Greek tragedies in providing a commentary on unfolding events, after a discussion about how the chorus was presented in *Antigone in the Amazon*, students can choose to present their poems as choral odes.

SACE Stage 1&2

Creative Arts: AT1& AT2

SACE Stage 1

English & Essential English: AT1

SACE Stage 2

English, English Literary Studies & Essential English: AT1



Literacy



Brecht's poem to Antigone

In the programme notes to his 1948 production Brecht wrote a poem to Antigone. The Antigone to whom Brecht addresses this poem is, as the classicist Bernard Knox observes in the Introduction to the Penguin translation of the Theban Plays, 'the image of what Brecht longed to see -the rising of the German people against Hitler, a resistance that in fact never came to birth'.

Come out of the Twilight and walk before us awhile friendly with the light step of one whose mind is fully made up terrible to the terrible you who may turn away I know how you fear death

but still nor you fear unworthy life and you let the powerful get away with nothing and did not reconcile yourself with the proofs Couture's nor did you ever forget affront and let the dust settle on their misdeeds I salute you

Conduct a debate on moral and/or ethical dilemmas. Divide the class into groups and, after a discussion about themes and issues explored in the play, assign each group a dilemma from the production, for example loyalty to the family/ community versus loyalty to the State. Each group debates their assigned dilemma, encouraging students to investigate different perspectives.

Students can write a comparative literary analysis that explores the similarities and differences between the original *Antigone* and Rau's adaptation. An emphasis can be placed on the impact of the creative choices made in meaningfully adapting a classic work for a modern audience.

For reflective writing, students can write or create a multi-modal presentation in which they express

personal responses to the production, and how it influenced their knowledge and understanding of the themes and issues explored.

Meet the Company

ABOUT THE CAST

As in *Orestes in Mosul* or *The New Gospel*, European and local actors, amateurs and professionals meet in *Antigone in the Amazon*. Here, too, those affected tell their own stories and subject the most famous tragedy in European literature to a completely new reading.

The role of *Antigone* is played on screen by Kay Sara, an indigenous activist.

The chorus is made up of survivors of a massacre by the military police in 1996. Haimon, Creon, Ismene and Eurydice are played alternately by the two Belgians Arne De Tremerie, Sara De Bosschere and the Brazilian Frederico Araujo (all members of the Global Ensemble of NTGent), and activists of the landless movement.

Finally, in the role of the blind seer Teiresias, who predicts Creon's self-destruction, appears Brazilian indigenous activist and philosopher Ailton Krenak.

CAST

Frederico Araujo

Sara De Bosschere

Arne De Tremerie

Pablo Casella

ON SCREEN

Kay Sara, Gracinha Donato, Célia Maracajá, Choir of militants of Movimento dos Trabalhadores Rurais sem Terra (MST), and as Tiresias, Ailton Krenak

CONCEPT & DIRECTION

Milo Rau

Milo Rau, born 1977 in Bern (CH), is director, writer, filmmaker and the departing artistic leader of NTGent.

Rau studied sociology, German and Romance languages and literature in Paris, Berlin and Zurich with Pierre Bourdieu and Tzvetan Todorov, among others. Critics call him the "most influential" (*Die Zeit*), "most awarded" (*Le Soir*), "most interesting" (*De Standaard*), "most controversial" (*La Repubblica*), "most scandalous" (*New York Times*) or "most ambitious" (*The Guardian*) artist of our time. Since 2002 he has published over 50 plays, films, books and actions.

Rau's theatre productions have been shown at all major international festivals, including the Berlin Theatertreffen, the Festival d'Avignon, the Venice Biennale, the Vienna Festival Weeks and the Brussels Kunstenfestivaldesarts, and have been touring in over 30 countries worldwide.

Further information: <https://www.ntgent.be/en/ensemble/milo-rau>

TEXT

Milo Rau & ensemble

MUSIC

Elia Rediger

DRAMATURGY

Giacomo Bisordi

DRAMATURGICAL COLLABORATION

Douglas Estevam, Martha Kiss Perrone

ASSISTANT DRAMATURGY

Kaatje De Geest, Carmen Hornbostel

COLLABORATION TO CONCEPT, RESEARCH & DRAMATURGY

Eva-Maria Bertschy

SET

Anton Lukas

COSTUMES

Gabriela Cherubini, An De Mol, Jo De Visscher, Anton Lukas

LIGHT

Dennis Diels

VIDEO

Moritz von Dungern

ABOUT THE MAKING-OF DOCUMENTARY

The public filming and world premiere of *Antigone in the Amazon* is followed, as a theatrical video installation, by a tour of Europe carried out jointly with the Landless Movement.

The Brazilian director Fernando Nogari, known for his video clips for the singer Selena Gomez, created a behind-the-scenes film about *Antigone in the Amazon*, documenting the political background, the rehearsal and production process, and in general

the political situation in what is probably the decisive hotspot of our time. The film follows the creation of *Antigone in the Amazon* from the start of rehearsals for the project in 2020 to the re-enactment of the largest massacre by the military police against the Landless Movement at the scene of the crime on the April 17 2023. The documentary premiered during the Festival d'Avignon on the 18th of July.

VIDEO MAKING OF

Fernando Nogari

VIDEO EDITING

Joris Vertenten

DIRECTION ASSISTANT

Katelijne Laevens

INTERNSHIP DIRECTION ASSISTANT

Chara Kasaraki, Lotte Mellaerts

PRODUCTION MANAGEMENT

Klaas Lievens, Gabriela Gonçalves

ASSISTANT PRODUCTION MANAGEMENT

Jack Do Santos

TECHNICAL PRODUCTION MANAGEMENT

Oliver Houttekiet

STAGE MANAGER

Marijn Vlaeminck

TECHNIQUE

Max Grymonprez, Sander Michiels, Raf Willems

Links

Behind the scenes of creating *Antigone in the Amazon* (3:26 minutes)

vimeo.com/715915736

Antigone across the ages

An excellent article summarising Sophocles' play, with information about Brecht's 1948 adaptation and includes his short poem to *Antigone*.

kenanmalik.com/2011/12/27/antigone/

Antigone, by Sophocles

An animated summary (very accessible for students)

youtube.com/watch?v=gnoZmoZbjwg

Has the Amazon Reached its Tipping Point?

A thought provoking New York Times article:

"Losing the Amazon, one of the most biodiverse ecosystems on Earth, would be catastrophic for the tens of thousands of species that make their home there. Rising temperatures could also drive millions of people in the region to become climate refugees. And it would represent a more symbolic death, too, as "saving the rainforest" has long been a kind of synecdoche for modern environmentalism as a whole".

nytimes.com/2023/01/04/magazine/amazon-tipping-point.html

An introduction to Brechtian Theatre (National Theatre)

youtube.com/watch?v=l-828KqtTkA

The Brazilian Movement of Landless Farmers, MST, started in 1984.

This is their website.

"They want to fix problems like poverty and inequality in rural areas. MST fights for land reform, aiming to give land to poor farmers who don't have any. They often occupy unproductive land, hoping the government will support them. The movement does peaceful protests to raise awareness and promote fair land use. MST faces challenges, but it's known globally for fighting for land rights and social justice in Brazil".

mstbrazil.org/content/what-mst

