

PRESS FILE

ANTIGONE IN THE AMAZON

MILO RAU & LANDLESS MOVEMENT MST /
NTGENT

16-24TH OF JULY @ FESTIVAL D'AVIGNON 2023

“WHERE POLITICS FAILS,
ONLY ART CAN HELP”

DIE ZEIT ON THE WORK OF MILO RAU

NTGent



Antigone in the Amazon: campaign image.

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EVENTS DURING FESTIVAL D'AVIGNON 2023:

- 16/07: Premiere [Antigone in the Amazon](#) - Milo Rau, MST & NTGent (9:30 pm)
- 16/07: Press conference [La Matinale](#) with Milo Rau (10:30 to 11:30 am)
- 16/07: Café des idées: [What future for the performing arts in 2050?](#) with Milo Rau (3pm)
- 16/07: Café des idées: [Documentary theatre: artist and spectator, as witnesses](#) with Patricia Allio & Milo Rau (5pm)
- 17/07: [La loi de Dieu, la loi des Hommes](#). Aftertalk with Maria Raimunda (leader of MST Pará) and Kananda Rocha Xavier (choir leader) (2pm)
- 18/07: [Antigone in the Amazon - The making-of](#) – premiere of documentary by Fernando Nogari with English and French subtitles. Screening followed by a discussion with Milo Rau and the cast and crew of Antigone in the Amazon (2pm)
- 18/07: Networking event with NTGent, IIPM & Ghentian partners (Bowhouse) in Utopia-Manutention (4pm)

UPCOMING TOUR DATES:

- 22 & 23/09/2023: Kaserne Basel (SWI)
- 03 & 04/10/2023: Romaeuropa Festival (Rome, IT)
- 20/10/2023: Teatro Polski Bydgoszcz (POL)
- 25-28/10/2023: Festival Sens Interdits (Lyon, FR)
- 11 & 12/11/2023: Culturgest Lisboa (POR)
- 16 & 17/11/2023: Teatro Municipal Porto (POR)
- 22 & 23/11/2023: Centro Cultura Contemporanea Condeduque Madrid (SP)
- 28/11/2023: Equinoxe Châteauroux (FR)
- 06-09/12/2023: La Vilette Paris (FR)
- 23 & 24/01/2024: Thalia Theater Hamburg (GER)
- 22-25/02/2024: Schauspielhaus Zürich (SWI)
- 07 & 08/2024: City Theatre Espoo (FIN)
- 19-22/06/2024: Théâtre Vidy Lausanne (SWI)

“THE INTELLECTUAL RENEWAL WILL NOT COME FROM THE GATED COMMUNITIES WHERE THE AUTHORITARIAN NEOLIBERALISM EMERGED.

THE PHILOSOPHY OF THE COMING ERA WILL COME FROM THE FORESTS, FROM THE FAVELAS AND THE BANLIEUES, FROM OCCUPIED HOUSES AND MONOCULTURES.”

– MILO RAU ON HIS COLLABORATION
WITH THE LANDLESS MOVEMENT

CREDITS

CONCEPT & DIRECTION

[Milo Rau](#)

TEXT

Milo Rau & ensemble

WITH

[Frederico Araujo](#), [Sara De Bosschere](#),
[Pablo Casella](#) & [Arne De Tremerie](#)

On VIDEO

[Kay Sara](#), Gracinha Donato, Célia Maracajá,
Martinez Corrêa, choir of militants of Movimento
dos Trabalhadores Rurais sem Terra (MST),
and as Theiresias: Ailton Krenak

DRAMATURGY

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COLLABORATION DRAMATURGY

Douglas Estevam, Martha Kiss Perrone

ASSISTANT DRAMATURGY

Kaatje De Geest, Carmen Hornbostel

COLLABORATION CONCEPT, RESEARCH AND DRAMATURGY

Eva-Maria Bertschy

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Anton Lukas

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

LIGHT

Dennis Diels

MUSIC

Elia Rediger, Pablo Casella

VIDEO

Moritz von Dungern

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SPECIAL THANKS TO

Carolina Bufolin

PRODUCTION

NTGent

COPRODUCTION

The International Institute of Political Murder
(IIPM), Festival d'Avignon, Romaeuropa Festival,
Manchester International Festival,
La Vilette Paris, Tandem - Scène nationale
(Arras Douai), Künstlerhaus Mousonturm
(Frankfurt), Equinoxe Scène Nationale
(Châteauroux), Wiener Festwochen

IN COLLABORATION WITH

Movimento dos Trabalhadores Rurais Sem
Terra (MST)

WITH SUPPORT OF

Goethe Institut Saõ Paulo, PRO HELVETIA
programme COINCIDENCIA - Kulturausch
Schweiz - Südamerika, The Belgian Tax Shelter



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[WATCH THE TRAILER HERE](#)

LOGLINE

For *Antigone in the Amazon*, Milo Rau and his team travel to the Brazilian state of Pará, where the forests burn due to the expanding soy monocultures and nature gets devoured by capitalism. Together with indigenous people, activists and actors, Sophocles' *Antigone* is recreated on an occupied piece of land in the Brazilian Amazon. Recreated as a bloody clash of traditional wisdom and global turbo-capitalism; an epic of mankind's struggle against its self-inflicted downfall in greed and blindness and hubris.

For this experiment, the Global Ensemble of NTGent unites with Brazilian artists. For the first time in the history of theatre, an indigenous actress plays *Antigone*, the chorus of the tragedy consists of survivors of the Brazilian police's largest massacre of landless people to date. *Theiresias* is performed by Brazilian indigenous activist and philosopher Ailton Krenak.

The creation phase of *Antigone in the Amazon* was completed on the 27th anniversary of the famous massacre of Eldorado dos Carajás in Pará on 17 April 1996, at the place and the site of the crime: the federal highway BR-155 that is closed and occupied for this purpose. A re-enactment of the massacre was publicly performed as the peak of the creation and a metaphor of the infamous civil war that marks the beginning of the *Antigone* myth.

The world premiere of the play was on May 13, 2023 at NTGent (Ghent, BE), led by artistic director Milo Rau. Parallel to the play, [a campaign](#) to save the Amazon is being developed together with the Brazilian movement of landless farmers (Movimento dos Trabalhadores Sem Terra) and many other NGOs.

For the first time in the history of theatre,
an indigenous actress plays *Antigone*



On April 17 2023, the team of '*Antigone in the Amazon*' re-enacted a massacre against landless farmers in the Brazilian state of Pará.

credit: Moritz von Dungern

THROUGH THE EYES OF MST

"Much is monstrous, but nothing is more monstrous than man." So goes one of the most famous phrases from Sophocles' classical Greek tragedy Antigone. "Man cuts down the forests in search of gold and other minerals, he takes the energy from the rivers with dams, forces the children of the forests to forget their native soil, and labels the places where their ancestors lived as his property." These are some of man's monstrous deeds that are already sung in the prologue of the Amazon tragedy by the chorus, which consists of members of the Movimento Sem Terra (MST), the movement of landless farmers.

We are in Eldorado do Carajás, along the road across the state of Pará, over which the agricultural products and mined minerals of this area are transported, the road where one of the greatest massacres of agricultural workers took place and which plays a central role in the play. The city still carries in its name the mythical imagination of colonisation, the myth of Eldorado, the lost gold city in the middle of the South American jungle. The Western myth of conquest and progress through civilisation is linked to the story of the destruction of nature, of violence, the decimation of peoples and destruction of cultures.

We have been camping along this road for ten days and we have not seen any people, buses or passenger cars. We hardly find any human tracks. There are only monstrous trucks carrying away natural resources, to international markets. As we try to protect ourselves from the extreme sun in the shade of the remaining trees, **Milo Rau** articulates his stance against the destruction of the planet, due to the capitalist production model. How can we change the situation that, at the same time as modern capitalism, was created six centuries ago during colonisation? **How can we democratise access to land and achieve an economic and political consciousness that transcends ownership and exploitation?** We are in a period of transition where we need to return to the original conception of economy in the household sense, based on the link between man and nature.

"We experience all kinds of encounters here, encounters of generations, encounters of histories, encounters of forms of struggle, of hope and transformative resistance," says **Maria Raimunda**, one of the activists from this area. For 40 years, MST, which has ensured access to land for more than 450,000 families, has focused on the struggle for land, agrarian reform and social justice. A revolution that we have known since our first land occupations, can only be realised through collective international action.

Seu Laurindo Ferreira da Costa joins the group. This 63-year-old man is one of the choir's testifying voices, one of the survivors of the Eldorado do Carajás massacre. "Our movement has a living Amazon forest on its flag, hence our plan to plant 100 million trees within 10 years," he says. *Antigone in the Amazon* is an action and a collective desire for global change, for the defence of our home, our Mother Earth, for a more just and humane world, against the monstrous man.

CIVIL DISOBEDIENCE AGAINST TRAGIC FATE

'Tragedy' is one of the key words in our meeting with Milo Rau and the company of Antigone in the Amazon. **Our first conversations took place in 2018, when the far-right was firmly established in Brazil.** We felt then that we could actually slip into civil war. Jair Bolsonaro, the man from the far right, made speeches with guns at the ready and said he would eradicate MST and end both indigenous people's reserves and quilombo communities of descendants of enslaved people. The destruction of the Amazon would continue indefinitely. In his campaign for the presidency, he came to this very place, to this sacred ground where we now find ourselves, to make his monstrous speeches of hatred and destruction. That year, trying to imagine how to tell the story of Antigone, Rau's work was manipulated in the campaigns of the far-right in Brazil. Milo Rau, IIPM and NTGent, together with MST, sided with the progressive forces in our country.

In March 2020, we were hit by another tragedy: the corona pandemic. Many thousands died in our country, one of the highest death rates in the world. Tens of thousands were buried in mass graves, without ceremony, without the presence of family members, without rituals. Many of these deaths could have been prevented if the abusers of power had acted differently. Once again, *Antigone in the Amazon* was postponed, but we agreed to resume the

project again. The power that drives us, so indescribable and mysterious that the word 'mystical' comes to mind, fuelled our confidence that we could overcome the greatest tragedies and the worst opposition. That strength manifested itself in the transformation of the word luto (in the meaning 'mourning') into luto (in the meaning 'I struggle'). **For our dead, not one minute of silence, but a lifetime of struggle.** Our journey was marked by the word tragedy on the one hand, but also by struggle, the struggle for life. If we are silent, the stones will cry out!

UTOPIA AND THE COLLECTIVE VOICE OF A POLITICAL THEATRE PLAY

"What a blessing, saying the very last prayer, saying goodbye in your manner; every grain of earth on the body is light." The melody, sung by the roadside choir, was occasionally bulldozed flat by a truck carrying tonnes of iron, only to rise even louder a few seconds later and take possession of our camp. The melody envelops Milo Rau's words: "For the first time, something became clear to me: the birth of classical theatre with a collective character, a collective voice, the chorus. In Europe, we forgot that the chorus has a consciousness. I didn't understand much about the chorus in European theatre. I saw in those choirs only individuals. **Only here I understood that it was logical that the chorus, the collective character, had the leading role, because there is a collective movement that unites, organises itself around an idea, a political and economic utopia contained in that chorus.**"

In a break during rehearsal, young Tisiane leaves the choir, she takes her two-year-old daughter on her arm and stands with us. She is twenty-four and has travelled three thousand kilometres to get to Eldorado dos Carajás. She is in the Amazon for the first time. **It shocks her to see how devastated the jungle is, turned into grazing land for cattle.** She tells us she has had to adjust her image of tragedy, that classic art form. "Now I can see tragedy as a way to keep our memories alive, to save stories, to bring issues into focus and question them, and that mainly through the action of the MST activists."

Seu Laurindo agrees with the young woman: "This piece will tell our story, and this is what we stand for: that our history of Eldorado do Carajás should not turn to ashes, that our memory of it should not be extinguished." Dona Maria approaches, drying her wet hands on a cloth. She too is a survivor of the massacre, and she too is part of the choir. She comes from the kitchen, where she prepared food for the entire camp, and says: "We remember our dead to keep alive, to keep the energy to fight for our future. It is not to paralyse us, but to drive us on, to keep going."

For MST, being rooted in history, remembering, is one of the sources for imagining the future. The indigenous peoples who had been driven from their lands, the enslaved people who had been brought from Africa to Brazil in ships for three hundred and fifty years, the thousands of destitute men and women who fled here from Europe - that mishmash of peoples and stories make up the MST movement. **Greek tragedy grew out of the songs of men and women who worked in the fields, from the chants and harvest festivals of farmers. The origins of the Greek classic lie in peasant traditions.**

MST's land reform project is based on a harmonious and respectful relationship with nature, a way of meeting global challenges. It is a project of resistance to the excessive monstrosity of capitalism. It is a never-ending journey, a continuous learning process. It is a struggle that is not limited to populations in agricultural areas and forests and traditional communities, but **a struggle of everything and everyone, everywhere in the world.** Art and culture are fundamental and integral dimensions of that utopian vision of a different form of society. They are not separate from other forms of struggle and organisation, but part of them. Different kinds of struggle complete each other, like forests. **Antigone in the Amazon is one of the seeds planted by many hands whose fruits will nourish our hope and confidence in the future.**

BACKGROUND

"Many things are monstrous, but nothing is more monstrous than man," says the most famous and most adapted play in tragedy literature, Sophocles' *Antigone*. The play focuses on the conflict between Antigone and Creon, between traditional society and the modern, capitalist state. For 'reasons of state' Creon does not want to have Antigone's brother buried and violates the law of the gods - plunging his family and the entire city into disaster. Thus, in the 7th century, Antigone emerges as perhaps the most radical critique of what would later be called 'Western civilization' and conquer the entire world: a dark song about the limits of enlightenment and the dangers of exploiting nature.

If in the time of Sophocles the apocalypse sung about in *Antigone* was a sinister notion, in the age of the Anthropocene it has become a fact. Therefore in April 2023, Milo Rau and his team restaged *Antigone* as a global endgame in Pará, the northernmost state of Brazil, on the edge of the Amazon. **Because here the future of humanity is at stake and with it every form of life on earth.**

During the covid pandemic, the attack of the Brazilian agribusiness and their European partners - from Ferrero to Nestlé - on the largest contiguous primeval forest of the earth, still intensified. Not only the green lung of the planet is threatened, but also the people living there and their millennia-old traditions.

ABOUT RAU'S TRILOGY OF ANCIENT MYTHS

After the globally debated production [Orestes in Mosul](#) in the former capital of the Islamic State and the Jesus film [The New Gospel](#) in the refugee camps of southern Italy, Rau and his team now travel to the Amazon Basin in Brazil for the conclusion of their Trilogy of Ancient Myths. Together with indigenous people, activists and actors from Europe and Brazil, Sophocles' *Antigone* is being recreated on an occupied highway as a bloody clash between traditional wisdom and global turbo-capitalism; an epic of humanity's struggle against its self-inflicted downfall in greed for profit, blindness and hubris. And not least as a question to art itself: What can committed art achieve? Can art help where politics fails?

After political projects like [The Congo Tribunal](#) and [General Assembly](#), and narrative and representational pieces like [The Europe Trilogy](#), [Compassion](#) and [La Reprise](#), Milo Rau has recently turned to the founding myths of Western civilization.

In Mosul, until 2017 the Iraqi capital of Islamic State, Rau and his team staged *Orestes in Mosul* (2019) based on Aeschylus' *Oresteia* with Iraqi and European actors. In the middle of the war zone, the ensemble, together with the Mosul Academy of Fine Arts, asked perhaps the most pressing question of all civilizations: How can the tragic end, how is forgiveness and thus a new beginning possible? The theater project gave rise to [a film school](#) that Rau and NTGent founded together with the Mosul Academy of Fine Arts and UNESCO.

"Milo Rau's film class makes history," headlined art.tv. Arab News summarized: "Young Iraqi film students tell their own stories from Mosul". The short films of the first class of students are currently touring European film festivals, and a Mosul film festival (Mosul Biennale) is in preparation.

With *The New Gospel* (2019/20), which premiered at the 2020 Venice Film Festival and won among other awards the Swiss Film Prize, Rau and his team worked with refugees, laypeople and actors from Pasolini and Mel Gibson's Jesus films to adapt the social revolutionary message of the New Testament for the 21st century - sparking a revolt for the rights of migrants exploited by the mafia on tomato plantations in southern Italy. As part of the filming, distribution of the film and a fair tomato distribution system, over a thousand southern Italian refugees have been regularized. *The New Gospel* thus comes closest to what Milo Rau calls micro-ecologies in his book [Theatre is Democracy in Small](#): "unlikely collectives, alternative production and distribution systems of dignity" that use the capitalist system to humanize it".



Scene from the footage filmed in Brazil with Kay Sara as Antigone. © Moritz Von Dungern

And now, after the Oresteia in Mosul and the Bible in southern Italy, Sophocles' Antigone, is restaged together with the landless movement, indigenous activists and actors from Europe and Brazil. *Antigone in the Amazon*, which Rau and his team have been preparing since 2019 (see interview below), concludes Rau's engagement with the great myths and questions of humanity.

ABOUT 'ANTIGONE IN THE AMAZON'

As in the previous projects, Rau's question is: which actors, which political constellation allows this text about the clash between traditional and modern society to speak to us anew? How can theater create alternative narratives to the real-utopia of a more just and humane civilization after capitalism? How can we overcome tragic thinking together? For the staging of their Antigone for the 21st century, the director and his team therefore go to the Brazilian state of Pará, where soy monocultures are expanding into the burning forests of the Amazon and capitalism is - as it were - eating up nature. At the invitation of and in collaboration with MST (Movimento dos Trabalhadores Sem Terra), the world's largest landless movement, they created an educational play about the violent devastation and displacement caused by the modern state, which places private property - and thus global trade and speculation - above the traditional right to land.

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.

The creation phase of *Antigone in the Amazon* is completed on the 27th anniversary of the massacre of 17 April 1996, at the place and the site of the crime: the federal highway BR-155 that is closed and occupied for this purpose. A re-enactment of the massacre is publicly performed as the peak of the creation and a metaphor of the infamous civil war that marks the beginning of the Antigone myth.

ABOUT THE MAKING-OF DOCUMENTARY

The public filming and world premiere of *Antigone in the Amazon* will be 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 premieres during the Festival d'Avignon on [the 18th of July](#).**

ABOUT THE POLITICAL CAMPAIGN

Parallel to the theatre project, a political campaign is being developed that advocates truly sustainable agricultural production in the Amazon region. Around May 13 2023, a declaration was published or reported on in international media such as the Belgian national broadcaster VRT, French newspaper Le Monde (FR) and Austrian press agency APA. In the Declaration of May 13, prominent figures such as Brian Eno, Elfriede Jelinek, Yanis Varoufakis, Angela Davis, Cornel West, Naom Chomsky and Annie Ernaux declared their solidarity with the Landless Workers Movement MST - together with more than 40 other scientists, activists and artists from all over the world.

The signatories of the Declaration criticise the practices of palm oil producer Agropalma and companies such as Ferrero, and demand immediate action against greenwashing through certificates.

Under the guise of 'green' certificates, Brazil's largest palm oil company, Agropalma, is linked to abuses such as appropriating land and driving out small farmers and indigenous communities. Abuses that eventually end up on the well-stocked shelves in our supermarkets in the form of morning spreads and chocolate - and from there into millions of European households!

The Declaration of May 13 therefore demands an immediate verification of certificates and the immediate boycott of all products from the buyers of Agropalma and other large agro-trusts. A switch is urgently needed to truly cooperative, ethical and organic cultivation, combined with land reform for the benefit of the Brazilian people. Because social justice and environmental protection belong together. We do not need an economic system that keeps delaying the necessary halt to deforestation of the Amazon forest with false labels, carbon deals and private protection forests!

LINKS:

- The full 'Declaration of 13 May' and the list of all signatories can be found at www.declaration13may.com
- Citizens from around the world can sign the Declaration at www.declaration13may.com
- Please find [here](#) a Q&A in which the initiators of the Declaration of 13 May answer some key questions



credit: Moritz Von Dungern

Interview with Milo Rau

Jonas Mayeur: After the production of *Orestes in Mosul* in the former capital of the Islamic State and the Jesus film *The New Gospel* in the southern Italian refugee camps, now follows the third part of your *Trilogy of Ancient Myths*. Why Sophocles' *Antigone* and why in the Amazon of all places?

Milo Rau: "I studied ancient Greek for almost seven years, and as my final work I translated Euripides' *The Bacchae* anew. So the Greek tragedies have always fascinated me, and *Antigone* is undoubtedly the most famous of all tragedies. Goethe calls it the absolute pinnacle of Western poetry: crystalline and prophetic, insanely complex and yet almost grotesquely simple. From Brecht to Anouilh, from Judith Butler to Anne Carson, the play has been subjected to ever new interpretations. The plot, as I said, is very straightforward, actually a series of a few encounters and choral songs: When *Antigone* buries her brother *Polyneikes*, she thereby violates the burial commandment of King *Creon*, for *Polyneikes* is considered an enemy of the state. The philosopher *Hegel* saw the confrontation between *Antigone* and *Creon* as the confrontation between traditional, divine law and rational, modern state. For the philosopher *Judith Butler*, on the other hand, *Antigone* undermines the existing symbolic order even more radically: namely, from its utopian outside, from a fundamentally different design of human coexistence, of the living and the dead, of man and nature. And this is where the Amazon comes in: I think that the 'symbolic order' of the Occident really needs to be questioned and changed from its outside, the peripheries of the capitalist system."

The ancient Greek tragedies shape Western culture, have been interpreted and staged hundreds of times, and are an integral part of the repertoire of European theaters. However, this does not apply to Latin American countries, where the Greek tragedies are culturally less significant. Why this choice? Why this "appropriation", so to speak, of *Antigone* by Brazil, by the Amazon? Wouldn't there be, thought the other way around, many stories from the Amazon that deserve to be brought to Europe?

"What they Greeks did thousands of years ago, is using the myths and stories of the places they conquered, to form new myths. *Antigone*, *Medea*, even the allegorical figure of Europe itself: these are all figures and myths that the Greek city states appropriated and made into the first European imperial high culture. The stories of the colonized became the myths of the colonizers. In that sense, simply restaging *Antigone* or *Medea* in Berlin or Ghent is actually continuing this cultural appropriation of thousands of years ago. To me, it makes much more sense that these stories are now being catapulted out of the - meanwhile globalized - European system again, that they are being re-appropriated by the peripheries, re-socialized. There's [a beautiful documentary](#) that was made about Kay Sara after our first rehearsal block in the spring of 2020 in which she says: 'I didn't know about the play *Antigone*, but I think the person fits me perfectly'."

How did this project begin?

"Like most of my projects, unplanned, from an encounter. When we met in 2019 - we were touring with a couple of my pieces in Brazil - they said they would like to do something with us. I showed them clips from the film I had just shot, *The New Gospel*, whereupon they showed me a book they use in their schools, *Occupying the Bible*. They immediately understood what *The New Gospel* was about: the reappropriation of a myth, the revolutionary Jesus myth, by the outcasts, the marginalized of today. We are now doing exactly the same with *Antigone*: we are not only criticizing and adapting Sophocles, we are occupying the play, as it were, just as the landless movement occupies land. With the actors, stories and wisdom of the Amazon."

What role does MST - Movimento dos Trabalhadores Sem Terra - the largest social and political movement of landless workers - play in the production? How do they interpret Antigone and what artistic as well as political potential do they see in this project as a political movement?

"I think it's no coincidence that the proposal for Antigone came from them - because of the land question and the fight against a dictatorial state, both of which are central to the play. When we started the project, Bolsonaro was still in power. Douglas Estebam, one of our two Brazilian dramaturges, worked with Augusto Boal, the inventor of the Theater of the Oppressed. So we are very close in terms of our overall conception of theater, working with amateurs, mixing staging and activism, and so on. The appropriation of myths is also very central to MST: the Bible, the lineage of the quilombos (runaway slaves), the labor movement, and recent Brazilian history, especially of course the massacres of state power, all play into our interpretation of Antigone. In addition, the gender and diversity issue that is very present in Antigone is absolutely central to MST. And finally, the use and training of choirs is part of MST's schools and political training. The idea of forming a choir from survivors of the 1996 massacre, but also bringing in activists from the quilombos and indigenous peoples, negotiating gender issues on an equal footing with land issues, all of this is completely logical for the MST. And of course, Antigone is completely rewritten in this appropriation: Amazonian rituals take the place of the rituals of Ancient Greece, the choirs sing something different, the music is recomposed. And the first time I read it, I was told: Why does everyone kill themselves at the end? The fight goes on, doesn't it? So we rewrote the ending."

As Kay Sara's speech says, which she was supposed to deliver in 2020 as the opening of the Wiener Festwochen - and then delivered online, as the first part of the [School of Resistance](#) - we as humanity are on the brink of the ecological apocalypse. The Amazon rainforest, called the 'Green Lung of the Planet', is threatened, the planet, and with it humanity, has reached a tipping point for which humans themselves are responsible. It seems that even the attempts to avert this catastrophe only accelerate it. For example, the regulatory attempts of European corporations often contribute to the fact that the destruction is not slowed down, but covered up with quality seals and other greenwashing - or that these seals are just deliberately distributed only to the big monopolists. How can the staging of a Greek tragedy which deals with precisely the tensions between nature and man, and traditional and modern law, contribute to overcoming the tragedy? How can theatre, as your [Ghent Manifesto](#) says, not only describe, but actually change the world?

"This question has been at the center of my work in recent years. As a result of *Orestes in Mosul*, we founded a film school with UNESCO in the former capital of the Islamic State. A quarter of the students are girls, and the films of the first class are now touring European film festivals - which is a small miracle. Or take the second part of my Trilogy of Ancient Myths, *The New Gospel*: we have established a distribution network for fairly produced tomatoes with meanwhile more than 200 supermarkets all over Europe. As a result, since 2019, we have been able to regularize over a thousand migrants with work contracts, turning slaves of the mafia into the future citizens of Europe who can live in dignity. It would have been absurd for me to make a Jesus film, and not take the message of the *New Gospel* quite literally: the last shall be first."

"Now, as far as the Amazon is concerned, the problem is at once very simple and multifaceted, as you rightly said. Because, of course, the big corporations have responded to the new consumer awareness. By putting seals on their products, producing fair palm oil without slash-and-burn, and not traditional diesel but biodiesel and so on. However, scientific studies show that behind these labels there is often the same devastation, human rights violations and displacement as before. The deforestation of the jungle has accelerated since capitalism has produced 'green', since soy and biodiesel have been fed into the global commodity cycle as 'good' raw materials. Take just one simple

fact: the CO2 footprint of biodiesel is three times greater than the footprint of fossil diesel. And not a single seal accepted by the EU stands up to scrutiny. In the very state where we produce the *Antigone*, there are palm oil plantations of European producers like Ferrero or Unilever.”

“Let's just take Ferrero: according to studies by Global Witness and Save the Rainforest, our ‘fairly produced’ chocolate bunnies, which were produced with ‘green’ palm oil, actually contain the blood of displaced small farmers and the burning smell of the devastated Amazon. But if you go to the websites of the companies concerned, the first thing you see are long articles about sustainability, fair production, reforestation. The face of destruction is a smiling one, which brings us back to *Antigone*. Creon is a very interesting, dazzling character. Not a mad dictator, but a thoroughly modern ruler who knows exactly how to transfigure exploitation and destruction in a zeitgeisty way. This is where we, together with the landless movement, intervene. We will tear the mask off the face of the corporations in a classic activist manner - and try to show real alternatives. Because “this madness must stop,” as Kay Sara says in her speech.”

This project started in 2019. Over the years, you worked with so many people on this performance, both in Europe and off course in Brazil, establishing long-term relationships. How did this project and the many collaborations, especially the one with Kay Sara, evolve?

“We started rehearsing in 2019 together with the MST. Since then, the project went through many different phases: in spring 2020, NTGent had to interrupt the rehearsals in the Amazonian State of Pará because of Covid. The protagonist of the play, the indigenous actress and activist Kay Sara, opened the Vienna Festival with a widely spread opening speech in May 2020. After a phase in November 2020, from October 2022 on, the rehearsals started again. A big campaign against greenwashing, together with the MST, was connected to the theatre play, as was the shooting of a videoclip.”

“The re-enactement - on an occupied Federal Highway through the Amazon Forest - of the biggest massacre against activists of the MST on 17th of April 2023, provoked a big scandal in Brazilian and international media. On May 13th, the European premiere of the play will be performed at NTGent, as start of an international tour. The Brazilian actresses and actors and the activists of MST will mainly be present on video. Also Kay Sara, performer of *Antigone*, decided to be present only on screen. The both of us understood only during the film shootings in Brazil and during the last weeks of rehearsals in Europe, that Kay Sara's place is in her home country, as part of the political Brazilian struggle, and that she will only be present in the European version of ‘*Antigone in the Amazon*’ on video. It's one more turn in this project that we develop together since so many years now: a logic outcome of our common artistic and political collaboration on two continents – a project bigger than anybody involved.”

READ THE COMPLETE SPEECH OF KAY SARA FOR THE WIENER FESTWOCHEEN [HERE](#) (English). This speech was also published in [NRC](#) (NL), [De Morgen](#) (BE), [TAZ](#) (GER) and [La Repubblica](#) (IT).

REVIEWS ON 'ANTIGONE IN THE AMAZON':

“RAU HAS PERFECTED THE ART OF BRINGING REAL EVENTS ONSTAGE”
– [THE NEW YORK TIMES \(USA\)](#)

“THE GOLDSTANDARD OF POLITICAL ART” – [FRANKFURTER RUNDSCHAU \(GER\)](#)

“STANDING OVATIONS” – [APA \(AUS\)](#)

“STRAIGHT TO THE HEART” – [NRC HANDELSBLAD **** \(NL\)](#)

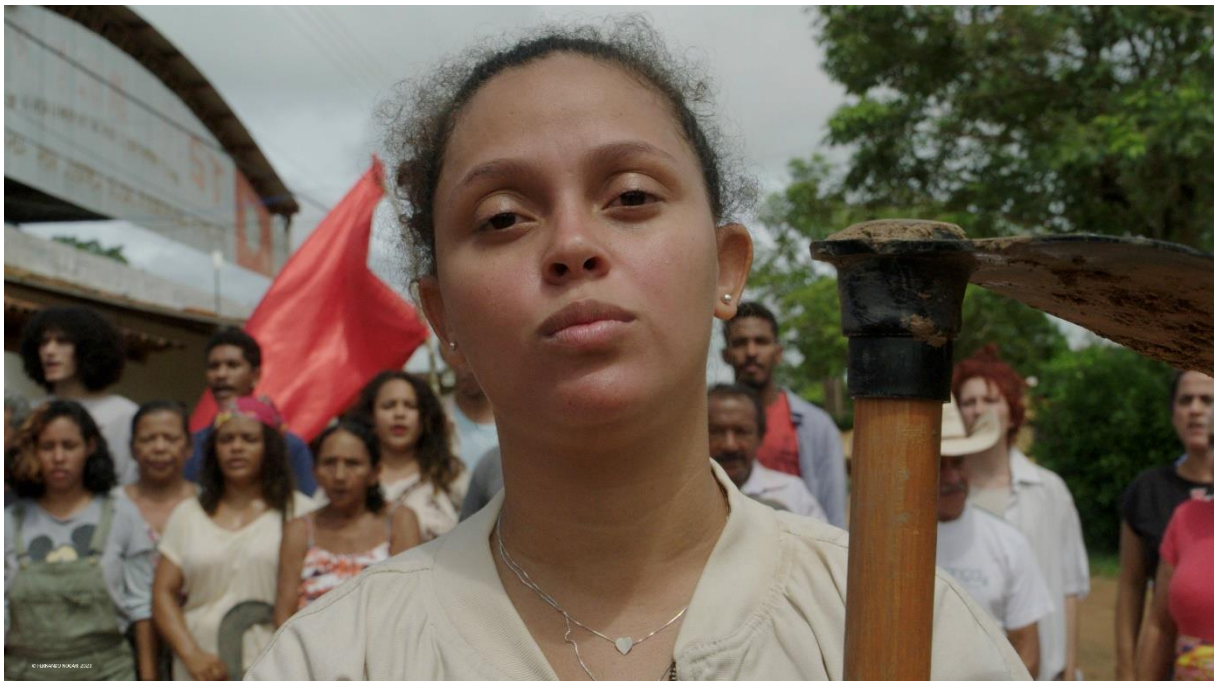
“UNFLINCHING THEATRE ART”
– VOLKSKRANT ***** (NL)

“IMMENSELY SINCERE” – [SCÈNEWEB \(FR\)](#)

“GREAT ART” – [LA LIBRE BELGIQUE \(BE\)](#)

“GENIUS” – [DE TIJD \(BE\)](#)

“EXTREMELY IMPRESSIVE” – [SRF \(SWI\)](#)



PRESS ARTICLES ON 'ANTIGONE IN THE AMAZON'

ENGLISH:

- [AFP video report](#) on restaging of the massacre of July 17 1996 by Milo Rau and his team
- [Interview with Milo Rau and Kay Sara on *Antigone in the Amazon*](#), 2023/03/11, The Stage (UK)

FRENCH:

- [Interview with Milo Rau](#) – Transfuge (FR) – 2023/05/22
- [Report on the creation process of *Antigone in the Amazon*](#) – 2023/04/22
– Le Figaro / AFP (FR)
- [Interview with Milo Rau](#) – 2023/05/06 – La Libre Belgique (BE)

GERMAN:

- [Opinion piece by Milo Rau on the destruction of the Amazon forest](#), 03/05/2023,
Die Tageszeitung (GER)
- [Report on the creation process of *Antigone in the Amazon*](#), 2023/01/25, Deutsche Welle (GER)
- [Interview with Milo Rau and Wolfgang Kaleck](#) about the power of art and law in times of
dystopian times – 2023/02/04 - Das Magazin (GER)
- [Report on the creation process of *Antigone in the Amazon*](#) – 2023/04/30 – Der Standard (AUS)

DUTCH:

- [Interview with Kay Sara on *Antigone in the Amazon*](#) – 2023/05/25, De Morgen (BEL)
- [Opinion piece Milo Rau on the destruction of the Amazon forest](#) – De Standaard (BEL)