

ACT

An epic journey across
18 European cities, inspired
by James Joyce's Ulysses

ULYSSES EUROPEAN
ODYSSEY
2022–2024

We divided the 18 episodes
into a journey of two years
and then shaped them into
three acts. Welcome to Act I.



**Co-funded by
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INTRODUCTION

ULYSSES European Odyssey (UEO) is a new network of 16 partners co-producing a single performative project of 18 scenes from 2022-2024 across public spaces in 18 European cities – Athens, Trieste, Vilnius, Budapest, Marseille, Paris, Berlin, San Sebastian, Copenhagen, Istanbul, Cluj, Zurich, Leeuwarden, Eleusis, Oulu, Lisbon, Dublin and Derry/Donegal.

UEO is inspired by a European masterpiece, James Joyce's *Ulysses* (published 1922), in turn inspired by Homer's *Odyssey*. The project is a multi-disciplinary response, each city engaging with one of the novel's chapters and with social themes identified in that chapter. There is a focus on each event interacting with a public space, inspired by Joyce's belief in public space as a civilising influence. The project is shaped into three Acts and 18 scenes: Act I (2022); Act II (2023); Act III (2024).

The project design of pan-European collaboration inspired by a single work of art brings together different sectors – museums, a cultural tourism body, festivals, theatre venues, filmmakers and civic government – across different art-forms – photography, gastronomy,

social arts therapy, public art, environmental arts, digital art and the dramatic monologue – with different levels of scale and experience.

Each city partner will host a cross-sectoral symposium exploring the relationship between the city and its ARTS & SOCIETY theme – Migration, democracy, mental health, environmental pollution, social co-existence, sexual equality and freedom of speech, among others.

An exchange between cities of 30 emerging artists will occur. The project will culminate in the publication of a book titled *Europe-Ulysses* in which 18 innovative writers (one from each city) will write a response to their theme.

SCHEMA

ULYSSES European Odyssey was inspired not only by Joyce's European masterpiece, but also by his own 'user's guide' to his book. Joyce wrote two schemas.

His Linati schema in 1920 to assist Carlo Linati understand the fundamental structure of the book. And his Gilbert schema in November 1921 to help his friend, Valery Larbaud, prepare a public lecture on the novel.

In both schemas Joyce identifies places, times, colours, bodily organs, scientific and artistic disciplines and symbols for each episode. He also identified the chapter his episodes linked to in Homer's The Odyssey. In the Gilbert schema he also gave each episode a 'technique', ranging from narrative to monologues, narcissism to hallucination.

ARTS OVER BORDERS and Brave New World Producties took his schemas and added a further column: Contemporary European issues. Diving deep into each episode we found a modern day European (global) issue or urgency in each chapter. This 100 year old novel started to reveal itself in a new, compelling way. It took on, deep from within the very twists and turns of the main protagonist, Leopold Bloom's journey around Dublin, a rich and provocative modern day relevance. ULYSSES European Odyssey was born.

Our next step was to match the contemporary European issue to a city. Sometimes a challenge but more often perfectly matched,

we identified cities for each issue and thus for each episode. We tested the rationale for the matching before we identified our partners to ensure it all hung together.

The next step was to find a broad range of organisations whose artistic discipline or creative form would reflect the huge diversity of Joyce's writing style in each episode. It was a search through our creative and professional contacts plus new discoveries, new artistic meetings. Conversations with people requesting recommendations and tips, online research (we developed the project during Covid) and conversations. Talking, sharing our ideas. Until finally we had our partners.

ULYSSES European Odyssey is a journey around Europe. Odysseus's journey home. Bloom's journey around Dublin. Joyce's journey around literary form. And now, too, our journey through the novel, seen through the eyes of 18 cities, 18 contemporary European issues, 18 different creative disciplines and 18 contrasting organisations.

ULYSSES EPISODES

TELEMACHUS
Athens

NESTOR
Trieste

PROTEUS
Vilnius

CALYPSO
Budapest

LOTUS EATERS
Marseille

HADES
Paris

AEOLUS
Berlin

LESTRYGONIANS
Lugo

SCYLLA AND CHARYBDIS
Copenhagen

WANDERING ROCKS
Istanbul

SIRENS
Cluj

CYCLOPS
Zurich

NAUSICAA
Leeuwarden

OXEN OF THE SUN
Eleusis

CIRCE
Oulu

EUMAEUS
Lisbon

ITHACA
Dublin

PENELOPE
Derry/Donegal



TELEMACHUS
Onassis Stegi

Athens

HOMER'S ODYSSEY BOOK:

CONTEMP. EUROPEAN THEME:

DISCIPLINE:

CITY:

Telemachus

Youth, citizenship & democracy

Workshop, discussion, sound installation, music & film

Athens (GR)

EPISODE I — ATHENS

CITY RATIONALE

In this first episode the character Buck Mulligan talks of how Ireland should be Hellenised and proposes that he and Stephen Dedalus visit Greece together. And so we begin our project in Greece, in the homeland of Homer. *Ulysses* is an ideal imagining of the city as a place of tolerance, democracy, aspiration. Our journey begins in Athens and then extends across Europe to encompass seventeen other cities. As the crucible of European civilisation, Athens and Greece feel a wonderfully resonant place in which to begin a project focusing on a writer and a novel that we regard as truly European. And Athens itself is named after Athena (Odysseus' protector in the *Odyssey*).

ULYSSES EPISODE SUMMARY

It is 8 a.m. Buck Mulligan, a boisterous medical student, calls Stephen Dedalus (a young writer encountered as the principal subject of *A Portrait of the Artist as a Young Man*) up to the roof of the Sandycove Martello tower, where they both live. There is tension between Stephen and Mulligan, stemming from a cruel remark Stephen overheard Mulligan make about his recently deceased mother, May Dedalus, and from the fact that Mulligan has invited an English student, Haines, to stay with them. The three men eat breakfast and walk to the shore, where Mulligan demands from Stephen the key to the tower and a loan. Departing, Stephen declares that he will not return to the tower that night, as Mulligan, the "usurper", has taken it over.

ODYSSEY: BOOK SUMMARY

Book 1: The narrator of the *Odyssey* invokes the Muse, asking for inspiration as he prepares to tell the story of Odysseus. Odysseus languishes on the remote island Ogygia with the goddess Calypso, who has fallen in love with him and refuses to let him leave. Meanwhile, a mob of suitors is devouring his estate in Ithaca and courting his wife, Penelope, in hopes of taking over his kingdom. His son, Telemachus, an infant when Odysseus left but now a young man, is helpless to stop them. He has resigned himself to the likelihood that his father is dead. With the consent of Zeus, Athena (the patron god of Athens) speaks with Telemachus and predicts that Odysseus is still alive and that he will soon return to Ithaca. Athena advises Telemachus to call together the suitors and announce their banishment from his father's estate. She then tells him that he must make a journey to Pylos and Sparta to consult Nestor and Menelaus for any news of his father.

PARTNER DESCRIPTION

The Onassis Stegi is an Athens' cultural space hosting events and actions across the whole spectrum of the arts from theatre, dance, music, cinema and the visual arts to the written word, with an emphasis on contemporary cultural expression, on supporting Greek artists, on cultivating international collaborations and on educating audiences of all ages through life-long learning. In addition, on an annual basis, it plans and coordinates international tours and exchanges for Onassis Stegi's productions and promotes inter awareness and interaction between science, innovation and the arts.



NESTOR
Commune di Trieste / Museo Joyce Trieste

Trieste

HOMER'S ODYSSEY BOOK:

CONTEMP. EUROPEAN THEME:

DISCIPLINE:

CITY:

Nestor

Weight of history – “Those who cannot remember the past are condemned to repeat it.” George Santayana

Discussion, symposium, debate

Trieste (IT)

EPISODE II – TRIESTE

CITY RATIONALE

Joyce began writing *Ulysses* in Trieste c.1911. He had posited that the Liffey ends in the short canal that literally comes to a halt at the Catholic Cathedral in Trieste. Pre-WWI Trieste was the Mediterranean's second largest port and a major global player between Europe and Asia, a polyglot city of different ethnicities and languages: Italian, German, Czech, Greek, Albanian, Serb, Croat and Slovenian. It was the perfect historic melting pot out of which to create such a multifarious epic as Joyce's *Ulysses*. A number of the characters in the novel are modelled on people Joyce knew in Trieste, most particularly the writer Italo Svevo as Bloom. Trieste was at the centre of European history during the early writing of *Ulysses* as Austria's principal port. Jan Morris later wrote of Trieste as 'an allegory of limbo, an enclave sui generis.' A notable feature of Trieste is its long and wide concrete pier (or 'a disappointed bridge' as Joyce described a pier in this episode) that stretches into the Adriatic.

ULYSSES EPISODE SUMMARY

Stephen is teaching a history class on the victories of Pyrrhus of Epirus. After class, one student, Cyril Sargent, stays behind so that Stephen can show him how to do a set of algebraic exercises. Stephen looks at Sargent's ugly face and tries to imagine Sargent's mother's love for him. He then visits school headmaster Garrett Deasy, from whom he collects his pay and a letter to take to a newspaper office for printing. The two discuss Irish history and the role of Jews in the economy. As Stephen leaves, Deasy said that Ireland

has "never persecuted the Jews" because the country "never let them in". This episode is the source of some of the novel's most famous lines, such as Dedalus's claim that "history is a nightmare from which I am trying to awake" and that God is "a shout in the street."

ODYSSEY: BOOK SUMMARY

At Pylos, Telemachus and Mentor (Athena in disguise) witness an impressive religious ceremony in which dozens of bulls are sacrificed to Poseidon, the god of the sea. Although Telemachus has little experience with public speaking, Mentor gives him the encouragement that he needs to approach Nestor, the city's king, and ask him about Odysseus. He recounts that after the fall of Troy a falling-out occurred between Agamemnon and Menelaus (King of Sparta), the two Greek brothers who had led the expedition. Nestor went with Menelaus, while Odysseus stayed with Agamemnon, and he has heard no news of Odysseus. Telemachus then asks Nestor about Agamemnon's fate. Nestor explains that Agamemnon returned from Troy to find that Aegisthus, a base coward who remained behind while the Greeks fought in Troy, had seduced and married his wife, Clytemnestra. With her approval, Aegisthus murdered Agamemnon. He would have then taken over Agamemnon's kingdom had not Orestes, who was in exile in Athens, returned and killed Aegisthus and Clytemnestra. Nestor holds the courage of Orestes up as an example for Telemachus. Nestor sends his own son Pisistratus along to accompany Telemachus to Sparta.

EPISODE II — TRIESTE

PARTNER DESCRIPTION

The Department of Culture of the Municipal Administration, in charge of cultural policies, manages 16 Civic Museums of History and Art, 4 Civic Museums of Science, 3 Literary Museums. The Joyce Museum in Trieste is a dynamic structure in continuous evolution that testifies the close relationship between

Joyce and Trieste and the fundamental role that the Adriatic city has in fully understanding the life of the Irish writer and his works. The Museum conserves material of all kinds concerning Joyce's period in Trieste and promotes knowledge of the writer and his relationship with the city.





PROTEUS
Vilnius City Museum & Critical+ Xwhy Agency

Vilnius

HOMER'S ODYSSEY BOOK:

CONTEMP. EUROPEAN THEME:

DISCIPLINE:

CITY:

Proteus

The role and challenges of local communities and culture in the context of urban transformations.

Architecture, design, space and spectacle

Vilnius (LT)

EPISODE III – VILNIUS

CITY RATIONALE

'The drowned body surfacing from the deep, bearing all the physical evidence of a sea-change' (*Ulysses* Episode 3 – Proteus).

A sea-change reinvention has taken place in Lithuania over past decades, in which many European cities have rebuilt and reimagined themselves after enduring the World War 2 and political upheavals. At the end of the Cold War, had you stood in the main square of any of these cities, you might have had concerns over their ability to become vital and vibrant cities once again, but in fact they have exemplified how to shape a new and exciting European future. Having participated and been challenged in many difficult chapters of European history, Vilnius is now a fast developing and ambitious city – it was named in 2021 among the top-25 fDi's Global Cities of the Future. The Proteus episode in *Ulysses* focuses on change and flux – nothing stays the same – and Vilnius, through political changes, economic freedom and international investments, has risen to the challenge and demonstrated how a city can reinvent itself and build its present and future. Vilnius, with its turbulent past and strong focus on creativity and growth in internationalisation, is the perfect city to engage with and to symbolise the complex themes of the Proteus episode.

ULYSSES EPISODE SUMMARY

Stephen finds his way to Sandymount Strand and mopes around for some time, mulling various philosophical concepts, his family, his life as a student in Paris, and his mother's

death. As he reminisces and ponders, he lies down among some rocks, watches a couple whose dog urinates behind a rock, scribbles some ideas for poetry and picks his nose.

This chapter is characterised by a stream of consciousness narrative style that changes focus wildly. Stephen's education is reflected in the many obscure references and foreign phrases employed in this episode, which have earned it a reputation for being one of the book's most difficult chapters.

ODYSSEY: BOOK SUMMARY

Book 4: In Sparta, Menelaus tells the famous story of the Trojan horse, Odysseus's masterful gambit that allowed the Greeks to sneak into Troy and slaughter the Trojans.

The following day, Menelaus recounts his own return from Troy. He says that, stranded in Egypt, he was forced to capture Proteus, the divine Old Man of the Sea. Proteus told him the way back to Sparta and then informed him of the fates of Agamemnon and Ajax, another Greek hero, who survived Troy only to perish back in Greece. Proteus also told him news of Odysseus – that he was still alive but was imprisoned by Calypso on her island. Buoyed by this report, Telemachus and Pisistratus return to Pylos to set sail for Ithaca.

PARTNER DESCRIPTION

Vilnius Museum is a new venue for learning about the capital of Lithuania, dedicated to both the citizens and the city guests.

The museum presents stories of the city that

EPISODE III – VILNIUS

are unique and important, even if unknown so far. The mission of the Museum is to nurture perceptive and knowledgeable residents of the city. Dynamic and constantly changing, like Vilnius itself, the Museum plans to put on two or three exhibitions each year, based on original studies of urban life. It invites visitors to take a closer look at the city, and discover something unexpected in its familiar spaces.

Critical and *Xwhy*, two leading Lithuanian agencies, have joined their forces to discover new forms of quality and meaning. Their aim is to pioneer a new, enriched vision of re-

search and design practices – a well-thought combination of both enables better decision making and creates an impact, which is crucial in the context of uncertainty. Their process involves researching contexts and engaging all stakeholders in order to develop an in-depth understanding of the problem at hand, and their insights translate into strategic design solutions for businesses, culture, and governmental organisations. *Critical* and *Xwhy* also seek to foster the dialogue within the industry by sharing their learnings with clients, colleagues, and partners.





CALYPSO
Budapest Brand

Budapest

HOMER'S ODYSSEY BOOK:

CONTEMP. EUROPEAN THEME:

DISCIPLINE:

CITY:

Calypso

The role of neighbourhood communities in post-Covid Europe
Debate, community arts & social history
Budapest (HU)

EPISODE IV – BUDAPEST

CITY RATIONALE

Leopold Bloom first appears in Episode 4 (Calypso) of *Ulysses* – as does Odysseus in Homer's epic. Bloom's ancestral origin was Hungarian with the surname Virag (meaning flower) and his father emigrated from Szombathely to Dublin. Joyce himself, whilst living in Trieste, would almost certainly have met Hungarian Jews who were mostly engaged in the textile-import business. Bloom in this episode considers his history and his race; it's an episode that celebrates the domestic, the small daily details of a life. And other east European references are included in the episode, for example the butcher's shop at which he calls is named Dlugacz. Joyce sprinkled Hungarian words through his writing, often in the form of puns. Ireland and Hungary are connected in that the latter is usually considered the territory in which the Celts originated. And Gaelic and Hungarian (with Finnish) are linked languages. Budapest with Hungary's important connections to *Ulysses*, is the perfect city to host the Calypso episode.

ULYSSES EPISODE SUMMARY

The narrative shifts abruptly. The time is again 8 a.m., but the action has moved across the city and to the second protagonist of the book, Leopold Bloom, a part-Jewish advertising canvasser. The episode opens with the famous line 'Mr. Leopold Bloom ate with relish the inner organs of beasts and fowls.' Bloom, after starting to prepare breakfast, decides to walk to a butcher to buy a pork kidney. Returning home, he prepares breakfast and

brings it with the mail to his wife Molly as she lounges in bed. One of the letters is from her concert manager Blazes Boylan, with whom Molly is having an affair. Bloom is aware that Molly will welcome Boylan into her bed later that day, and is tormented by the thought. Bloom reads a letter from their daughter Milly Bloom, who tells him about her progress in the photography business in Mullingar. The episode closes with Bloom reading a magazine story titled Matcham's Masterstroke, by Mr. Philip Beaufoy, while defecating in the outhouse.

ODYSSEY: BOOK SUMMARY

Book 5: All the gods except Poseidon gather again on Mount Olympus to discuss Odysseus's fate. Athena's speech in support of the hero prevails on Zeus to intervene. Hermes, messenger of the gods, is sent to Calypso's island to tell her that Odysseus must at last be allowed to leave so he can return home. In reply, Calypso delivers an impassioned indictment of the male gods and their double standards. She complains that they are allowed to take mortal lovers while the affairs of the female gods must always be frustrated. In the end, she submits to the supreme will of Zeus. By now, Odysseus alone remains of the contingent that he led at Troy; his crew and the other boats in his force were all destroyed during his journeys. Calypso helps him build a new boat and stocks it with provisions from her island. With sadness, she watches as the object of her love sails away.

EPISODE IV — BUDAPEST

PARTNER DESCRIPTION

The Budapest Brand Nonprofit Zrt. is Budapest's official organisation for tourism, culture and marketing activities. The team simultaneously develops the city's brand and tourism strategy, and is responsible for creating content related to the city, along with organising cultural festivals. Its task is to

connect the city's communities, tell the stories that define Budapest, and offer a unique experience to residents and visitors alike. Budapest Brand showcases the opportunities offered by the city, foster communities and convey a lively and lovable city image to Budapest-dwellers and visitors as well.





LOTUS EATERS

Collectif ildi ! eldi, Bureau des Artistes Exilés (Marseille), Comede

Marseille

HOMER'S ODYSSEY BOOK:

Lotus Eaters

CONTEMP. EUROPEAN THEME:

Migration, porosity and integration

DISCIPLINE:

Multidisciplinary & participatory arts

CITY:

Marseille (FR)

EPISODE V — MARSEILLE

CITY RATIONALE

As Bloom walks about Dublin, a motif of this chapter is desire, attraction (tobacco, alcohol, food, religion) – a sense of attraction to what might enhance life. Marseille, a port city since 600 B.C., has offered refuge to wave upon wave of immigrants, lured by the thought of a better or different life. The Mediterranean metropolis is home to 100,000 immigrants from Algeria, Italy, Morocco, Tunisia, Turkey, and beyond. Fifty years ago, from Alexandria to Beirut to Algeria's Oran, multicultural cities were the norm on the Mediterranean. Today it could be argued that Marseille is the only one remaining. As such, it may represent a laboratory or a model for a new heterogeneous Europe.

ULYSSES EPISODE SUMMARY

Bloom makes his way to Westland Row post office, where he receives a love letter from one 'Martha Clifford' addressed to his pseudonym, 'Henry Flower'. He meets an acquaintance, and while they chat, Bloom attempts to ogle a woman wearing stockings, but is prevented by a passing tram. Next, he reads the letter and tears up the envelope in an alley. He wanders into a Catholic church service and muses on theology. The priest has the letters I.N.R.I. or I.H.S. on his back; Molly had told Bloom that they meant *I have sinned* or *I have suffered*, and *Iron nails ran in*. He goes to a chemist where he buys a bar of lemon soap. He then meets another acquaintance, Bantam Lyons, who mistakenly takes him to be offering a racing tip for the horse Throwaway. Finally, Bloom heads towards the baths.

ODYSSEY: BOOK SUMMARY

Book 9: Reluctantly, Odysseus tells the Phaeacians the sorry tale of his wanderings. From Troy, the winds sweep him and his men to Ismarus, city of the Cicones. The men plunder the land and, carried away by greed, stay until the reinforced ranks of the Cicones turn on them and attack. Odysseus and his crew finally escape, having lost six men per ship. A storm sent by Zeus sweeps them along for nine days before bringing them to the land of the Lotus-eaters, where the natives give some of Odysseus's men the intoxicating fruit of the lotus. As soon as they eat this fruit, they lose all thoughts of home and long for nothing more than to stay there eating more fruit. Only by dragging his men back to the ship and locking them up can Odysseus get them off the island.

PARTNER DESCRIPTION

Irish artists [gethan&myles](#) have lived and worked in Marseille since 2011. Their socially-engaged and collaborative practice is constructed in constant contact with the concrete experiences lived and shared by those around them. Their installations, films, sculptures, images and textual works vindicate the capacity of art to enrich our relationship with others and the world around us. [Collective ildi ! eldi](#) is a theatre collective which, since 2008, has been led by Sophie Cattani and Antoine Oppenheim. It is made up of actors, technicians, musicians and writers who work with new writing. Currently the collective works exclusively with writers and artists to create new pieces of theatre and performance.



HADES Consortium City Gathering Paris

HOMER'S ODYSSEY BOOK:

CONTEMP. EUROPEAN THEME:

DISCIPLINE:

CITY:

Hades

Our conversation with the dead

Debate, discussion, symposium

Paris (FR)

EPISODE VI — PARIS

CITY RATIONALE

Paris has 200km of underground tunnels, from which the stone that built Paris above ground was acquired. The city's ULYSSES project will focus on Paris's two graveyards (Père Lachaise and Montparnasse) where many of its great cultural and artistic figures are buried, and seek to initiate a creative dialogue between the living and the dead. As Homer wrote, 'the dead can speak and deliver their wisdom.' This episode in *Ulysses* is set at a funeral in Glasnevin Cemetery, Dublin.

ULYSSES EPISODE SUMMARY

The episode begins with Bloom entering a funeral carriage with three others, including Stephen's father. They drive to Paddy Dignam's funeral, making small talk on the way. The carriage passes both Stephen and Blazes Boylan. There is discussion of various forms of death and burial, and Bloom is preoccupied by thoughts of his dead son, Rudy, and the suicide of his own father. They enter the chapel into the service and subsequently leave with the coffin cart. Bloom sees a mysterious man wearing a mackintosh during the burial. Bloom continues to reflect upon death, but at the end of the episode rejects morbid thoughts to embrace 'warm fullblooded life'.

ODYSSEY: BOOK SUMMARY

Book 11: Odysseus travels to the River of Ocean in the land of the Cimmerians. There he pours libations and performs sacrifices as Circe earlier instructs him to do to attract the souls of the dead. The first to appear is that of Elpenor, the crewman who broke his neck

falling from Circe's roof. He begs Odysseus to return to Circe's island and give his body a proper burial. Odysseus then speaks with the Theban prophet Tiresias, who foretells Odysseus's fate — that he will return home, reclaim his wife and palace from the wretched suitors. She warns Odysseus not to touch the flocks of the Sun when he reaches the land of Thrinacia; otherwise, he won't return home without suffering much more hardship and losing all of his crew. When Tiresias departs, Odysseus calls other spirits toward him. He speaks with his mother, Anticleia, who updates him on the affairs of Ithaca and relates how she died of grief waiting for his return. He then meets the spirits of various famous men and heroes and hears the stories of their lives and deaths. Odysseus meets Agamemnon, who tells him of his murder at the hands of his wife, Clytemnestra. Next he meets Achilles, who asks about his son, Neoptolemus. Odysseus then tries to speak with Ajax, an Achaean who killed himself after he lost a contest with Odysseus over the arms of Achilles, but Ajax refuses to speak and slips away. He sees Heracles, King Minos, the hunter Orion, and others. He witnesses the punishment of Sisyphus, struggling eternally to push a boulder over a hill only to have it roll back down whenever it reaches the top. He then sees Tantalus, agonized by hunger and thirst. Tantalus sits in a pool of water overhung by bunches of grapes, but whenever he reaches for the grapes, they rise out of grasp, and whenever he bends down to drink, the water sinks out of reach. Odysseus soon finds himself mobbed by souls wishing to ask about their relatives in the world above.

DIARY

24–25 SEPT 2022
ATHENS (GR)

ONASSIS STEGI



SEAWARDS Part 1. Youth Workshop

Workshop/discussion • Youth, Citizenship & Democracy • No public access

29 SEPT 2022
BUDAPEST (HU)

BUDAPEST BRAND



Budapest Grand Novel workshop

Debate, social history and community arts • The role of neighbourhood communities in post-Covid Europe • Public access

1 OCT 2022
MARSEILLE (FR)

MARSEILLE BRANCH OF THE BUREAU DES ARTISTES
EXILÉS; COMEDE; GETHANANDMYLES



We All Fall / Récit

Multidisciplinary, participatory arts • Migration, porosity and integration • Public access

1 OCT 2022
MARSEILLE (FR)

MARSEILLE BRANCH OF THE BUREAU DES ARTISTES
EXILÉS; COMEDE; GETHANANDMYLES



The Everyman and the Epic

Discussion • Migration & storytelling: How do we tell the stories of ourselves and what would we say if our lives depended on it? • Public access

3 OCT 2022
TRIESTE (IT)

MUSEO JOYCE TRIESTE



NESTORY

Letter publication • The weight of history - "Those who cannot remember the past are condemned to repeat it." George Santayana • Public access

7 OCT 2022
VILNIUS (LT)

VILNIUS MUSEUM



Vilnelė's Odyssey: Communities and Culture in Creating Cities. (Part 1)

Architecture, design, space and spectacle • Urban renewal and the reinvention of the city; the role and challenges of local communities and culture in the context of urban transformations • Public access

DIARY

8 OCT 2022
VILNIUS (LT)

VILNIUS MUSEUM



Vilnelė's Odyssey: Communities and Culture in Creating Cities. (Part 2)

Architecture, design, space and spectacle • Urban renewal and the reinvention of the city; the role and challenges of local communities and culture in the context of urban transformations • No public access

8 OCT 2022
VILNIUS (LT)

VILNIUS MUSEUM



Vilnelė's Odyssey: Communities and Culture in Creating Cities. (Part 3) Symposium

Architecture, design, space and spectacle • Urban renewal and the reinvention of the city; the role and challenges of local communities and culture in the context of urban transformations • Public access

9 OCT 2022
VILNIUS (LT)

VILNIUS MUSEUM



Vilnelė's Odyssey: Communities and Culture in Creating Cities. (Part 4)

Architecture, design, space and spectacle • Urban renewal and the reinvention of the city; the role and challenges of local communities and culture in the context of urban transformations • Public access

9 OCT 2022
VILNIUS (LT)

VILNIUS MUSEUM



Vilnelė's Odyssey: Communities and Culture in Creating Cities. (Part 5)

Architecture, design, space and spectacle • Urban renewal and the reinvention of the city; the role and challenges of local communities and culture in the context of urban transformations • Public access

13-14 OCT 2022
TRIESTE (IT)

MUSEO JOYCE TRIESTE

UEO Partners City Gathering No.1

Discussion • No public access

DIARY

21-22 OCT 2022
ATHENS (GR)

ONASSIS STEGI



SEAWARDS Part 2. Sound Installation

Sound installation • Youth, Citizenship & Democracy • Public access

NOV 2022
ATHENS (GR)

ONASSIS STEGI



SEAWARDS Part 3. Concert/ Music Performance

Music • Youth, Citizenship & Democracy • Public access

NOV 2022
ATHENS (GR)

ONASSIS STEGI



SEAWARDS Part 4. Film screening

Film • Youth, Citizenship & Democracy • Public access

02-03 FEB 2023
PARIS (FR)

ALL UEO PARTNERS

UEO City Gathering

Discussion • Our creative dialogue with the dead • No public access

LOGO AND PROJECT COLOURS



Joyce proposed in his Ulysses Schema a different colour for each of his 18 episodes, except two. Each city is presented according to Joyce's colour schema for his book.

The UEO project's colour logo is a combined artistic vision of James Joyce's choice of blue from the Greek flag (Homer) for his book cover and his 'snot green' description of the Irish Sea in the novel's opening. The word YES is highlighted echoing the last words of the novel.

PARTNERS



Rimini Protokoll

JACITIRO + X^{why}

PROJECT CREATORS AND LEADERS

BRAVE NEW WORLD PRODUCTIES (LEAD PARTNER)

BNWP was founded in January 2019 by two former colleagues from Leeuwarden – Friesland European Cultural Capital 2018 – Claudia Woolgar (Artistic Director) and Jan van Erve (Commercial Director). BNWP's mission is to programme international projects with strong ties to young and new artists in the region, and always in a unique location to reach as broad a public as possible. International connections within a local context. In 2019 BNWP presented *Fuerza Bruta* in a tent, with local artists in a steel factory next door creating a side programme inspired by this Argentinian company. In 2022 BNWP produced *CARGO Shanghai - Friesland*, working with Rimini Protokoll and a young team from the Friesland region.

ARTS OVER BORDERS (ARTISTIC LEAD PARTNER)

AOB (founded in 2012 in the Irish border area) specialises in multi-arts festivals, events and public art that animate the high-profile literary heritage of this region. The organisation commissions innovative site-specific productions and newly devised work with local communities and international artists in the border landscapes either side of the 500km Irish border. Its annual festival platforms include the globally acclaimed Happy Days Enniskillen International Beckett Festival and the Lughnasa FrielFest & A Wilde Weekend which spring from the work of Irish dramatists Brian Friel and Oscar Wilde.



**Co-funded by
the European Union**