



DIALOGUES WITH THE PAST

CREATIVE INTERPRETATIVE PROJECT

2018-19



DAISY BARKER

THE ROMAN BOTANICAL BIBLE

This hand-bound book brings together evidence for plants used in the Roman world for pharmacological, cosmetic, and horticultural purposes along with a seed catalogue that allows the reader to grow their own and try out some of the recipes.

“My project is not limited to the use of plants solely in a medicinal capacity, but extends to their use in cosmetics, contraceptives, and even the management of garden pests. The sheer quantity of remedies I found during my research was indicative of a sophisticated understanding of herbal treatments.”



HARRIET BOWERS

DIONYSUS

Associated with wine, ecstasy, fertility and spring, the functions of the god Dionysus are essential to human civilisation; nevertheless, he remains a challenging and elusive figure. This triptych seeks to capture the liminality of Dionysus.

“While Euripides’ Dionysus is an undeniably enigmatic figure, it is also clear that he has been aesthetically coded to be an object of desire for Pentheus. With my project, I have attempted to depict a Dionysus that relentlessly defies performing for an oppressive gaze and is truly free and fluid.”



TONICHA FERNANDEZ

SEVEN MYTHS FOR SEVEN VICES

This series of seven paintings reinterprets famous stories from Classical mythology through the moralising framework of the Seven Deadly Sins, focusing in each case on the consequences of vice and their reach.

“Beyond the primary sources for the myths, initial inspiration was drawn from Ambrogio Lorenzetti’s frescos of Good and Bad Government in the Palazzo Pubblico in Siena. I was fascinated by the way he personified the seven vices and virtues and used them to show the effects that they can have upon a city.”

THE TIMES

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The man that changed the world: Ethan Bound

Prometheus (Ethan) Bound, better known as the internet hacker who changed the world in one night.

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STAN GLENDINNING & LIZZY KNOWLES

ELIOS

This short film reworks the tragedy *Prometheus Bound* for a modern audience. Prometheus, punished in the play for stealing fire from the gods and thwarting Zeus' plans to obliterate the human race, is replaced by a whistle-blower whose beneficence to mankind is the exposure of state secrets.

“The allusions to Snowden were beneficial for the audience to understand Prometheus' character in a modern light but also enabled an audience with no knowledge of the Titan to approach the film and still be moved by the piece.”



ELEANOR MASON

HOMER'S *ODYSSEY* AS JAPANESE FOLKLORE

The Homeric poems have long been recognised as the culmination of a long oral tradition in which bards adapted formulaic folktales and verses into original stories. In a series of four paintings that depict the Phaeacian tales of *Odyssey* IX-XI, this project compares those stories with tales from Japanese folklore.

“The Sirens allowed me to examine the subjectivity of reception. The audience who know Homer would read the circling Siren as a threat to the ship below. However, a tengu overhead might signal salvation for a Japanese ship.”



OLIVER MAYNARD

THE EXTRAORDINARY LIFE AND TIMES OF MARCUS TULLIUS CICERO

This graphic novel, charting the early career of Marcus Tullius Cicero, is designed to inspire children with the remarkable story of an outsider who rose from humble beginnings to become one of the most influential men in Rome.

“My book has a contemporary immigration allegory to it. Exploring the atmosphere of the senate towards outsiders through contemporary discourse is an example of this. One senator proclaims ‘Why should they take our jobs?’ which has often been part of the anti-immigration rhetoric of the political far right.”



SIENNA MELKI

ECHO

This piece of textile art is inspired by the inset tale of Echo from Longus' *Daphnis and Chloe*. Pan is envious of the musical virtuosity of Echo, who has been raised among the nymphs, and so casts madness on shepherds and goatherds until they tear her limb from limb and scatter her, still singing, across the earth.

“Rather than depicting a story that tells of the creation of something beautiful predicated upon violence against women, I sought to tell one that exposes the destruction of something beautiful by androcentric authority.”

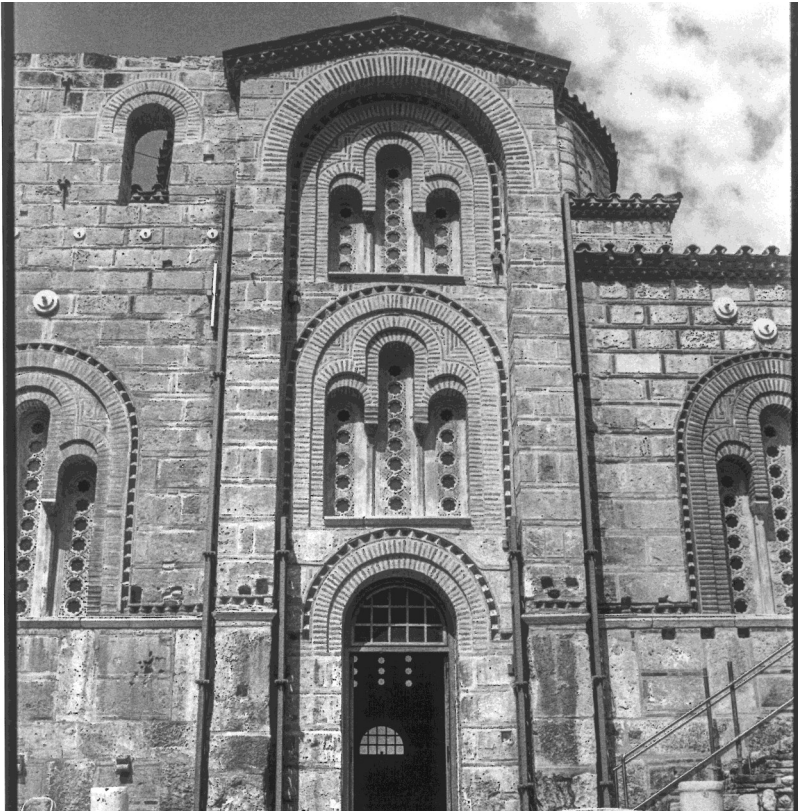


CHARLES SCOTT

THE ROMAN WAY

This Choose Your Own Adventure book follows the vicissitudes of the *cursus honorum*, the Roman political ladder, allowing the reader to test whether they have what it takes to rise to the top in the cutthroat world of the late Republic.

“You are a young, ambitious Roman with a heart set on glory. Before you lies the road to greatness, and all roads lead to Rome...But beware, the path to fame is no Roman road; there are twists, there are turns, and even some *dead ends*. To succeed you must keep your wits about you.”



CHARIS SKAFIDA

SACRED SPACES THROUGH TIME

This exhibition featured black and white photographs of Byzantine churches in the heart of Athens that incorporate Greco-Roman remains. The project explores continuity and change in spaces that have witnessed dramatic sociocultural upheaval over the centuries but have remained sacred to those who worship there.

“Working on this project, I felt that notions of past, present, and the dialogue between them, were constantly redefined. Classical Greek art was the recent past in the Roman period, then Greco-Roman art and architecture became the past.”



JAMES STEVENSON

AIKA

From what happens to the gods when they are no longer worshipped to what Cleopatra really looked like, these short stories harness the power of fiction to address the gaps in the historical and literary record and remind us that, by engaging with Classics, we can also learn something about ourselves.

“The presentation of Charon as a mild-mannered, tracksuit-clad Cornish man was intended both to counter the crueller depiction of Charon in Dante’s *Inferno* and, more significantly, to establish and explore a different view of death itself.”



AYSHA TAYLOR

SIRENS

This music video incorporates three classically-inspired songs, the central one being Psychopomp's cover of Young Fathers' *Sirens*. Challenging their more traditional symbolic function as menacing figures who lure hearers into peril, the video offers a bold feminist reimagining of the sirens.

"I wanted to create a hybrid piece that emphasises the dialogue between modern music and classical myth, acknowledging the dangerous gender-charged ground of the siren, but responding with a celebration of these symbols of female threat."



ELIOT TOTTMAN

AENEID I-III: RAP VIDEO SERIES

This project fuses together the classical and contemporary by retelling the first three books of the *Aeneid* in rap, accompanied by cutout animation, exploring the parallels between the performative traditions of hip-hop and ancient epic and bringing the story of the Fall of Troy to a new audience.

“Just as epic verse had transformed from Homer’s oral improvisation to Virgil’s penned Latin, popular hip-hop culture has changed from freestyle raps of urban youths to prepared lyrical masterpieces of famous artists.”



CALUM WEIR

SELECTED POEMS OF GAIUS VALERIUS CATULLUS

This translation offers new versions of selected poems by the Roman poet Catullus, chosen to reflect aspects of the poet's persona in all its richness. The translations are accompanied by ASMR videos – in both Latin and English – that engage the audience with the poems from a more auditory perspective.

“The language, sensory and non-sensory meaning are all linked in a different sense in the Latin ASMR as the viewer is confronted with the realisation that this is a semblance of how the work would have been received in Catullus' time.”



HAZEL WOOLRICH

EURIPIDES' *HELEN*

This project at once provides a new translation of selections of Euripides' *Helen* and meditates upon the act of translation itself, asking what the translator's duty is and how one goes about preserving the spirit and integrity of the original, particularly of a source text so rich in nuance and ambiguity.

"Metaphors are perfect examples of interpretative ambiguity: Euripides uses the word 'bed' to mean 'marriage' or 'wife' on numerous occasions. The problem with translating it as such is that it takes away from what Euripides is doing."