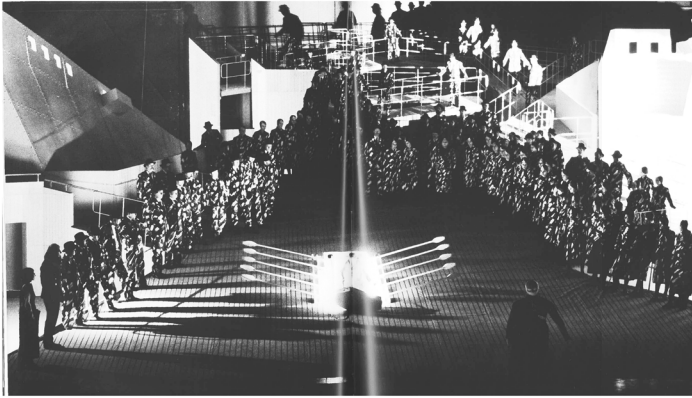


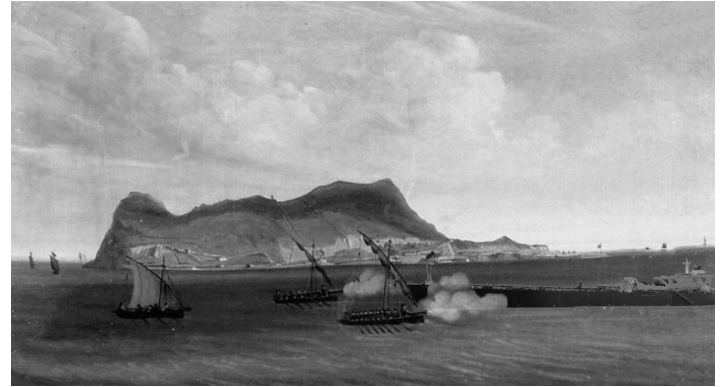
# Bay Metaphors





Staging

Hans Dieter Schaal,  
Les Troyens.



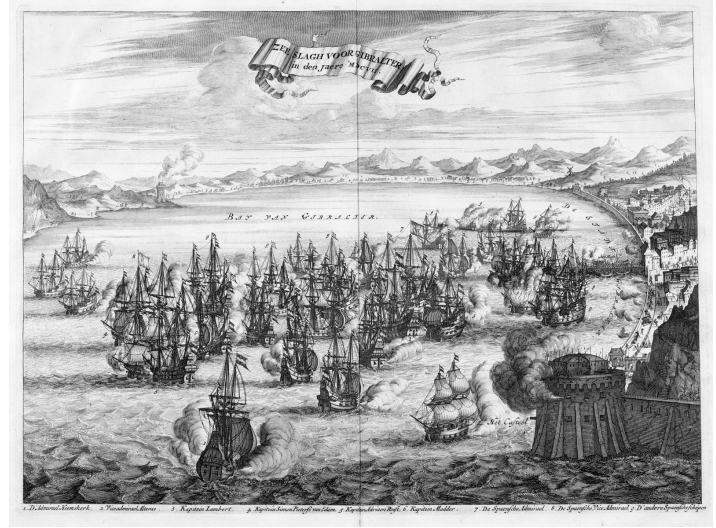
John Mace, Gibraltar, 1783.



*Disegno della Gran Festa da Ballo in Prospettiva fattasi nel Real Teatro di S. Carlo*

Staging

Naples, Teatro San Carlo,  
festival decoration, 1748.



Isaac Commelin, Fantasy,  
1607.



Staging

Flying Tigers poster, 1942.

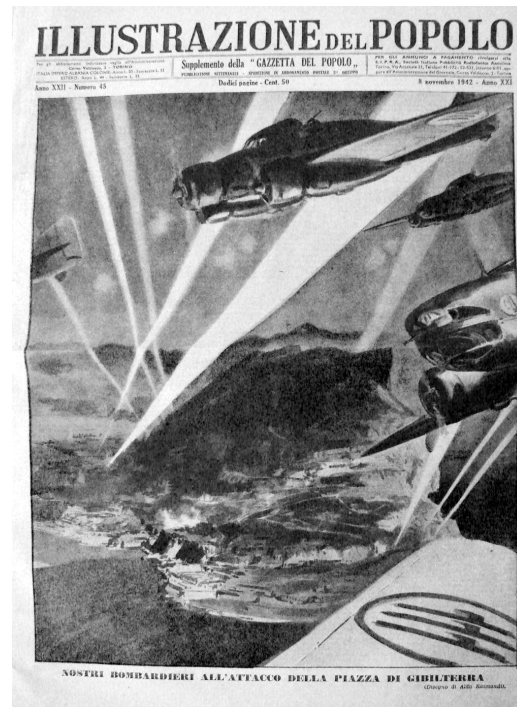
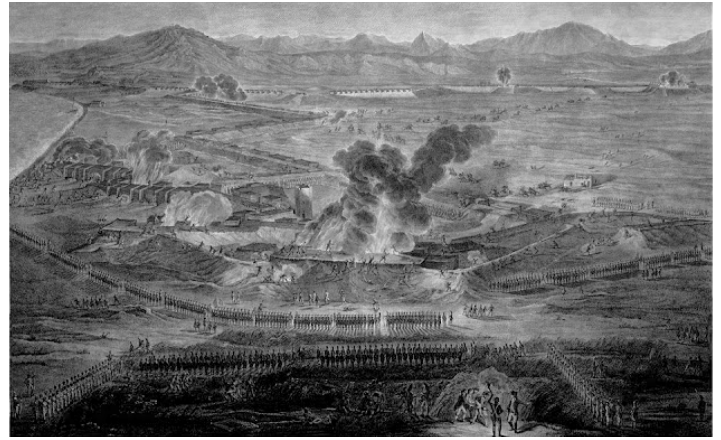


Illustrazione del Popolo, 1942.

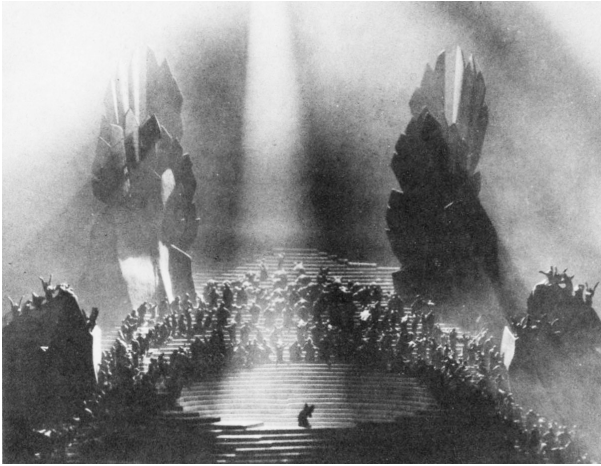


Staging

CEPSA San Roque-  
Gibraltar oil refinery, 1985.



The Sortie, 1871.

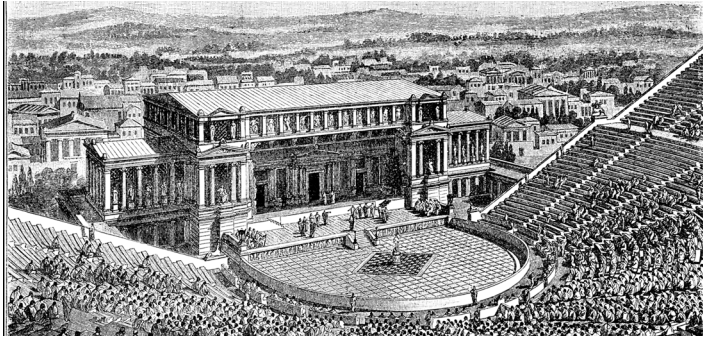


Staging

Norman Bel Geddes,  
Dantes Divine Comedy,  
1921.

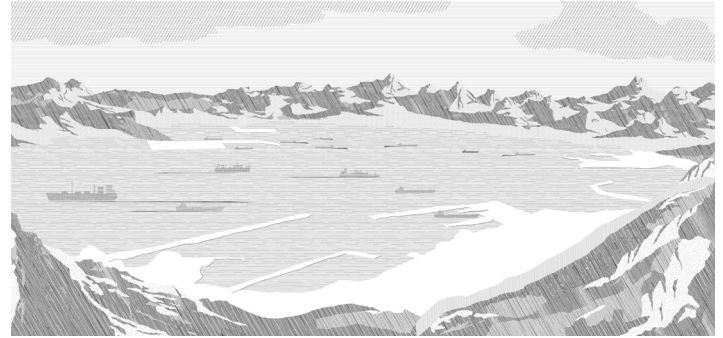


Spain/Gibraltar borders  
closure, 1969.



Staging

P. Giro, Theatre of  
Dyonisos, 1915.



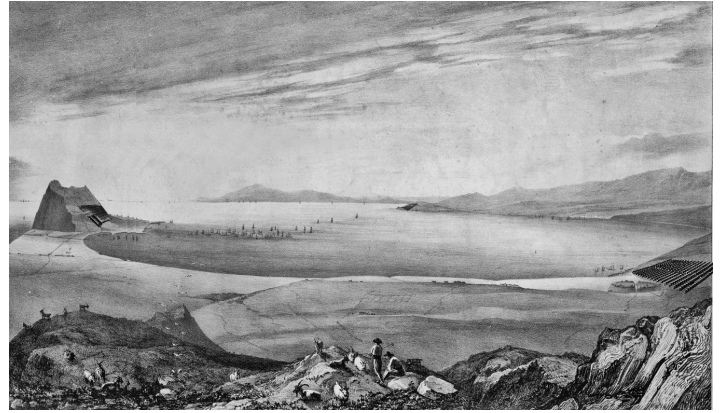
Eleftheria Xerou, View from  
the Rock of Gibraltar, 2020.





Staging

FLUX Office, Oresteia,  
2016.



Edmund Patten, Gibraltar,  
1829.



Staging

Living Theatre, Paradise Now, 1968.

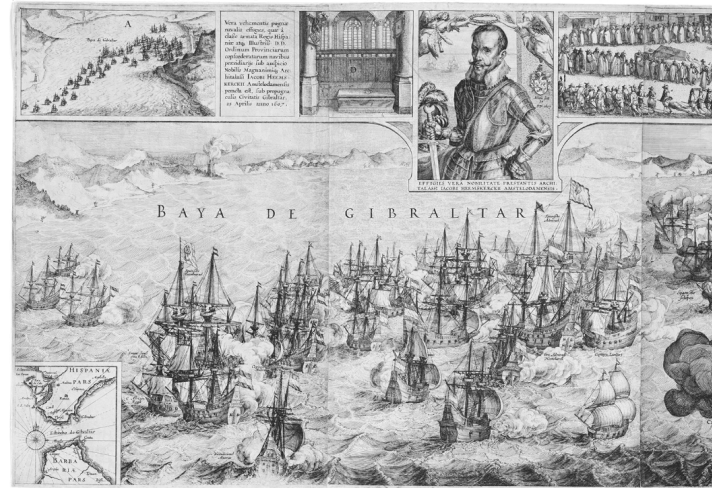


Jean Benoit Winckler, La première représentation de les X batteries flottantes, 1782.

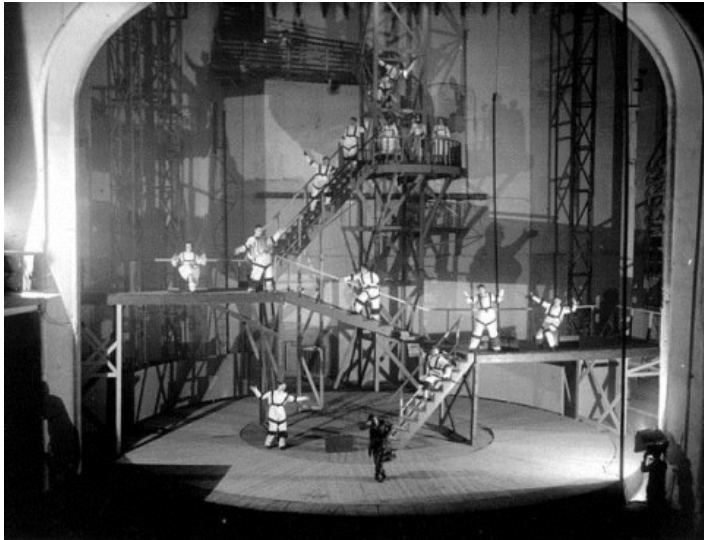


Staging

Salvador Dalí, Spellbound,  
1945.

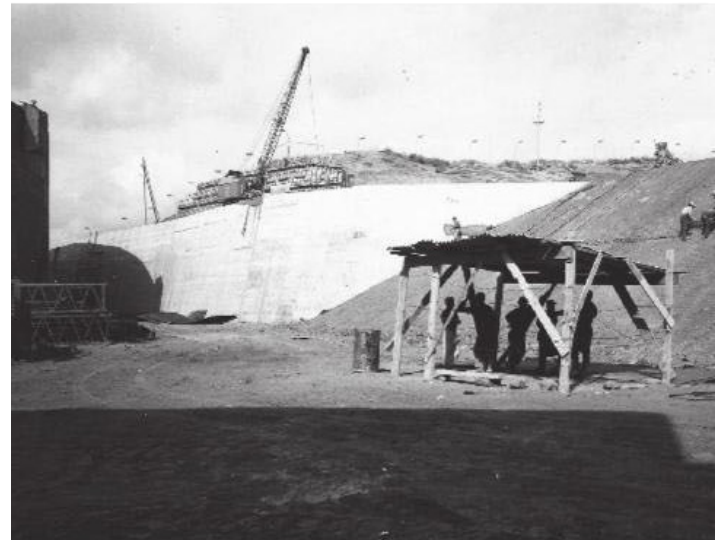


Claes Jansz Visscher, De  
slag bij Gibraltar, 1607.



Staging

Mayakovsky, The  
Bathhouse, 1930.

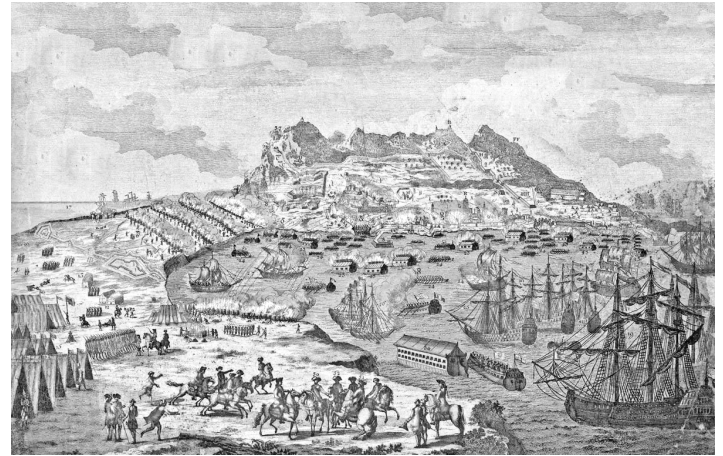


50 years anniversary of  
CEPSA oil refinery, the  
value of anonymous  
work, 1969.

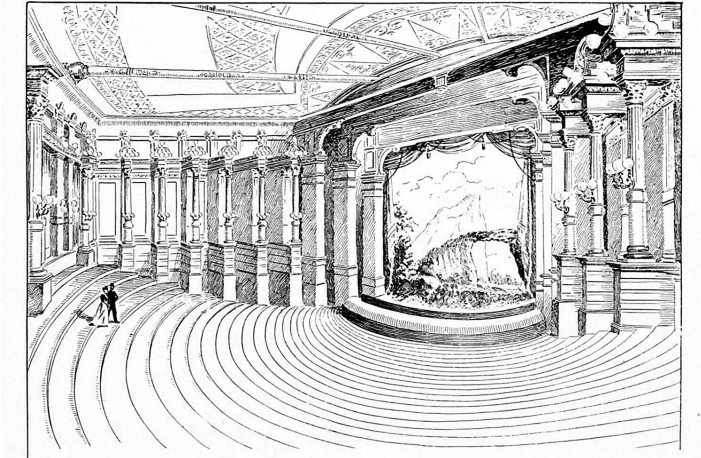


Staging

Richard Wagner, *Rienzi*, Act 3, 1869.



Esnauts et Ropilly, 1780s.

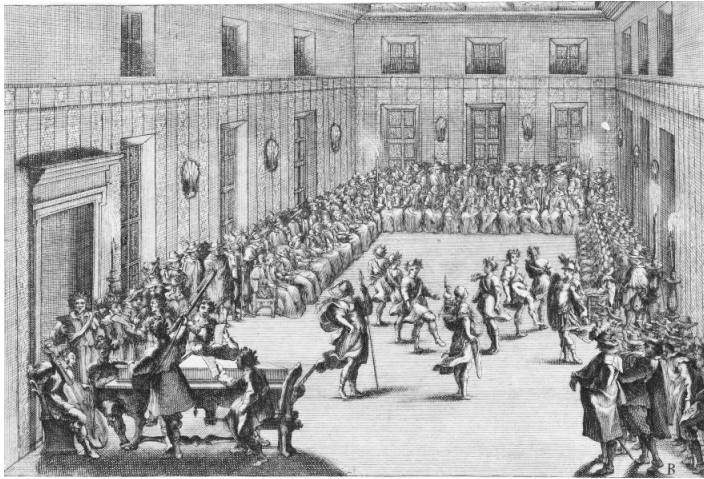


Staging

Richard Wagner, Bayreuth  
Germany Interior Opera  
House, 1895.



Deron, Gibraltar, 1800.



Staging

Ballet à la Cour de Suède,  
17th century.



Gibraltar, British Ships,  
1704.



Staging

Josef Svoboda, Light and Shadows.



50 years anniversary of CEPSA oil refinery, In the built bay, 1977.

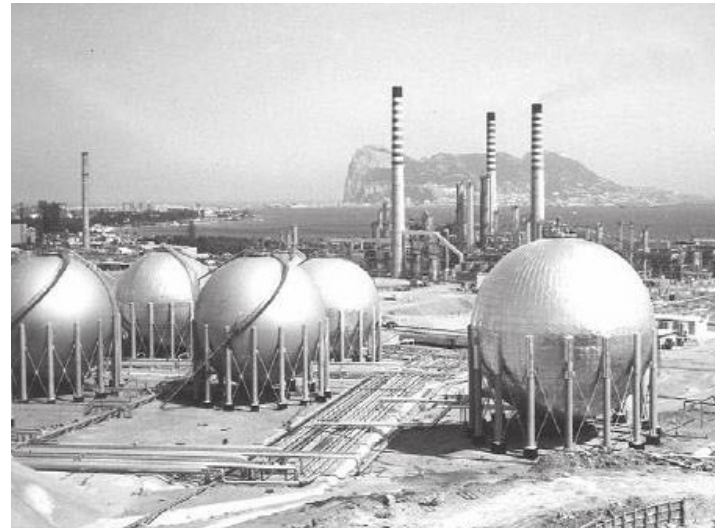






Scripting

Robert Moses Cross Bronx  
Expressway Construction,  
1960's.



Gibraltar view from Cepsa  
oil refinery, 1970's.



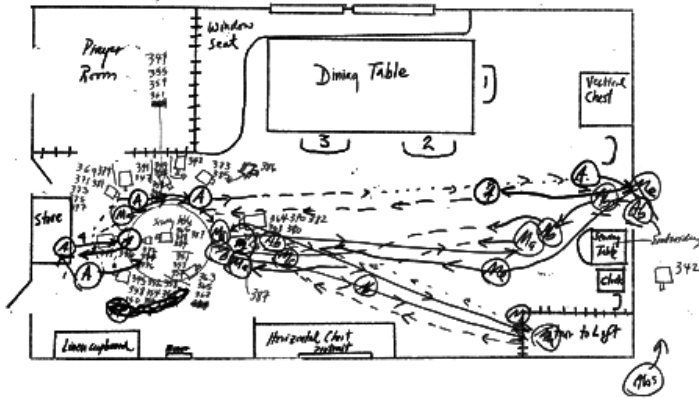
Scripting

The Siege of Jerusalem,  
1460–70.



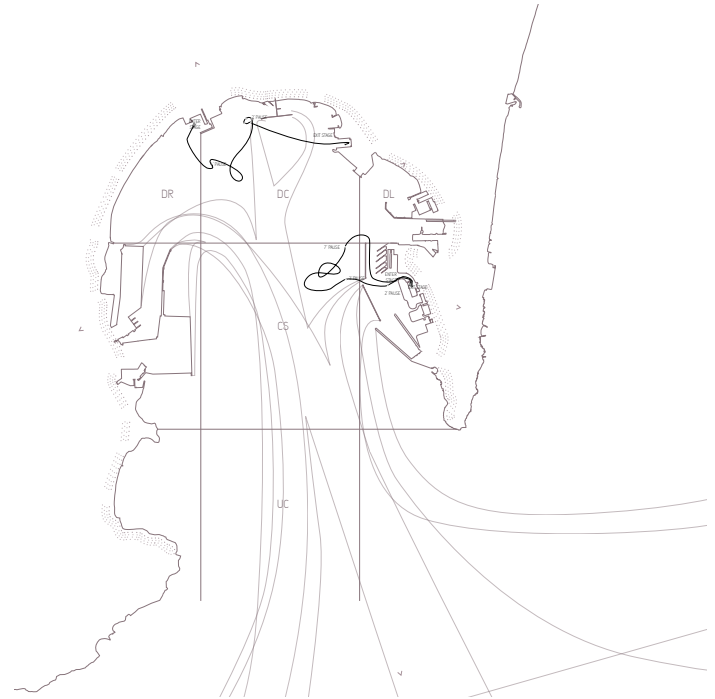
Johann Martin Will,  
Relation of the futile  
occupation of the main  
Gibraltar, 1782.

Segment IV - m  
shots 391-397



Scripting

Day of Wrath stage blocking.



Eleftheria Xerou, The Bay as a Stage, 2019.

SARAH KANE  
**4.48**  
PSYCHOSIS

**CHARACTERS**

(A very long silence)

— The professor reads.

(A long silence)

You have a lot of friends.

What do you do when you have to make them so respectful?

(A long silence)

What do you offer your friends to make them so respectful?

(A long silence)

What do you offer?

(Silence)

---

a disembodied conversation unfolds in a darkened language hall  
near the ceiling of a small theater that plays as the National  
Academy of Arts a dull set of light meters as if the theater were an  
empty of sound hall or stage, lighted as the audience  
completes a technical run-through.

Had a night in which something was intended to me.  
I am not sure what.

The lecture tomorrow is the final keynote given back the same  
audience and they have to make them the audience  
and they are all there  
and they have to  
and I should be there being the back of their shoes.

Remember the light and reflect the light  
An instant of clarity before eternal night.

And let me forget.

**CHARACTERS**

I do not want to live  
I am jealous of my sleeping face and even the reduced  
consequences.

When he wakes he will see my sleeping night of thought and  
wake immediately.

I have stopped because I don't think the pace  
is really right for all audiences.  
They are awake and I want to be ready.  
There will be time for the night but not yet.

There is something very ordinary.

Scripting

Sarah Kane, 4.48  
PSYCHOSIS, 1998.

"THE DISTURBED BAY"

By  
Eleftheria Xerou

BY 11.  
XEROU 11.

10000 meter stage rights. 100 meter stage up-left.

10000 The scene on the porch in 10000 meter stage 27' half  
10000 00' into the scene. Reaching 170 degrees.

10000 Enter the scene bearing 140 degrees from 2' 00'. Eleftheria Xerou  
10000 01'.  
10000 Move 100' north 100' degrees. Turn to maintain the 10000  
10000 angle. Maintain the 10000 facing down to the porch.  
10000 02'.  
10000 Move 15' degrees South-East. Enter Scene 0' and stage 27'  
10000 03'. Move 40 degrees to a central position. Repeat 01-02  
10000 04'.  
10000 Repeat 03-04. 100' 05'. Reorienting the two numbers  
10000 keeping the positions to show the porch. Repeat 04-05.  
10000 Repeat the 0500-010 rotation, towards the stage.  
10000 Move stage right.

10000 Reenter around the corner of the front of Eleftheria,  
10000 from the audience. Move stage right.

100 000.

Eleftheria Xerou, The  
Upstaged Bay, 2020.

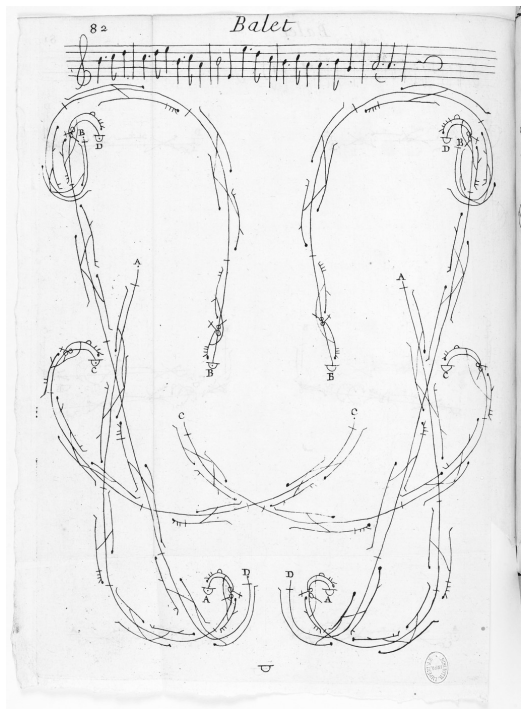


Scripting

George Brich, *The Hollywood Hill*.



Searchlights pierce the night sky, 1942.

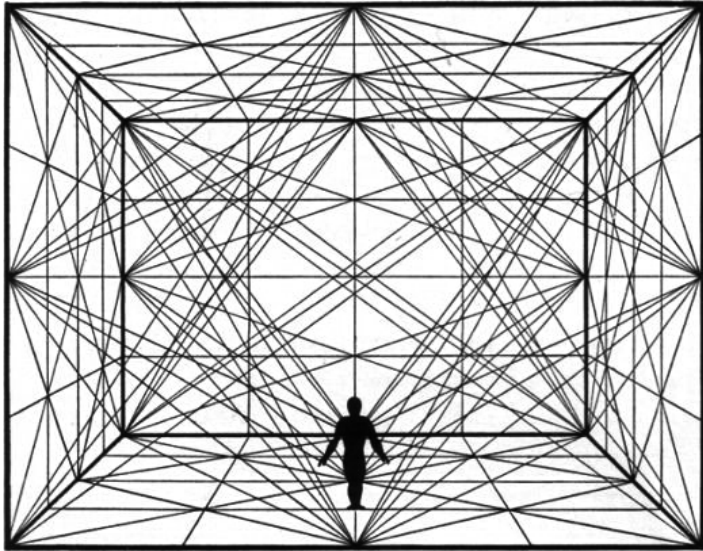


Scripting

M. Feuillet, Recueil de  
dances composées, 1700.

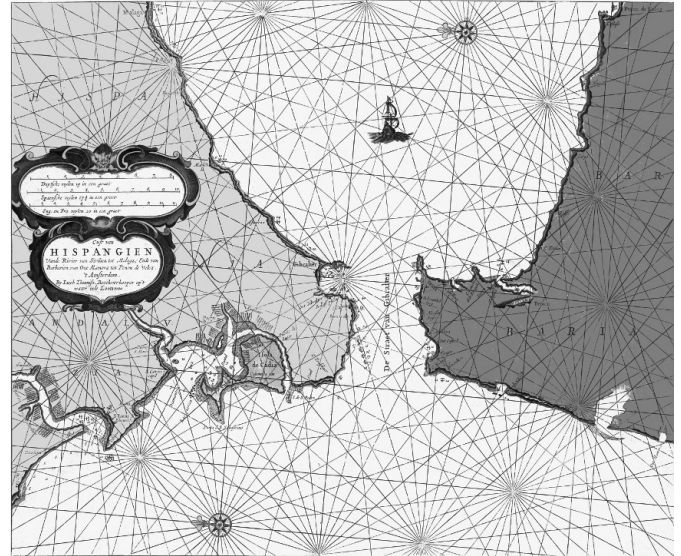


Eleftheria Xerou,  
Movement in the Bay, 2020.



Scripting

Oskar Schlemmer, Slat  
Dance, 1920's.



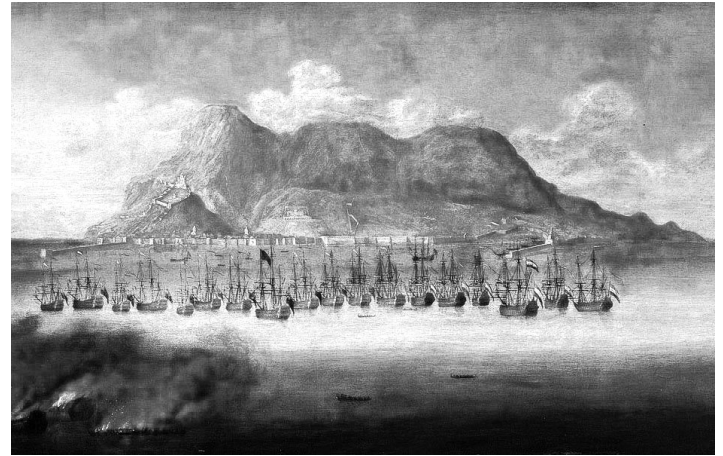
Caspar Van Lootsman &  
Anthonie Jacobsz, Cust van  
Hispangien, 1680.





Scripting

Antonin Artaud, *Le Theatre  
Alfred Jarry de l'Hostilite  
Publique*, 1925.

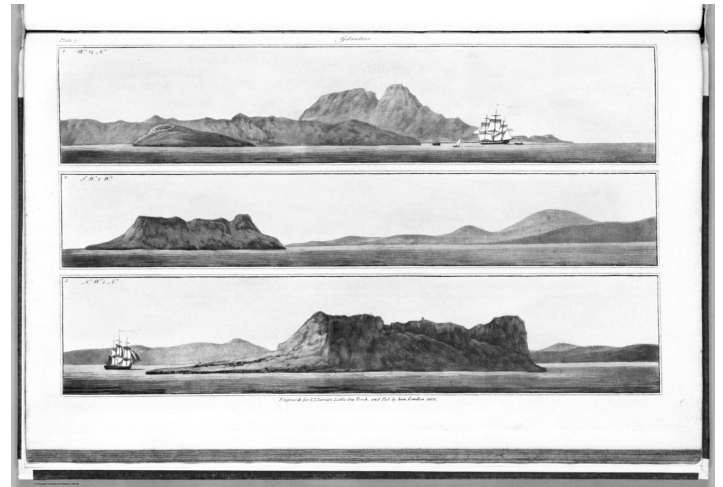


Gibraltar, 1704.

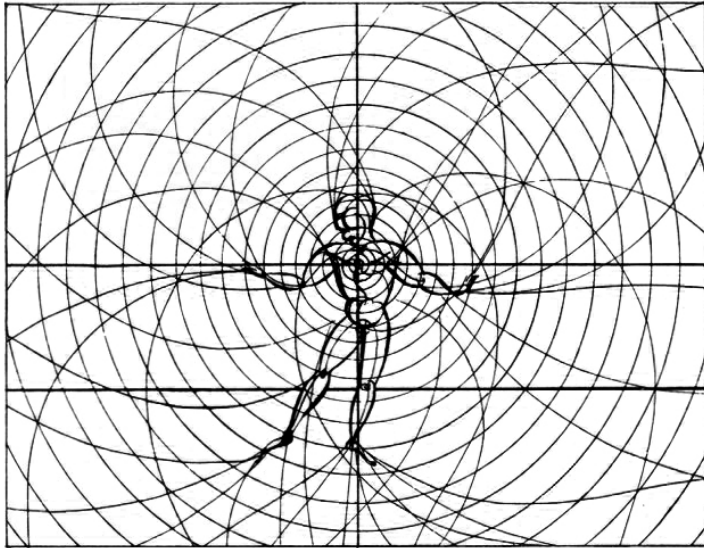


Scripting

Salvador Dalí, Study for the  
ballet Bacchanale, 1939.

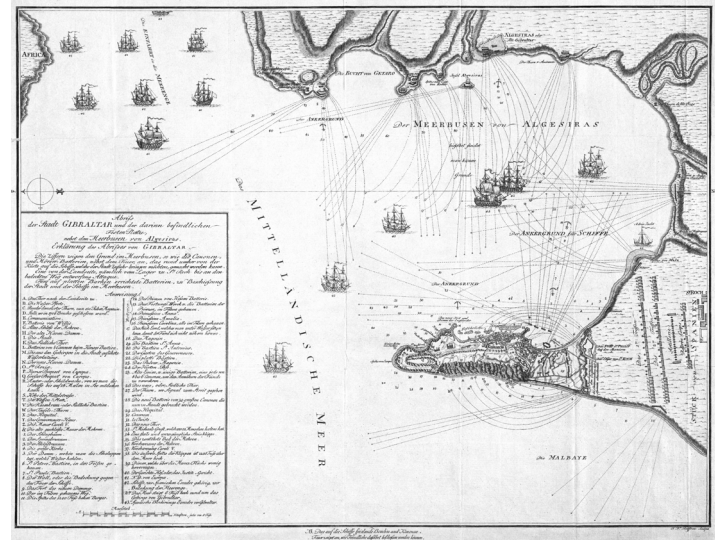


I.T. Serrer, Little Sea Terre,  
1801.

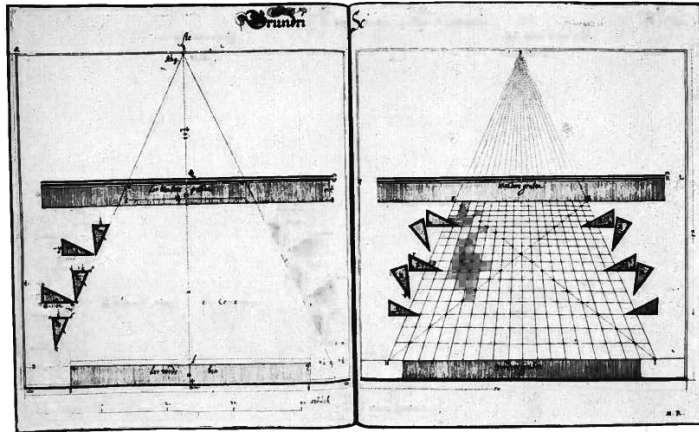


Scripting

Oskar Schlemmer, Drawing of man as dancer, 1921.



F. N. Rolffsen, Demolition of the city of Gibraltar and its permanent settlements, 1782.

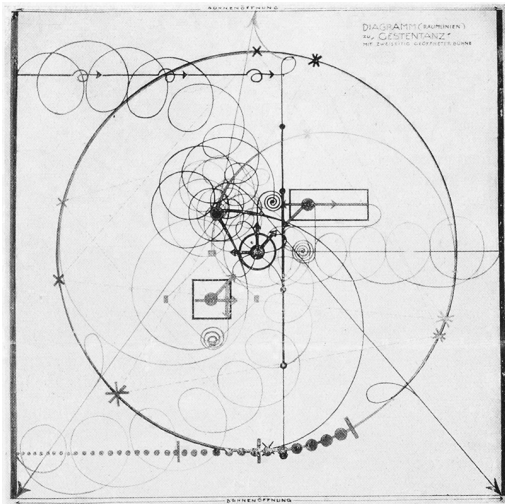


Scripting

F. Furtenbach, 2 stage floor plans, 1640.

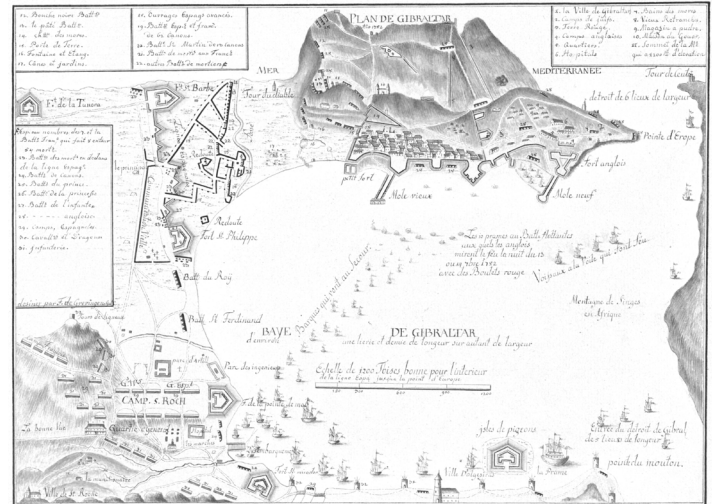


Plan of the Bay, Rock, and Town of Gibraltar, 1775.



Scripting

Oskar Schlemmer, Gesture  
Dance Movement Diagram,  
1926.



F. N. Rolffsen, Abriss der  
stadt Gibraltar und der  
darinn befindlichen festen  
platze, 1782.



Scripting

Christo and Jeanne-Claude,  
Wrapped Coast, 1969.

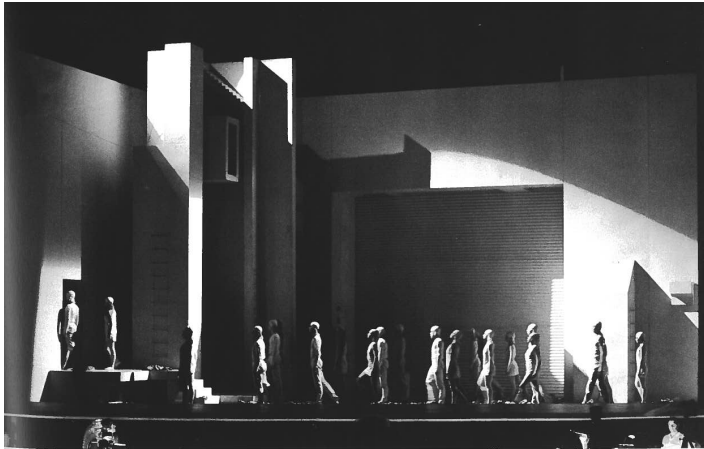


John Singleton Copley,  
Lord Heathfield directing  
operations in the great  
siege of Gibraltar, 1780.



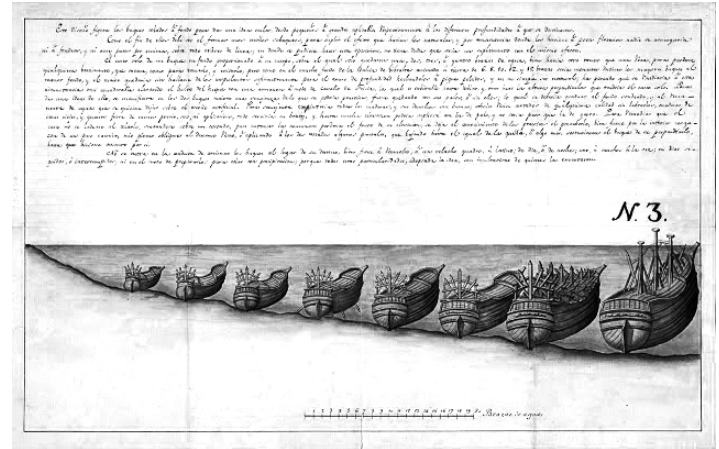






Viewing

Hans Dieter Schaal,  
Orpheus.

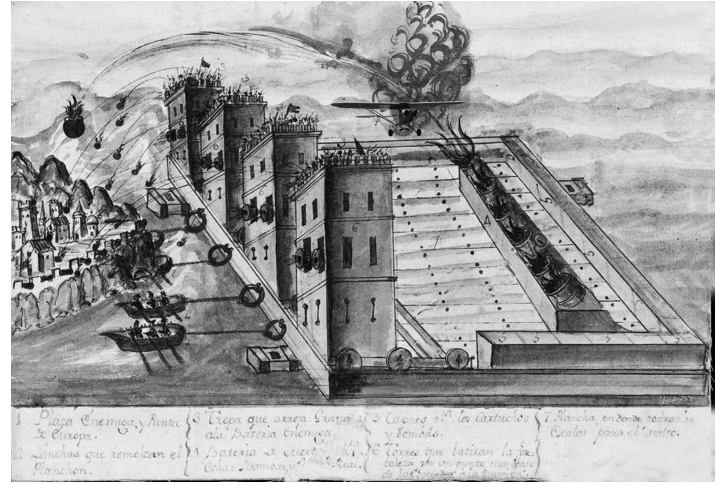


Underwater Barriers plan,  
1780.

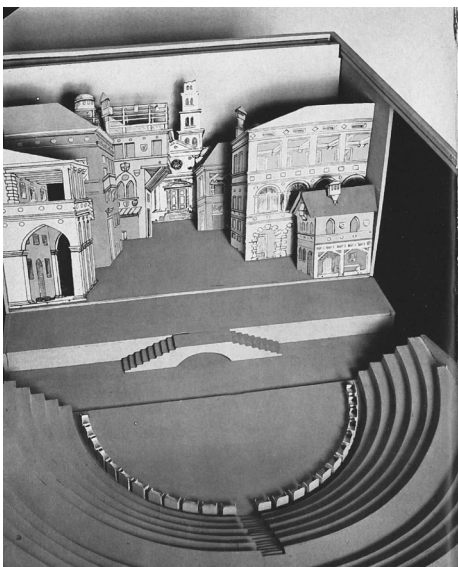


Viewing

Ecce homo, Lucas van  
Leyden , 1510.



J.T. Machon, Plan for  
Taking Gibraltar, 1781.

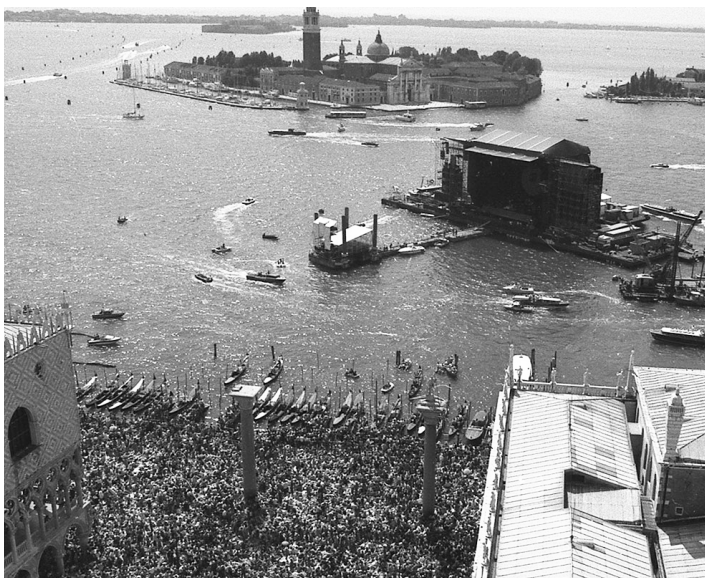


Viewing

Installation theater of  
Serlio.

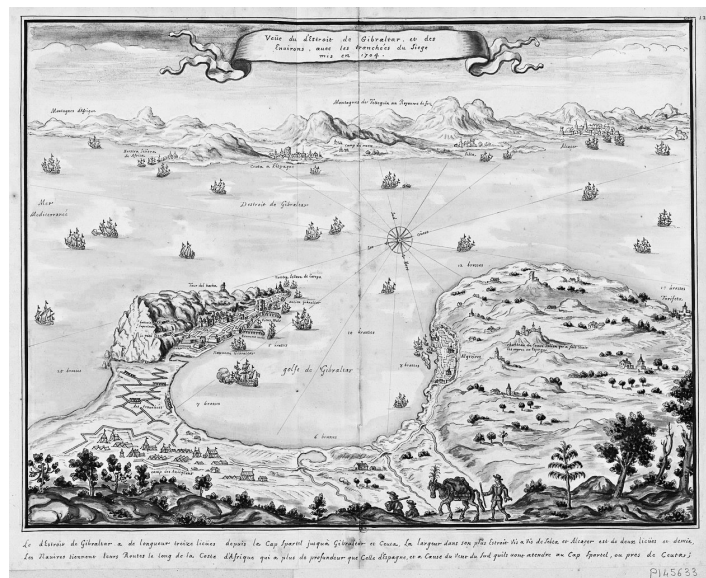


Eleftheria Xerou, View of  
the Bay from Morocco,  
2020.



Viewing

Pink Floyd in Venice, 1989.

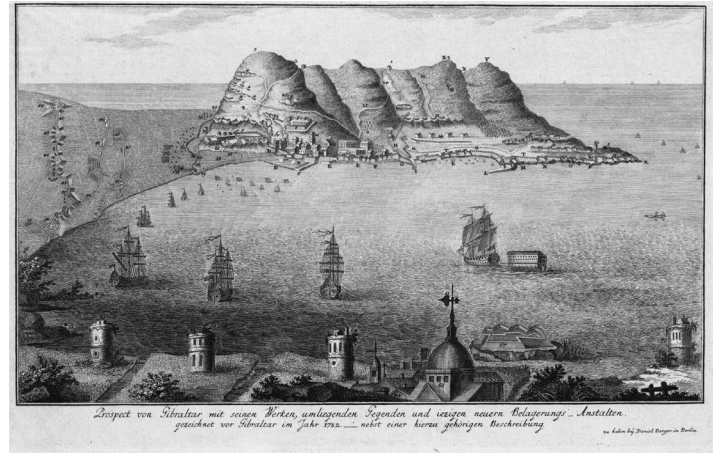


Louis Boudan, Taking of Gibraltar, 1704.

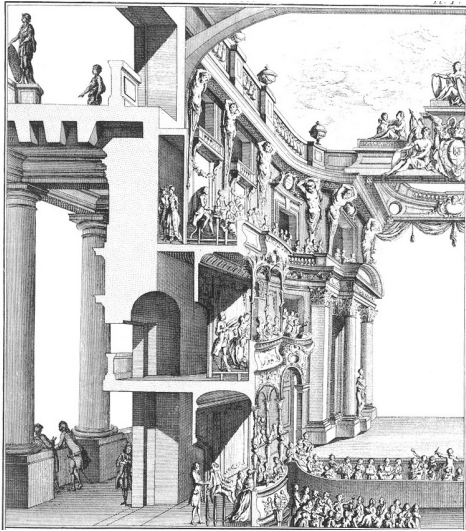


Viewing

Aldo Rossi, Teatro del Mondo, 1979.



Daniel Berger, Prospect von Gibraltar mit seinen Werken, 1782.



Viewing

L'Encyclopedie Diderot  
& D'Alembert, Theatres,  
1772.

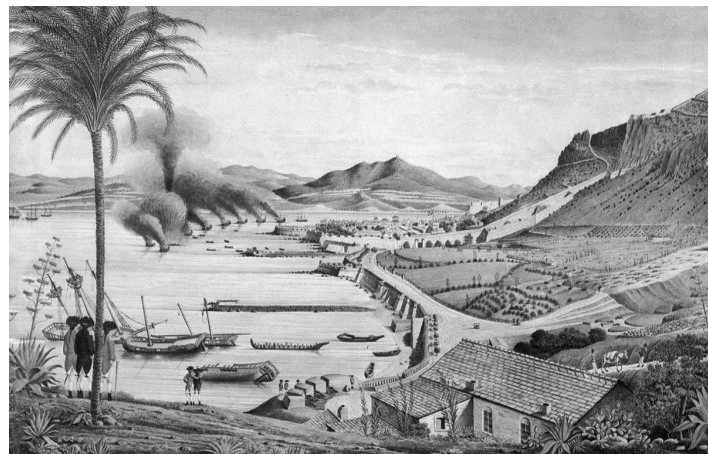


Lieutenant G.F. Koehler,  
Spanish and French  
fleet headed by the Ten  
Battering Ships on 13th  
September 1782.



Viewing

Sunday Ritual, Cathedral of  
Christ the Saviour.

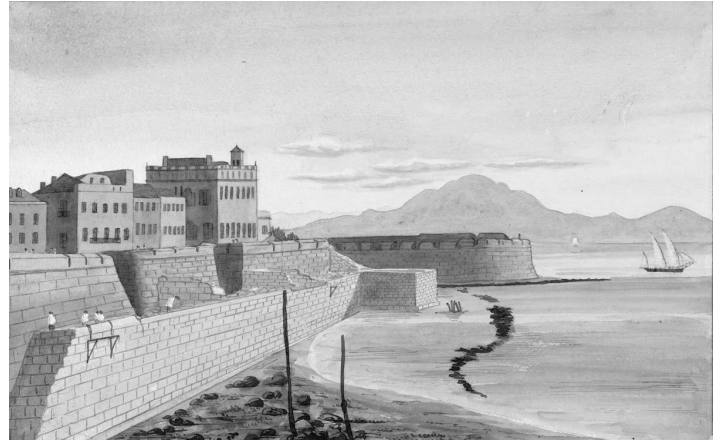


Thomas Davis Flotantes,  
1782.



Viewing

Prague National Theater  
Opera.



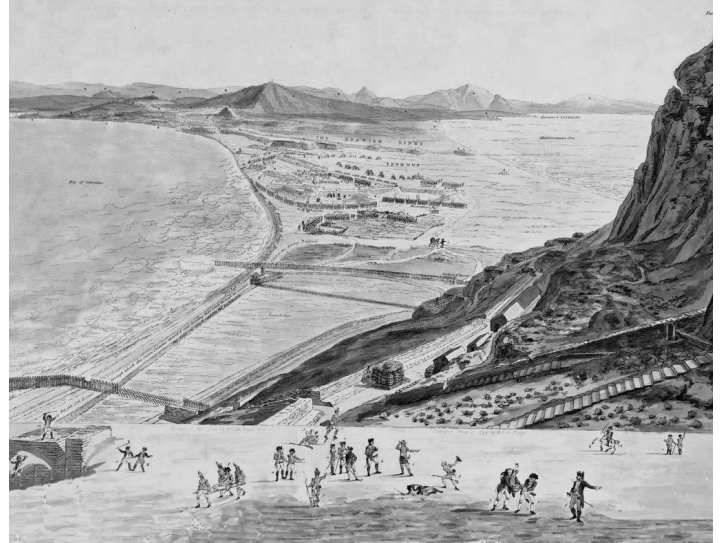
George Lothian Hall, King's  
Bastion, 1844.





Viewing

Norman Bel Geddes,  
Futurama, New York  
World's Fair, 1939.



A.C. Poggi, The Sortie,  
1781.

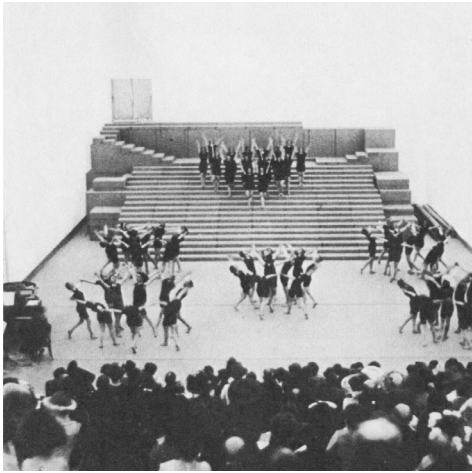


Viewing

Leni Riefenstahl, Olympia  
Part 2 Festival of Beauty,  
1938.

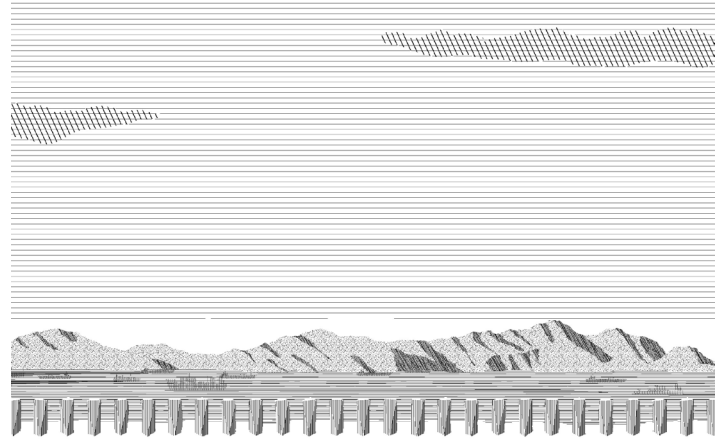


Georg Balthasar Probst,  
1782.

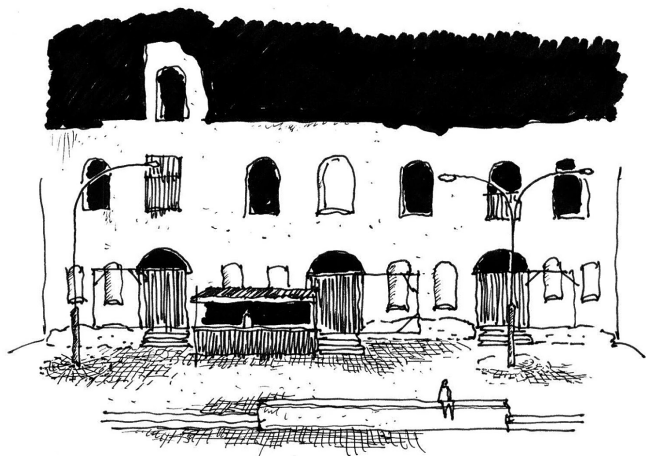


Viewing

Adolphe Appia, Eurhythmic exercises at Hellerau, 1912.

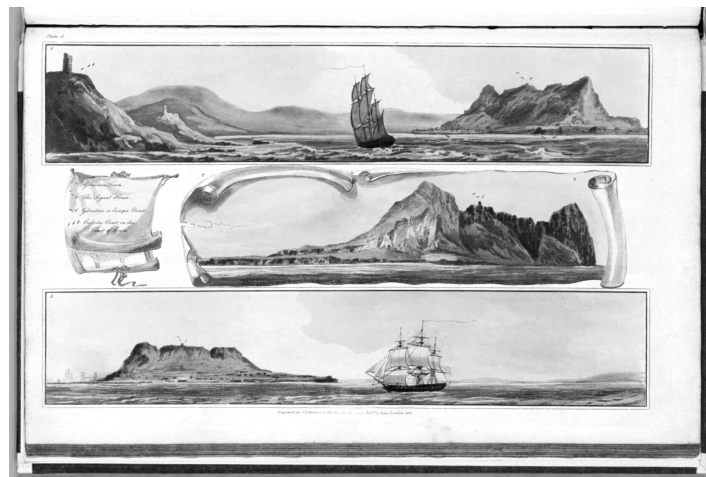


Eleftheria Xerou, View from La Linea, 2020.



Viewing

FLUX office, sketch for stage design.



I.T. Serrer, Little Sea Terre, 1801.



Viewing

Salvador Dalí, Design for the Set of Labyrinth, 1941.

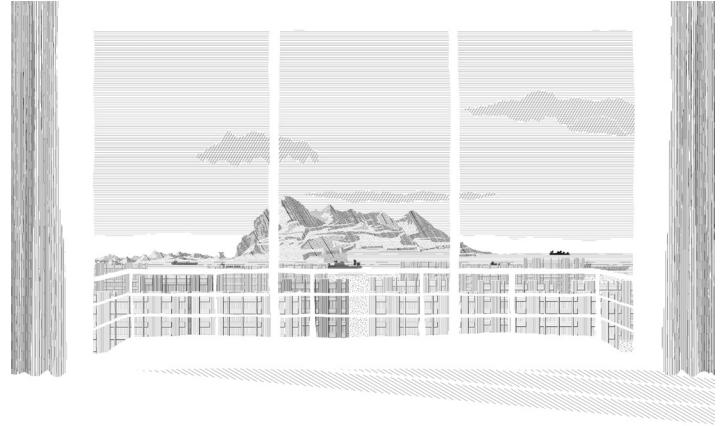


F. Benucci, View of Dockyards from New Alameda Gardens, 1828.



Viewing

Samuel Beckett, *Waiting for Godot*.



Eleftheria Xerou, *View from Algeciras*, 2020.