

Zsuzsanna Ardó at UCD CLASSICAL MUSEUM



Zsuzsanna Ardó

At

UCD Classical Museum

30th January - 13 March 2023 Art Installation SPINARIA

OPENING EVENT 30th January 2023 at 7pm Choral Performance of

THE LIBRARY OF EPHESUS & ADAM AND EVE

Poetry by Zsuzsanna Ardó Original music composed by Siobhan Cleary

Performed by
Cantando
Director Órla Barry



Detail of theatrical mask from Roman Ash Chest, 1st c. CE UCD Classical Museum

PLANETWOMAN

Programme 30th January 2025

Welcome
The Ancient Library &
Modern Museum
Dr Joanna Day (Curator)

The Poet's Inspiration
Zsuzsanna Ardó (poet)

The song of Ephesus
Siobhán Cleary/ Orla Barry (composer)

Performance of

In the Library of Ephesus

Eve meets Adam

Zsuzsanna Ardó (words) Siobhán Cleary (music) Cantando (choir)



Zsuzsanna Ardó's



Born of Ardó's deep commitment to climate awareness, PlanetWoman is an international multidisciplinary project, through which the artist explores our relationship with Earth, the planet which allows us to live.

Incorporating visual and literary works, PlanetWoman has given rise to exhibitions and art installations around the world, including *PlanetWoman Torso* exhibited at UNESCO Headquarters in Paris in 2019.

A wise Live Wire

A woman

Dancing Through Thunder PlanetWoman nourishes creative collaboration across time and space spawning an international choral project which explores our interconnectedness, the nature of creativity and our dynamics with each other and the planet. The words of the poet have inspired new music, mostly by women composers. Poetry and song have woven a thread connecting creatives from Austria, Canada, Germany, Hungary, Ireland, Serbia, Singapore, Sweden, the UK and the USA.

Dancing Through Roaring Rain The poems In the Library of Ephesus and Eve meets Adam form part of PlanetWoman's international choral project having been set to original music by the acclaimed Irish composer Siobhán Cleary.

Inspired by the famous ancient Greco-Roman library, Ardó and Cleary's *In the Library of Ephesus* received its world premier in December 2024 in Rome where it was performed by Radix Harmonica. The work will receive it's first performance of the year in UCD Classical Museum in January from where it will travel on to Rome for a performance at the Biblioteca Casanatense in Spring of 2025 before a performance in Greece later in the year.



Zsuzsanna Ardó is human by inclination, humorous, curious and creative by nature - and an award-winning visual artist and writer by profession. Her work has received awards and been awarded artist residencies by various organisations, including Arts Council England, High Arctic Expedition, AL New York, Frankfurter Kunstverein, Il Bisonte Florence, Britten Pears Arts, Tyrone Guthrie Centre, European Artists, UNESCO. Jury-selected to represent the UK in UNESCO's creative residency, with exhibitions Andorra, Portugal, and at UNESCO Head Quarters in Paris. Her work has been exhibited internationally in mainstream and alternative spaces, from the British Film Academy, Westminster Palace, Institute of Contemporary Arts, European Commission, European Parliament to the Arctic and the Antarctic.

As of January 2025, she has been appointed an Adjunct Lecturer in UCD.

Siobhán Cleary is a notable Irish composer whose work has been performed and broadcast worldwide. She has been commissioned by the National Symphony Orchestra, Irish Chamber Orchestra, Chamber Choir Ireland and the Vanbrugh Quartet, among many others. Her critically acclaimed Opera, "Vampirella", premiered in Smock Alley in 2017, and ran for four nights to a sold out house. Siobhán is an accomplished film composer and Artistic Director of the Evlana Ensemble and Sinfonietta. She is currently working on "Circe", a theatrical work for Mezzo soprano and chamber ensemble with poetry by Frank McGuinness.

Siobhán is a member of Aosdána, a state-sponsored academy of creative artists which honours those whose work has made an outstanding contribution to the arts in Ireland.



www.siobhancleary.com

Orla Barry, Cantando's founder and director, is a graduate of University College Dublin and the College-Conservatory of Music, University of Cincinnati, Ohio, USA.

She has worked extensively as a singer, conductor and teacher both here in Ireland and in the United States. She directed Dublin's famous Palestrina Choir at the Pro-Cathedral for 6 years and has served as guest conductor for Chamber Choir Ireland (formally The National Chamber Choir) on several occasions.



Órla is very active in the field of liturgical music and has been Guest Director of the annual Church Music Summer School of the Irish Church Music Association many She has times. adjudicated at national competitions and has taught conducting technique and NUI, practice in Maynooth.

www.cantando.ie

CANTANDO is a highly accomplished and versatile group, expertly guided by their enthusiastic and talented director. Whilst always challenging each other to reach the highest musical standards, a sense of fun and enjoyment remains central to everything Cantando do.

The group's numerous achievements include winning gold at the Verona International Choral Festival, awarded the National Choir of the Cork Choral Festival and reaching the final of the Moore Stephens International Festival in Jersey.



www.cantando.ie

The Library of Ephesus

Libraries were extremely important institutions in the Graeco-Roman world. They were bastions of knowledge and learning, but they also served a political role, conveying political messaging to promote the wealthy patrons who established and supported these institutions.

Located in the ancient city of Ephesus (western Türkiye today), Library of Celsus is one of the best-preserved libraries from the Graeco-Roman world. Ephesus was one of the most important cities in Classical Antiquity being the provincial capital of the Roman province of Asia during the Imperial period. The library dates to the early 2nd century CE, and was commissioned by a Roman citizen call Gaius Julius Aquila, as a monument to his late-father, Tiberius Julius Celsus Polemaeanus, who had been a Roman soldier and briefly the governor of Aisa, prior to his death in 110 CE.

The most iconic part of the library, the two-storey façade, is reconstruction of original architectural pieces that was carried out in the 1970's. The ground level features four niches that would have once housed statues to the Greek goddesses Arete (Vitrue), Ennoia (Judgment), Episteme (Knowledge) and Sophia (Wisdom) – fitting associations for a library, and perhaps careful messaging from its patron. The upper storey would likely have held statues of Celsus, and his family.

The library's collection would have contained an estimated 12,000 works in scrolls (in both Greek and Latin). The cost of collecting these works would have been considerable and was paid for by the estate of Celsus. Despite being a privately funded construction, the library would have been open to the public, although scrolls/books would have been read in the large reading room within library, as borrowing was not permitted in ancient libraries. The Library of Celsus would have been used from its completion around 115/120 CE until it was destroyed during a Gothic invasion in 262/3 CE. An unusual feature of the library is that the building serves as a memorial to its original patron. The remains of Tiberius Julius Celsus Polemaeanus, or Celsus, were buried beneath the library, burials inside the bounds of a city were very uncommon during the Graeco-Roman world, and are usually reserved for people of heroic status, such as founders of colonies.

Dr Conor Trainor

UCD Classical Museum

The UCD Classical Museum is the only museum in Ireland dedicated to the display of artefacts from the Classical World. Our collection includes material from Greece, Cyprus, Egypt, Italy and Romanera Britain. Ceramics and coins are our most common type of artefact, and there is also a good collection of Greek and Latin inscriptions, some items of glass, metal and stone, papyrus documents from Egypt, and terracotta figurines. We have a small number of replicas too, in particular of Aegean Bronze age material, some from the famed Gilliéron workshop.

The Museum was established by Professor Henry Browne, S.J., and Professor of Greek early in the twentieth century as a teaching museum.

Teaching is still one of the core objectives of the Museum, and hundreds of primary and secondary level students visit each year, complementing the various UCD Schools that embed our resources in their teaching and learning.

The Museum is also actively engaged in research into the collection; recent collaborations include with the Centre for Tebtunis Papyri, Berkeley, and the University of Warwick for our Latin funerary inscriptions.

Each year, a select number of cultural events with links to the Classical world are also held in the Museum. Zsuzsanna Ardó's Spinaria art exhibition and performance of *In the Library of Ephessus* are an exciting way to commence our cultural programme for 2025.

Dr Jo Day

A song of Ephesus The composer's inspiration

"It has been a true honour to set Zsuzsanna Ardó's stunning poems, Eve Meets Adam and In the Library of Ephesus, to music. Ardó's texts provided such a rich source of inspiration, and I am deeply grateful for the opportunity to engage with her beautiful words. My heartfelt thanks go to Zsuzsanna for her poetry, to Orla Barry for her invaluable support throughout the process and to the Cantando Choir for their hard work on these technically challenging works and for bringing the words and music pieces to life. Many thanks too to Sasha Smith and the UCD Classical Museum for their organisation of this event.

Eve Meets Adam is a musical setting of Zsuzsanna Ardó's beautiful, poignant poem, offering a vivid portrayal of Eve's perspective as she encounters Adam for the very first time. The poem reflects Eve's awakening to another presence, a gaze that mirrors her own, set against the grandeur of nature's palette—dawn's red and yellow hues, lakes reflecting eyes, and trees brushing the stars.

Through this composition, I sought to explore the intimacy and wonder of this moment, as seen through Eve's eyes. The music endeavours to capture her solitude, curiosity, and the awe of discovery, blending gentle, reflective textures with surges of intensity to evoke the profound connection of meeting another for the first time.





The second choral piece sets Zsuzsanna Ardó's In the Library of Ephesus, a reflection on the timeless wisdom of the Seikilos Epitaph—the oldest surviving complete musical composition, dating to the 1st century C.E. The Seikilos melody, with its poignant message " While you live, shine have no grief at all life exists only for a short while and time demands an end."

The original melody is presented in its entirety as a canon, creating a rich, layered texture. Ardó's evocative words are interwoven throughout, amplifying the sense of connection between ancient. and modern voices.

The music seeks to transport the listener to the Library of Ephesus, where the echoes of history linger, reminding us of life's brevity and beauty.

Siobhán Cleary

Dancing Maenad from Attic Lekythos, c. 500 BCE UCD Classical Museum

The Seikilos Epitaph (in Herculanum font) is the oldest surviving complete musical composition from anywhere in the world. It dates to around 1st century C.E.

Dedicated to Euterpe, muse of music, or perhaps to the composer's wife.

It was found by W. M. Ramsay, in 1883, near the Greco-Roman city of Ephesus, site of the stunning Library of Celsus, then the third largest library, (proceeded only by those at Pergamum and Alexandria).



IN THE LIBRARY OF EPHESUS

- Homage to Seikilos

©Zsuzsanna Ardó



Hellenic Grave Stele of Kelonike 4th century BCE UCD Classical Museum

Όσον ζῆς φαίνου μηδὲν ὅλως σὺ λυποῦ πρὸς ὀλίγον ἐστὶ τὸ ζῆν pros olígon estí to zên life exists only for a τὸ τέλος ὁ χρόνος παιτεῖ.

hóson zêis phaínou mēdén hólōs sy lypoû to télos ho chrónos apaiteî.

While you live, shine have no grief at all short while and time demands an end.*

Seikilos choices

whispers carved in

stones

While you live, shine

Seikilos choices

dreams traced

in songs

have no grief at all

Seikilos choices

times recalled

in notes

life exists only for a short while

Seikilos choices

time demands an end

Seikilos knock

While you live, shine

Seikilos again

choices

Eve Meets Adam

- for the first time

©Zsuzsanna Ardó



Inlaid eye from Egyptian Sarcophagus, c. 1500 BCE UCD Classical Museum that day at dawn i saw an eye

warm
burning ball
red-yellow
climbs high
blue
roof held high
trees
scratch stars in the dark

but that day at dawn i saw an eye

> all alone, like i then

two eyes side by side just like mine small dark balls, in holes stare at me from lakes

that's all I saw that dawn small dark balls, in holes snuggled between my ribs — a gaze

red-yellow, ball of flame
rolled down again
all the way, down, down the blue up high
blue, yellow and red
now black
leaves, lakes, grass blades
trees caress stars

a gaze and dazed in the dark

SPINARIA Gulliver

Time: whenever performed Place: wherever performed

Characters: Gulliver* - influential globetrotter and blogger Spinaria* - iconic thorn-puller and thinker

A conversation across time and space, about Gulliver's international travel reporting on his Four Voyages around the world, in the land of Houyhnhams, Yahoos, and more.

SPINARIA Salve, Gulliver! I like your hat.

GULLIVER Thank you for having me, Spinaria! Where shall I hang it?

SPINARIA Just over there. S00000, will you tell us all, Gulliver, how do

Houyhnhnms, as you call them, react to your stories about your

recent experience with Yahoos?

GULLIVER Certainly, Spinaria, a good question. Well,... with great

appearances of uneasiness~

SPINARIA Why uneasiness?

GULLIVER Because doubting and not believing, are so little known in this

country that the inhabitants cannot tell

how to behave themselves under such circumstances.

SPINARIA Aaah, I see. Not familiar with doubting...

GULLIVER Nor with not believing.

SPINARIA Got you. Neither doubting, nor not believing. I think I'm with you,

Gulliver.

Hmmm, it makes me think...!

Well, let me ask you then about this seemingly antiquated... if not virtually... eeermmm.. extinct thing I'm personally, well, if I may

confess, somewhat partial to.

[pregnant silence]

How about the act of... thinking?



CAPTAIN LE



GULLIVER Actually, Spinaria, funny you should ask!

I remember in frequent discourses...

concerning the nature of manhood-

SPINARIA and the nature of thinking?

GULLIVER -the nature of manhood in other parts of

the world, having occasion to talk-

[interrupting each other with increasing speed and passion]

SPINARIA of thinking?

GULLIVER -of lying-

SPINARIA and thinking?

GULLIVER and false representation-

SPINARIA [hopefull-and thinking...

GULLIVER [firm] of lying and false representation...

it was with much difficulty that he

comprehended what I meant, although he had otherwise a most acute

judgment.

SPINARIA Well, Gulliver, let me react in visual

grammar, if I may, in the Classical

Museum of your very hometown,

Dublin

Shall we continue there on Thursday

30th January?

GULLIVER Sounds good, count me in.

SPINARIA And... I'll also tell vou about vour Fifth

Voyage (!) I bet you've never even heard

about, even though you did it.

GULLIVER Now there's a cliffhanger if there ever was one..!

> A Fifth Voyage, you say? You've got me hooked now! Look forward to thinking about thinking together real

soon.

SPINARIA Can't wait!

[handing over hat]

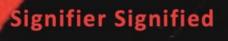
Here's your well-travelled hat...

©Zsuzsanna Ardó

*Spinaria: from Zsuzsanna Ardó's visual art series Spinaria, creating the first female embodiment o

Frontispiece from Gulliver's Travels -Courtesy of UCD Special Collections





Poem Zsuzsanna Ardó Music Gráinne Mulvey

Mornington Singers conducted by Órla Flanagan

workshop performance

The event is co-organised with Dr Síofra Pierse
UCD School of Languages, Cultures and Linguistics
6.30pm Friday 31st January 2025
Frapdoor@ UCD University College Dublin

PlanetWoman

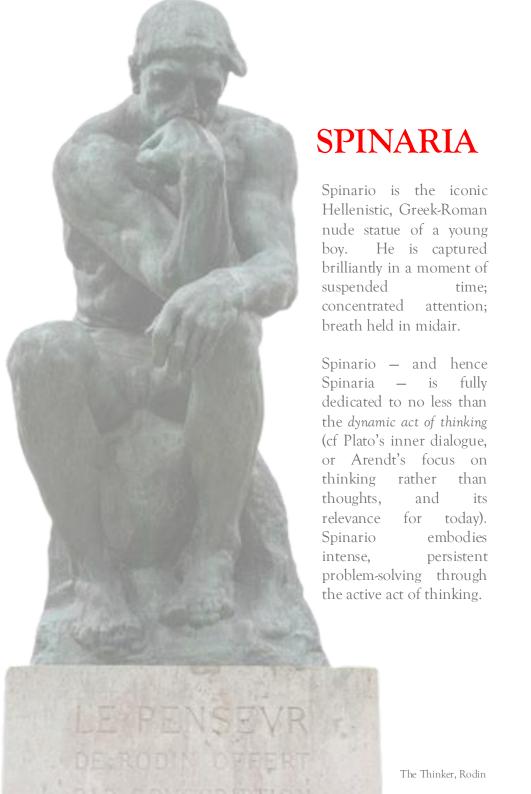
UCD TRAPDOOR₂₅

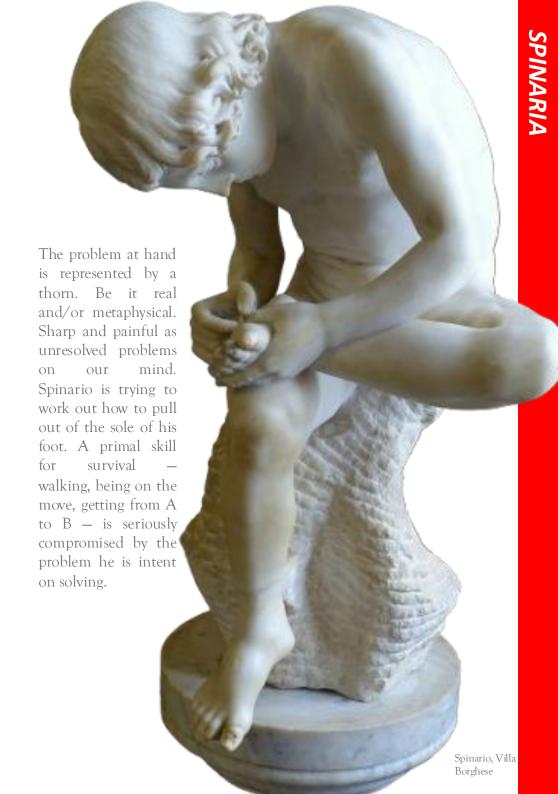
30 Jan-13 Mar 2025

SPINARIA







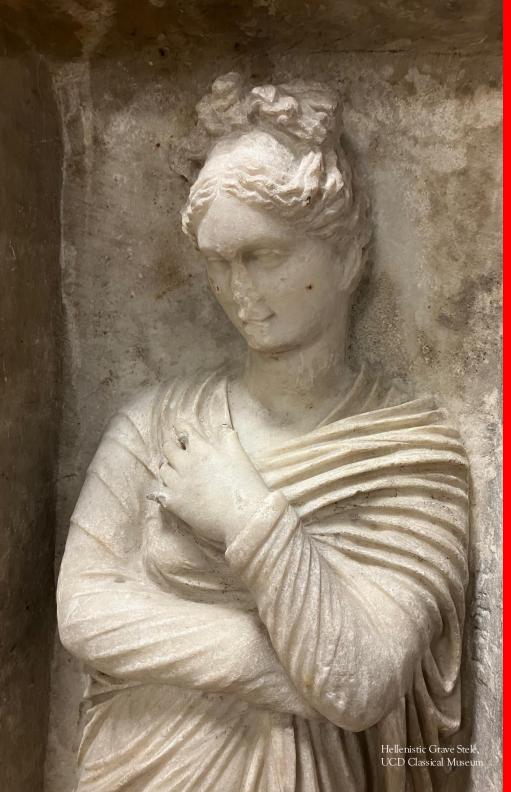


The intense concentration of this intimate and iconic Hellenistic statue has captivated audiences and inspired artists across time and space.

The young thorn-puller boy, determined to free himself to walk again, has been recreated in many different versions. materials and sizes, by many different artists, in different places, different times. Variations of his statue are treasured in many museums e.g. in Florence, Rome, Berlin, Amsterdam, Paris, Madrid, London, and New York City.

Remarkably, no female version of this poetic yet practical thinker and problem-solver in action seems to exist.







Spinario is about to shift his gender and age, format and style. Here comes Spinaria!

Spinaria is inspired by the timeless essence of Spinario's gesture, intimacy, attitude and vibrancy.

Spinario and Spinara are both thorn-pullers. nude Spinaria is a mature. contemporary woman, unlike Spinario, who has always been presented a young boy of classical beauty. Spinario mostly captured in sculptures; Spinaria comes alive in 3D by virtue of the two 2D prints are hung together in the space, but with volume of space between them. They move together as the air moves around them. They can be viewed in the round. A series of Spinarias create a larger sculptural form and patterns in the space.

The themes embodied in my Spinaria seriesmature woman (not a girl) in the act of thinking/problem solving, the resonant Hellenistic connection, the centrality of the capacity to be able/free to move around and perform in the public (and therefore political/performative) space – all echo and resonate with the performance, its context. Images from the installation/exhibition could also be inserted as a visual layer into the video recording of the performance.

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Brochure Design, Editor: Sasha Smith

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Classical Museum Músaem Clasaiceach