

Epidauros Work-in-Progress Forum II

Editorial Note

We are all very happy that the event organized three years ago with your enthusiastic participation took roots and we have once again the opportunity to welcome the alumni of the Epidauros summer course to the *Work-in-Progress Forum II*. As in 2007, we are eager to discover your latest work and research interests, to hear about your plans and personal achievements and have the pleasure to meet each other back in Epidauros. Twenty participants shall cover topics concerning mostly Ancient Drama, its contemporary approaches and theatre practices from a wide range of countries and this commitment of yours to theatre studies and Ancient Greek Drama delights us. Our Epidauros summer course has just completed a three - year circle on *Exploring European Identities / Ideologies by Means of (Re) Presen-*



tations of Ancient Greek Drama supported by the Erasmus Program and the Hellenic Festival. We are now setting up a new project of courses entitled *Dynamics and metamorphoses of classics as performative events: between celebration and communication*. In this, we maintain the main idea of bringing together theatre studies, performing arts and classical philology, this time focusing on the notion of 'classic' and its interpretations, practices and discourses. After World War II theatre practitioners released themselves from the established ways to read the classical texts. This approach has initiated new perspectives and has set new priorities in Performance and Theatre Studies. Ancient Drama has acquired central position in performative experience giving birth to major discourse on contemporary issues, adding an important dimension in the definition of theatre and the 'theatrical' as well as of the 'classical'.

We hope that you will find this new approach interesting and stimulating and we are looking forward to your assistance in this project keeping close contact between the alumni and the Network.

The Arc-Net Organising Team
July 2010

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Epidauros Work-in-Progress Forum II Schedule

Organising Committee

Eleni Georgiou
Mary Iliadis
Marios Kallos
Natalia Katifori
Natasha Merkouri
Marinos Mersinas
Marianna Pana
Leonidas Papadopoulos
Maria Sehopoulou
Eleni Spetsioti
Jana Vierheilg
Petros Vrachiotis

Thursday 8 July

19.30 Arrival of the participants
20.00 Welcoming
20.30 Dinner at "Akrogiali"
(Palaia Epidauros)

Friday 9 July

Session 1 Tragedy on page and stage

Chair: Oliver Taplin

10.00 Pauline Rochelle, 'Clytemnestra: Justifications of a murderer?'

10.20 Anastasios Tyflopoulos, 'Non-verbal Language and the Performing Body in Aeschylus.'

10.40 Georgia Tsatsani, 'Muses and Graces on Stage: Transformations of Space in Performance Poetry.'

11.00 Coffee Break

Session 2

Theatre in Politics

Chair: Freddy Decreus

11.20 Tereza Siegllová, 'The Role of the Czech Theatre in the Velvet Revolution of 1989.'

11.40 Anna Banfi, '*Suppliants in Portopalo*: ancient words for contemporary migrations.'



Tony Harrison, 2007



8 - 11 July 2010

Cultural Centre Municipality of Asklepieion

12.00 Burcu Seyben, 'Ancient Greek Plays and Turkish Cultural Policies in the Young Turkish Republic.'

12.20 Coffee Break

Session 3 Between Victory and Defeat

Chair: Anna Karakatsouli

12.40 Natasha Merkouri, 'Wounded soldiers: Ancient Greek Drama as a means of social intervention.'

13.00 Petros Vrachiots, '*Persae* versus *Persians*: Staging the Tragedy of the Defeated in the Greek Civil War.'

13.20 Stefano Caneva, 'They were Soldiers'. Civil War, *Lieux de Mémoire*, and Anonymity through Aischylos' *Persae* and *Seven against Thebes*.'

13.40 Sandwich lunch

18.30 Dinner at "Mike"
(Palaia Epidauros)

21.00 Performance at the Ancient Theatre of Epidauros, Sophocles, *Oedipus Rex*, Amphitheatre, dir. S. A. Evangelatos

Saturday 10 July

Session 1

Re-Writing Tragedy 1

Chair: Henri Schoenmakers

10.00 Sofia Alagkiozidou, 'Political implications in Sophocles' *Trachiniae* and in Ezra Pound's *Women of Trachis*.'

10.20 Anastasia Remoundou-Howley, 'A Suburban *Oresteia*: Simon Doyle's *Off Plan* and the Architecture of Dispossession.'

10.40 Laure Petit, 'Focusing on the Chorus, in L. Fréchuret's *Medea*.'

11.00 Tom Bruynooghe, 'Turning Aischylos into Eminem: How to adapt Aristofanes' *Frogs* for and with teenagers.'

11.20 Coffee Break

Session 2

Re-Writing Tragedy 2

Chair: Mary Hart

11.40 Susana Hora Marques Pereira, 'Aristophanes on stage in *The City*.'

12.00 Jaime Rocha, 'The Island of Utopy - Philoctetes in Lemnos.'

12.20 Hélia Correia, 'Troy and Delphi in Portugal.'

12.40 Coffee Break



**Session 3
Re-Presentations
in Art and Theatre**

Chair: Platon Mavromoustakos

- 13.00 Özlem Hemis, 'On the Process of Creation: Ottoman miniature paintings and on the contemporary art.'
- 13.20 Conor Hanratty, 'Theodoros Terzopoulos: In Search of Dionysus.'
- 13.40 Krystyna Mogilnicka, 'From an anthropological inspiration into a theatre practice. About *The Theatre* – a new performance of the Farm in the Cave Theatre Studio.'
- 14.00 Maria Theodosiou, 'Aesthetics of barbarism.'
- 14.20 Lunch at "Leonidas" (Asklepieion)
- 18.30 General Discussion and concluding remarks (Hotel)
- 20.00 Dinner at "Kalogeriko" (Palaia Epidauros)



*Intensive Summer Course,
Epidauros 2008*

Sunday 11 July Departure

- 11.30 Departure of participants of the Forum.



Paper Abstracts

Sofia Alagkiozidou

'Political implications in Sophocles' *Trachiniae* and in Ezra Pound's *Women of Trachis*.'

The purpose of this paper is to explore and define all the implicit and explicit references to politics in Sophocles' *Trachiniae* and in Ezra Pound's *Women of Trachis*, a modern adaptation of the ancient Greek play by the great American poet.

The term *politics* includes the historical context of the era in which each version of the play was produced and foremost the political issues raised in each version, meaning the question of the balance between the individual and the collective will in different forms of political organization as well as the consequences of any political disorder for individuals.

The aim of this exploration is twofold, on one hand to show off the importance of the political aspect in Sophocles' *Trachiniae* as a fundamental element to the form and the meaning of the play and on the other to underline all the similarities and the differentiations in the way that the political aspect take shape in Ezra Pound's *Women of Trachis*. This comparative analysis between the two versions of the play attempts to set off the significance of the political perspective, which, although not properly acknowledged by critics of Sophocles' *Trachiniae*, was decisive for the way that Pound read and adapted the ancient play.

The selection of the two specific versions is not coincidental. Both of them have been repeatedly produced as performances in the second half of the 20th century, a fact that indicates their topicality and their dramaturgical power, apart from their literary value. Therefore, they reflect social and political concerns that are substantial for the contemporary reader or spectator.

Anna Banfi

'*Suppliants in Portopalo*: Ancient words for contemporary migrations.'

The fifth century Greek theatre is a political theatre: the participation of the citizens to the political life of the city, the clash and the confrontation among different civilizations, the right of asylum and the political role of the institutional bodies are some of the subjects which, interlacing with the mythical stories, create the plot of the tragic texts and reveal the deep up-to-dateness of them. In the *Suppliant Women*, Aeschylus deals with the topic of giving hospitality to the strangers and the role that the political power has to have in the decision about the reception.

In Italy there is a city whose name is Portopalo. It is a border town, located in the outermost point of Sicily, which is daily living the reality of the landings and the problem of the reception. So, Portopalo is a scenery in which Aeschylus' ancient words get new vitality.

In September 2009 Portopalo became the stage for *Suppliants in Portopalo*, a performance which interlaces the Aeschylus' text with the tragic evidences of the migrants who, exile from their countries, escaping from war and starvation, arrive to the coasts of the Mediterranean Sea, to ask for asylum and to look for a new home. In April 2010 the same text will be performed in Paris, to tell again a contemporary story by ancient words.

Which is the role of the theatre, today? Is it possible an Aeschylus' tragedy tells our contemporary history? How many Portopalo are in Europe? How long can this story go on?

Tom Bruynooghe

'Turning Aischulos into Eminem:
How to adapt Aristofanes' *Frogs*
for and with teenagers.'

In May 2009 I was asked by theatre-group Encachado to direct a play of my own choice, with the only requirement that it had to include roles for thirty teenagers. After a short period of research, I decided to choose the *Frogs* of Aristofanes, because of its many characters and the two choirs, which could contain a big deal of the teenagers. By reading the play, I discovered that much of the humour in it could easily be made fit for children and teenagers. An amusing and interesting process of adapting had started.

With a few radical changes in the characters I was able to keep the plot and the storyline from Aristofanes' play intact. Laughing with literature, with Aischulos and Euripides, was not an option for a modern audience consisting predominantly of children. So literature became music, and Aischulos and Euripides became Britney Spears and Eminem. Changing Dionusos into Saint-Nicholas, who is very important for children in Belgium, was a logical step. The element of the servant of Dionusos made it even easier because Saint-Nicholas is always accompanied by a black servant, who is a real funnyman.

The choice to make music the central theme of the play -replacing literature of the original- turned out to be a good idea, especially in the choir parts, which included parodies of songs. The singing parts, always appealing for an audience of children, made the play a big success.

Stefano Caneva

"They were Soldiers". Civil War, *Lieux de Mémoire*, and Anonymity through Aischylos' *Persae* and *Seven against Thebes*.'

The paper will explore the cultural implications of Aischylos' depiction of soldiers in the *Persae* and the *Seven against Thebes*, by focusing on the problem of memory, concerning both men and places. A first part of the discussion will be devoted to some remarks on the ancient texts and the cultural responses they produced within antiquity: in particular, the consecration of Salamis and Plataea as *lieux de mémoire*, and the apparent contradiction between the projection of epic catalogue on the barbarians in the *Persae* and the *damnatio memoriae* of the defeated in the *Seven*.

Secondly, it will be discussed how classical memory in general (especially through iconography), and Aischylos' plays in particular, have been used during the XX century in order to deal with the problem of war, death, and memory: some relevant evidence will be dealt with, starting from the unknown soldiers and mass tombs of the World Wars to the more recent performances of *Persae* and *Seven against Thebes* by Archivio Zeta, in Italy, at the German military cemetery of the Futa Pass, on the Gothic Line.

Hélia Correia

'Troy and Delphi in Portugal.'

Since she presented her latest paper in Epidaurus in 2007, about her play *Desmesura (Excess)* on the theme of Medea, Hélia Correia had her play about Helen of Troy – *O Rancor (Hatred)* – staged in two different places which made very different performances based on the same text and with the same interpreters. She intends to talk about the direction, the staging options; and to show some photos of both theater versions.

She will also present her project for children, about Tiresias' grandson Mopsos. She has already published two of a projected series of six books. Every single book will deal with one important Ancient Greek myth. The first two books are about the child's first journey to Delphi with his grandfather and the experience of friendship with foreigners. The second one is about the legendary beginning of the Olympic Games with the hero Heracles as the leading character of the plot. These books are listed in the National Reading Plan for schools for pupils from ten to fifteen years old and are therefore studied in some classes of History and of Portuguese language. The author will give some space in her paper to talk about the reception and the remakes of the plot and the main characters, especially in what concerns their conversion into dramatic form by children.

Conor Hanratty

'Theodoros Terzopoulos:
In Search of Dionysus.'

This paper discusses the work and directorial approach of Theodoros Terzopoulos, in the context of several of his more notable productions, the arc of his overall career, and in light of certain key influences. Terzopoulos spent a formative period at work with Heiner Muller in Berlin, and in many ways his theatre suggests an actual realisation of the theories and proclamations of Antonin Artaud's Theatre of Cruelty. In a discussion of various productions of *Prometheus Bound* (1995, 2008), *The Persians* (2006) and *Ajax* (2008), this paper will investigate these influences, and explore further the dark beauty of Terzopoulos' approach. Given the enormous impact that it has had on his career, it will be impossible not to have some recourse to Terzopoulos' seminal production of Euripides' *Bacchae*, first staged in 1986 and then remounted, in various iterations, until 2002.

Özlem Hemis

'On the process of creation.'

On my PhD dissertation I aim at achieving an analysis of mentality researching thoroughly the forms of representation in depicting a historical phenomenon/reality on the Ottoman miniature paintings and on the contemporary art.

The process of modernization in Turkey has required the strategies of creating works of art entailing a desynchronized development between the performers and the receivers of art. What is really expected from the society has been a shift in the mentality during the process of modernization which has rather manifested itself as the Westernization. The outcomes of the Enlightenment which the culture of Christian West has experienced have not been smoothly interiorized by the Moslem Turkish society having a different social/mental background. Contrary to the traceability of the formal and the structural modernization, the shift in the system of thinking proves to be a much more complex process.

For instance, an important shift can be mentioned such as the shift of the narration which has, in a sense, moved from the life-centred to the death-centred narration while tracing the shift in the mentality during the Westernization process, and such as targeting a strategy of designing a work which its creator, who narrates the scenes from life non-competingly obeying an ultimately grand creator, foresees the end at the very beginning and uses all the elements of the creator to serve for the end.

On this article, which I wish to present at the Epidauros Forum, as well, a discussion on the artist's motive during the process of creating a work of art is aimed at setting out the concepts of *energia* and *entelekhia* mentioned in the works *Metaphysics* and *On Soul (De Anima)* by Aristotle. Through these concepts, believed to be useful in clarifying the differences between the strategies of forming the works of Western art and of the Ottoman/ Islamic traditional art, the process of creation of the artists who consent to the idea of creation but proceed along the different paths will mainly be focused.

Susana Hora Marques Pereira

'Aristophanes on stage in *The City*.'

The City, a play staged by Teatro da Cornucopia at the St Luiz theatre in Lisbon between the 14th January and the 14th February 2010, showcases a compilation of excerpts taken from some of the most famous plays written by Aristophanes, showing how the themes, situations and characters portrayed apply equally to the contemporary world. These themes expose a broad range of subjects such as the sense of desire for peace, the different methods of education and the political rhetoric, and also the attempt – even if utopian – of correcting societies' vices. The topic chosen for this meeting suggests a debate on the objectives and procedures of the acclaimed and experienced Portuguese artistic director, Luis Miguel Cintra, in his modern adaptation of the classical comedy at times of global crisis, as in the audience's reaction to such performance.

In order to accomplish his work, Luis Miguel Cintra, although not a classicist, became well versed in Aristophanes' plays and at the same time consulted an expert in the field of classical Greek comedy, resulting in an interesting combination between past and present, conducive to the desired reaction intended to provoke in the audience.

The performance, although not submitted to the Aristophanic parameters, adapts the classical texts to the modern times, in an effort to reach the contemporary audience, whilst observant of the essence of the classical comedy.

Natasha Merkouri

'Wounded soldiers: Ancient Greek Drama as a means of social intervention.'

This paper will deal with *Philoctetes Project*, run in the U.S.A. and will explore a different viewpoint of Ancient Greek Drama.

Philoctetes Project aims to help the American veterans from Iraq and Afghanistan war deal with mental derangement, fear, aggression, suicidal tendencies, PTSD and isolation. The "Theatre of War" group has designed and has been realizing the project since 2008 in collaboration with the American Ministry of Defence.

A group of actors present, seated at a panel, abstracts from Sophocles' *Ajax* and *Philoctetes* to military audiences all over the country. I quote director's Bryan Doerries words "These ancient plays timelessly and universally depict the psychological and physical wounds inflicted upon warriors by war. By presenting these plays to military audiences, our hope is to de-stigmatize psychological injury and open a safe space for dialogue about the challenges faced by service members, veterans, and their caregivers and families".

Doerries has translated the plays, especially the monologues, in a "dialect" familiar to military audience so as to minimize what might sound unfamiliar to veterans.

The concept of the project is based on the book *Achilles in Vietnam* by Jonathan Shay. The author argues that primary purpose of ancient Greek theater was to reintegrate warriors into a democratic society (Sophocles was twice elected general).

The Ancient Greek Drama becomes a means of social intervention and rehabilitation. It stands on the other side of war culture; it encounters contemporary warfare and explores ways of teaching the *polis* contributing greatly at its healing.

Krystyna Mogilnicka

'From an anthropological inspiration into a theatre practice:
About *The Theatre* – a new performance of the Farm in the Cave Theatre Studio.'

The Theatre is a new performance of the Czech theatre laboratory - Farm in the Cave – which has been inspired by Brazilian culture and theatre. The project took two years to complete and was influenced by multiple factors: two expeditions of scenic research in Brazil, an AfroBrazilian conference in Prague (with prof. Eva Stehlíková, prof. Leszek Kolankiewicz, Jan Ferslev and August Omolú) connected with the *candomblé* workshop by Augusto Omolu (a Brazilian actor from Odin Teatret), a workshop of vibratory songs by Maud Robart (a Haitian singer who used to work with Jerzy Grotowski in his centre in Pontedera) and a workshop of Brazilian dramatic dances with Alício Amaral and Juliana Prado. The scenic research in Brazil offered the artists knowledge of Brazilian steps and rhythms like *frevo*, *capoeira*, *samba*, *bossanova*, *bumba meo boi*, *maracatu rural* or *maracatu nação*, which they transformed into a choreography. Actors were freely improvising words and intonations, while using their experiences and video material gathered in Brazil. The topic of improvisations was connected to aspects Brazilian history; particularly, it circulates around a master-slave relationship, which was transformed into this theatre piece. The performance talks about freedom and presents theatre as a phenomenon of the basic human performative situation. My paper will introduce the process as well as the performance, and will consider the matter and problems with anthropological inspiration, an inspiration that (as in tradition of ancient drama) comes from traditional forms.

Laure Petit

'Focusing on the Chorus,
in L. Fréchuret's *Medea*.'

Unlike most productions of ancient Greek theatre where the chorus is reduced to the smallest part of the performance, in the *Medea* directed by Laurent Fréchuret in October 2009 at the Théâtre de Sartrouville, the chorus is the focus point of the staging. The production aims to recreate, by means which speak today to us, the spectacular power of ancient Greek theatre, especially the emotions created by the «sound setting», in which the music of the chorus plays a significant role. The translation of Florence Dupont who regards tragedy «from a ritual, that is, a musical point of view» underlies this staging which starts from the musical structure of the play and is organised by the choruses. The aim of this paper is to analyse how the Greek chorus is musically recreated by means of a contemporary code and how the theatrical space and time of the performance are structured by it. I will thus examine the chorus in its relationship with the audience and the actors, and raise the following issue: since the director wanted, most laudably, to give back to the chorus its place in the performance, did he not reinforce the opposition between the so-called «sung parts» vs. «spoken parts» on which tragedy is based at the expense of the latter, as the «spoken parts» belong to the «sound setting» of the tragedy as well, and give to it its rhythm in connection to the «sung parts» ?

Anastasia Remoundou Howley

'A Suburban *Oresteia*: Simon Doyle's *Off Plan* and the Architecture of Dispossession.'

My paper explores the mechanics of adaptation of Aeschylus' trilogy the *Oresteia* in Simon Doyle's *Off Plan*, particularly the specific insights that visual culture (architecture, digital media, photography) offers to contemporary understandings of domestic and public crisis. Directed by Rachel West for the Project Arts Centre in Dublin in early 2010 and performed by a group of multidisciplinary artists, the version sets the action in the uninviting-looking backyard of an unfinished suburban Irish home. Agamemnon returns to an imaginary Argos where his *homecoming* gets violently interrupted when his wife Clytaemnestra, aided by Aegisthus, slaughter him in his bath. His son Orestes returns to a city that has been transformed into a concrete jungle and along with his sister Electra avenge Agamemnon's killing by murdering their mother and her lover. Described in terms of a powerful aesthetic experience that combines technology, media, music, and dance, this production emphasizes the visual and the psychological impact as well as the personal and the political value of the economic boom and subsequent recession in twenty-first century Ireland, engaging in a discussion on the dilemmas of globalisation and economic growth. It also raises pertinent questions about revenge, morality, justice, nostalgia, homecoming, and power but also about witnessing and experiencing violence, the spectatorship of suffering, trauma and memory, and estrangement and dispossession of one's property and identity in modern Irish society and culture.

Jaime Rocha

'The Island of Utopy-
- Philoctetes in Lemnos.'

Jaime Rocha had already written the first draft of *Agamemnon* when he travelled to Mycenae after taking part in the Epidaurus meeting in 2007. In his paper he talked about his play that his stay in a previous Epidaurus course as a pupil had inspired. He passed through Argos and then stayed in Mycenae where he had the perception of the space and landscape of the real site. He then changed some details to achieve his final version. The main purpose of his quest in Greece that year was to find the very cave where Philoctetes was abandoned by the Greek army on their way to Troy. The author intended to re-write Sophocles' play. He travelled to Lemnos Island and stayed there for a while. He learned some legends and visited the Museum before travelling to the North of the Island where he could enter the cave where there is sea water now. Nearby there was the Kabiri sanctuary which had a very inspirational importance for the plot. *In loco*, Jaime Rocha conceived the whole idea of the play. Lemnos is meant to become an island of peace, the opposite of the outward world where the war invites men to treason and greed.

Pauline Rochelle

'Clytemnestra: justifications
of a murderer?'

Clytemnestra is commonly characterised by Aeschylus in the *Agamemnon* as a self-actualising "woman with a man's heart" (*Ag.* 11). During *Agamemnon's* absence she rules Argos as a king with her lover believing herself immune from censure. In Euripides *Iphigenia in Aulis* Clytemnestra is deceived and manipulated by *Agamemnon*; though ultimately she realises she has been told a "false story" (*IA.* 1618) to comfort her about the sacrifice of her daughter, *Iphigenia*. But neither of these gives a full picture. Clytemnestra's often less recognised role as mother and guardian of her children is pivotal to the tragic outcome for the House of Atreus and is therefore of no lesser importance than these two more commonly attributed characterisations. Indeed, the level and intensity of hatred generated by this motherly bond ultimately overflows into hatred that involves the House of Atreus itself, the people of Argos and Clytemnestra's own children for their mother. Ultimately, any sense of personal revenge of Clytemnestra's past is consumed by her seeking revenge on behalf of her grossly injusticed child, *Iphigenia*. My intention in this paper is to give some consideration to this further dynamic of Clytemnestra's character and to show that the root cause of her conclusive act of murder is born, not of personal revenge, but of intense love.

Burcu Seyben

'Ancient Greek Plays and Turkish Cultural Policies in the Young Turkish Republic.'

Ancient Greek plays are the least produced of all European classics in Turkey. On the other hand, they were considered to play a key role in the discussions about Turkey's modernization process especially during the one party period which lasted from 1923 till the 40^s. Within this period almost half of all surviving Ancient Greek plays were translated into Turkish by a state-run translation bureau. Not only were Ancient Greek plays translated, but they were also staged in the leading cultural institutions such as the National Theatre, the Village Institutes and Istanbul Municipality Theatre which were utilized in the implementation of the ideals of the Cultural Revolution. In addition, Ancient Greek plays generally held an important place in debates about both theatre and cultural policies of the young Turkish Republic: the modernization and westernization of Turkey and Turkish theatre. This paper will concentrate on what Ancient Greek plays meant to the cultural elite including the bureaucrats and writers in the young Turkish Republic. It will configure to what ideals of cultural policies Ancient Greek plays served during the one party period in the light of their productions, translations and the discussions about them in the national reports, conferences, the leading theatre and cultural magazines.

Tereza Sieglová

'The Role of the Czech Theatre in the "Velvet Revolution" of 1989.'

This paper will present the specific role of the Czech Theatre in the events of the political and social transformation of Czechoslovakia in 1989. Theatres, especially alternative theatre companies born in late Sixties and early Seventies, were creating a sort of parallel polis and represented in that way a regime opposition all the time from the 1969. Due to their active civic attitude, theatre practitioners were prepared to react immediately as soon as the situation in the society escalated after the brutal repression of the students' demonstration on 17th November. Almost all the theatres in the republic took up the strike only a day after and the theatres offered as public spaces or forums for free discussion and political negotiations had a major role in all the process of the change. When the takeover is confirmed by the election of the playwright Václav Havel for president, the discussions are finished and the theatre has to face up to the challenge of the re-definition of its *raison d'être*.

Maria Theodosiou

'Aesthetics of barbarism.'

Without the purpose to mark the history of the word *barbarism*, we are going to determine the meaning attributed to the word in our analysis.

We are going to borrow the definition given recently by Todorov in his book *Beyond the clash of civilizations. The fear of the barbarians* in order to determine barbarism in the field of esthetics and more precisely in the field of performing arts. There are two branches in the esthetics of *barbarism*:

- Each performance, representation or artistic creation that contests the human being, either by going against it or reaching its limits. The performances of the '60s, which reached the limits of the human body, are a typical example of this branch of the esthetics of barbarism. The public of this art doesn't approve the barbarism developed in front of its eyes but through this esthetic barbarism it contests the actual barbarism in which they live. These performances are transformed in symbols; the bodies become symbols.
- Each performance, representation or artistic creation that contests the rules of the Esthetics and of the Beau, rules imposed or cultivated by the status-quo and accepted by the majority of the spectators. The new and pioneer esthetic forms, by the moment of their appearance, question and reverse the status-quo, and in the end, they change the way of looking of the spectator, of the citizen, of the member of the society.

Georgia Tsatsani

'Muses and Graces on Stage: Transformations of Space in Performance Poetry.'

Muses and Graces in antiquity, as well as in modern era, are closely connected with music and art, often as an allegory of men's spiritual innovation. In archaic and classical song, the absolute genre of lyrical performance in antiquity (from the seventh to the fifth century B.C.), not only they keep their typological elements, but also they expand themselves in more cultural activities. In Pindar, the best survived example of choral performance, both take part in lyrical performances on earth and sky, even though the poet reverses their established roles; for that reason the representation of Muses and Graces as mothers, as mourners or even as professionals of the victory ode has a very special interest in the study of drama space. Performance poetry in ancient Greece is actually the precursor of drama. In fact, lyric poetry was composed in order to accompany certain musical or athletic events and suit the major feast, the symposium. This poetic tradition was based on *mimēsis*, and, as a dramatized action, did embodied music, dancing and lyrics. Therefore, classical tragedy is an amalgam of previous poetical genres. Muses and Graces function as the poet's musical patrons, while Pindar as an experienced director gives them a distinct role. The aim of this presentation is to establish their multiple role, traditional or not, thus analyzing their particular aspects in epinician context.

Tassos Tyflopoulos

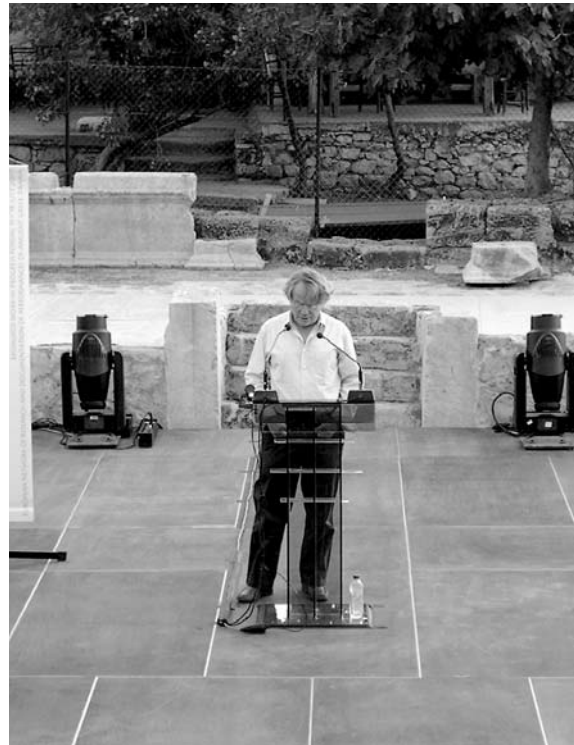
'Non-verbal Language and the Performing Body in Aeschylus.'

The role that bodies played in Greek theatre is often underestimated, even when it is acknowledged. It seems, though, that bodies had a similar function to that of athletic competitions. Can this be traced in Aeschylus? What was the role of the body in his work, taken both as a concrete actor and as it is incorporated in the text? How do gender and clothing contribute to acting? What was the Chorus doing, while the actors were performing? Starting off with *Kassandra in Agamemnon*, the performing body will be examined in the six extant plays of Aeschylus so that we can have a better understanding of this art.

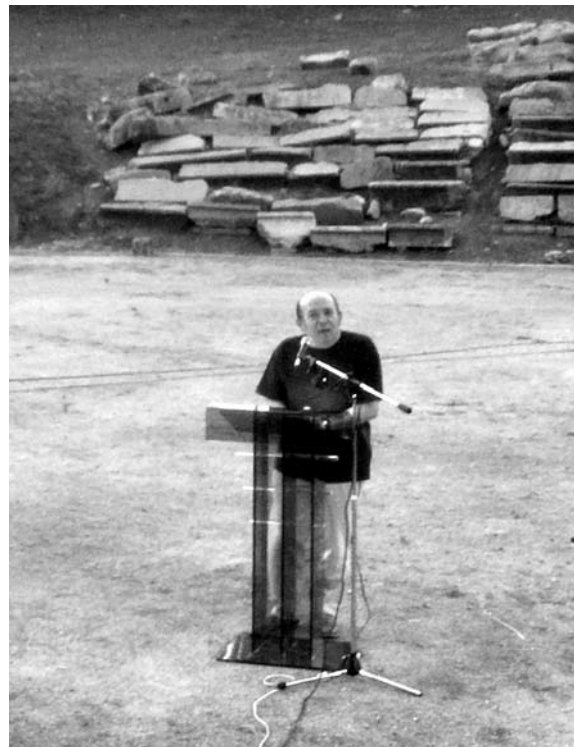
Petros Vrachiotis

'*Persae versus Persians*
Staging the Tragedy of the Defeated in
the Greek Civil War.'

In the late '40s Greece entered a bloody civil war between the government army and a partisan army controlled by the communistic party. The outcome of this conflict was crucial for Greece's adhesion to the West, in view of the Cold War. Therefore, the defeat of the communists was raised as the only way for the salvation of the Nation. My paper will discuss the staging of two "different" performances of Aeschylus' *Persians* in this era: the first by the National Theatre at the beginning of the war supported that the communists were the "new Persians" threatening Greece and the second by a troop of political exiles after the end of the war, which staged the play as the tragedy of a defeated generation.



Peter Stein, 2007



Vassilis Papavassileiou, 2007

The Members of the European Network of Research and Documentation of Performances of Ancient Greek Drama (Arc-Net)

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- **Cyprus** Prof. Michalis Pieris, University of Cyprus
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