

The work of the *European Network of Research and Documentation of Performances of Ancient Greek Drama* during the academic year 2001-2002 was characterised by an effort to broaden its activities. In addition to the continuous strive to compose the database of performances of ancient drama, it organised with success a number of projects directed towards a wider academic community.

The one-day conference "Das Griechische Drama auf der Bühne. Rezeptionen in Griechenland und Deutschland", which was jointly organised by the Greek and German teams of the network and was held at the Freie Universität of Berlin in November 2001, presented an excellent working ground for a meaningful exchange of ideas that resulted from recent research. Accordingly, the newly inaugurated series "Intensive Course on the Study and Practice of Ancient Drama" which took place in Epidauros in July 2002, proved to be a two-fold success. It offered the chance to post-graduate students of Classical and Theatre studies of the countries-members of the *Network* to meet, while at the same time it gave the opportunity for a closer contact between the academic activities and the community of Epidauros thus leading to the establishment of a university research centre in that area. Both initiatives are the end product of the work and the efficient collaboration of the members of the *Network*.

These are but the first signs of the significant potential generated by this international collaboration, which also lays the foundations for its future path. The academic character of the members, which constitutes the fundamental core of the *Network*, is what differentiates it from other related initiatives bestowing it with a sense of uniqueness.

This is, after all, the reason for which our activities were fervently supported and generously financed by both public and private organisations.

In close parallel to these academic projects, there was also a systematic effort to publicise the activities of the *Network*. This role was performed on the one hand by *Parodos*, which is now entering its second year of circulation and on the other by a full-scale presentation of the *Network* during a press conference that took place at the Benaki Museum, Athens in June 2002. Further presentations about the *Network* were given at the international symposium organised by the J. Paul Getty Museum in Los Angeles in June 2002 and during the annual meeting of the *Adriatic and Ionian Initiative* in Corfu in April 2002.

Given the series of activities that were developed between the annual meeting in Oxford in September 2001, the coordination committee meeting in Coimbra in January 2002 and the annual meeting in Athens in November 2002, confirms that the founding of the *Network* - as the centre of research and educational programmes that relate Classics with Theatre Studies - resulted in the formation of a new field for scientific dialogue. The interrelation of two disciplines in a common project fills a significant void. The positive response to its activities expressed by researchers and academics of both fields emanating from different countries from both sides of the Atlantic, together with a remarkable show of interest by artists, justify the five-year course of the *Network* and encourage all efforts for its further development.

Platon Mavromoustakos
November 2002

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Summer Courses

The Intensive Course on the Study and Practice of Ancient Greek Drama



First Intensive Course on the Study and Practise of Ancient Greek Drama

Member institutions of the *European Network of Research and Documentation of Ancient Greek Drama*, represented by scholars and postgraduate students, took part in the first Intensive Course on the Study and Practice of Ancient Greek Drama. This attractive activity, organised by the Greek team in the Project, occurred between the 8-21 July 2002 in Epidaurus, concentrating on four Theban plays (*Bacchae* directed by Theodoros Terzopoulos, *Oedipus the King* by Tadashi Suzuki, *Seven against Thebes* by Valerie Fokin and *Antigone* by Anna Badora) taking place, during the same period, in the Epidaurus Festival. The main purpose of this organisation was to put in touch academics and researchers with experts in the different perspectives of artistic activity (directors, actors, composers, scenographers), to proportionate a permanent discussion and to join diverse sensibilities and experiences on the same phenomenon. Morning

sessions were dedicated to theoretical approaches to subjects like interpretation of the texts, translation, iconography, design, modern recreations of ancient Greek drama in other European countries; the afternoon sessions had the collaboration of performance experts putting problems in a very practical way. The rehearsals and naturally the performances completed the program.

Besides the theatrical program with all its plurality of approaches, the participants had also the opportunity to make some archaeological visits and to profit an unforgettable time in the marvellous landscape of Argolis. Finally personal contacts and friendly relationship were not the smallest success of this exploratory organisation that must be followed by a regular annual summer activity.

Maria de Fátima Silva

Crossing borders: the Epidauros summer course

Between 8 and 21 July, the *Network* organised its first *Intensive Course on the Study and Practice of Ancient Greek Drama*. More than thirty students from nine different European countries participated in a varied programme that brought together a broad spectrum of approaches to ancient Greek drama. The morning sessions were devoted to academic lectures on topics ranging from the analysis of single plays to the acts of translation and adaptation, and the theatrical and social dimension of performances from ancient to modern. Here, Theatre Studies and Classical Studies went hand-in-hand showing how significantly each with its own methodological tools can be complementary to the other. Each morning session was concluded with a lively one hour discussion between lecturers and students. Two morning sessions were devoted to student presentations. The variety of performances discussed and of performance traditions offered a powerful confirmation of the importance of the *Network's* central activity, the transnational research into the performance history of ancient Greek drama.

Acknowledgments

On behalf of the *Network* and the organising committee of the summer courses we would like to thank the people that contributed towards making the first summer course a success.

First and foremost we would like to thank the teaching staff and the students, who helped us cope with all the difficulties involved in organising a first time event in an area with such limited infrastructure. Their interesting talks and the lively participation in the discussions made the courses a worthwhile experience.

A number of organisations and people helped the *Network* both financially and technically:

The afternoon sessions were dedicated to the modern theatre practice, focusing on the work of director, actor, composer, and dramaturg. The sessions were closely linked to the performances that took place in the ancient theatre of Epidauros during the weekends. These productions were discussed afterwards in special sessions with some of the artists, thereby fulfilling an important aim of the *Network's* summer courses: the fusion of theory and practice, and of academic and artistic thinking.

This year's summer course was a pilot course, a new experience for the *Network* and in particular for the Greek organising committee which succeeded, in close cooperation with the Municipality of Asklepieion, in laying a firm foundation for a flourishing continuation. Despite some teething troubles, basically related to the local infrastructure and deserving future attention, both students and staff share great enthusiasm for this new step in the *Network's* activities.

Herman Altena

We would like to express our gratitude to the Municipality of Asklepieion and especially to the Mayor of Asklepieion Alexandros Tsilogiannis, the Deputy Mayor Sofia Kalamatianou, and the municipality staff. Furthermore, we would like to thank the hotels and restaurants which tended to our every need, and especially the staff of Mike-Gefyra and Leonidas.

Finally, we would like to express our appreciation to COSMOTE for its generous financial contribution that made this event possible; we would especially like to thank Mr. Evangelos Martigopoulos, CEO, as well as the P.R. Department staff who were personally involved in this collaboration.

Sponsor:  **COSMOTE**

The Programme of the Summer Courses

Sunday 7 July

Arrival of participants

Monday 8 July

Morning Session

Presiding: Platon Mavromoustakos

-Alexander Tsilogiannis, Mayor of Asklepieion:

Welcome

-Platon Mavromoustakos: *The European Network of Research and Documentation of Performances of Ancient Greek Drama*

-Vasilis Lambrinouidakis: The archaeological setting of the theatrical activity at Epidauros

Afternoon Session

-Visit to the archaeological site of Epidauros

Tuesday 9 July

Morning Session.

Presiding: Ulf Heuner

-Herman Altena: Seven times Seven is Seven?

-George Yiatromanolakis: Sophoclean Trilogy: *Antigone, Oedipus King, Oedipus at Colonus*

Afternoon Session

-Spyros A. Evangelatos: Directing ancient drama performances



Wednesday 10 July

Morning Session.

Presiding: Ulf Heuner

-Herman Altena: Performance analysis: a review model

-Platon Mavromoustakos: Ancient drama and theatrical space

Afternoon Session

-Platon Mavromoustakos: *The Database of the European Network of Research and Documentation of Performances of Ancient Greek Drama*

Thursday 11 July

Morning Session.

Presiding: Herman Altena

-Elena Patrikiou: Pentheus' *Hubris*. Gender inversions and ritual transgressions in Euripides' *Bakkhai*

-Maria de Fátima Silva: *Seven against Thebes - a word's war*

Afternoon Session

-Christos Leontis and Thodoros Antoniou: Music in ancient drama performances



Friday 12 July

Morning Session.

Presiding: Maria de Fátima Silva, Herman Altena

-Student Presentations

Evening

-Performance at the Ancient Theatre of Epidauros: *Hypsipile* (dir. Spyros A. Evangelatos)

Saturday 13 July

Visit to the archaeological site at Mycene

Monday 15 July

Morning Session.

Presiding: Maria de Fátima Silva

-Freddy Decreus: Oedipus between the horizontal and vertical axis

-Michael Walton: Does Oedipus have a limp?

Afternoon Session

-Leda Tasopoulou: Acting in ancient drama performances

Tuesday 16 July

Morning Session.

Presiding: Oliver Taplin, Freddy Decreus

-Student Presentations

Afternoon Session

F. Raddatz: The "Theban Cycle" - an introduction to the weekend performances

Wednesday 17 July

Morning Session.

Presiding: Bernd Seidensticker, Jens Holzhausen
 -Oliver Taplin: The reflections of Tragedy and Comedy in ancient vase-painting, and their possible bearing on modern design and staging
 -Fanis I. Kakridis: Theban mythological tradition: Philological prolegomena to the Theban Mythological Cycle

Afternoon Session

-Evelyne Ertel: The chorus in performances of ancient drama

Thursday 18 July

Morning Session.

Presiding: Mary Hart
 -Bernd Seidensticker - Jens Holzhausen: The political quality of Greek tragedy (The Theban Plays)
 -Henri Schoenmakers: Theatre and society

Evening

-Rehearsal of the weekend performances at the Ancient Theatre of Epidauros

Friday 19 July

Morning Session

-Oliver Taplin: Discussions on the production of an Ancient Drama Performance
 -Concluding Remarks

Evening

-Performances at the Ancient Theatre of Epidauros
 -*Bakchai* (dir. Theodoros Terzopoulos)
 -*Oedipus Rex* (dir. Tadashi Suzuki)

Saturday 20 July

Informal discussions

Evening

-Performances at the Ancient Theatre of Epidauros
 -*Seven against Thebes* (dir. Valerie Fokin)
 -*Antigone* (dir. Anna Badora)

Sunday 21 July

Departure of participants



The participants of the Summer Courses

Julie Ackroyd, U.K.
 Anne Beale, U.K.
 Alena Beková, Czech Republic.
 Polyxeni Benaki, Greece.
 Dáša Čiripová, Slovakia.
 Manuel Correia dos Santos, Portugal.
 Helen Craven, U.K.
 Koraljka Crnkovic, Croatia.
 Paulo Ferreira, Portugal.
 Andreia Marisa Ferraz Moreira, Portugal.
 Catia Branca Francisco Oliveira, Portugal.
 Evangelia Fryda, France.
 Jolanda de Jong, The Netherlands.
 Maria Hamali, Greece.
 Conor Hanratty, Ireland.
 Angeliek van Kampen, The Netherlands.
 Gerhard Köhler, Germany.
 Lauri Lehmann, Germany.
 Ana Rita Lourenco Lopes, Portugal.
 Jörn Mixdorf, Germany.
 Christine Norton, U.K.
 Aikaterini Pavlaki, Greece.
 Oliver Schelske, Germany.
 Claudia Silva, Portugal.
 Martinho Soares, Portugal.
 Petr Sourek, Czech Republic.
 Linnea Stara, Finland.
 Pelaghia Strataki, U.K.
 Elena Timblallexi, Greece.
 Sofia Vasileiou, Greece.
 Deidre Warden, U.K.
 Avery Willis, U.K.
 Amanda Wrigley, U.K.

Ancient Drama Centre at Epidauros

On the 16th of September 2002, during a press conference in the central building of the University of Athens, the rector of the University announced the donation of a building by the Municipality of Asklepieion to the University of Athens in order to house the "Laboratory of Ancient Drama and Theatre Studies Research" of the Theatre Studies Department.

The press conference was organised by the office of the Rector of the University, Professor George Babiniotis, who presented the project. Present at the conference were: The Mayor of Asklepieion, Mr Alexander Tsilogiannis, the vice-rector of the University Professor Michael Dermitzakis, the General Secretary Professor Panagiotis Kontos, the head of the Theatre Studies Department Professor Spyros A. Evangelatos and Professors Walter Puchner, Nasos Vagenas, Platon Mavromoustakos and Iosif Vivilakis. Professor Vasilis Lambrinouidakis, who was also present at the press conference, presented the related activities of the Department of Archaeology at Epidauros.

The Council of the Municipality of Asklepieion had announced on the 29th of December 2000 their decision to donate the building of the old slaughter-house towards the activities of the Theatre Studies Department of the National and Kapodistrian University of Athens. The department will use this space as an annex, whose main goal will be to develop the study, teaching and research of Ancient Drama.

The foundation of the "Laboratory of Ancient Drama and Theatre Studies Research" serves the educational and research needs of the study and practice of ancient drama, while simultaneously establishing the area of Epidauros, and especially the Municipality of Asklepieion, as an international centre for the exchange of arguments on the modern approaches of ancient drama and for an inter-disciplinary and artistic promotion of Ancient Drama, through the organisation of activities, meetings, exhibitions and performances.



In detail the activities of this new centre are the following:

- Development of research programs related to the study of Ancient Drama.
- Collaboration and coordination with similar centres in Greece and abroad.
- Organisation of meetings, seminars and conferences on specific topics of Ancient Greek Drama.
- Organisation of educational programmes.
- Documentation and scientific evaluation of archives and libraries which concentrate on subjects related to Ancient Greek Drama.
- Creation of courses for undergraduate and graduate students.
- Creation of courses for students of acting schools, actors, and artists related to performances of ancient drama.
- Publication of the results of the research in the form of a periodical, bibliographies, monographs, proceedings and teaching materials in collaboration with publishing houses in Greece and abroad.
- Creation of databases on Greek theatre.
- Organisation of exhibitions and activities to promote Greek cultural inheritance.
- Creation of documentaries related to ancient drama for educational purposes.
- Creation of CDROM related to ancient drama for educational purposes.

Platon Mavromoustakos

The J. Paul Getty Museum Conference

Theatre practitioners and academics gathered at the J. Paul Getty Museum in Los Angeles June 20-23, 2002 to attend an international symposium on the "Contemporary Performance of Ancient Greek and Roman Drama." Prof. Erika Fisher-Lichte of the Freie Universitat, Berlin, gave the keynote lecture, "Ancient Greek Theater in Transformation: A Historic Form in Universal Use." In the Translation session led by Michael Walton and joined by Marianne McDonald, Jane Harrison, and Nike Imoru, Tony Harrison described his poetic journey through translating and directing ancient texts from *The Oresteia* to the *Trackers of Oxyrhincus*.



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Sir Peter Hall then described his dedication to work in ancient drama and engaged the audience in a lengthy discussion on the importance of theatre in general to political culture. In his Adaptation session, "Steps Between Reading the Page and Treading the Stage," Oliver Taplin continued the theme of political relevance as he led Sir Peter Hall, Lydia Koniordou, and Peter Sellars in a stimulating and at times electrifying discussion of the significance of ancient Greek drama to contemporary life and politics. Helene Foley's session, "Remaking Greek Drama," included contributions by Mary Kay Gamel, Mae Smethurst, and Ellen

Stewart of New York's LaMama e.t.c., and concluded with a striking demonstration of lingual technique by LaMama resident artist Zishan Ugurlu. Michael Marmarinos, diplous Eros Theater Ensemble, and Wlodzimierz Staniewski of Gardzienice joined the American Indian Dance Theater led by Hanay Geiogamah in a provocative session on choral adaptation led by Michael Hackett of UCLA, concluded by Bernd Seidensticker of the Freie Universitat, Berlin. Ron Jenkins of Wesleyan University introduced I Nyoman Catra and Desak Made Laksmi Suarti of the National Academy of the Arts, Bali, whose demonstration of choreographic and masking techniques provided a natural segue for David Wiles and Michael Chase's session, "Acting in a Greek Mask." The final session of the conference, "Greek Theatrical Space: The Evocation of Tragic Scale," was led by Rush Rehm and included Platon Mavromoustakos, Jocelyn Herbert, and Ming Cho Lee, with a dazzling video by Dionysis Fotopoulos. The conference was brought to close by the director Peter Stein, who spoke eloquently of his work as a director, the association between ancient drama and democracy, and specifically with reference to his influential production of Aeschylus's *Oresteia*. The theme of the conference was brought to life by Lydia Koniordou and Socrates Sinopoulos, who performed "Ancient Greek Drama: Poetry, Music, Dance," a demonstration of the integration of song, movement, and music essential to the understanding of ancient performance.

Mary Hart



Network Events

The Network's Press Conference

In order to commemorate the 5th birthday of the *Network*, the Greek team organised a press conference, where it presented the goals, members and activities of the *Network* to journalists, academics and artists. The presentation was held at the Benaki Museum on 11 June 2002 and the speaker's panel included Spyros A. Evangelatos, Walter Puchner, Angelos Delivorrias and Platon Mavromoustakos.

The press conference was a great success and gave material to about 20 articles that appeared the next day in Greek newspapers.



The Annual Meeting of the Network Members in Athens

The annual meeting of the members of the *Network* will take place in Athens on Saturday 23 and Sunday 24 November 2002.

The meeting will be housed in the neoclassical building of the National and Kapodistrian University of Athens and will consist of three working sessions (Saturday morning, Saturday afternoon and Sunday morning).

The annual meetings of the members of the *Network* serve to evaluate the projects of the *Network* and to plan projects for the following years. This year's meeting will focus on two subjects: The Summer Courses and the Oresteia Exhibition. In addition, ongoing issues, such as the collection of material for the database, financial aspects and the creation of a film database, will be discussed.

In relation to the Summer Courses, the discussion will evolve around the evaluation of the first course and the planning of the course for next year. In relation to the Oresteia Exhibition, attention will be given to the final identification of material, the form of the exhibition, practical aspects and the establishment of committees for its realisation.

The meeting will take place thanks to the generous support of the Ministry of Culture, Directorate of Cultural Relations.

European Network of Research and Documentation of Ancient Greek Drama Performances
Ευρωπαϊκό Δίκτυο Έρευνας και Τεκμηρίωσης Παραστάσεων Αρχαίου Ελληνικού Δράματος

For further information visit our website:
www.cc.uoa.gr/drama/network
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Printed at
National and Kapodistrian University of Athens

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