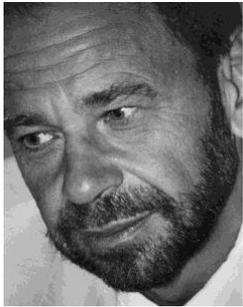
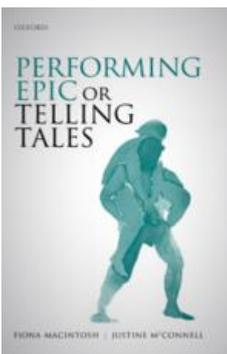


In memory of Christian Biet (1952-2020), Professor of Theatre, University of Paris Nanterre



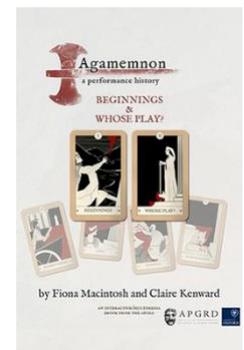
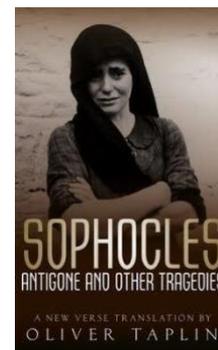
It was with huge sadness that we learned in early July of the death in a bicycle accident of our dear colleague, Christian Biet, who was just a couple of days into his well-earned retirement. For over ten years, the APGRD and Christian's HAR (Histoire, Arts et Représentations) Research Centre at Paris Nanterre have shared a very fruitful and genial annual colloquium, which has resulted in strong collaborations, close friendships and numerous publications. As an expert on early modern French theatre and the author of numerous landmark studies (notably *Oedipe en monarchie* (1994) and *Qu'est-ce que le théâtre?* (2016)), Christian's wide-ranging expertise, his unique generosity of spirit and intellectual curiosity always guaranteed that each meeting, in Oxford and Paris alternately, was an eagerly anticipated one in our calendar. As with other colleagues in Oxford and around the world, we will miss Christian immensely but with the wonderful support of Tiphaine Karsenti (Paris Nanterre), Cécile Dudouyt (APGRD/ Sorbonne-Paris Nord), and Estelle Baudou (formerly Christian's doctoral student at Paris Nanterre and now the APGRD's Marie-Curie Postdoctoral Fellow), the colloquia will continue to flourish, and next year's meeting in Oxford will include a celebration of Christian and his work.

APGRD Publications



During lockdown the following APGRD publications have appeared and we hope to celebrate properly once it is safe to do so.

Performing Epic or telling tales by Fiona Macintosh & Justine McConnell (Oxford 2020)
Sophocles, Antigone and Other Tragedies, a new verse translation by Oliver Taplin (Oxford 2020)
Agamemnon, a performance history, a multimedia eBook (2020) by Fiona Macintosh and Claire Kenward. Download [HERE](#).



Staging the Archive – a new podcast from the APGRD

Determined to keep the Archive 'open' during lockdown, the APGRD has developed a new podcast series, under the direction of Giovanna Di Martino and Claire Barnes. You can access these here: <http://www.apgrd.ox.ac.uk/staging-the-archive-the-apgrd-podcast>

Episode 1: East and West with Michael Scott and Marchella Ward

Episode 2: Sicily and Greek Theatre with Giovanna Di Martino and Oliver Taplin

Episode 3: The Chorus in Contemporary Performance with Estelle Baudou and Struan Leslie

Episode 4: Ancient Theatre Around the Black Sea with Edith Hall and Rosie Wyles

Episode 5: Reading Greek Tragedy Online with Joel Christensen, Lanah Koelle, and Paul O'Mahony

Episode 6: Medea – A Mirror for the 21st Century with Fran Amewudah-Rivers, Avery Willis Hoffman, and Shivaik Shah

If you haven't already listened, please do sample a few and also take a look at their accompanying blog posts [here](#). We are taking a short break from 'Staging the Archive' during term-time, but will resume the series over Christmas.

Dancing with Apollo

This TORCH/APGRD/DANSOX collaborative project brings together a group of artists and Oxford researchers to begin research and development on a dance piece on Cupid and Psyche, which will form part of larger programme of myth, dance, music and words that addresses questions central to #MeToo and the ongoing pandemic. The team will include celebrated choreographer, Cathy Marston and two professional dancers, Riku Ito and Miki Akuta, award-winning violinist, Sara Trickey, and pianist, Ivana Gavric, with Marina Warner (APGRD Honorary Associate and Fellow of All Souls) as dramaturg. Sue Jones, (Director of DANSOX), and Wes Williams (Director of TORCH) will also join the APGRD members, Fiona Macintosh and Stephen Harrison. Spitalfields Festival has commissioned a new score from composer Edmund Finnis for the workshop and the premiere will take place in London in summer 2021. A photographer from the Royal Ballet will be in residence for the week and a film of the workshop will be made so that the work can be shared widely. Originally scheduled for this September, *Dancing with Apollo* will now take place early next summer.



Cathy Marston (right) with (L-R) Sonya Frances, Tom Sapsford, and Aaron Vickers taken at APGRD's Choreographing the Katabasis (June 2015)

BAME Medea

Following on from the success of their 2018 first Oxford all-BAME production in the O'Reilly Theatre, Khameleon Productions, under the direction of Shivaiké Shah and Francesca Amewudah-Rivers and in partnership with APGRD/TORCH/Almeida Theatre, is developing a new adaptation of *Medea*. This version platforms diasporic voices through interweaving original live music and spoken word with a 'Chorus of Corinthians', who sing Medea's message: a call for justice, and a call to action. Rosa Andújar (KCL) and Avery Willis Hoffman (APGRD doctoral student in 2000-3 and currently Program Director, Park Avenue Amory, NYC) are academic consultants on the project. For further details, see <https://torch.ox.ac.uk/medea-kp> and listen to the APGRD [podcast recording](#) with Shivaiké, Fran, and Avery.



Giovanna Di Martino moves to UCL



After a very successful and busy year since receiving her doctorate when she worked briefly as APGRD Archivist Assistant and then as Lecturer at St Anne's College, Giovanna is about to start a four-year post as A.G. Leventis Postdoctoral Fellow in the Classics Department at UCL. We are delighted about her new appointment and also wish to congratulate her on the recent publication of her first monograph, *Translating and Adapting Aeschylus' Seven Against Thebes in the United States* (Verona: Skenè). We wish her every success in her new post and look forward to continuing to collaborate with her on a number of projects.

APGRD/London's Postgraduate Symposium: Celebrating 20 years, 2-3 July 2020

Instead of the planned twentieth-anniversary celebrations (sadly postponed owing to Covid-19 until 2021), this year's Postgraduate Symposium took place online. The organisers (David Bullen, Giovanna Di Martino, Peter Swallow, Claire Barnes, Alison Middleton, Marcus Bell and Zoë Jennings) devised sessions exploring some of the questions, challenges and possibilities surrounding virtual theatre and performance.

What precisely is the reception dynamic when watching virtual performance? The discussion raised several broad questions over the two days surrounding the interplay between virtuality and liveness, ownership and global dissemination, place and space. A group from Magnet Theatre Company and the University of Cape Town shared some fascinating examples from South Africa's [Virtual National Arts Festival](#), including a play staged on WhatsApp directed by participant Lesego Chauke. There were also participants tuning in from Italy, Greece, Austria, the US and beyond and we are hoping to recreate this level of global connection in 2021.



APGRD Translation Workshop (2020-21)

The workshop, directed by Estelle Baudou and Giovanna Di Martino, has been running since 2019 and consists of weekly practice-based sessions where participants' translations of ancient texts are challenged with theatrical exercises. This academic year's topic will be the representation of the Trojan War through a selection of passages and fragments from ancient Greek tragedy and epic. The workshop will create translations of these passages and fragments for the stage. If you are interested in joining, please contact:

estelle.baudou@classics.ox.ac.uk

Oxford Greek Play 27-30 January 2021, Euripides' *Orestes*

Orestes is about navigating catastrophe, coming to terms with inherited trauma, and pursuing alternative forms of justice within a changing society. Our production is committed to feminist, queer, and anti-racist interventions on the ancient source material and the history of its reception.

Student auditions will take place at the beginning of Michaelmas term and the safety of our cast and audiences is our highest priority and we will be updating our plans accordingly as the situation evolves. We intend to work alongside government and university guidance to make sure

that our exciting and urgent production can be experienced by as many people as possible, whatever form that might take. If you are a student who would like to be involved in the production, please contact:

marcus.bell@classics.ox.ac.uk or alison.middleton@classics.ox.ac.uk



APGRD Events

Our conferences, lectures and seminars for the autumn (Michaelmas) and spring (Hilary) terms will all be online. The lectures will be screened on the [APGRD YouTube Channel](#) on Mondays at 2pm; seminars will take place on Mondays at 11:30am in the first term and will require registration (email apgrd@classics.ox.ac.uk with the titles of the seminars you would like to join). Details about the platforms for the conferences will be made available shortly.

Upcoming Conferences

Translating Ancient Greek Drama in Europe 1600-1750 – 11 December 2020 (online)

As part of the APGRD's '[Translating Ancient Drama](#)' project, there will be an online conference with Sorbonne-Paris Nord as host institution, and in partnership with Grenoble-Alpes and UCL. The conference is the third event in a series spanning translation in the early modern period

(for the previous two, see [here](#), and [here](#)). Co-organisers are Giovanna Di Martino (UCL), Cécile Dudouyt (Sorbonne-Paris Nord) and Malika Bastin-Hammou (Grenoble-Alpes). Participants include: **Thomas Baier** (Würzburg), **Simone Beta** (Siena), **Giovanna Casali** (Bologna), **Claudia Cuzzotti** (Independent), **Giulia Fiore** (Independent), **Stuart Gillespie** (Glasgow), **Fiona Macintosh** (Oxford), **Cressida Ryan** (Oxford), **Emanuel Stelzer** (Verona), **Angelica Vedelago** (Verona), **Antonio Ziosi** (Bologna).



The Fascist Archive in Performance: Classical Reception in Film and Live Events under Mussolini – 15 January 2021 (online)



The APGRD is co-hosting this one-day conference with the University of Groningen as host institution, and in partnership with Laboratorio Dionysos (Trento) and UCL. The conference is the second in a series of events on classical reception under Italian Fascism, bringing together international scholars whose work has approached Fascism from different fields and interdisciplinary perspectives (for the first event, see [here](#)). Co-organisers are **Giovanna Di Martino** (UCL), **Eleftheria Ioannidou** (University of Groningen), and **Sara Troiani** (University of Trento). Participants include: **Roberto Danese** (University of Urbino), **Patricia Gaborik** (American University of Rome), **Bettina Reitz-Josse** (University of Groningen), **Giorgio**

Ieranò (University of Trento), **Han Lamers** (Humboldt University of Berlin), **Emanuela Scarpellini** (University of Milan), **Mara Wyke** (UCL), **Fiona Macintosh** (University of Oxford), and **Pantelis Michelakis** (University of Bristol).

Poetics, Politics and the Ruin in Cinema and Theatre since 1945

2 April 2021, University of Oxford; 22 November 2021, University of Paris Nanterre

This conference explores the ways in which artistic processes as well as works of theatre and cinema record the historical and artistic consequences of the Second World War in Europe by reinventing antiquity and by working with the ruin both politically and poetically.

Organisers: **Estelle Baudou** (Oxford) and **Anne-Violaine Houcke** (Paris Nanterre)

Full APGRD event listings	
<p>Mondays, Michaelmas Term 2020 Reception Seminar Online: registration required: email apgrd@classics.ox.ac.uk 11:30am – 1pm BST</p>	<p>Classical Literature and the Mind of Europe [Classics Faculty Virtual Reception Seminar Series] Convenors: Fiona Macintosh (Oxford) and David Ricks (KCL/APGRD Advisory Board Member)</p> <p>Week 1 (12 October): Orientation from Fiona Macintosh; Boris Maslov (Oslo), 'Ovidian Exiles and Juvenal's Lash: Aesthetic Republicanism in Shostakovich's Fourteenth Symphony'. Respondent: Philip Bullock (Oxford)</p> <p>Week 2 (19 October): Charlie Louth (Oxford), 'Hölderlin's European Mind'. Respondent: Joshua Billings (Princeton)</p> <p>Week 3 (26 October): Michael Paschalis (Crete), 'Latin and the modern Greeks'. Respondent: Constanze Güthenke (Oxford)</p> <p>Week 4 (2 November): Constanze Güthenke (Oxford), 'Gildersleeve and the relationship with Germany, the USA, and modern Greece'. Respondent: Emily Greenwood (Yale)</p> <p>Week 5 (9 November): Rosa Mucignat (KCL), 'Leopardi and the idea of Europe'. Respondent: Emanuela Tanello (Oxford)</p> <p>Week 6 (16 November): Péter Hajdu (Hungarian Academy of Sciences), 'Hungarian translations of Latin prose, especially Tacitus'. Respondent: Stephen Harrison (Oxford)</p> <p>Week 7 (23 November): Victoria Moul (UCL), 'Neo-Latin and Protestant Europe'. Respondent: Colin Burrow (Oxford)</p> <p>Week 8 (30 November): David Ricks (KCL) 'Christendom and anti-Hellenism: Walter Shewring's sallies'. Respondent: Justine McConnell (KCL)</p>
<p>APGRD online lectures (APGRD YouTube channel)</p> <p>Monday 26 October, 2pm</p> <p>Monday 23 November, 2pm</p> <p>Monday 25 January, 2pm</p> <p>Monday 15 February, 2pm</p> <p>Monday 8 March, 2pm</p>	<p>Tom Morris (Artistic Director Old Vic) in conversation with Helen Eastman (Theatre Director/APGRD Advisory Board Member)</p> <p>'A People's History of Classics': Edith Hall (KCL) and Henry Stead (St Andrew's) in conversation about their new book</p> <p>'The Greek Trilogy of Luis Alfaro: New Visions of Tragedy in 21st century America': a lecture by Rosa Andújar (KCL)</p> <p>'Tragic Form in Kamila Shamsie's Home Fire': a lecture by Naomi Weiss (Harvard)</p> <p>'The Glory and the Grandeur: John Clarke Stobart and the Defence of High Culture in a Democratic Age': a lecture by Chris Stray (Swansea)</p>

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