

## Welcome to two new APGRD Advisory Board members



**Giuseppe Pezzini** is Fellow in Classics at Corpus Christi College, after holding posts at St Andrews, Magdalen College Oxford, and the Institute for Advanced Study in Princeton. From 2010-2013 he worked as Assistant Editor for the Oxford Dictionary of Medieval Latin. His main area of research is Latin Language and Literature, with a special focus on Early Latin and Roman Theatre. Following his hugely successful [conference on the reception of Terence's \*Eunuchus\*](#) in June, he is organising one on the reception of Plautus (summer 2023).



**Mai Musié** is an ancient historian, a Public Engagement and Heritage Officer at Swansea University, and co-founder of the Classics in Communities project based here in Oxford. She has worked in higher education for the last fifteen years on access, outreach, and heritage projects, including running the outreach programme for Oxford's Faculty of Classics. Her research areas focus on race and ethnicity in the ancient world. She is co-editor of *Forward with Classics: Classical Languages in Schools and Communities* and a trustee of Classics for All and The Roman Society.

## Congratulations to:

**Marchella Ward**, who has just taken up her new post at the Open University as Lecturer in Greek Tragedy. Chella first became involved with the APGRD as an undergraduate studying Classics and English at Regent's Park College, Oxford and worked very closely with us during her MSt and her DPhil. She was the APGRD's acting Archivist and Researcher in 2018, when she introduced the Archive in 100 Objects blog, before going to Worcester College as Tinsley Outreach Fellow. Her forthcoming monograph is titled *Spectating Blindness* (Cambridge University Press).



## APGRD Intern



Selina Bick reports: "During my Erasmus+ internship, I spent four great months at the APGRD assisting Claire Kenward and Claire Barnes in the daily workings of the archive. I had the opportunity to re-catalogue parts of the Abd'Elkader Farrah Collection, prepare and proofread visual and textual materials for the final chapters of APGRD's interactive/multimedia eBook *Agamemnon, a performance history*, and aid with the organisation of public lectures, workshops, and colloquiums. Moreover, the APGRD kindly allowed me to use the materials in their archive and library for my MA thesis on audience responses to classical reception."

## Oxford-Berlin Partnership



Funded by the Oxford-Berlin Research Partnership scheme (OXiBER), 'Shaping antiquity through the archive: construction, reconstruction, composition' was a joint project with the Institut für Theaterwissenschaft, Freie Universität Berlin. Workshops, in Oxford and Berlin respectively, explored the ways that different media shape the writing of theatre history. What does a history of theatre and performance look like when it attends to the specificities of different media? In Oxford the focus was

the APGRD's Leyhausen-Spiess collection, which dates from 1921 to 1971 and includes material of early twentieth-century productions of ancient plays being performed at ancient sites. Wilhelm Leyhausen (1887-1953) was a Professor of Rhetoric at the Cologne Hochschule für Musik and founder of the Delphic Institute and the Collegium Delphicum after the Second World War. We are currently developing a 'Digital Leyhausen' project which will provide online access to some of this vast collection alongside audio, video and written commentary designed to explore the material's complicated historical context.



## The British American Drama Academy at the APGRD

The APGRD was delighted to be involved this summer in the first year of BADA's new interdisciplinary Greek Theatre Program, which combines both theory and practice. After two weeks in London and two in Greece, the students spent their last week with us in Oxford, where they received seminars and workshops conducted by members of the APGRD and participated in our Annual Postgraduate Symposium with the University of London (see further below). For details of next year's programme, see the [BADA website](#).



## TORCH collaborations: The Penelope Project

With TORCH funding, the APGRD brought together creative artists and Oxford researchers to develop a new 90-minute opera entitled *The Alternative Queen's Speech*, based on Margaret Atwood's *The Penelopiad* (2005), by composer, Cheryl Frances-Hoad and opera director/librettist, Jeanne Pansard-Besson. The new opera, like Atwood's novella, turns the canonical narrative of Homer's *Odyssey* upside down: Odysseus' wife, Penelope, traditionally the model of marital fidelity and patient endurance, is given the chance to offer her side of the story from the underworld. The first aria was commissioned earlier last year from [the National Opera Studio](#), and during the three-day residency in the Jacqueline du Pre Music Building at St Hilda's College, the composer, director/librettist, two singers and a student actor, worked together with researchers from Classics, English, Modern Languages and Music, and students from the Cheney School, Oxford. [A film of the performance is now available on the TORCH website](#) and the APGRD is joining KCL, Princeton, NYU, and English National Opera in the next stage of the opera's development.

## The Blue Tiger of the Euphrates



Estelle Baudou (Marie Skłodowska Curie Postdoc, APGRD, 2019-2021) directed the translation, workshop, and bilingual performance of Laurent Gaudé's *Le Tigre bleu de l'Euphrate*, which was first performed in April 2022 as part of an event in memory of Christian Biet (Paris-Nanterre). The play is a monologue in which Alexander the Great, in his final hours, tells the story of his life, his conquests, and his mystical encounters with a blue tiger. He directly addresses death – and thereby the audience – as his final companion. The project sought to explore ways of translating the play for the stage by working bilingually

with two actors and a musician, as well as questioning the paternalism and imperialism of the character. After two weeks of open rehearsals, the results of the workshop were presented in a bilingual performance and discussion with the creative team: translators Zoë Jennings and Claire Barnes; composer Alex Silverman; actors Fanny Bloc and James Aldred; and translation advisor Cécile Dudouyt. The project was supported by the APGRD and the MFO (Maison Française d'Oxford), and also received funding received funding from the European Union's Horizon 2020 research and innovation programme under the Marie Skłodowska- Curie grant agreement No. 839770.

## 22<sup>nd</sup> Annual Joint Postgraduate Symposium on Ancient Drama

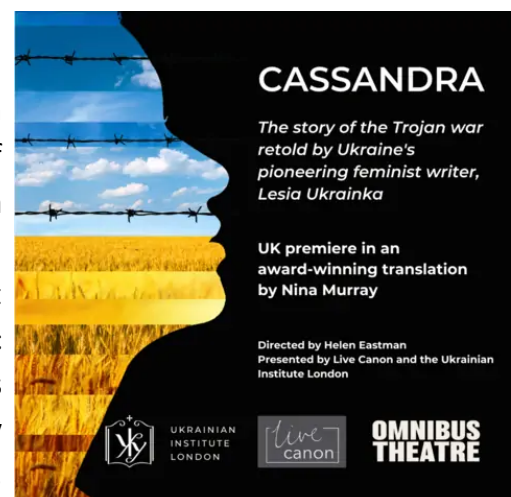
The 22<sup>nd</sup> Annual APGRD / University of London Joint Postgraduate Symposium was an in-person event for the first time since 2019, and took place on 30 June (in Oxford) and 1 July (in London), with the theme of *Survival and Disobedience in the Theory and Practice of Greek and Roman Drama*. We were delighted to welcome Margherita Laera (Kent) as our guest speaker - her lecture, '[Antigone in Palermo: Survival and Disobedience in Ubah Cristina Ali Farah's and Sutta Scupa's Antigone Power](#)' provided a rich opportunity for discussion. Our two guest respondents, Emma Cole (Bristol) and Olga Taxidou (Edinburgh/NYU), gave wonderfully insightful and constructive feedback on the papers and we are most grateful to them for their time and efforts.



## Helping to stage Ukrainian Cassandra

The APGRD is delighted to be supporting a project by Live Canon and the Ukrainian Institute London to stage the UK premiere of *Cassandra* by Ukraine's pioneering feminist writer, Lesia Ukrainka (1871-1913). Written in 1908, the play was considered revolutionary for its retelling of the myth of Troy from the point of view of Cassandra, a marginal character in the male-centric *Iliad*. This production is directed by Helen Eastman and features a fresh, award-winning translation by Nina Murray. The play opens on the 4<sup>th</sup> October at the Omnibus Theatre, London.

[Tickets available here.](#)





## Publications

*Mapping Medea: Revolutions and Transfers 1750-1800*, eds. Anna Albrektson and Fiona Macintosh (Oxford University Press 2023)

*Agamemnon in performance*, co-curated by Fiona Macintosh and Claire Kenward. The final section (chapters 5 & 6) will be available from October.

## APGRD Podcast

We have continued to release new podcast episodes over the vacations, under the direction of Giovanna Di Martino and Claire Barnes:

- Episode 12: **Tragedy from Africa and the Global South** with Mark Fleishman and Mandla Mbothwe.
- Episode 13: **The Medea Project: Theatre for Incarcerated People** with Nancy Rabinowitz, Rhodessa Jones, and Angela Wilson.
- Episode 14: **Queering the Past(s)** with Nancy Rabinowitz, Marcus Bell, and Eleonora Colli.

You can access all episodes, and find links to subscribe to the series, from our [Podcast page](#). The series will resume during the Christmas vacation.

## APGRD Event Listings for the autumn

<b>13-14 October</b> University of Parma and on Zoom	Memory and Performance: <b>Classical Reception in Early Modern Festivals (15th-18th Century)</b> : Hybrid conference and demonstration-performance. <a href="#">Full details on the UCL website</a>
<b>Monday 31 October 2:00pm</b> APGRD YouTube channel	<b>Inua Ellams</b> (poet/playwright) in conversation about his play <i>Antigone</i> (Regent's Park Open Air Theatre, 2022), with Helen Eastman
<b>Monday 7 November 2:15pm</b> Lecture Theatre, Ioannou Centre, 66 St Giles, Oxford	<i>Tragic Mothers</i> , a lecture by <b>Olga Taxidou</b> (Edinburgh/NYU) This lecture will also be live-streamed; link available on the day from <a href="http://apgrd.ox.ac.uk">apgrd.ox.ac.uk</a> . See details below for two related workshops.
<b>Thursday 3 Nov. 4:00-6:00pm</b> <b>Friday 11 Nov. 2:00-5:00pm</b> Lecture Theatre, Ioannou Centre, 66 St Giles, Oxford	In-person workshops with <b>Olga Taxidou</b> (Edinburgh/NYU) exploring the demands that the roles of Tragic Mothers place on contemporary performance. Open to all, performers and readers.
<b>Monday 21 November</b> APGRD YouTube channel	<b>Clare Pollard</b> (poet/novelist) in conversation about her new novel, <i>Delphi</i> (2022), with Helen Eastman
<b>Monday 28 November</b> APGRD YouTube channel	<i>New Lines</i> : poetry reading with poets from <b>Live Canon</b>