



THE ARCHIVE OF PERFORMANCES OF GREEK AND ROMAN DRAMA

UNIVERSITY OF OXFORD

AUTUMN 2001 – WINTER 2002

'AGAMEMNON IN PERFORMANCE, 458 BC – 2001 AD' CONFERENCE

The Archive's second major conference, '*Agamemnon* in Performance, 458 BC – 2001 AD', was held at Wadham College in Oxford from 20 to 22 September 2001, and was a great success. Ninety participants took part from a total of seventeen countries. Thirteen of these were graduate students from universities across the UK as well as France, New Zealand and the United States.

The papers given were:

Professor Anton Bierl (Privatdozent, Institut für Klassische Philologie, Universität Leipzig), '*The Chorus of Aeschylus' Agamemnon in modern stage productions – towards the performative turn*';

Professor Pat Easterling (Regius Professor of Greek, Faculty of Classics, University of Cambridge), '*Agamemnon for the ancients*';

Professor Inga-Stina Ewbank (Emeritus Professor of English Literature, University of Leeds) '*"Striking too short at Greeks": the transmission of Agamemnon to the English Renaissance stage*';

Professor Helene Foley (Barnard College, Columbia University, New York), '*Agamemnon in the Americas*';

Professor Massimo Fusillo (Dipartimento di Culture Comparate, Facoltà di Lettere e Filosofia, Università di L'Aquila), '*Pasolini's Agamemnon: translation, screen version, performance*';

Dr Lorna Hardwick (Director of the Research Project on the Reception of Classical Texts, Department of Classical Studies, The Open University), '*Staging Agamemnon: the languages of translation*';

Professor Pierre Judet de la Combe (Directeur de Recherche au Centre National de la Recherche Scientifique, Unité Mixte de Recherche "Savoirs et Textes", Université Charles de Gaulle-Lille III), '*Ariane Mnouchkine and the History of the French Agamemnon*';

Dr Pantelis Michelakis (Research Fellow, Archive of Performances of Greek and Roman Drama, University of Oxford), '*Agamemnon on stage and screen: documenting the visual evidence, 1950 – 2001*';

Professor Rush Rehm (Associate Professor of Drama and Classics, Department of Classics, Stanford University; Director of the Stanford Theater Discovery Institute), '*The prophet unveiled: Cassandra in Agamemnon*';

Dr Margaret Reynolds (Reader in English and Contemporary Culture, Queen Mary, University of London), '*Agamemnon: a big voice in opera*';

Professor Alessandro Schiesaro (Professor of Latin Language & Literature, and Head of Department, Department of Classics, King's College London), '*Seneca's Agamemnon from the page to the stage*';

Dr Kirsti Simonsuuri (Academy Fellow, Academy of Finland, and University of Helsinki), '*Notes on translating tragedy*';

Dr Dmitry Trubotshkin (Lecturer in Ancient Culture and Theatre, Russian Academy of Theatre Arts, Moscow; Senior Researcher, State Institute for Arts Studies, Moscow), '*Agamemnon in Russia*';

Professor Michael Walton (Professor of Drama and Director of the Performance Translation Centre, Department of Drama, University of Hull), '*Translation or transubstantiation*'.

The first evening of the conference was brought to a memorable close with a performance and discussion of the role of Clytemnestra by the actress Diana Quick. Entitled 'Clytemnestra: An Actor's Account', the evening began with her performance of selected passages from Tony Harrison's *Oresteia*, accompanied by pieces by Xenakis, Purcell and Kurtág performed by Adrian Brendel (cello) and Julie Cooper (soprano). A lively and stimulating discussion followed. We would like to thank Felicity Hilton very much for organizing this exciting event.

We are most grateful to all those conference participants who deposited materials for the Archive's collections, especially Herman Altena (Utrecht), Filippo Amoroso (Palermo), Freddy Decreus (Gent), Massimo Fusillo (L'Aquila), Oonagh Lahr (London), David Sider (New York), Kirsti Simonsuuri (Helsinki), Eva Stehlíková (Prague), Sue Willetts (London), and Nurit Yaari (Tel Aviv). We would also like to offer our thanks to the following funding bodies for their generous support of the conference: The British Academy; Craven Committee; Faculty of Classics, Oxford; Gilbert Murray Trust; Passmore Edwards Fund; and the Society for the Promotion of Hellenic Studies.

In due course we hope to publish the proceedings of the conference, together with additional chapters by Archive staff.

4TH ANNUAL MEETING OF THE EUROPEAN NETWORK

The 4th annual meeting of the European Network of Research and Documentation of Ancient Greek Drama was held at Wadham College from 22-23 September 2001. Plans for the establishment of a summer school to be held in Epidaurus in the summer of 2002, in conjunction with the Epidaurus Festival and the University of Athens, were discussed. The Network also hopes to organize an exhibition and interdisciplinary conference centred around the *Oresteia* to be held in Athens in winter 2003-2004, in collaboration with the Benaki Museum and under the auspices of the Cultural Olympiad.

THE CAMBRIDGE GREEK PLAY 2001: SOPHOCLES' *ELECTRA*

The Cambridge Greek Play returned to the Arts Theatre, Cambridge, from 10 to 13 October 2001 with a notable production of Sophocles' *Electra* directed by Jane Montgomery. In addition, a weekend symposium on Sophocles' *Electra* entitled 'Complex Electra' took place on 13-14 October 2001 at Peterhouse, Cambridge, organised by Jane Montgomery and Jennifer Wallace. There were three areas covered: Psychoanalysis and Gender (chaired by Oliver Taplin) with papers by Mary Jacobus, Ruth Hazel and Lorna Hardwick; Adaptation and Performance (chaired by David Wiles) with papers by Fiona Macintosh, Jennifer Wallace and Drew Milne; and *Electra* in the European Theatre (chaired by Paul Cartledge) with papers by Simon Goldhill and Thalia Valeta. There were also two panelled discussions with theatre practitioners: the first (chaired by Adrian Poole) with Fiona Shaw and Deborah Warner; and the second (chaired by Paul Cartledge) with Zoe Wanamaker, David Leveaux, Graham McLaren and Jane Montgomery.

THE OXFORD GREEK PLAY 2002: EURIPIDES' *MEDEA*

The Oxford University Classical Drama Society is returning to the Oxford Playhouse in 2002 with a production of Euripides' *Medea*. The director, Nat Coleman, who is an undergraduate at Merton College, writes: 'I intend for the first production of the millennium to be the most spectacular and accessible to date. To ensure that as many people as possible get the opportunity to sample the Greek tragedy ... a new translation will appear as surtitles during the performance. Drawing upon the very best of Oxford's dramatic talent, *Medea* communicates through these other "languages", so that, while the production is performed in Classical Greek, *Medea* concentrates upon an aesthetic and emotion that are timeless'.

There will be an interdisciplinary forum, 'Mixed Medea', on 2 February 2002 in the Headley Lecture Theatre, Ashmolean Museum, with Fiona Shaw, Ian Christie, Fiona Macintosh and Oliver Taplin (chair). There will also be lectures on *Medea* by Jasper Griffin (30 January), James Morwood (31 January) and Oliver Taplin (1 February). *Medea* is at the Oxford Playhouse from 30 January to 2nd February 2002 with matinee and evening performances each day at 2.30pm and 7.30pm (tel. 01865 281394; email office@medea.org.uk; website www.medea.org.uk).

2ND ANNUAL POSTGRADUATE SYMPOSIUM, 26-27 JUNE 2002 'THE MEETING OF CULTURES IN MODERN PERFORMANCE OF GREEK THEATRE'

Following the success of last year's two-day postgraduate symposium, organised by the Royal Holloway graduate students, George Sampatakakis and Eugenia Arsenis, held at Royal Holloway, University of London, and the Archive at Oxford, we are pleased to announce that a second postgraduate symposium will take place on Wednesday 26 June in Oxford and Thursday 27 June in Egham, Surrey. Contact g.sampatakakis@rhul.ac.uk or amanda.wrigley@classics.ox.ac.uk for further details.

ARCHIVE LECTURES, 2002

- ☞ **ABD' ELKADER FARRAH** (1963-1991 RSC Associate Designer; since 1991 RSC Honorary Associate Artist) will lead a discussion on '**An Algerian's Ventures Into Ancient Greek Territory**', and present an exhibition of his work, at 2.15pm on Wednesday 30 January 2002 in the Headley Lecture Theatre, Ashmolean Museum
- ☞ **LORNA HARDWICK** (Open University) will give a lecture on '**Greek Tragedy and Anti-Colonialism**' at 2.15pm on Wednesday 27 February 2002 in the Headley Lecture Theatre, Ashmolean Museum
- ☞ **DAVID RAEBURN** (University of Oxford) will give a lecture on '**Modern Revival of Greek Tragedy – Letter, Spirit, or Something Else?**' at 2.15pm on Wednesday 8 May 2002 in the Headley Lecture Theatre, Ashmolean Museum
- ☞ **COLIN TEEVAN** (Queen's University Belfast) will give a lecture on '**Inventing the Greek**' at 2.15pm on Wednesday 29 May 2002 in the Headley Lecture Theatre, Ashmolean Museum

NOTICEBOARD

- 15 Jan – 14 Mar** ***The Island at the Old Vic***
The celebrated adaptation of Sophocles' *Antigone* by Athol Fugard, John Kani & Winston Ntshona, produced by the RNT
- 30 Jan – 2 Feb** ***Medea at the Oxford Playhouse***
Oxford University Classical Drama Society (office@medea.org.uk)
- 6 Feb – 14 Mar** **Fifteenth London Festival of Greek Drama**
The following lectures will accompany productions of Euripides' *Bacchae* and Aeschylus' *Agamemnon*: Colin Teevan, 'Back to *Bakkhai*', 6pm, Great Hall, KCL; Professor Edith Hall, 'Performing *Agamemnon*', 1.15pm, Rooms 329/330, ICS, Senate House; Chris Vervain, 'How Can We Perform Greek Drama in Mask? Approaches to Mask and Characterisation' (lecture and workshop), 1.15pm, Rooms 329/330, ICS, Senate House (classical.plays@ucl.ac.uk or greekplay@kcl.ac.uk)
- 20 Apr 2002** **Open University Greek Drama Day 2002**
Including a presentation by Chloe Productions on 'Reconstructing the Greek Theatre and Satyr Drama', and a performance of *The Women of Troy* by Actors of Dionysus (C.A.Gillespie@open.ac.uk)
- 20 – 21 Apr 2001** **The Greek Theatre Mask in Ancient & Modern Performance**
At Royal Holloway, University of London (angie@masks.fsnet.co.uk)
- Summer 2002** **Greek Tragedy on the Scottish Stage**
To be led by Dr Lorna Hardwick with Alison Burke and others

CONTACTING THE ARCHIVE

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