

Foreword

The encounter between theatre and classical studies presented in this volume would have not been possible without the literal encounter between academics which set out to cross-fertilise the dialogue in both fields at a time when interdisciplinary work was emerging as a means of establishing new discursive models and evaluative categories. The European Network of Research and Documentation of Performances of Ancient Greek Drama (Arc-Net) was founded in 1997 after long discussions between Platon Mavromoustakos (University of Athens) and Oliver Taplin (Oxford University), who were committed to such interdisciplinary approaches from their respective arenas of theatre studies and classics. The Arc-Net quickly expanded to include several European universities which promoted the study of ancient drama in relation to its representations in performance and other media. Similarly, the activities of Arc-Net also expanded from its first major project – the development of an international multimedia archive of materials related to ancient Greek drama and its performance – to exhibitions, conferences, publications and the annual summer school in Epidaurus.

All these activities were initiated by Professor Platon Mavromoustakos and supported by Arc-Net's co-ordination committee, made up of Professors Oliver Taplin, Maria de Fátima Silva (University of Coimbra), Henri Schoenmakers (University of Erlangen-Nürnberg) and Eva Stehlíková (Institute for Classical Studies, Academy of Sciences, Prague) as well as by the members of Arc-Net in numerous universities and institutions of higher education, including, over the years, Herman Altena (University of Utrecht), Anna Beltrametti (University of Pavia), Anton Bierl (University of Basel), Monica Centanni (University of Venice), Dasa Ciripová (University of Bratislava), Freddy Decreus (University of Ghent), Evelyne Ertel (University Sorbonne Nouvelle Paris III), Erika Fischer-Lichte (Free University, Berlin), Helen Ftiaka (University of Cyprus), Dikmen Gürün (University of Istanbul), Lorna Hardwick (Open University, UK), Mary-Louise Hart (J.P. Getty Museum and Research Center), Mirek Kocur (University of Wrocław), Pirkko Koski (University of Helsinki), Ketí Nadareishvili (University of Tbilisi), José Luis Navarro (University of Madrid), Romain Piana (University Sorbonne Nouvelle Paris III), Cleo Protokhristova (University of Plovdiv), Walter Puchner (University of Athens), Bernd Seidensticker (Free University, Berlin), Barbara Sušec Michieli (University of Ljubljana), Dmitry Trubotckin (Russian Academy of Theatre Arts), Mathias Warstat (University of Erlangen-Nürnberg), Stephen Wilmer (Trinity College, Dublin), and Nurit Yaari (University of Tel Aviv). Each of these collaborators deserves acknowledgement here for their contributions to the success of the Network's activities.

From its original inception to the present day, the various activities of Arc-Net have established a flow of communication among different disciplines and interrelated subjects, creating a common ground which is based on the equal involvement of all members. The main goal is to promote the study of the role and function of ancient drama and theatre in Europe. Through the research and documentation of performances of Greek drama, the researchers of Arc-Net aim to revitalise academic curricula through the development of joint programs and the introduction of specialised courses enhancing the exchange between different perspectives. In this respect, the activities of Arc-Net contribute to the expansion and re-orientation of the academic community as well as the improvement of traditional methods of teaching ancient drama, devising activities of a more interdisciplinary and comparative nature. By analysing the performance of Greek drama and its adaptations, recreations and new versions across time, the academic work undertaken helps foster an understanding not only of the importance of classical drama in the shaping of a common European identity, but also of the differences between national and local cultural identities.

Members of Arc-Net have been involved in the organisation of several conferences, meetings and publications. The volume *Productions of Ancient Greek Drama in Europe during Modern Times* was published by Kastaniotis, Athens in 1997 and it includes essays in Greek, English and French discussing the performance reception of Greek drama. The annual newsletter of Arc-Net *Parodos* offers a useful guide to the Arc-Net activities as well as to various materials related to the study of ancient drama (including bibliographies, databases, etc.)

Since 2002 the annual Intensive Summer Course in Epidaurus has brought the interdisciplinary dialogues between universities to postgraduate students from all across Europe, with the regular support of the Erasmus/Socrates programme. The Course has developed into Arc-Net's primary activity thanks to the teaching efforts of all its members, and particularly the indefatigable commitment not only of the co-ordinating committee, and especially Platon Mavromoustakos and Henri Schoenmakers, but also of many other participants as Herman Altena, Freddy Decreus, Bernd Seidensticker, Mary-Louise Hart, Vassilis Lambrinouidakis and Erika Fischer-Lichte. The Summer Course has so far successfully completed two thematic cycles: "Intensive Course on the Study and Performance of Ancient Greek Drama" (2002-2006) and "Exploring European Identities/Ideologies by Means of (Re)presentations of Ancient Greek Drama" (2007-2009). The third cycle, which will start in 2011, is entitled "Dynamics and Metamorphoses of Classics as Performative Events: Between Celebration and Communication". The ratio of students who have participated in the Summer Course is 40% from classics, 40% from theatre studies and 20% from media

studies and other relevant areas. The Course has also invited the interaction between a wide range of ages, by consistently encouraging the participation of students from continuing education departments and institutions.

One of the Course's major assets is that it offers the opportunity to focus on Greek drama within the context of the magnificent ancient theatre and the productions staged there as part of the Hellenic Festival. The contribution of the Festival has been significant (in no small way thanks to the generous involvement of George Loukos, who has become a welcome partner in the Summer Course activities after 2006), and the various meetings and sessions with participants – actors, directors, designers, etc. – of the Festival's productions have been an integral part of the course activities since the very outset. Crucial, likewise, has been the support and the commitment of the local authorities of the cultural centres of both Ligourio and Palaia Epidavros, the two small towns in the area of the ancient theatre. The help of the archaeological department and the archaeologists working in the ancient site, most importantly that of Vassilis Lambrinouidakis (University of Athens), have also been inseparable part of the Course's programme providing access to and explanations of the site itself.

Over the course of years, the academics involved in the Summer Course have offered significant insights into the study of ancient drama, from a wide variety of disciplines, which in the recent years have also encompassed cinema, media and cultural studies. It is heartening, however, to see the publication of this volume, which represents the various ways in which these insights have affected the work of graduate participants. The past students of the various Summer Courses who returned to Epidaurus in 2007 and 2010 for the first and the second alumni conferences were the most tangible evidence of the continuation and the wide-reaching impact of the work promoted by Arc-Net. Apart from the regular supporters of the annual Summer Course, the conferences were kindly assisted by a series of private foundations. Special thanks are due to Ulf Heuner for this opportunity to publish the outcomes of the 2007 Work-in-Progress Forum. This book, the Forum and the Summer Course itself could never have come into being without the consistent, dedicated hard work of the Arc-Net organising team. Over the years members have come and gone, but their contributions and great team spirit are the main reason behind its continued success. While it would be impossible to list all of the people who have been involved in the Summer Course (and, like almost every listing, this one has to be an incomplete one), acknowledgement should be made of the constant efforts of many wonderful people, including Anna Karakatsouli, Gregory Ioannidis, Mary Iliadis, Angela Zachou, Marina Yeroulanou, Vana Diakaki, Marianna Pana, Maria Sehopoulou, Natalia Katifori, Maria Droukopoulou, Maria Hamali, Fryni Lala, Petros Vrachiotis, Linnea Stara, Stefano Caneva, Burcu Çavus Seyben, Pavlí-

na Šípová, Eri Kyrgia, Denis Bühler, Christian Pfeiffer, Sofia Alexiadou, Tereza Sieglova, Krystyna Mogilnicka, Jana Vierheilig, Leonidas Papadopoulos, Marios Kallos, Marinos Mersinas, Anna Poupou and many, many others.

Introduction

Encounters, like performances, require a space. Both happen in a designated site and unfold within the possibilities suggested by this setting. Exploration of the possibilities of the performance space has been a constant in the work of several directors, and has recently given rise to forms of theatre which entail direct interaction with non-theatrical spaces, as, for example, in the case of site-specific performance. Even when a performance takes place in a more traditional theatre environment, however, the character of the space is never extraneous. As such, the impact of theatrical space on performance is of interest to theatre practitioners and scholars alike.

The Ancient Theatre of Epidaurus in Greece presents the contemporary spectator, practitioner and scholar with a unique complexity: it is an ancient theatre, rediscovered and reused as a performance space in the modern era. Although the Festival of Epidaurus has since 1955 provided a place of encounter between international spectators and theatre practitioners, the theatre was until very recently reserved exclusively for productions of ancient Greek drama. If for the spectator this complexity is part of the charm permeating the experience of watching a performance in Epidaurus, for the practitioner it poses the challenges of overcoming the huge proportions of an open-air theatre and of meeting the expectations of an often large and heterogeneous audience. Observing the requirements of the theatre of Epidaurus and the special performance conditions that these create can endow the contemporary scholar with an invaluable understanding not only of the function of ancient drama and theatre in antiquity but of theatre's nature in a broader sense. The study of these complexities *in situ* can be as vital to the study of ancient theatre as the spatial interaction in all kinds of performance.

The European Network of Research and Documentation of Performances of Ancient Greek Drama (Arc-Net) was founded in 1997, and its first major project was the compilation of an exhaustive database documenting performances from all over Europe. Network Activities expanded over the years, and in 2002 its first summer school was held in Epidaurus, organised by Prof. Platon Mavromoustakos and an enormously dedicated Greek team that has proved the beating heart of the enterprise over the years. Long hours of preparation and hard work go into the Summer Course's organisation through the winter, and the team expands every year during the summer to accommodate several inter-

national members who give of their time and enthusiasm to make the course the success it has become.

In July 2002 an enthusiastic group of students from classics and theatre departments all over Europe gathered in Epidaurus for what would prove to be the first of many summer courses organised by Arc-Net. Five years later, in 2007, a Work-in-Progress Forum was put together as an addendum to that year's course, to mark the fifth anniversary of the enterprise and become a secondary tradition within the life of the Network's summer activities. Along with several days of presentations and discussions by alumni of the Summer Course, the Forum was addressed by three illustrious keynote speakers – German master-director Peter Stein, English poet and playwright Tony Harrison and Greek director Vassilis Papavassileiou. This book brings together the student research and scholarship presented at that Forum, which was as diverse and as multi-faceted as the students who participate in the Summer Course year-to-year.

A key factor in the continued success of the Network's intensive Summer Course must surely be its location in the shadow of the Ancient Theatre at Epidaurus. Awe-inspiring by day, it only grows in majesty in twilight as the sun sets and audiences gather in the summer night to watch performances. Students have seen a very wide array of productions there over the years (some acclaimed, some vilified) – but these have always provoked further discussion. Meetings with artists participating in the Epidaurus Festival have become a key aspect of the Summer Course, and these encounters bring to life the processes and challenges of staging ancient drama today. Immediate, vibrant contemporary performance juxtaposed with classical scholarship has produced fascinating dialogue over the years.

To date, well over one hundred and fifty postgraduate students have passed through Epidaurus under the auspices of the Summer Course. They come from as far afield as universities in Los Angeles and even Australia, as well as institutions all over Europe, from Oxford to Ljubljana and from Dublin to Istanbul. One of the great strengths of the Summer Course is that it enables such encounters between students from across the entire continent, from varying backgrounds and across multiple disciplines. The course has welcomed classicists, historians, actors, directors, theatre scholars, musicologists, archaeologists, composers, dramaturgs, poets and philosophers, brought together in an environment of exchange and dialogue. As well as the excellent array of speakers and academics who have addressed the Summer Course over the years, its greatest asset is its students, who themselves contribute so much to its continued vibrancy. Over the years, alumni of the course have gone on to organise conferences as far afield as Helsinki, Prague and Coimbra, (frequently continuing dialogue fostered in Epidaurus), have published academic work in numerous formats and

have worked in theatres all over the world, collaborating with such celebrated directors as Peter Sellars, Ariane Mnouchkine and Yukio Ninagawa.

This volume is divided into six sections, the editors choosing to rearrange the order of the original Forum papers to include certain texts that were not presented and to allow for some expansion in publication. The specific focus of each section enables the reader to explore certain key aspects in both classics and theatre studies. When read in tandem these sections offer an overview of postgraduate research being carried out in the fields of classics and theatre studies in universities across Europe.

Section I, *Reading Greek Antiquity* brings together papers covering philological approaches to the ancient texts. Lauri Lehmann's discussion of the "New Overbeck" project introduces what will doubtless be a great archaeological resource for all who are in constant dialogue with the ancient world. At the forefront of recent inquiries in the field of classical scholarship, the contributors discuss Greek plays, posing questions of gender (Rowan Fraser), selfhood and otherness (Liz Fitzgerald) and often placing themselves in the heart of long-standing debates, such as the representation of barbarians in Greek tragedy (Efi Papadodima). These papers represent a variety of methodological approaches to the study of classical drama: Fitzgerald views Euripides' *Medea* in the context of Athenian society, suggesting that the reversal of power relations in tragedy questioned the social and moral certainties of the male citizen-spectator; Fraser's examination of the interactions of male and female characters in Aeschylus takes into account the theatrical dimension of Greek tragedy; Papadodima embarks on a thorough textual criticism of *Iphigenia among the Taurians* in order to suggest that pejorative representations of barbarians in this tragedy serve rather as Greek self-criticism than self-celebration. Pauline Rochelle's essay concluding the section addresses the difficulties that the encounter with antiquity poses for the modern receiver. She offers five original models for the reception of Greek drama, paving the way to the exploration of its performance that follows.

Section II, *Greek Tragedy on Stage* discusses several approaches to the performance of ancient drama in the modern world, from the end of the nineteenth century to the present. David Drozd analyses two different productions of the *Oresteia* in the Czech Republic, addressing the role of theatre in shifting historical circumstances. Various papers in this section discuss the chequered history of tragedy on the Greek stage and its political and ideological implications. Michaela Antoniou uses the Bakhtinian concept of the *chronotope* to examine the impact of temporal and spatial conditions on early productions of Greek tragedy in Greece; her case studies are two productions of tragedy that represent a totally different approach to Greek drama, despite their common endeavour to revive antiquity. Within a similar framework, Mary Iliadis discusses the re-

sponse of Greek audiences to two productions of *The Persians*, the quintessential theatrical representation of Greece's triumph over her enemies. Moving in the opposite direction, Petros Vrachiotis deals with Greek engagements with tragedy which challenged the policies of the official state, presenting the outcomes of his research on the theatre of political detainees on prison islands during and after the Greek Civil War. Eleftheria Ioannidou concludes the section with a paper showing how the ideological stakes in classical tragedy in Greece continue to resurface in new guises in the postmodern era.

These analyses of practical encounters are contrasted in Section III, *Textual Encounters*, with discussions of modern approaches to text and translation in places ranging from Greece to Nigeria. Rendering the ancient nuances in modern translation is one of the key concerns entailed in this encounter (Ioanna Remediaki). Elina Dagonaki's essay returns to the issue of the political appropriation of Greek drama, but her example is drawn from post-war Greece. Her paper introduces a lesser-known play by Maria Lambadaridou-Pothou that was produced during the period of the Colonels' dictatorship. Essays by Stefano Caneva and Francesco Massa deal with seminal twentieth-century adaptations of *Oedipus*, by the Nigerian Ola Rotimi and the French André Gide respectively. These papers offer an interesting juxtaposition: while Gide engages with the Freudian discourse if only, ultimately, to resist the psychoanalytical interpretation, which is predominant in European readings into the myth of Oedipus, it is precisely this interpretation that is totally outdone by Rotimi's postcolonial revisiting of the play, which departs from the issue of incest to raise questions of leadership and political power.

In the fourth section, *Theatre Practice*, contributors discuss various techniques and approaches to text in performance, ranging from performance theory to actor training and strategies of adaptation for the stage. These range from a personal account of close work with an actor (Simona Ješelnik) to the expressly taxonomic and scientific (Jolanda de Jong), giving a unique sense of the wide breadth of approaches within the world of contemporary theatre studies. The various ways in which ancient drama can inform contemporary work are shown in Judith Blankenberg's discussion of adaptation of novels in post-dramatic Dutch theatre and their affinities with contemporary performances of Greek drama. Similarly, Verda Habif's discussion of philosophical ideas about *mimesis* since antiquity leads to a re-evaluation of performance practices, questioning the boundaries between illusion and reality, often perceived as the "end of art".

Dialogue with ancient Greek myths and texts underlies various forms of modern drama. As such it is of particular interest to follow how major European and American playwrights have been received on the modern Greek stage,

bringing their recast patterns and ideas of the tragic and the comic back to their place of origin. Section V, *Encounters and Transformations in Modern Greek Performance* presents a series of papers by Greek students of the Summer Course engaged with the histories of contemporary Greek theatre. Given that the Summer Course is invariably populated with a number of students from the theatre departments of, among others, the Universities of Athens and Thessaloniki, students whose primary research is not necessarily based in ancient drama, it was only appropriate – indeed, it was a particular strength – that the Forum enabled these students to introduce their research, and *de facto* the history of modern Greek theatre – to students from across Europe. The papers in this section tackle the encounters and interactions of several non-Greek dramatists on the Greek stage from August Strindberg (Maria Sehopoulou) and Jean Genet (Maria Droukopoulou) to major English and Irish playwrights (Aphrodite Dimopoulou). The introduction of Tennessee Williams to Greek audiences by the seminal director Karolos Koun is detailed extensively by Maria Hamali; her essay also discusses the parallel lives of the two men and their actual encounters in the United States and Greece. The section concludes with essays dealing with transformations across genres and media. Elena Kamilaris recounts how Greek radio drama prospered in the 1950s-1960s, while observing key techniques and strategies of radio adaptation. The final essay of this section marks a departure from the sphere of tragedy: Christiana Karapostolou discusses the emergence of the “indigenous” genre of *farce-comedy* in post-war Greece as a response to the social necessities of that time. Farce-comedy accommodates elements from various comic genres, from farcical situations to comic characters, traceable back as far as the New Comedy of Menander. Apart from exhibiting the multilateral directions of reception, these papers are useful in one more respect: they present a snapshot of twentieth-century Greek theatre practice and criticism, allowing the reader to situate performances of Greek drama in modern Greece in a broader context.

The volume concludes with the sixth and final section, *Creative Perspectives*, which presents contributions offering more personal outlooks and reactions to the site of Epidaurus. The creative dialogues between ancient and modern theatre inspired by the time spent in Epidaurus would seem to vindicate the locals in calling the area as the cradle of art (*ὀμφαλος της τέχνης*). The established Portuguese writers Hélia Correia and Jaime Rocha present their meditations on the impact that their time in Epidaurus brought to bear on their works, while a young theatre director (Rubini Moschochoriti) presents her reflections on staging ancient drama today. Conor Hanratty’s paper, which introduced the Forum, here serves as a conclusion, presenting a discussion of certain approaches and reactions to Greek tragedy in modern and contemporary performance.

The essays presented in this volume draw on the key terms and questions addressed in contemporary discussion within the broader area of reception studies. These questions are inexhaustible and, therefore, even the most incontrovertible answers cannot but generate new inquiries. This renewal warrants the continuation of dialogue and exchange, promising further thought-provoking encounters. It is hoped that the current volume will be the first of several publications presenting works-in-progress from the students of the Network's Summer Course. A frequent comment made at the end of the programme is how greatly the course, its lectures and discussions – and, indeed, the mere fact of being in the space of the ancient theatre for two weeks – can change people's perspectives. This evolution of opinion and shift in outlook is perhaps the richest fruit of these Epidaurus encounters, and will hopefully continue to be so, for several years to come.