

Contemporary Performance of Ancient Greek and Roman Drama

PROGRAM UPDATE AS OF JUNE 17, 2002



I Nyoman Catra is one of Bali's most renowned master artists of traditional dance/theater. He specializes in the Kechak monkey dance and masked temple performances known as Topeng. He has performed internationally in Canada, Japan, Europe, Asia, India and Australia. In the United States, he has appeared with Julie Taymor at LaMama and at the Henson International Puppet Festival with Larry Reed. He gained the Bachelor of Arts and SST degree in dance at STSI Denpasar, Master of Arts degree in Theater at Emerson College in Boston, and is a Ph.D. candidate in Ethnomusicology at Wesleyan University in Middletown Connecticut, supported by The Asian Culture Council.

Michael Chase founded The Mask Studio, Stourbridge, in 1995. He studied with Ida Bagus Alit, in Bali, and Denato Sartori. His actor training includes John Wright, Jacques Lecoq, Carlo Mezzoni-Clementi, and Yoshi Oida. Mr. Chase has acted in companies including The Unfortunati, Trestle Theatre Company, and The Rose. He conducted the mask work and physical theater for Arts Educational Drama Department for ten years and has taught mask work in theater, education, and therapy for institutions worldwide. He has directed mask productions for more than twelve years and regularly contributes to international conferences and seminars. He is currently the artistic director of The Glasshouse Theater.

Erika Fischer-Lichte studied theater research, Slavic languages, German philosophy and literature, philosophy, psychology, and pedagogy at the Free University of Berlin and Hamburg. She earned her Ph.D. in 1972. Dr. Fischer-Lichte was professor of modern German literature, comparative literature, and theater research at the universities of Frankfurt am Main, Bayreuth, and Mainz from 1973 to 1996. She served as president of the International Federation of Theatre Research from 1995 to 1999. Since April 1996 she has been on the faculty of theater research at the Free University of Berlin. Among her numerous publications—twenty books and more than one hundred essays in

scientific periodicals, handbooks, etc.—are The Semiotics of Theatre (1992) and The Show and the Gaze of Theatre (1997).

Helene P. Foley is Professor of Classics, Barnard College, Columbia University. She received her B.A. from Swarthmore College, an M.A.T. and an M.A. from Yale University, and a Ph.D. from Harvard University. She is the author of books and articles on Greek epic and drama, women and gender in antiquity, and modern performance and adaptation of Greek drama. Her books include Ritual Irony: Poetry and Sacrifice in Euripides, The Homeric Hymn to Demeter, and Female Acts in Greek Tragedy. She is coauthor of Women in the Classical World: Image and Text and editor of Reflections of Women in Antiquity. She is currently working on a book on Euripides' Hecuba and another on performance and adaptation of Greek tragedy in the United States.

Dionissis Dem. Fotopoulos has worked as an internationally distinguished cinematic and theatrical set and costume designer since 1966, and in 1992 was named Royal Designer for Industry of the Royal Society of Arts. He has designed sets and costumes for more than 40 films and 300 theatrical productions, among them *The Acharnians*, *Peace*, *The Bacchae*, *Oedipus Rex*, *Oresteia*, *Electra*, *Prometheus Bound* (dir. Karolos Koun), *The Knights*, and *Philoctetes* (dir. George Lazaris). Some of his most recent design work includes Sophokles' *Electra* for the National Theatre of Athens (dir. L. Koniordou) and *Oedipus Rex—Oedipus at Colonus* (dir. Sir Peter Hall) for the Festival of Epidauros and the National Theatre, London. He was the art director for Michael Cacoyannis' recent film *The Cherry Orchard*, and his most recent production is Heinrich von Kleist's *Penthesilea* (dir. Peter Stein), which opens at Epidauros in June of 2002. Publications on his work include Masks-Theatre and two volumes on stage design. A prolific author, his most recent publications are The Collection of the Benaki Museum, Athens, and 100 Years of Athenian Costume.

Mary-Kay Gamel stages annual productions of ancient and medieval drama, including her own translations of Euripides' *Medea*, *Alcestis*, and *Electra*, as well as *Effie and the Barbarians* (based on Euripides' *Iphigenia Among the Taurians*), *Eye on Apollo* (Euripides' *Ion*), *Prometheus 1.1* (Aeschylus' *Prometheus Bound*), and *The Julie Thesmo Show* (Aristophanes' *Women at the Thesmophoria Festival*). She has also directed O'Neill, Carl Orff, and



The J. Paul Getty Museum
Antiquities Department

new scripts, and has written on ancient drama and Roman texts in performance. In May 2003 she will stage *The Eunuch of Terence* together with Hrosvit's *The Conversion of the Whore Thais*.

Hanay Geiogamah is Professor of Theater in the School of Theater, Film, and Television at UCLA, and Artistic Director of the American Indian Dance Theater.

Michael Hackett is a Professor of Theater in the School of Theater, Film and Television at UCLA. He has directed for the Royal Opera, Covent Garden; the Royal Theatre in The Hague; the Centrum Sztuki Studio and Dramatyczny Theatre in Warsaw; the Los Angeles Philharmonic at the Hollywood Bowl; the Los Angeles Opera (children's series); the L. A. Theatre Works and the Getty Museum. Recently he has directed and composed *Elektra Fragments* for the Department of Theater at UCLA as part of a three-year "Chorus Project." During the rehearsal process, students participated in workshops conducted by members of the American Indian Dance Theater under the direction of Hanay Geiogamah.

Sir Peter Hall is a distinguished director of plays, operas, and films and author of a number of books on the theater. He is Chancellor of London's Kingston University and holds the Wortham Chair of Drama at Houston University. He is the founder and director of The Peter Hall Company (1988–present). Before that, he founded and directed The Royal Shakespeare Company (1960–68), and he served as director of The Royal National Theatre of Great Britain (1973–88) and as artistic director of Glyndebourne Festival Opera (1984–90). Sir Peter Hall has directed more than three hundred productions including many world premieres as well as the classics. Eight of his Greek drama productions have been performed in the United Kingdom and also at Epidaurus—where his new production of Euripides' *Bacchai* will be seen in June. A recipient of many awards and nominations, Sir Peter was knighted in 1977 for services to the British theater.

Tony Harrison writes poetry for the page, stage, and screen. His drama includes versions of French and ancient Greek classics like *The Oresteia* (1981) for the National Theatre, for which he has also written and directed *The Trackers of Oxyrhynchus* (which premiered in the ancient Stadium at Delphi, 1989) and *Square Rounds* (1992). He has also written and directed plays for unique spaces such as *The Kaisers of Carnuntum* for a Roman amphitheatre



on the Danube. His many libretti for music theatre include *Medea: A Sex-war Opera*, and his dozen film poems include *Black Daisies for the Bride (Prix Italia 1994)* and the feature film *Prometheus*, which he wrote and directed in 1999. He has published numerous volumes of poetry, drama, and film poems.

Jocelyn Herbert began her career in Paris, but returned to London to train as a Stage Designer at the London Theatre Studio, run by Michel St. Denis and George Devine. Her theatrical career came much later after a break to raise a family. In 1956 she began her long association with George Devine when she joined The Royal Court Theatre as a scene painter. Her active design career began in 1957 with a production of *The Chairs* by Ionesco. In addition to numerous productions for the Royal Court Theatre over ten years she also designed for many other Theatres including The National. Her First production with Tony Harrison was *The Orestia* followed by *Trackers* and *Square Rounds*, all at The National and later other collaborations including his film *Prometheus*.

Nike Imoru is an actress, director and movement specialist. In the UK she has worked with Volcano Theatre Company, Howard Barker, The West Yorkshire Playhouse, The Royal National Theatre, BBC Radio. In 2000 she performed *Medea Complex*, a one-woman translation of Medea by Michael Walton, at the European Cultural Centre of Delphi. She also has a PhD in theatre and critical theory from the University of Warwick. She has published works on women and theatre, political theatre and cross-cultural theatres. She has travelled widely and has lived and/or worked in North, East and West Africa, Italy, France, Spain, Greece, Denmark, and Hong Kong. Currently she lives in the US where she teaches at the University of Idaho, and serves as Head of Performance and MFA Programme Co-ordinator. She has also set up her own theatre company dedicated to staging adaptations and translations of classical texts.

Ron Jenkins, Professor of Theater at Wesleyan University, began conducting fieldwork on Balinese masked theater in 1976. His writings on Balinese performance have appeared in his book [Subversive Laughter](#) as well as in *The Drama Review* and the Cambridge University International Encyclopedia of Dance. Jenkins writes regularly on theater for the New York Times and is the American translator for the Italian Nobel Laureate Dario Fo. His most recent book, [Dario Fo and Franca Rame: Artful Laughter](#), was published last year by Aperture Press and was awarded the Jerome Freedman Prize for outstanding contribution to theatrical literature. Jenkins directed his



translation of Fo's *Johan Padan* last fall at the American Repertory Theater in Cambridge. His cross-cultural investigations of theater have been supported by fellowships from the Thomas Watson Foundation, the Asian Cultural Council of the Rockefeller Foundation, Harvard University's Sheldon Fund, the Japan Foundation, the Danforth Foundation, and the John Simon Guggenheim Foundation.

Lydia Koniordou was born and lives in Athens. A recipient of the L. Louriot, M. Kotopouli, and Karolos Koun awards for her work in ancient Greek drama, she studied English Literature at Athens University before graduating with awards from the National Theater Drama School. As an actress she has worked with the National Theater (*Phoenician Women, Suppliants, Elektra, Oresteia, Yerma*) and for nine years with Theatron in Technis of Karolos Koun in both ancient and contemporary plays. As a director Ms. Koniordou has staged both contemporary and ancient Greek plays with the National Theater (*Elektra, Alkestis*) and with the theaters of Larissa, Volos (where she also directed the municipal theater), and Patra as well as New York University (Christa Wolf's *Cassandra*) and the State University of New York at Binghamton (*Elektra*).

Desak Made Suarti Laksmi is a performer of Balinese Dance, Arja (opera), and Gamelan (orchestra) and is ranked one of two internationally renowned female composers from Bali. She has participated yearly since 1978 in the Bali Arts Festival, and since 1986 has had a composition of Sandyagita (Modern Balinese Chorus with Gamelan) presented annually. Desak has performed in a variety of International tours in Australia, Europe, India, Japan, Canada and United States, and has been a professor at The National College for the Arts in Bali for seventeen years. In August 2000, she was the feature artist at the International Voice and speech Conference in Washington D.C. Currently, Desak is a Luce Professor of Balinese Music, Theater, and Dance at Holy Cross College.

Ming Cho Lee has designed nationally and internationally for over 40 years, for opera, dance, Broadway, and Regional Theatre. His awards include the (New York) Mayor's Award for Arts and Culture; Tony, Outer Critics Circle and Drama Desk, and many others from the theatre and Chinese communities; and 3 honorary degrees. His work has been shown in a retrospective at the New York Public Library for the Performing Arts. He serves as a



member of the Board of the New Forty-Second Street, Inc., as well as that of the Pan Asian Repertory Theatre, the Non-Traditional Casting Project and many others. He chairs the design department of the Yale School of Drama, and holds the Donald Oenslager Chair in Design.

Michael Marmarinos is the founder and artistic director of the “diplous Eros Theatre Ensemble” (1983-present), since 1997 based at the Theseum Theater for the Arts in the historical center of Athens. He leads workshops in “training through Bioenergetics” internationally and as Associate Professor in the University of Patras Department of Theater Studies, where he teaches Theater Directing as Play Writing. He has directed Euripides’ *Medea* at international theater festivals throughout Europe, Sophocles’ *Electra* at Epidauros in 1998, and in 2000 Aeschylus’ *Agamemnon* in Athens and at the International Theater Festival of Caracas. He is currently developing Shakespeare’s *Romeo and Juliet* as a Chorus Play.

Platon D. Mavromoustakes is Associate Professor in the Department of Theatre Studies of the University of Athens. He received a degree in Law from the University of Athens, and a postgraduate degree and PhD in Theatre Studies from L’Institut d’Etude Théâtrales, Université de la Sorbonne Nouvelle-Paris III. Author of over 150 articles and books, he has collaborated with many theaters in Athens and has directed numerous research projects on the history of Modern Greek theater, on the reception of Italian Opera, and on ancient drama performances in modern Greece. Since 1997, he has co-ordinated the *European Network of Research and Documentation of Ancient Greek Drama Performances* in collaboration with Oliver Taplin.

Marianne McDonald, Professor of Theater and Classics at the University of California, San Diego, and member of the Royal Irish Academy, has written more than 150 publications, including *Ancient Sun, Modern Light: Greek Drama on the Modern Stage*; *Sing Sorrow: Classics, History and Heroines in Opera*; and *Amid Our Troubles: Irish Versions of Greek Tragedy* (coeditor). Her forthcoming work is entitled *Space, Time and Silence: The Craft of Athol Fugard*. Her translation of Sophocles’ *Antigone* (Nick Hern Books) was directed by Athol Fugard (Cork, 1999).

Charles Mee's play *Big Love* (inspired by Aeschylus's *The Suppliant Women*) performed this past season at the Long Wharf in New Haven, Berkeley Rep, the Goodman in Chicago, and the Next Wave Festival at Brooklyn Academy of Music in New York. *True Love* (inspired by Euripides's *Hippolytus*) played this past winter at the Zipper Theatre in New York. And *First Love* opened at New York Theater Workshop in September 2001. Among his other plays are *bobrauschenbergamerica*, which opened last spring at the Humana Festival, at Actors Theater of Louisville, and *Limonade Tous Les Jours*, which opened this spring at the Humana Festival. *Vienna Lusthaus (Revisited)* opened at New York Theatre Workshop in May. *Wintertime* will open in La Jolla in August. His complete works are available on the internet at www.charlesmee.org. His work is made possible by the support of Jeanne Donovan Fisher and Richard B. Fisher.

Jane Montgomery has combined a successful career as an actor and director with academic research and university teaching. She has recently finished a year as the Leventis Visiting Fellow in Greek Drama at Peterhouse, Cambridge, and over the last few years has been Artist in Residence at La Trobe University, the Judith E Wilson Visiting Junior Fellow in Drama at King's College, Cambridge, and lectured in Drama and Classics at universities in the UK and Australia. She has performed in several Greek tragedies, giving an award winning performance of the title role in Compass Theatre Company's production of *Electra*, and for the last six years, has been artistic director of the Cambridge Greek Play, directing acclaimed productions of Euripides' *Trojan Women* and Sophocles' *Electra*.

Rush Rehm, Associate Professor of Drama and Classics at Stanford University, is the author of [Aeschylus' Oresteia: A Theatre Version](#) (Melbourne, 1978), [Greek Tragic Theatre](#) (London, 1994), [Marriage to Death: The Conflation of Wedding and Funeral Rituals in Greek Tragedy](#) (Princeton, 1994), [The Play of Space: Spatial Transformations in Greek Tragedy](#) (Princeton, 2002), and [Radical Theatre: Greek Tragedy and the Contemporary World](#) (London, 2003). He has directed productions of Aeschylus' *Oresteia* and *Persians*; Euripides' *Electra*, *Suppliant Women*, and *Cyclops*; and Sophocles' *Philoctetes*, *Oedipus Tyrannus*, and *Ajax*; as well as dramatic adaptations translated by Oliver Taplin of Homer's [Iliad](#) and [Odyssey](#), the latter at the Getty Museum in Malibu. Dr. Rehm is the founder of Stanford Summer Theater, a professional theater company dedicated to modern classics, and will play the title role in Max Frisch's *Biedermann and the Firebugs*, which opens in July.



Bernd Seidensticker is Professor of Classics at the Free University, Berlin.

Peter Sellars has directed more than 100 productions across America and abroad. A graduate of Harvard University, he studied in Japan, China, and India before becoming Artistic Director of the Boston Shakespeare Company. At 26 he was made Director of the American National Theater at the Kennedy Center in Washington D.C. He is a recipient of the MacArthur Prize Fellowships and was awarded the Erasmus prize at the Dutch Royal Palace for contributions to European culture. *The Persians* by Aeschylus was commissioned by the Salzburg Festival in 1993. *Ajax* by Sophokles appeared in 1987. Current projects include Euripides' *The Children of Herakles*, Artaud's *For an End to the Judgment of God*, and Mozart's *Idomeneo* with sculptor Anish Kapoor for the Glyndebourne Festival Opera.

Mae J. Smethurst is Professor of Classics and Adjunct Professor of East Asian Languages and Literatures at the University of Pittsburgh. Her publications include *Dramatic Representations of Filial Piety: A Translation of Five Noh* (Cornell East Asia Series, 1999), winner of the Japan–U.S. Friendship Commission Award in 2000, and *The Artistry of Aeschylus and Zeami* (Princeton, 1989), winner of the Hiromi Arisawa Award in 1990.

Włodzimierz Staniewski studied Polish Literature at the Universities of Cracow and Wrocław. In 1977 he founded the Center for Theater Practices “Gardzienice”. He is director-author of the following “Gardzienice” performances: *Gargantua and Pantagruel* by Francois Rabelais, *Forefather's Eve (Sorcery)* by Adam Mickiewicz, *The Life of Archpriest Awwakum*, *Carmina Burana*, and *The Metamorphosis* by Apuleius. Work sessions and master classes have been held all over the world, including the Royal Shakespeare Company, Stratford. At the moment he is working on the new performance “*Euripides: Orestes/Electra/Iphigenia*”.

Ellen Stewart is the founder and artistic director of La MaMa Experimental Theatre Club. In 1961 Ms. Stewart opened a small theater. La MaMa grew into one of New York's first Off-Off Broadway theater companies and continues to be a vital force in the theater of the world. She has produced thousands of productions of national and international repute. She introduced the works of Grotowski, Kantor, and Eastern European artists to American

audiences and has directed many large-scale performances, including *Mythos Oedipus*, *Seven Against Thebes*, and *Romeo and Juliet*. She is the recipient of honorary doctorates and awards that include the MacArthur Genius Award, Obie Awards, and the Order of the Sacred Treasure of Japan. She has also been inducted into the Broadway Hall of Fame. She founded La MaMa Umbria, an artists' residence in Spoleto, Italy.

Oliver Taplin is Professor of Classics and co-Director of the Archive of Performances of Greek and Roman Drama at Oxford University. He has been involved with several major productions of Greek drama, including *The Oresteia* at the National Theatre in London in 1981 and 1999. In 1992 he translated four hours of The Odyssey into *The Wanderings of Odysseus* for performance at the J Paul Getty Museum Villa in Malibu.

Zishan Ugurlu holds a Ph.D from Ankara University and MFA in Acting from Columbia University, New York. She is a member of the La MaMa Great Jones Repertory Company and has toured extensively in Europe and Asia with *Fragments of A Greek Trilogy Helen*. Film Credits include the leading role in *The Letter*, which was shown at Cannes, Argentina and Calcutta Film Festivals. She has recently acted in *Godard-Distant and Right* by Robert Woodruff and the production was awarded in Paris by the International Nanterre Theatre Festival. *In Transit* by Françoise Kourilsky, *The Master Builder-Dead Tech* by Kristin Marting, and *Draupadi/Kathakali Dance Opera* by Ellen Stewart. She will be performing *Trojan Women* in Japan in July.

Michael Walton is Professor of Drama, The University of Hull, and the founder and director of The Performance Translation Centre. He was a Getty Museum Guest Scholar in 2002. Dr. Walton has written four books on Greek theater and one on Edward Gordon Craig, edited the Methuen Classical Greek Dramatists series (thirteen volumes), and translated works by Sophocles, Euripides, Menander, and Anouilh. He is a member of Equity and the Directors Guild of Great Britain.



David Wiles is Professor of Theatre at Royal Holloway, University of London, where he has taught since 1986. He has published six books including Shakespeare's Clown (Cambridge, 1987) and The Masks of Menander (Cambridge, 1992). He is currently completing a history of Western performance space and planning a book on the classical Greek mask.

