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RELATED TALK

DIRECTING ELEKTRA: SOPHOCLES FOR THE CONTEMPORARY STAGE

Director Carey Perloff and Professor Helene Foley discuss the Getty Villa's staging of Elektra and the process of adapting Sophocles' tale of revenge for modern audiences with Mary Louise Hart, associate curator of antiquities, the J. Paul Getty Museum. For tickets and information, please call (310) 440-7300 or visit www.getty.edu.

Saturday, September 25, 3:30 p.m.

Getty Villa, Auditorium

NEXT YEAR AT THE GETTY VILLA

TROJAN WOMEN

Directed by Anne Bogart; Performed by SITI Company
Adapted by Jocelyn Clarke from the play by Euripides
Opening September 8, 2011

One of America’s leading theater ensembles presents the world premiere of a new Getty-commissioned performance. In the ruins of their burning city, the royal women of Troy—still mourning the slaughter of their husbands and sons—await enslavement and exile, Euripides’ timeless meditation on suffering and survival examines the moments of choice that separate death and life, women and men, and past and future.
The House of Atreus

SOPHOCLES’

Elektra

World Premiere of a New Translation by Timberlake Wertenbaker
Directed by Carey Perloff

THE CAST

(in order of appearance)

Tutor ................................................................. Jack Willis*
Crates ................................................................. Manoel Feliciano*
Typhades/Percussion ........................................... Michael Wells
Elektra ................................................................. Annie Purcell*
Chorus Leader ..................................................... Olympia Pukakis*
Chrysothemis ...................................................... Linda Park*
Clytemnestra ....................................................... Pamela Reed*
Aegisthus ............................................................. Tyrees Allen*
Cellist/Vocalist .................................................... Theresa Wong
Chorus/Vocalist .................................................... Sharon Omi*

THE COMPANY

Director ............................................................... Carey Perloff
Composer/Musical Director ...................................... Bonfire Madigan Shive
Additional Music .................................................... Michael Wells, Theresa Wong
Scenic Designer ...................................................... Christopher Barchea
Associate Scenic Designer ...................................... Efren Delgadillo, Jr.
Costume Designer ................................................... Candice Donnelly
Assistant Costume Designer .................................... Christine Cover Ferro
Lighting Designer ................................................... Geoff Karl
Dramaturge ........................................................... Michael Pailler
Assistant Director .................................................... Carly Cloffi
Movement Consultant ............................................. John Carrara
Casting Director ...................................................... Meryl Weid Shaw
Stage Manager ....................................................... Darlene Miyakawa*
Production Assistant ............................................ Kim Carr
Wardrobe Staff ..................................................... Ellen L. Sandor

*The actors and stage manager employed in the production are members of Actors Equity Association, the union of professional actors and stage managers in the United States.
A NEW VIEW OF ELEKTRA

it has been said that forgetting is important to mental well-being. Without the ability to let go of past experiences, moving forward would be difficult. But Elektra is a play about willful memory and the damage that happens to those who refuse to forget.

To keep the possibility of revenge alive, Elektra forces herself perpetually to relive and reiterate the gross injustice of her father’s murder at the hands of her mother and her mother’s lover, Aegisthus. Lamentation is the food she feeds on, and it is important to remember that the act of lamentation in ancient Greek culture was a form of political provocation, not an occasion for passive weeping. Women were responsible for mourning the dead, and indeed female outcries on behalf of their fallen kin were often so incendiary that laws had to be passed in Solon’s time to limit the number of days of public mourning.

I first directed Sophocles’ Elektra over twenty years ago at the Classic Stage Company in New York, with Pamela Reed (who tonight plays Clytemnestra) as Elektra, in the world premiere of a version by Ezra Pound. The poet translated the play, while incarcerated after World War II, as a study in perceptions of sanity by a sardonic and hostile world.

In her masterful new translation, specially commissioned for this production, Timberlake Wertenbaker has focused instead on the deep emotional complexity of Sophocles’ characters. Because of her facility with ancient Greek, Wertenbaker has found a way to evoke the gorgeous formal structure of Sophocles’ language, while creating vivid characters that offer rich possibilities to contemporary actors. It was Wertenbaker who first pointed out how highly personal and particular the Chorus is in this Elektra: it is a Chorus intimately involved in the plight of the polluted city and in the agony of Elektra, longing to have the desecration purged so that order can be restored. We made the decision to embody this Chorus in the body of a single actress, Olympia Dukakis, in collaboration with a musical Chorus that provides a haunting sound world, created by composer/cellist Bonfire Madigan Shive. Thus the chorus is both personal and poetic, prosaic and heightened. Occasionally the chorus cries out in Greek, as does Elektra, when no English word suffices. Always, the Chorus widens the lens of the play, asking us to consider the nature of justice and the difficulty of moral behavior.

It is a fascinating experience to perform this play against the backdrop of the Getty Villa, our stand-in for the ancient house of Agamemnon. In designing this production, we wrapped the Getty facade in security tape and chain-link fencing to evoke the protective barriers Clytemnestra herself might have erected to defend against acts of reprisal. We are, of course, sadly accustomed today to the sight of public buildings becoming bunkers against possible “terrorist” attacks, and we are certainly accustomed to repetitive cycles of violence. Perhaps this is the real fascination of revisiting Greek drama: it is an occasion to look at our own experience through the unblinking lens of great tragedy.

—Carey Perloff, Director

SOPHOCLES AND ELEKTRA

Elektra may have been written in about 413 or 412 B.C. Thousands of revolutions of the earth around the sun have occurred between its first performance and tonight’s, and we still grapple with the major issues of the play. How do we regard a community where the punishers are as brutal as those they punish? If a civilized society endorses personal vengeance, can we call it civilized? What constitutes heroic behavior?

Aeschylus explored these questions in the Oresteia trilogy, the second part of which, The Libation Bearers, is an earlier telling of the Elektra story. Taken as a whole, the Oresteia is a mythic account of the founding of the Athenian system of justice meant to supplant vendetta. The Oresteia was perhaps an expression of optimism, a hope that Athens might yet live up to its self-assigned position as the world’s most civilized state.

Euripides’ more skeptical Elektra, written perhaps forty years after Aeschylus, depicts a brother and sister muddling through to a bloody conclusion ordered by a god, in addition to questioning Apollo’s wisdom in commanding Orestes to murder his mother. Sophocles’ Elektra, probably written a few years later, has at its center a daughter whose implacable demand for vengeance makes her look remarkably like her revenge-tainted mother, suggesting that the rational society of Aeschylus’s masterpiece remained a long way off. Blood still demanded blood.

The stories that Athenian playwrights told were enduring and known to all: what was new was the way each treated familiar material. The Athenian audience could see in Sophocles’ play a reference to Euripides and Aeschylus. They also had images of Orestes from the Odyssey, in which he was depicted as a glorious hero. In Sophocles’ Elektra, the audience saw an Orestes who was certain that he would gain greater glory through matricide. This isn’t surprising: Sophocles, who was also an admired general, had seen on the battlefield the kind of brutality that men with weapons inflict on other human beings.

Athens was a violent, militaristic society, but it was also a democracy whose citizens relished a good debate. They witnessed Elektra as both a story and an argument about what it meant to be civilized. They saw images of a society that referred to everyone else as barbarians, but which itself remained seriously flawed. Combining stark drama, intense emotion, and rational argument, Elektra reminded Athenians that personal vengeance wasn’t merely personal: the play takes place in front of the royal palace of Mycenae, a public space where the personal becomes a matter of civic concern.

In Timberlake Wertenbaker’s new version, the word now appears seventy-nine times in seventy-five pages. After more than two millennia, Elektra challenges us to look clearly at our own attitudes toward justice and right and wrong, provoking us to ask ourselves, what now?

—Michael Paller, Dramaturge, American Conservatory Theater
ABOUT THE CAST

TYREES ALLEN
(Aegisthus)
Allen played Colin Powell in the American premiere of David Hare’s Stuff Happens at the Mark Taper Forum. He originated the role of Amonasro in Elton John and Tim Rice’s Aida on Broadway, played Westmoreland in the famous revival of Henry IV (Lincoln Center Theater), and was the titular role in Othello (Old Globe). Allen played Gorcon Dean in the last season of Alias, Captain Maynard in the first season of Dark Blue, and was a series regular on ABC’s Women’s Murder Club.

OLYMPIA DUKAKIS
(Chorus)
Dukakis was seen in Vigil, Hecuba, A Mother, For the Pleasure of Seeing Her Again, and Singer’s Boy at the American Conservatory Theater. In New York, she appeared in The Singing Forest, The Marriage of Belle and Bos (Obie Award). A Man’s A Man (Obie Award), Curse of the Starving Class, Electra, Peer Gynt, Titus Andronicus, The Misanthrope, Rose, and Social Security. In London, she was in Rose (National Theatre) and Credible Witness (Royal Court Theatre). She served as founding artistic director at the Whole Theatre Company in New Jersey for nineteen years. Films include Moonstruck (Academy Award for Best Supporting Actress), Steel Magnolias, Dad, 3 Needles, and Away from Her. Her work in television includes the Tales of the City trilogy, Lucky Day, Sinatra, Young at Heart (all three received Emmy Award nominations), and The Last Act Is a Solo (ACE Award). She most recently completed filming Cloud Burst, to be released in 2011.

MANOEL FELCIANO
(Orestes)
Feliciano is an American Conservatory Theater (A.C.T.) associate artist and core acting company member. He has appeared at A.C.T. in Round and Round the Garden, The Caucasian Chalk Circle, November, At Home at the Zoo, and Rock ‘n’ Roll. On Broadway, Feliciano appeared in Sweeney Todd (Tony Award nomination), Brooklyn, Jesus Christ Superstar, and Cabaret. Off-Broadway credits include Trumpey, Shockheaded Peter, and Much Ado about Nothing. Regional theatre credits include Raptime (Kennedy Center), Three Sisters (Williamstown Theatre Festival), and Sunday in the Park with George (Reprise Theatre Company). Film and TV credits include Uncertainty, Trauma, The Unusuals, Life on Mars, One Life to Live, and All My Children. Feliciano has appeared in The World of Nick Adams (San Francisco Symphony) and Nathaniel Stookey’s Zipper (Oakland East Bay Symphony). Feliciano received his BA from Yale University and his MFA from New York University’s Graduate Acting Program. Visit his website at mano.feliciano.com.

SHARON OMI
(Chorus/Vocalist: Understudy, Chorus Heade)
Omi’s varied stage, film, and television career includes work with the Ahmanson Theatre, Mark Taper Forum, South Coast Repertory, East West Players, International City Theatre, American Conservatory Theater, Berkeley Repertory Theatre, the Eureka Theater, Magic Theatre, the San Francisco Shakespeare Festival, and Asian American Theater Company. Her favorite roles include playing Sonya in Uncle Vanya, Lady Nijo in Top Girls, and Rosie in Rosie’s Cafe. She has appeared in films such as Constantine, Yellow, Terminal USA, Good Vibrations, Something for Nothing, Broken Words, and Living in Tokyo Time. Omi’s work in television includes Boston Legal, ET, The West Wing, Malcolm in the Middle, and Presidio Med.
LINDA PARK

[Chrysothemis]
Park played Ensign Hoshi Sato on Star Trek: Enterprise after graduating from Boston University. Other television roles include Michelle Lance in the NBC drama Rainies (with Jeff Goldblum) and Denise Kwon on the ABC drama Women’s Murder Club. She most recently played Maggie Cheon on the Starz Originals show Crash, featuring Dennis Hopper. Theater credits include Brett C. Leonard’s Roger and Vanessa. Park also portrayed a young Clytemnestra in Gisela Cardenas’s Agamemnon in New York. She is ecstatic to be returning to the stage in the company of such a tremendous group of people.

ANNIE PURCELL

[Elektra]
Purcell has appeared on Broadway in The Coast of Utopia trilogy, Voyage, Shipwreck, and Salvage (Lincoln Center Theater); Dividing the Estate; and Awake and Sing! Her Off-Broadway credits include Cycling Past the Matterhorn, Off-Off-Broadway. Purcell has appeared in Twelfth Night (Fiasco Theater) and What May Fail (Fordham Alumni Theatre Company). Performances in regional theater include Mary’s Wedding (Portland Stage Company), The House in Hydesville (Geva Theatre Center), and Uncle Vanya (California Shakespeare Theater). Her workshops include The Cherry Sisters Revisited (Louisiana State University/Actors Theatre of Louisville), Six (Cape Cod Theatre Project), and This Bloody Mess (Lincoln Center Theater Directors Lab). She has appeared in the film The Private Lives of Pippa Lee and, on television, in Louie and The Black Donnellys. Also a playwright, Purcell has written and advised several pieces, including Book the Third (Studio Tisch). She received her MFA from New York University and her BA from Fordham University at Lincoln Center.

PAMELA REED

[Clytemnestra]
Reed is a veteran actor of theater, film, and television. On and Off-Broadway, her credits include: Fools; November People; Elektra (Classic Stage Company), directed by Carey Perloff; Standing on My Knees (Manhattan Theatre Club); Getting Out (Theater de Lys), for which she received a Drama Desk Award; Curse of the Starving Class (New York Shakespeare Festival), for which she received a Drama Desk Award nomination; among others. In 1984, she received an Obie Award for Sustained Excellence of Performance in Theater. Selected films Reed has appeared in include Bean, Kindergarten Cop, The Best of Times, and The Right Stuff. She was a featured actor in the television series Tanner ’88 (ACE Award for Best Actress), Grand, and Tanner on Tanner; among others. Currently, Reed has recurring roles on Parks and Recreation and United States of Tara.

MICHAEL WELLS

[Pylos/Percussion]
Wells is an actor, musician, and composer based in Los Angeles. He is a performer in Lost Moon Radio, the musical director of the Silver Lake Chorus, and an accompanist for the Striking Viking Story Pirates, a children’s theater company that turns children’s stories into sketches and musicals. He has worked extensively as a composer and musical director for numerous productions around town, including LA Rock Opera’s production of Shame and a number of needtheater productions, including Horse Country, Birdy, and Vampire Cowboys. Michael has a BFA in theater from Boston University and an MFA in music from the California Institute of the Arts.
JACK WILLIS

Willis has appeared in more than two hundred productions throughout the United States, including recent performances at San Francisco's American Conservatory Theater (A.C.T.) in The Tosca Project and John Doyle's The Caucasian Chalk Circle. An A.C.T. associate artist and core acting company member, Willis has been a company member at Arena Stage, American Repertory Theater, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, he has appeared in Julius Caesar, The Crucible, "Art", and The Old Neighborhood. Off-Broadway credits include The Resistible Rise of Arturo Ui, World of Mirth, The Iphigenia Cycle, and Valhalla. Film and television credits include The Talented Mr. Ripley, Cradle Will Rock, The Out-of-Towners, Love Hurts, I Come in Peace, Problem Child, Law & Order, Ed, and Dallas. Willis was a Lunt-Fontanne Fellow in the inaugural year of the fellowship at Ten Chimneys Foundation and is a cofounder of Aruba Repertory.

ABOUT THE COMPANY

TIMBERLAKE WERTENBAKER

(Translator)

Wertenbaker is an acclaimed playwright who grew up in the Basque Country in the southwest of France. Her plays include The Grace of Mary Traverse (Royal Court Theatre); Our Country’s Good (Royal Court Theatre and Broadway), which won the Laurence Olivier Award for Play of the Year in 1988 and New York Drama Critics’ Circle Award for Best New Foreign Play in 1991; The Love of the Nightingale (Royal Shakespeare Company), which won the Eileen Anderson Central TV Drama Award; Three Birds Alighting on a Field (Royal Court Theatre), which earned the Susan Smith Blackburn Award, the Writers’ Guild Award, and the London Critics’ Circle Award in 1992; After Darwin (Hempstead Theatre); Credible Witness (Royal Court Theatre); Golible’s Daughter (with the Peter Hall Company at the Bath Theatre Festival); Arden City (National Theatre Connections); and The Line (Arcola Theatre). Translations and adaptations include Ariane Mnouchkine’s Mephisto (Royal Shakespeare Company); Eduardo de Filippo’s Filiomena (with the Peter Hall Company at the Piccadilly Theatre); Jean Anouilh’s The Wild Orchids (Chichester Festival Theatre); Sophocles’ Oedipus Tyrannus, Oedipus at Kolonos, and Antigone (Royal Shakespeare Company); Euripides’ Hecuba (American Conservatory Theater); Gabriela Preissova’s Jenuta (with the Natural Perspective Theatre Company at the Arcola Theatre); and Euripides’ Hippolytus (Riverside Studios and tour). Wertenbaker is currently working on a new play for the Royal Shakespeare Company.

CAREY PERLOFF

(Director)

Perloff is celebrating her nineteenth season as artistic director of the Tony Award-winning American Conservatory Theater (A.C.T.) in San Francisco, where she is known for directing innovative productions of classics, championing new writing for the theater, and creating international collaborations with such artists as Robert Wilson and Tom Stoppard. Before joining A.C.T., Perloff was artistic director of Classic Stage Company (CSC) in New York. She is a recipient of France’s Chevalier de l’ordre des Arts et des Lettres and the National Corporate Theatre Fund’s 2007 Artistic Achievement Award. She received a BA Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright fellow at the University of Oxford. She has taught at the Tisch School of the Arts at New York University and in the Master of Fine Arts Program in Acting at A.C.T., in addition to authoring numerous plays. This is Perloff’s second encounter with Sophocles’ Elektra, having directed the world premiere of Ezra Pound’s version of the play at CSC in 1988.

BONFIRE MADIGAN SHIVE

(Composer/Musical Director)

Shive is a visionary composer, cellist, vocalist, performing artist, community activist, and international touring musician. Starting on cello at the age of nine, she began her composing career at fifteen in the Pacific Northwest’s Riot Grill scene. She has collaborated onstage and in studio with artists as diverse and influential as music producer
Hal Willner, who worked with Allen Ginsberg and Laurie Anderson; Joan Jeanrenaud, founding member of the Kronos Quartet; David Coulter, musical director for The Black Rider; Slovenian industrial-music-theater artists Laibach; and Academy Award-nominee Elliott Smith. Shive’s music can be heard in films such as Better Luck Tomorrow. But I’m a Cheerleader, Chain Camera, and Crooked Beauty. Commissions include prepared solo cello suites for Grace Cathedral’s Vigil of Light in San Francisco, live score written and performed for the American Conservatory Theater’s ‘Tis Pity She’s a Whore, London’s Barbican Hall Twisted Christmas program, the score and starring role in the experimental silent film Translational Criminal, and an original recorded score for Shakespeare Santa Cruz’s 2010 production of The Lion in Winter. Her albums include Sew True,...from the Bumpie, Saddle the Bridge, Plays for Change, and I bleed: a decade of song. She is currently accepting support to unleash her sixth full-length studio album, in addition to welcoming the birth of her first child, due late September 2010. Visit Shive at bonfiremadigan.com.

CHRISTOPHER BARRECA
(Scene Designer)
Barreca has worked on over two hundred productions, including Hippolytos (Getty Villa), Marie Christine (Broadway), Chronicle of a Death Foretold (American Theater Wing Award), The Violet Hour, Search and Destroy (Drama-Logue Award), and Our Country’s Good (Prague Quadrennial). Off-Broadway, Barreca’s work includes Richard Greenberg’s Everett Beekin and Three Days of Rair (Drama Desk Award nomination), Bernard-Marie Koltès’s Roberto Zucco, Antonio Skârmeta’s Burning Patience, Eric Overmeyer’s In Perpetuity throughout the Universe, and Thomas Streitch’s Neun Parninson (American Theater Wing nomination). Los Angeles-based productions include Anna Deavere Smith’s tour Twilight: Los Angeles, Culture Class’ The Birds, King Lear (Brewery Arts Complex, toured Frictions Festival and the Prague Quadrennial), Stephen Dilane’s Macbeth (Roy and Edna Disney/CalArts Theater, toured Almeida Theatre and Adelaida Festival of Arts), Kate Robin’s What They Have. Christopher d’Ambroise’s The Studio, Lucinda Coxon’s Vesuvius, the Flying Karamazov Brothers in association with MIT Media Lab’s L’Universe, and Eric Overmeyer’s The Heiressotype Bouquet. On the opera stage, Barreca has contributed to Stephen Meith’s Peach Blossom Fan (Prague Quadrennial), and Voie Sojink’a Scourage of Hyacinthi (Münchner Biennale and BMW Award nomination). Works in dance include Susan Marshall’s Solo and Ramón Oller’s Good Night Paradise and Tears for Violeta. Barreca has received grants from the National Endowment for the Arts to work with artists in Calcutta. He teaches at the California Institute of the Arts in Valencia.

EFREN DELGADILLO, JR.
(Associate Scene Designer)
Delgadillo was born in east Los Angeles. On the East Coast, he worked with the New School for Drama, the Foundry Theatre, the Ohio Theatre, the Acting Company, BAM Harvey, Hartford Stage, and with directors Karin Coonrod, Melanie Joseph, Casey Biggs, and Carl Hancock Rux. In Los Angeles, he has designed for the Roy and Edna Disney/CalArts Theater, X Repertory Theatre, Cornerstone Theater Company, and Center for New Performance, and for directors Mark Valdez, Nataki Garrett, Larry Biederman, and Travis Preston. Delgadillo has worked internationally on Laude in Urbis in Italy and Moonshine and Peeperlow at the Edinburgh Festival. He is a member of TENT, Blank the Dog, and a founding member of SINTROCA.

CANDICE DONNELLY
(Costume Designer)
Donnelly designed for New York City Opera, Westport Country Playhouse, Primary Stages, Centerstage Baltimore, American Conservatory Theatre, Long Wharf Theatre, the Guthrie Theater, the Alley Theatre, Berkeley Repertory Theatre, the American Repertory Theater, among others. On Broadway, Donnelly has worked on Our Country’s Good, Fences, Hughie, Search and Destroy, and Mastergate. Off-Broadway, she has worked at Roundabout Theatre Company, and in public theater, she has worked at Minetta Lane Theater, Film and TV credits include Frags for Snakes: I Love You, I Love You Not; Fresh Kill; and on PBS, Dolley Madison, Alexander Hamilton, Ben Franklin, Twilight: Los Angeles, Liberty, Central Park, and Swinging with Duke. Donnelly is a graduate of the Yale School of Drama.

GEOFF KORF
(Lighting Designer)
Korf has devised lighting for about three hundred productions over the past thirty years. His work has appeared on Broadway, at the Oregon Shakespeare Festival, the Mark Taper Forum, Cornerstone Theater, Seattle Repertory Theatre, La Jolla Playhouse, the Old Globe, South Coast Repertory, the Guthrie Theatre, Goodman Theatre, Long Beach Opera, and San Francisco Opera. He has designed exhibits at the Huntington Library, the Hammer Museum, and the Los Angeles County Museum of Art. Korf is a member of the ensemble of Cornerstone Theater and serves as the head of design at the University of Washington in Seattle. He is a graduate of California State University, Chico, and the Yale School of Drama.

MERYL LIND SHAW
(Casting Director)
Shaw is delighted to be a part of Elektra at the Getty Villa after seventeen years as American Conservatory Theater casting director. Besides A.C.T., Shaw has cast roles for the Magic Theatre, Huntington Theatre Company, the San Francisco Symphony and Opera, as well as for several commercial productions. Before joining A.C.T., she stage managed at A.C.T., Berkeley Repertory Theatre, and the Berkeley Shakespeare Festival. She has taught or guest lectured at A.C.T., Rutgers, Carnegie Mellon University, Santa Clara University, Saint Mary’s College, and the Academy of Art University in San Francisco.

DARLENE MIYAKAWA
(Stage Manager)
Miyakawa is happy to return to the Getty Villa after having stage managed last season’s production of Peace by Culture Clash. She is a proud member of both AEA and AGMA.
PERFORMANCE AT THE GETTY VILLA

The Getty Villa’s public programs are designed to amplify and enhance the Museum visitor’s insight into the people and cultures of the ancient Mediterranean world. Throughout the year, the Villa presents on an engaging spectrum of events, anchored by its innovative theater program.

The act of either performing or witnessing classical drama today offers an unparalleled glimpse into the social, cultural, and political realities of life in ancient Greece and Rome. Likewise, a careful visit with the Museum’s permanent collection of antiquities and changing exhibitions serves to reveal the unbroken connections that bind modern audiences and individuals to the mythic and historical figures that populate ancient tragedies and comedies.

Classical dramatists plummed the depths and mocked the follies of the same essential human nature that continues to drive our own contemporary social experience. Because of their universality, ancient plays have remained ever powerful and resonant, continuing to attract and challenge theater and music (now film and media) artists from one century to the next. Indeed, we live in a golden age of scholarship and artistry rooted in classical dramatic texts, including miraculously surviving fragments of “new texts” still being unearthed and translated.

The Villa Theater Lab series, presented throughout the year in the Auditorium, fosters the work of artists employing creative, often experimental approaches to the performance of ancient stories. The Auditorium’s range of technologies has enabled teams of both newly emerging and long-distinguished artists—directors, designers, musicians, playwrights, and actors—to freely incorporate advanced stage, sound, and visual elements into productions developed in residence here at the Villa.

Each September, a major production is commissioned and presented in the Barbara and Lawrence Fleischman Theater, an outdoor performance space based on classical prototypes and located directly in front of the Museum Entrance. In recent years, the Outdoor Theater has been the setting for Euripides’ Hippolytus, Plautus’ Tug of War, the Agamemnon of Aeschylus, and Aristophanes’ Peace (via Culture Clash). These performances have become a much-anticipated end-of-summer tradition for Museum audiences, and plans are already well underway for a new version of Euripides’ Iphigenia in Tauris in 2011.

From autumn through spring, the Villa’s public programming also includes music and dance performances, Family Festivals, and film screenings. To view our seasonal calendar of events, visit the Museum’s website at www.getty.edu, or subscribe online to the monthly e-Getty newsletter to receive free programming highlights by e-mail.

SPECIAL THANKS

Timberlake Wertenbaker would like to thank Professor Margaret Williamson for her help with the Greek text. The Getty Villa and the Elektra company also wish to express their thanks to Pascale Armand, Elizabeth Brodersen, Corea Capaz, Ellen Cassidy, Adam Critchlow (master carpenter), Helene Foley, Anthony Fusco, Monica Haboush, James Haire (producing director, A.C.T.), Omaze Iderhem, Emily Kitchens, Marin Lee, Bonnie Low-Kraemer, Kim Lyons (scenic artist), Dakin Matthews, Ellen Naveck, Andy Polk, Carol Reed (Custom Soft Goods), Mark Rucker, Toby Schreiber (voice actor/designer), Susie Schwartz, Michele Shaw, Zahar Tirash-Polk, and Brandon Wooley and Rose Riordan (Portland Center Stage).

The case at right is part of the Art of Ancient Greek Theater, on view through January 3, 2011. This major international loan exhibition explores the ways Greek plays and stagecraft have informed classical artistry, whose works are often the only surviving evidence of the performing arts in antiquity.

Marble box with Electra of Agamemnon’s Faint, Greek, Middle-Geometric (9th century B.C.), lent to the Villa by the Rodriguez Collection, and Hellenic shape attributed to the Cicle of the Brooklyn-Budaia Painters, Telaclis, 67 x 26 cm (17 x 10 1/4 in.). Courtesy of the Secretary of Antiquities and the Greek Ministry of Culture—Museum Archeologico Nazionale, Naples.