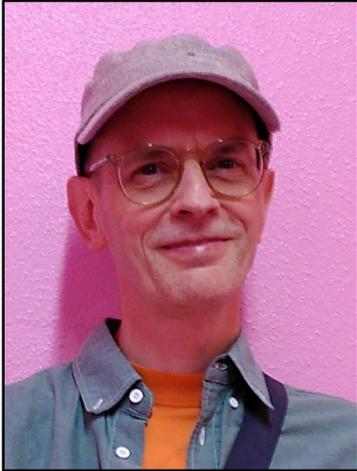


WELCOME TO THE APGRD!



A warm welcome to Mike Kelly who joined the APGRD in September 2023 as Senior Software Developer on our **DAT@apgrd project** (*see further below*). After a Master of Research (MRes) from UCL, Mike completed a [PhD at the SEAHA Doctoral College](#) (Science and Engineering in Arts, Heritage and Archaeology) and Brighton University, on the uses of digital tools for representing knowledge in archaeology. Mike is interested in exploring the uses of software and the web to make research outputs transparent, accessible, and open to reuse and reinterpretation. Originally from an arts background, he worked at the start of his career as a film maker and multimedia developer. As a developer he has worked in London museums and universities on open-source software projects for cultural heritage research and education. He has also supported staff and students at London art colleges in their use of digital technologies for learning and teaching and has a related MSc in eLearning.

New Artist Associates

We are delighted to announce that **A.E. Stallings**, the [new Oxford Professor of Poetry from October 2023](#), and **Struan Leslie**, now [Head of Movement at the Royal Welsh College of Music and Drama](#), have agreed to become Artist Associates of the APGRD.



A.E. Stallings is a Classicist, poet and translator and the recipient of multiple awards, including a MacArthur Foundation Fellowship, a Guggenheim Fellowship and the Runciman Award 2023. Alicia's books include *Archaic Smile* (1999), *Hapax* (2006), *Olives* (2012), *Like* (2018), and *This Afterlife* (2022), which is a selection from all her previous collections. Many will remember the wonderful reading she gave of her work for the APGRD on 19 November 2021 ([see APGRD YouTube](#)) and we look forward very much to working with her during the four years of her tenure of the Professorship, when she will be based at Lady Margaret Hall.



Struan Leslie has a longstanding relationship with the APGRD having been a contributor to the APGRD volume, *The Ancient Dancer in the Modern World* (2010), Artist in Residence with us in 2014, and Dramaturg and Movement Director on a week-long 2019 workshop, 'Beyond the text: Chorus in the twenty-first century'. You can listen to Struan discuss his work on [The Chorus in Contemporary Performance episode of the APGRD Podcast](#).

New International Advisory Board Members



We have two additional members joining the APGRD Advisory Board: theatre maker and researcher **Estel Baudou** (*left*), [Lecturer in Drama and Theatre at the University of Lincoln](#), who was Marie Skłodowska-Curie Postdoctoral Fellow with us 2019–21; and **Erin Lee** (*right*), Head of Archive at the National Theatre, London, where she produced the [In Search of Greek Theatre](#) video series. Erin was guest speaker at our ‘Archiving Performance in the Digital Present’ workshop in September (*see below*).

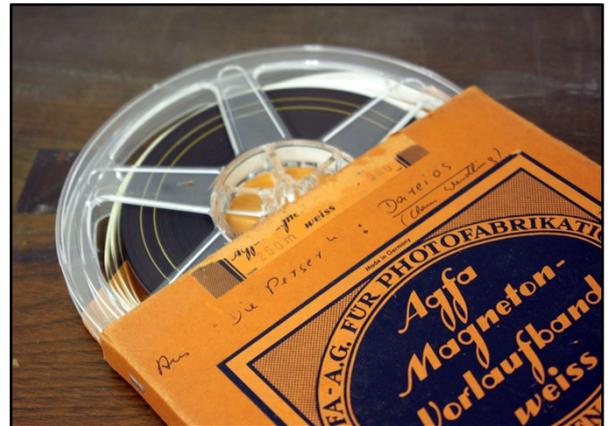


DAT@APGRD

Preservation and access are at the heart of the APGRD’s commitment to accessibility and inclusion, and so we are delighted to announce that we have begun phase one of our new Digital Ancient Theatre project, **DAT@apgrd**. We are developing an online search interface to locate audio-visual recordings of performances inspired by the ancient Greek and Roman dramas and epics – collating information about recordings from our own extensive audio-visual collections, as well as those held by external archives, repositories, theatre companies, and online streaming services.

The database will be global in scope and historically wide-ranging: the earliest video recording held in the APGRD relates to the 1927 *Prometheus* at Delphi (*right below*), while the most recent is from this year. Phase 1 will also see the development of an enhanced Digital Media Collection that can be accessed on-site at the APGRD – comprising digitised versions of our analogue audio-visual collections, collaborative new digital material, and digital donations via the forging of partnerships with external archives and theatre companies with whom we already work closely.

Thanks to the expertise of our new Senior Software Developer, Mike Kelly, the DAT database will sit on a newly revamped APGRD website and be integrated with our pre-existing Modern Production Database. Our online resources are being upgraded to facilitate the use of the APGRD’s digital scholarship, beyond classical reception and performance studies, to the field of digital humanities and the teaching of digital scholarship.



Productions Portal

In conjunction with DAT developments, we are aiming to improve the scope of our databases by inviting you to submit information about any performances, inspired by Greek and Roman sources, in any country, any time period, any medium (films and TV, stage or radio plays, ballets or operas etc.). If you can help us, please visit our [online submissions form](#).

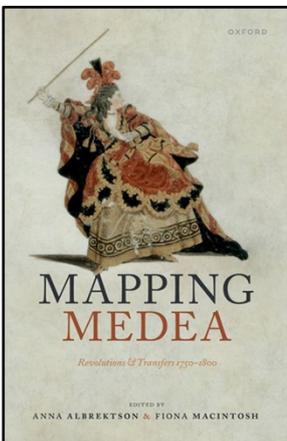
COLD WAR CLASSICS

The APGRD and Czech Academy of Sciences have together developed a research project on Classics, theatre, and scholarship, 1946-1989. The interdisciplinary research team includes: Alena Sarkissian (Czech Academy and Charles University); Jakub Čechvala (Czech Academy); Martin Pšenička (Charles University); Fiona Macintosh (APGRD); Claire Kenward (APGRD), and Henry Stead (St Andrews). With funding from the Czech Academy, we are developing an interactive website, including oral histories, which will be ready for testing in December.

In September, Fiona and Henry went to Prague for the first workshop focusing on the years 1948-55; the APGRD will host a second workshop on the period 1956-67 in Oxford next summer.

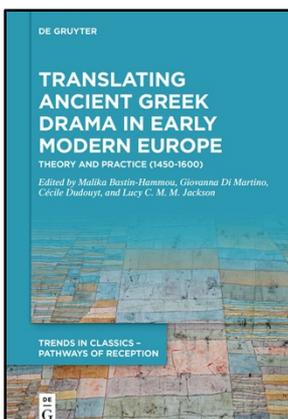


APGRD PUBLICATIONS



Mapping Medea: Revolutions and Transfers 1750-1800, edited by Anna Albrektson and Fiona Macintosh, was published by [Oxford University Press in September 2023](#). The APGRD's first synchronic study since *Dionysus Since 69* (2005), the volume explores the multiple late eighteenth-century Medeas on the stages of Europe, in the Americas, and across the Russian empire in the pivotal period 1750-1800.

We will host an online launch for the volume on 5 February 2024 at 5pm, with respondents Miranda Stanyon (Melbourne) and Kate Tunstall (Oxford) – all invited!



Translating Ancient Greek Drama in Early Modern Europe: Theory and Practice 1450-1600, edited by Malika Bastin-Hammou, Giovanna Di Martino, Cécile Dudouyt, and Lucy Jackson was published by [De Gruyter in June 2023](#). The volume grew out of the first of three conferences on translation of ancient Greek drama in Italy, France, Spain, Portugal, Germany and England, co-organised by the editorial team. Its comparative lens demonstrates unequivocally that translation theory and practice did not develop in national isolation, but were part of a larger European phenomenon, nourished by common references to Biblical and Greco-Roman antiquities, and honed by common religious and scholarly controversies.

APGRD PAST EVENTS

All-Night Epic

An audience of over 160 people gathered in the Jacqueline du Pré Music Building at St Hilda's College on Sunday 30 April through to May morning to enjoy an 8-hour all-night epic performance of *Gilgamesh*, under the direction of Oxford's outgoing Professor of Poetry, Alice Oswald, and with the support of Fiona Macintosh, Sue Jones, Margaret Kean, Georgina Paul, Marina Warner and Justine M^cConnell. Lying on blankets and cushions, with optional seats upstairs in



the gallery, spectators were entertained by a cast of over 40 artists who performed the twelve books of this ancient Babylonian epic poem about a man's search for immortality. The dancer Saju Hari and musicians Tarik Beshir (oud player) and Sam Brown (lutenist) performed throughout the night, and we wish to thank them and all our artists for taking part: Badia Obaid and Wafa' Tarnowska; Tim Supple; Will Keen; Thembe Mvula; students from Oxford Spires Academy; Alice Oswald and Peter; Ella Paul and Dartington School of Arts students; Jennifer Wong; Stephe Harrop; Claire Barnes, Marcus Bell, Zoë Jennings, Alva Orr, Am Wyckoff, and Estel Baudou; and Helen Eastman and Alex Silverman.

Plautus' *Stichus*: Seminar and Workshop

The APGRD was delighted to co-host, with Corpus Christi Classics Centre, a Research Workshop on Plautus' *Stichus* on 15-16 June, which was co-organised by Beppe Pezzini (APGRD Board Member and Fellow of Corpus) and Domenico Giordani (Lady Margaret Hall, Oxford and UCL). The Research Workshop came at the end of term, after a weekly seminar, and included talks from experts on Roman comedy and its language: Gesine Manuwald (UCL), Matthew Leigh (Oxford), Dorutha Dustch (USCB), Orlando Gibbs (Cambridge), and Wolfgang de Melo (Oxford), as well as a sung performance of the lyrics arranged by Domenico Giordani and composer Alex Silverman.



Re-Imagining Tragedy across Africa and the Global South

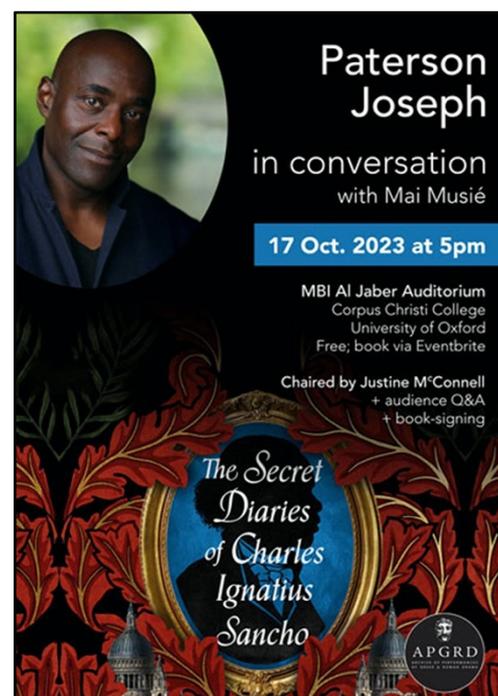
This two-day hybrid conference, co-organised with the [University of Cape Town's ReTAGS project](#), took place at the APGRD and online on 26-27 September. Speakers and chairs included: the playwright Ubah Cristina Ali-Farah; Rosa Andújar (KCL); Jayne Batzofin (UCT); Magdalena Bournot (Université Paris Nanterre); Lesego Chauke (UCT); Ana María Dopico (NYU); Clare Finburgh Delijani (Goldsmiths); Mark Fleishman (UCT); Barbara Goff (Reading); Purav Goswami (UCT); Stephen Harrison (Oxford); Leo Kershaw (Oxford); Margherita Laera (Kent); Adam Lecznar (UCL); Mandla Mbothwe (UCT); Madhlozi Moyo (University of the Free State); Neo Muyanga (UCT). A second conference will be held in Cape Town in November.



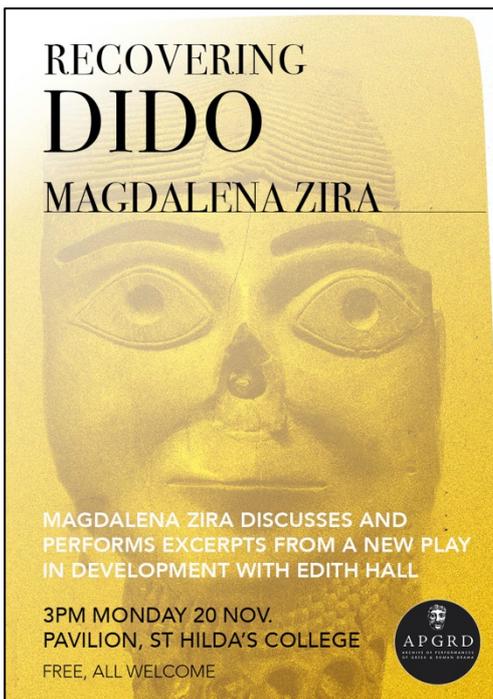
The conference was followed by a hybrid pop-up workshop on 28 September, organised by ReTAGS' Jayne Batzofin and APGRD's Claire Kenward, on **Performing Archives in the Digital Present - value and impact**, with Ana María Dopico and Daniel Howell from the [Hemispheric Institute, NYU](#); Anabel de la Paz from Archive, Library and Heritage of the [Teatre Lliure, Barcelona](#); and Erin Lee, the Head of Archive at the [National Theatre London](#).

Paterson Joseph in conversation

To celebrate Black History Month 2023, APGRD welcomed the award-winning author and actor Paterson Joseph, in conversation with Advisory Board member Mai Musié. Joseph's debut novel, *The Secret Diaries of Charles Ignatius Sancho*, is the [winner of the prestigious RSL Christopher Bland Prize for 2023](#). Audience members were treated to a spellbinding performance by Paterson Joseph, who discussed the inspiration behind his latest literary work, his acting career, and the power and magic to be found in artistic creation and the enduring power of the 'classic' text. Paterson Joseph's energy and versatility delighted audience members.



UPCOMING EVENT



Recovering Dido – Monday 20 November at 3pm The Pavilion, St Hilda's College, Oxford

A new play, retelling the story of Dido the legendary queen of Carthage, is being developed at the University of Durham as part of a Visiting Fellowship – the result of an academic-creative collaboration between Edith Hall and Magdalena Zira.

Our event on 20 November will combine live performance of excerpts from the text, video from the play's first version in Cyprus in 2022, and live song from Nicoletta Demetriou, who performs the role of the female bard in the play. Magdalena Zira will discuss elements of structure, content and form, with emphasis on the play's feminist poetics and its intertextual links with the many literary iterations of Dido's life. All welcome; no booking required.



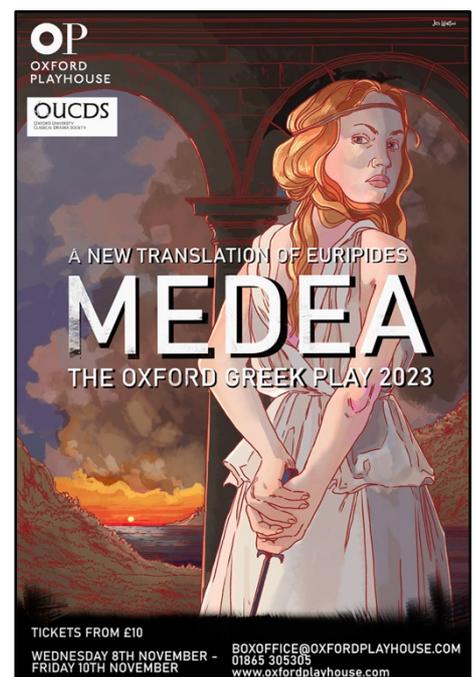
We livestream and record as many of our events as possible and, where permissions allow, upload these to the [APGRD YouTube channel](#). So, feel free to catch-up or revisit our events, including the recent discussion between [Lucy Jackson \(Durham\) and Emily Lim](#), director of the National Theatre's Public Acts Programme which was responsible for the creation of the recent nationwide, multi-venue, production of *The Odyssey* (2023) involving hundreds of local artists and community members across the country!

THE OXFORD GREEK PLAY 2023

8-10 November

The Oxford Playhouse

The 2023 Oxford Greek Play by the Oxford University Classical Drama Society is a new translation of Euripides' *Medea*. More details and tickets are available on the [Oxford Playhouse website](#).



THANK YOU

We were sad to say goodbye to **Claire Barnes** in February who has been a much-valued Archivist-Administrator over the past four years, but we are delighted that Claire is very much still around as she continues to co-produce the [APGRD Podcast](#) (with Giovanna Di Martino) and to help at multiple events. She is now in the final stages of her doctoral thesis on ideas about authenticity in revisitings of the Classics from 1900–present and we wish her all the very best.

Early in the year, we were extremely pleased to welcome back **Naomi Setchell** as interim Archivist-Administrator. Naomi was our Archivist-Administrator from 2010-14 and her wealth of experience, both with the APGRD and beyond, has been extremely valuable to us as we embark on new development work on the database and on DAT@apgrd.

We also want to thank the following for all their brilliant support of the APGRD over the past year: **Marcus Bell**, who has recently handed in his doctorate on ‘Choreographing Tragedy into the twenty-first century’; **Daniel Whittle**, DPhil student working on the reception of Greco-Roman literature in the writings of enslaved peoples in North America and the Caribbean, 1780-1865; **Milly Cox**, DPhil student working on Greco-Roman inspired clothing 1815-1914; and **Am Wyckoff**, MSt student 2022-23.

And a final **Thank You** to everyone who has attended our in-person events this year or joined us online. We hope to see many of you at our next event, ‘Recovering Dido’ on 20 November, or at those we have planned for 2024, which include: **Alexa Piqueux** (Paris-Nanterre) on the ancient comic body; ‘**Christopher Logue, and the Classics**’ conference; the online launch for *Mapping Medea: Revolutions and Transfers 1750-1800*; and a weekly seminar and one-day conference on **Terence’s Phormio**.

With all best wishes from all of us at the APGRD!

@APGRD



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Archive of Performances of Greek & Roman Drama

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