

INTERNATIONAL THEATRE OLYMPICS:
EXCHANGING NATIONAL TRADITIONS AND LEADING NEW TRENDS IN THEATRE

by

JAE KYOUNG KIM

(Under the Direction of Freda Scott Giles)

ABSTRACT

My dissertation considers the trend of artistic cooperation within international theatre festivals by analyzing an exemplary case: the International Theatre Olympics (TO). This study focuses on the five previous TOs in chronological order: the first TO in Athens, Greece (1995), the second TO in Shizuoka, Japan (1999), the third TO in Moscow, Russia (2001), the fourth TO in Istanbul, Turkey (2006), and the fifth TO in Seoul, Korea (2010). I ascertain how each festival expressed the spirit of Olympism in each country's distinct cultural language, how each festival's theme supported the idea of interculturalism, and how each festival's attendees, especially theatrical artists from different countries, accomplished cultural exchange through their productions. Furthermore, I examine how the TO has served to fertilize each host country's culture, community, and foreign relations. In addition to examining the TO itself, I focus on two of the co-founders, Theodoros Terzopoulos and Suzuki Tadashi, who have enthusiastically played leading roles on the International Committee since its inauguration; these two directors are the only committee members who have performed their productions in every TO. Analyzing the two directors' productions in past festivals, I examine the various messages that each director wanted to deliver to the festival attendees and how each production reflected the director's

theatrical and philosophical vision of the TO. Finally, I conclude my study by considering what the TO has achieved and how the TO has evolved in intercultural terms.

INDEX WORDS: International Theatre Olympics, Interculturalism, Olympism, Delphi, Shizuoka, Moscow, Istanbul, Seoul, Theodoros Terzopoulos, Suzuki Tadashi

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DEDICATION

To my grandmother

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LIST OF ABBREVIATIONS

BeSeTo Festival: Beijing, Seoul, and Tokyo Theatre Festival

CITF: Chekhov International Theatre Festival

ECCD: European Cultural Center of Delphi

EU: European Union

HANPAC: Hanguk Performing Arts Center

IITF: International Istanbul Theatre Festival

IKSV: Istanbul Foundation for Culture and Arts (Istanbul Kültür Sanat Vakfı)

JPAF: Japan Performing Arts Center

MODAFE: International Modern Dance Festival

NATO: North Atlantic Treaty Organization

NHK: Japan Broadcasting Corporation (Nippon Hōsō Kyōkai)

SCOT: Suzuki Company of Toga

SPAC: Shizuoka Performing Arts Center

SPAF: Seoul Performing Arts Festival

SPAP: Shizuoka Performing Arts Park

STF: Seoul Theater Festival

TO: International Theatre Olympics

CHAPTER 1

INTRODUCTION

In recent years, as international communication and travel have become cheaper and more technologically feasible, theatre practitioners have become more interested in multi-national productions and international festivals. By expanding geographical, cultural, and theatrical boundaries, these collaborative events appeal to a global market and attract a world-wide audience. Until recently, theatre scholars have almost always focused on particular regions, periods, or movements of theatre and on individual playwrights, directors, or theorists; however, it is becoming increasingly important for critical discussions of contemporary theatre to attend to the international collaboration and theatrical exchanges made possible by international theatre festivals, which play an important role in building an organized network among theatrical artists all over the world.

This study considers this trend of intercultural¹ and artistic cooperation by analyzing an exemplary case: the International Theatre Olympics (TO). As an international theatre festival, the TO began in 1995, one year after eight well-known directors from around the world—Theodoros Terzopoulos (Greece), Suzuki Tadashi (Japan),² Yuri Lyubimov (Russia), Heiner Müller (Germany), Robert Wilson (United States), Nuria Espert (Spain), Tony Harrison (England), and

¹ The term “intercultural” is sometimes used interchangeably with “cross-cultural, extracultural, intracultural, metacultural, multicultural, precultural, postcultural, transcultural, transnational, and ultracultural”; however, the term “intercultural” is suitable for my examination of the Theatre Olympics because “intercultural,” as Ric Knowles described, evokes “the possibility of interaction across a multiplicity of cultural positioning, avoiding binary codings.” Ric Knowles, *Theatre & Interculturalism* (New York: Palgrave Macmillan, 2010), 4.

² When I mention Japanese and Korean names, the names are presented in Japanese and Korean order, family name followed by given name.

Antunes Filho (Brazil)—inaugurated its International Committee.³ Similar to the Olympic Games, the TO takes place in different countries, and an International Committee member who represents the host country establishes the country's own organizing committee and runs the event. By analyzing the first five TOs in chronological order, I investigate how each festival expressed the spirit of Olympism in each country's distinct cultural language, how each festival's theme supported the idea of interculturalism, and how each festival's attendees, especially theatrical artists from different countries, accomplished cultural exchange through their productions. Furthermore, as these events reach beyond their role as theatre festivals, I examine how the TO has served to fertilize each host country's culture, community, and foreign relations.

In addition to examining the TO itself, I focus on two of the founders, Theodoros Terzopoulos (1947-) and Suzuki Tadashi (1939-), who have enthusiastically played leading roles on the International Committee since its inauguration; these two directors are the only committee members who have directed productions for every TO. Furthermore, Terzopoulos, who has served as chairman of the committee since 1994, orchestrated two festivals, the first TO in Delphi, Greece (1995) and the fourth TO in Istanbul, Turkey (2006), while Suzuki organized the second TO in Shizuoka, Japan (1999). Analyzing the two directors' productions in previous festivals, I examine the various messages that each director wanted to deliver to the festival attendees, and how each production reflected the director's theatrical and philosophical vision of the TO. Finally, I conclude my study by considering what the TO has achieved and how the TO has evolved in intercultural terms.

³ The TO now has fourteen International Committee members: the eight original founders and Jürgen Flimm (Germany), Georges Lavaudant (France), Wole Soyinka (Nigeria), Georgio Barberio Corsetti (Italy), Ratan Thiyam (India), and Choi Chy-rim (Korea). Heiner Müller (1929-1995) is still on the list as an honorary member.

Origin and History of the Theatre Olympics

Greek director Theodoros Terzopoulos was the first to raise the idea of the Theatre Olympics. When he organized the first International Meeting on Ancient Greek Drama, an event featuring theatre performances, symposia, and workshops, as the artistic director in Delphi, Greece in 1985, Terzopoulos was struck by how pleasant it was to meet theatrical artists from all over the world and discuss essential issues that practitioners face today in the theatre.⁴ At this event, he was able to enjoy “an open dialogue” with the foreign attendees, who had a common interest in Greek classics. He was also able to witness foreign artists’ different ways of understanding and recreating Greek classics.

Leading this exhilarating intercultural communication, Terzopoulos was eager to create an international festival that could lead global theatrical artists into open dialogue beyond the borders of different languages, cultures, and ideologies.⁵ After Terzopoulos discussed his idea for the TO with Suzuki, these two directors started to gather congenial theatrical artists from all over the world and finally succeeded in organizing the International Committee for the TO. At the first official meeting in Athens, Greece on June 18, 1994, the eight committee members, with Terzopoulos as chairman, announced the official charter of the TO and agreed on the first two host countries for the TO: the first in Delphi, Greece and the second in Shizuoka, Japan. The following is the opening paragraph of the TO charter:⁶

As we cross millennia, we become unusually aware of our position in time and how the present moves from past into future. We feel the celebratory momentum of what the past has had of glory and it gives us energy; we feel the burdensome weight of the

⁴ The International Meeting on Ancient Greek Drama was organized by European Cultural Center of Delphi in Delphi, Greece. A detailed explanation of the International Meeting on Ancient Greek Drama and the European Cultural Center of Delphi will follow in Chapter 2.

⁵ Theodoros Terzopoulos, interview by the author, October 27, 2010.

⁶ For the full text of the TO’s charter, see Appendix 1.

horrors of the past and fear for the future. The darkness and light we have been bequeathed moulds the shape of our theatre. We use the energy to carry the weight into the future with a grace and gravity that the ancient Greeks first gave to tragedy. The voices of the ancient chorus still descant on ours. The light of past millennia casts our dancing shadows into millennium to come.⁷

In this statement, the International Committee not only focused on the importance of theatrical heritage, especially Greek tragedy, but also tried to identify a new theatrical paradigm through this festival, one that connects the past, the present, and the future. Through the glorious theatrical traditions, they wanted to reestablish the status of contemporary theatre in the new millennium.

Having been held five times, the festival has established itself as an iconic international artistic event. The first TO was held in Delphi, Greece in 1995; the second took place in Shizuoka, Japan in 1999; the third in Moscow, Russia in 2001; the fourth in Istanbul, Turkey in 2006; and the fifth TO in Seoul, Korea in 2010.⁸ Each host country welcomed and embraced the world theatre community through the spirit of cultural Olympism inspired by the philosophy of the ancient Greeks.⁹ In return, foreign attendees were willing to respect the host country's artists and harmonize with the host country's theatrical tradition through theatrical collaboration and cultural interaction. Due in large part to foreign artists' support, hosting the festival produced positive effects on the host country's theatre as well as its culture; domestic theatrical artists

⁷ International Committee of the TO, "Theatre Olympics: Crossing Millennia" (International Committee, Athens, 1994), 3.

⁸ I use "Korea" to connote "South Korea."

⁹ Olympism has its roots in the beliefs of the ancient Greeks, who encouraged people to develop their physical, moral, intellectual, cultural, and artistic qualities harmoniously. Olympic.org, Accessed January 3, 2012, <http://www.olympic.org>.

were able to network with artists from abroad and reinvigorate their own theatrical and cultural identity.

Each TO has a unique theme that is both based on the host country's culture and acknowledges common interests of the world: "Tragedy" for the first TO; "Creating Hope" for the second; "Theatre for the People" for the third; "Beyond the Borders" for the fourth; and "Sarang: Love and Humanity" for the fifth and most recent.¹⁰ By examining the themes of each TO, I uncover each host country's distinctive theatrical identity based on its cultural, historical, and political situation. In addition, by analyzing the program of the festival, I investigate how each artistic director designed a program reflecting each festival's theme, how domestic and foreign directors have interpreted the themes of the TO in their productions, and how their productions have contributed to intercultural trends in the theatre. For this portion of the discussion, especially, I focus on the festival productions of two directors: Theodoros Terzopoulos and Suzuki Tadashi. For Terzopoulos, I analyze three productions: *Prometheus Bound* by Aeschylus (1995), *Heracles Enraged* by Euripides (2001), and *The Persians* by Aeschylus (2006). For Suzuki, I analyze two productions: *Cyrano de Bergerac* by Edmond Rostand (1999) and *Dionysus* by Euripides (2010). Based on the video recordings provided by each director and my personal observation during the fifth TO in 2010, I discuss how each director reproduces his indigenous theatrical tradition as a contemporary theatrical style and how each production harmonizes with each festival's theme.

Through these examinations, I demonstrate that the TO has achieved intercultural exchange among the participating countries, while bringing to the forefront the host country's national identity. I also show that the TO's success in generating intercultural goodwill functions as a source of national pride for hosting countries because of the TO's independent non-profit

¹⁰ Foreign words are only italicized when they are mentioned the first time.

organizing system, which is completely independent of commercial interests. By doing so, I argue that the TO accomplishes two goals simultaneously: promoting the host country's theatre traditions and providing a platform for exchange among various national theatre traditions.

My dissertation is the first scholarly study of the TO and the first examination of the theatrical interactions among the five hosting countries. By analyzing the network of the International Committee members who represent their own countries, my study is the first to survey the roles and influences of well-known international directors in an international festival. It is also the first dissertation to study the work of Terzopoulos in America; despite his international fame as an outstanding director, only a small fraction of the academic research done on Terzopoulos and his works has been published in English.¹¹ Therefore, my dissertation will be beneficial to theatre historians, theatre artists, and festival organizers, as well as cultural critics who are interested in the phenomenon of international festivals.

Methodology

The Theatre Olympics were considered large-scale cultural events in their host countries. Not surprisingly, then, newspapers, magazines, and broadcast companies clamored to advertise the festivals to the public. Nevertheless, no academic studies about the TO have been published. Existing press materials are not suitable for in-depth analysis of the TO because they simply aimed to provide superficial information about the festival or to advertise or review some of the productions that took place there. Acknowledging the importance of archiving the materials of the TO, the International Committee, at its first meeting, added Article 11-c. of the charter: "The preservation and documentation of historical work in the performing arts. Although texts remain

¹¹ Marianne McDonald is one of a few English language scholars to publish an article on one of Terzopoulos's productions, "Theodoros Terzopoulos' Production of Heiner Müller's *Medeamaterial*: Myth as Matter." Marianne McDonald, *Ancient Sun, Modern Light: Greek Drama on the Modern Stage* (New York: Columbia University Press, 1992), 147-158. However, her analysis of Terzopoulos's production *Medeamaterial* does not overlap my analysis of his other three productions.

as writing, a system needs to be created by which directorial work and actual productions can be preserved.”¹²

During the data collection process, prior to beginning any critical writing on the festival, critics, at the very least, need to accomplish two tasks. First, assembling the original records of the TO that the International Committee produced and accumulated is crucial. Second, participating in the actual festival is the only way to experience and understand the festival’s vibrant atmosphere and its influence on the attendees.

The lack of scholarly publication about the TO is likely due to the difficulty of meeting these two demands. The materials of the TO have been preserved in two different countries: Athens, Greece (the European administrative office) and Shizuoka, Japan (the Asian administrative office), and visiting both places is certainly a challenge. The festival itself usually runs from four to six weeks on average, so observing any one entire festival is demanding. In general, the theatrical artists and their company members who perform in the festival stay at each festival less than a week because of busy schedules and financial limitations. During my three years of research on the TO, I was fortunate to be able to visit the offices in Athens and Shizuoka and to attend the fifth TO in Seoul.

I first traveled to Tokyo and Shizuoka, Japan to access the archival materials in November 2009. Suzuki runs three headquarters in Tokyo, Shizuoka, and Toga, respectively. The Tokyo office mainly exists to support Suzuki’s service as chairman of the board of directors for the Japan Performing Arts Foundation (JPAF), a national network of theatre professionals in Japan; the Shizuoka office primarily exists for Suzuki’s works in the Shizuoka Performing Arts Center (SPAC); and the Toga office is for his own company, Suzuki Company of Toga (SCOT). Saito Ikuko, general manager of the International Committee of the TO, runs the Asian office

¹² International Committee of the TO, “Theatre Olympics: Crossing Millennia,” 29.

under Suzuki's supervision and is responsible for all three locations, traveling between them as required. I visited the Tokyo office first because the major materials of the TO have been preserved there. With the assistance of Saito, I was able to obtain the official publications of the previous four TOs, from the first one in 1995 to the fourth one in 2006. Then I visited the SPAC in Shizuoka, where the second TO was held in 1999. With Shigemasa Yoshie, the managing director of the SCOT, as my guide, I toured every venue that was used for the second TO. As a result of this research journey, my ideas about the TO, especially the second TO, took root.

After examining the basic materials from Japan, I made my second trip to Seoul, Korea in May 2010. From May to November, I assisted in organizing the fifth TO in Seoul, which was held from September to November in 2010. During the fifth TO, I attended every event, including symposia and workshops, watched many productions, and communicated with countless attendees. My personal observations and my participation in the TO expanded my comprehension of the event significantly.

Last but certainly not least, I made a third trip in March 2011 to Athens, Greece, where Theodoros Terzopoulos runs his theatre company, Attis Theatre. With the assistance of Mr. Terzopoulos, I was able to execute a more intensive investigation of the festival. The materials that Terzopoulos keeps in his archive contain very detailed and rare information, and he generously allowed me to examine not only the official records but also various unofficial documents. With the assistance of Maro Nicolopoulou, head of conferences and artistic programs in the European Cultural Centre of Delphi (ECCD), I also toured the ECCD and the Delphi sanctuary, where the first TO was held in 1995. At this location, my research into the origin of the TO and Olympism became focused.

My production analysis of the two major directors, Terzopoulos and Suzuki, is based mainly on primary source materials, including the production DVDs and production information provided by each director. The analysis also includes my observation of their productions, workshops, and symposia speeches at the fifth TO. Finally, my personal interviews with Terzopoulos and Suzuki play an essential role in shedding light on their ideas about the TO.

In addition to the primary materials, I refer to the few previous studies about each director written in English. First of all, I draw on Marianne McDonald's analyses of productions by Suzuki and Terzopoulos in her books *Ancient Sun, Modern Light* and *The Living Art of Greek Tragedy*. McDonald, participated in the first TO as a symposium presenter, provides an insightful analysis of the two directors' work in relation to Greek tragedy. I also use a few books about Terzopoulos, including *Theodoros Terzopoulos and the Attis Theatre*, published in Greece, and articles from an edited collection titled *Journey with Dionysus: The Theatre of Theodoros Terzopoulos*, published in Germany. I also reference Suzuki's *The Way of Acting*, Paul Allain's *The Art of Stillness: The Theater Practice of Tadashi Suzuki*, and Ian Carruthers's essay "Suzuki's Euripides (II): *The Bacchae*" in *The Theatre of Suzuki Tadashi*.

Using primary materials from the archives and my participation in the fifth TO, I develop my analysis of each festival through the theoretical lenses of interculturalism, internationalism, Olympism, and the carnivalesque. Although each of these theoretical paradigms helps elucidate each festival, my main emphasis is on interculturalism and Olympism because these two theories, essentially, constitute the TO's symbolic driving force.

Interculturalism refers to an ideology derived from interactions between different cultures: "how cultures and cultural forms interact and negotiate their differences."¹³ In the area of intercultural

¹³ Knowles, *Theatre & Interculturalism*, 1. Scholars differ on an exact definition of the term, interculturalism, though most agree that it encompasses the idea of a more direct and expanded form of exchange than the term,

theatre, the study mainly focuses on cultural exchanges in theatre performance, though it also covers various forms of performance studies related to issues of postcolonialism, imperialism, and postmodernism. Because of interculturalism's extensive territory, I primarily reference the works of the three major scholars of interculturalism in theatre—Richard Schechner (USA), Rustom Bharucha (India), and Patrice Pavis (France)—who demonstrate different approaches toward interculturalism and intercultural theatre on the basis of their different cultural backgrounds.¹⁴ I explore the formulation and tendency of intercultural flow in the TO between host and guest, domestic and foreign, and theatrical artists and audiences.

As the first scholar to apply interculturalism to theatre study, Schechner examines how Western theatrical artists regard contemporary multinational or international collaboration in *The End of Humanism* and his editorial articles for *The Drama Review (TDR)*; his arguments about collaborative productions highlight general ideas about interculturalism and the various goals of western artists in their multinational productions. Schechner's theory is useful in explaining contemporary multinational and multicultural productions of the TO, especially Suzuki's productions. Despite Schechner's major role as a pioneer of interculturalism, as Graham Ley points out, his research is confined to only a few intercultural companies and primarily focuses on the interculturalism of performance techniques.¹⁵ In addition, Schechner's argument, which regards intercultural phenomena as an equal and natural "two-way street," has been a frequent target of Bharucha, who is concerned about certain colonialist tendencies within the idea of

multiculturalism represents. See Jacqueline Lo and Helen Gilbert, "Toward a Topography of Cross-Cultural Theatre Praxis," *TDR* 46, no. 3 (2002): 31-53 and Knowles, 42-58.

¹⁴ In addition to these three, there are many scholars who have studied intercultural theory including Christopher Balme, Erika Fischer-Lichte, Bonnie Marranca, Gautam Dasgupta, Julie Holledge, Joanne Tompkins, and Ric Knowles. I use some of these scholars' works as well.

¹⁵ See Graham Ley, *From Mimesis to Interculturalism* (Devon: University of Exeter Press, 1999), 275-287.

interculturalism. Thus, I expanded my analysis of intercultural phenomena of the TO by incorporating Bharucha's theory.

While Schechner discusses interculturalism from the Western point of view, Bharucha, in *Theatre and the World: Performance and the Politics of Culture*, builds his theory from a non-western view of socio-historic, economic, and political forces. As Bharucha points out, "Like the phenomenon of interculturalism itself, the discourse on the subject has been overwhelmingly dominated (if not monopolized) by western theorists and practitioners."¹⁶ His critical viewpoint as a non-western scholar guided my analysis, which examines each host country's national identity and cultural diversity without overlooking how easily and often they are overshadowed by the popular trend of globalism. Although his theory is specifically focused on Indian culture, Bharucha's method for understanding non-western culture was useful in my analysis on the festival program, which covers not only domestic productions from host countries but also foreign productions from various countries. Bharucha says, "A valid theory of interculturalism can be initiated only through a respect for individual histories out of which a 'world' can be imagined in which the colliding visions of theatre can meet."¹⁷ His desire to value individual histories is key to understanding each TO's uniqueness.

My analysis expands on Pavis's semiological approach to understanding intercultural phenomena. His metaphor of the hourglass is useful for explaining the transfer between the source and target cultures and the theatrical and cultural communication between foreign artists and audiences in the TO. Knowles has criticized Pavis's hourglass for positing a "one-way flow rather than any kind of fluid interchange"¹⁸; however, in *Theatre at the Crossroads of Culture*,

¹⁶ Rustom Bharucha, *Theatre and the World: Performance and the Politics of Culture* (New York: Routledge, 1993), ix.

¹⁷ Bharucha, *Theatre and the World*, x.

¹⁸ Knowles, *Theatre & Interculturalism*, 26.

Pavis considers what happens when the hourglass is turned upside down, when the “foreign” culture speaks for itself. This question is essential to analyzing the TOs that were held in the East Asian cities, Shizuoka and Seoul. In addition, his work *Analyzing Performance Theater, Dance, and Film*, which approaches interculturalism through semiology, focusing on the *mise-en-scène*, provides an effective way to analyze the productions of Terzopoulos and Suzuki.¹⁹

Despite having written on interculturalism for many years, Schechner, Bharucha, and Pavis never offer a clear definition of “interculturalism.” They tend, rather, to trace the intercultural phenomena in theatre.²⁰ Thus, when these scholars mention interculturalism, they draw from cognate theories such as internationalism instead defining interculturalism as an independent entity.²¹ For this reason, my analysis also sees internationalism as a supplementary tool for conveying a clear idea of interculturalism in the TO, especially in my analysis of the fourth and the fifth TO. As well as internationalism, I use Bhaktin’s theory of the carnivalesque as a supplementary concept to explain the festive atmosphere during the third TO in Moscow.

A gap between theory and reality has always existed because reality goes one step beyond theory. Even though theorists study contemporary phenomena, the authenticity of their observations takes time to figure out because they are part of the same social context that frames those phenomena. My analysis of an ongoing festival exposes this gap between practical events and theoretical paradigms. Thus, I turn to the more universal application of Olympism to expand on the theory of interculturalism. The term “Olympism” was coined as a “philosophy of life” by

¹⁹ According to Pavis, *mise-en-scène* in theatre is “the confrontation of all signifying systems, in particular the utterance of the dramatic text in performance.” Pavis, *Theatre at the Crossroads of Culture*, 25.

²⁰ Graham Ley pointed out this insufficient reference to the term “interculturalism” by Schechner, Bharucha, and Pavis. See *From Mimesis to Interculturalism*, 282-285.

²¹ Pavis regarded multiculturalism as the cross-influencing cultural phenomenon between various ethnic or linguistic groups in multicultural societies such as Australia and Canada. Pavis, “Introduction: Towards a Theory of Interculturalism in Theatre?” in *Intercultural Performance Reader*, 8.

Pavis also regarded internationalism as a less sophisticated term, focusing more on cosmopolitanism and universalism. *Ibid.*, 5.

Pierre de Coubertin, founder of the International Olympic Committee (IOC), in the first Olympic Charter in 1914.²² Although there have been endless controversies over the idea of Olympism,²³ in my dissertation, Olympism is regarded as a cultural, sociological, and collaborative philosophy not limited to the concept of athletics. Furthermore, focused on its ancient origin, I consider Olympism to be a belief that is imprinted on our minds rather than a theoretical paradigm that was constructed by a few theorists.²⁴ Because the title of the Theatre Olympics signifies the spirit of the Olympics from Ancient Greece, the concept of Olympism facilitates my analysis in a distinctive way that interculturalism could not.

This methodology does present some potential problems. For one, my analysis of the TO could contain interpretive errors that stem from the gap between my indirect experience of the first four festivals and my direct experience of the fifth festival. My analysis of the first four is based on written and recorded materials from the archive. Thus, from an historian's point of view, unintentional errors in the primary materials might exist. Historian Carl L. Becker comments,

[The historian] cannot deal directly with the event itself, since the event itself has disappeared. What he can deal with directly is a *statement about the event*. He deals in short not with the event, but with a statement which affirms *the fact that the event occurred*.²⁵

²² Lamartine DaCosta, "A Never-Ending Story: The Philosophical Controversy Over Olympism," *Journal of the Philosophy of Sport* 33 (2006): 157.

²³ See DaCosta's article, 157-173.

²⁴ The detailed discussion on Olympism is followed in the next chapter.

²⁵ Carl L. Becker, "What Are Historical Facts?" in *The Philosophy of History in Our Time*, ed. Hans Meyerhoff (Garden City: Doubleday, 1959), 124. (Italics in the original.)

To avoid such errors, I conducted in-depth interviews with Terzopoulos and Suzuki, who both witnessed all of the previous TOs. I also had casual conversations with many other people who had experienced some or all of the first four TOs.

Chapter Outline

The chapters analyze the Theatre Olympics chronologically from the first one in 1995 to the most recent one in 2010. Theatre historian Thomas Postlewait argues that “all kinds of theatrical activities in the past may require historical investigation and understanding”;²⁶ indeed, historical understanding of each host country was vital. Thus, each chapter begins with an historical look of each host country’s political, social, and cultural issues, moves on to analyze the festival and its theme, and finally examines one exemplary production of the festival.

Chapter two reviews the first TO, which was held in Delphi, Greece, by focusing on its theme: “Tragedy.” The theme of “Tragedy” allows me to frame an investigation of the way modern Greek theatrical artists have tried to revive the glory of ancient Greek tragedy and how the Greek committee of the TO universalized the theme of tragedy to attract attendees from around the world to the first TO. Artistic director Theodoros Terzopoulos is a leading figure of contemporary Greek theatre. In my analysis of his production, *Prometheus Bound*, I discuss how Terzopoulos adopted Greek tragedy as a method for generating a communal spirit among members of an international audience. The chapter concludes with an examination of the importance of Greek tragedy in contemporary directors’ intercultural adaptations.

Chapter three examines the second TO, which was held in Shizuoka, Japan, and its differences from the first TO. First, I analyze the place of Japanese theatre in the first host country in the East. In doing so, I argue that Japanese contemporary theatre aims to combine its

²⁶ Thomas Postlewait, *The Cambridge Introduction to Theatre Historiography* (Cambridge: Cambridge University Press, 2009), 2.

traditional theatrical treasures with western conventions to appeal to a universal audience. By exploring the theme of the TO, “Creating Hope,” I discuss the tangible output of the theme, the theatre complex of Shizuoka, and its cultural impact on the people. I also investigate the meaning of hope for the Japanese, a meaning rooted in Japanese history and status that extends into the new millennium. Artistic director Suzuki Tadashi’s production, *Cyrano de Bergerac*, demonstrates his multicultural theatrical philosophy, which originated from Japanese traditional theatrical culture. I conclude this chapter by examining the various kinds of hope that the theatrical artists, as well as the audiences, were seeking in this second TO.

Chapter four reviews the third TO in Moscow, Russia, from the point of view of festivalism. By studying the place of Russia as the largest and most diverse host of the TO, I examine the carnivalesque culture of Russia and how it is represented in the third TO. I argue that this TO’s theme of “Theatre for the People” reflects the Russian people’s desire for freedom and openness to the world. By examining artistic director Yuri Lyubimov’s ambitious project, outdoor performances on the streets of Moscow, I show how the TO effectively passes the joy of theatre to the Russian people. My analysis of *Heracles Enraged*, directed by Terzopoulos, underscores the continuity that the TO preserves as it changes themes and locations around the world.

Chapter five is an analysis of the fourth TO in Istanbul, Turkey, which focused on the contribution of the TO as symbol of culture and peace. The location of the fourth TO in a non-member nation of the International Committee points to the possibility of peaceful collaboration between Greece and Turkey. The theme of “Beyond the Borders,” based on Turkish nationality, symbolizes Turkey’s positive effort to harmonize with its European neighbors, especially Greece. This theme also shows a willingness among Turkish artists to cooperate with other major

participants in the TO. I analyze how artistic director Theodoros Terzopoulos's Greek and Turkish production of *The Persians* warned a contemporary audience against the tragic consequences of war. I conclude this chapter by establishing connections between the fourth TO and the first TO.

Chapter six begins an analysis of the fifth TO, which was held in Seoul, Korea. First, I analyze the place of Korean theatre and its role as the second Asian host of the TO. The meaning of the theme "Sarang: Love and Humanity" in Korean history and culture motivates my analysis of the primary characteristics of the festival: compassion and moderation. Artistic director Choi Chy-rim and his philosophy are keys to analyzing the theme. The fifth TO inclined toward internationalism rather than interculturalism in order to support the Korean government's cultural policy. Reflecting on this result, I raise some controversial issues about Korean theatre. By analyzing Suzuki's production of *Dionysus*, I also highlight continuity within the TO.

Chapter seven, my concluding chapter, affirms my findings about the TO.

CHAPTER 2

THE FIRST THEATRE OLYMPICS, DELPHI, GREECE

The International Theatre Olympics (TO) marked the start of its festive history with the first event held in Delphi, Greece in 1995. The eight co-founding members of the TO International Committee gladly supported launching the first festival in Greece because of the country's historical and cultural symbolism in theatre historiography. This chapter explores the origin of the festival in Greece, starting with two historical international events: the City Dionysia and the Ancient Pythian Games. I examine how the spirit of Olympism originated from these two events and how the essence of Olympism has been transmitted from generation to generation in Greece. Then, I move to two significant modern day theatre events in Delphi: the Delphic Festival (created by Greek poet Angelos Sikelianos and his wife Eva Sikelianos) and the International Meeting on Ancient Greek Drama (organized by the European Cultural Center of Delphi [ECCD]), investigating how the spirit of Olympism came down from ancient Greece and how these two modern events motivated Theodoros Terzopoulos to create a blueprint for the TO. Based on these historical surveys of Olympism in theatre events, my analysis then describes the birth of the TO and Terzopoulos's work as its founder.

The first TO with the theme "Tragedy" designed its program to focus on theatre performances and symposia about Greek tragedy. Greek tragedy worked interculturally as a universal subject among foreign artists who had different cultures, histories, and languages. In one exemplary production, *Prometheus Bound*, Terzopoulos adopted Greek tragedy as a method for generating a communal spirit among members of an international audience. The chapter

concludes with an examination of the importance of Greek tragedy in contemporary directors' intercultural adaptations.

The Place of Greek Theatre as the Origin of the Theatre Olympics

Greece is the birthplace of two ancient international events: the City Dionysia in ancient Athens and the Ancient Pythian Games in ancient Delphi. Both helped establish a rich cultural heritage that emerged from Greek myth, ritual, architecture, theatre, and festival. Despite having different programs and locations, the two ancient events delivered the same message—cultural Olympism—to local as well as foreign attendees. Throughout the long history of Greek theatre, the spirit of cultural Olympism has infused major theatre events in modern Greece, including the first TO. Accordingly, my analysis of Greek theatre begins with these two ancient events.

The City Dionysia, also called the Great Dionysia, was one of the major urban theatre festivals created by Pisistratus, tyrant of Athens, in ancient Athens; it was a well-organized annual event that was comparatively open to foreigners. A great deal of research about the City Dionysia exists because many famous Greek tragedians, including Aeschylus, Euripides, and Sophocles, presented their masterpieces at this event. I contend that the intercultural nature of this event made it an early form of what we now call an international theatre festival.

While other local festivals at that time, including the Rural Dionysia, the Lenaea, and the Anthesteria, existed mostly for the Athenians, the City Dionysia attracted many Panhellenic people. The proof of this phenomenon can easily be found in the timing of the festival. While other festivals in Athens took place in the winter, likely from December to February, the City Dionysia took place in late March to early April (from the ninth through the thirteenth day of the month of Elaphebolion).¹ While traveling to Athens was difficult in the winter, the beginning of

¹ The Rural Dionysia was held in late December, the Lenaea in early February, the Anthesteria in early March.

the sailing season in April gave foreign travelers access to Athens to join the festival.² Unlike the other festivals where the majority of festival participants, including playwrights, actors, and staff members, were Athenian, the City Dionysia included non-Athenian playwrights and actors who frequently participated and won prizes.³ These records indicate that the notion of the international theatre festival was first established in ancient Greece in the sixth-century BC through the City Dionysia.

Even though non-Athenians participated, the City Dionysia mainly celebrated Athenian civilization and civic pride. The festival opened “a luminal ritual space that allowed reflection on civic ideology, on Athens, its values and its destiny.”⁴ The festival’s ritual atmosphere was closely related to its political purpose in democratic Athenian society. The political purpose of the festival has been described as a way “to foster and display the power of the unified state and to promote a common cultural identity and a system of values consistent with the new political reality.”⁵

In spite of its political goal, the City Dionysia provided an opportunity for cultural diplomacy between Athenians and non-Athenians. As Marianne McDonald claims, “One purpose of the festival was to impress foreigners.”⁶ Athenians, with great self-confidence in their cultural heritage, may have publicized their civilization to foreign visitors through their theatrical works. Although scholars are not sure how many non-Athenians participated in the City Dionysia, it seems almost certain that their participation afforded them more than simple

² See Eric Csapo and William J. Slater, *The Context of Ancient Drama* (Michigan: University of Michigan Press, 1994), 105, Rush Rehm, *Radical Theatre: Greek Tragedy and the Modern World* (London: Gerald Duckworth & Co. Ltd., 2003), 30-31, and Marianne McDonald, *The Living Arts of Greek Tragedy* (Indianapolis: Indiana University Press, 2003), 2-3.

³ Rehm, *Radical Theatre*, 33.

⁴ Fritz Graf, “Religion and Drama,” in *The Cambridge Companion to Greek and Roman Theatre*, ed. Marianne McDonald and J. Michael Walton (New York: Cambridge University Press, 2007), 56.

⁵ Csapo and Slater, *Context*, 104.

⁶ McDonald, *Living Arts*, 3.

entertainment. Rush Rehm argues that people who attended the theatre festival in the fifth-century BC played a role “more as unofficial *theôroi* (envoys who come to see) rather than as simple *theatai* (spectators).”⁷ Greek tragedy, according to Rehm, was able to “open up a different space, its bracing otherness evoking a more expansive view of the prospects before us.”⁸ Athenians’ embrace of non-Athenians during the festival, even back to its ancient origins, may have been inspired by the cult of Dionysius. According to Eric Csapo and William J. Slater, “Dionysus, like death, was a great leveler: the forms of his worship overrode class distinctions, while his worshipers were ideally projected in myth as an undifferentiated harmonious collective.”⁹ Athenians, who first experienced cultural openness and universality from seeing their Greek tragedies performed at the City Dionysia, became the forerunners of cultural diplomacy in European countries.

While the City Dionysia mainly existed for the sake of theatre performances, the Pythian Games, as a multi-genre event, embodied a more extensive philosophy through cultural Olympism. The origin of the Pythian Games, one of the four Panhellenic Games of Ancient Greece, goes back to 582 BC in Delphi, Greece.¹⁰ Unlike the more ancient and more prestigious Olympic Games, which originated in Olympia, Greece in 776 BC, the Pythian Games was a unique sporting event at which music, poetry, and theatre competition came together. In fact, the Pythian festival started as a series of exclusively musical tributes to honor the Olympian deity Apollo, later changing in format to include athletic contests.¹¹ Therefore, while the Olympic Games embodied the idea of Olympism, defined by the IOC as an athletic concept, the Pythian

⁷ Ibid., 30.

⁸ Rehm, *Radical Theatre*, 19.

⁹ Csapo and Slater, *Context*, 103.

¹⁰ The Panhellenic Games were the four major sports festivals held in ancient Greece, including the Olympic Games, the Pythian Games, the Nemean Games, and the Isthmian Games.

¹¹ John T. Powell, *Origins and Aspects of Olympism* (Illinois: Stipes Publishing Company, 1994), 18.

Games symbolized the spirit of cultural Olympism, which captured the emphasis on cultural harmony in ancient Greece.

The philosophy of Olympism, primarily articulated by Pierre de Coubertin, founder of the IOC, reflects the spirit of the ancient Olympic Games in its essence. According to him, “It is the religion of energy, the cult of intensive willpower developed through the practice of virile sports supported by hygiene and civism and surrounded with art and thoughts.”¹² Defining Olympism as “the ‘essence’ of a ‘distinct culture of the body,’”¹³ Coubertin never confines Olympism to sports; he clearly understands what the ancient Olympic Games signified: “Olympism is not at all a system but a state of spirit. Olympism can include the most diverse formulas and it does not belong either to a race or to a time to the extent that exclusive monopoly is attributed to it.”¹⁴ Because of Coubertin’s extensive, vague, and unsystematic ideas on Olympism, some philosophers have dismissed Olympism as a philosophy. In fact, Lamartine DaCosta, describing Olympism as “a simple conversational philosophical exchange without any systematic or critical elaboration,” defines Olympism as a “process philosophy.”¹⁵ Scholars’ arguments about Olympism notwithstanding, in the words of Omma Grupe, Olympism is grounded on “the spirit of ‘harmony’ of man, not on the principle of exercises strictly for the body.”¹⁶ Thus, Olympism is a cultural achievement of honor, peace, and harmony through humanistic interaction.

Despite Coubertin’s idealistic view of Olympism, the modern Olympic Games are not free of practical concerns and agendas. In today’s Olympic Charter, honoring Coubertin’s

¹² Quoted in DaCosta, 157.

¹³ Ibid.

¹⁴ L.P. DaCosta, *Olympic Studies* (Rio de Janeiro: University Gama Filho Press, 2002), quoted in DaCosta, 159.

¹⁵ DaCosta, 158.

¹⁶ Omma Grupe, “The Sport Culture and the Sportisation of Culture,” in *Sport—The Third Millennium* (Les Presses de l’Université Laval, Sainte-foy, 1991), 135, quoted in Powell, *Origins and Aspects of Olympism*, 153.

philosophy, Olympism is described as respecting “universal fundamental ethical principles” and aiming at “the harmonious development of man.”¹⁷ Despite this humanitarian universalism, since hosting the Olympic Games emerged as a guaranteed source of financial or political advantage to the host country, an endless debate has developed around the issue of the political and economic power games within the IOC. In addition, massive competition for medals among nations and athletes has caused unintended tension among participant countries, undermining the spirit of Olympism. In this phenomenon, we can find the essential difference between cultural Olympism and athletic Olympism. In the area of the cultural Olympiad, cooperation and mutual cultural exchange take precedence over competition. For example, the cultural Olympics, during the modern Olympic Games, presents various cultural arts programs that are entirely designed as a cultural showcase, without any ratings or awards.¹⁸

Considering its cultural impact, the Pythian Games, which covered performing arts along with sports, exemplified the spirit of Olympism more satisfactorily than the Olympic Games. In addition, similar to the City Dionysia, the Pythian Games were under the influence of ancient Greek mythology and ritual, especially in honoring Apollo. Although the contests of the Pythian Games were based on competition, there was no monetary reward; the contestants competed for glory and honor. The only prize for the winner of the Pythian Games was a wreath of laurel.¹⁹ In this manner, the City Dionysia and the Pythian Games could be considered the origin of intercultural events based on cultural understanding of Olympism.

¹⁷ International Olympic Committee, “Olympic Charter,” (Lausanne: IOC, 2011), 11, accessed August 31, 2011, http://www.olympic.org/Documents/olympic_charter_en.pdf.

¹⁸ Although the cultural program during the modern Olympic Games started as a competition in the Stockholm Olympic Games in 1912 and retained this format through the London Olympic Games in 1948, it has been a cultural showcase since the Melbourne Olympics in 1956. See Beatriz García García, “The Concept of Olympic Cultural Programmes: Origins, Evolution and Projection,” (Barcelona: Centre d’Estudis Olímpics (UAB), 2002), 6-8, accessed August 31, 2011, <http://olympicstudies.uab.es/lectures/web/pdf/garcia.pdf>.

¹⁹ This award system was also used in other Panhellenic Games: a wreath of wild olive (for the winner of the Olympic Games), a wreath of wild celery (for the winner of the Nemean Games), and a wreath of pine (for the

Contemporary Greeks, as descendants of their ancient counterparts who created the Olympic spirit, have preserved the essence of Olympism through a series of cultural events.²⁰ Greece's leading cultural role today is fulfilled by the European Cultural Centre of Delphi (ECCD), a European cultural organization. Considering my argument that the spirit of cultural Olympism can be traced back to the Pythian Games in Delphi, the establishment of ECCD headquarters in Delphi in 1977 is apt. The idea for the organization first emerged after World War I and developed further in the years around World War II when the Greek citizens felt the need to create a spiritual center in Delphi that would help them recover from postwar trauma and give hope to the people. After several proposals and agreements among the Council of Europe, the Committee of Foreign Affairs Ministers of the member states, and the Hellenic Government, the ECCD inaugurated its cultural project as a European cultural hub.²¹ In fact, the essential spirit of the ECCD can be traced back to the first Delphic Festival in 1927, which aimed to revive Delphi as "an international cultural hub on the merits of its ancient origins."²² The festival was organized by the poet Angelos Sikelianos and his wife Eva Palmer-Sikelianos, who were the first artists to reproduce the ancient Greek festival, including theatre, music, and sports. Because the festival was held on the archaeological site of Delphi, including the Ancient Theatre and Stadium used for the Pythian Games, it signified the revival of the spirit of the Pythian Games. Although the Delphic Festival was only held twice in 1927 and 1928, the ECCD honored the Sikelianos's achievement, restored their house in Delphi as the Museum of the Delphic Festival, and opened the house to the public.

winner of the Isthmian Games). "The Olympic Games in Ancient Greece," Accessed April 16, 2012, <http://olympicschool.ca/files/2012/01/The-Olympic-Games-in-Ancient-Greece.pdf>.

²⁰ The Cultural Olympiad of Greece from 2001 to 2004 is one example of this endeavor. Considering that the TO received credit for the Cultural Olympiad of Greece, which was founded and ruled by the Greek government, the TO was also considered an event that inherited traditional values. The official website of the Cultural Olympiad in Greece is <http://www.cultural-olympiad.gr>.

²¹ See the history of the ECCD, accessed August 31, 2011, <http://www.eccd.eu/>.

²² "European Cultural Centre of Delphi Handbook," (Delphi: European Cultural Centre of Delphi), 8.

The ECCD has perpetuated the spirit of the Pythian Games and the Delphic Festival through its main project: “the International Meeting on Ancient Greek Drama.” The first International Meeting on Ancient Greek Drama was held June 4-25, 1985 under the supervision of artistic director Theodoros Terzopoulos, who believed that he was reviving the glory of the Delphic Festival.²³ Terzopoulos said that the first meeting “was a call from Dionysus.”²⁴ As the name of the event indicates, it was not a general theatre festival but a professional event that provided fruitful international networking for people who were specifically interested in ancient Greek drama. The program consisted of theatre performances, symposia, and workshops. Unlike general theatre festivals, its primary events were not theatrical performances but symposia and workshops. Through a series of symposia, under the topic of ancient Greek drama, theatrical practitioners and scholars from around the world debated about key issues related to Greek theatre, and through the workshops, the older theatrical generation taught and challenged young performers. These intercultural interactions started an artistic and professional network among practitioners and scholars. When all the attendees gathered at the ancient theatre or stadium and watched the performances together, they felt a strong emotional bond and cathartic release given by, as Terzopoulos claimed, Dionysus. Terzopoulos, using the momentum of this first meeting, realized the importance of international networking among theatrical artists, invited his future partners of the TO (e.g., Heiner Müller, Suzuki Tadashi, Wole Soyinka, Robert Wilson, and Ratan Thiyam) to the meeting, broadened his boundaries as a director and festival organizer, and finally, found the inspiration he needed to establish the International Theatre Olympics.²⁵

²³ At the beginning, the meeting was held every year, but today it is held every four years; the next one will be held in 2014.

²⁴ Terzopoulos, “The Metaphysics of the Body,” in *Journey with Dionysus: The Theatre of Theodoros Terzopoulos*, ed. Frank M. Raddatz (Berlin: Theater der Zeit, 2006), 148.

²⁵ From that point on, the International Meeting on Ancient Greek Drama built up its collaborations with international festivals and theatrical organizations, including the International Committee of the TO, the Istanbul Foundation for Culture and Arts-International Istanbul Theatre Festival (Turkey), the Shizuoka Performing Arts

The four Greek events discussed here (the City Dionysia, the Pythian Games, the Delphic Festival, and the International Meeting on Ancient Greek Drama), despite their different time periods and styles, have in common the spirit of cultural Olympism and Dionysian festivity; this intangible ancient Greek heritage has encouraged people in the present to embrace otherness and harmonize with various cultures. This spirit continued to thrive at the first TO, which was held in Delphi in 1995.

The Theme of “Tragedy” and Greek Nationality

Inspired by the theme of “Tragedy,” the first TO staged a series of Greek tragedies produced by domestic and foreign directors at the two major historical sites in Delphi—the Ancient Stadium and the Excavated Site of the New Theatre of the ECCD—from August 22 to 27 in 1995. The Ancient Stadium, located in the archeological sites of Delphi, is the historical site where the Pythian Games and the Delphic Festival were held.²⁶ The Excavated Site of the New Theatre of the ECCD was uncovered in 1995 and has now become the new outdoor theatre of the ECCD. While the Stadium signified the past glory of Greek culture, the Excavated Site of the New Theatre symbolized its future potential. Thus, the first TO, a bridge between the past and the future, aimed to inspire people in the present through Greek tragedy.

Having “Tragedy” as the theme of the festival was a wise choice for Terzopoulos; the theme not only gave the domestic attendees a sense of national pride in the dominant theatrical heritage of Greece but also appealed to the foreign visitors who recognized tragedy as a universal genre worldwide. Then, as now, Greek tragedy was an essential part of Greek identity. The

Center (Japan), the Watermill Foundation (USA), and the Taganka Theatre (Russia). Considering that all these organizations are connected to members of International Committee of the TO or to previous hosts of TOs, Terzopoulos’s idea of the TO clearly stemmed from the International Meeting on Ancient Greek Drama in Delphi, Greece. See <http://www.eccd.eu/>.

²⁶ To protect historical sites, the public is not allowed to enter the Ancient Stadium. However, when the ECCD organizes an international event, the ECCD is allowed to use the space with the support of the Greek government. Since the first TO was held in cooperation with the ECCD, several productions have been given permission to use the Stadium as their venue.

archeological sites had long been a part of their lives, and annual theatre festivals were held at various historical venues that spatially connected the past to the present. New outdoor theatres that imitated ancient architectural style were built near the historical sites as well. Due to its spatial and mythological proximity, Greek nationality, which was built on Athenian pride, was partially built on the foundation of Greek tragedies.²⁷

Unquestionably, the expansion of Greek tragedy helped reinforce the timeless glory of Greek classics; however, its generalization, ironically, became an obstacle for the development of modern and contemporary theatre in Greece. Stratos E. Constantinidis raises a question concerning the excess of international festivals in Greece that focus entirely on Greek tragedies from abroad and have no intention of supporting modern and contemporary Greek plays:

Classical Greek drama, which has become an international artistic and academic commodity from England to Japan, was considered, paradoxically, the *national* contribution of *modern* Greece to these international festivals. It is equally ironic that the guest stage-directors and theatre companies from England to Japan, who were invited to revive classical Greek tragedies in the ancient Greek amphitheatres during these festivals, have undermined rather than promoted Greek patriotism—mainly because these foreign artists and their pre-packaged performances were beyond the regulatory reach of the Greek bureaucracy, for the most part.²⁸

In the shadow of ancient fame, modern and contemporary Greek dramas could not stand out. This phenomenon might have been caused by the very different styles of contemporary Greek dramas, which tend to deal realistically with the daily lives of common people. According to Constantinidis, “Modern Greek plays were regarded as minor, local, marginal, ephemeral,

²⁷ See Stratos E. Constantinidis, *Modern Greek Theatre: A Quest for Hellenism* (North Carolina: McFarland & Company Inc., 2001), 4.

²⁸ Ibid., 24. (Italics in the original.)

parochial imitations of ‘European’ models.”²⁹ In addition, all of the major Greek theatre companies—the I Nea Skini or the New Stage (Lefteris Voyatzis), the Fasma (Antonis Antipas), the Amphi-theater (Spyros Evangelatos), and the Praxis (Betty Avanti)—also emphasized realism, with the exception of the Attis Theatre (Theodoros Terzopoulos).³⁰ Compared with the avant-garde and experimental style of the foreign companies that have brought their works to Greece, the Greek companies struggled to attract the attention of domestic audiences. In this situation, the contemporary Greek theatre market relied heavily on foreign companies’ new interpretations of Greek tragedies. Prior to the new millennium, Greek theatrical artists needed to reestablish their significance and find a way to counterbalance the inundation of foreign productions.

The challenge that Greek theatrical artists faced at that time had to be approached in multiple ways. First, they needed to take stock of their situation. Suzuki pointed out the important role of Terzopoulos as a Greek director:

About Greek tragedy, your country’s asset, I think that Theo’s job is going to be extremely important in the sense that we need to reexamine the problems that are expressed in Greek tragedies in today’s context. We also need to figure out how to think about the unfortunate state that the world is in today, like how to think about humans and how to think about the people who are involved in this situation.³¹

Greek tragedy was a key to reviving the domestic theatre. By examining Greek tragedy, domestic artists needed to redefine the value of their past, assess its influence on the present, and find a

²⁹ Ibid., 25.

³⁰ The list of companies came from Irene Moundraki’s article, but I should add that the Amphi-theater (Spyros Evangelatos) was closed after Spyros Evangelatos’s retirement.

Irene Moundraki, “Theatre,” *Greek Culture Yearbook 09-10*, ed. Yota Konstantatou and Irene Moundraki (Athens: Filotheamon, 2011), 66.

³¹ Suzuki Tadashi, interview by Nippon Hōsō Kyōkai (NHK) (Japan Broadcasting Corporation), *Yomigaeru Garisinu Higeiki* (Reviving Greek Tragedy), NHK, August, 1995.

way to make domestic theatre thrive in the future. The Greek directors also needed to embrace foreign productions, learn from them how to recreate Greek classics, and improve their own intercultural status.

Through the theme “Tragedy,” Terzopoulos focused on universal enlightenment by restoring the power and the essence of ancient Greek theatre to the contemporary world. Terzopoulos considered Greek tragedy to be rooted in Greek mythology. In his words, “The only and most accurate instrument we have for myth is memory. The necessity of myth is not to make a story but to remake a memory.”³² In other words, Greek tragedies function as a common tool, and depending on the historical memory of a particular culture, myth can be recreated in different forms. At this point, the Greek myth is no longer the exclusive property of Greece but a global tradition.

The first TO provided a rare opportunity for domestic as well as foreign artists to experience the glory of ancient Greek culture and add a new page to the history of Delphi. During the festival, nine productions from seven countries were presented at the historical sites that symbolized the past and the future of Delphi. Suzuki compared the distinctiveness of Delphi to “the navel of the world where people from different countries and different artists come and meet, trading opinions. It is really multinational.”³³ When Terzopoulos invited foreign directors who were, in some ways, motivated by Greek classics, he wanted to test whether Greek as well as non-Greek directors would be “able to revive these old texts, the Greek tragedies to the present day.”³⁴ To accomplish this ambition, the International Committee members produced the Greek dramas using contemporary interpretations and their own cultural sensibilities. Eleni

³² Theodoros Terzopoulos, “Theatre Olympics: Crossing Millennia,” 5.

³³ Suzuki, interview by NHK, August, 1995.

³⁴ Theodoros Terzopoulos, interview by Nippon Hōsō Kyōkai (NHK) (Japan Broadcasting Corporation), *Yomigaeru Garisnu Higeki* (Reviving Greek Tragedy), NHK, August, 1995.

Varopoulou argues that “ancient drama is a cultural treasure without ownership titles. It belongs to the whole world in order to be studied and used by all people, who, depending on their needs, will demolish it and rebuild it, will confront it and clash with it.”³⁵ Terzopoulos and most participants in the first TO, who believed that Greek tragedy belongs to the world, made the first TO unique among contemporary festivals by showcasing their own understanding of Greek classics. Terzopoulos described this project as the result of communication and collaboration on one theme: tragedy.³⁶ The International Committee members presented the following shows in Delphi: *Antigone* (by Sophocles) and *Prometheus Bound* (by Aeschylus) directed by Theodoros Terzopoulos, *Dionysus* (by Euripides) and *Electra* (by Hugo von Hofmannsthal) directed by Suzuki Tadashi, *Persephone* (inspired by T.S. Eliot’s *The Waste Land*) directed by Robert Wilson, *The Labourers of Herakles* (inspired by Greek myth) directed by Tony Harrison, and *Birds* (by Aristophanes) directed by Yuri Lyubimov.³⁷ All of these productions were originally produced and staged for participation in the first TO.

Considering its original common goal, the performance program of the first TO was clearly different from the previous intercultural attempts that Patrice Pavis criticizes:

Contemporary intercultural theatre, notably in the West, seems to have lost its militant virtue, tied to the search for a national identity, perhaps because it has already succumbed to the mirage of postmodern eclecticism and has relativized the historical

³⁵ Eleni Varopoulou, quoted in Kiki Goundaridou, “Theatre and Nationalism: Introductory Remarks and Acknowledgements,” *Staging Nationalism: Essays on Theatre and National Identity* (1-10) (North Carolina: McFarland & Company, Inc., 2005), 4.

³⁶ Terzopoulos, interview by NHK, August, 1995.

³⁷ Among these productions, Lyubimov alone chose a comedy, *Birds*, not a tragedy. He explained that he chose to present *Birds* “because [in *Birds*] the elements that satirically illustrate faults that we humans have always had are very strong.” Lyubimov, interview by NHK, August, 1995.

and political inscription of cultural phenomena. “Intercultural” does not mean simply the gathering of artists of different nationalities or national practices in a festival.³⁸

In line with this argument, so called “international theatre festivals” needed to establish a common goal within the intercultural mindset and to pursue win-win cooperation between domestic and foreign cultures. Similar to the Agora, an open place of assembly in the ancient Greek city-states, the first TO provided artists from around the world with a place to gather, present their opinions through their shows, and enjoy a community spirit. In this way, it provided fertile ground for what Terzopoulos described as the importance of “the restoration of human energy,” which could be attained through participation, interaction, and influence.³⁹

Active interaction between the directors and the spectators was clearly evident in the first TO. Explaining the relationship between production and reception, Pavis argues that, in theatre, the one-way communication process between the performer and the spectator is not valid because theatrical productions are characterized by dialectic links between two: “No production is ever achieved without the point of view of the potential receiver being taken into account.”⁴⁰ The first TO pushed this relationship between production and reception to new levels. Most productions were world premieres, and some were titled “a work in progress” because the directors had produced their shows specifically for this festival. When the directors created their productions, they did not have to convey the story because most Greek audiences are familiar with Greek tragedies. During the show, foreign companies did not provide subtitles in Greek for the spectators because they assumed that the spectators already knew the story. This assumption freed the directors to convey the aesthetic dimension of the original texts through meta-language:

³⁸ Patrice Pavis, “Introduction: Towards a Theory of Interculturalism in Theatre?” in *The Intercultural Performance Reader*, ed. Patrice Pavis (New York: Routledge, 1996), 4-5.

³⁹ Terzopoulos, interview by NHK, August, 1995.

⁴⁰ Patrice Pavis, “Production and Reception in the Theatre,” in *New Directions in Theatre*, ed. Julian Hilton (New York: St. Martin’s Press, 1993), 25-26.

powerful performance and memorable *mise-en-scène*, “a global stage enunciation.”⁴¹

Accordingly, the directors’ dramaturgical analysis and directing process was partially influenced by the expected receivers, the Greek spectators in Delphi. In addition, because they presented their premieres or unfinished productions, the directors were willing to update their works based on audience response.

Pavis describes *mise-en-scène* as “a kind of réglage (‘fine-tuning’) between different contexts and cultures” and as “a mediation between different cultural backgrounds, traditions, and methods of acting.”⁴² Not considering the language barrier, the directors presented their unique *mise-en-scène*, which generated both cultural conflict and a sense of cultural relativism in return. Pavis, explaining the process of the hourglass of culture, says that “the spectators are the final and only guarantors of the culture which reaches them, whether it be foreign or familiar. Once the performance is complete, all the sand rests on the spectator’s frail shoulders.”⁴³ The process of intercultural transfer between the directors and the spectators went one step further. The Greek spectators’ response was very important to the foreign directors who worked with Greek tragedy. When they made a change based on audience response, intercultural transfer between the source culture and the target culture occurred. Throughout this process, the distinction between the source culture and the target culture became blurred because both sides influenced each other.

The symposia of the first TO were an essential component of this intercultural harmony. They created a place where practicing theatrical artists and theatre theorists could connect and

⁴¹ Patrice Pavis, “Production and Reception in the Theatre,” 63.

According to Pavis, stage enunciation is “the operation in time and space of all the stage and dramaturgical elements deemed useful to the production of meaning and to its reception by public, who are thus, in a particular situation of reception.” *Ibid.*, 61.

⁴² Patrice Pavis, *Theatre at the Crossroads of Culture* (New York: Routledge, 1992), 6.

⁴³ *Ibid.*, 19.

exchange ideas under the genre of tragedy. During the five days of the festival, five sessions on five different topics were offered. Notably, each session was closely connected with a specific performance at the first TO. For example, the third session on August 25 was designed in connection with *Prometheus Bound*.⁴⁴ The session began with American professor Marianne McDonald's presentation about Terzopoulos's production *Prometheus Bound*, titled "Theodoros Terzopoulos: A Director Who Crosses Millennia," and four presentations followed: "God-Man: One Face, Two Masks" by Pavios Matesis (writer, Greece), "The Inner-eye of *Prometheus Bound*" by John Chioles (professor/director/writer, Greece), "Theological Issues in *Prometheus Bound*" by Fanis Kakridis (Professor, Greece), and "Wisdom, Sin and Suffering" by Dušan Rnjak (professor, Yugoslavia).⁴⁵ Through the day-long session, participants communicated with one another on a deep level. The whole session became a process of intercultural understanding under the topic *Prometheus Bound*, a process of finding a balance between the practical and the academic, between Greek presenters and non-Greek presenters, and between live performance and written documents.

"For Terzopoulos," says Eleni Varopoulou, "tragedy became a field aflame. A field where one can set everything on fire: stereotypes and customs, of actors and audience alike; facilities and certitudes; limits imposed upon the actor by sex, age, individuality and conventional acting techniques."⁴⁶ With his passion for tragedy and his inspiration from the International Meeting in Delphi, Terzopoulos succeeded in challenging Greek theatrical artists and unifying internationally recognized directors, scholars, and critics alike in the first TO.

⁴⁴ For the full schedule of the symposium on August 25, see Appendix 2.

⁴⁵ The First TO Symposium Schedule Book (Delphi: European Cultural Centre of Delphi, 1995).

⁴⁶ Eleni Varopoulou, Prologue to *Theodoros Terzopoulos and the Attis Theatre* (Athens: Agra Publications, 2000), 9.

Theodoros Terzopoulos's Production of *Prometheus Bound*

Theodoros Terzopoulos, whose specialty is the reinterpretation of Greek tragedies for contemporary audiences, staged two Greek tragedies during the first TO: Sophocles's *Antigone* and Aeschylus's *Prometheus Bound*, both of which were performed by his own company, the Attis Theatre, founded in 1985. While his production of *Antigone* had premiered in 1994, *Prometheus Bound* was produced for the TO and premiered in the Ancient Stadium of Delphi on August 24, 1995. According to Terzopoulos, each participating director agreed to bring a new production to celebrate the first TO; *Prometheus Bound* was his offering.⁴⁷ Considering his central position as the artistic director of the first TO, the chairman of the International Committee of the TO, and an outstanding Greek director, Terzopoulos certainly conveyed his message to global attendees of the festival through his new production of *Prometheus Bound*. The message that Terzopoulos intended to deliver through *Prometheus Bound* and how he mirrored his vision in this production are testaments of his central importance.⁴⁸

Through his production of *Prometheus Bound*, it seems that Terzopoulos wanted to present an exemplary recreation of Greek tragedy, which also signified the responsibilities and roles of artists prior to the new millennium. In the program book, Vassilis Karasmanis, director of the ECCD, wrote about the essential role of Greek Tragedy at this time:

On the threshold of the millennium, societies look for values. Values of coexistence, communication, and respect between people. Our future is a one-way path. The century to come will either be the century of a new humanism and of the protection of nature, or will be the century of an unprecedented disaster. At such a turning point, such a period of the pursuit of values, world society will necessarily be baptized again its sources [*sic*]

⁴⁷ Theodoros Terzopoulos, Personal Interview, October 28, 2010.

⁴⁸ An analysis of *Prometheus Bound* is based on the production DVD provided by Terzopoulos.

and will meet its roots [*sic*], in order to proceed to a new beginning. These roots are nothing more than the Greek classical civilization, the civilization that taught us the eternal human values and that within a history of three thousand years never stopped proving its timeless[ness], universality[,] and youth.⁴⁹

According to Greek mythology, all arts that we associate with “civilization” originated from the fire that came from Prometheus. Although *Prometheus Bound* is about Prometheus’s tragic punishment, his love for humanity opened a new era to mankind, and his sacrifice vouched for the value of human beings. Because of the symbolism of Prometheus, Terzopoulos’s production of *Prometheus Bound* fit the fundamental spirit of the first TO.

Terzopoulos presented a *mise-en-scène* by recreating *Prometheus Bound* as live plastic art harmonized with the surrounding historical environment. Terzopoulos said that he was influenced by constructivism, so he was not interested in presenting a series of actions;⁵⁰ instead, he succeeded in turning every character into a geometric living statue with controlled, understated, but ecstatic movements. The original script of *Prometheus Bound* is composed entirely of speeches with little action because Prometheus is chained and immobile throughout the play. Terzopoulos further simplified the script by eliminating the entrance and exit scenes of the characters and maximized the performers’ presence through their bodies. According to Kostas I. Arvanitakis, “Tragedy is presented by [Terzopoulos] not as a museum item which is only indirectly relevant to the modern spectator, and not as something that needs to be cast in the garb of contemporary concerns in order to be received, but as a living experience of the body at all times.”⁵¹ Terzopoulos used his performers’ highly trained bodies to deliver this “living

⁴⁹ Vassilis Karasmanis, “The First Theatre Olympics Program Book” (Delphi: European Cultural Centre of Delphi, 1995), 7.

⁵⁰ Terzopoulos, Personal Interview, October 28, 2010.

⁵¹ Kostas I. Arvanitakis, “Psychoanalysis and the Theatre of Terzopoulos,” in *Journey*, 195.

experience” because he believed that the actors’ psychophysical expression created from their bodies constituted another text.

Prometheus Bound presented a symmetrical geometric shape with five performers. At the beginning of the show, all of the characters were already in their positions, which symbolized the symmetry of the universe on the stage (Figure 1).⁵² At the center of the universe was Prometheus (acted by Tassos Dimas) with his wrists tied. On each side of Prometheus stood a male performer, each of whom played double roles as Hephaestus/Hermes and Kratos/Ocean. They wore the same white make-up, moved symmetrically together, and played the henchmen of Zeus against Prometheus. There were two female performers; in front of Prometheus knelt the Chorus, represented by the first daughter of Oceanus, and behind Prometheus, stood Io, a victim of Zeus’s lust. Prometheus, in the middle, was elevated above the Chorus, and Io was elevated above him. In short, with Prometheus as their pivot, the five characters created a perfectly balanced but intense microcosm.

At first glance, Prometheus was helplessly exposed to Zeus, and Prometheus’s suffering was maximized by his immovable position. However, on a deeper level, this geometric position symbolized the tight bonds of sympathy among mankind. Prometheus’s stillness made visible his dauntless will. In other words, even though he was physically restricted, his self-determination was unconfined. His wrists were tied by two red vertical strings, which were fastened to the floor and the ceiling. The strings symbolized the bars of a prison. In his director’s note, Terzopoulos explained that

This world has a vertical structure: at the top lies the seat of gods and authority, [at the bottom] lies the place of exile and punishment. [In] the middle lies the flat disk of earth

⁵² Although the image is not from the first scene, it shows the symmetrical geometric shape.

and of orchestra, where the action takes place. Prometheus is the accused. However, the accused converts to accuser.⁵³

Ironically, the strings that made him “the accused,” like elastic strings, were so flexible that if Prometheus had tried to move, he would have discovered a limited freedom. Nevertheless, Prometheus had no intention of easing his pain because it came from the decision he made of his own free will to give civilization to mankind. In short, Prometheus, as “the accuser,” mocked Zeus who had no place in the microcosm.

The ultimate conflict of *Prometheus Bound* took place between all the characters, including Prometheus and Zeus. Given the strong bond between the characters on stage, pity for Prometheus’s punishment moved to pity for Io’s suffering, and then empathy for Prometheus and Io expanded to include the other characters. Every character ultimately protested against the power of Zeus, felt a shared pain, and appealed to the audience, suggesting that nobody is free from the power of a god. As the henchman Power states, “We’re all slaves, we all know pain. All except the god at the top who rules us all. Only Zeus is free.”⁵⁴ In the last scene, Prometheus finally moved forward, to line up with the rest of characters, and lay face down (figure 2). According to the text, the scene described how Prometheus was plunged into the abyss by Zeus’s thunderbolt. However, the last unified gesture of all of the characters symbolized a sacred connection created by deep sympathy for each other. All of the characters, filled with despair, fell into the unfathomable hole. Nevertheless, if we consider the stage a microcosm, the sympathy built among the powerless characters suggested that the significance and value of mankind transcends cultural difference.

⁵³ Terzopoulos, “Director’s Note of the Production *Prometheus Bound*” (Athens: Attis Theatre).

⁵⁴ Aeschylus, *The Complete Plays*, trans. Carl R. Mueller (NH: A Smith and Kraus Inc., 2002), 304.

By ending *Prometheus Bound* with group sympathy, Terzopoulos presented the concept of *communitas*, which Victor Turner describes as the way rituals create the feeling of being equally together.⁵⁵ *Prometheus Bound* is the first part of Aeschylus's trilogy, but the two other parts are lost. Thus, when directors stage this play, they conceptualize the ending in their own way. Terzopoulos pointed to Prometheus's future by showing his emotional unity with the other characters. According to Rush Rehm, "Aeschylean tragedy confronts the fears that motivate human behavior and explores the crucial role they play in forging a better society."⁵⁶ Through the sacrifice of Prometheus, humans were able to build a better society, a lesson not only for the local community but also for the international community. This *communitas* is the goal that Terzopoulos wanted to achieve through the first TO.

Conclusion

The aim of the first TO was different from most previous international festivals. It uniformly reflected the theme of "Tragedy," and every director paid great personal attention to the event by performing new productions based on the theme. All International Committee members agreed that the activity of the TO contributed to, and would continue to contribute to building mutual exchange and understanding among theatrical artists all over the world. During the festival, Greek tragedies were promoted as new inspiration for working directors, and the intercultural re-creations of Greek dramas restored the memory of myth through different languages and methods of expression.

Considering the fruitful cultural events that were inspired by the first TO, it is certain that the festival expanded Greek national pride to a wider, more universal pride. Since the first

⁵⁵ Based on Turner's definition, *communitas* is "a state of unmediated and egalitarian association between individuals who are temporarily freed of the hierarchical secular roles and status which they bear in everyday life." See John Eade and Michael J. Sallnow, ed. introduction to *Contesting the Sacred: The Anthropology of Christian Pilgrimage* (New York: Routledge, 1991), 4.

⁵⁶ Rehm, 53.

TO, the effort among Greek people to revive the spirit of Olympism has continued through various cultural projects. The Cultural Olympiad from 2001 to 2004, for example, could be counted as one of those projects.⁵⁷ In addition, after the TO, the International Committee continued to cooperate with the ECCD on various projects. Internationally, the spirit of Olympism endured through successive TOs held in Japan, Russia, Turkey, and Korea and created a new trend in international theatre festivals.

The archeological site of Delphi overwhelmed the attendees and brought them together; being there and watching Greek tragedies gave people an experience of past and present Greece simultaneously. Beyond the cultural barrier, the desire to revive the glory of theatre was an aspiration not only for western countries but also for eastern countries. The first TO celebrated not the past of theatre but its future. Borrowing Rush Rehm's words, "The priority of the past in Greek tragedy is not about nostalgia, or the desire to escape to an easier time, or a psychological fear of the unknown. On the contrary, as the plays demonstrate, tragic characters turn to the past in order to influence—'flow into'—the future."⁵⁸ The first TO gave participating directors an opportunity to perform their own productions suited to the theme of the festival, and this active involvement transformed the directors from invited foreign guests to participating partners. In other words, the TO inaugurated a new form of collaborative creation among the international directors by allowing them to design the festival according to their own artistic visions.

⁵⁷ Evangelos Venizelos, the current minister for National Defense of Greece and former minister of Culture, described Olympism in the Cultural Olympiad: "Greece does not consider the Olympics just as the foremost athletic event that lasts for a few days every four years. Greece wishes to revive the idea of the Olympiad. Therefore, it is feasible to organize not just one cultural event but a cultural programme of global importance which will develop and culminate during the four years period between two successive Olympics Games. . . . From the very beginning, we should confront the dangers of commercialization and secure the global dimensions of the whole effort by creating a framework of cultural pluralism and tolerance." Evangelos Venizelos, "The Cultural Olympiad and The Cultural Olympic Games: A proposal for the management of an organization and the implementation of an Idea," Hellenic Republic, The Minister of Culture, September 1997.

⁵⁸ Rehm, 138.

The historic beginning of the TO would not have been possible without Terzopoulos's passion. Through his production of *Prometheus Bound*, Terzopoulos showed both the desire for civilization and the sacrifice made to attain it. He delivered the essence of the play through a geometrical mise-en-scène that worked symbolically as a universal language beyond culture, beyond language, and beyond time.



Figure 1. *Prometheus Bound*. 1995. Photograph by Johanna Weber.



Figure 2. *Prometheus Bound*. 1995. Photograph by Johanna Weber.

CHAPTER 3

THE SECOND THEATRE OLYMPICS, SHIZUOKA, JAPAN

The second Theatre Olympics (TO) was held in Shizuoka, Japan in 1999. Unlike Delphi, the prefecture of Shizuoka, which was “better known for its tea than its theater,” had no historical significance in Japanese theatre history prior to the second TO.¹ Through this event, Suzuki, with the theme “Creating Hope,” aimed to transform a culturally barren Shizuoka into a performing arts hub. To proclaim Shizuoka’s cultural launch, Suzuki needed to present a larger festival program that could impress foreign artists as well as local people at first sight. Furthermore, he needed to transplant traditional Japanese performing arts into Shizuoka to show the cultural continuity between traditional and modern Japanese performing arts. Accordingly, Suzuki showcased various performances that embodied the aesthetics of Japan, from *noh* performances to his modern productions. Unlike Terzopoulos’s strategy of using Greek tragedy as a universal language, Suzuki’s strategy was to spotlight unique Japanese aesthetics in order to charm the participants of the festival.

In this chapter, first of all, I explore the status of Japanese theatre in world theatre history. I discuss how effectively Japanese theatre adjusted itself to a modern western theatre without losing its traditions. Then, I analyze the second TO in light of its theme “Creating Hope”; I discuss not only its general implications for the Japanese on the eve of the new millennium but also its specific significance to the Shizuoka people, particularly the construction of the Shizuoka Performing Arts Center (SPAC). Finally, I analyze Suzuki’s production of

¹ Gilles Kennedy, “A Triumphant ‘Olympics’ in Japan,” *International Herald Tribune*, Wednesday, June 16, 1999, accessed March 28, 2010, <http://www.iht.com/articles/1999/06/16/theater.t.php>.

Cyrano de Bergerac as an example of his multicultural collage between West and East and between traditional and modern. Through this analysis, I conclude that the second TO's mixture of traditional Japanese culture and contemporary theatre worked both to satisfy foreign visitors' cultural curiosity about Japan and to raise Japan's self-esteem as the first Asian host country of the TO.

The Place of Japanese Theatre as the First Asian Host of the Theatre Olympics

Japan has taken a dualistic position regarding the adoption of Western culture since the early twentieth century, when the Japanese government officially opened the country to the U.S. As the Japanese were eager to learn about Western modernization and industrial technology, they absorbed and imitated Western culture as a symbol of civilization and refinement. At the same time, they put strong emphasis on enhancing national spirit because the Japanese government was afraid of becoming a cultural subject of a Western power.² Following World War II, after the trauma of the post-war period as a defeated country, Japan again welcomed foreign investment and technology and used them to recover its own power and achieve rapid economic growth. However, as it has undergone a series of social issues arising from its westernization, Japan has been on the alert against Western power both inside and outside, turning again to its traditional culture.

As Japan has become more exposed to Western power, both economically and culturally, than other Eastern countries, the Japanese have held the popular belief that "Japan could be a moral alternative for all of Asia to the materialistic West."³ For this reason, while Japan used its high-tech industry and modernization to compete with developed Western

² Japanese studies expert Lucien Ellington summarized the history of modern Japan; after the Meiji Restoration, "Japan would become the first Asian nation to modernize, attain world power status, lose a disastrous war, and recover to develop a democratic government and the second-largest economy in the world." Lucien Ellington, *Japan: A Global Studies Handbook* (California: ABC-CLIO Inc., 2002), 39.

³ Ellington, *Japan*, 55.

countries, it has also advertised its traditional culture as distinct from that of other countries. When Japan advertises its national image to the world, it mostly synchronizes its present achievement with its past glory, its advanced technology with its intangible and tangible traditional heritage. The strategy of creating a dual national image has worked as the driving force behind its development and has been applied in various areas in Japan; thus, these phenomena are present in the field of performing arts as well.

Considering the intercultural dimension, Japanese modern and contemporary theatre has undergone an evolutionary process characterized by a Hegelian dialectic between Japanese and Western theatre. At the beginning of the twentieth century, Japanese theatre opened its era of modern theatre by adopting Western theatrical movements, especially realistic dramas, and imitating Western acting styles. However, when confronted with the limitations of Western realism and naturalism, the Japanese promptly returned to their own theatrical traditions, which placed a priority on actors' highly-trained physicality, and created synthetic but experimental forms. This phenomenon is clear in the series of movements that have caused Japanese theatrical conventions to shift: the *Shimpa* Movement (new-school movement) after the Meiji Restoration, the *Shingeki* Movement (new-drama movement) from the 1910s, and the *Sho-Gekijo* Movement (also called the *Angura* Theatre Movement, the little theatre movement) from 1960s to 1980s.

Japanese theatre developed the *Shingeki* Movement as a reaction against the earlier *Shimpa* Movement and against its own traditional methods, especially the stylization of Kabuki. After World War II, however, some Japanese theatrical artists criticized the realistic *Shingeki* style and explored new types of experimental theatre and avant-garde performance which embraced not only Japanese classical theatricality but also up-to-date trends in Western performing arts. In the 1980s, when the *Sho-Gekijo* Movement encouraged Japanese artists to

create non-realistic and experimental performances, they simultaneously looked for answers in traditional Japanese performing arts and Western experimental techniques that originated from expressionism, ritualism, deconstructionism, and postmodernism. The series of interconnected changes was possible in Japan because there, realism, naturalism, and avant-gardism were contiguous, unlike in Western countries where they emerged in different generations. Thus, the thesis-antithesis-synthesis merging of Western and Japanese theatres not only ties the Japanese theatre of the past, present, and future together but also provides Japan's unique coexistence with Western theatre.⁴

While many modern and contemporary Japanese artists, including Suzuki Tadashi, who was also one of the major directors of the Sho-Gekijo movement, took advantage of Japan's classical arts, they never turned their back on the West. They adopted Western plays and applied some Western elements in their performances. However, they have clearly put Japanese culture in the superior position of a "source" culture instead of being a "target" culture.⁵ Artistic director Suzuki, especially, has shown Japan's ability to fulfill the role of "a master chef" in its adoption of Western conventions. In *Interculturalism and Performance*, Gautam Dasgupta points out the important role of an adopter:

To appreciate interculturalism's gifts, one must work at it the way a master chef works at devising new and appetizing delicacies for the table. It is not just placing two or more dishes from different cuisines side by side; it is combining spices and sauces to create something new.⁶

⁴ For a detailed history of modern Japanese theatre, see Benito Ortolani, *The Japanese Theatre: From Shamanistic Ritual to Contemporary Pluralism* (New Jersey: Princeton University Press, 1995), 233-267.

⁵ According to Pavis, the transfer between source culture and target culture occurs when a cultural form is transferred from one place to another. Patrice Pavis, *Analyzing Performance: Theater, Dance, and Film*, Trans. David Williams (Michigan: University of Michigan Press, 2003), 278.

⁶ Gautam Dasgupta, "Interculturalism: A Lettrist Sampler," in *Interculturalism and Performance*, ed. Bonnie Marranca and Gautam Dasgupta (New York: PAJ Publications, 1991), 328.

Along with inviting foreign directors' productions from abroad, Suzuki chose to add traditional Asian performing arts as a distinctive spice to make the second TO both new and memorable.

In the second TO, which was held in Shizuoka, Japan from April 16 to June 13 in 1999, artistic director Suzuki aimed to provide "as dynamic an environment as possible."⁷ While the first TO was an intensive festival organized on a small scale for a specific audience, the second TO was executed on a world scale and encompassed a wide range of audiences; it included Western productions as well as Eastern productions and traditional performing arts as well as contemporary theatre; it also mixed different genres, including theatre, dance, music concerts, and multi-genre performance. In terms of overall size, the festival presented ninety-two performances of forty-two pieces from twenty countries for approximately eight weeks. This quantitative growth of the second TO symbolized how ambitiously the second TO strove to provide an open festival for Western as well as Eastern participants.

By adding traditional Asian productions, Suzuki sought a balanced development between Eastern and Western theatre. Suzuki argued that we should share different cultural and racial assets in the world equally:

We need to realize that there are many different cultures and there should be a place to learn to avoid the situation in which only a handful of developed countries own the cultural assets and personalize their information. I think artists play a role as missionaries in that they propagate the idea that each place has its own property and value without pushing one's own on others.⁸

Having been the only director from an Eastern country at the first TO, Suzuki might have opened more room for Asian countries in order to accomplish a just equilibrium between East and West.

⁷ Suzuki Tadashi, Personal Interview, December 7, 2010.

⁸ "The Second Theatre Olympics Official Record," 4.

Although the second TO aimed to embrace various cultures from different countries, the “source culture” was clearly Japanese, and the “target culture” was Western. As Japan was the first eastern country to host the TO, Suzuki tried to ally Japan with other prominent Asian countries, including China and Korea, to offer their traditional performance styles to Western attendees. In accordance with the objectives of this dissertation, which are to examine each host country’s strategy for embodying interculturalism through the TO, I do not plan to describe any Western productions in detail even though many are worthy of discussion. The reason for my selective analysis is that starting with the second TO, the festival moved from being a short-term but intensive program to a long-term and grand-scale program. Quantitatively, this growth in scale is positive, but the large size makes any unified theme among the productions more difficult to trace. For this reason, I focus on the productions that embody the theme of each TO, starting with the second TO.⁹

Suzuki placed great emphasis on traditional Japanese performing arts. The program featured traditional Japanese performances including noh performances, *Sotobakomachi*, *Funabenkei*, and *Sumidagawa*, and kyogen performances, *Kazumo* and *Chidori*. The second TO also presented Hirata Oriza’s adaptation of the Kabuki classic *Chushingura*, which was directed by Miyagi Satoshi¹⁰ and performed by one hundred citizens of Shizuoka prefecture. Noh and kabuki have attracted Western scholars and artists throughout the twentieth century and now into the twenty-first.¹¹ Although the TO was a festival designed for contemporary theatre, Suzuki felt he had to present traditional Japanese theatres because they were an inspiration to contemporary artists, Japanese as well as non-Japanese.

⁹ For the general information on the productions at the TOs, see Appendix.

¹⁰ He participated in the first TO as a member of Suzuki’s production *Electra*.

¹¹ For information about the history of Western scholars’ research on the Japanese theatre, see Benito Ortolani, 280-296.

In addition to showcasing Japan's traditional performances, the second TO introduced two other traditional performances from East Asian countries: Korean *pansori*, performed by Kim Yon-ja, and Chinese *Nie Xiao Qian*, directed by Zhang Zhong Xue and performed by the Bashu Theatrical Company. Furthermore, under the title of "Five Hundred Years of *Han*," Korean musicians Chee Son-ja and Lee Song-gun and Japanese musician Takada Midori created a beautiful harmony between the two countries' traditional music. Through the series of Asian events, Suzuki showed the possibility of harmony with other eastern countries. When cultures adjoin geographically, "mutual influencing" occurs easily. Richard Schechner argues that "no culture is 'pure'—that is, no culture is 'itself.' Overlays, borrowings, and mutual influencings have always made every culture a conglomerate, a hybrid, a palimpsest."¹² Asian cultures, despite their geographic proximity, have relatively fewer chances to exchange cultures spontaneously than Western countries. In the Japan Broadcasting Corporation (Nippon Hōsō Kyōkai, NHK) interview in 1995, Suzuki made the following comments:

Asia has an unfortunate history where the political leaders of Korea, China, and Japan have never met together. I am thinking that as a member of the International Committee, I have to improve the sense of unity among the Asian theatre community and to work hard to do the kind of things that Theo is doing here [Greece].¹³

Suzuki's gesture to invite traditional performing artists of China and Korea could be explained as an effort to find a common aesthetic among Asian countries, and it worked as a successful venture in cultural diplomacy. Reflecting on the TO, Suzuki said, "I do hope that the efforts of the Theatre Olympics will do much to promote the theatre in Asia, and I look forward

¹² Richard Schechner, "Intercultural Themes," in *Interculturalism and Performance* (New York: PAJ Publications, 1991), 308.

¹³ Suzuki Tadashi, NHK Interview, August, 1995.

to more and more theatre artists from Asia becoming involved in the future.”¹⁴ These collaborative programs opened a gateway for East Asian performing artists to participate in the TO and introduced the three countries’ traditional aesthetics to foreign audiences. By cooperating with Asian countries, the second TO attempted to find a balance between the East and the West. In doing so, Japanese theatre preserved its position as a forerunner in contemporary theatre of the East.

The Theme of “Creating Hope” and Japanese Nationality

The theme of the second TO was “Creating Hope.” Considering the time of the event, the last year of the twentieth century, the theme needed to capture the historically memorable moment of closing the twentieth century and opening of the new millennium. In general, the theme of Creating Hope encouraged the Japanese to regain their national confidence, ending “the lost decade.”¹⁵ In a specific project, the second TO presented a newly constructed theatre complex, the Shizuoka Performing Arts Center (SPAC), which symbolized cultural hope for the local people in Shizuoka and became a new and ideal hometown to foreign theatrical artists who longed for a spiritual theatre commune.

In general, the theme of Creating Hope is based on the Japanese people’s wish to recover from the ravages and challenges that they had endured in the twentieth century. In the Showa period (1926-1989), Japan was involved in many wars and went through many hardships, including Japanese militarism, the Occupation of Japan, and the Post-Occupation of Japan. The difficulty they underwent was primarily psychological anxiety rather than physical suffering.¹⁶

¹⁴ Suzuki, Personal Interview, December 7, 2010.

¹⁵ According to Goto-Jones, “The feeling of despair became characteristic of the so-called ‘lost decade’ of the 1990s, after the collapse of the bubble economy and the death of the Shôwa emperor in 1989. Unable to sustain the artificially inflated and over-confident economy, the stockmarket crashed and Japan’s cultural confidence was dented.” Christopher Goto-Jones, *Modern Japan* (New York: Oxford University Press, 2009), 120.

¹⁶ Sorgenfrei argues that after the WWII, as a defeated country, the Japanese faced the unusual confusion of their national identity and its influence endures still because no foreign invader had ever before occupied or conquered

The post-war history was accompanied by a series of changes resulting in a Japanese identity crisis throughout the 1960s and 1970s.¹⁷ The year 1989 marked the period of most rapid economic growth in Japanese history. This economic growth came from Japan's flexibility in a rapidly changing world. For this reason, some scholars of cultural studies have sarcastically commented that the Japanese have always been able to rapidly shift ideologies "without feeling that they are behaving hypocritically."¹⁸ However, on the hidden side of this development, the Japanese have gone through psychological instability, and, in the 1990s, after the collapse of the bubble economy, Japan faced serious natural and sociological disasters.

Facing these natural and sociological challenges, the Japanese people felt endangered physically and psychologically, and this feeling of despair and insecurity became characteristic of the so-called "lost decade" of the 1990s.¹⁹ A massive earthquake called the Great Hanshin earthquake hit the city of Kobe, killing over 6,000 people, injuring over 44,000 people, and destroying 300,000 homes in January 1995. On March 20 of the same year, the religious cult *Aum Shinrikyo* launched the infamous sarin gas attacks on the Tokyo subway system, killing 12 people and injuring more than 5,000 innocent citizens. Goto-Jones interprets this tragic terrorism as a national panic attack: "Aum was like a nation inside the nation: a sub-nation that captured the imagination of the disillusioned—it was an alternative present which was supposed to eliminate the woes of the actual present."²⁰ The series of tragic incidents at the turn of the twenty-first century showed how much the Japanese feared for their future as they approached a

Japan before 1945. Sorgenfrei, "Remembering and Forgetting: Greek Tragedy as National History in Postwar Japan," in *Staging Nationalism: Essays on Theatre and National Identity*, ed. Kiki Gounaridou, 126-140 (North Carolina: McFarland & Company, Inc., 2005), 126-127.

¹⁷ Goto-Jones, *Modern Japan*, 116.

¹⁸ Sorgenfrei, "Remembering," 128.

¹⁹ Goto-Jones, *Modern Japan*, 120.

²⁰ *Ibid.*, 123.

new millennium. These events, paradoxically, also showed how eagerly the Japanese looked for new hope.

To embody the theme “Creating Hope,” artistic director Suzuki and governor of Shizuoka Prefecture Ishikawa Yoshinobu executed a long-term project to build a new prefecture center for multiple-performing arts: the Shizuoka Performing Arts Center (SPAC) and the Shizuoka Performing Arts Park (SPAP).²¹ Although Shizuoka is a popular tourist spot famous for Mount *Fuji*, natural hot springs, and historical temples, it had no major modernized theatre building operated by the prefecture at that time. In this situation, the citizens of Shizuoka, unlike the citizens in Tokyo and Osaka, had been marginalized from the cultural vitality of live performing arts. For this reason, the construction of the theatre building offered a new cultural hope to the people in Shizuoka.

Governor Ishikawa expected great cultural enlightenment from the second TO. According to Ishikawa, “The event of the Theatre Olympics was a pioneer, which made Shizuoka known for its involvement in art and culture.”²² Furthermore, through this cultural event, Ishikawa wanted to make the new SPAC and SPAP a gateway for meeting foreign theatrical artists and becoming “an internationalist.” According to his message, he “expected that each of us in Shizuoka will become an internationalist to meet people from various countries and to exchange cultures, based on the experience of the Theatre Olympics.”²³ Thus, through the construction of the SPAC and SPAP, the governor aimed to kill two birds with one stone: satisfy local citizens and attract international visitors.

²¹ The project to build the SPAC and SPAP officially started in 1994. In other words, it was a long-term project that took five years to complete. “The Second Theatre Olympics Official Record,” 115-117.

²² Ibid., 3.

²³ Ibid.

For Suzuki, the original purpose of constructing the SPAC and SPAP was to create a new place that was relatively modern, large, and accessible but could play the same role as his complex in Toga village, Toyama prefecture.²⁴ Suzuki commissioned the design of the SPAC and the SPAP from his long-term collaborative architect Isozaki Arata, who had also designed the theatres in Toga. For Suzuki, nature has always been the origin of his creative works. To promote the coexistence of nature and technology, they built two types of theatres. The first, the SPAC located in downtown Shizuoka, was a modern theatre complex; the second, the SPAP, was located in the natural environment of the Shizuoka city at the foot of Mount Udo and included an Open Air Theatre UDO, Ellipse Indoor Theatre DAENDO, a studio for rehearsals and classes, dormitories, guest houses, restaurants, and an administration office. According to Paul Allain, “Aesthetically, Suzuki and Isozaki have tried to integrate traditional Japanese spatial values with European ones, in particular those found in Ancient Greek and Shakespearean theatres.”²⁵ These aesthetics first materialized as the theatres in Toga, and then as the SPAP. For advice on how to capture the essence of ancient Greek theatres, especially, Suzuki consulted Terzopoulos. In a personal interview, Suzuki explained his intentions:

I felt that the productions that took place in the Shizuoka Performing Arts Park provided a wonderful opportunity for the audience to experience productions from around the world in an environment thoroughly integrated into the natural environment. These

²⁴ When Suzuki and his company SCOT settled down in Toga village in 1976, he remodeled five old farmhouses as theatre venues. Despite its beautiful scenery, the geographical remoteness of Toga village made it hard for people to come. Suzuki described the difficulty of visiting Toga: “From Tokyo, I rode the Shin-Etsu line for six hours to Toyama station, where I transferred to the Takayama line and got off at the fourth stop, Etchu-Yatsuo. From there I took a one-hour bus ride—running three times a day in summer, twice in winter—to the Toga village office.” Suzuki Tadashi, “Toga/ A Sacred Place,” *Suzuki Tadashi & SCOT*, accessed January 1, 2012, <http://www.scot-suzukicompany.com/en/toga.php>.

²⁵ Paul Allain, *The Art of Stillness* (London: Methuen Publishing, 2002), 4.

spaces reflect my philosophy of bringing the human experience back to its natural origins, and having people perceive the world anew in such surroundings.²⁶

Suzuki who had lived through the “Lost Decade” in Japan, thought a solution would be to cherish tradition and recover the spirit of community. Suzuki described Tokyo’s emptiness, stating that “In Tokyo, today, anything resembling an ideal that encourages belief in a religious or spiritual dimension is fast disappearing.”²⁷ Although he appreciated the convenience of technology, Suzuki often pointed out the problems it caused, such as unequal distribution of information and wealth, a generation gap, and the destruction of the family. Suzuki summed up his feelings about modern Japanese society in this way:

It is dangerous to trust this “non-animal” energy (electricity, oil, nuclear power etc.) too much, which claims to connect people with each other with maximum speed. For it can lead to the forgetting or weakening of the rich possibilities of “animal” energy stored up in the bodies of human individuals. It is the belief of the International Committee of the Theatre Olympics that, as we enter the twenty-first century, the powerful existence of performing arts must prove a sign of profound encouragement and hope for truly global communication.²⁸

This animal energy could be created through the interaction among people. Suzuki tried to recover the communal theatre where people could gather and talk about the theatre without being pressed for time and space. To do so, he needed a special environment and space that could provide the atmosphere of nature and of ancient theatre. Building the SPAP on the mountain of Shizuoka helped Suzuki realize his vision: “the fundamental concept of a communal art of drama

²⁶ Suzuki, Personal Interview, December 7, 2010.

²⁷ Suzuki Tadashi, *The Way of Acting*, 87

²⁸ “The Second Theatre Olympics Official Record,” 8.

is created in an open space. We must return to open spaces.”²⁹ As technology develops, contemporary Japanese people hide themselves in tiny spaces and become isolated. The open space created for the second TO symbolically tied people together and demonstrated the benefits of communal life to the participants.

The International Committee members, who had experienced visiting Toga village and who supported Suzuki’s effort to revive the essence of theatrical community, made the following comments on the theme of “Creating Hope.” Terzopoulos called Shizuoka a symbolic place for a new start: “In Shizuoka we will pass to the next century with the desire to live in conditions of peace, understanding, and coexistence in the difficult coming years, by leaving behind us the traumatic twentieth century.”³⁰ Tony Harrison described the second TO as “a hopeful renewal of the imagination” where hope is best created.³¹ Antunes Filho described the role of the second TO as a cultural mediator, saying, “The deep meditation achieved by the Theatre Olympics enables the possibility of a real fusion between artistic creation and the essence of the human being so threatened by the astonishing technological development of this century.”³² Robert Wilson commented that the communal meeting of the second TO itself gave hope; “This [*sic*] different voices create a form of exchange which is the essential route of theatre. It fulfills a unique function in our society. This awareness gives us hope.”³³ Every director of the International Committee who witnessed the hope in Shizuoka believed in the power of culture and the arts that this community would help create.

Suzuki defined “a ‘cultured’ society” as “one where the perceptive and expressive abilities of the human body are used to the full; where they provide the basic means of

²⁹ Suzuki, *Way*, 80.

³⁰ “The Second Theatre Olympics Official Record,” 5.

³¹ *Ibid.*

³² *Ibid.*, 6.

³³ *Ibid.*

communication.”³⁴ In his definition, a “cultured society is built not by the scale of politics or civilization but by the human’s willingness to use their bodies and natural instincts.” Suzuki commented, “When you are really involved in cultural activities, there’s a feeling that you are able to discover your hometown in a different place.”³⁵ By showcasing various programs as much as he could, Suzuki urged world theatrical artists to become involved in the cultural activities in the second TO; he wanted to make them think of Shizuoka as their hometown where they could meet their companions and recover the fundamental essence of theatre. Through this process, the festival ultimately aimed to create hope.

Suzuki Tadashi’s Production of *Cyrano de Bergerac*³⁶

Suzuki ambitiously directed four different shows during the second TO.³⁷ The performances included two theatre productions, *Cyrano de Bergerac* written by Edmond Rostand and performed by the SPAC Theatre Company and *King Lear*, written by William Shakespeare and performed by the SPAC Theatre Company; an opera, *Vision of Lear*, based on Shakespeare’s *King Lear*, a collaboration between German and Japanese artists; and a multi-genre performance, *At the Edge*, a collaboration between Japanese and American artists. *Cyrano de Bergerac* was first presented at the open air theatre UDO in SPAP for the second TO. As Terzopoulos had done through his *Prometheus Bound*, Suzuki delivered a strong message to the participants of the festival through his *Cyrano de Bergerac*. *Cyrano de Bergerac* portrayed the hope of the Japanese by fusing different cultures and, at the same time, remaining essentially Japanese.

³⁴ Suzuki Tadashi, “Culture is the Body,” in *Interculturalism and Performance* (New York: PAJ Publications, 1991), 242.

³⁵ Suzuki, NHK Interview, August, 1995.

³⁶ My analysis of *Cyrano de Bergerac* is based on the production DVD provided by Suzuki.

³⁷ According to Saito Ikuko, general secretary of the SCOT, when Suzuki hosts theatre festivals in Japan, he often presents more than one of his productions in the festival. Saito Ikuko, personal talk, November 25, 2009.

Suzuki's production of *Cyrano de Bergerac* contained visible multi-cultural elements. In my personal interview with him, Suzuki described this production as his attempt to showcase the "invaluable mismatch." Suzuki explained that his directorial concept stemmed from his critique of Japan's modernization and westernization:

In fact, ever since the Meiji Restoration of the nineteenth century, the Japanese have been overly enamored with Western culture. Consequently, we have lost sight of our own cultural whereabouts. Carrying out our own Japanese cultural activities with this Western focus has resulted in a kind of futile cultural "mismatch." However, I think we need to view this great cultural mismatch as something extremely valuable, in fact "invaluable," and include it as part of the world's shared cultural heritage.³⁸

Instead of denying or disapproving of Japan's westernization, Suzuki critically accepted the reality and rediscovered Japan's identity by returning to traditional Japanese values.

In line with his concept of "invaluable mismatch," Suzuki mixed a variety of different cultural elements together: combining the French story with Italian and Japanese music, staging Japanese and French characters at the same time, and mixing Japanese and Western styles of props and costumes. Suzuki presented a series of beautifully mismatched intercultural scenes by combining actors' Japanese choreographic styles with Western music. For example, the young Japanese warriors danced and fought with Japanese swords to Italian opera music, as did the young Japanese geishas, who wore kimonos and danced while holding *wagasa* (traditional Japanese bamboo and paper umbrellas) (Figure 3). The French Roxane, by contrast, danced to *enka* (Japanese popular folk songs). Ian Carruthers commented on Suzuki's brave multicultural collage in his production: "No other director has learned and stolen so much from Noh and Kabuki, and certainly none has utilized so effectively the *enka* which have entered the

³⁸ Suzuki, Personal Interview, December 7, 2010.

unconscious mechanism of the psyche of the non-elitist Japanese populace.”³⁹ Allain analyzes Suzuki’s intercultural introspection by mentioning that “Interculturalism accepts separate voices and distinct cultural positions without demanding integration or harmony. Instead, it prioritises disjunction, fragmentation and contestation, having affinity with postmodernism.”⁴⁰ Theoretically, this approach would work to explain Suzuki’s intercultural concept of “mismatch.”

However, in reality, an interculturalism characterized by pure fragmentation and non-amalgamation is not possible because we still live through chronological time, even though the present time is described as a disjointed postmodern era. Suzuki, who lived through the modern and contemporary eras, held his own strict cultural priorities, and of course, traditional Japanese culture was his highest one. This preference might explain why Patrice Pavis did not include Suzuki among intercultural theatrical artists, though he did list Peter Brook, Ariane Mnouchkine, Eugenio Barba, Robert Lepage, Lee Breuer, Elizabeth LeCompte, John Jesurun, Winston Tong, and Hou Hsiao-Hsien among them.⁴¹ From Pavis’s point of view, Suzuki’s theatrical techniques were inclined not to the intercultural theatre but to “cultural collages” that “have resulted in productions of intense beauty and great power but do not pretend to understand a civilization and choose their forms and techniques without regard for their ethnological function in their home cultures.”⁴²

In spite of mixing various western cultural elements, Suzuki’s production of *Cyrano de Bergerac* was a critical study of Japan’s national identity focused mainly on problems stemming from westernization. Going back to the early days of the westernization of Japan, Suzuki

³⁹ Ian Carruthers and Takahashi Yasunari, *The Theatre of Suzuki Tadashi* (New York: Cambridge University Press, 2004), 3.

⁴⁰ Allain, *The Art of Stillness*, 9.

⁴¹ Patrice Pavis, “Introduction,” in *The Intercultural Performance Reader*, 8.

⁴² *Ibid.*, 9.

changed the time and place from Paris in 1640 to Japan in the Meiji period (1868-1912). His initial interest in the play came not from the play itself but from its special popularity among the Japanese. In the director's note, Suzuki wrote that the title of his production could have been "*Why Do the Japanese Love Cyrano?*" rather than *Cyrano de Bergerac*.⁴³ Suzuki found an answer to his question about its popularity through the character of Cyrano, who symbolized Japan's loyal spirit embodied in the samurai. Suzuki pointed out why the Japanese could see in Cyrano the spirit of the samurai from the Meiji period. Cyrano's personality represents the attitude of Japanese men from that time who valued keeping their distance from their lover because they wanted to keep their spiritual love pure. For this reason, in Suzuki's production, Cyrano led an ascetic life; although he admired Roxane, he took no action to possess her.

To describe Cyrano's loyal masculinity, Suzuki added two essential scenes at the beginning and end of the show. Suzuki's production started with a Japanese man, Kyozo, created by Suzuki to frame the action of the play (Figure 4). Kyozo, a Japanese samurai and playwright, was writing the story of Cyrano based on his own experiences, which turned out to be the same story as Rostand's *Cyrano de Bergerac*. As he wrote the play, Kyozo's daily life and Cyrano's fictional story intertwined and became one. Cyrano, who had an inferiority complex generated by his physical ugliness, symbolized Kyozo's alter ego. Cyrano's sense of inferiority to Christian as well as Roxane symbolized the Japanese sense of inferiority to the West as well as their admiration for Western culture. It also reflected a sense of ambiguity regarding the integrity of Japan's national identity when confronted with Western power. According to Sorgenfrei, this

⁴³ In my personal interview, Suzuki said that "In all of French literature, the two romantic performance texts most familiar to the Japanese are *Cyrano de Bergerac* and *La Traviata*."

ambiguity regarding Japan's national identity continues to this day.⁴⁴ Although the character Kyozo started with an inferiority complex, he ended by recovering his confidence and loyalty.

Suzuki changed the final scene to emphasize Cyrano's samurai spirit. In Suzuki's production, Cyrano's last lines run thus:

CYRANO: The ghost has come. If they are to come so willingly, I should welcome them with my sword! Who are those bastards? I'll fight them till I'm bored! You are all after what I own, well, take it! But alas, I pity you, there is one thing I will take with me that you shall never have. And I will take it with me tonight, while I walk on the sky blue road filled with everlasting happiness, clear and wide, on my way to greet God's heart, I will carry it with care so there should be no wrinkle nor stain—that is....tis....tis....man's esprit.⁴⁵

The difference is in his last word. Instead of "My *panache*,"⁴⁶ Suzuki's Cyrano said "*Sorega...otoko no kokoroiki da* (It is...man's esprit.)." "Otoko" refers to a man; it is not a general term used for human beings, only for men. "Kokoroiki" means esprit, the spirit of sincerity and active engagement with the other. Whereas "panache" is used to describe someone who has a dashing confidence of style or a certain flamboyance and courage,⁴⁷ "kokoroiki" is used to portray the courage and sensibility of a faithful gentleman. In other words, "kokoroiki" symbolizes spiritual actions such as loyalty and faithfulness that come from the samurai's masculinity or manliness. This spirit is what Suzuki wanted to revive through his examination of Cyrano.

⁴⁴ Sorgenfrei, "Remembering and Forgetting," 127.

⁴⁵ The English translation is provided by Aki Sato-Johnson, an actress of the SCOT.

⁴⁶ Edmond Rostand, *Cyrano de Bergerac*, trans. Christopher Fry (New York: Oxford University Press, 1996), 146.

⁴⁷ According to the definition of Merriam-Webster Dictionary, "panache" means "dash or flamboyance in style and action." *Merriam-Webster Online Dictionary*, accessed March 28, 2010, <http://www.merriam-webster.com/dictionary/panache>.

In the final scene, Suzuki presented hope to the local audience (Figure 5). While in Rostand's original script, Cyrano dies in Roxane's arms, in Suzuki's production, after proclaiming "kokoroiki" in a dignified manner, Cyrano made his exit by walking peacefully and beautifully holding up a white wagasa in the air. The stage, which was already decorated with white chrysanthemums, was enveloped in a flurry of white *sakura* (cherry blossoms). These two white flowers signified Cyrano's goodness. The chrysanthemum, used as the official seal of the Japanese Imperial Family, represents Cyrano's high virtue. The cherry blossom symbolized an honorable death for Cyrano as a samurai because, in the Heian period (794-1192), Japanese Samurai directly referred to themselves as cherry blossoms. The last sakura scene lingered long in spectators' memory as Cyrano's pure victory and eternal constancy as a noble samurai.

In the history of modern Japan, while the Japanese have eagerly embraced various Westernized systems and cultures, they have also tried to preserve their own traditional values. Swinging back and forth between these poles, they have built their nationality. According to Goto-Jones, images of Japan conjure up a mixture of the old and the new, suggesting that Japanese culture and nationality have a syncretic nature: "Japan remains something of an enigma to many non-specialists, who see it as a confusing montage of the alien and the familiar, the tradition[al] and the modern, and even the Eastern and the Western."⁴⁸ Suzuki presented this syncretic nature on the stage by mismatching different cultures. Goto-Jones argues that "Japanese society had become sick, masochistic, and schizophrenic—what was needed was a frank discussion about what Japan's *real* identity was."⁴⁹ Suzuki's mismatch was a candid self-examination from a Japanese man's point of view. Although Cyrano admired a French woman

⁴⁸ Goto-Jones, *Modern*, 1.

⁴⁹ *Ibid.*, 121. (Italics in the original.)

and had an inferiority complex concerning other men, at the end, Cyrano accepted who he was and found peace.

From some points of view, Suzuki's interpretation of Cyrano, which tends to glamorize the death of samurai Cyrano, could be explained as Pan-Asianism,⁵⁰ "which had been bubbling through Japanese public opinion since the Meiji period, [and which] became the rhetoric of the Japanese empire."⁵¹ Meiji revolutionaries had called for *wakon yosai* (Japanese spirit and Western technology) as a strategy both for modernizing Japan and for preserving its essence.⁵² However, the Japanese ironically lost a considerable portion of their historical spirit and gained Western thought; they lost their artisan spirit of the past and achieved the technological excellence of the contemporary. In this unwanted outcome, Suzuki strove to rediscover the Japanese identity by reviving the spirit of the samurai.

Conclusion

The second TO presented a consistent attitude to the foreign cultures. The attitude primarily reflected Suzuki's philosophy and his experience as a festival organizer, which started at the first Toga International Theatre Festival in 1982.⁵³ Suzuki's persistence in valuing Japanese traditions gave him international success as a festival organizer and as a director. The second TO could hardly be described as an intercultural festival because the host country's

⁵⁰ Pan-Asianism refers to an ideology and movement stressing "the need for Asian unity, mostly *vis-à-vis* the encroachment of Western colonialism and imperialism, but also emphasizing indigenous traditions." According to Sven Saaler, Pan-Asianism was "an omnipresent force in modern Japan's foreign policy as well as in the process of the creation of a "Japanese" identity." However, in my interview, Suzuki did not state that he ascribes to this ideology in his production, *Cyrano de Bergerac*. See Sven Saaler, "Pan-Asianism in Modern Japanese History: Overcoming the nation, creating a region, forging an empire," *Pan-Asianism in Modern Japanese History: Colonialism, Regionalism and Borders*, (New York: Routledge, 2007), 2.

⁵¹ Ibid., 83.

⁵² Ibid., 89.

⁵³ Suzuki founded an international theatre festival called the Toga International Festival in 1982, the first of its kind in the history of Japan. He has also played important roles in many other festivals and cultural organizations including the Mitsui Festival in Tokyo, the BeSeTo Festival, and the Japanese Performing Arts Center. In addition, he has been invited and has showcased his productions in numerous international festivals around the world.

culture overpowered the Western participants' cultures through the Asian-special program and Suzuki's productions.

However, Suzuki's original intention is worthy of attention. When he hosted the Toga Festival, he asked foreign artists to visit his home: "My home is in Toga-mura. Won't you come and visit?"⁵⁴ Suzuki has always regarded the festivals he has hosted as a personal invitation to visit his home. Thus, when foreign artists came to his festival, Suzuki naturally treated his guests in the most Japanese fashion: to make them feel traditional Japanese aesthetics. According to him, "In a country such as Japan, with a long tradition or a pervasive traditional culture, it is very difficult to free oneself from the restraints of that tradition when creating work. It is impossible to leave that tradition behind and invent something completely new."⁵⁵ For this reason, Suzuki made the second TO reflect traditional Japanese aesthetics, and foreign attendees, as guests of Suzuki's home, were pleased by Suzuki's intentions and happy to show their respect to Japanese culture. This intercultural understanding was also possible because the festival was based on cultural Olympism.

The second TO made tangible the theme of "Creating Hope" by constructing a theatre complex in Shizuoka. While the first TO was based on ancient historical sites, the second TO took place at new venues that had great future potential. By opening a cultural complex that harmonized with nature, Suzuki proved his philosophy: theatre and nature could coexist together. Riding the wave of the new millennium, this event not only inspired foreign theatrical artists and

⁵⁴ Suzuki, *The Way of Acting*, 96.

⁵⁵ Suzuki Tadashi, "Suzuki Tadashi and the Shizuoka Theatre Company in New York: An Interview by Toni Sant," *The Drama Review* 47, no. 3 (2003): 149.

festival organizers but also planted a seed of cultural hope in the local people for the new century.⁵⁶

Suzuki's production of *Cyrano de Bergerac* was an example of multi-cultural collage. This production used the love story of Cyrano to demonstrate the Japanese nationality crisis caused by westernization. By staging Cyrano's death as honorable and beautiful, Suzuki again, emphasized the value of traditional Japanese spirit.

⁵⁶ When I visited Shizuoka in 2009, ten years after the second TO, I witnessed how rapidly Shizuoka had developed around the cultural center of SPAC. After the second TO, Shizuoka started an annual event: the Spring Arts Festival Shizuoka. This festival, which invites foreign productions every year, is one of the fruits of the second TO.



Figure 3. *Cyrano de Bergerac*. 2003. Photograph by the Myeongdong Theater.



Figure 4. *Cyrano de Bergerac*, 1999. Photograph by the SCOT.



Figure 5. *Cyrano de Bergerac*. 1999. Photograph by the SCOT.

CHAPTER 4

THE THIRD THEATRE OLYMPICS, MOSCOW, RUSSIA

The third Theatre Olympics (TO) was held in Moscow, Russia in 2001. Whereas the previous two TOs were held in relatively small towns (Delphi and Shizuoka) far from each country's capital (Athens and Tokyo), the third TO was held in the metropolitan capital of Russia and presented the largest-scale program yet. The scope of this festival was made possible by the financial assistance of the Russian government, which, having gone through many changes in politics and economics, wanted to use this event as a cultural turning point to establish a better national image. Thus, one of big challenges of the third TO was to create an artistically refined festival with the theme "Theatre for the People," while satisfying the government's practical purposes. To meet this challenge, the third TO carefully negotiated a fine balance between Russianism and internationalism through an intercultural collaborative effort that achieved its full potential in the Street Theatres Program.

In this chapter, first, I explore the historical changes within Russia and Russian theatre, with special emphasis on its theatre festivals over the last two centuries. Specifically, I discuss the Russian director Yuri Lyubimov, who was artistic director of the third TO, and the Chekhov International Theatre Festival (CITF), which supported the third TO. Based on this historical research, finally, I trace the aesthetic inspiration of the third TO with regard to Lyubimov and the CITF. To explain the theme "Theatre for the People," I analyze artistic director Lyubimov's philosophy. Furthermore, I examine a special program of the festival, the Street Theatres Program, which was especially orchestrated by Slava Polunin, a master clown in Russia. For this

analysis, I especially rely on Mikhail Bakhtin's theory of the carnivalesque. As an example performance, I analyze Theodoros Terzopoulos's production of *Heracles Enraged*. My analysis focuses on how Terzopoulos expanded Heracles's personal tragedy to the level of communal suffering and how this approach appealed to the Russian spectators. This chapter concludes with a discussion of the third TO's success in promoting intercultural communication, built on the spirit of carnival, among attendees.

The Place of Russian Theatre as the Most Diverse Host of the Theatre Olympics

During the 1980s and 90s, under a succession of leaders including Leonid Brezhnev, Yuri Andropov, Konstantin Chernenko, Mikhail Gorbachev, Boris Yeltsin, and Vladimir Putin, Russian society underwent a series of changes, including losing its empire, changing its political regime, and opening the country to foreign intercourse; these changes were accompanied by rising xenophobia.¹ A succession of political, economic, social, and cultural changes left the people of Russia in a state of uncertainty between what they had had in the past, what they had in the present, and what they would have in the future. In particular, a new open-door policy corresponding to internationalism shook the very foundation of Russian nationalism. According to Marlène Laruelle, "The national narrative conjugates Russia's coming out of an authoritarian regime with a process of opening up to globalization, which in turn motivates the discourse to take root in the national territory and history."² In addition, after the Soviet Union's collapse and the Russian Federation's establishment in December 1991, the Russian people faced a dilemma between regulation and freedom; in Michael L. Bressler's words, the Russian Federation has been caught between two worlds: "oppressive and autocratic and liberal and democratic."³

¹ Marlène Laruelle, *In the Name of the Nation: Nationalism and Politics in Contemporary Russia* (New York: Palgrave Macmillan, 2009), 13.

² Ibid.

³ Michael L. Bressler, "Politics," in *Understanding Contemporary Russia*, ed. Michael L. Bressler (Colorado:

After the experience of political and economic insecurity in the 1980s and 1990s, what the Russian people wanted and needed from their government was a stable country; according to Dianna Schmidt-Pfister's analysis, people wanted "a good government, not necessarily a democratic one."⁴ Even if Russians had to give up their right to equality and freedom to a certain extent, they preferred to have "a good government," one that guaranteed their basic safety and welfare.

When Vladimir Putin started his presidency in 2000, he, unlike Yeltsin, ruled the country under an authoritarian governance style to end internal disorder.⁵ Sergei Markov defines Putin's regime as "a combination of democratic institutions and authoritarian institutions."⁶ At the beginning of his term, the Russian people positively supported his regime because they, describing Putin as "a man of trustworthiness and loyalty, and a man of power," believed that his powerful leadership would build a good government.⁷ In fact, "Russia's system of oligarchical capitalism"⁸ was making Russia take a step back from its progress toward a civil society because, instead of the principle of laissez-faire, Putin chose intervention. Laruelle criticizes Putin's presidency in this way: "the focus shifted to stabilization, restoration, and state efficiency, and was built around two slogans, 'vertical of power' (*vertikal' vlasti*) and 'the dictatorship of the law' (*diktatura zakona*)."⁹

Whether Putin's policy was politically desirable or damaging, the Russian people wanted to slow down the rapid flood of changes that were creating unstable social conditions, even if doing so limited human rights. In fact, this phenomenon is not easy to understand from a

Lynne Rienner Publishers, Inc., 2009), 91.

⁴ Dianna Schmidt-Pfister, "What Kind of Civil Society in Russia?" *Media, Culture and Society in Putin's Russia*, ed. Stephen White (New York: Palgrave Macmillan, 2008), 43.

⁵ Putin was a president of Russia from 2000 to 2008, and he has served as a Prime Minister of Russia since 2008.

⁶ Sergei Markov, quoted in Michael L. Bressler, "Politics," 111.

⁷ Bressler, "Politics," 109.

⁸ Daniel Treisman, "Russia Renewed?" *Foreign Affairs* 81, no. 6 (2002): 66.

⁹ Laruelle, *In the Name of the Nation*, 19.

non-Russian viewpoint. Thus, Schmidt-Pfister suggests that a more balanced approach to Russia's civil society should reflect both western and Russian perspectives.¹⁰ This intercultural understanding is the key to my analysis of Russian culture, especially in terms of theatrical events.

Under the alternating periods of freedom and restriction that characterized the twentieth century in Russia, Russian theatre, broadly considered, divided into two streams: realism and anti-realism. Under the Soviet Union's strong regulation, Russian theatre transformed from realism to socialist realism, a transformation that allowed the Soviet Union to use theatre as a political tool to control people. On the other hand, early avant-garde artists including Vsevolod Meyerhold (1874-1940) and Yevgeny Vakhtangov (1883-1922) were basically against realism and attempted various experiments. Although their unconventional theatrical forms were suppressed politically and economically by censorship efforts, the spirit of the early avant-garde artists was revived after the 1960s by several defiant and creative artists, including Yuri Lyubimov, as a revolt against socialist realism. Since the launch of the Russian Federation in 1992, the relation between avant-garde artists and government officials has taken a more positive turn, and the latter has supported various forms of festivals in Moscow. This positive shift toward acceptance encouraged Russian artists to participate actively in domestic as well as international theatre festivals.

Since the beginning of the twenty-first century, the spirit of the early avant-garde has evolved through the work of one of the major theatre companies in Moscow, Taganka Theatre, founded in 1964 by Lyubimov. The Taganka Theatre embodies the old and new of the Russian theatre. Its aesthetic and theatrical roots are found in the Vakhtangov Theatre, in which Yevgeny Vakhtangov had successfully applied Stanislavsky's approach to non-realistic genres. Based on

¹⁰ Schmidt-Pfister, "What Kind," 37-71.

this tradition, Lyubimov, for his first production, directed Brecht's *The Good Person of Szechwan*. His production, at that time, was audacious, revolutionary, and rare because Lyubimov was the first Soviet director to attempt to apply the theories of epic theatre and the first to introduce Brecht's plays to Russia.¹¹

Because Lyubimov had no intention of either following the general trend of the time or satisfying the Soviet Union's policy, the anti-realistic progressiveness and experiments of the Taganka Theatre were a real thorn in the Soviet authorities' side. In 1980, all of his productions were banned by the government, and finally, Lyubimov lost his citizenship and was exiled to the West in 1984. After regaining his citizenship in 1989, Lyubimov recovered his directorship at the Taganka Theatre as well. After his comeback, he played a primary role in building international relationships with foreign theatrical artists; he took the initiative in bringing famous foreign artists to Moscow and performing his productions in many countries. His international participation in the area of theatre was well aligned with the Russian Federation's cultural policy, which was to encourage domestic artists to promote friendships with foreign countries.

The Russian Federation has removed former Soviet censorship, sponsored domestic artists to showcase their works abroad, and supported domestic performing arts festivals, growing them into international-scale events. The Chekhov International Theatre Festival (CITF) is a good example of a theatre festival in Moscow that has received financial support from the Culture Committee of Moscow and has flourished as a major international theatre festival.¹² Considering the year it was first held, 1992, the CITF was the first theatre festival sponsored by

¹¹ Birgit Beumers, *Yury Lyubimov at the Taganka Theatre 1964-1994* (Amsterdam: Harwood Academic Publishers, 1997), 14.

¹² The title of this festival has been introduced in different ways, including "International Chekhov Theatre Festival," "Chekhov International Theatre Festival," and "Chekhov Festival." However, I use the second title "Chekhov International Theatre Festival," which is the name given on its official website. <http://www.chekhovfest.ru/>. (accessed August 31, 2011).

the Russian Federation. As the festival was named after Anton Chekhov, one of the most popular playwrights in the world, it has sought global recognition.

To host an international festival, the CITF had to secure enough funds to invite foreign theatre companies. In the third CITF program book, Valery Semenovskiy, editor of theatre magazine *Moskovsky Nabludatel*, discussed the financial challenge of the CITF as well as the CITF's significance to the future of Russian theatre:

After overcoming [being] twice postpone[d], when the Chekhov Festival [was] first held in 1992, many believed it to be an impossible and ruinously expensive venture. The standard of living in the country was going down, they said, it brewed ill-feeling and pessimism, the empire had collapsed, the situation was volatile—was it an opportune moment for a theatre festival? A reply to such arguments of the Festival opponents came through in the words of Kiril Lavrov, President of the International Confederation of Theatre Unions, who addressed the participants, guests and spectators of the First Chekhov Festival[:] “we have no right to despair, to lose interest in creative work, to get out of touch with one another. This Festival proves that we are willing to exist in an open, borderless cultural space.” Indeed the Russian theatre, which had given the world so many fruitful ideas, was for decades living in a kind of artificial isolation.¹³

Although raising the funds to launch the CITF was a big challenge, the passion and pride of Russian artists for their theatre made obtaining government's sponsorship possible.

In its initial stage, to announce Russia's high aesthetic standards, financial stability, and openness to the world, especially to its European neighbors, the CITF focused on inviting foreign directors who had already received praise from audiences around the world. Thus, it invited

¹³ Valery Semenovskiy, “The Third Chekhov International Theatre Festival Program Book” (Moscow: CITF, 1998), 120.

famous European directors, including Peter Stein (Germany), Peter Brook (UK), Eimuntas Nekrosius (Lithuania), Ariane Mnouchkine (France), and Declan Donnellan (UK). This decision could be explained as an act of cultural foreign diplomacy by Russia toward the EU, for most of the invited directors came from European countries. In fact, the third CITF program book specifically mentioned the importance of allying with the EU and the impact such a relationship would have on the CITF:

Russia and the EU became closer in June 1994 when the President of Russia and the EU Heads of States and Government signed the Partnership and Cooperation Agreement. This agreement came into force on December 1, 1997. The main goals of the agreement are the intensification of political, trade and cultural relations between the EU and Russia and the creation of conditions for the gradual integration of Russia into the European economic space. The CITF is also of great significance to the European Commission this year.¹⁴

In other words, the CITF supported the Russian government's policy of friendship toward the EU, and in return, the government helped the CITF financially.

Having established its network with European artists, the third CITF in 1998 expanded this network through the participation of the International Committee members of the TO: Robert Wilson with his production of *Persephone*, Suzuki Tadashi with his production *Dionysus*, Theodoros Terzopoulos with his production of *Prometheus Bound*, and Yuri Lyubimov with his production of *The Brothers Karamazov*. With the exception of Terzopoulos, these directors were performing at the CITF for the first time. Their participation in the third CITF helped pave the

¹⁴ Ibid., 133.

way to the third TO in Moscow in 2001. In this way, the CITF has welcomed foreign artists as well as domestic artists, building a bridge to connect Russia with the rest of the world.¹⁵

Similar to the first TO in Delphi, which also co-hosted the eighth International Meeting on Ancient Greek Drama with the ECCD, the third TO was combined with the fourth CITF. This co-organization allowed them to present more dynamic programs to the audience than ever before: by combining with the CITF, the TO featured performances of 150 companies from 46 countries from April 21 to June 29, 2001.¹⁶ According to statistics reported by the CITF, the number of participants and guests of the TO in Moscow topped one million.¹⁷ By hosting this singular but gigantic theatrical event with the cooperation of the CITF, the TO fulfilled an historic opportunity to invite a large number of foreign companies to Moscow.

The Theme of “Theatre for the People” and Russian Nationality

While the first TO was a non-profit ECCD-initiated project and the second TO was a Shizuoka province-sponsored project, the third TO was undoubtedly a government-sponsored project, which embodied interculturalism through the Russian national spirit. Then-president Putin himself showed his active support by writing a congratulatory message in the program book of the festival. Indebted to the Putin administration's strong support, the third TO established an unbeatable record in terms of its size. The third TO also presented the most diverse variety of cultures and united these cultures under the spirit of the carnival and the theme “Theatre for the People.” This theme can be analyzed in two aspects: its practical and political importance and its ideological and aesthetic value.

¹⁵ In addition to the CITF, there is another major theatre festival, the Golden Mask Festival, established in 1994 in Moscow. Unlike the CITF, which focuses on foreign artists' program, the Golden Mask Festival is an all-Russian theatre festival that presents significant performances of domestic artists from all over Russia every spring. <http://www.goldenmask.ru/eng/>. (accessed August 31, 2011).

¹⁶ Compared with the previous three CITFs, the fourth CITF grew dramatically. The first CITF (1992) presented 11 performances from 9 countries, the second (1996) presented 38 productions from 18 countries, and the third (1998) presented 51 performances from 19 countries. <http://www.chekhovfest.ru>.

¹⁷ Ibid., <http://www.chekhovfest.ru/en/fest/2001/>.

Russian governmental authorities were able to use the theme “Theatre for the People” to make the city of Moscow shake off its unsafe and criminal image. By the 1990s, the crime rate, including organized crime, street crime, and youth crime (alcoholism, drug abuse, and prostitution), was soaring in Moscow. When night fell, people in Moscow, citizens as well as tourists, could not walk around the streets alone because of the danger of street violence. To make matters worse, this daily crime was only one of the problems that threatened Moscow. According to Thomas L. Friedman, “It’s not the street crime that threatens Russia. It’s the official corruption, the cheating of the state and businesses by their own employees and the Mafia, which, if unchecked, is going to undermine Russian reform from within.”¹⁸ Fundamentally, Muscovites had a deep distrust of Russian society. In this situation, what Putin’s new administration needed most was to regain people’s trust by guaranteeing a safe environment.

Not only the president but also the Mayor of Moscow, Yuri Luzhkov, placed his hopes on the third TO as a cultural catalyst for establishing harmonious relations among the Russian people as well as with foreign countries. According to Luzhkov,

It is symbolic that the [Theatre] Olympics takes place in Moscow, renowned for its long-standing tradition of loving theatre. In keeping with this tradition the Moscow government provides organizational and financial support for the Olympics that is bound to become a major factor of unification of the Russian people and the world over.¹⁹

For that reason, the third TO was an appropriate event for the government’s plan to make the capital of Russia safe internally and to present the city as a desirable tourist spot externally.

While the government expected a material outcome, artistic director of the third TO, Lyubimov, sublimated this political expectation into an aesthetic outcome. The theme “Theatre

¹⁸ Thomas L. Friedman, “Foreign Affairs; Russian Roulette,” *New York Times*, May 3, 1995.

¹⁹ “The Third Theatre Olympics Program Book,” 2.

for the People” was designed to give freedom back to the people with the aid of the spirit of festivity or, in Mikhail Bakhtin’s term, a spirit of the carnivalesque.²⁰ Reflecting its theme, the priority of the third TO was clearly the people: “The Olympics is dedicated not only to professionals, but also to [a] broad public.”²¹ Therefore, Lyubimov clarified that “Most importantly, the Olympics promises to become a generous source of creative joy for the public.”²² Having witnessed a chaotic Russian history and understood its negative impact on the population, he wanted to offer consolation by making the festival for the people.

In an NHK (Japan Broadcasting Corporation) interview in 1995, Lyubimov expressed worry about Russia’s chaotic situation after the collapse of the Soviet Union and stressed the significant role of artists in contributing to a better society through their works:

Russia is chaos, chaos, chaos now. We’re in a chaotic state. The connection between theatre and society has been cut off. And we must somehow repair this. We must find new forms and new words to rediscover a connection to society. Russia is a country that’s been turned upside down, and still hasn’t found a way to correct itself. It’s lost its sense of direction. And what we artists must do is to become society’s radar, catch people’s pain and worries, and present them to society. And by capturing those emotions, artists should be able to be closer to a greater number of society’s people.²³

Lyubimov, in his lifelong career as a director of political theatre, protested against the stereotyped style of socialist realism and allowed the audience to experience a freedom of

²⁰ The phrase “Theatre for the People” originally came from the title of Italian director Giorgio Strehler’s book. The theme is still effective as the main motto of the CITF (See the official website of the CITF, <http://www.chekhovfest.ru/en/fest/>.)

²¹ “The Third Theatre Olympics Program Book,” 10.

²² Ibid., 5.

²³ Yuri Lyubimov, *Yomigaeru Garisinu Higeiki* (Reviving Greek Tragedy), by Nippon Hōsō Kyōkai (NHK) (Japan Broadcasting Corporation), August, 1995, Documentary.

expression inspired by Bakhtin's carnivalesque.²⁴ According to Birgit Beumers, Lyubimov "rejected the uniform style of Soviet theatres, which held the Moscow Arts Theatre's concepts of emotional experience and psychological realism as ideal."²⁵ Because of his indomitable will as an artist, Lyubimov was described as "an artist-rebel, the enfant terrible of Soviet art, who declared a war against apathy, lies, party bureaucracy and government leadership."²⁶ Beyond this resistance, when he resumed his career at the Taganka Theatre, Lyubimov began to focus on moral aesthetics, how to guide the audience through liberal and aesthetic theatrical works. John Freedman said, "Taganka's importance as a social phenomenon was that it addressed not only the audience's aesthetic interests, but also its moral concerns."²⁷ The theme "Theatre for the People" could be explained as Lyubimov's cultural and moral message delivered by theatrical artists, through theatre, to the people.

To give the city of Moscow a festive atmosphere and share the joy of the occasion with the public, Lyubimov designed "The Street Theatres Program," which was the largest and most unprecedented outdoor performance for the public in the history of the TO; participants included about 40 street theatre groups from 15 countries.²⁸ The goal of the program was to transform Moscow into a city for the public during the festival. Although Lyubimov is considered a director of political theatre, his intention was not to make this outdoor program a political demonstration but, instead, to offer the public carnivalesque amusement. For this reason,

²⁴ According to Nicholas Rzhevsky, "Bakhtin, like Rousseau, rejected what he considered to be ordinary theatre while turning to other theatrical forms, those of the mystery play and carnival, to express his cherished hopes. Bakhtin's works began to influence definitions of theatre and theatrical practice itself almost immediately upon publication. Stage companies such as the Gardzienice group in Poland and Yuri Lyubimov's Taganka Theatre in Moscow publicly acknowledged the integration of Bakhtin's ideas into their productions."

Nicholas Rzhevsky, *The Modern Russian Theatre: A Literary and Cultural History* (New York: M.E. Sharpe Inc. 2009), xx.

²⁵ Beumers, *Yury Lyubimov at the Taganka Theatre 1964-1994*, 2.

²⁶ Alexander Gershtovich, *The Theater of Yuri Lyubimov: Art and Politics at the Taganka Theater in Moscow* (New York: Paragon House Publishers, 1989), 33.

²⁷ John Freedman, Quoted in Gershtovich, *The Theater of Yuri Lyubimov*, xiv

²⁸ This large-scale outdoor performance was the first of its kind in the history of the TO and of the CITF. For the detailed schedule of the Street Theatres Program, see the Appendix C.

Lyubimov specially invited Slava Polunin, a master clown in Russia, to be the artistic director of this program.

Polunin designed the Street Theatres Program based on his life-long career as a clown as well as an organizer of a circus show. In 1989, for example, he organized *Mir Caravan*, the first independent Russian and European street circus performances, demonstrating his talent for successfully leading an international project. Joel Schechter acclaimed Polunin's achievement in *Mir Caravan*: "For a brief period in 1989, the clowns became the leaders, crossing cultural and national borders, celebrating the end of the Cold War before it was declared over by official parties."²⁹ In the program book, Polunin clearly explained his artistic concept of the Street Theatres Program:

Street theater gives you the chance to fly to those special places where you can create for yourself, in an open state of mind, invent the world and find true freedom. The idea of theater without borders is fundamentally about giving an everyday person a taste of the theatrical experience for real, to become a creator, not just an aesthetic consumer who will only watch the great Garrick or listen only to Paganini. We also want to take the next step and go beyond street theater. We will reexamine the tradition of Carnival—a holiday that transforms that everyday into a fantastic reality of dreams, fantasies, laughter, freedom—in a word, all that is missing in our usual lives.³⁰

By reevaluating the traditional carnival and encouraging the public to become creators, Polunin wanted to raise the idea of the carnival to a new level, where people could embrace and respect different genders, races, cultures, languages, and ideologies.

²⁹ Joel Schechter, *The Congress of Clowns and Other Russian Circus Acts* (San Francisco: Kropotkin Club of San Francisco, 1998), 18.

³⁰ "The Third Theatre Olympics Program Book," 145.

The Street Theatres Program consisted of three major parts: Carnival, Street Theatres of the World, and the Twentieth Century's Best Clowns. The first, the Carnival, maximized the atmosphere of the carnivalesque by presenting a world-scale parade in which the performers and the public mingled together. The second, the Street Theatres of the World, presented a series of exotic and varied foreign and domestic performances in open spaces. The last, the Twentieth Century's Best Clowns, selected world-renowned master clowns, who presented their skilled performances to spectators. Based on these specialized parts, the program might be called the Clown Olympics within the Theatre Olympics.

The real charm of a carnival parade is its limitless diversity, and the first part, Carnival maximized this diversity by highlighting each participating country's different style of carnival. The Carnival program, held on Tverskaya Street, the best-known radical street in Moscow, on June 17, 2001, created a carnivalesque atmosphere by embracing interculturalism. Its participants included groups from China, Italy, Brazil, Mexico, Belgium, Tahiti, and Russia. This program was basically composed of three different types of carnivals inspired by different colors: the White Carnival (also called the Venetian Carnival), which had an angelic, romantic, and airy atmosphere; the Black Carnival (also called the Mexican carnival of death, Halloween), which emphasized the realm of the devil and the element of fire; and the Colorful Carnival, based on the carnivals of Brazil, Trinidad, and Tobago, which aimed to reach the realm of bacchanalia, a celebration of human nature in all its manifestations.³¹ Based on these color themes, the public was asked to wear white clothes for the White Carnival, black clothes for the Black Carnival, and colorful clothes for the Colorful Carnival.³² When the performers and the public wore the same colors, the barrier between them broke down, and the public transformed from passive observers

³¹ "The Third Theatre Olympics Program Handbook," 37.

³² I chose to use the word "public" rather than "spectator," because it was free to the public, and everybody on the street was welcome to participate.

to active participants. Furthermore, during the Carnival, the barriers of different ethnicities, cultures, and languages also became meaningless because they were in harmony with strangers wearing the same colors. Considering their opposite colors, the White and Black Carnivals created two extremely contrasting atmospheres. However, following the Colorful Carnival, the previous dichotomy disappeared, and even people wearing different colors became one.

The second part, under the title “Street Theatres of the World,” was comprised of modern-style outdoor performances, constituting an organic synthesis of avant-grade trends in theatre, music, visual arts, architecture, and circus. Diverse performances took place frequently in several popular outdoor spaces in Moscow: the Hermitage Garden in the center of Moscow, the Revolution Square, and the embankment of the Moscow River. In addition to domestic groups, participants came from countries all around the world, including Australia, Belgium, England, Estonia, France, Germany, Italy, the Netherlands, Poland, Spain, and the U.S. Because much of the viewing public was Russian, each foreign group primarily engaged in visual physical performances to avoid the problem of language differences. Although the Street Theatres of the World was run as an individual performance, at the end of its program (on the last day of the third TO), it came to a great finale with a collaborative show called “the Ship of Fools,” which visualized the freedom of clowns. One by one, the six participating groups performed their finale show with fireworks and sailed the Ship of Fools on the Moscow River. By announcing the grand finale of the third TO, this program celebrated not only the individual talents within group but also the partnership among the groups.

The last part, titled the Twentieth Century’s Best Clowns, consisted of solo performances of the star clowns of the world. It was comparatively more formal and nostalgic than the other two programs because it was performed indoors at the New Open Theatre and

Hermitage Theatre. Through this program, the most well-known clowns, including Salva Polunin (Russia), Jango Edwards (Netherlands), Jerome Deschamps (France), Boleslay Polivka (Czech Republic), Leo Bassi (Spain), and David Shiner & Bill Irwin (U.S.) performed their major works. These master clown shows not only made old spectators feel nostalgia for traditional values but also inspired young artists and spectators.

On the whole, the Street Theatres Program gave the Russian people a chance to build an international friendship beyond the barriers of language, culture, and race within the spirit of the carnivalesque. The irony, satire, parody, comedy, and grotesque in the clowns' performances conveyed Bakhtin's essence of the carnivalesque to the public. In *Rabelais and His World*, Bakhtin explains that during the carnival, as fools became wise and paupers became kings, social hierarchies were overturned. In the performances of the Street Theatres Program, the hierarchies between language and the movement were overthrown because the foreign performers' body gestures and facial expressions were the keys to communicating with the Russian public.

In addition, during the Program, political interference, economic meddling, racial discrimination, and criminal sabotage were suspended; this temporary peace was a rare moment during that time in Moscow. As Bakhtin says,

Carnival celebrated temporary liberation from the prevailing truth and from the established order; it marked the suspension of all hierarchical rank, privileges, norms, and prohibitions. Carnival was the true feast of time, the feast of becoming, change, and renewal. It was hostile to all that was immortalized and completed.³³

³³ Mikhail Bakhtin, *Rabelais and His World*, trans. Helene Iswolsky (Bloomington: Indiana University Press, 1984), 10.

Bakhtin also says that “the basis of laughter which gives form to carnival rituals frees them completely from all religious and ecclesiastic dogmatism, from all mysticism and piety.”³⁴ While the Street Theatres Program was financially supported by the government, the artists sublimated political interference in arts into the carnival spirit.³⁵ Bakhtin stresses “the interface between a stasis imposed from above and a desire for change from below”;³⁶ in similar fashion, the Program showed the coexistence of the Russian authority and the public’s desire for carnivalesque freedom. In an interview with Howard Jacobson, Polunin commented, “We’ve never been involved in political activity, but finally it happens so. Whenever we try to make a world that conforms to our inner world, it becomes protest.”³⁷ Just as Polunin said, without any political intention, the third TO embodied a protest through the carnivalesque. The unregulated harmony created through the Street Theatres Program was similar to the affirming concept of the intercultural theatre at the beginning of its movement in the 1960s and 70s. According to Richard Schechner,

People didn’t question too much whether or not this interculturalism was a continuation of colonialism, a further exploitation of other cultures. There was something simply celebratory about discovering how diverse the world was, how many performance genres there were, and how we could enrich our own experience by borrowing, stealing, exchanging.³⁸

³⁴ Ibid., 7.

³⁵ Unlike the indoor performances, all of the outdoor performances were free to the public. Without the support of Government of the Russian Federation and Government of Moscow, the Street Theatres Program could not have succeeded because the TO could not have managed the budget.

³⁶ Bakhtin, xvi.

³⁷ Howard Jacobson, *Seriously Funny: From the Ridiculous to the Sublime* (New York: Viking, 1997), 92.

³⁸ Richard Schechner, *The End of Humanism* (New York: PAJ Publications, 1982), 19.

The ultimate goal of carnival is granting unconditional freedom to the people, and in intercultural terms, the goal is spontaneous cultural exchange that transcends any power games among different cultures and countries.

However, for the regular theatre program, this carnival atmosphere was not enough to explain the various political and social issues that the invited directors aimed to deliver to the Russian spectators. Lyubimov stressed the role of theatrical artists: “to become society’s radar, catch people’s pain and worries, and present them to society.” Unlike the Street Theatres Program filled with carnival atmosphere, the regular theatre programs of the third TO delivered various messages to domestic spectators. In this context, Theodoros Terzopoulos’s production of *Heracles Enraged* provides a good example of the theatre program in the third TO.

Theodoros Terzopoulos’s Production of *Heracles Enraged*³⁹

Heracles Enraged (by Euripides) was performed by Terzopoulos’s theatre company Attis Theatre at the Maxim Gorky Art Theatre on June 20 and 21, 2001. In the third TO, artistic director Lyubimov also presented his two works *A Theatrical Romance* (after Mikhail Bulgakov) and *Eugene Onegin* (by Alexander Pushkin) with the Taganka Theatre. However, my focus is on Terzopoulos’s production rather than Lyubimov’s to accomplish my objective in this dissertation. I begin my analysis by reviewing Terzopoulos’s previous intercultural projects in Russia and comparing his directing style to Lyubimov’s because of the close relationship between Terzopoulos’s Attis Theatre and Lyubimov’s Taganka Theatre.

Terzopoulos has worked actively with Russian artists and has introduced his productions to Russian spectators since the 1990s. In the 1990s, Russian spectators rarely had the opportunity to watch Greek tragedies produced by a Greek director. So when Terzopoulos first presented his

³⁹ An analysis of *Heracles Enraged* is based on the production DVD provided by Terzopoulos.

ritualistic and ecstatic production of *The Persians* at the first CITF in 1992,⁴⁰ the event generated a cultural shock for Russians. Russian theatre scholar Alexey Bartoshevitch described the spectators' response after Terzopoulos's production of *The Persians*: "It appeared difficult for the audience to retain its high emotional exertion as required by Terzopoulos' theatre style."⁴¹ After *The Persians*, Terzopoulos worked on several projects with Russian actors, giving him an opportunity to combine his Greek origin with Russian culture. He directed two of Heiner Müller's plays with Russian actors: *Quartet* with the actors from the Taganka Theatre company including Alla Demidova and Dmitri Pevtsov, at the Taganka Theatre, Moscow, in 1993 and *Medea Material* as a monologue with Alla Demidova at the second CITF in 1996.⁴² He also presented *Prometheus Bound* with his Attis Theatre in 1998 at the third CITF. All of these productions gave Russian spectators an opportunity to experience non-Russian classics and expanded the limits of Russian psychological drama. After attending Terzopoulos's other productions, Bartoshevitch commented more positively: "The Greek producer's new performances, especially his production of *Prometheus Bound* presented in Moscow, furthered such changes in the theatre habits of the Moscow public and theatre professionals."⁴³ In short, his long-term friendship with Lyubimov, his collaboration with Russian performers, and his successive participation at the CITFs gave Terzopoulos a deeper understanding of Russian spectators.

Although Terzopoulos's productions were a new cultural experience to Russian spectators, in theatrical style, Terzopoulos, who refuses to follow the major trends of theatre,

⁴⁰ *The Persians*, which was first introduced in Russia with the actors of the Attis theatre at the first Chekhov Festival in 1992, was reproduced with young Russian acting students at the Moscow Meyerhold Center in 2003, and recreated, with entirely different forms, by Greek and Turkish actors in 2006.

⁴¹ Alexey Bartoshevitch, "Terzopoulos in Russia," *Journey with Dionysus: The Theatre of Theodoros Terzopoulos*, ed. Frank M. Raddatz (Berlin: Theater der Zeit, 2006), 121.

⁴² See Bartoshevich, 123. Alla Demidova started her career as an actress of Lyubimov at the Taganka Theatre. She acted as a main character in *Quartet* and *Medea Material*.

⁴³ *Ibid.*, 121.

shared Lyubimov's rejection of realism.⁴⁴ Specifically, Terzopoulos's unconventional way of deconstructing and reconstructing Greek tragedy paralleled Lyubimov's provocative reinterpretation of Russian classics. Terzopoulos's minimal stages, symbolic props, and intensive physical movements were also comparable with Lyubimov's directing choices.

Terzopoulos, furthermore, had a personal interest in Russian arts and artistic philosophy.⁴⁵ Notably, he was deeply in debt to Russian Constructivism. According to McDonald, Terzopoulos was influenced by "the art work of Russian painter Kasimir Malevitch, his theory of Suprematism and how feeling dictates art, a concept that led to Russian Constructivism, the movement that revolutionized Russian art with its geometric abstracts."⁴⁶ Under the influence of Constructivism, Terzopoulos created magnificently geometric mise-en-scène and choreography. Considering Terzopoulos's experience working with Russian artists, his experimental tendencies, and his extensive knowledge about Russian arts, Russian spectators were able to find intercultural connections with Terzopoulos's works.

Terzopoulos's production of *Heracles Enraged* provided Russian spectators a more accessible way to catch the essence of Greek tragedy by presenting geometric images created by grouping the chorus members' bodies and movements. All of the performers were divided into three chorus groups based on their gender and age: a male group with eight actors, a female group with six actresses, and a child group with three young actors.⁴⁷ Basically, each group was

⁴⁴ Terzopoulos, Personal Interview, October 28, 2010.

⁴⁵ Terzopoulos's theatre is deeply rooted in his Greek origin. However, he has also been influenced by various foreign cultures and arts, first of all Germany and then Russia. His major interest and experiments in Constructivism were acquired from his work experience with Heiner Müller at the Berlin Ensemble in Berlin from 1972 to 1976. However, considering the fact that Constructivism originated in Moscow in 1920 and then expanded to German directors, including Bertolt Brecht, for Terzopoulos, the theatrical techniques stemming from Constructivism could have provided a common reference point for Russian spectators.

⁴⁶ McDonald, "Theodoros Terzopoulos, A Director for the Ages: Theatre of the Body, Mind, and Memory," in *Journey with Dionysus: The Theatre of Theodoros Terzopoulos*, ed. Frank M. Raddatz (Berlin: Theater der Zeit, 2006), 11.

⁴⁷ See Figure 6.

bound together; they wore the same white makeup and black garments, often repeated the same phrases, moved together in a line, and executed identical choreography. Each group's identical costumes created a ritualistic atmosphere, a prelude to the death of Heracles's family, and each group's united movements created a series of powerful mise-en-scène to signify Terzopoulos's direction.

Terzopoulos expanded *Heracles Enraged* from the tragedy of an individual hero, Heracles, to the tragedy of the whole community by placing emphasis on images of public suffering.⁴⁸ Each chorus group represented one of the three unities of Heracles's immediate family: Heracles, his wife Megara, and his children. The first male group, representing Heracles, signified the social class in power; the second female group, representing Megara, signified the class without power and was subject to the first group; the last group, representing Heracles's children, symbolized the innocent but fragile younger generation. The personification of the three chorus groups came first; the characterization of the major characters followed. In other words, the major characters, including Heracles, Megara, Lykos, Iris, and Lyssa, first appeared on the stage as members of the chorus, and turned into individual characters when necessary. For example, when actor Dionysos Aktypis wandered away from the chorus carrying a heavy bar, symbolizing his power as well as his burden, the audience realized that he was Heracles. Heracles's small family took on the qualities of a universal family; the tragedy of a family encompassed the suffering of the community; finally, when group members writhed in agony, the borders between different classes, genders, and ages dissolved, and both the performers and the spectators were spiritually and cathartically tied together through terror and pity.

In *Heracles Enraged*, with a series of synchronous movements, everyone on the stage appeared to suffer the same fate as victims in sacrificial rites. Terzopoulos created two contrary

⁴⁸ McDonald, *Ancient Sun*, 8.

mise-en-scènes, each a microcosm of the stage, through two different choreographies; each was executed by all three groups, and each was inspired by the symbolism of a circle.

First of all, in the first scene of the production, Terzopoulos created a balanced universe in which different powers and genders maintain order, symbolizing the harmonious world prior to Heracles's tragedy (Figure 6). The stage was empty, but its floor formed a large circle containing a series of circles within circles.⁴⁹ The circular shape of the floor symbolized a holy space, the whirlpool of a galactic system. The word "galaxy" comes from the Greek word *galaxias*, which literally means "milky." According to Greek mythology, after Heracles was born, Hera breastfed Heracles without knowing that he was the illegitimate son of Zeus. When Hera learned who Heracles was, she pushed the baby away as her breast milk jetted across the heavens and formed the Milky Way galaxy. In *Heracles Enraged*, Hera accomplishes her vengeance against Heracles by driving him mad and finally killing his family. Unaware of the upcoming tragic event, the three groups formed three separate lines, resembling three hands of a clock. With a messenger, played by Tassos Dimas, at the hub of the circle, the three groups moved systematically. Similar to Meyerhold's biomechanics, the three groups presented a series of artificial choreographies that were controlled, refined, and repeated. However, the biggest difference is that these movements originated from ancient Greek ritual, not from the machine age. The performers themselves controlled their bodies as well as their emotions.

Unlike the first scene, the second image shows the chaotic situation arising from the public's fear of confronting Heracles's tragedy (Figure 7). Following the messenger's lead, the

⁴⁹ Terzopoulos often has used a circle in his set design, including *Yerma* (1981) and *The Bacchae* (1986). Helene Varopoulou analyzed Terzopoulos's use of circles: "The circle is above all a place of ritual par excellence. Within it, the community celebrates itself and its intrinsic cohesion; the individual loses his personal features to blend in with the collective, the 'circle' of the others. The circle is also a space where the energy of the body can be found through a performance of ceremonial movements." Helene Varopoulou, "Seven Concepts Deduced From the *Yerma* Production," in *Journey with Dionysus: The Theatre of Theodoros Terzopoulos*, 80.

chorus members chanted rhythmically, danced furiously, and gathered together toward the hub of the circle. McDonald analyzes the relationship of ritualistic and furious dance with Greek

Tragedy:

Through bodily movements, people would exorcise their suffering in a kind of atavistic dance. . . . Myth is again made visible through the use of the human body. He

[Terzopoulos] goes inside man and conveys the internal truths that indeed are eternal truths, and we come to see that the tragedy of mankind is indeed a collective tragedy.⁵⁰

The previous order was broken, and finally, there was a violent eruption of the chorus members' fear. In this chaotic moment, there were no children; the innocent children, who did not even notice the imminent tragedy, had already fallen, sacrificed to the adult's hubris. The chorus members' physical and psychological collapse symbolized the corruption of the universe, for they were the very components of the microcosm. Bartoshevitch says that, in Terzopoulos's production, "the protagonist's monologue becomes a cosmic mono-drama. The borders of personality are expanded to the magnitude of the universe."⁵¹ Through the actors' frenzied dance, Terzopoulos showed how Heracles's madness resulted in collective agony and how a leader's hubris could contaminate an entire community.

Terzopoulos's recreation of *Heracles Enraged* had an intercultural appeal for the Russian spectators. First of all, *Heracles Enraged* focused on the people rather than the hero; the protagonist was not Heracles but the chorus who spoke, cried, and danced for Heracles's family.⁵² By doing so, this production reached deep into the community's consciousness and unconsciousness, supporting the theme of the third TO, "Theatre for the People." For

⁵⁰ McDonald, *Ancient Sun*, 157.

⁵¹ Bartoshevitch, "Terzopoulos in Russia," 123.

⁵² The main characters including Heracles, Megara, Lykos, Iris, and Lyssa, moved with the chorus and acted individually when necessary. Sofia Hill played the suffering Megara, Dionysos Aktypis played Heracles, and Alexandros Kalpakidis played Lykos.

Terzopoulos, “Theatre for the People” was not outmoded communist propaganda; it was a concept he dreamed about, a theatre in which the spectators are the highest priority. McDonald asserts that after watching Terzopoulos’s *Heracles Enraged*, the spectator “leaves the theatre exhausted but renewed.”⁵³ This emotional purification suggested communal awareness not merely individual catharsis.

Terzopoulos has never pursued the catharsis created by emotional relief. Instead, his actors tend to reach a collective catharsis or ecstasy through psycho-physical ritual movements that carry them beyond the point of exhaustion and then convey this collective energy to the spectators. McDonald explains Terzopoulos’s way of reaching catharsis:

The severe style of Terzopoulos’ productions allows him to transcend the suffering of individuals and suggest the essential nature of suffering itself. This leads to [a] new kind of catharsis: one does not suffer by identifying with the character, but rather, almost as on a Platonic ladder, by reaching that realm in which suffering is revealed in and of itself, separate and apart from individual examples.⁵⁴

At the moment when the performers and the spectators reached this collective catharsis, they finally experienced the moment of renewal, which is difficult to experience in today’s theatre.

Terzopoulos’s directorial ritual and violence have often been compared with that of past directors such as Antonin Artaud, Jerzy Grotowski, and Heiner Müller. As Grotowski says, “Art is profoundly rebellious. Bad artists *speak* of rebelling; real artists *actually* rebel. They respond to the powers that be with a concrete act.”⁵⁵ Using the metaphor of Greek tragedy, Terzopoulos

⁵³ Marianne McDonald, “Theodoros Terzopoulos, A Director for the Ages: Theatre of the Body, Mind, and Memory,” in *Journey with Dionysus: The Theatre of Theodoros Terzopoulos*, 29.

⁵⁴ Marianne McDonald, “Theodoros Terzopoulos: A Director Who Crosses Millennia,” *VIII International Meeting on Ancient Greek Drama Symposium Book* (1995): 177.

⁵⁵ Grotowski 1987:30-5 *TDR*, 31, no. 3:30-41, quoted in Richard Schechner, *The Future of Ritual: Writings on Culture and Performance* (New York: Routledge, 1993), 13.

delivered his message through the performers' abstract body movement, the form of his *actual* rebelling. Furthermore, Terzopoulos's violence is more spiritual and more fundamental than that of those other directors. For Terzopoulos, violence is a ritualistic method of reaching our origin and recovering our body; Varopoulou explains that, "physical violence, which is the outcome of the special relation and training of the actor with his body as well as the violence of bodies revealed in the scenic images and the human complex structures, is completed by ritual violence."⁵⁶ The ancient Greek ritual of sanctification was the spiritual foundation upon which Terzopoulos built his own theatrical world. In *Heracles Enraged*, Terzopoulos invited Russian spectators to join this ritual and encouraged them to be reborn by witnessing the community's grief.

Conclusion

The third TO in Moscow, which aimed to create a theatre festival for the people, made its theme concrete by designing the Street Theatres Program. While the basic concept of the program came from Russian clown shows and carnival, the program embraced different cultures under the spirit of the carnivalesque and turned out to be a rare and fruitful intercultural program. From the artistic point of view, the government's direct financial support could have worked negatively because for the Russian government, hosting the third TO was an investment in promoting a positive national image to the world. However, artistic director Lyubimov successfully maintained a balance between politics and artistry and executed the theme "Theatre for the People" with Polunin's support. Generally, the third TO program successfully presented hope, freedom, and equality to both domestic and foreign participants.

Terzopoulos's *Heracles Enraged* delivered a strong message from Ancient Greece to the Russian spectators not through speech but through the geometrical construction of bodies. The

⁵⁶ Eleni Varopoulou, 10.

chorus members' unified movements increased the community spirit and made Russian spectators more easily understand the foreign director's message. By visualizing public sacrifice and suffering, Terzopoulos shed new light on the tragic hero's impact on his community.

According to Schechner, "The carnival, more strongly than other forms of theatre, can act out a powerful critique of the status quo, but it cannot itself be what replaces the status quo."⁵⁷ After the carnival, everything returns to its normal condition. Even though the Street Theatres Program symbolically overthrew the existing order through the spirit of the carnivalesque, it did not incite any practical changes in the Russian social, political, or economic order. As Bharucha comments, "if theatre changes the world, nothing could be better, but let us also admit that this has not happened so far."⁵⁸ In similar fashion, Schechner asserts, "Certainly no artists I know, or have heard of, seriously thinks that through art the order of society will change. Rather artists see themselves as so many alternatives—trees with many branches, forests of branching trees."⁵⁹ Indeed, the third TO was unable to transform the city of Moscow magically into a safe city. In the year following the third TO, October 2002, Moscow citizens experienced extreme terror during a tragic attack: the Moscow theater hostage crisis, also known as the 2002 Nord-Ost siege.⁶⁰ Russian society still deals with many issues connected to its politics, economy, and foreign policy. However, in 2001, through the third TO, Russian artists displayed their ability to revive the glory of Russian theatre, carnival, and festival and achieved harmony between domestic and foreign people. This experience gave the Russian people unforgettable national pride in its theatrical artists as well as in themselves.

⁵⁷ Richard Schechner, *The Future of Ritual: Writings on Culture and Performance* (New York: Routledge, 1993), 85.

⁵⁸ Bharucha, *Theatre and the World*, 10.

⁵⁹ Schechner, *The End of Humanism*, 16.

⁶⁰ From October 23-26, 2002, armed Chechens took 850 hostages. During this attack, about 170 people died, and many people were injured.



Figure 6. *Heracles Enraged*. 2001. Photograph by Johanna Weber.



Figure 7. *Heracles Enraged*. 2001. Photograph by Johanna Weber.

CHAPTER 5

THE FOURTH THEATRE OLYMPICS, ISTANBUL, TURKEY

After a long interval of five years since the third TO in Moscow, the fourth Theatre Olympics (TO) was held in Istanbul, Turkey, in 2006. The fourth TO was distinct from the previous TOs because there was no Turkish artistic director to run the festival. Greek director Theodoros Terzopoulos stepped in because there was no Turkish member on the International Committee of the TO. Still, Terzopoulos received great assistance from a promising local theatre festival, the International Istanbul Theatre Festival (IITF), led by director Dikmen Gürün. Just as the first TO had received support from the ECCD and the third TO had been co-organized by the CITF, the fourth TO was a joint-festival with the fifteenth IITF, under the theme “Beyond the Borders.” Through the cross-border teamwork of Terzopoulos and Gürün, the fourth TO witnessed significant cultural exchange between Greece and Turkey. This achievement provides the foundation for analyzing the fourth TO.

For this analysis, I historically examine how Turkey’s political, economic, and cultural status has been linked to its relationship with European countries, especially Greece. Then, I analyze how non-governmental events have effected a positive change in the otherwise hostile relations between Turkey and Greece. One example of a non-governmental cultural event in Turkey, the IITF of the Istanbul Foundation for Culture and Arts (Istanbul Kültür Sanat Vakfı [IKSV]), was directly related to the success of the fourth TO. Furthermore, based on its theme of “Beyond the Borders,” I compare the intercultural goals of Terzopoulos as artistic director of the TO with the international aims of Gürün as a representative of the IITF. In the last section, I

analyze Terzopoulos's production of *The Persians* as an example of intercultural collaboration between Greek and Turkish actors. To conclude, I explain the symbolic significance of intercultural harmony between Greek and Turkish artists for the attendees of the festival.

The Place of Turkish Theatre as the First Non-member Host of the Theatre Olympics

Turkey is a multicultural country whose origins trace back to the time of the Ottoman Empire.¹ Turkey is multi-ethnic, consisting of 70% Turkish and about 30% minorities, including Kurds, Abkhazians, Albanians, Arabs, Assyrians, Bosniaks, Circassians, Georgians, Hamshenis, Bulgarians, Roma, Zazas, Armenians, Greeks, and Jews. Turkey is also multicultural, having a heterogeneous cultural heritage originating from the Ottoman Empire, Europe, the Middle East, and Central Asia, and it shares its borders with eight countries: Bulgaria, Greece, Georgia, Armenia, Azerbaijan, Iran, Iraq, and Syria. Turkey has a unique multicultural heritage and historical diversity, yet its nationalism, primarily a remnant of the Ottoman Empire, tends to overpower its multiculturalism.²

In the domestic sphere, the Turkish government, siding with the major Turkish ethnic group, has taken a conservative stance with regard to establishing amicable relations with the ethnic minorities that comprise 30% of its population. According to Patrice Pavis's definition of multiculturalism, the Turkish government's policy toward its minorities could hardly be considered a well-designed multicultural plan:

An interculturalism in which each culture reflects the complexity and variety of an overall society, absorbing all influences without being overpowered by any one in

¹ As Jacqueline Lo and Helen Gilbert pointed out, unlike intercultural and interculturalism, multicultural and multiculturalism carry "site-specific meanings," so multicultural or multiculturalism are proper term to describe Turkey. "Toward a Topography of Cross-Cultural Theatre Praxis," *TDR* 46, no.3 (2002): 33.

² When I mention nationalism in Turkey, I am referring to the nationalism built by the majority Turkish ethnic group.

particular: a meeting and absorption no longer conceived as a melting pot or crossroads, but rather a confluence.³

Pavis counts Australia and Canada as examples of multicultural countries because of the cross-influence between various ethnic or linguistic groups.⁴ In particular, Canada adopted multiculturalism as the official policy of the government to manage cultural diversity once immigration became an important issue. By contrast, the Turkish government has maintained a strict policy toward ethnic minorities within its borders, considering them to be non-Turks. This policy has also made building associations with foreign countries difficult.

With regard to international relations, Turkey's foreign policy toward non-Turks could be considered post-colonial, an extension of its past Ottoman imperialism. If so, it could be a symptom of the "continuation of colonialism," which Rustom Bharucha feared.⁵ Bharucha warns against the westernized definition of interculturalism, which guaranteed equal and open-minded trade: "Interculturalism can be liberating, but it can also be a 'continuation of colonialism, a further exploitation of other cultures.'"⁶ From the European position, this colonialist attitude toward European ethnic minorities in Turkey could be one of the causes of international tension between Turkey and its neighboring European countries.

In spite of this uneasiness, Turkey's relations with European countries have been an essential part of Turkish foreign policy because these relations have a direct economic and political impact. For this reason, Turkey has tried hard to become a member of the European

³ Patrice Pavis, *Analyzing Performance, Theater, Dance, and Film*, trans. David Williams (Ann Arbor: The University of Michigan Press, 2003), 280.

⁴ Pavis, "Introduction: Toward a Theory of Interculturalism in Theatre?" in *The Intercultural Performance Reader* (New York: Routledge, 1996), 8. See also Lo and Gilbert, "Toward a Topography of Cross-Cultural Theatre Praxis," 33-34.

⁵ Schechner first mentioned the phrase "continuation of colonialism" to analyze American avant-grade, in *The End of Humanism* (New York: Performing Arts Journal Publications, 1982), 19. However, Bharucha further criticized Schechner's analysis through his Indian identity because Bharucha was not satisfied with Schechner's brief mention.

⁶ Bharucha, *Theatre and the World*, 14.

Union (EU).⁷ However, since it became a candidate country in 2004, Turkey's official membership has been postponed by EU members partly because of its poor relations with Greece and the conflict over Cyprus.

While the Ottoman Empire ended officially in 1922, when it was replaced by the Turkish Republic,⁸ the difficult relationship between Greece and Turkey can be traced back to 1832, when Greece became independent from Ottoman rule. For the Turks, Greek independence represented "the beginning of what would become the traumatic experience of losing an empire."⁹ On the other hand, for the Greeks, it was a successful victory and an historic achievement of independence.¹⁰ Having these different views of the past, the two countries have faced each other in four major wars: the first Greco-Turkish War (1897), the Balkan Wars (1912-1913), World War I (1914-1918), and the second Greco-Turkish War (1919-1922). Although there have been no official wars since 1922, the two countries have experienced conflict over numerous sensitive political, historical, and economic issues, including the issue of sovereignty rights in Cyprus and the Aegean Sea, the status of ethnic minorities in Western Thrace, and Greek action within the EU concerning Turkey's membership.¹¹

⁷ The member states of the EU include the following 27 countries: Austria, Belgium, Bulgaria, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden, and the United Kingdom. *European Union*, accessed August 31, 2011, <http://www.europa.eu/>.

⁸ Fatma Müge Göçek, "Decline of the Ottoman Empire and the Emergence of Greek, Armenian, Turkish, and Arab Nationalisms," in *Social Constructions of Nationalism in the Middle East* (New York: State University of New York Press, 2002), 17.

⁹ Ahemt O. Evin, "Changing Greek Perspectives on Turkey: An Assessment of the post-Earthquake Rapprochement," in *Greek-Turkish Relations in an Era of Détente* ed. Ali Carkoglu and Barry Rubin (New York: Routledge, 2005), 6.

¹⁰ The Greek War of Independence declared independence from the Ottoman Empire in March 25, 1821. Annually, the Greek government has held a big military march to celebrate their independence in Athens, Greece. While military members who wear their military uniforms and are armed to the teeth parade the main street of Athens, the public passionately cheers them. When I was in Athens, Greece, I witnessed the parade, which was regarded as a kind of festival by the Athenians.

¹¹ For detailed information, see Evin, 4-20.

One urgent issue of Turkish foreign policy has been to establish a peaceful relationship with Greece, its neighboring EU member. While Greece and Turkey joined the Council of Europe in 1949 and the North Atlantic Treaty Organization (NATO) in 1952 at the same time, Greece, which became a member of the EU in 1981, has had an advantage over Turkey concerning its relationship with European countries. As Greece built strong liaisons with European countries in the last three decades, Turkey sought to maintain its pride in the glory of Ottomanism. According to Fatma Müge Göçek,

Greek nationalism was first to become established with ample European support of its independence in the early nineteenth century. Turkish nationalism was to gradually triumph over Ottomanism, culminating in the foundation of a Turkish nation-state on the ruins of the empire.¹²

In this context, to be a sociable neighbor of European countries, the Turkish government, geographically and historically, needed to pursue an active foreign policy with the Greek government by burying its strained past.

The year 1999 was a turning point in the relationship between Greece and Turkey, and surprisingly, it started not from governmental policies but from non-governmental charities. There were disastrous earthquakes in Adapazari, Turkey in August and in Athens, Greece in September 1999. The two countries voluntarily dispatched relief groups and aid to each side in turn. Naming this voluntary support “earthquake diplomacy,” Ali Carkoglu and Kemal Kirisci describe its positive contribution to the liaison between the two countries: “Earthquake diplomacy, which was based on an upsurge in Greek and Turkish public empathy with the victims of the earthquakes in both countries, has since expanded to affect many levels of

¹² Göçek, *Social Constructions of Nationalism in the Middle East*, 16.

interaction.”¹³ According to Evin, “The disasters served to focus attention on their shared geography and shared feelings of sympathy, and led to an understanding of a common destiny.”¹⁴ These events evidently proved that humanitarian understanding and warm condolences flowing from the heart spoke more loudly and clearly than politician’s empty talk.

Since 1999, the two countries have generously encouraged non-governmental cultural exchanges. Göçek emphasizes the importance of culture in establishing a country’s nationalism: “Scholars who focus on the meaning systems that generate and interpret nationalism emphasize especially the role of culture in producing the spectrum of nationalism.”¹⁵ In other words, culture has the power to re-conceptualize each country’s nationality. In the case of Greek-Turkish relations, Turkey’s cultural exchanges with Greece might work as a catalyst to improve its relationships with European countries.

In culture and the arts, Turkish artists have been trying to replace their cultural roots in Ottomanism with a new notion of Turkishness by supporting young Turkish artists and hosting international arts festivals. The Istanbul Foundation for Culture and Arts (IKSV) has been at the forefront of this movement. The IKSV was founded in 1973 by fourteen businessmen who gathered under the leadership of Dr. Nejat F. Eczacıbaşı with the aim of organizing international arts festivals in Istanbul.¹⁶ As a non-profit, non-governmental organization, the IKSV has been managed by non-governmental sponsorship. Based on official statistics from 2005, the IKSV’s annual budget was fourteen million USD, and its financial needs were primarily met by sponsorship and barter agreements. Roughly speaking, its income breakdown was as follows:

¹³ Ali Carkoglu and Kemal Kirisci, “The View from Turkey: Perceptions of Greeks and Greek-Turkish Rapprochement by the Turkish Public,” in *Greek-Turkish Relations in an Era of Détente*, ed. Ali Carkoglu and Barry Rubin (New York: Routledge, 2005), 115.

¹⁴ Evin, 8.

¹⁵ Göçek, 17

¹⁶ “Handbook of Istanbul Foundation for Culture and Arts,” ed. Talat Halman, Adair Mill, and Mary Ann Whitten (Istanbul: Mas Matbaacılık A.Ş., 2005), 70.

sponsorship covered 75%, box office income 20%, and central or local government contribution 5%.¹⁷ Its financial independence from the government allowed it to pursue its own agenda:

To make a meaningful contribution to the rich multicultural, multi-religious heritage of Istanbul, the unique city situated at the meeting point of two continents, Europe and Asia, where innumerable civilizations have flourished and diverse cultures amalgamated for almost three millennia.¹⁸

In the area of theatre, the IKSŞV inaugurated the International Istanbul Theatre Festival (IITF) in 1989. Before the IITF was founded, similar to other genres, the artistic strength of Turkish theatre had mainly relied on Ottoman culture. For example, while traditional theatre, including Turkish shadow puppet theatre called *Karagöz* and *Hacivat*, attracted foreign theatre scholars' attention, contemporary Turkish playwrights and directors drew little attention worldwide.¹⁹ Since its initiation, the IITF has played a leading role in introducing modern and contemporary Turkish theatre to the world. In particular, Dikmen Gürün, who has worked as the director of the IITF since 1994, has been working hard to promote contemporary Turkish theatre to the world and build an international network through the festival. Because of the IITF's steadfast efforts, even though there was no Turkish member on the International Committee of the TO, the chairman of the International Committee, Theodoros Terzopoulos, went ahead with a plan to co-host the fourth TO with the IITF. Terzopoulos initially proposed the idea of having Turkey host the fourth TO, and then he discussed it with Gürün. The entire process of co-organizing the fourth TO with the IITF symbolized the theme "Beyond the Borders," in this case, the borders between Greece and Turkey.

¹⁷ Ibid., 71.

¹⁸ Ibid., 3.

¹⁹ See Serdar Öztürk, "Karagöz Co-Opted: Turkish Shadow Theatre of the Early Republic (1923-1945)," *Asian Theatre Journal* 23, no. 2 (2006): 292-313.

The Theme of “Beyond the Borders” and its Cultural Impact on Greece and Turkey

The fourth TO, which presented thirty-six performances from ten countries from May 11 to June 6 in 2006, was notable because it was the first international theatre festival co-organized by Greece and Turkey. The festival was sponsored by the IKSŞ in conjunction with its own annual festival, the fifteenth IITF. Because there was no Turkish committee member of the TO, Terzopoulos served as artistic director of the festival, collaborated with the IITF director Dikmen Gürün, and co-hosted two festivals—the fourth TO and the fifteenth IITF—with a joint program. Despite their partnership, Terzopoulos and Gürün pursued different intercultural outcomes to a certain degree; Gürün had a more universal goal for this event than Terzopoulos did even though the two directors co-designed the whole festival under the same theme, “Beyond the Borders.”

First of all, Gürün’s primary objective was to build a universal network between Turkish artists and foreign artists, capturing the idea of “Beyond the Borders.” In the festival review, Ilka Saal praised Gürün’s work on the fifteenth IITF by saying that she “strongly believes in the mediating power of art, its unique capacity to bring different cultures into close contact and to facilitate mutual understanding.”²⁰ In the program book, Gürün described the plural manifold goals of the joint festivals between the TO and the IITF:

To build a bridge between Turkish theatre and the theatres of the world as strongly as possible. To encourage international joint projects and to provide grounds for mutual exchange and communications. To support dynamic young artists in theatre as well as design different workshops for them.²¹

In other words, Gürün’s priority was to upgrade modern Turkish theatre to an international level by providing Turkish artists an opportunity for intercultural exchange with participating foreign

²⁰ Ilka Saal, “On the Stages of Istanbul: Atatürk and the New Young Turks,” *The Drama Review* 51, no. 2 (2007): 182.

²¹ Dikmen Gürün, “The Fourth Theatre Olympics Program Book,” 17.

artists. Through the fifteenth IITF's alliance with the fourth TO, she aimed to transform the IITF into an event that gave domestic artists a better chance to join the global theatre arena.

In this event, Gürün designed and produced intercultural projects, five joint productions between Turkish artists and foreign artists, maximizing opportunities for domestic artists to network with non-Turkish artists. These intercultural projects are worthy of notice because they formed a new attempt which had not been presented in the previous three TOs. The list of joint productions includes the following: *The Persians*, directed by Theodoros Terzopoulos (Turkey and Greece), *Happy Days*, directed by Gerald Freedman (Turkey and the U.S.), *End Game*, directed by Pierre Chabert (Turkey and France), *Beware of Dog*, directed by Türkar Çoker (Turkey and the U.S.), and *Wall*, directed by Umut T. Egitimci (Turkey and the U.S.).

Considering that the fourth TO presented thirty-six performances from ten countries, producing five co-productions with foreign artists was an exceptional record. Of course, many international theatre festivals invite multinational productions to showcase their diversity. However, these productions are usually ready-made. If the festivals produce original productions, they generally stage only one or two special projects because teams assembled on a temporary basis undergo more severe trial and error in the process of understanding different cultures and languages than existing companies. Despite these risks, Gürün succeeded in producing five joint projects for the Turkish artists, and this attempt demonstrated Turkish artists' passion to be counted among the foreign artists in the world. Therefore, Gürün, representing the IITF, used the opportunity to co-host the fourth TO as an effective way of reaching a long-awaited goal: making Turkish theatre global.

Unlike Gürün's globalism, Terzopoulos's goal was more specific and practical: to build a friendship between Greece and Turkey, through the union of Greek and Turkish artists, under

the theme “Beyond the Borders.” As the recipient of the honorary awards of the IKS V and the IITF in 2004,²² Terzopoulos was undoubtedly a leading Greek director who pioneered an intercultural network with Turkish artists. In an interview with Frank M. Raddatz, Terzopoulos mentioned his special attachment to Turkey:

I have a working relationship with Turkey—its performers and festivals—which goes back 15 years. I was the first Greek director to work in Turkey. Turkey is very important to my mind—to have a dialogue with Turkey. Dialogue which crosses borders has a significant meaning. I have to transcend borders.²³

As a Greek director, Terzopoulos must have felt a strong sense of mission as a cultural diplomat to promote a better relationship between the two countries; the fourth TO in Turkey was an historical achievement for him. Accordingly, Terzopoulos wanted to announce internationally how the fourth TO encouraged Greeks and Turks to grow closer culturally and politically.

The theme “Beyond the Borders” symbolized the Turkish people’s desire to have a more open and close relationship with its neighboring countries, starting with a better relationship with Greece. For this reason, Terzopoulos paid special attention to Greek and Turkish exchanges in the fourth TO. Terzopoulos, by himself, fulfilled the theme by producing *The Persians* with Greek and Turkish actors. In my interview, I asked Terzopoulos which other productions symbolized the theme “Beyond the Borders.” Without hesitation, he named the following two Turkish productions: *Eurydice’s Cry*, adapted and directed by Şahika Tekand and *M.E.D.E.A.*, adapted by Gökçe Durat and Cem Kenar and directed by Cem Kenar. These two productions

²² The honorary awards of the IKS V and the IITF are given to one Turkish artist and one foreign artist in every festival to honor the artists’ lifetime achievements.

²³ Theodoros Terzopoulos, “The Metaphysics of the Body: Theodoros Terzopoulos in Conversation with Frank M. Raddatz,” in *Journey with Dionysus: The Theatre of Theodoros Terzopoulos* (Berlin: Theater der Zeit, 2006), 149.

both originated from Greek tragedies and were recreated by Turkish artists yet both reflected contemporary issues.

Şahika Tekand's production *Eurydice's Cry*, inspired by Sophocles's *Antigone* and performed by the Studio Oyuncuları (Studio Players), was the finale of a series of long-term projects sponsored by Greece and Turkey; it was the final production in her Oedipus trilogy co-sponsored by the European Cultural Center of Delphi (ECCD) and the IITF. Tekand's previous two trilogies, *Where Is Oedipus?* and *Oedipus in Exile*, grew out of suggestions by these two organizations in 2002.²⁴ Recalling the ECCD's essential role in the first TO in Delphi, her trilogy project could be counted as a continuation of the theme "Tragedy" as well as an extension of the theme "Beyond the Borders." Furthermore, Terzopoulos was the one who inspired and encouraged Tekand to carry out this project. She acknowledged Terzopoulos as the one who first asked her to direct Greek tragedy and expressed her confidence in him by praising his production, *The Bacchae*: "a play which changed my whole life."²⁵ In brief, under the influence of Greek tragedy and Greek director Terzopoulos, and with the financial support of the ECCD, she both wrote and produced *Eurydice's Cry*.

Using a Greek motif, in *Eurydice's Cry*, Tekand not only expressed universal issues such as "the rights of the other," "freedom of expression," "belief and thought," and "the just execution of law and war,"²⁶ but also reflected on various issues in Turkish society. Serap Erincin described this production as having "quite contemporary themes for Turkish society, where the tension between the secular and the religiously conservative has reached climactic

²⁴ Serap Erincin, "15th Istanbul International Theatre Festival," *Theatre Journal* 59, no. 2 (2007): 296.

²⁵ Şahika Tekand, "One Day, I Saw a Play Which Changed my Life," in *Journey with Dionysus: The Theatre of Theodoros Terzopoulos*, ed. Frank M. Raddatz (Berlin: Theater der Zeit, 2006), 63.

²⁶ Tulu Ülgen, "The Fourth Theatre Olympics Program Book," 96.

levels in the last few years.”²⁷ Presenting Antigone’s action of burying her brother who had been declared a traitor by Creon, this production dealt with the conflict between the law and ethical principles in Turkish society. In the program, this conflict was described thus: “The majority [is] obliged to express its stance regarding Antigone’s action[,] and the rights of the ‘minority,’ the ‘opposition,’ and the ‘other’ is [*sic*] exposed to a process of judgment and decision.”²⁸ Tekand stated, “I have felt that hand of Greek friendship on my Turkish shoulders over the years, stretched out from the other side of the Aegean despite the tensions and prejudice of the world and between our two countries.”²⁹ With intercultural support from Greece, Tekand expanded the interpretive arena of a Greek classic by reflecting the Turks’ conflict between the law and moral principles.

Cem Kenar’s production of *M.E.D.E.A.*, performed by Tiyatro Z. Company, also reinforced the theme “Beyond the Borders” by transplanting *Medea* from ancient Greece to twenty-first century Istanbul. As a production by one of the young Turkish artists, this performance was more experimental and postmodern than *Eurydice’s Cry*. Ilka Saal described the characteristics of the young Turkish artists’ productions: “Their productions purposely reduced speech, sets, and props to an absolute minimum, focusing instead on the movement of the actors’ bodies on the bare stage and their interaction with music, sound, and light.”³⁰ And *M.E.D.E.A.* was no exception.

In addition to its contemporary form, *M.E.D.E.A.* warned about one of today’s serious issues: the danger of genetic experimentation. The title of *M.E.D.E.A.* is an acronym: “M as in Molecular Cloning, E as in Embryo, D as in DNA, E as in Experiments, and A as in

²⁷ Erincin, “15th Istanbul International Theatre Festival,” 296.

²⁸ “The Fourth Theatre Olympics Program Book,” 96.

²⁹ Tekand, “One Day, I Saw a Play Which Changed my Life,” 64.

³⁰ Saal, “On the Stages of Istanbul: Atatürk and the New Young Turks,” 183.

Association.”³¹ In this production, Kenar kept the main characters, including Medea, Creon, Jason, Nurse, Chorus, Aegeus, and Messenger, but gave them new identities that were based on the current situation in the twenty-first century. For example, Medea was recreated as a scientist who had a Ph.D. in physical and biomolecular chemistry. In the play, civilization had not taken many steps forward in the name of progress since Ancient Greece, but humanism had been overpowered by science. The festival described this production as “a reflection of people we live among.”³²

Eurydice's Cry and *M.E.D.E.A.* showed how Turkish artists understood Greek tragedies, how they recreated Greek classics to reflect Turkish circumstances, and how they presented them to the audience using contemporary theatrical aesthetics. This intercultural creation inspired Turkish spectators to understand Greek culture more easily, to discover their cultural bonds, and to build a better relationship with Greece. In fact, a meeting arranged between the ministers of culture of Turkey and Greece was a fruitful outcome of the Greek and Turkish artists' cultural union. Surprisingly, this meeting, arranged by Terzopoulos and Gürün, was the first meeting of the ministers of culture in the history of Greece and Turkey.³³ Following the example of Terzopoulos and Gürün's long-term friendship, which was built on their theatrical exchanges, their government officials finally began to move in a more positive direction.

The balance between internationalism in the fifteenth IITF and interculturalism in the fourth TO cannot be overemphasized. These two festivals joined together to organize a joint program under the same theme in 2006. However, while the fourth TO, led by Terzopoulos, promoted intercultural encouragement between Greece and Turkey, the fifteenth IITF, led by Gürün, aimed to become a renowned international festival by producing many multinational

³¹ “The Fourth Theatre Olympics Program Book,” 99.

³² Ibid., 100.

³³ Terzopoulos, Personal Interview, March 27, 2011.

projects and inviting many more foreign productions than previous IITFs. These different focuses could be explained by their different intercultural positions. For Terzopoulos, with the Greek classics as his source culture, Turkish culture became his primary target culture. On the other hand, for Gürün, with Turkish theatre as her source culture, her target culture could be expanded to encompass the diverse cultures of every foreign artist who participated in the festival. For this reason, because of their sheer number of productions, the IITF's general programs were relatively more visible than the special programs of the TO. Overshadowed by the universal program of the IITF, the programs of the fourth TO did not attract public attention enough to deliver its specific interpretation of "Beyond the Borders" to the spectators throughout the entire festival period. For this reason, when two critics, Serap Erincin and Ilka Saal, review the festival in the *TJ* and *TDR*, respectively, they focus on the program of the IITF rather than on the program of the TO.

In spite of this passing over, the endeavors of Terzopoulos paid off substantially, as the fourth TO played a crucial role in boosting Greek and Turkish cultural exchange. Terzopoulos's longing for friendship between the two countries was reflected in the Greek and Turkish production of *The Persians*, which showcased a harmonious performance shared by Greek and Turkish actors.

Theodoros Terzopoulos's Production of *The Persians*³⁴

Chosen as the opening performance of the fourth TO, Terzopoulos's production of *The Persians* by Aeschylus clearly signified the theme "Beyond the Borders." Terzopoulos presented a stage in which Greek and Turkish actors overcame barriers of nationality, language, and culture to become one in body and soul and express ritualistic mourning for the victims of war.

Terzopoulos's *The Persians* was specially designed for contemporary Greek and Turkish

³⁴ My analysis of *The Persians* is based on the production DVD provided by Terzopoulos.

spectators; he deconstructed the Greek tragedy, *The Persians*, and reconstructed it through the bi-national actors' movements, which also recalled the ongoing tensions between Greece and Turkey. A series of synchronized choreographies created a series of strong mise-en-scène that conveyed the agony of war victims. These images served to remind Turkish spectators of the tragic Greek-Turkish history, from past wars to the recent earthquakes.

Although I briefly mentioned Terzopoulos's history with Turkish artists in the previous section, understanding *The Persians* requires an in-depth investigation into the origins of his interest in Turkey and his artistic history in Turkey. Terzopoulos had a great understanding of Turkish culture, which he acquired naturally having been born and raised in Makriyalos of Pieria, northern Greece, where Greeks and Turks lived together. Because of his experience, he held the belief that Greeks and Turks could coexist in harmony. Gürün emphasized his positive view on the cultural bonds that joined the two countries: "To Terzopoulos, similarities between the two cultures on both sides of the Aegean were stronger than what divided and set them apart."³⁵

Based on his belief, Terzopoulos first presented his production of *The Bacchae* at the IITF in 1990; it was a cultural wonder to the Turks, considering their political situation with the Greeks then. Gürün reminisced about how challenging the political situation was when Terzopoulos performed *The Bacchae* in Istanbul: "[*The Bacchae*] came at time when the conservative political groups were raising their voices and the Greco-Turkish relationships were a bit more tense than usual."³⁶ After his debut in Istanbul in 1990, Terzopoulos occasionally presented his other productions in the IITF, including *Quartet* (1994), *Prometheus Bound* (1995), and *Medea Material* (1996). Furthermore, as joint projects, he directed *Heracles* (by Heiner

³⁵ Dikmen Gürün, "Meeting Terzopoulos in Mutual Waters," in *Journey with Dionysus: The Theatre of Theodoros Terzopoulos*, ed. Frank M. Raddatz (Berlin: Theater der Zeit, 2006), 238.

³⁶ Ibid., 234.

Müller, Euripides, and Sophocles) with Greek and Turkish actors at the second TO in Shizuoka, Japan, in 1999. In the same year, as a co-production with the IITF, he also staged *Heracles' Descent* (a scenic combination of Euripides's *Heracles* and Sophocles's *Trachinian Women*) with Greek and Turkish actors. Based on his abundant experience with Turkish spectators and his long-term collaboration with Turkish actors and IITF organizers, Terzopoulos finally created a blueprint for *The Persians*.

Although Terzopoulos had had rich experience working with actors from different countries before, he clearly felt a more intimate connection with Turkish actors. In chapter three, I mentioned some Terzopoulos's productions that were performed by Russian actors and actresses. Because of Russia's rich artistic heritage, he used those intercultural projects with Russian actors and actresses to expand his artistry as a director. In the case of *The Persians*, however, his primary goal was to bring about intercultural exchange, through the rehearsal process, between the Greek actors from his company and the Turkish actors from the IITF. By staging a unified performance by these Greek and Turkish actors, Terzopoulos ultimately wanted to dialogue with the Turkish audience using his universal language: Greek tragedy. Richard Schechner explains his own rehearsal process in this way: "The 'work outside the work' is as important as the formal sessions. The deepest points of contact occurred in rehearsals and workshops, in note sessions before performances, in long discussions while walking or sitting drinking coffee."³⁷ Likewise, Terzopoulos believed his interaction with Turkish actors inspired him to recreate *The Persians*. The production was a symbolic outcome of Terzopoulos's long-term endeavor to bind Greek and Turkish people under the name of theatre.

Terzopoulos chose Aeschylus's *The Persians* (472 BC) for the fourth TO because of its uniqueness as the only tragedy to dramatize an actual historical event, the Persians' defeat by the

³⁷ Richard Schechner, *The End of Humanism*, 35.

Athenians during the Battle of Salamis in 480 BC. Aeschylus, who was at Salamis, created *The Persians* based on his experience. According to McDonald,

[*The Persians*] arouses sympathy for the Persians, because we not only see their suffering from their eyes, but we also see the suffering of Atossa, a mother, for her son, Xerxes, the Persian king who attacked Greece. Victors can easily become victims, and this play advocates sympathy for the defeated.³⁸

Rush Rehm also offers an illuminating analysis of this play:

The play is set in Persia and told from the Persian perspective. The sounds ringing out from the Athenian orchestra are the laments of the defeated foe, not the triumphal cries of the Greeks. Although the play manipulates the realities of history and of Persia in pro-Athenian ways, it nonetheless demands that the audience sympathize with the Asian enemy.³⁹

Considering modern Greek-Turkish history, the past relationship between Greece and Persia could have been transposed to the modern relationship between Greece and Turkey. However, Terzopoulos had no intention of dividing his Greek and Turkish actors into two hostile groups. Instead, he defined the defeated as all of the Greek and Turkish victims of the wars between the two countries. By doing so, he gave the actors an opportunity to understand the other side. Therefore, Terzopoulos's *The Persians* was transformed from a separate commemoration of an Athenian victory and Persian defeat to a communal lamentation for the loss of loved ones in Greece and Turkey.

The Persians was performed at the Byzantine Church of St. Irene in Istanbul. The venue, which usually serves as a concert hall, was once an Orthodox church and later a Muslim mosque.

³⁸ Marianne McDonald, *The Living Art of Greek Tragedy* (Indianapolis: Indiana University Press, 2003), 9.

³⁹ Rush Rehm, *Radical Theatre: Greek Tragedy and the Modern World* (London: Gerald Duckworth & Co. Ltd., 2003), 26.

This historical tracing of the Church symbolically reinforced Terzopoulos's theme: beyond races, religions, languages, and borders between Turkey and Greece. In Pavis words, "a rapprochement between two cultural areas or contexts is made easier by the investigation of common elements or of 'adaptors of reception.'"⁴⁰ In Terzopoulos's *The Persians*, the common element between the Greeks and the Turks was mourning for the victims of the Greek-Turkish wars and the grief and suffering caused by the trauma of war. During the ninety minute-performance, all of the fourteen male actors suffered from extreme shock, howled in pain, and rolled and crawled on the floor with fear. As they underwent this extreme pain, they began to feel sympathy for each other. The pain created the common ground they needed to understand each other. Although they could not stop their suffering, they endured their pain by embracing the victims on the other side.

In this particularly painful physical process, the Greek and Turkish actors discovered a strong bond among them that originated from ancient ritual. Terzopoulos essentially researched human pain through his rehearsal process. His training method, which is extremely physical, is comparable to the methods of Artaud, Grotowski, and Meyerhold; his directing style is anti-realistic, similar to Brecht; his adaptation style is not narrative continuity but a fragmented message, demonstrating the influence of Müller. Terzopoulos wrote,

I accepted the Bauhaus, but not Stanislavsky. I accepted Meyerhold, but not Barrault. I accepted Grotowski, and all Artaud's perspectives, even the philosophy of Julian Beck, and the various concepts of cruelty, which operate in everyday life. I saw human pain in its real form, not simply its appearance.⁴¹

The big difference between Terzopoulos and these other artists is that Terzopoulos established his method based on his roots, ancient Greek ritual and mythology. In this way, Terzopoulos

⁴⁰ Patrice Pavis, "Introduction," in *Intercultural Performance Reader*, 10.

⁴¹ Theodoros Terzopoulos, "Theodoros Terzopoulos' Talk," *Ancient Sun, Modern Light*, ed. Marianne McDonald (New York: Colombia University Press, 1992), 163.

elicited the actors' inner pain in the form of physical movement and revived the spirit of ancient ritual. According to Terzopoulos,

We, in the theatrical group Attis, are searching for *ecstasis*, and we try to find the energy components of the body and from within them our origin, our memories, and our visions. Because no vision exists without this knowledge, which must be found in each person's veins, in his blood, and in his own energy, which has many forms and is infinite.⁴²

Müller praised Terzopoulos's directing process for its firm grounding in Greek tradition:

In Terzopoulos' theatre, myth is not a fairytale, but a compressed, thickened experience, the rehearsal process is not the execution of dramaturgy, but an adventure in the journey to the landscape of remembrance, a search for the lost keys to the unity of body and text, to the word as a physical entity.⁴³

During the process to be trained and rehearsed by Terzopoulos, what the Greek and Turkish actors discovered together was a way to unite through their bodies. Turkish actor Yetkin Dikinciler, who was trained by Terzopoulos, explained,

Meeting Theodoros Terzopoulos has made me understand that my language is everyone's language, and everyone's language is my own. As I perform Greek tragedy in my Turkish body, my language is no longer my own, my body no longer a Turkish body, nor is the tragedy solely a Greek tragedy.⁴⁴

Through bodily experience and bodily performance, Greek and Turkish actors could experience both artistic and cultural unity.

⁴² Ibid., 164.

⁴³ "The Third Chekhov International Theatre Festival Program Book," 101.

⁴⁴ Yetkin Dikinciler, "Greek Tragedy in the Turkish Body," in *Journey*, 187.

In *The Persians*, the chorus, who symbolized the defeated, was at the center of the play and created movements that symbolized the union of the Greek and Turkish sides. When the lights came on, like clergymen, the fourteen members of the all-male chorus wore the same black suits and sat in a row at the back of the stage called the synthronon of the Byzantine Church of St. Irene. In the past, the synthronon, the five rows of built-in seats hugging the apses of Hagia Eirene, used to be occupied by clergymen officiating during services. In the opening scene, the chorus members could be seen moving forward symmetrically, each holding a black-and-white picture of the war victims in each hand (Figure 8). They occasionally held props in each hand that symbolized the wars, and carried out synchronized movements. These props included two pictures of war victims, two red towels, which symbolized the blood of the victims, and two black military shoes, which represented military force. The chorus members held red towels in their hands and wiped the floor with movements that conveyed fear, as if they were cleaning up traces of blood; they wore the military shoes on their hands and crawled on the floor furiously as if they were marching in the war. Their movements, which were quiet and passive at the beginning, became aggressive and insane. These group movements, supplemented with meaningful props, highlighted the anti-war message.

In addition to using props and creating synchronized movements, the Greek and Turkish actors displayed their mutual sympathy through bodily contact. Several pair choreographies, including facing, hugging, and yelling, required the Greek and Turkish actors to stand close and touch. The actors' bodily contact reached its zenith in the chaotic final scene, which highlights the dual play between the Greek and Turkish actors (Figure 9). The choreography of this scene was led by Turkish actor Giğit Özşener and Greek actor Antonis Myriagos, who both played the role of Xerxes at the same time. While there is only one King Xerxes in the original text,

Terzopoulos staged two Xerxes: one Turkish actor and one Greek actor, creating a mirror image. Having two actors as the center and the rest of chorus divided into two sides—a Turkish and Greek side—created a chaotic but symmetrical image (Figure 10). In this scene, the Greek actors spoke in Greek, and the Turkish actors spoke in Turkish. This mixture of languages created a unique rhythm accompanied by clapping, wailing, and stamping. The Ghost of Dareios was advising the Persians never again to initiate a war: “Violence sown has reaped a harvest of ruin and bitter tears. Farewell, old friends, and never let disaster conquer you. Be glad for what you have: your life: enjoy it daily.”⁴⁵ But his final message could not alleviate the victims’ pain. The ending scene made visible the pain of war, and through the fear of the Greek and Turkish choruses, Terzopoulos aroused the audience to heights of anguish, pity, and terror that emerged from war.

All of the actors were part of the chorus, and from time to time, some of them played individual characters. For example, while the chorus moved synchronously, two actors began to move individually, taking on the role of the Queen Mother Atossa and the messenger. This style of transforming roles from chorus member to main character is similar to the style used in Terzopoulos’s production of *Heracles Enraged*; the concept of communal union takes precedence over individual characterization. Although an all-male cast is common in traditional Greek tragedy, *The Persians* presented a more anti-realist mise-en-scène when some of the chorus members broke away to become individual characters. Because *The Persians* had an all-male cast, the actor Meletis Ilias played the role of Atossa. However, he neither wore a woman’s dress nor imitated a woman’s voice and gestures. At one point, Atossa described her dream about two women to the old man: “Two women appeared before me, both of them dressed in fine

⁴⁵ Aeschylus, “*Persians*,” in *The Complete Plays*, trans. Carl R. Mueller (NH: A Smith and Kraus, Inc., 2002), 162-4.

garments, one in luxurious splendor as a Persian, the other in the simple tunic worn by the Greeks, both of them taller than women are today,”⁴⁶ yet Ilias, the actor who played her, just held two white dresses, one in either hand, and spoke his lines in his normal voice. Therefore, it is clear that he maintained his persona as a chorus member and metaphorically delivered the Queen’s lines as a messenger. After his speech, he returned to his primary role as a chorus member, one of the defeated.

In the director’s note, Terzopoulos mentioned that this production was “a religious ritual.” According to him, “The suffering of the body is employed to express universal despair. It tries to evoke catharsis to all those who have suffered, and is a ceremony of death, both our own and that of our beloved ones. We learn through passion to participate in its ritual.” Terzopoulos also explained the significance of his production: “This co-creation by Greeks and Turks opens up a special dimension, which refers primarily to modern and future disasters.”⁴⁷ By showing the victims of an ancient war, the director warned against the present conflicts and future tragedies between the two countries.

Terzopoulos’s *The Persians* was an ideal example of the interculturalism defined by Schechner. When he first used the term “interculturalism” in the 1970s, he used it simply as “a contrast to internationalism.” According to Schechner,

There were lots of national exchanges, but I felt that the real exchange of importance to artists was not that among nations, which really suggests official exchanges and artificial kinds of boundaries, but the exchange among cultures, something which could be done by individuals or by non-official groups, and it doesn’t obey national boundaries.⁴⁸

⁴⁶ Ibid., 129.

⁴⁷ Terzopoulos, “The Fourth Theatre Olympics Program Book,” 37.

⁴⁸ Richard Schechner, “Interculturalism and the Culture of Choice: Richard Schechner interviewed by Patrice Pavis,” in *The Intercultural Performance Reader* (New York: Routledge, 1996), 42.

The governments of Greece and Turkey have taken part in national dialogue with each other; however, these exchanges are based on international policy, according to which each side's own profit and interest always come first. Terzopoulos, as an artist, showed that "interculturalism" is about understanding the other side. Recollecting the time when his family was chased away from the Black Sea, in Russia and in Turkey, Terzopoulos said, "I could always see in two directions at the same time—East and West, Asia and Europe. Both culture areas are fundamental parts of me."⁴⁹ He presented these two directions at the same time in *The Persians*.

Conclusion

Nobel Prize winning novelist Orhan Pamuk describes Istanbul in the early 2000s in *Istanbul: Memories and the City*:

After the Ottoman Empire collapsed, the world almost forgot that Istanbul existed. The city into which I was born was poorer, shabbier, and more isolated than it had ever been before in its two-thousand-year history. For me it has always been a city of ruins and of end-of-empire melancholy.⁵⁰

What was Istanbul like in 2006? If the people of Istanbul participated in the fourth TO, they might not have felt as isolated anymore. The fourth TO, in collaboration with the IITF, demonstrated to the world theatre the openness of Turkish artists as well as their potential to harmonize interculturally with foreign artists.

The most significant outcome of the fourth TO was the cultural partnership between Greece and Turkey. The relationship between Greece and Turkey has been improving slowly but surely. This improvement owes a debt to the cultural diplomacy of numerous individuals who are not directly involved in politics. The artistic director of the fourth TO, Terzopoulos, believed that

⁴⁹ Terzopoulos, "Metaphysics of the Body," 139.

⁵⁰ Orhan Pamuk, *Istanbul: Memories and the City*, trans. Maureen Freely (New York: Vintage International Inc., 2006), 6.

there was no border between Greece and Turkey. The festival proved that, within the theatre at least, the two conflicted nations could harmonize together.

Terzopoulos also showed this borderlessness through his production of *The Persians*. He projected into this production his sympathy toward the victims of the political and historical conflicts between Greece and Turkey, and the Greek and Turkish actors successfully delivered Terzopoulos's message to an audience comprised mostly of Turkish spectators. Since the first TO, Terzopoulos has continued to use Greek tragedy as a universal language to communicate with foreign spectators. In *The Persians*, he transformed an historical Persian tragedy into a contemporary tragedy caused by the conflict between Greeks and Turks. This intercultural adaptation clearly enhanced Terzopoulos's reinterpretation of Greek tragedy in humanistic as well as aesthetic aspects.



Figure 8. *The Persians* in Istanbul, 2006. Photograph by Johanna Weber.



Figure 9. *The Persians* in Istanbul. 2006. Photograph by Johanna Weber.



Figure 10. *The Persians* in Istanbul. 2006. Photograph by Johanna Weber.

CHAPTER 6

THE FIFTH THEATRE OLYMPICS, SEOUL, KOREA¹

This chapter focuses on the most recent festival, the fifth Theatre Olympics (TO), which took place in Seoul, Korea, in 2010. Unlike the performing arts of neighboring East Asian countries Japan and China, Korean performing arts have remained outside the scope of Westerners' interest and have been marginalized in the theatre historiography of Western scholars. When I consider the choice of Korea as the fifth host country of the TO, the first question that occurs to me is "Why Korea?" Seoul has been emerging as a cosmopolitan consumer of the theatre business from foreign countries; however, the TO, as a non-profit organization, had no financial motive for holding the festival in Korea. Furthermore, there was no Korean auteur director who was as well known around the world as the other International Committee members of the TO. The reasons behind the stagnation of Korean theatre provide an interesting backdrop for examining the fifth TO.

Since the Korean government began actively encouraging the development of its culture-industry, including theatre, to promote a modernized, globalized Korea, the government has sponsored several theatre festivals; in turn, the festivals that have taken place in the past few decades have pursued the goal of globalization. Two examples of major theatre festivals in Seoul include the Seoul Theater Festival (STF) and the Seoul Performing Arts Festival (SPAF). The fifth TO was also sponsored by the Korean government: the City of Seoul and the Minister of Culture, Sports, and Tourism. Similar to the third TO in Moscow, the fifth TO is characterized

¹ Korean names are presented in Korean order, which is last name followed by first name. I also use the Korean Ministry of Culture and Tourism's Romanization system, with a few exceptions. In the case of historically well-known people, I have retained their names, even if they do not follow the Romanization system.

by a balance between the government's political interest and the artistic interpretation of the theme of "Sarang: Love and Humanity." Artistic director Choi Chy-rim's philosophy is a key to understanding the international tendency of the fifth TO. Finally, as the foreign director who contributed the most to the fifth TO, Suzuki Tadashi presented *Dionysus*, using Greek tragedy as a universal language and adding traditional Japanese elements to create his own style and appeal to Korean spectators. This chapter ends with the conclusion that the fifth TO's emphasis on internationalism did not achieve the same level of intercultural exchange as previous TOs.

The Place of Korean Theatre as the Second Asian Host of the Theatre Olympics

While Asian theatre generally began to attract Westerners' attention with its traditional style of performing arts, Korean theatre has not received the full attention of the Westerners, even Western scholars who specialize in Asian theatre. For example, in *History of the Theatre*, Oscar G. Brockett and Franklin J. Hildy devote only one paragraph to Korean theatre,² and in *The Cambridge Guide to Asian Theatre*, editor James R. Brandon devotes only ten pages, written by Cho Oh-kon, to Korean theatre.³ There are two main reasons for this marginalization.

First, the traditional Korean performing arts are less accessible to Western theatrical artists than forms such as Japan's *noh* or China's Beijing (or Peking) opera. In traditional Korean performances, the performers' primary goal is to raise morale and to create *hung* (excitement) in the public rather than to showcase sophisticated theatrical movements. Korean performances have the potential to appeal to foreign audiences because of their interactive theatricality: encouraging audience members' active participation and creating a strong bond between performers and audience members. However, most traditional Korean performing arts evolved

² Oscar G. Brockett and Franklin J. Hildy, *History of the Theatre*, ninth edition (Boston: Allyn and Bacon, 2003), 644.

³ Compared with the chapters about Chinese theatre (26-59) and Japanese theatre (142-179), Korean theatre (180-189) receives relatively less attention. James R. Brandon, ed. *The Cambridge Guide to Asian Theatre* (Cambridge: Cambridge University Press, 1993).

outside of the theatre, so they did make a successful transition to the stage; historically, they were performed by low classes and enjoyed by the peasant class, typically in open spaces such as a market place, empty space, or street. Because of Confucian culture, most performing arts which which were appreciated by the lower classes were rejected by the upper classes, a further detriment to theatrical development. This was one of elements that limited Korean performances' appeal to a Western audience. Furthermore, sometimes the performers' talent for music is more essential than their acting skill. A *pansori* performer, for example, need not present well-trained, acrobatic theatrical movement because the essential role of the performer is vocal conveyance.⁴ Because of its lack of choreographed acting, the plot in *pansori* can be hard to follow unless one understands what the performer sings, and this difficulty might have kept Westerners at a distance. For this reason, although *pansori* was listed as an Intangible Cultural Heritage by UNESCO (along with Japanese *noh*, *kabuki*, *bunraku*, and Chinese *yueju* opera) and despite its theatrical value, it has been studied by Western scholars as a genre of traditional Korean music rather than as a theatrical performance.

Second, unlike Japanese theatrical artists, who have successfully joined the leading avant-garde artists in the world by selectively adapting their traditional performing arts, Korean theatrical artists underwent a less successful transition from traditional performing arts to modern theatre in the twentieth century. In the second half of the twentieth century, Korean theatrical artists attempted to revive traditional performance into new genres such as *changguk*, which originated from *pansori*, and *madangguk*, which was inspired by traditional Korean plays,

⁴ Pansori performers express emotion through *balim* (specific ways of moving their hands and bodies). Shin Chae-hyo defines *balim* as a dramatic gesture that is "rich in grace and full of style, myriad manners and images, all in twinkling." However, comparing theatrical acting of *noh*, *kabuki*, and Peking Opera, these movements can hardly be described as theatrical acting. Marshall R. Pihl., *The Korean Singer of Tales* (Cambridge, MA: Harvard University Press, 1994), 99.

including *talchum* (masked dance). However, these genres failed to satisfy Westerners visually because, in terms of the performers' movement, they did not make any remarkable transformation from their respective origins, pansori and talchum. While embracing the trend of realism by producing foreign plays in Korean and borrowing techniques from Euro-American realistic drama, Korean playwrights and directors have also written and produced many new plays based on various social and political issues in Korea. Thus, in quantitative terms, domestic productions have been growing steadily; however, in aesthetic terms, these productions rely on a form of realism that has already been fully developed in Western countries. Moreover, Korean theatre has not produced star-auteur directors who can compare to the famous avant-grade directors around the world, such as Suzuki Tadashi in Japan. Thus, nowadays, having failed to attract the attention of Western theatre historians to its traditional and modern theatre, Korea has only been regarded by Westerners as a lucrative market for large-scale European and American theatre productions, especially by musical companies, a.k.a. "megamusicals."⁵

Of course, this stagnation raises the question of why the fifth TO was held in Seoul, Korea. Before answering this question, as a backdrop to this historical investigation of Korean theatre, an overview of Korean history in the twentieth century can shed light on the circumstances affecting Korean theatre; such an investigation can show how a succession of historical and political challenges—the Japanese Occupation (1910-1945), the Division of Korea (1945-1949), the Korean War (1950-1953), and post-war regulation (1953-)—caused a disconnection between traditional performing arts and modern theatre in Korea.

Under forced Japanese occupation, Korean politics, economy, and culture were subordinated by the Japanese government, both directly and indirectly. During World War II, in

⁵ Pointing out the problems of mass-industrialized theatre productions, Dan Bebellato calls a megamusical company "McTheatre," a name coined after the global franchise restaurant, McDonald's. Dan Bebellato, *Theatre & globalization* (New York: Palgrave Macmillan, 2009), 40-42.

particular, the Japanese economic plundering of Korea was severe. In the post-colonial period, the division of Korea caused unforgettable trauma to Koreans because it symbolized another form of colonialism by super power nations, this time the U.S. and Soviet Union. In the five years following the division, the Korean War nearly destroyed the infrastructure of production, killed almost ten percent of the Korean population, and left hundreds of thousands of broken families, war widows, orphans, and victims of massacres. Thus, in the first half of the twentieth century, Korea was ravaged politically, economically, and culturally by foreign countries and also by its own nation in the North.

After the Korean War, South Korea's post-war recovery was heavily influenced by anti-communism. As an easy method of controlling the people, belligerent anti-communism remained in Korean politics for several decades as the country underwent alternating periods of democratic rule, autocratic rule, and military rule. According to Kim Dong-choon, "feverish anticommunism, aberrant reign of rightist terrorism, uncontrollable demonstrations of the rightist youth, despair and trauma overwhelmed every sector of South Korean society."⁶ Although former president Kim Dae-jung tried to reconcile with North Korea using his "Sunshine Policy," and although Kim's successor Roh Moo-hyun also attempted to establish a positive relationship with North Korea, the current president Lee Myung-bak has gone back to a strict and restraining position. In short, unless the status of the cease-fire armistice comes to an end, the endless terror of war and the governmental regulation under the name of anti-communism will not cease in South Korea.

Although the anti-communist policy contributed greatly to enhancing national solidarity and achieving the miraculous economic growth and industrialization of Korea, it suppressed

⁶ Kim Dong-choon, "The Great Upsurge of South Korea's Social Movements in the 1960s," *Inter-Asia Cultural Studies* 7, no. 4 (2006): 620.

Koreans' freedom of speech and freedom of the press, a suppression that has had a direct impact on the culture and arts in Korea.⁷ After the Korean War, in the name of anti-communism, all imported publications and visual materials from communist countries were prohibited by law until 1988, when Korea hosted the 1988 Summer Olympics in Seoul. Moreover, all domestic publications and visual materials that directly or indirectly implied the idea of communism failed to pass censorship until 1988. The conditions were the same for Korean theatre.

In theatre, the subjects, plots, and themes of modern Korean theatre were closely controlled by censorship; every script was inspected before it was performed on the stage. To make matters worse, even after censorship was repealed in 1988 some aftereffects of this regulation endured. Seo Yeon-ho, an accomplished scholar of Korean theatre, argues that the censorship of Korean theatre continued until the end of Roh Tae-woo's presidency (1988-1993).⁸ Although some playwrights and directors who had strong political opinions protested against censorship, many theatrical artists passively adjusted themselves to the regulation because they wanted to continue their shows. The regulation clearly constrained theatrical artists' freedom to produce original modern plays as well as their ability to adapt East-European modern works, such as Bertolt Brecht's plays, for their own needs.

Because of the censorship policies, modern Korean theatre did not have a fertile environment in which to establish its own character until after 1993. Nor could it transform itself into a contemporary Korean theatre, which, even now, is still in its nascent stages. Richard Nichols states that "Today's Korean theatre is not easily characterized" because modern Korean

⁷ During the Japanese colonial period, the Japanese Government also established the Publication Law, which required that all publications face pre-censorship. Korean authors were forced to submit copies of their work to Japanese authorities.

⁸ Seo Yeon-ho, *Hanguk Yeongeuksa: Hyeondaepyeon* (Korean Theatre History: Modern Theatre) (Seoul: Yeongeukgwa Ingan, 2006), 59.

theatre started to develop on a full-scale only after the abolition of censorship.⁹ As a result of this situation, Korean theatre has had no notable achievements in today's international market.

While the government's former role in censoring the arts exerted a direct influence on Korean theatre, its current role in sponsoring Korean theatre continues to exert an indirect influence. Since the government began to sponsor the performing arts industry as part of its cultural policy, the position of the theatre industry has been one of compromise with the government's cultural plan, half-willingly and half not, because the political regulations of the past have given way to the financial sponsorships of the present. In the case of theatre festivals in Seoul, the government's financial support has been so essential to managing the festivals that the festival organizers, in turn, have tried to be supportive of the government's cultural policy in order to maintain a satisfying relationship. Thus, analyzing the history of the oldest modern theatre festival in Seoul, the Seoul Theater Festival (STF),¹⁰ which began under government censorship and has continued with government sponsorship, reveals how the theatre festivals deferred to the government's cultural policy by adjusting their own concept to the agenda of internationalism.

When the STF was inaugurated as one of the performing arts projects sponsored by the administration of president Park Chung-hee, it was primarily designed to spur rapid quantitative growth in modern Korean play production: "to promote the staging of creative dramas and to support [domestic] theatre companies."¹¹ Because of this specific purpose, the festival's program was focused on competition among domestic theatre companies that produced domestic

⁹ Richard Nichols, introduction to *Four Contemporary Korean Plays*, trans. Kim Dong-wook and Richard Nichols (Lanham, MD: University Press of America, Inc., 2007), 5.

¹⁰ From 1977 to 1986, the festival was called the "Korean Theatre Festival." After 1987, its name changed to the "Seoul Theatre Festival."

¹¹ Gu Hee-seo, "A Look Back on 30 Years of the Seoul Theater Festival," *Koreanna: Korean Art & Culture* 23, no. 3 (2009): 57.

playwrights' new plays in a given year. In the early years of the STF, a committee of judges selected winning productions, and for the best production, the festival offered a certificate of achievement called the "President's Award."¹² Despite its good intention of boosting the theatre industry, the early festival's award system was fundamentally political, aimed at triggering competition and grading every production's artistic merit under the existing policies of censorship. For example, some productions that expressed strong political opinions against the government were not allowed to be performed on stage or were asked by the committee to change their plots. Tied down to the government's cultural policy, the early STF could hardly be described as a festival at all, for the artists and spectators could not celebrate together without restraint. In fact, it could more accurately be called a government-sponsored contest encouraging competition among artists. This tendency continued until 1987, when the festival, by then freed from the government's direct involvement, began hosting events under the supervision of a private organization, the National Theater Association of Korea.

Although the STF had evolved from a government-sponsored event to an independent and artistic theatre festival, it still mainly relied on government sponsorship. For this reason, when important national events came up, the STF served as a platform for cultural diplomacy by presenting an international festival. For example, the tenth STF in 1986, under the temporary name of the "International Theater Festival," was designed to celebrate the 1986 Asian Games in Seoul, Korea; and the twelfth STF in 1988 again, as the "Seoul International Theater Festival," was organized as one of the cultural events of "the 1988 Olympics Cultural Art Festival" to celebrate the 1988 Summer Olympics in Seoul. Despite the STF's long history, Park Young-jae, president of the Korea Arts Management Service, did not count the theatre festivals (including

¹² The President's Award continued only until the end of the Park administration (1979); since then, the festival has provided awards in several areas: directing, playwriting, designing, and acting.

the STF) before 1997 as proper international theatre festivals, arguing that “the history of Korean performing arts festivals started at the ‘1997 Theater of the Nations.’”¹³ The Theater of the Nations, which was held along with the International Theatre Institute’s World Congress in Seoul, was the first international festival designed only for the theatre. Yet, ironically, this festival was also another expanded form of the STF. When Korea co-hosted the 2002 FIFA World Cup, the government sponsored the inauguration of the Seoul Performing Arts Festival (SPAF), which started in 2001 as a merger of two previous festivals: the STF and the Seoul Dance Festival (a dance festival founded in 1978). The SPAF was the first regular international performing arts festival in Korea. When the first SPAF was held in 2001, it started with a small foreign program, including only three foreign productions, and a large domestic program. However, it expanded its foreign program and contracted its domestic program because its main goal was to provide Korean spectators an opportunity to watch live productions by famous foreign companies.

As major theatre festivals sponsored by the government, the STF and the SPAF have cooperated with the government’s cultural arts events even though they have had to set aside their own distinctiveness in that cooperation; they responded to the government’s cultural policy by promoting the simplest idea of internationalism and opportunely inviting foreign companies. However, this one-sided approach to internationalism forced the domestic theatre programs to play second fiddle to foreign programs. Thus, despite their participation, the domestic theatre companies felt marginalized. This pattern was repeated in 2010, when Korea hosted the G20 Seoul Summit 2010 and the government also sponsored the fifth TO in Seoul as one of its cultural events.

¹³ “The Fifth TO Official Record,” 173.

While the previous events focused on sports, hosting the G20 Summit symbolized Korea's economic and political success; more specifically, it fit neatly into Lee Myung-back administration's propaganda known as "*segzehwa*" (globalization), which was first declared by the Kim Young-sam administration (1993-1998) which still significantly influences the government's policy. In general, globalization mostly accompanies political and economic incentives. As Dan Rebellate argues, globalization is an "*economic phenomenon*," more specifically he remarked upon, "*the rise of global capitalism operating under neoliberal policy conditions*."¹⁴ Likewise, the Korean government's pursue of *segzehwa* was also deeply related to its political and economic expansion in the world. According to Lee Hyun-jung,

Segzehwa adopted a vision of developmentalism that championed greater efficiency for society as a whole (government, corporations and citizens) as a vehicle for national growth. This developmental nationalism demanded that South Korea, through globalization, leap forward and become one of the world's advanced nations.¹⁵

Because, in terms of globalization, the Lee administration considered the G20 Summit as a momentous event, the government paid special attention to making a positive impression on foreign visitors and expected the same effort from the cultural arts events. Although the fifth TO in Seoul was completely distinct from the G20 Summit, the festival did indirectly stress the internationalist values of Korea because the festival was sponsored by the government.

When Korean representative Choi Chy-rim joined the International Committee of the TO in 2008, he launched a campaign to host the fifth TO in Seoul in 2010. Compared to previous host countries' theatrical legacies, which were highly acclaimed by theatre historians, Korea did not have a particular theatrical legacy that could link the past, the present, and the future. As

¹⁴ Dan Rebellate, 10, 12. (Italics in the original).

¹⁵ Lee Hyun-jung, "Performing Korean-ness on the Global Stage: Ho-Jin Yoon's Musical *The Last Empress*," *Theatre Research International* 35, no. 1 (2011): 56.

mentioned above, although Korean theatre had grown quantitatively over the span of several festivals, it had not evolved artistically. Korean theatre was still going through the process of recovering and rediscovering its own theatrical voice. For this reason, Choi placed emphasis on the convenient modern environment of Seoul, which is conducive to hosting large-scale festivals. First, there are many theatre venues and performing arts centers equipped with the latest technical facilities in Seoul. Specifically, Choi advertised Daehangno as “a unique performing arts Mecca” and planned to use this area for the fifth TO because it contained roughly 130 theatre companies.¹⁶ Second, Korea’s stable financial condition guaranteed by government sponsorship was a positive element in his argument. In fact, the fifth TO ended up being financially supported by two governmental organizations: the City of Seoul and the Minister of Culture, Sports, and Tourism.

Unlike previous artistic directors, such as Theodoros Terzopoulos, Suzuki Tadashi, and Yuri Lyubimov, who had achieved international fame as professional directors, Choi Chy-rim was better known as a professor and an organizer. Choi’s different background led him to take the festival in a different direction. Choi started his career as a director in the 1970s. However, since the 1980s, Choi had built most of his career in academia as a professor in the theatre department of Chung-ang University in Seoul and as an organizer of several theatre-related institutions. Although he worked as artistic director of the National Drama Company of Korea in 2009, he only directed one production by himself before resigning from the position the same year. In 2010, going back to his specialty, he began to serve as a representative of the Hanguk Performing Arts Center (HANPAC). For this reason, unlike Terzopoulos, Suzuki, and Lyubimov, who presented distinctive messages through their own productions as well as unique festival

¹⁶ Daehangno (translated as “University Street”) is the street from the Hyehwa-dong traffic circle to Ihwa-dong crossroad, Jongno-gu, Seoul. This street has come to be synonymous with the “Theater District” of Seoul. http://www.visitseoul.net/en/article/article.do?_method=view&art_id=3457&lang=en&m=0004003002022&p=03.

programs, Choi's primary goal was to deliver Korean hospitality to foreign visitors through its theme of "*Sarang: Love and Humanity*" and ultimately to announce Korea's globalization during the festival. Despite Choi's pragmatic strategy, the fifth TO failed to build intercultural exchanges with foreign artists efficiently because its strong emphasis on globalization somewhat blurred the original charm of Korean culture, a key element to build intercultural connections.

The Theme of "*Sarang: Love and Humanity*" and Korean Nationality

The theme of the fifth TO was "*Sarang*," which literally translates to "love" in Korean. When artistic director Choi announced the word "sarang" as the theme, he believed that, unlike the word "love" in English, "sarang" embraced a broad scope of emotions, with more emphasis on platonic compassion than erotic attraction. Given this expansive interpretation, Choi made "Love and Humanity" the subtheme in English to emphasize "the rescue of mankind from the suffering of war and famine."¹⁷ To make the theme of "Love and Humanity" concrete, Choi invited foreign theatre companies from conflicted nations undergoing political, economic, social, religious, or ethnic strife and gave them a chance to stage their productions in Korea.

The exemplary productions of these companies included the Iranian production of *Revelation on a Silent Party*, directed by Reza Haddad, the Mexican production of *AMARILLO*, directed by Jorge A. Vargas, the Slovenian production of *Macbeth After Shakespeare*, directed by Ivica Buljan, and the Israeli production of *Orpheus in the Metro*, directed by Igor Berezin. Two productions in particular, *Revelation on a Silent Party* and *AMARILLO*, conveyed each country's problematic social issues, expressed the importance of basic human rights, and finally, appealed to the Korean spectators for humanitarian understanding. *Revelation on a Silent Party* (written by Attila Pessyani) was about the Iranian government's restrictive regulation of the people's communal activity called a "silent party," and *AMARILLO* (written by Gabriel

¹⁷ "The Fifth Theatre Olympics Official Record," 102.

Conteras) addressed the illegal journey of a Mexican immigrant to the U.S. and the hard lives of the family members who stayed behind in Mexico.

Despite Choi's good intentions, the foreign program did not have an effect much different from previous international theatre festivals that had achieved their internationalism by inviting different foreign productions. For this reason, Kim Bang-ok, critic and president of the Korean Theater Studies Association, commented, "Except for the quantitative expansion, there were not many differences from other festivals such as Seoul Performing Arts Festival's contents and organizations." She added, "I did not detect a strong sense of cohesiveness or a theme to serve as the focal point of the festival."¹⁸ Choi's plan to develop "Love and Humanity" by inviting a few foreign productions was ultimately not enough to produce a unified theme.

Moreover, the festival did not present any outstanding Korean productions to signify the theme "Love and Humanity." Choi's latest production, *Tum Tum Nangrang Tum* (by Choi In-hun, Korean novelist), with the National Drama Company of Korea, was supposed to be presented in the festival. If it had been presented, it might have illustrated the meaning of love in Korea because the play is based on a popular Korean folk story, a tragic love story between princess Nangnang and prince Hodong of Goguryeo. In addition, when this production was produced by the National Drama Company of Korea and premiered at the National Theater of Korea, it was ambitiously marked as a "Nation Brand Performance," a performance that would represent Korea, by the National Theater of Korea.¹⁹ Unfortunately, after resigning as artistic

¹⁸ Kim Bang-ok, "Comments on the Fifth Theatre Olympics in Seoul," in "The Fifth Theatre Olympics Official Record" (2011), 165.

¹⁹ The term "Nation Brand Performance" originates from the term "nation branding" and has been used by the National Theater of Korea since 2006. The National Theater of Korea has produced a series of productions aimed at building the branding and image of Korean theatre and promoting it to the world by adopting traditional stories and adding traditional elements to the productions. A Nation Brand Performance refers to a performance designed and made by the National Theater's organizations. For detailed information, see Im Sang-wu, "A Study on National Brand Marketing of Performing Arts: Focused on the Case Study of the National Theater of Korea" (PhD diss., Sungkyunkwan University, 2010), 77-108.

director of the National Drama Company of Korea, Choi was not allowed to present his production in the fifth Theatre Olympics.²⁰

Even though the domestic program presented several productions by veteran directors as well as productions by younger ones, a unified theme was difficult to see. Indeed, the invited senior directors, especially Lee Youn-taek, Son Jin-chaek, Lim Young-woong, and Oh Tae-suk, had contributed enormously to the development of modern Korean theatre. However, none of their productions were designed specifically for this festival; instead, several productions were selected from the repertory that they had performed many times before. Some of the spectators might well have previously seen these productions. Furthermore, some of the productions planned to continue their run after the festival. For this reason, Korean spectators had no particular motivation to watch the domestic productions during the festival. In the case of the young directors, there were no exceptional productions that reflected the theme of the fifth TO or demonstrated highly creative artistry. Considering this unfavorable outcome, Kim Bang-ok pointed out the lack of balance between the foreign and domestic productions: “The festival featured many domestic shows. However, it was hard to say if the foreign visitors or the domestic audience appreciated them.”²¹

Similar to the previous international festivals, the fifth TO relied heavily on the foreign program. While the festival gave the foreign artists a chance to make their voices heard under the theme “Love and Humanity,” it failed to give domestic artists a platform from which to make their own voices heard. The fourth TO had contributed to building a friendlier relationship between Greece and Turkey through the medium of theatre; considering the divided nature of the Korean peninsula, the fifth TO could have been a platform for understanding and embracing

²⁰ Choi worked as artistic director of the National Drama Company of Korea from Jan. 21, 2009 to Jan. 18, 2010. Since his resignation, Choi has been president of Hanguk Performing Arts Center.

²¹ “The Fifth Theatre Olympics Official Record,” 165.

people in North Korea. Actually, the official record indicates that “This theme is also an important topic for Koreans themselves, who need to overcome their feelings of national division and pursue the spirit of harmony and peace.”²² Yet the program of the festival did not contain any messages to promote a better relationship between North and South Korea.

In reality, what the fifth TO aimed for was a sense of internationalism to advertise Korea to the world as a globalized and advanced nation. The Mayor of Seoul, Oh Se-hoon, strongly voiced his reason for supporting the fifth TO: “I have a dream of transforming Seoul into the world’s hub of culture and arts.”²³ To fulfill this ambitious goal, the festival set forth its purpose:

This event strengthens the status of Korea as a cultural power and develops the image of Seoul as an international city of culture. By doing so, Seoul makes a new leap forward as “a city where people want to live”; “a city where people want to visit”; and “a city where culture and arts are alive.”²⁴

In addition, at the opening ceremony of the festival, a declaration was made to designate “Seoul as a Theatre City and Daehangno as a Special Theatre District.”²⁵ The festival successfully carried out this political agenda by showing foreign artists hospitable kindness and presenting Daehangno as an ideal theatre market. Despite these efforts and pronouncements, whether the festival accomplished more than the government’s international cultural policy is open to debate

²² Ibid., 102.

²³ Ibid., 10.

²⁴ Ibid., 102.

²⁵ It was signed by the following ten celebrities: Xu Xiang (General Secretary of the Asia Theatre Education Center), Brian Singleton (President of the International Federation for Theatre Research), Theodoros Terzopoulos (Chairman of the Theatre Olympics International Committee), Tobias Biancone (General Secretary Worldwide of the International Theatre Institute, UNESCO), Oh Se-hoon (then Mayor of Seoul), Yu In-chon (then Minister of Culture, Sports, and Tourism), Park Gae-bae (President of the National Theater Association of Korea Inc.), Choi Chy-rim (President of the Hanguk Performing Arts Center), Kim Yun-cheol (President of the International Association of Theatre Critics), Choung Byoung-gug (Chairman of Committee on Culture, Sports, Tourism, Broadcasting & Communications, the National Assembly of the ROK). Ibid., 22-23.

because the festival does not appear to have achieved any strong aesthetic outcomes through cultural exchange among domestic and foreign artists.

In fact, the fifth TO was another example of the dilemma that Korean theatre festivals faced with regard to these two concepts. Theatre scholars specializing in interculturalism consider the idea to be an evolutionary form of internationalism; as Richard Schechner explains, “The world seems to be learning how to pass from its national phase to its cultural phase.”²⁶ He adds, “Interculturalism is replacing—ever so tenderly, but not so slowly—internationalism. The nation is the force of modernism; and the cultures—I emphasize the plural—are the force of postmodernism.”²⁷ Applying Schechner’s statement to Korea, despite its possible error of dichotomy, Korean theatre festivals, lacking the authentic identity of Korean theatre, seem to have lagged behind, still rooted in internationalism and modernism.

In general, disparities in economic power among nations can affect their cultural exchanges. Patrice Pavis discusses the influence of the economy on cultural exchange: “Cultural difference is often fundamentally economic. The disproportion of economic means that exist between Euro-America and the rest of the world underline the risks of appropriation and exploitation.”²⁸ In the case of Korean theatre festivals, Korea, as an economic powerhouse, does not seem a likely victim of exploitation. Ironically, however, the financial sponsorship of the government and the theatre festivals’ desire to maintain this financial support have led the festivals to embrace the government’s ideals of internationalism over interculturalism. By doing so, the festivals, to some extent, have relinquished the opportunity to play a leading role in intercultural exchange.

²⁶ Richard Schechner, *The End of Humanism* (New York: PAJ Publications, 1991), 70.

²⁷ *Ibid.*, 124.

²⁸ Patrice Pavis, *The Intercultural Performance Reader*, 147.

Concerning the economic aspects, Bharucha points out the different implications of interculturalism between developing and developed countries.²⁹ Likewise, in the past, economic and political insecurity stunted Korean theatre's ability to grow beyond Korea. However, in the present, its long-lasting minor position in the theatre world makes Korean artists feel obliged to raise the international fame of Korean theatre in a short time. This strong sense of nationalism has implications for interculturalism between Korea and other countries; indeed, Korean theatre might be convinced that its only way to survive is to preserve and promote the values of internationalism.

Although the TO's original spirit of interculturalism was not well reflected in its fifth variation, it is true that this experience gave Korean theatrical artists the important task of learning how to accomplish reciprocal cultural exchange with foreign artists. As a director and festival organizer who had led various intercultural projects, Suzuki was a notable example for Korean artists. In addition, among the International Committee members, Suzuki contributed most significantly to the fifth TO in Seoul. For this reason, Suzuki's production of *Dionysus* is a significant point of focus.

Suzuki Tadashi's Production of *Dionysus*³⁰

Suzuki's role in theatre exchanges with Korean theatrical artists is comparable to Terzopoulos's exchanges with Turkish artists: Suzuki's cooperation aimed to bring about a better cultural relationship between Japan and Korea. And just as the fourth TO in Istanbul had succeeded because of Terzopoulos's long-term effort of cooperation and exchange with Turkish artists, the fifth TO in Seoul would have not been possible without Suzuki's close networking with theatrical artists in Korea. Just as Terzopoulos had with Turkish artists, Suzuki had also

²⁹ Rustom Bharucha, *Theatre and the World*, 1.

³⁰ My analysis of *Dionysus* is based on viewing a live performance of this production on Aug. 26, 2010.

built a long-term exchange with Korean artists. A brief summary of Suzuki's works in Korea prior to the fifth TO provides a helpful context for examining his production of *Dionysus* in 2010.

Suzuki and his company, Suzuki Company of Toga (SCOT), made their debut in Korea by performing *The Trojan Women* (by Euripides) at the "1986 International Theater Festival" in Seoul. Afterwards, co-founding the BeSeTo Festival (an abbreviation of the theatre festival of Beijing, Seoul, and Tokyo) with Korean and Chinese theatrical representatives Kim Eui-kyung and Xu Xiao Zhong, Suzuki launched his first major project with Korean artists in 1994. While the BeSeTo festival has rotated among the three countries, Suzuki has brought his productions of *King Lear* (1994), *Cyrano de Bergerac* (2003 and 2009), and *Electra* (2008) to Korea.³¹

Among these productions, his first co-production with Korea, *Electra* (by Hugo von Hofmannsthal), was a turning-point in Suzuki's active involvement with Korean performers. *Electra* made Suzuki a forerunner in spurring successful intercultural communication with Korean actors by casting, training, and staging them. During the period of training and rehearsing with Korean performers, Suzuki described his collaboration with Korean actors as "the most meaningful and memorable experience" in his career, having built a strong sense of solidarity with Korean performers based on cultural similarities.³²

Suzuki has also tried to build good relations with Korean artists as a festival organizer. He has periodically invited Korean theatre companies to Japan through the BeSeTo Festival and Toga Festival. He also invited Yu In-chon, Minister of Culture, Sports, and Tourism (2008-2011), to Toga village, where his theatre company is located, to facilitate cultural exchange between the two countries. When Choi proposed that the fifth TO should take place in Seoul,

³¹ In 2008, the BeSeTo Festival was held in China. However, because Suzuki's production of *Electra*, for which he cast Korean performers, was co-produced by two Korean cultural arts organizations, the Arko Arts Center and the Ansan Arts Center, Suzuki made its premiere in Korea prior to its performance in China.

³² Lee Bo-yeon, "Asia Baeuwa cheot yeongeuk jakeop, nae insaengseo gajang tteut gipeun il" (My first experience with Asian performers, the most meaningful experience in my life) *Segye Ilbo*, Sep. 30, 2008.

Suzuki strongly recommended Korea as a host country to Terzopoulos and other International Committee members and visited Seoul several times to assist with and consult on preparations for the festival. His active support was possible because of his positive relationship with Korean artists, a relationship based on the geographical proximity and cultural accessibility between Japan and Korea.

While his early productions in Korea had been somewhat tenuous and intermittent compared with his active involvement with American and European artists in Western countries, for *Electra*, Suzuki employed an active and smart strategy when introducing his intercultural intentions to Korean spectators. Considering the subtle historical and cultural entanglement between Korea and Japan in the past, Suzuki loosened up the cultural tension between the two countries by casting Korean performers in his first all-Korean cast production of *Electra*. The following year, Suzuki presented his production of *Cyrano de Bergerac*, which communicated his reflection on Japan's position toward the influx of Western culture. As I noted when discussing *Cyrano de Bergerac* in Chapter Three, Suzuki critically described Japan's identity along with Japan's inferiority complex with Westerners through Cyrano's longing for the French woman Roxane. Korean spectators might have sympathized with this intercultural metaphor between Asia and the West as well. Finally, in 2010, he presented *Dionysus*, which most obviously reflected the essence of Suzuki's actor training method as well as traditional Japanese performing styles, especially *noh*.

Dionysus, one of Suzuki's long-running productions, premiered in 1978 under the title *The Bacchae* (by Euripides). In the process of re-producing *The Bacchae*, Suzuki changed parts of the structure and renamed the production *Dionysus* in 1990.³³ Considering his continuous

³³ Ian Carruthers and Takahashi Yasunari, *The Theatre of Suzuki Tadashi* (New York: Cambridge University Press, 2004), 154-179.

refinement of the play over the past thirty years, *Dionysus* is doubtless Suzuki's most well-polished production, demonstrating not only his flawless adaptation of a Western classic into a Japanese-style performance but also his artistic degree of completion. In the context of interculturalism, two questions arise: why he chose an old piece for the fifth TO in Seoul and how this production appealed to the intercultural sense of Korean spectators.³⁴

Suzuki transformed his early version of *The Bacchae*, which focused on the madness of individual characters, into his new version of *Dionysus*, which warned against the madness of groupism. Suzuki's *The Bacchae* focused on the conflicted action between the main characters, including Dionysus, Pentheus, and Agave. Marianne McDonald's review of *The Bacchae* describes Suzuki's early emphasis on these three individuals: "The magical ritualistic enslaving of Pentheus is a gruesome expansion by Suzuki of Euripides' text. Dionysus leads Pentheus off to his death in a ritualistic dance, in which he is shown as little more than a puppet."³⁵ McDonald describes the character Dionysus as "a director who stages 'The Death of Pentheus,'""; indeed, Suzuki developed the plot around the main character Dionysus, who appeared on the stage, manipulated Pentheus and Agave like a puppeteer, and drove people into madness.³⁶

To better reflect the rapidly changing contemporary world, the 2010 version of *Dionysus* changed its focus to emphasize the tragic death of Pentheus caused by a group of people who had blind faith in religion. By criticizing the carnage of groupism, not the rage of Dionysus alone, Suzuki was warning against the abuse of power by religious and totalitarian organizations. As I briefly mentioned in chapter three, in Japanese history, the sarin gas release on Tokyo's subway by the Aum Shinrikyo cult in 1995 is a tragic example of fanatically religious groupism. In his director's note, Suzuki clearly defined the conflict between Dionysus and Pentheus not as a

³⁴ *Electra* premiered in 1995, and *Cyrano de Bergerac* premiered in 1999.

³⁵ McDonald, *Ancient Sun, Modern Light*, 15.

³⁶ McDonald, *The Living Art of Greek Tragedy*, 137.

disagreement between God and humans but an insane and useless conflict between religious organization and political power.³⁷ Accordingly, in *Dionysus*, unlike *The Bacchae*, the character Dionysus never appeared on the stage; his voice only echoed from offstage, and his message was delivered through the Priests' speech. While his earlier production of *The Bacchae* mainly followed the original script of Euripides, *Dionysus* mirrored the contemporary world, updated for spectators living at that moment.

While, in theme, Suzuki reflected on present society, ironically, in performing style, he returned to the style of *noh* by presenting a controlled but powerful, aesthetically traditional but still attractive, *mise-en-scène*. Suzuki's warning against groupism was visualized as a *mise-en-scène* created by two groups of performers: a group of male priests and a group of female *bacchae*. These two groups presented a synchronized choreography that maximized the beauty of slowness and stillness, recalling the Japanese aesthetic of *yugen* (elegant beauty). These Japanized movements held the attention of Korean spectators.

First, the movement of the male group, called the priests of Dionysus, reminded me of the stereotypical monks of *noh* (Figure 11). Wearing white make-up and white traditional costumes, the priests completely captured the stillness of *noh* actors. They walked, stood, and sat on the chairs in complete calm. Then, similar to the movement of *noh* actors, which changes from slow and still to fast and wild, the priests' slow and silent movements became rapid and powerful when killing Pentheus on stage. In the scene of Pentheus's death, Pentheus and the priests created an execution scene that recalled another Japanese image, a samurai fight. The priests surrounded Pentheus and symbolically stroked him with a Japanese sword, one by one, in slow motion. Then they circled him, turned on him rapidly, and delivered the fatal stroke. This choreographic sequence was difficult to explain as the irrational insanity of a group of people

³⁷ Suzuki's official website, <http://www.scot-suzukicompany.com>.

tricked by Dionysus. Instead, the choreography conveyed the essence of Suzuki's actor-training method as inspired by noh techniques. To deliver this effect, in *Dionysus* in 2010, the actors completely relied on their bodies, especially their feet; indeed, Suzuki has said that "the value of my training can be said to begin and end with the feet."³⁸ In the workshop I observed, he spent most of his time teaching actors how to stand and walk.³⁹ Thus, he had no need for the wheelchairs that had appeared in the 1990s version of *Dionysus* and in his productions of *Electra* and *Oedipus Rex*. The priests' refined movements, executed by their steps, made visible the essence of his training.

Second, the movement of the female group, called the bacchae of Dionysus, resembled the female characters of noh. Unlike noh actors, however, Suzuki's actresses did not wear masks. Instead, they wore white make-up and long black wigs, exemplifying the traditional make-up style, and kept their faces as expressionless as the female masks of noh. They also wore red and white striped dresses, which symbolized not only "*kohaku maku* (traditional red-and-white striped festival bunting)"⁴⁰ but also their mad groupism and Pentheus's bloody death. Four bacchae entered the stage, displaying well designed choreography that was also powerful, self-restrained, and quiet. Zeami, the pioneer of noh, once explained that the *yugen* of noh, even when the performers are playing demon roles, should maintain a graceful and elegant stage appearance.⁴¹ Similar to Zeami's concept, Suzuki's bacchae never lost their posture, no matter how irrational the circumstances became. While the priests sat on chairs, the bacchae sat on the floor and held the center of their bodies lower than they normally would in the sitting position (Figure 12). When Agave, who wore the same costume as the bacchae, realized that she had

³⁸ Suzuki, *The Way of Acting*, 21.

³⁹ I attended Suzuki's workshop on Sep. 23, 2010 and watched his production of *Dionysus* on Sep. 26, 2010.

⁴⁰ Ian Carruthers, *The Theatre of Suzuki Tadashi*, 156.

⁴¹ Benito Ortolani, *The Japanese Theatre: From Shamanistic Ritual to Contemporary Pluralism* (New Jersey: Princeton University Press, 1990), 114.

killed her own son Pentheus, she cried wildly and made an extremely eccentric facial expression that resembled a ghost mask of *noh*. However, she persistently maintained her low position. The *bacchae*'s lower position symbolized the essence of Suzuki's animal energy, which is connected to the ground, as well as the Japanese custom of sitting on the floor.

In *Dionysus*, Suzuki used traditional Japanese elements, especially the elements of *noh* to address a present-day issue because he sees the ongoing value of theatrical origins. According to Suzuki, "It is usually said that *noh* and *kabuki* are classical theatre arts. In my own view, both are in some ways more contemporary than our newest theatrical ventures."⁴² Often lamenting that most modern actors are forgetting the importance of the body because of advanced technology, Suzuki praised the idea of the performer's body in *noh*. All of these traditional values resonated with Suzuki's philosophy as well as his method for training actors. In *Dionysus*, the empty stage was filled with the performers' animal energy, and this energy, along with traditional Japanese concepts, created powerful but moderated movements. In discussing these movements, he explained, "I aestheticize and reconfigure the training. The training and the rehearsing are not separate from each other."⁴³

Suzuki knew exactly how to use the merits of Western dramaturgy to expand the limits of Japanese theatre:

European culture, as far as theatre is concerned, has a rich tradition of reflecting on what man is. That's the role of the text. The tradition in European theatre is to think about man in terms of words. In Asia, the emphasis isn't so much on words as on how the thoughts are conveyed, on how they are expressed through body movements, using different techniques. This is a very rich tradition. So, by combining these two traditions

⁴² Suzuki, *The Way of Acting*, 39.

⁴³ Suzuki Tadashi, "Suzuki Tadashi and the Shizuoka Theatre Company in New York: An Interview by Toni Sant," *The Drama Review* 47, no. 3 (2003): 150.

it's possible to create a whole new entity. I believe a new aspect of theatre will arise from this marriage of elements.⁴⁴

Suzuki has created many successful marriages of Western and Japanese theatre through his productions, and in *Dionysus*, he effectively unified traditional Japanese theatre with a Western text. Through this intercultural marriage, Suzuki ultimately aimed to revive the divine spirit of theatre. In the NHK interview, Suzuki explained why he chose to combine Greek tragedy with traditional Japanese theatre:

I'm going to be using Greek tragedy as a stepping stone, but the way plays, directing styles, and various constructions of stages are . . . well, choosing something extraordinary from Japan's cultural assets, and aggressively implementing it. In short, things like kabuki, noh, and bunraku, things like that exist in the present. Not partially incorporating its technologies, but the spiritual elements that created those things. A sensation like that, a feeling that you get when you're creating a stage. I'm attempting to restore something like that within the context of Greek tragedies, and created Japan.⁴⁵

What Suzuki dreamed about was the spiritual union between Western and Japanese theatre. At the same time, his view of interculturalism would not be possible without his pride in his own training method, in Japanese culture, and in the nation of Japan. Suzuki's attitude toward his own theatre and Western theatre is an example from which Korean directors can learn how to adopt Western culture and combine it with their own cultural heritage.

Conclusion

The fifth TO was held in Seoul in 2010: fifteen years after the first TO in Delphi, Greece. Compared with the previous four TOs which were orchestrated by co-founding members

⁴⁴ Suzuki Tadashi, "One Step in a Journey: Tadashi Suzuki in Australia," (Insight Media, 1992), Documentary.

⁴⁵ Suzuki Tadashi, NHK Interview, 1995.

of the TO including Terzopoulos, Suzuki, and Lyubimov, the fifth TO, which was organized by a new committee member Choi Chy-rim, resulted in a less intercultural outcome.

Although the fifth TO was successful in terms of hosting and organizing the festival, it placed so much emphasis on one-way internationalism that it was not successful in encouraging equal reciprocity, in terms of intercultural exchange, among the theatrical artists. Nor did it succeed in redefining or reexamining the tradition of Korean theatre. I am reminded of Gautam Dasgupta's comparison of the intercultural process to a master chef's method: "not just placing two or more dishes from different cuisines side by side but combining spices and sauces to create something new."⁴⁶ By pursuing internationalism over interculturalism, the fifth TO seems to have been merely a smorgasbord of international dishes rather than a new dish with innovative and distinctive flavors. While the festival cooperated with the Korean government's political desire to build a positive national image, this national image has not evolved into an aesthetic image. Dasgupta said that "Interculturalism entails learning that goes beyond knowing. It is an ongoing process of learning not only about diverse cultures, but also about learning how to know."⁴⁷ If Korean artists did learn how to know other cultures through the fifth TO, in this way at least, the fifth TO can be considered a success.

To develop its own unique aesthetics, the Korean theatre could ponder how to mirror its own situation, especially the divided Korean situation, through its own theatrical language. As Pavis pointed out, "one radical reaction to globalization is to strive to reestablish old identities."⁴⁸ In this sense, Suzuki's *Dionysus*, which addressed the social consequences of

⁴⁶ Gautam Dasgupta, "Interculturalism: A Lettrist Sampler," in *Interculturalism and Performance*, ed. Bonnie Marranca and Gautam Dasgupta (New York: PAJ Publications, 1991), 328.

⁴⁷ Dasgupta, "Interculturalism: A Lettrist Sampler," 328.

⁴⁸ Pavis, "Intercultural Theatre Today (2010)," *Forum Modernes Theater* 25, no.1 (2010):5-15, quoted in Daphne P. Lei, "Robert Wilson's HIT Productions in Taiwan," *Theatre Journal* 63, no. 4 (2011): 572.

groupism using traditional Japanese performance style, set a good example of the intercultural ethics that guide the artistic goals of the TO.

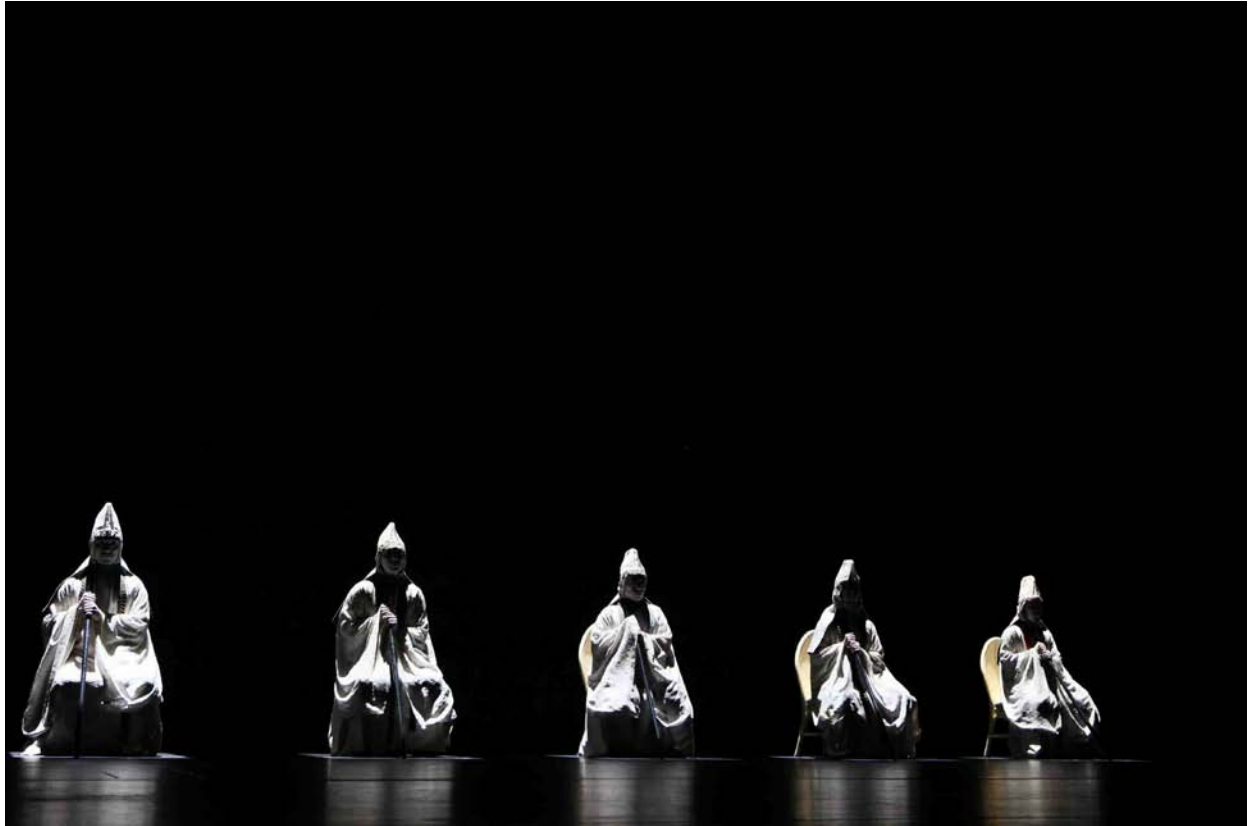


Figure 41. *Dionysus*. 2010. Photograph by the Fifth TO.



Figure 12. *Dionysus*. 2010. Photograph by the Fifth TO.

CHAPTER 7

CONCLUSION

The Theatre Olympics and Interculturalism

In this dissertation, I aimed to demonstrate that the TO embodied the spirit of intercultural exchange in international theatre festivals. As the title of the festival implies, the International Theatre Olympics is characterized by the international gathering of theatrical artists in the spirit of Olympism, which encourages intellectual, cultural, and artistic harmony among artists. Whereas the first TO in Delphi, Greece inaugurated the festival with a small but intense program of nine productions from seven countries, subsequent TOs expanded the festival's international network with large and varied programs. The second TO in Shizuoka, Japan, staged forty-two productions from twenty countries; the third TO in Moscow, Russia, the largest program so far, staged ninety-seven productions from thirty-two countries; the fourth TO in Istanbul, Turkey, staged thirty-eight productions from thirteen countries; and the fifth TO in Seoul, Korea, staged forty-eight productions from thirteen countries.

This quantitative growth, however, was not the focus of this study; more remarkable was the TO's intangible intercultural legacy created by the participation of countless people (including artists, scholars, festival affiliates, politicians, and spectators), the venues in different countries, and the distinct themes. The TO opposes the assumptions of universality and generality. Rather than defining the festival within a hasty generalization or constricting the festival with internal regulations, the chairman of the International Committee of the TO, Theodoros Terzopoulos, pursued an open dialogue with festival attendees, artists as well as audiences, and characterized the distinctiveness of the festival as "dynamism, polycentricism,

political, geographic and semantic multi-formity.”¹ These characteristics of the TO, in simple terms, could be explained within the discourse of postmodernism. On a deeper level, however, the previous five TOs showed that the TO pursues difference within continuity to recover humanistic and spiritual associations. To understand these characteristics of the TO, examining each TO’s artistic and cultural exchanges through the lens of interculturalism was essential; these intercultural exchanges took different shapes based on each artistic director’s philosophy, each host country’s culture, and each festival’s different support groups (including cultural organizations, local theatre festivals, and government sponsorship).

The first TO, based on Terzopoulos’s specialty of Greek tragedy, presented the most unified program, consisting of the International Committee members’ recreation of Greek classics. This program not only highlighted each auteur director’s creative work but also connected the directors under the same interest in Greek classics. This moderate, voluntary intercultural flow minimized any possible conflict caused by cultural differences and maximized the TO’s capacity to deliver its theme: that Greek classics belong to all people in the world and transcend time and space.

The second TO, based on Suzuki’s specialty of intercultural theatre inspired by traditional Japanese culture and arts, placed emphasis on showcasing traditional Asian performances. While the second TO designed a special program of traditional Asian performances to showcase Asian aesthetics, Suzuki, at the same time, stressed Japanese aesthetics. He did this by presenting traditional Japanese performances as well as Japanese artists’ adaptation of Western classics through modern Japanese productions including his productions of *King Lear* and *Cyrano de Bergerac*. These programs not only satisfied foreign attendees’ cultural curiosity about Asian theatre but also made domestic attendees proud of their

¹ Theodoros Terzopoulos, “The Fourth Theatre Olympics Program Book,” 18.

heritage. In terms of intercultural exchange, however, this cultural dichotomy between East and West ran the risk of forming an invisible cultural barrier that interrupted spontaneous intercultural flows between Asian and Western artists.

The third TO, embodying Lyubimov's theme, "Theatre for the People," with Polunin's large-scale outdoor program, "Street Theatres Program," created an atmosphere of carnival that dissolved the cultural barriers that divide foreign and local peoples. As Bakhtin pointed out, the existing social hierarchies are overturned during carnival; likewise, the Street Theatres Program showcased that, within the spirit of carnival, differences of race, culture, language, and religion no longer hindered intercultural exchange among the attendees.

The fourth TO, under the direction of Terzopoulos, built a positive relationship between Greece and Turkey through cultural cooperation. This intercultural collaboration signified the theme of "Beyond the Borders"; furthermore it set theatrical artists an example of cultural diplomacy among neighboring countries through an international theatre festival.

The fifth TO, fulfilling Choi's theme of "Love and Humanity," invited foreign theatre companies from nations suffering from political, economic, social, religious, or ethnic strife. This gesture expanded the foreign programs of the theatre festivals in Korea, which until then had been relatively focused on either limited European and American or East Asian theatrical companies.

When the festival designed a specific program inspired by its own cultural heritage, it achieved a level of intercultural exchange well beyond most other international festivals. From an aesthetic and intercultural perspective, when the festival developed a specific theme based on the host country's unique cultural, political, and social issues, and when the festival embodied this theme in a unique program, the foreign attendees, who were glad to experience a different

culture, voluntarily and naturally became involved. In turn, the local public was positively challenged by witnessing the active involvement of foreign attendees. The first TO's Greek tragedy program and the third TO's "Street Theatres Program" both illustrate this success. However, when the festival pursued universalism without showcasing the host country's own voice, its merits as an intercultural event were less impressive. The fifth TO's program is an example of this problem. Based on these examples, understanding one's own culture and presenting that culture as a topic for intercultural dialogue seem to be prerequisites for true intercultural exchange among domestic and international artists in the TO.

The Theatre Olympics and Terzopoulos's and Suzuki's Theatre

One of the aims of this dissertation was to draw scholarly attention to the productions of Theodoros Terzopoulos and Suzuki Tadashi within the intercultural context of the TO. I chose to focus on these two directors because of the remarkable contributions they made to the TO, and I chose to examine each of the directors' productions because of their intercultural, auteurist approach, which accorded well with the theme of each TO.

The major form of intercultural theatre today is, according to Daphne P. Lei, "hegemonic intercultural theatre, a specific artistic genre and state of mind that combines First World capital and brainpower with Third World raw material and labor, and Western classical texts with Eastern performance traditions."² This form of intercultural theatre is indebted to the early works of avant-garde, auteur artists who pioneered experimental theatre in innovative ways to expand the boundaries of art and culture. The eight founding members of the TO: Theodoros Terzopoulos, Suzuki Tadashi, Yuri Lyubimov, Heiner Müller, Robert Wilson, Nuria Espert, Tony Harrison, and Antunes Filho were clearly considered such avant-garde artists. Terzopoulos

² Daphne P. Lei, "Interruption, Intervention, Interculturalism: Robert Wilson's HIT Productions in Taiwan," *Theatre Journal* 63, no. 4 (2011): 571. Lei listed Peter Brook, Ariane Mnouchkine, Richard Schechner, Suzuki Tadashi, and Ong Keng Sen, as well-known practitioners of hegemonic intercultural theatre. Ibid.

and Suzuki, especially, expanded the realm of intercultural theatre through their performances in the TO. To illustrate this point, I analyzed three productions of Terzopoulos (*Prometheus Bound*, *Heracles Enraged*, and *The Persians*) and two productions of Suzuki (*Cyrano de Bergerac* and *Dionysus*). Each production synthesized intercultural theatre in a different way, and this synthesis was only possible because Theodoros and Suzuki maintained long periods of enduring intercultural connection with each country.

Terzopoulos, who had the greater understanding of the Ancient Greek tragedy as his national cultural heritage, recreated these tragedies as contemporary, intercultural tragedies based on his original physical training method; although this training method was inspired by ancient Greek mythology and ritualism, influenced by Artaud, Grotowski, Brecht, and Müller, Terzopoulos developed his physical method as a universal one, which could appeal to international audiences through powerful and intense performances. In his creations, the essence of the classics was more significant than the original plots, and building communal sympathy was more substantial than showcasing the individual tragic hero's suffering. In *Prometheus Bound*, Terzopoulos created organic, geometric shapes using the performers' bodies to signify Prometheus's pain; by making visible Prometheus's connection with the other characters, this production foretold Prometheus's symbolic link to the future generation, literally Heracles who would release Prometheus from his agony and metaphorically to the present audiences who would witness his suffering and feel sympathy for him. In *Heracles Enraged*, Terzopoulos presented three representative groups to signify the communal suffering caused by Heracles's tragedy; this shared sorrow resonated with the concept of the third TO, theatre for the *people* not for a small number of upper class elites in Russia. *The Persians*, methodologically, with its bi-national cast and multiple languages, instantiated intercultural theatre and transformed the classic

to a modern and postmodern context. Furthermore, the synchronized dual images, choreographed by Greek and Turkish actors, visualized Terzopoulos's wish for harmonious relations beyond the borders of the two countries. In these three examples, Terzopoulos extracted humanistic topics from Greek tragedies and ultimately succeeded in realizing them through bodily shape and movement; in terms of interculturalism, these productions were designed to reflect each TO's theme and to resonate with each TO's expected audiences.

Suzuki, based on his training method inspired by traditional performing arts as well as traditional Japanese agricultural life, recreated Western classics using Japanese styles. In *Cyrano de Bergerac*, visually addressing the Japanese nationality crisis caused by rapid westernization through the love story of Cyrano, Suzuki emphasized the value of Japanese tradition, such as the spirit of the samurai. In this interplay between Japanese and Western culture, he contrived the character Cyrano as a signifier of Japanese identity. In *Dionysus*, Suzuki presented the plot of *Dionysus* using Japanized choreography derived from his training method as well as noh techniques. By reducing Western elements, adding Japanese aesthetics, and presenting actors' well-trained, animal energy, Suzuki's beautiful but Japanized recreation of these Western classics appealed to Japanese as well as foreign spectators; however, these productions tended to set limits on Suzuki's intercultural interest and simplified the issue of intercultural theatre to a dichotomy between Japanism and Westernization.

In terms of training methods, Terzopoulos and Suzuki were both deeply inspired by their own ancient cultural, mythological, ritual, and artistic heritages and recreated these intangible inheritances through the actors' well-trained bodies. When they first met and discovered that they have much in common, they felt a warm camaraderie. According to Terzopoulos, "Although I had never directly been taught the Suzuki method, when I saw Suzuki's work, I felt his

approach was entirely comprehensible. For in many aspects it corresponds to my own ideas.”³

Despite their similarities, my analysis of their productions indicated that they have different ways of approaching foreign cultures; while Terzopoulos’s productions emphasized resonance between different cultures, Suzuki’s productions highlighted otherness, the distinctions between Japanese and Western cultures. These differences, indeed, coincide with my earlier conclusion on each director’s distinct strategies for designing foreign productions, embodying their theme in the festival program, and encouraging cultural interaction among attendees in the first two festivals in Athens, Greece and Shizuoka, Japan.

The Theatre Olympics and Olympism

One of the notable elements to boost intercultural exchanges and collaborations among theatrical artists was the spirit of cultural Olympism in the TO. In the first TO, Terzopoulos announced,

The International Committee of [the] Theatre Olympics, within the scope of toleration of today’s political reality, wishes to create a place for dialogue and artistic exchange, at a time when the political and economic circumstances have not only minimized and deformed theatrical values, but also brought difficulties to the real creators’ meetings in which differences and similarities were registered.⁴

As international communication and travel have become more financially and technologically affordable, various international theatre festivals have grown up in many countries. Despite this quantitative growth, Terzopoulos could not easily find “the real creators’ meetings” among the existing festivals because they placed political or commercial priority over aesthetic values. The TO was built on the voluntary participation of artists; it aimed not for commercial success but for

³ Terzopoulos, Theodoros *Terzopoulos and the Attis Theatre: History, Methodology, and Comments* (Athens: Agra Publications, 2000), 85.

⁴ Theodoros Terzopoulos, “The First TO Program Book,” 11.

the recovery of the spirit of theatre that stretches back to the Ancient Greek festivals that embodied Olympism. Suzuki stressed the uniqueness of the TO:

Normally, the situation for a European festival would be for the producer to choose a work. And then the government gives out money and says to do a theatre festival, and you do it. Something that's definitely different is that all the directors, playwrights, and artists came together first and decided to make this happen. So putting success aside here, the attitude and ambitions we have at the basis are all the same.⁵

While the eight founding members of the TO, as avant-garde artists, had their own distinctive artistic philosophies, which could not easily combine or harmonize with other artists, all of them consented with one voice that the role of the TO, with its sub-title "Crossing Millennia," should imply "the cross-fertilization of the past with the future."⁶ Beyond their different styles and themes, all of the TOs, under the spirit of Olympism, presented workshops and symposia to fulfill their goal of connecting the past with the future; legendary artists trained young artists, artists and scholars discussed issues of contemporary theatre, and all attendees, ultimately, learned to communicate with each other. Through these ongoing programs, the TO has suggested ways of collaborating, educating, and finally interculturalizing.

Despite the existence of the International Committee, none of the TOs has been operated by a central management system because chairman Terzopoulos did not intend to grant any political power to the Committee. Thus, while other international festivals have their own stable system for operating their annual festivals, hosting the TO requires a preparation period of at least two years because each host's artistic director not only has to build his or her own support system but also establish partnerships with other local organizations, both private and public.

⁵ Suzuki Tadashi, NHK Interview, August, 1995.

⁶ See Appendix A, "Theatre Olympics Charter."

Because the TO is not a commercial festival, each TO must gain sponsorship from a reliable organization or government, a process that presents a daunting challenge for each TO. Although the festival itself lasts between a few weeks and three months, the communication among the host country's committee, the International Committee, and other supporting organizations occurs over a period of two years. Through a slow and patient process, they come to understand each other's cultural differences, build trust, and finally organize another successful TO.

Because the TO is an ongoing, fraught project with a relatively short history, any criticisms of the festival might be premature. Despite this potential risk, in intercultural terms, some significant issues have been posed. First, because of artists' voluntary participation in the International Committee, it is difficult to expect equal, active involvement from every member in the TO. Furthermore, the selection criteria for the International Committee might be also an issue considering members' heavy responsibility to represent his or her own country. In addition to the International Committee's participation, many foreign artists have been invited to the TOs; however, although the Committee members maintain a close network, the TOs have not provided other foreign artists with a proper means of further intercultural communication after the TOs. Last but not least, as the scale of the festival has become larger, the host country's political goal along with its financial support has become hard to overlook. Despite the fact that each TO has striven to provide an ideal place where cultural and theatrical differences are valued, these issues could expand issues of cultural imperialism and colonization. In my future study, I would like to keep observing and examining these issues.

The next festival, the sixth TO, will be held in Beijing, China in 2013. This festival will be organized by the Central Academy of Drama in Beijing, the most prestigious drama school in China. Because an academic school will be organizing this event for the first time, Terzopoulos

strongly believes that the sixth TO will challenge attendees through a more profound and systematic theatre education program (e.g., symposia and workshops) than that of the previous TOs.⁷ Despite the sixth TO's new direction, the spirit of cultural Olympism that guided the first five TOs will also guide the sixth TO. But what remains key to the future success of the TO is the encouragement of a dynamic, festive but still voluntary participation among theatrical artists that arises from intercultural exchange.

⁷ Terzopoulos, Personal Interview, March 27, 2011.

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APPENDIX A

THE THEATRE OLYMPICS CHARTER¹

1. This entity shall be entitled Theatre Olympics, and sub-titled Crossing Millennia, which implies the cross-fertilization of the past with the future.

2. An international committee shall be formed. This committee is responsible for planning and management of all activities undertaken by Theatre Olympics. The members of the committee are:

Theodoros Terzopoulos (Chairman/Greece)
 Nuria Espert (Spain)
 Antunes Filho (Brazil)
 Tony Harrison (England)
 Yuri Lyubimov (Russia)
 Heiner Müller (Germany)
 Tadashi Suzuki (Japan)
 Robert Wilson (USA)

3. The members of the committee shall not only be responsible for expressing opinions in the planning stages, but shall also work interactively, thus making this organization unique.

4. In principle the committee shall meet once a year.

5. Additional members of the committee, recommended by one of the existing members, must again a two-thirds approval.

6. The committee shall be chaired by Theodoros Terzopoulos.

7. The administrative headquarters of Theatre Olympics shall be located in Athens, Greece (European Office) and in Shizuoka, Japan (Asian Office).

8. The first several Theatre Olympics events shall be held, in principle, in the countries of the committee members. The

committee member whose country hosts the Theatre Olympics event shall be responsible for its artistic direction. This host committee member shall plan the theme and programming for the Theatre Olympics event and submit his or her proposal to the committee for approval.

9. In each host country, a national committee shall be formed to meet that country's respective needs so that the success of the Theatre Olympics event is ensured. This national supportive committee shall consist of prominent figures in that country's cultural life.

10. An official logo shall be used in each of the Theatre Olympics' activities.

11. The content of the Theatre Olympics event:

a. Every few years a Theatre Olympics event shall be held, presenting high level productions as well as symposiums and workshops.

b. In addition to the above, ongoing projects including conception, production, and education programs shall be held in various places.

c. The preservation and documentation of historical work in the performing arts. Although texts remain as writing, a system needs to be created by which directorial work and actual productions can be preserved.

d. Creation of an international network of theatre artists.

e. Training and encouragement of younger artists.

June 18, 1994 Athens, Greece

Theodoros Terzopoulos Nuria Espert
 Yuri Lyubimov Tadashi Suzuki Robert Wilson
 Antunes Filho Tony Harrison Heiner Mueller

¹ "The Second TO Official Record," 10.

APPENDIX B

THE FIRST TO, SYMPOSIUM SCHEDULE

Friday, 25 August 1995²

9:30-10:30	SESSION III (APOLLO Hall)
	Chair: George Chimonas, Charies Segal, Costas Georgoussopoulos, Francisco R. Adrados
	-Marianne McDonald «Theodoros Terzopoulos: a director who crosses Millennia»
	-Rewarding Prof. Marianne McDonald
	-Pavios Matesis «God-Man: one face, two masks»
	-Discussion, Interventions
10:30-10:45	Coffee break
10:45-13:30	-John Chioies «The inner-eye of <i>Prometheus Bound</i> »
	-Fanis Kakridis «Theological issues in <i>Prometheus Bound</i> »
	-Dušan Rnjak «Wisdom, Sin and Suffering»
	Monologues from Aeschylus' <i>Prometheus Bound</i>
	Interpreted by Christos Tsangas
	-Discussion, Interventions
14:00	Lunch
17:30	Coffee at the ATREUM
18:00-20:00	Meeting of representatives of artistic Foundations participating in the International Forum on Ancient Greek Drama (APOLLO Hall)
19:30-21:00	Dinner

² Symposium was held August 23-27, 1995. This is a day of schedule (August 25).

APPENDIX C

THE SECOND TO, ASIAN PERFORMANCE LIST³

Part I. Asian Music Series

Title	Performer	Country	Date
<i>Sound of Mandala-Shomyo</i>	The Kohyasan monks and Midori Takada	Japan	5.11
<i>Beyond the Voice I: Pansori</i>	Kim Yon-ja and others	Korea	5.12
<i>Sound of Mongol: Höömii and Urtin Duu</i>	G. Yavgaan, D. Tuvshingbayar, A. Gimuge and others	Mongolia	5.13
<i>Ratu Jawa of Kroncong</i>	Waldjinah and her Kroncong band	Indonesia	5.14
<i>Beyond the Voice II: Five Hundred Years of Han</i>	Chee Son-ha, Lee Song-gun, and Midori Takada	Korea, Japan	5.15
<i>Vanished Songs in Desert</i>	Hamza El-Din and Midori Takada	Sudan, Japan	5.16

Part II. Traditional Japanese Performance

Genre	Title	Company	Date
Noh	<i>Sotobakomachi</i>	Supervised by Hideo Kanze	5.27-29, 31
Kyogen	<i>Kazumo</i>	Nirayama Jidai Gekijo	5.8
Kyogen	<i>Chidori</i>	Nagaizumi-cho Bunka Kaikan Verte Foret	5.9
Noh	<i>Funabenkei</i>	Nirayama Jidai Gekijo	5.8
Noh	<i>Sumidagawa</i>	Kikugawa Bunka Kaikan Ael	5.9, 6.6

Part II. Solo Dance Series of Japan

Genre	Title	Dancer, Choreographer	Date
Dance	<i>Cipher-Bootleg Ver.</i>	Akiko Kitamura, Kyoko Morimoto	4.23
Dance	<i>Vanish</i>	Tokihiko Sakamoto, Toshiko Takeuchi	4.25
Dance	<i>99· Flower of Time-Land of Dreaming</i>	Setsuko Yamada	4.27
Dance	<i>Tinctura</i>	Akira Kasai	4.29
Dance	<i>Nerve Maze Garden 2</i>	Kim Ito	4.29
Dance	<i>Love Parade, Inside, Wind Songs, Night Garden</i>	Ryohei Kondo, Takeshi Yazaki, Maya Shimizu, Tamami Yamada	5.4

³ It is based on the second TO Program Book. I reconstructed the schedule based on the subject.

APPENDIX D

THE THIRD TO, STREET THEATRES PROGRAM SCHEDULE⁴

Part I. Carnival

Place	Company	Performer	Country	Title	Date
Tverskaya avenue	China	/	China	/	6. 17
"	Viareggio	/	Italy	/	6. 17
"	Brazil Samba school "Vai-Vai"	/	Brazil	/	6. 17
"	Venezia	/	Italy	/	6. 17
"	Russia	/	Russia	/	6. 17
"	Marc Pekarski Group	/	Russia	"Marco Pekarski"	6. 17
"	Andrej Bartenev	Andrej Bartenev	Russia	"Botanical ballet"	6. 17

Part II. Street Theatres of the World

Place	Company	Performer	Country	Title	Date
Hermitage Theatre (Small Stage)	AXE-group	Maxim Isaev, Pavel Semchenko	Russia	"White cabin"	6. 18-20
"	Perekatipole	Stanislav Varkki	Estonia	"Dances in the rain"	6. 22-24
"	Do-Theatre	Evgeni Koslov	Germany/Russia	"Hopeless games"	6. 26-28
Theatre Square	Transe Express	Sylvie Meunier	France	"Mobile Homme"	4. 21
"	Dadadang	Vittorio Panza	Italy	"Parade for moving percussion"	4. 21
"	The D'jambe-boys	/	Belgium	"Etienne et Evert Deruelle"	4. 21
"	Marc Pekarski Group	/	Russia	"Marc Pekarski"	4. 21
Revolution Square	Studio Festi	Valerio Festi, Monika Maimone	Italy	"La luci degli angeli"	6. 17-18

⁴ It is based on the third TO Program Book 240-241. I reconstructed the schedule based on the subject.

"	Dogtroep	Titia Bouwmeester	Nederland	"Onno"	6. 18-22, 24-28
"	Do-Theatre	Evgenij Koslov	Germany/ Russia	"Windcross"	6. 22-24
"	Bodytorium	Shusaku Tekeuchi	Nederland	"The Package"	6. 26-28
"	Strange Fruit	Roderick Poole	Australia	"The Field"	6. 22-24
Hermitage Garden	Do-Theatre	Evgenij Koslov	Germany/ Russia	"Windcross"	6. 18-20
"	Malabar	Sylvestre Jamet	France	"Le voyage des aquareves"	6. 18-20
"	Andrej Bartenev	/	Russia	"Botanical ballet"	6. 18-20
"	Perecatipole	/	Estonia	Stanislav Varkki	6. 18-20, 26-28
"	Silence Teatro	Giovanni Malonni	Italy	"Figuraazione"	6. 18-20
"	Pan Optikum	Sigrun Fritsch	Germany	"Vier Elemente"	6. 18-20
"	Strange Fruit	Roderick Poole	Australia	"The Field"	6. 18-20
"	Boditorium	Shusaku Takeuci	Nederland	The Pachege"	6. 18-24
"	AXE-group	Maxim Isaev, Pavel Semchenko	Russia	Performance	6. 22-24
"	Natural Theatre Company	/	GB	"The Greys"	6. 22-24, 26-28
"	5 angry man	Tomek Koman	Australia	"The Bells"	6. 22-24
"	Teatr Biuro Podrozy	Pavel Shkotak	Poland	"Carmen Funebre"	6. 22-24
"	Ton und Kirschen	David Johnston, Margarete Biereye	Germany	"Doc tor"	6. 22-24
"	Carabosse	/	France	"installation du feu"	6. 22-24, 26-28
"	Els Comediants	/	Spain	"Dimonis"	6. 23-24
"	Arkhangelsk Youth Theatre	Victor Panov	Russia	"Bolero"	6. 22-24
"	Teodor Tezhik	/	Russia	Performance	6. 22-24
"	Leo Bassi	/	Spain	Leo Bassi	6. 26-28
"	Stalker	David Clarson	Australia	"Fast Ground"	6. 26-28
"	Alarm! Theater	Yuri Berladin	Germany/ Russia	"Questio Diabolica"	6. 26-28
"	Formalny Theatre	Andrej Moguchij	Russia	"Orlando Furioso"	6. 26-28
"	Les passagers	Philippe Riou	France	"Recif"	6. 26-28

"	Red Elvises	Oleg Bernov	USA	/	6. 26-28
"	Alexej Kostroma	/	Russia	Performance	6. 26-28
"	Theatro Nucleo	Cora Herrendorf	Italy	"Quijot!"	6. 26-28
"	Installations and performances	/	Russia	/	6. 18-28
"	Street Musicians	/	Russia	/	6. 18-28
Moskvorezka ja Embankment	Els Comediants	/	Spain	Final performance	6. 29
"	Carabosse	/	France	Final performance	6. 29
"	Malabar	Sylvestre Jamet	France	Final performance	6. 29
"	Teodor Tezhik	Teodor Tezhik	Russia	Final performance	6. 29
"	Marc Pecarski Group	Marc Pekarski	Russia	Final performance	6. 29
"	BambuCo	Simon Barley	Australia	Final performance	6. 29
And athers groups	Boom	Alexandr Kalashnikov	Russia	"Scarlet Sails"	6. 21-25

Part III. The 20th Century's Best Clowns

Place	Company	Performer	Country	Title	Date
New open Theatre	Salva's Snowshow Company	Salva Polunin	Russia	"SNOWSHOW"	6. 18-20
"	Jango Edwards	Jango Edwards	Nederland	"Jango Edwards—classics"	6. 22-24
"	Deschamps & Deschamps	Macha Makeieff & Jerome Deschamps	France	"Les frères Zenith"	6. 27-28
Hermitage Theatre (Big Stage)	Theatre of Boleslav Polivka	Boleslav Polivka	Czech Republic	"For the Lady on balcony"	6. 18-20
"	Leo Bassi	Leo Bassi	Spain	Leo Bass	6. 22-24
"	David Shiner	David Shiner & Bill Irvin	USA	David Shiner	6. 27-28

APPENDIX E

THE SECOND TO, PROGRAM SCHEDULE⁵

Part I. International Committee Performances

Director	Title	Company	Country	Date
Robert Wilson	<i>HAMLET a monologue</i>		USA	4.16-19
Suzuki Tadashi	<i>Cyrano de Bergerac</i>	SPAC Theatre Company	Japan	4.16-18, 24
Tony Harrison	<i>Fire and Poetry</i>		UK	5.14,15
Suzuki Tadashi	<i>King Lear</i>	SPAC Theatre Company	Japan	5.26-30
Theodoros Terzopoulos	<i>Heracles</i>	Attis Theatre & IITF	Greece, Turkey	6.4-6
Lluis Pasqual	<i>The Dark Root</i>	Nuria Espert & Lluis Pasqual	Spain	6.3-6
Robert Wilson	<i>Madama Butterfly</i>		USA, Italy	6.5,7
Yuri Lybimov	<i>The Brothers Karamazov</i>	Taganka Theatre	Russia	6.10-13
Antunes Filho	<i>The Trojan Women</i>		Brazil	6.11, 12
Suzuki Tadashi	<i>Vision of Lear</i>		Germany, Japan	6.12,13

Part II. Foreign and Domestic Performances

Director/ Choreographer	Title	Genre	Country	Date
Zhang Zhong Xue	<i>Nie Xiao Qian</i>	Drama	China	4.17-18
Mark Zakharov	<i>The Seagull</i>	Drama	Russia	4.23-25
Jean-Claude Gallotta	<i>Presque Don Quichotte</i>	Dance	France	4.30, 5.1,2
Gerhard Bohner	<i>IM (Goldenen) Schnitt I</i>	Dance	Spain, Germany	5.1, 2
Italo Zambo	<i>Heritage</i>	Dance	Guinea	5.4-5
Monica Vinalo	<i>Geometria</i>	Drama	Argentina	5.5
Jean-Claude Gallotta	<i>La Chamoule-Les Larmes de Marco Polo</i>	Dance	France	5.7-9
Omar Porras-Speck	<i>Blood Wedding</i>	Drama	Switzerland	5.8, 9
Georges Lavaudant	<i>A Respectable Wedding</i>	Drama	France	5.15, 16
Daniele Desnoyers	<i>Discordantia</i>	Dance	Canada	5.22-24
Lluis Pasqual	<i>The Dark Root</i>	Drama	Spain	6.3-6
Pawel Nowicki	<i>Don Juan</i>	Drama	Colombia	6.6

⁵ It is based on the second TO Program Book. I reconstructed the schedule based on the subject.

APPENDIX F

THE FOURTH TO, PROGRAM SCHEDULE⁶

Part I. International Committee Performances

Director	Title	Company	Country	Date
Theodoros Terzopoulos	<i>The Persians</i>	Attis Theatre	Greece, Turkey	5.12
Yuri Lyubimov	<i>Medea</i>	Taganka Theatre	Russia	5. 26, 27
Suzuki Tadashi	<i>Ivanov</i>	Shizuoka Performing Arts Centre	Japan	6.3, 4

Part II. Foreign Productions

Director	Title	Company	Country	Date
Jan Fabre	<i>Angel of Death</i>	Troubleyn	Belgium	5.12-14
Gerald Freedman	<i>Happy Days</i>		Turkey, USA	5.13-15
Alexandre Tselikov	<i>All Alone on Stage</i>	Christine Fersen Project	France	5.16
Mats Ek, Johan Inger	<i>A Sort of/ As If</i>	Cullberg Ballet Riksteatern, Swedish National Touring Theatre	Sweden	5.20, 21
Peter Brook	<i>Sizwe Banzi is Dead</i>	The C.I.C.T/ Theatre des Bouffes du Nord	UK, France	5.20-22
Peter Brook	<i>The Grand Inquisitor</i>	Millbrook Productions	UK	5.21-23
Giorgio Strehler	<i>Arlecchino Servant of Two Masters</i>	Piccolo Teatro di Milano-Theatro d'Europa	Italy	5. 22,23
Anne Teresa De Keersmaecker & Salva Sanchis	<i>Raga for the Rainy Season/ A Love Supreme</i>		Belgium	5.25, 26
Pierre Chabert	<i>End Game</i>		Turkey, France	5. 28
Eimuntas Nekrosius	<i>Othello</i>	Meno Fortas/ La Biennale Di Venezia	Lithuania, Italy	6.5

⁶ It is based on the fourth TO Program Book. I reconstructed the schedule based on the subject.

Part III. Domestic Productions

Director	Title	Company	Date
Filiz Sızanlı, Mustafa Kaplan	<i>Solum</i>	Taldans	5.13,14
Nihal G. Koldaş	<i>Beckett BlueGray</i>	Bilsak Tiyatro Atölyesi & Maya Sahnesi	5.15-17
Can Gürzap	<i>Amadeus</i>	Istanbul Devlet Tiyatrosu	5.17
Kemal Aydoğan	<i>Timon of Athens</i>	Oyun Atölyesi	5.17, 18
Bülent Erkmen	<i>A Play for Two</i>	Dot	5.17-28
Hüseyin Koroğlu	<i>Dream Toys</i>	Istanbul Büyükşehir Belediyesi Şehir Tiyatroları	5.20
Emre Koyuncuoğlu	<i>Misfit</i>	Emre Koyuncuoğlu Project	5.24-26
Tuğçe Ulugün Tuna	<i>The Fear of Thinking/ F</i>	Tuğçe Ulugün Tuna Project	5.27, 28
Mahir Günşiray	<i>Moon, Love, Death...</i>	Theatro Oyunevi	5.29
Ali Taygun	<i>Waiting for Godot</i>	Kocaeli Belediyesi Şehir Tiyatroları	5.29, 30
Mustafa Avkiran, Övül Avkiran	<i>Break the Game!</i>	5. Sokak Tiyatrosu	5.30, 31, 6.1
Zeynep Tanbay	<i>4. Legs</i>	Zeynep Tanbay Dance Project	5.31
Mahir Günşiray	<i>Once Five Years Pass</i>	Theatro Oyunevi	6.1, 2
Işıl Kasapoğlu	<i>The Tempest</i>	Semaver Kumpanya	6.1, 2
Yeşim Özsoy Gülân	<i>Last World</i>	Ve Diğer Şeyler Topluluğu	6.2, 3
Şahika Tekand	<i>Eurydice's Cry</i>	Studio Oyuncuları	6.6
Gökhan Soylu	<i>Orchids in the Ruins of Fire</i>	Tiyatro Anadolu	5.18
Cem Kenar	<i>M.E.D.E.A</i>	Theatro Z	5.19, 20
Zeynep Kaçar, Jale Karabekir	<i>Suitcases</i>	Tiyatro Boyalı Kuş	5.26
Türkar Çoker	<i>Beware of Dog</i>	Türkar Çoker & New York Theatre Ensemble (Turkey, USA)	5.28
Teoman Kumbaracıbaşı	<i>East West and a Raindrop</i>	Hazal Selçuk Project	5.29
Umut T. Egitimci	<i>Wall</i>	Deli Production (Turkey, USA)	5.30
S. Bora Seçkin	<i>Cyrano de Bergerac</i>	Altıdan Sonra Tiyatro	6.2

APPENDIX G

THE FIFTH TO PROGRAM SCHEDULE⁷

Part I. International Committee Performances

Director	Title	Company	Country	Date
Robert Wilson	<i>Krapp's Last Tape</i>	Change Performing Arts	USA	9.24, 25
Suzuki Tadashi	<i>Dionysus</i>	SCOT	Japan	9.25, 26
Ratan Thiyam	<i>When We Dead Awaken</i>	Chorus Repertory Theatre	India	10.22-24
Theodoros Terzopoulos	<i>AJAX</i>	Attis Theatre	Greece	10.28-30
Giorgio Barberio Corsetti	<i>The Story of Ronald, the McDonald's Clown</i>	Fattore K.	Italy	10.29,30
Giorgio Barberio Corsetti	<i>Epistle to Young Actors</i>	Fattore K.	Italy	10.29,30

Part II. Foreign Productions

Director	Title	Company	Country	Date
Thomas Ostermeier	<i>Hamlet</i>	Schaubuhne am lehniner platz	Germany	9.29- 10.1
Reza Haddad	<i>Revelation on a Silent Party</i>	Sayeh Theater Group	Iran	10.1-3
Jorge Arturo Vargas	<i>AMARILLO</i>	Theatro linea de sombra	Mexico	10.6-8
Ivica Buljan	<i>Macbeth After Shakespeare</i>	Mini Theater	Slovenia	10.9-11
Tian Qin Xin	<i>Red Rose and White Rose</i>	National Theatre Company of China	China	10.11-13
Levan Tsuladze	<i>Faust</i>	Marijanishvili & Basement Theatre	Georgia	10.19-21
Igor Berezin	<i>Orpheus in the Metro</i>	Malenki Theatre	Israel	10.23-25

Part III. Domestic Productions

Director	Title	Company	Date
Lee Youn-taek	<i>Dummy Bride</i>	Street Theatre Troupe	9.24-28
Son Jin-chaek	<i>Below the Equator of</i>	Theatre Company Michoo	10.2-14

⁷ It is based on the fifth TO Program Book. I reconstructed the schedule based on the subject.

	<i>the Macbeth</i>		
Lim Young-woong	<i>Waiting for Godot</i>	Sanwoolim Theater Company	10.22-31
Oh Tae-suk	<i>Dressing Room & Chun-Pung's Wife</i>	Mokhwa Repertory Company	11.2-7
Lee Song	<i>El tragaluz</i>	Chungwoon Art Company	9.29-10.1
Park Hae-sung	<i>Seven Jewish Children; A Play for Gaza</i>	Imaginers' Theatre	9.30-10.3
Lim Geong-sik	<i>The Seagull</i>	Theater Company Woods	10.4-6
Won Young-oh	<i>Woyzeck</i>	Nottle Theatre Company	10.6-8
Baek Nam-young	<i>Bahnhof</i>	Theater Group Geogi-Gamyen	10.7-10
Park Seon-hee	<i>Oneuli of Today</i>	Taroo, Reinvigorating Korean Traditional Music	10.14,15
Jeoung Eun-kyung	<i>The Maids</i>	Art-3 Theatre	10.14-17
Nam Geung-ho, Laurent Clairret	<i>Blik</i>	Homo Ludens Company, Monsieur et Madame O	10.16-18
Oh Kyung-taek	<i>Roberto Zucco</i>	Odd-eye Theater	10.18,19
Kim Gwang-bo	<i>Shoot My Heart</i>	Namsan Arts Center	10.7-24
Yang Hye-sook	<i>Between Roots and Blossom</i>	Korea Performing Arts Center Inc.	11.7