

Greek Tragedy and Performance Theory

The twentieth Century has witnessed a deep transformation of the domain of Theatre Arts. The approaches of experimentalists such as Craig, Meyerhold, Artaud, Brecht, Brook and Grotowski and Schechner, to name some of the most distinguished ones, grew out of a fruitful combination between research and practice and paved new ways for theatre theory and research.

Dionysus 69, Schechner's 1969 production of Euripides *Bacchantes*, has become a landmark in the historiography of Modern performances of Greek tragedy and comedy [Hall, Mackintosh and Wrigley, (eds.) *Dionysus since 69: Greek Tragedy at the Dawn of the Third Millennium*, Oxford, 2004]. In my paper I claim that in addition to liberating the imagination of modern theatre directors to the possibilities inscribed in the ancient texts, Schechner's *Dionysus 69* paved the way to his conception of 'Performance Theory', beyond the borders between theatre and anthropology. [Schechner, *Essays on Performance theory*, Ralph Pine, 1977; Turner, *The Anthropology of Performance*, PAJ 1986; Schechner, *Performance Theory* (revised and Expanded Edition), Routledge, 1988].

About the Author

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