

Professor Richard C. Beacham, FRSA: C.V. 2017
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13 Church Street
Leamington Spa
Warwickshire, CV31 1ER,
Nationality: UK, USA

Tel. work:01926885083
Tel. Home: 01926312173
Beadav@aol.com

EDUCATION

<u>Dates</u>	<u>Institution</u>	<u>Subject</u>	<u>Degree</u>
1964-68	Yale College	History	B.A.
1966-67	University of Hamburg	German	
1968-72	Yale School of Drama/ Yale Graduate School	Theatre History, Dramaturgy, Criticism	M.F.A. D.F.A.

ACADEMIC EMPLOYMENT

<u>Dates</u>	<u>Institution</u>	<u>Subjects</u>
1970-72	Yale University (Teaching Associate, Visiting Lecturer)	Classical Drama,. Comedy, Theatre History
1972-74	Hiram College (Assistant Professor, Chairman, Theatre Department)	Theatre History, Criticism, Classical Drama, Dramatic Literature, Play Production.
1976-05	University of Warwick (Lecturer; Senior Lecturer; Reader; Professor in Theatre Studies)	Dramatic Theory and Criticism. Theatre & Its Context. Society, Stage and Text The Director and the- Theatre Ancient Drama on the Modern Stage. Italian Renaissance Theatre. Approaches to Modernism
1979; 1982-83	Yale University (Resident Fellow, Visiting Professor)	Dramatic Criticism. Classical Drama.
1989	University of California Santa Barbara (Visiting Professor)	Theatre History
1994	“Museum Scholar”, J. Paul Getty Center for the History of Art and the Humanities	Recreation of Roman replica stage & production of Plautus. (my translation)
2005-11	Professor of Digital Culture, King’s College	

RESEARCH. PUBLICATIONS AND ACTIVITIES

- Dissertation:** **1973: *Theatre of Fact: A Study of Plays Dramatizing Contemporaneous History*, Yale, 1973.**
- Languages:** **Latin, German, Italian.**
- Books:**
- 1987: *Adolphe Appia. Theatre Artist*, Cambridge University Press, (194 pages)**
- 1989: *Adolphe Appia. Essays. Scenarios and Designs*, U.M.I. Research Press, (500 pages; 140 of commentary and notes.)**
- 1992: *The Roman Theatre and its Audience*, Routledge; Harvard University Press, (279 pages)**
- 1993: *Adolphe Appia: Texts on Theatre*, Routledge, (260 pages)**
- 1994: *Adolphe Appia. Artist and Visionary of the Modern Theatre*, Harwood Press (Gordon & Breach, Pub.), (315 pages)**
- 1999: *The Spectacle Entertainments of Early Imperial Rome*, Yale University Press, (317 pages)**
- 2006: *Adolphe Appia. Künstler und Visionär des Modernen Theaters*, Alexander Verlag, (415 pages)**
- Forthcoming: *Living Theatre: Roman Theatricalism in the Domestic Sphere* , under contract to Yale University Press. In final-editing stage.**
- Films:**
- Staging Greek Tragedy: Insights on Sites*, co-producer, author and presenter.**
- Staging Roman Comedy : Pompeian Painting and Plautus*, author and presenter. Marketed by Films, Videos, and CDs for the Humanities, Princeton, N.J**
- The Italian Renaissance Stage: The Idea and Image of Antiquity*, author and presenter. Marketed by Films, Videos, and CDs for the Humanities, Princeton, N.J**
- Revolution and Rebirth: Modern Theatrical Reform and its Debt to Antiquity*, author and presenter. Marketed by Films, Videos, and CDs for the Humanities, Princeton, N.J**
- Gluck's "Orpheus and Eurydice". A Production Inspired by Appia and Dalcroze's 1913 Staging at Hellerau*, author and**

producer. Marketed by Films, Videos, and CDs for the Humanities, Princeton, N.J

Digital Publications:

2002: *Stages of Theatre: From the Greeks to Shakespeare*. CD-ROM. Theatron Ltd. and Warwick University. Marketed by Films, Videos, and CDs for the Humanities, Princeton, N.J.

2002: *The THEATRON Module: An Interactive Online Research and Teaching Resource*. European Commission. Project Co-ordinator and Academic Editor. .

2005: *Stages of Theatre: Greece and Rome*. DVD. Published by King's Visualisation Lab, King's College London. Marketed by Films, Videos, and CDs/DVDs for the Humanities, Princeton, N.J.

2005: *Stages of Theatre: Mediaeval and Renaissance*. DVD. Published by King's Visualisation Lab, King's College London. Marketed by Films, Videos, and CDs/DVDs for the Humanities, Princeton, N.J.

2007: *The THEATRON 2 Module: An Interactive Online Research and Teaching Resource*. King's College London.
<http://www.theatron.org/>
[http://en.wikipedia.org/wiki/THEATRON_\(software\)](http://en.wikipedia.org/wiki/THEATRON_(software))

2009: "THEATRON 3: Research-Based Interactive Historic Architectural Learning Environments in the 'Second Life' Online Virtual World". <http://cms.cch.kcl.ac.uk/theatron/>

Articles:

1968: "Sex and the Censored *Salome*", *Yale/Theatre*, Vol. 1;3, Autumn, 1968, 13-19.

1972: "Büchner's Use of Sources in *Danton's Death*", *Yale/Theatre*, Vol.3;3, Winter, 1972, 45-55.

1973: "Arturo Ui: The Dramatization of Contemporary History", *Theatre Annual*, Vol.29, 1973, 77-90.

1978: "An Interview with John Russell Brown at the National Theatre", *Theater*, Vol.10;1, Autumn, 1978, 38-42.
Reprinted in *What is Dramaturgy?*, ed. B. Cardullo, Peter Lang Publishing, 1994.

1979: "Political Satire in Great Britain: The 7:84 Company", *Theater*, Vol.10;2, Spring, 1979, 49-53.

1979: "The Development of the Roman Stage: A Missing Link Restored", *Theatre Research International*, Vol.5;1, Autumn, 1979, 37-45.

1980: "John Barton directs *The Greeks*", *Theater*, Vol. 1;3, Summer, 1980, 36-42.

1981: "Brenton Invades Britain: *The Romans in Britain Controversy*" *Theater*, Vol. 12;2, Spring, 1981. Reprinted in *Contemporary Literary Criticism*, 1985, 34-37.

1983: "Adolphe Appia and Eurhythmics", *Maske und Kothurn*, Vol. 29; 1-4, 1983, 141-152.

1983: "Adolphe Appia and the Staging of Wagnerian Opera", *Opera Quarterly*, Autumn, 1983, 124-139.

1983: "A Study Package on Staging Greek Tragedy", University of Warwick, Audio/Visual Publications, Winter, 1983, 30 pages.

1984: "Tragedy in the Bowl! Granville Barker's *Iphigenia* at Yale, 1915", *The Yale Alumni Magazine*, June, 1984, 48-51.

Articles Continued:

1985: "Adolphe Appia, Emile Jaques-Dalcroze, and Hellerau. Part one: 'Music Made Visible'", *New Theatre Quarterly*, Vol. 1;2, May, 1985, 154-164.

1985: "Fallow Farm: Sir Peter Hall Directs Orwell's *Animal Farm*", *Theater*, Vol. 16;2, Spring, 1985, 30-31.

1985: "Adolphe Appia, Emile Jaques-Dalcroze, and Hellerau. Part two: Poetry in Motion", *New Theatre Quarterly*, Vol. 1;3, August, 1985, 245-261.

1987: "A Study Package on Staging Roman Comedy", University of Warwick, Audio/Visual Publications, Spring, 1987, 48 pages.

1987: "Revival in Europe", in *Living Greek Theatre*, ed. J. Michael Walton, (Greenwood Press, 1987), 294-325.

1988: "'Brothers in Suffering and Joy': the Appia-Craig Correspondence", *New Theatre Quarterly*, Vol.4;15, August, 1988, 268-288.

1990: "A Study Package on Italian Renaissance Theatre", University of Warwick, Audio Visual Publications, Spring 1990, 21 pages.

1990: "Appia, Jaques-Dalcroze e Hellerau: poesia in movimento", *Alle Origini Della Danza Moderna*, ed. Eugenia Ropa, (Il Mulino, 1990), 281-300.

1991: "Violence on the Street: Playing Rough in Plautus", *Themes in Drama*, Vol. 13, ed. J. Redmond, (Cambridge University Press, 1991), 47-68.

Articles Continued:

1992: "A Study Package on 'Revolution and Rebirth: Modern Theatrical Reform and its Debt to Antiquity'", 1992.

1992: "La Rêve et la Réalisation: Trois mises en scènes signées Appia" in the Exhibition Catalogue *Adolphe Appia*, Musée des Beaux-Arts, Lausanne, Editions Payot, 1992, 69-91.

1992: Essays on *The Oresteia*, *Hippolytus*, *The Trojan Women*, *Rudens*, *Phaedra*, *Antigone*, and *Adelphoe* for *The International Dictionary of Theatre*, Vol. one, *Plays*, ed. Mark Hawkins-Dady, (St. James Press, 1992).

1993: "The Once and Future Hellerau", *Le Rythme*, 1993, 17-15.

1993: Essay on Appia, for *The International Dictionary of Opera*, ed. C. Steven LaRue, (St. James Press, 1993).

1993: "Roman Drama", "Adolphe Appia", contributions to *Companion to Twentieth-Century Theatre*, (Basil Blackwell, 1993).

1993: Essays on Plautus, Menander, and Sophocles, for *The International Dictionary of Theatre*, Vol. two, *Playwrights*, ed. Mark Hawkins-Dady, (St. James Press, 1993).

1993: Essays on Appia, Scamozzi and Serlio, for *The International Dictionary of Theatre*, Vol. three, *Actors. Directors and Designers*, ed. Mark Hawkins-Dady, (St. James Press, 1993).

1995: Introduction and translation of Plautus' *Casina*, for Vol. 1 *Complete Roman Drama*, eds. P. Bovie and D. Slavitt, (Johns Hopkins University Press, 1995).

1995: Introduction and translation of Plautus' *Pseudolus*, for Vol.4, *Complete Roman Drama*, eds. P. Bovie and D. Slavitt, (Johns Hopkins University Press, 1995).

Articles Continued: **1995:** "Return to Hellerau. Back to the Future", in *Geschichte und Gegenwart Helleraus. Ein Symposium zwischen Erinnerung und Ausblick*. Remscheid, 1995.

1998: "Plautus' *Casina*: Translation, Production Commentary and Critical Reviews of the Production at the J. Paul Getty Museum, October 1994", in *Stages of Drama*, ed. M. Gilbert, (St. Martin's Press, 1998).

1998: "Sex, Censorship, and *Salome* in Sixty Eight: Or, 'I'm Not Allowed to Take My Clothes Off!'", *Theater*, Vol. 28;3, Autumn 1998, 50-60.

1998: "Dal palcoscenico allo schermo: musei virtuali della storia del teatro". In *Sistemi Intelligenti*, ed. A. Antinucci, Il Mulino, Vol.10;2, Aug. 1998, 269-280.

1999: "Reconstructing Ancient Theatre with the Aid of Computer Simulation". *Crossing the Stages: The Production, Performance and*

Reception of Ancient Theater, *Syllecta Classica*, Vol. 10, 1999, 189-208.

2000: "'Eke Out Our Performance With Your Mind.' Reconstructing the Theatrical Past with the Aid of Computer Simulation", in *Information Technology and Scholarly Disciplines*, The British Academy, ed. T. Coppock, (Oxford University Press, 2000), 131-154.

2000: "Virtually there: Computer-assisted Reconstruction of Theatrical Spaces". For *Theatron: Studien zur Geschichte und Theorie der dramatischen Künste*. Special Edition: *The Colston Symposium: New Approaches to Theatre Studies marking the fiftieth anniversary of the Department of Drama, Bristol University*, 2000, 143-158.

2002: "Mind the Gap: Virtual Reality and Theatre History". Co-authors Drew Baker and Martin Blazeby. In *Interdisciplinary Science Reviews*, Vol. 27:3, 2002, 230-240

2002: "Playing Around with Plautus, or 'How can I be expected to act with all these people looking at me?'". In *Greek and Roman Drama: Translation and Performance. Beiträge zum antiken Drama*, ed. John Barsby, Vol. 12, 2002, 79-98.

2003: Essays on Appia, Aesopus, Andronicus, Atellan Farce, Ennius, Fabula, Naevius, Pacuvius, Pantomime, Plautus, Roman Theatre, Roscius, Seneca, and Terence for *The Oxford Encyclopaedia of Theatre and Performance*, ed. Dennis Kennedy, 2003.

2003: Translation of Plautus' *Casina*, for *Four Roman Dramas*, ed. J. Michael Walton, (Methuen, 2003).

2003: "The Pompey Project: Digital Research and Virtual Reconstruction of Rome's First Theatre." Co-authored with Dr. Hugh Denard. *Proceedings of the ACH/ALLC Conference: "Digital Media and Humanities Research"*; *Journal of Computers and the Humanities*. Vol. 37; 1, 2003, 129-140.

2004: "De la teoría a la práctica: La representación y recepción de Orfeo y Eurídice (1912-1913); Tristán e Isolda (1923); El Anillo del Nibelungo (1924-1925)", in the *Museum Exhibition Catalogue, Adolphe Appia Excenografías*, Circula de Bellas Artes, Madrid, 2004, 105-130.

2005: "Roman Theatre and Frescos: Intermedial Research Trough Applied Digital Visualisation Technologies", Co-authors Hugh Denard and Martin Blazeby, in *Proceedings of the Eleventh International Conference on Virtual Systems and Multimedia*, (Archaeolingua, 2005), 223-233.

2005: "The Emperor as Impresario: Producing the Pageantry of Power", Chapter for *The Cambridge Companion to the Age of Augustus*, ed. Karl Galinsky, 2005, 151-174.

2006: "Playing Places: The Temporary and the Permanent", Chapter for *The Cambridge Companion to Greek and Roman Theatre*, ed. J. Michael Walton and Marianne Macdonald, 2006, 202-226.

2006: "And Introduction to the London Charter", in *The e-volution of Information Communication and Technology in Cultural Heritage*, Co-authors Hugh Denard and Franco Niccolucci, (Archaeolingua, 2006), 263-269.

2006: Review of F. Sear, *Roman Theatres: An Architectural Study* (Oxford 2006) in *Journal of Roman Studies*. Vol. 96, 2006, 359-361

2007: "'Bearers of the Flame': music, dance, design, and lighting, real and virtual. The enlightened and still luminous legacies of Hellerau and Dartington.", in *Performance Research*. Vol. 11.4 *Digital Resources Issue*, 2007, 81-94, with CD extensively illustrating with images, video, and 3D computer models.

2008: 'Oh, to make boards to speak! There is a task!': Towards a Poetics of Paradata", in *Virtual Representations of the Past*, eds. M. Greengrass and L. Hughes, (Ashgate 2008), 171-178.

2009 "Character Animation of Performing Arts in Second Life", with W. Choi, D. Baker, M. Blazeby, K. Hachimura, *DADH* 12, 2009, 378 – 379.

2009 "Performing Arts of Intangible Cultural Heritage in Second Life", with W. Choi, D. Baker, M. Blazeby, K. Furukawa, K. Hachimura 人文科学とコンピュータシンポジウム, 情報処理学会, 2009 (12), 135 - 140.

2010 "Character Animation of Intangible Cultural Heritage in SecondLife", with W. Choi, D. Baker, M. Blazeby, K. Furukawa, K. Hachimura, *IEVC*, 3, 2010.

2010 "Thinking with Things, Speaking with Spaces. The Enduring Legacy and Lessons of Appia's 'Expressive Elements' in the Digital Age", in *Theater Ohne Fluchtpunkt. Theatre without Vanishing Points*, eds. Brandstetter G. and Wiens, B., (Alexander Verlag, 2010), 38-59.

2010 "Roman Frescoes from Boscoreale. The Villa of Publius Fannius Synistor in Reality and Virtual Reality", in *The Metropolitan Museum of Art Bulletin*, Vol. 67, no. 4., eds. B. Bergmann, S. De Caro, J. Mertens, R. Meyer. Published by the Metropolitan Museum of Art, 2010. ISSN 0026-1521 Reprinted by Yale University Press, 2010 ISBN 0300155190, 9780300155198. 48 pages

2011 "Virtual Presence and the Mind's Eye in 3-D Online Communities" Co-authors H. Denard and D. Baker, Proceedings of the 4th ISPRS International Workshop 3D-ARCH 2011: "3D Virtual Reconstruction and Visualization of Complex Architectures" Trento, Italy, 2-4 March 2011. Published in *International Archives of Photogrammetry, Remote Sensing and Spatial Information Sciences*, Vol. 38-5/W16 ISSN 1682-1777.

2012 “Defining our Terms in Heritage Visualization” in *Paradata: Intellectual Transparency in Historical Visualization*. K. Bentkowska Kafel, D. Baker and H. Denard eds, Research in the Arts and Humanities Series (Ashgate, 2012), 7-11.

2012 ‘Anonymity is the Essence’: in Search of Adolphe Appia”. *New Theatre Quarterly* (CUP), Vol. 28;2 May, 2012, 143-162.

2012 “‘Ea omnia, quae scaenicis moribus per machinationem ad spectationis populo comparantur’”: Observations on Staging the *Ludi Virtuales*”, *Greek and Roman Games in the Computer Age*, ed. T.S.Torsen, (Tapier, 2012), 109-124.

2013 “*Otium, Opulentia and Opsis*: Setting, Performance and Perception Within the *mise-en-scène* of the Roman House”, in *Performance in Greek and Roman Theatre*, eds. V. Liapis, and G. Harrison, (Brill, 2013), 361-408.

2013 “Heron of Alexandria’s ‘Toy Theatre’ *Automaton*: Reality, Allusion, and Illusion”, in *Performance and Analogue Technology: Interfaces and Intermedialities*, ed. K. Reilly, (Palgrave MacMillan), 15-39.

2014 “The digital Visualisation of the Boscoreale Villa in 3-D”, co-authors Drew Baker, Martin Blazeby, Dr. Hugh Denard in *La villa romaine de Boscoreale et ses fresques*, Vol. 2, eds. A. Barbet and A. Verbanck-Piérard, (Éditions Errance-Actes Sud et Musée royal de Mariemont), 165-195.

2016 “Digital Imaging at Oplontis”, co-authors Clarke, Coulson, Liddell and Abbott, in *Leisure and Luxury in the Age of Nero. The Villas of Oplontis Near Pompei*, eds. E. Gazda and J. Clarke (Kelsey Museum of Archaeology), 72-75.

2016 “Architectural, Pictorial, and Virtual Environments: Making Space for the *Oculus Mentis* of Ancient Theatre”, *Close Relations: The Spaces of Greek and Roman Theatre*, eds. P. Monaghan, and J. Griffiths, (Cambridge Scholars Press), 63-94.

2016 “I dreamt I dwelt in marble halls”: Using Computer Based Visualisation Of Roman Domestic Architecture to Evoke the Built and the “Felt” Environment, *Digital Cities: In Between History and Archaeology*, eds. M. Forte and H. Murteira. (Oxford University Press)

Conference Papers and Invitation

Lectures:

"Adolphe Appia and Eurhythmics", International Federation for Theatre Research, Vienna, Austria, 1982.

"Staging Greek Tragedy", Consortium for Drama and Media in Higher Education, Stratford-upon-Avon, 1983.

"The American Theatre; How It Got That Way", Little Theatre League of Great Britain, Birmingham, 1984.

"Presenting Plautus on a Replica Roman Stage", American Society for Theatre Research, Bloomington, Indiana, 1984.

"The Theatrical Innovations of Max Reinhardt", British Pirandello Society, London, 1984.

"Roman Wall Painting and Ancient Stagecraft", Consortium for Drama and Media in Higher Education, London, 1986; Yale University, 1987.

"Roman Wall Painting and the Stage of Plautus", Dabis Memorial Lecture, University of London, 1986.

"Illusions of Elysium: the Theatre of Appia and Dalcroze at Hellerau, 1912-1913", American Society for Theatre Research, Charleston, S.C., 1986.

"Greek Tragedy on the Modern Stage", Universities of South Carolina in Columbia, Emory in Atlanta, and Tulane in New Orleans, 1986; Universities of British Columbia and Victoria in Canada, Northridge and Santa Barbara in California, 1987.

"Adolphe Appia and the Rebirth of the Modern Theatre", Emory University, Atlanta, 1986; California State, Northridge, 1987; York University, Toronto, 1990, University of Victoria, Canada, 1991.

"The Stagecraft of Plautus", Universities of South Carolina in Columbia, and Tulane in New Orleans, 1986; Universities of British Columbia and Victoria, Canada; Berkeley, Northridge and Riverside in California, 1987.

"Violence on the Street; Playing Rough in Plautus", *Themes in Drama* Annual Conference, University of London, 1989.

**Conference Papers
and Invitation
Lectures Continued:**

"Plautus and his Audience"; *Interdisciplinary Humanities Centre*, University of California at Santa Barbara, 1989.

"Appia's Design for *Orpheus* at Hellerau, 1913," York University, Toronto, 1990.

"Theatrical Reconstruction", York University, Toronto, 1990. University of Santa Barbara, California, 1994.

"The Collaboration between Emile Jaques Dalcroze and Adolphe Appia", British Dalcroze Society, London, 1990.

"Reconstructing *Orpheus*: Hellerau 1913 - Warwick 1991", University of Warwick, 1991; University of British Columbia, Canada, 1991.

"Translating Plautus for the Stage", Classical Association of Great Britain Annual Conference, University of Warwick, 1991; University of Victoria, Canada, 1991.

"Roman Drama as Musical Comedy; or Making *Pseudolus* Suitable", University of British Columbia, Vancouver, Canada, 1991.

"Le retour d'Orphee: a Production at the University of Warwick, Inspired by Appia and Dalcroze's 1913 Hellerau Staging", *Congress international de la Rythmique*, Institute Jaques-Dalcroze, Geneva, Switzerland, 1992.

"Eurhythmics and the Theatre", University of Newcastle on Tyne, 1992.

"Producing Plautus", *The J. Paul Getty Museum*, Malibu, California, 1992.

"Seeing is Believing: Scenic Games as Expressions of Roman Imperial Power and Ideology", *American Society for Theatre Research*, Newport, R.I. 1992.

"The Once and Future Hellerau", *The Hellerau Symposium*, Hellerau, Dresden, Germany, 1992.

"Max Reinhardt, Harley Granville Barker, and the Re-birth of Greek Drama in the Modern Theatre", *The J. Paul Getty Museum*, Malibu, California, 1994.

"Roman Wall-Painting and the Theatre", *The Art Institute of Chicago*, and The University of Michigan, 1994.

"'Eke Out Our Imperfections With Your Imagination.' Reconstructing the Theatrical Past with the Aid of Computer Simulation". *The British Academy*, London, 1996.

"Virtually there: Computer-assisted Reconstruction of Theatrical Spaces". For *The Colston Symposium "New Approaches to Theatre Studies"* marking the fiftieth anniversary of the Department of Drama, Bristol University, 1997.

**Conference Papers
and Invitation Lectures
continued:**

"Virtual Reality and Ancient Theatres". Edinburgh International Science Festival, 1997.

"Virtual Imaging as a Tool for the Research and Enhancement of Ancient Theatres". The Council of Europe's *International Conference for the Employment of New Technologies for the Use and Conservation of Ancient Theatres*, Verona, 1997.

"Reconstructing Ancient Theatre with the Aid of Computer Simulation". *Crossing the Stages: The Production, Performance and Reception of Ancient Theater*, Saskatoon, 1997.

“Translating Roman Comedy for the Stage”, *The Institute of Classical Studies*, London, 1998.

“The Restoration of the Hellerau *Festspielhaus*: the Role of Computer Modelling”, School of Architecture, University of Miami, 1998.

“The Reactions to Nero *Histrion*”. The Midlands Classical Seminar: *Attitudes to Theatre in Western Culture*”, Nottingham, 1998.

“The Use of Multimedia as a Research Tool in Theatre History: The THEATRON Project”. *22nd International SIBMAS Congress*, (Société Internationale des Bibliothèques de Musées des Arts du Spectacle) London, 1998.

“The Theatre of Pompey Project”. *International Federation of Theatre Research, 13th World Congress*, Canterbury, 1998.

“New Technologies in the Enhancement of Ancient Places of Performance: the MINOTEC Programme and the Theatron Project”. *Days on European Heritage Skills and Networks*, (E.U. DG X and the European Foundation for Heritage Skills, Council of Europe), Obidos, Portugal, 1998.

“The THEATRON Project: New Perspectives on Historical Theatre Spaces”, the *Prague Scenographic Quadrennale*, Prague, 1999.

“Reconstructing Ancient Temporary Stages Using Virtual Reality”. *Où courir? Organisation et symbolique de l'espace dans la comédie antique*, Toulouse, 2000

“Playing with Plautus: Translating Roman Comedy for the Stage”. **Keynote** address for *Comic Theatre in Athens and Rome*, The Royal Irish Academy, Dublin, 2000

“It Began in a Garden and Ended with Revelations: Pursuing Plautus at the Getty”. *Interpreting Greek and Roman Theater for the Contemporary Stage*, The J. Paul Getty Museum, Los Angeles, 2000.

“Playing Around with Plautus, or ‘How can I be expected to act in front of all these people?’” **Keynote** address for *Greek and Roman Drama. Translation and Performance*, The University of Otago, New Zealand, 2000.

“The Re-creation of the Theatre of Pompey in Rome”. *New Directions for Historical Computing Conference*, Association for History and Computing, Queen Mary 2000 College, London, 2000.

**Conference Papers
and Invitation
Lectures Continued:**

“Imaging Ancient Theatre: Roman Visions and Virtual Revisions”. The Universities of Cork, and of Galway, 2000.

“Virtual Reality and Theatre History”. Kings College, London, 2000.

“Tools for Memory and Theatre Archaeology”. *Foundation for Competence and Knowledge*, Stockholm, Sweden, 2001.

“Digital Tools for Theatre, Aiding memory, and Interdisciplinary Communication, the *National College for Film, Television, Radio and Theatre*, Stockholm, Sweden, 2001.

“New Developments in the use of Digital IT and VR Technologies for Research in Theatre History and Practice”. *Humanities Advanced Technology and Information Institute*, University of Glasgow, 2001.

“The Pompey Project: Digital Research and Virtual Reconstruction of Rome’s First Theatre.’ *Digital Media and Humanities Research*; Association for Computers and the Humanities International Conference, New York University, 2001.

“Virtual Reality for Theatre History”. University of Glasgow Lecture on Humanities Informatics, 2001.

“From Stage to Screen: Computer Assisted Teaching of Theatre History”, for *Contemporary Problems of Teaching Theatre History* Conference, Russian Academy of Theatre Arts_(GITIS), Moscow, 2001.

“The Reconstruction of Ancient Theatre Architecture Using Computer Modelling”. *State Institute for Arts Studies*, Moscow, 2001.

“Mind the Gap. The Psychology of VR Depictions, or ‘I Dreamt I Dwelt in Marble Halls’”, *Visualization in the Humanities*, Symposium, King’s College London, 2002.

“Locating Roman Performance with the Aid of Virtual Reality”, *Leeds International Classics Seminar*, University of Leeds, 2003.

"Picture This: New Vistas in ICT Enhanced Teaching and Research", *New Perspectives in History*, Royal Irish Academy, Dublin, 2003.

"E-learning, E-Universities, E-Gad! New Directions and Dangers in the Digital Age", The University of Galway, 2003.

“Picture This: Using Virtual Reality for Theatre-historical Teaching and Research”, *Standing Committee of University*

Departments of Drama, Annual Conference, University of Leeds, 2003.

“Using the Technologies of the Future to Explore the Past: Information Technology, Virtual Realty and Cultural Heritage”. (A Joint Anglo-Russian Collaboration)”, *“UNESCO Program Information for All: Development of National and International Information Policy”*, Petropavlovsk-Kamchatsky, Russia, 2003.

“Using Virtual Reality For Theatre-historical Cultural Heritage. A Joint Anglo-Russian Collaboration”. *Electronic Visual Arts (EVA) Conference*, Moscow, 2003.

“‘Anonymity is the essence of my whole existence’ In Search of Appia.” **Keynote** Address for the *Craig and Appia: Sculptors of the Modern Stage. PastMasters Conference*. Centre for Performance Research, University of Aberystwyth, Wales, 2003.

“Using Roman Wall Paintings and Virtual Reality as an Aid to Contemporary Staging of Ancient Plays”. *American Philological Association 135th Annual Meeting*, San Francisco, 2004.

“Performing Pompeii: The Virtual Worlds of Ancient Painting and Theatre ~ Or ~Lost in Space!” Lecture jointly with Dr. Hugh Denard, the *Accordia Research Lecture*, Institute of Classical Studies, University College London, 2004.

“‘Bearers of the Flame?’ The THEATRON Project, Cultural Memory, and Contemporary Experimental Scenography and Performance Considered In the Light of Appia.” **Keynote** Address for “*Mind the Gap*”: *Theatre Spaces / Media Spaces. Researching an Alternative Scenography*, Symposium at Zentrum für Kunst und Medientechnologie, Karlsruhe, 2004.

“Virtual Reality and Cultural Heritage”. Lecture for the Lichfield Science and Engineering Society. Garrick Theatre, Lichfield, 2005.

“Making Space: Caught between the Monster and the Wall”. **Keynote** address for AHRD Methodologies Network Symposium, *Making 3D Visual Research Outcomes Transparent*. The British Academy, The Centre for Computing in the Humanities King's College London, 2005.

“Roman Theatre and Frescos: Intermedial Research Trough Applied Digital Visualisation Technologies”, in *The Eleventh International Conference on Virtual Systems and Multimedia*, Ghent, 2005.

"Oh, to make boards to speak! There is a task! ..." Towards a *Poetics of Paradata*". Presentation for AHRC ICT methods network expert seminar *Virtual History and Archaeology* Sheffield, 2006.

“The Visionary Company”: New Initiatives in 3D Methodologies and Standards”. Research Seminar Presentation for Faculty of

Management & Information Sciences University of Brighton, 2006.

"Bearers of the Flame': music, dance, design, and lighting, real and virtual. The enlightened and still luminous legacies of Hellerau and Dartington.", **Keynote** Address, *Digital Research in the Humanities and Arts, Conference*, Dartington, U.K, 2006.

“Architectural, Pictorial and Virtual Spaces: Theatrical *Phantasia* in Antiquity and Today”. **Keynote** at Conference, *Close Relations. Space in Greek and Roman Theatre*, University of Melbourne, 2006.

“An Introduction to the London Charter”, VAST, 2006 Conference, *The e-volution of Information Communication and Technology in Cultural Heritage*, Nicosia, Cyprus, 2006.

"Fackelträger': Die künstlerischen Visionen und das Erbe von Appia, Jaques-Dalcroze und Hellerau",), Hochschule für Musik und Tanz, Dresden Dresden, 2007.

“Thinking with Things, Speaking with Spaces: The Enduring Legacy and Lessons of Appia's ‘Expressive Elements’ in the Digital Age.” At conference, *Theater ohne Fluchtpunkt - Konfigurationen von Raum und Bewegung im Spannungsfeld gegenwärtiger Kunst, Wissenschaft und Politik*, Festspielhaus Hellerau (Dresden) 2007.

"Roman Theatre and the 'oculus mentis': Imagining and Imaging the Theatre of Pompey.", at Symposium, *The Theatre of Pompey: Staging the Self through Roman Architecture*. Athens, Georgia, 2007.

““Ea omnia, quae scaenicis moribus per machinationem ad spectationis populo comparantur””: Observations on Staging the *Ludi Virtuales*”, *Greek and Roman Games in the Computer Age International Conference*, Trondheim, Norway, 2008.

“Concerning the Paradox of Paradata. Or, ‘I don’t want realism; I want magic!’” *International Congress of Archaeology and Graphic Computer Science, Patrimony and Innovation*, Seville, July, 2009.

“Lost in Space? Conceptual Challenges and Creative Collisions Within the Realms of Virtual World Research”. **Keynote** Address, CURSO INTERNACIONAL DE ARQUEOLOGÍA VIRTUAL. Subtitulo: Nuevas tecnologías aplicadas a la presentación del patrimonio Arqueológico, Seville, 2010.

“La restitution en 3D de la Villa”, at *Colloque international, Les fresques romaines de Boscoreale : perspectives actuelles*. Musée

royal de Mariemont et Musées royaux d'Art et d'Histoire de Bruxelles, April 2010.

“*Urbs, Orbs, et Opsis: Staging Virtual Worlds in Urban, Domestic, and Cyber Space*” **Keynote** at *Virtual Historic Cities. Reinventing Urban Research*, Centro de História de Arte e Investigação Artística, Lisbon, May, 2010.

“The Challenge of Preserving the Past”, at the *Visualisations and Simulations Symposium* of POCOS: Preserving Complex Objects Symposia JISC Sponsored Project, June, 2011.

“Return To Hellerau: Back to the Future, Again”, at *Rhythmik 100 Hellerau Internationale Rhythmikwerkstatt Dalcroze*, Hellerau (Dresden), September, 2011.

“Recreating the *mise-en-scène* of the Roman Villa. Or, ‘All the (Virtual) World’s a Stage’”, **Keynote** at *Digital Humanities Symposium. Virtualisation and Heritage*, York University, February, 2011.

“Architectural, Pictorial, and Virtual Environments: Making Space for the *Oculus Mentis* of Ancient Theatre”, **Keynote** at *Digital Humanities Workshop*, Carleton University, Ottawa, June, 2016. Additional paper: “Virtual Aspirations: ‘To Arrive Where We Started and Know the Place for the First Time’”

External Grants:

U.S. National Endowment for the Humanities Award, for research in Pompeii.

The Nuffield Foundation, for research on theatre sites in Greece.

The British Universities Film Council, to assist in preparing a film on Greek tragedy.

The British Academy, to assist in preparing a book on Adolphe Appia.

The Nuffield Foundation, to reconstruct an ancient Roman wooden stage for a performance of Plautus.

The Consortium for Drama and Media in Higher Education, to assist in preparing a film on Roman Comedy.

Warwickshire County Council, to sponsor in full a production of Plautus.

The Consortium for Drama and Media in Higher Education, to assist in preparing a film on Italian Renaissance Theatre.

Commission of the European Communities, for a study visit to set up an educational exchange programme with the University of Venice.

The British Academy, to assist in preparing a book on Roman Theatre.

The Stanley Thomas Johnson Foundation to assist in preparing a film on Wagner and Appia.

Pro Helvetia, to stage Gluck's *Orpheus and Eurydice* in a version based on Appia's Hellerau production of 1913.

The Dr. Radcliffe Trust, to assist in preparing a video documentary of a production of *Orpheus and Eurydice*.

The Consortium for Drama and Media in Higher Education, to assist in preparing a film on Restoration and 18th Century Theatre.

The British Council/Swiss Science Foundation for Research and Presentations on the work of Adolphe Appia and Emile Jaques-Dalcroze.

The British Academy, to assist in preparing a book on Roman Spectacle Entertainments.

The British Academy to fund a personal Research Assistant for two years to prepare a CD-Rom in Theatre History.

External Grants
Continued:

The J. Paul Getty Museum: \$350,000 to produce Plautus professionally on a Replica Roman Stage 1995

The J. Paul Getty Trust: \$250,000 Conservation Grant to assist in the restoration of the Hellerau Festspielhaus. 1997

The British Academy £160,000 to fund an Institutional Research Fellow for four years in advanced computer modelling applied to Theatre History Research. 1998

The British Humanities Research Board: £4,000 for "The Pompey Project". 1998

The Leverhulme Trust: £9,000 for "The Pompey Project". 1998

The European Community, Multimedia Task Force in Education: £450,000 for the THEATRON Project. 1999-2001.
<http://www.theatron.org/>

The Arts and Humanities Research Board: £15,000 to support Study leave for work on "The Pompey Project", Phase two, year one. 1999.

The Arts and Humanities Research Board: £165,000 for "The Pompey Project", Phase two, years one to three. 1999-2002.

The Leverhulme Trust: £55,000 for "Skenographia: Investigating Pompeian Wall Paintings through Virtual Reality". Co-Director,

Dr. Hugh Denard. 2002-2003.
<http://www.skenographia.cch.kcl.ac.uk/>

The Joint Information Systems Committee: £150,000 for “ARCHES: Antiquity-Related Collections Harnessed for Educational Scenarios”. A Programme for Developing Digitally Based Teaching Applications and Materials. Co-Director, Dr. Hugh Denard. 2002-2004.
<http://www.warwick.ac.uk/ETS/arches/>

The Arts and Humanities Research Board: £102,000 for “Adolphe Appia at Hellerau: Virtual Reconstructions and Performances”. 2002-2004.

HEFCE, SRIF 2: £70,000 for Mixed and Immersive Reality; Chromakey; and Motion Capture Research with VR Models of Historical Theatres and Settings. 2003-2006

The Arts and Humanities Research Council: £103,000 for “Making Space: A Methodology for Tracking and Documenting the Cognitive Process in 3-dimensional Visualisation-based Research. 2005-2007.

Kew Gardens: £73,000 for “How Kew Grew”. A VR representation of the History of Kew Gardens. 2005-2006.

The Joint Information Systems Committee: £101,000 for “3 D Visualisation in the Arts Support Network” 2006-2009.

The Arts and Humanities Research Council: £312,500 for “The Body and Mask in Ancient Theatre Space”. 2006-2009.
<http://www.kvl.cch.kcl.ac.uk/masks/>

EduServ Foundation: £131,000 for “THEATRON 3: Research-Based Interactive Historic Architectural Learning Environments in the ‘Second Life’ Online Virtual World”. 2007-2009.
<http://cms.cch.kcl.ac.uk/theatron/>

British Academy: £6,000 for “Architectural Evolution of the Theatres at Pompeii: A Collaborative Programme of Site Survey, Archaeological Analysis, and Computer 3D Modelling”. 2007.

2008: The Leverhulme Trust, £125,000 for “The Roman Villa of Oplontis: Computer 3D Modelling”.
<http://www.kcl.ac.uk/artshums/depts/ddh/research/projects/oplontis.aspx> and <http://www.oplontisproject.org/>

2009: The Metropolitan Museum, N.Y. £22,000 to model the Roman Villa of Boscoreale.

2010: The European Commission. 351,000 Euros for King Visualisation Lab partnership in the Virtual Museums Transnational Network of Excellence, 2011-2015. <http://www.v-must.net/>

2010: The Joint Information Systems Committee, £35,000 for
“POCOS: Preservation of Complex Objects Symposia”.
<http://www.pocos.org/>

2012 The Leverhulme Trust, £10,000 for “Book Completion:
Living Theatre: Roman Theatricalism in the Domestic Sphere.”

Activities:

Associate Editor, *Yale/Theatre Magazine*, 1968- 1973.

Dramaturg, Yale Repertory Theatre, 1969-1972.

Director of Numerous Plays.

Member:

Fellow of the Royal Society for the Arts

Society for the Promotion of Roman Studies.

International Federation for Theatre Research.

The Yale Elizabethan Club.

American Society for Theatre Research.

British Society for Theatre Research.

British Dalcroze Society

Verein für die Europäische Werkstatt für Kunst
und Kultur, Hellerau.

General Editor, *Ancient Theatre and Its Legacy*; a series of
Educational Videos.

Co-editor, *Greek and Roman Theatre Archive*; a series of books
published by Harwood Academic Press (Gordon and Breach).

Book Reviews for, *Theatre Notebook*, *Modern Language
Review*, *Times Literary Supplement*, *Times Higher Education
Supplement Classical Review*, *The Journal of Roman Studies*,
etc.

Acting Chair, Joint School of Theatre Studies, University of
Warwick.

“Museum Scholar”, The Getty Centre for the History of Art and
the Humanities, Santa Monica, 1994.

“Visiting Scholar”, The American Academy of Rome, 1999.

Activities Continued:

Translator, Scenic Consultant, and Dramaturg for Plautus'
Casina. The J. Paul Getty Museum, October, 1994.

Member, Advisory Board, “Rome-Reborn”, a programme of
digital reconstruction of the Ancient City.

Chair of the Advisory Panel of the "Performing Arts Data
Service", under the U.K. Arts and Humanities Data Service and
JISC.

Member of the Consultative Committee, The British “Arts and Humanities Data Service”.

Advisory Panel Member for the *CAD Guide to Good Practice*, “The Archaeology Data Service”, under the U.K. Arts and Humanities Data Service and JISC.

Director of *THEATRON* (Theatre History in Europe: Architectural and Textual Resources Online), a programme of computer-based research and electronic publication. European Commission, DG XIII, Telematics Applications for Education Training and Research Networks under the ESPRIT Programme.

Director of the virtual imaging planning group for the MINOTEC Project for the application of IT to ancient places of performance. The Division of Cultural Heritage, Council of Europe.

Member of Judges’ Panel, Society for Theatre Research, “Theatre Book Prize”, 2000.

Recipient of a 21st Century Achievement Award as “Laureate” in the “Computerworld Honors Programme” given to innovators who have “achieved outstanding progress for society through visionary use of information technology”. 2002.

Director of Kings Visualisation Lab, King’s College, London, a member of the European Union Network of Excellence, EPOCH (Excellence in Processing Open Cultural Heritage).

Member of the U.K. Arts and Humanities Research Council Peer Review College.

Fellow of the Royal Society of Arts

**Work in
Progress:**

Living Theatre: Roman Theatricalism in the Domestic Sphere.
(Under contract to Yale Press)