



GENETIC RESEARCH
& DIGITAL VISUALIZATION
IN THE PERFORMING ARTS



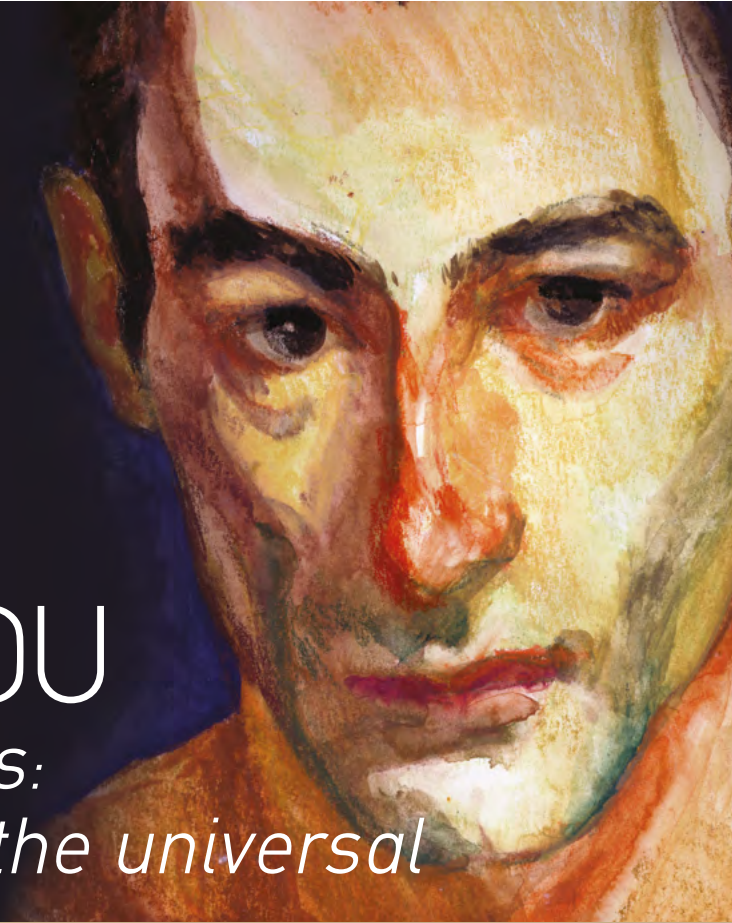
UNIVERSITY of the
PELOPONNESE

CONFERENCE

DIMITRIS

PAPAIOANNOU

*Approaching his opus:
from the intimate to the universal*



11-12-13 JANUARY 2023

MULTI-PURPOSE SPACE OF THE FRIENDS OF MUSIC SOCIETY

CO-ORGANIZED BY:



MEGARON
THE ATHENS
CONCERT HALL
CO-ORGANIZED BY
THE MINISTRY
OF CULTURE & SPORTS



The Conference is dedicated to the work of Dimitris Papaioannou—an internationally acclaimed Greek director, choreographer, visual artist, performer and stage/set, costume and lighting designer—and takes place in Athens at the "Megaron" Athens Concert Hall from 11 to 13 January 2023.

Papaioannou is a multifaceted artist whose creations range from the Athenian underground scene to international large-scale theatres, mega events and global broadcastings. His work is equally addressed to the small elite of connoisseurs and to mass international audiences, incorporating elements from pop and folk culture to high and sophisticated artforms, thus connecting the intimate with the universal. Papaioannou has explored a wide spectrum of aesthetic forms through which he has revealed, tested, explored, and reinvented his artistic language. In so doing, in the last decade he has established a unique aesthetic vocabulary and an internationally acclaimed identity.

The Conference aims to approach the multi-layered work of Dimitris Papaioannou and his multidimensional public presence from different theoretical and artistic perspectives.

ORGANIZED BY:

The Research Project "Genesis: Genetic Research and Digital Visualization in the Performing Arts"
The Hellenic Foundation for Research and Innovation (H.F.R.I.)
University of the Peloponnese

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UNDER THE AUSPICES OF:

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CONFERENCE PROGRAMME

WEDNESDAY 11 JANUARY 2023

10.00-11.00 REGISTRATIONS

11.00-12.00 OPENING REMARKS

Eleni Papalexiou, *Principal Investigator of the Research Project "Genesis: Genetic Research and Digital Visualization in the Performing Arts"*

Katerina Kouravelou, *Director of the Hellenic Foundation for Research and Innovation (H.F.R.I.)*

Haris Romas, *Deputy Governor of Culture, Region of Attica*

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Janis Vakarelis, *Artistic Director of the 'Megaron' Athens Concert Hall*

Alexandros Charkioulakis, *Director of the Friends of Music Society*

Marina Tsoulou, *Director of the Panayiotis and Effie Michelis Foundation*

12.00-13.45 SESSION 1 | STAGE APPROACHES I

Chair: **Andreas Markantonatos** (University of the Peloponnese)

Matina Kaltaki (Theatre Studies expert, Theatre critic), *"Dimitris Papaioannou/Edafos Dance Theatre: the first fifteen years (1987-2002)"*

Katerina Arvaniti (University of Patras), *"Imagery as Dramaturgy: Dimitris Papaioannou's Medea (1993, 2008)"*

Evi Prousalis (Hellenic Open University), *"Still Life: the origin of the work of art: Performative and philosophical intertexts"*

George Rodosthenous (University of Leeds), *"Inside (2011): Papaioannou's fugue on everyday life as an immersive musicalized stage reality"*

13.45-14.30 COFFEE BREAK

14.30-16.15

SESSION 1 | STAGE APPROACHES II

Chair: **Katia Savrami** (University of Patras)

Steriani Tsintziloni (Hellenic Open University), "Material and post-human in the choreographic universe of Dimitris Papaioannou"

Ioanna Tzartzani (University of the Peloponnese), "Love and politics / Love as politics: Love as an element of identity in the work of Dimitris Papaioannou"

Kaiti Diamantakou (National and Kapodistrian University of Athens) & **Maro Stavrinou** (Dancer, dance instructor, theatre studies expert), "Martha Graham and Dimitris Papaioannou: Selective kinships with *Medea* as axis of reference"

Haritini Tsikoura (Université Paris Nanterre), "*Medea 2*: embodying the heroine's profile"

16.15-17.00

INTERVENTION

Amalia Moutousi (actress), "Unacknowledged affinities"

17.00-17.45

COFFEE BREAK

17.45-18.45

SESSION 3 | RECORDING THE CREATIVE PROCESS

Chair: **Avra Xepapadakou** (University of Nicosia)

Léllé Demertzi (The Alan Turing Institute), "*Still Life*: space in motion"

Eleni Papalexidou (University of the Peloponnese), "Towards a methodology for recording, interpreting and narrating the creative process. The example of *Transverse Orientation*"

18.45-19.45

LECTURE, SCREENING OF AUDIOVISUAL EXCERPTS

Eva Stefani (National and Kapodistrian University of Athens), "*Transverse Orientation*: filming Dimitris Papaioannou"

THURSDAY 12 JANUARY 2023

11.00-12.30 SESSION 4 | SPACE, IMAGE AND PERFORMATIVITY

Chair: **Kostas Ioannidis** (Athens School of Fine Arts)

Nina Pappa (National Technical University of Athens), "The importance of repetition in Dimitris Papaioannou's *Inside*"

Lili Pezanou (Athens School of Fine Arts), "Dimitris Papaioannou as interpreter of his dreams, of our dreams"

Paraskevi Tektonidou (Athens School of Fine Arts), "How to do things with moving images: Performativity in the work of Dimitris Papaioannou through the example of the *Great Tamer*"

Kalliopi Simou (Performer, theatre studies expert), "Form and Rhythm: Two mechanisms of stimulation of the performer's psychosomatic function as an ekkyklema of reflection for the viewer"

12.30-13.15 COFFEE BREAK

13.15-14.45 SESSION 5 | HISTORY, OSMOSES, CROSS SECTIONS

Chair: **George Sampatakakis** (University of Patras)

Dimitris Plantzos (National and Kapodistrian University of Athens): "The recasting of Greekness"

Manos Lambrakis (Dramatist), "'Love me or kill me': from the dissolution of gender' to the reconstitution of 'race'. 2000-2004: Dimitris Papaioannou's journey from Sarah Kane and Lefteris Voyatzis to the "Athens 2004" Olympic Games"

Aggeliki Kordellou (University of Patras), "Giorgos Koumendakis-Dimitris Papaioannou: landmark compositions born of a fruitful collaboration"

Dio Kangelari (Aristotle University of Thessaloniki, Drama School of the Greek National Theatre), "Dimitris Papaioannou: in search of his poetics"

14.45-15.30 COFFEE BREAK

15.30-17.45 **SESSION 6 | RE-QUEERING THE WORK OF DIMITRIS PAPAIOANNOU**

Chair: **Dio Kangelari** (Aristotle University of Thessaloniki, Drama School of the Greek National Theatre)

Giorgos Sampatakakis (University of Patras), "Towards a queer genealogy of Dimitris Papaioannou"

Dimitris Papanikolaou (University of Oxford), "Dimitris on the beach: From (the sketches on) Anafi, to the *Requiem for the end of love*"

Konstantinos Kyriakos (University of Patras), "Eros as Holiness: queer religiosity in the work of Dimitris Papaioannou"

Eleni Papargyriou (Hellenic Open University), "Moving images - music - text: Dimitris Papaioannou's Cavafy"

Panos Michail (Photographer, digital artist, cultural columnist): "Yours is what I'm searching for"

17.45-18.45 COFFEE BREAK

18.45-20.30 **MOVIE SCREENING, DISCUSSION**

Nefeli Sarri (film maker, film director): "Behind the Wall"

11.00-12.00 **SESSION 7 | THE ARCHIVE OF DIMITRIS PAPAIOANNOU I**

Chair: **Eleni Papalexioi** (University of the Peloponnese)

Avra Xepapadakou (University of Nicosia), "Unlocking Dimitris Papaioannou's cabinet de curiosités"

Elpida Komianou, Evangelia Chelioti, Paraskevi Damala (University of the Peloponnese), "Stories from the archive of Dimitris Papaioannou: from *the Mountain* to the *Moons*"

12.15-13.30 **SESSION 8 | THE ARCHIVE OF DIMITRIS PAPAIOANNOU II**

Chair: **Stephanie Merakos** (Music Library of Greece)

Valia Vraka (Music Library of Greece & University of the Peloponnese) "The archive of Dimitris Papaioannou: the transition from analog format to the digital age"

Paraskevi Damala, Georgia-Mary Papadaki, Louisa Nicolaou (University of the Peloponnese), "The archive of Dimitris Papaioannou: ergography, documentation, digitization"

Vassilis Pouloupoulos (University of the Peloponnese), "Implementing the infrastructure for Dimitris Papaioannou's archive"

Costas Vassilakis (University of the Peloponnese), "Digital infrastructure for artwork archives: developments and outlook"

13.30-14.15 COFFEE BREAK

14.15-15.30 **COLLABORATIONS AND CO-CREATIONS I: ROUND TABLE**

Moderation: **Eleni Papalexioi**

Pavlina Andriopoulou (Performer, assistant director), **Stephanos Droussiotis** (musician, theatre studies expert, lighting designer), **Loukas Bakas** (architect, scenographer), **Drosos Skotis** (actor, rehearsals manager)

15.45-17.00 COLLABORATIONS AND CO-CREATIONS II: ROUND TABLE

Moderation: **Vicky Marangopoulou** (dancer, dance teacher, ex artistic director of the Kalamata International Dance Festival)

Yorgos Loukos (Ex artistic director of the Athens and Epidauros Festival and of the Ballet of the Opera of Lyon), **Olia Lazaridou** (actress, theatre director), **Angela Brouskou** (actress, theatre director), **Angeliki Stelatou** (performer, choreographer)

17.00-17.45 COFFEE BREAK

17.45-18.15 VIDEO INTERVENTIONS

Roula Pateraki (actress, theatre director), "Theorems and axioms: Dissecting Dimitris Papaioannou's *INK*"

Euripides Laskaridis (stage director, performer)

18.15-19.00 LECTURE, SCREENING OF AUDIOVISUAL EXCERPTS

Nikos Nikolopoulos (film director), "The cinematic lens as a medium for rendering Dimitris Papaioannou's *Primal Matter* (2012), *The Great Tamer* (2017) and *Since She* (2018)"

19.00-19.45 INTERVENTION, DISCUSSION

Nikos A. Panagiotopoulos (poet, translator) "Reading Dimitris Papaioannou's choreographies and studying their indelible ink, I made this small stamp for his art"

Reni Pittaki (actress), "A dance love story"

END OF CONFERENCE

ABSTRACTS

11 JANUARY 2023

Matina Kaltaki (Theatre Studies expert, Theatre critic)

Dimitris Papaioannou/Edafos Dance Theatre: the first fifteen years (1987-2002)

The Edafos Dance Theatre was founded in 1986 by Dimitris Papaioannou, at the time a student at the Athens School of Fine Arts, and Angeliki Stellatou, at the time a rising star at the State School of Orchestral Arts. Together they created the first performance of the company, the diptych *The mountain-Raincoat* (1987) at the Athens School of Fine Arts, in collaboration with the visual artists N. Pappa and Z. Xagoraris, a proposal of expressive movement in an environment with visual forms. It was followed by *Room I-Room II* (1988), *The Last Song* (1990) and *Songs* (1991). Until 2002, when the Edafos Dance Theatre Group ceased to exist, Dimitris Papaioannou shaped the "language" that would thereafter characterize his creative path. The identification of its elements, dominated by the visuality of his performances, confirms that in the case of Papaioannou as well, the creator that in his modern guise carries within him a newest version of himself, as it is already to be "found" in the creator's first works.

Katerina Arvaniti (Univeristy of Patras)

Imagery as Dramaturgy: Dimitris Papaioannou's *Medea* (1993, 2008)

My presentation will focus on two productions of *Medea* (1993-Edafos Dance Theatre) and *Medea 2* (2008), directed by Dimitris Papaioannou, who was also responsible for the visual concept, choreography and costumes design. The artist visualises the mythical narrative of the archetypal female form through emblematic imagery. Within the "aquatic scenery" of four tables delineating the area of action for the four central roles in the myth (Medea, Jason, Glauce and Helios) and using movement, gesture, light, colour and symbolic stage props as a vehicle, Papaioannou composes magisterial images which eloquently narrate love, treachery, revenge, infanticide and "deification". The two productions do not differ in terms of their main conception-rendering of the visual approach. Nevertheless, the dreamlike, poetic depiction of the 1993 *Medea* by the underground "squatters' theatre" gives way to the National Theatre's mature and austere production of *Medea 2*. My presentation will also attempt to reduce the forms and images to their interperformative models: the slow, stylised kinesiology, the silent performance and frozen images as a reference to Pina Bausch's choreographies and to the silent, image-based theatre of Bob Wilson, while the nautical appearance of Jason and the Argonauts and the crowned Helios converse with their models, the original creations of Giannis Tsarouchis.

Evi Prousalis (Hellenic Open University)

Still Life: the origin of the work of art: Performative and philosophical intertexts

The performance *Still Life* is the only artistic work in which Dimitris Papaioannou chooses to participate, to (inter)mediate and orchestrate the on-stage events in a way not to be met with in his previous works. In this performance, Papaioannou acts performatively in the present while he “reveals himself” to the audience with his on-stage intervention at several points, making it clear he is the creator of the performative event who follows, controls and is included in his own work. Papaioannou’s on-stage manifestation is the structural and polysemous element which endows the performance of *Still Life* with a remarkable degree of self-referentiality.

This presentation examines the special structural characteristic of the performance in order to demonstrate that this on-stage feedback loop between the creator artist and his resultant artistic work raises questions about the ontological origin of the work of art, but also about the origin of the artistic subject itself.

To that end, the presentation makes use of the repeated thematic motifs of the performance, on the one hand, and similar performative (Joseph Nadj) and philosophical (Camus, Derrida, etc.) intertexts, governed by the fundamental formulation by Heidegger: “The artist is the origin of the work of art. The work of art is the origin of the artist.”

George Rodosthenous (University of Leeds)

Inside (2011): Papaioannou’s fugue on everyday life as a musicalised staged reality

In Papaioannou’s six-hour performance installation *Inside* (2011) at the Pallas Theatre, Athens, the audience were invited to wander in and out of the area, select their viewing angle and watch a group of performers undress, lie in bed, take a shower, eat, stand on the balcony and get immersed in a range of everyday activities. Papaioannou grants his audiences permission to watch these repetitive daily rituals, as if through a keyhole, and allows them to look at the ‘inside’ of an Athenian flat with as much intensity as they wish. He presents them with a series of raw, lyrical, poetic, everyday vignettes and transforms the audience into a ‘photographer’ who can choose their angle of viewing. In the same way that a Bach fugue draws us in and enables us to see the musical interconnections and the thematic development, *Inside* places us in the forbidden area of watching explicitly acts which are private and hidden through repetition and variation of the movement material. The presentation will discuss the work through the lens of musicalized theatre and what Roesner has termed composed theatre (2012) focusing on the musicality (2016) of *Inside*. This ‘theatre as voyeurism’ experience reminds us of the daily mini-performances we perform and – at the same time – observe around us, and will be contextualised within Rodosthenous’ own model of 14 kinds of theatre voyeurism (Rodosthenous, 2015).

Steriani Tsintziloni (Hellenic Open University)

Material and post-human in the choreographic universe of Dimitris Papaioannou

The poetic choreographic universe of Dimitris Papaioannou cuts across reality through an intense materiality. From Nikos Alexiou's troughs in his *Last Song of Richard Strauss* and the watery *Medea* to the stairway-purgatory of *A Moment's Silence* and from the wall and bricks of *Still Life* to the whole equipment of the stage in *Nowhere*, the materials make their presence felt within the fabric of movement. They do not simply function as elements of the stage scenery but as active agents of the dramaturgy, challenging the sensory perceptions of the viewing process. In addition, the creation of hybrid beings, entities with multiple hands, heads, half-human or other reflects a process of dialogue with the symbols and archetypes.

These elements are re-examined in this paper through New Materialist philosophy and especially through the concept of intra-action by Karen Barad. The paper seeks to approach Papaioannou's work not only as an embodied excavation of memory and a negotiation of symbols but also as a futuristic speculation and an existential contemplation of the future that is already here.

Ioanna Tzartzani (University of the Peloponnese)

Love and politics / Love as politics: Love as an element of identity in the work of Dimitris Papaioannou

From his early choreographic work with the Edafos Dance Theatre to the Opening and Closing Ceremonies of the Olympic Games and in his later artistic career, the topic of love—as utopia, as a field of negotiation, happiness or ennui, unification and/or violence, from its “divine” to its lowest form—persistently (re)appears throughout the work of Dimitris Papaioannou. At the same time (and through it), the human body—equally ideal or desirable, other, vulnerable, strong and perishable—remains central to these interpretations, overarching the choreographic, directorial and visual arts phases of his career. This presentation attempts an approach to these on-stage negotiations of love as an element of artistic identity, but also as a (non-)political position. Specific works by Dimitris Papaioannou are examined alongside excerpts from interviews and reviews from each period, in the context of the socio-political framework in which they were presented.

Kaiti Diamantakou (National and Kapodistrian University of Athens)

Maro Stavrinou (Dancer, dance instructor, theatre studies expert)

Martha Graham and Dimitris Papaioannou: Selective kinships with *Medea* as axis of reference

In following and/or supporting the socio-political developments with regard to women's rights and equality, at least in the Western world, the field of dance, freed from the stringent technical specifications of classical ballet by Isadora Duncan in the early 20th century, was a domain where women performers found a place to freely express themselves and showcase their abilities. In this gradual, aesthetic and ideological emancipation, the myth of the amalgamated and severely marginalised (sorceress, foreigner, child-killer, betrayed and rebellious wife, proto-feminist) Medea, as Euripides originally presented her through drama, frequently served as a point of departure for the inter-artistic adaptation of the literary myth to choreographed artistic creation. This paper will comment on and compare two of the most important modern choreographic adaptations of *Medea – Cave of the Heart* by Martha Graham (1947) and *Medea 2* by Dimitris Papaioannou (2008) – which extend and encompass two earlier proposals by the creators: *Serpent Heart* (1946) and *Medea* (1993), respectively. The two performances, 60 years apart and from very different socio-historical, cultural and dance contexts, are not linked by any direct or exclusive relationship or influence between them (in contrast to the more explicit and intentional "references" in Papaioannou's work to Pina Bausch, Robert Wilson and others). Taking the perspective of a pervasive dialogical relationship and "selective kinship", of a multi-mediated and unwitting common "genealogical memory", which connects the two performances with the form of Medea as a shared axis of reference, the paper tracks the bridges and the conflicts, the continuities and the breaks that link the two performances as to the dramaturgic structure and transfer of the mythical and literary aspects, the interpretative choices and focus on the representation of Medea and gender relations, the treatment of the kinetic material and the predominant choreographic techniques, the audio-visual (Isamu Noguchi – Nikos Alexiou) and the acoustic-musical framing of the performances (Samuel Barber – Vincenzo Bellini). The aim throughout was to expand our sensory and psycho-intellectual tools in order to allow us to explore the components and evolution of Dimitris Papaioannou's work through the analysis of this emblematic performance, recurring at two quite distant points in time, in 1993 and 2008, which marks the transition from the early (last decade of the 20th century) to the more mature phase (new millennium, from 2006 to the present) of the creator's artistic path.

Haritini Tsikoura (Université Paris Nanterre)

Medea 2: embodying the heroine's profile

Without a doubt the myth of Medea is as timeless as it is morbid and, through time, writers, playwrights, directors and choreographers have tried to shed light on one or more aspects of her singular personality. However, what is intriguing is not the abundance of adaptations of Euripides' *Medea* in the early 21st century. It is the fact that the creators do not focus on the heroine's crimes, but try to understand her motives and inner turmoil, justify her actions, defend her rights or suggest an alternative interpretation of the myth. Euripides' text is considered and read—erroneously—as proto-feminist, but Medea is not only a primal feminist. She is a woman in love, deceived, marginalised and, in any case, has an independent and unconventional personality, both loving and destructive. Dimitris Papaioannou highlights with *Medea 2* the pluralism of the heroine's personality by extending it to the modern female identity. He does not focus on a single element of Medea's multifaceted (ecumenical) personality, but on the totality of elements that compose it. Which Medea does Dimitris Papaioannou bring to the stage? Which of the elements that make up her universal personality does he choose to highlight and how does he illustrate them through dance? In other words, how does the choreographer translate or transcribe Euripides' text and the myth of Medea in general into a dance partition and how does he modernise the heroine's profile?

Amalia Moutousi (actress)

Unacknowledged affinities

This intervention focuses on the performer Dimitris Papaioannou through the gaze and experiential approach of a performer. With his performances as a starting point, but also the collaboration between them, Amalia Moutousi will recall and share some of her defining "meetings" with Dimitris Papaioannou.

Léllé Demertzi (The Alan Turing Institute)

Still Life: space in motion

On the basis of notes and sketches produced during rehearsals for *Still Life* (2014) by Dimitris Papaioannou, we will study the work's theoretical underpinnings, the influences of art history on it and its consecutive metamorphoses on the way from conception to performance. An attempt will be made to place the work within the vector of the creative path of this holistic artist, with references to both previous works and to issues which have always concerned him. Observing Papaioannou from the perspective of assistant stage designer as he constructs the work, documenting the principles and instincts he serves and tracing the routes of his creative thought, this research on the one hand encourages a more in-depth engagement of the public with the work of art, and on the other, it serves as inspiration providing tools, functions and frequencies to new creators. To all those who strive for poetry, for making the invisible visible.

Eleni Papalexiou (University of the Peloponnese)

Towards a methodology for recording, interpreting and narrating the creative process.

The example of *Transverse Orientation*

Right in front of me, in an empty space, Dimitris Papaioannou and a multiethnic group of performers, producers and technicians unite around an untitled project with the desire to commence a long confrontation with the stage, in a period of uncertainty and distress, amid the pandemic. It was doubtful whether they would ultimately succeed in completing this undertaking. In the coming months, organic and inorganic materials will be stirred painstakingly and ceaselessly, composing unique scenic tableaux. As the rehearsals progressed, the stage gradually filled up, until the performance was born. *Transverse Orientation* would finally be staged on June 2, 2021, on the stage of the Théâtre National Populaire in Lyon, under the auspices of the 19th Biennale of Dance.

As part of the implementation of the research project *Genesis: Genetic Research & Digital Visualization in the Performing Arts* we documented the months-long creative process of *Transverse Orientation*, from the first day of rehearsals to the premiere date. In this paper I will briefly present the methodology applied in order to record the creative process of the performance, the research questions posed as well as the first results of a wider and more in-depth research that will be published in the future.

Eva Stefani (National and Kapodistrian University of Athens)

***Transverse Orientation*: filming Dimitris Papaioannou**

Through excerpts of a documentary in progress, on the subject of Dimitris Papaioannou's performance *Transverse Orientation*, this paper highlights the difficulties faced by the director in capturing the creative process, but mainly in outlining a portrait of the multidimensional personality of Dimitris Papaioannou.

Nina Pappa (National Technical University of Athens)

The importance of repetition in Dimitris Papaioannou's *Inside*

Inside was a six-hour performance staged at the Pallas Theatre on 13 April 2011 in Athens.

The cross-section of a modern, unpretentious flat is presented on the stage. One may observe the bathroom, bed, kitchen table with a chair and a small ceiling light. The Athens landscape is visible from the balcony.

Someone is heard unlocking the door as they come home. We hear the keys, he goes to bed, or takes a bath, or has a meal or looks at the city from the veranda. Another person or persons, ignoring one another, repeat similar motions in the same space over six hours, either simultaneously or successively. These are the same motions we all make in our daily routine. We come home, change clothes, relax, eat.

Below the stage, the audience can enter or exit the theatre whenever they want. They can go out onto the pavement on Voukourestiou Street and turn their eyes from the private to the public space and then re-enter the theatre. A seat counter has been placed outside the theatre, counting the movement of the audience, how many enter and exit and how many seats remain.

Inside the theatre, the members of the audience contribute with repeated similar motions to the on-stage action and create an imperceptible sound as they rise from or sit in their seats.

The repeated actions of the actors on stage become interwoven with the off-stage motion and create patterns of sound, image, rhythm and personalities who leave or enter the space. A meditative repetition pervades the entire space and time during which one remains within the context of *Inside*, either watching the performance or having stepped out into the street. The repetition in which viewers participate underscores their own daily routine, not in order to include them in it once again, but in order to turn their attention to it.

Lili Pezanou (Athens School of Fine Arts)

Dimitris Papaioannou as interpreter of his dreams, of our dreams

Because I think of myself as more of a person of action than of theory, I will show you and talk about photographs from my many years of collaboration with Dimitris Papaioannou.

- Description of images with sketches.
- The means he uses for producing images and their treatment.
- Handmade materials.
- Transitioning from one image to the next.
- His powerful stage presence.

Paraskevi Tektonidou (Athens School of Fine Arts)

How to do things with moving images: Performativity in the work of Dimitris Papaioannou through the example of the *Great Tamer*

The works of Dimitris Papaioannou are distinguished, to borrow his own words, by a “constant transformative flow of images”. In his “stage events”, as he calls them, images, materialized through the bodies of the dancers the light, and the stage props, are composed and decomposed. Images that emerge on stage later fade into another image, while the audience’s attention is distracted. The way images “flow” before the spectator’s eyes, while something else fleetingly captures her attention, creates the impression of an illusion, which subsequently may be broken to highlight the artificiality of the spectacle. The tangible, material form of the “visual compositions”, designed meticulously for sensorial effect, creates a sense of a continuous hovering between recognition, which may generate a potential meaning, and alienation that leaves it open to multiple readings. Throughout his work, the relationship between materiality and “semioticity” is in a constant state of flux. To understand Papaioannou’s unique artistic idiom and its impact on the audience, it seems that a purely semiotic, interpretative approach seeking the communication of clear meaning is inadequate. Equally deficient seems to be an approach that detects only the physical, sensorial experience ignoring the fragmentary narrative traces. “Performativity”, a concept that for some years now has entered the world of art, borrowed from other theoretical disciplines, seems to be appropriate to bridge the tangible final artistic works with the possible ways of perceiving them. This paper approaches the work of Dimitris Papaioannou through the theoretical lens of performativity, as argued in the 21st century by thinkers who wrote on art developing the key notion of “performative” introduced to the study of language by the British philosopher J. L. Austin.

Kalliopi Simou (Performer, theatre studies expert)

Form and Rhythm: Two mechanisms of stimulation of the performer’s psychosomatic function as an *ekkyklema* of reflection for the viewer

Why are we fascinated by a creature deeply absorbed? What rules and means does he/she follow on stage in order to ultimately remain exposed and available to the viewers’ senses, so that the latter can project their own memories and thoughts onto him/her? In this presentation we will see, through examples from *Nowhere* and *Inside*, Dimitris Papaioannou’s insistence on the detailed morphological and rhythmic planning of the stage action and its fulfillment and interpretation. Because of the analogical and inductive function of art, this detailed planning and its interpretation can lead from the individual and particular to the reflection on life in general and the inner human nature.

Dimitris Plantzos (National and Kapodistrian University of Athens)

The recasting of Greekness

The twin opening-closing ceremonies designed by Dimitris Papaioannou for the Athens 2004 Olympic Games intentionally hark back to the old –and possibly already stereotypical by then– bipolar Apollonian restraint/Dionysian enthusiasm with the aim of redefining, not so much the Nietzschean view of Greek morality, as the idea of Greekness at its core. Though stiflingly limited by the ritual protocol imposed by the Olympic procedure (especially the opening), both ceremonies have been conceived as two acts of a single performance, the contents of which are understood by viewers only when the lights go out after the last scene of the finale. In this way, the established, processional, strictly performative and formal opening gave way to the popular festival at the closing; on the one hand, subverting the image of the majestic narrative exuded by the opening 14 days earlier and, on the other, nodding towards the audience, both domestic and international. Besides, the director's artistic development after the milestone year (for his own personal career as well) 2004 was indicative of how he perceived the recasting of Greekness for the 21st century, particularly through performances such as *2* in 2006 or *Inside* (2011).

Manos Lambrakis (Dramatist)

“Love me or kill me”: from the dissolution of “gender” to the reconstitution of “race”.

2000-2004: Dimitris Papaioannou's journey from Sarah Kane and Lefteris Voyatzis to the “Athens 2004” Olympic Games

When readings began in August 2000 for Sarah Kane's *Cleansed*, the first of her works through which director Lefteris Voyatzis undertook to introduce the late British playwright to Greek audiences, Dimitris Papaioannou was to appear in multiple artistic capacities in the pivotal performance of “nea SKINI” at the Roes Theatre. Nevertheless, through a succession of fruitful artistic conflicts with Voyatzis, mainly over the nature of “gender identity” of the role he was called upon to take on for the first time as a stage actor, Papaioannou completes the first phase of his artistic work with the Edafos Dance Theatre and assumes the artistic direction of a global athletic celebration of an immense scale, with which he would reintroduce the cultural history of the Greek “race” to television audiences around the globe.

Aggeliki Kordellou (University of Patras)

Giorgos Koumendakis-Dimitris Papaioannou: landmark compositions born of a fruitful collaboration

The multifaceted and years-long partnership between composer Giorgos Koumendakis and Dimitris Papaioannou has resulted in a series of compositions dating back mainly to the 1990s. The start of their collaboration was marked by the work *Eros Demon* for countertenor and two pianos – to the poetry of Sappho – for the first part of the performance *Moons/Sappho* (1992) by D. Papaioannou's Edafos Dance Theatre. This was followed by the compositions *Iphigeneia at the Bridge of Arta* (1994-5), *Dracula* (1997) and *Storm* for the Edafos Dance Theatre productions of the same name, as well as *Requiem for the End of Love* (1995) for *A Moment's Silence* (1995) staged by the same company. In addition to the collaborations of the two artists in the area of contemporary dance, D. Papaioannou's directorial perspective was imprinted on works by G. Koumendakis such as the *Suite for the Grimm Brothers* (1996), the "Couple" (2004), part of the *Mediterranean Desert* cycle of compositions for piano and harpsichord presented at the 2004 Olympic Games Opening Ceremony [parts of the same cycle were used in the Edafos Dance Theatre's work *For Ever* (2001)], and in landmark compositions included in the programme for the performance of *Before* (2005), as part of the Athens Festival Musical July. The purpose of this presentation is to showcase –through a brief overview of these compositions– the key stages and nature of the collaboration/interaction between the two artists, and its impact on the work of G. Koumendakis.

Dio Kangelari (Aristotle University of Thessaloniki, Drama School of the Greek National Theatre)

Dimitris Papaioannou: in search of his poetics

By researching the work of Dimitris Papaioannou, from *The Songs to Transverse Orientation*, an attempt is made to highlight elements of the poetics that constitute his identity.

Giorgos Sampatakakis (University of Patras)

Towards a queer genealogy of Dimitris Papaioannou

This paper will try to present a genealogy regarding the "poetics" and the cultural aesthetics of the work of Dimitris Papaioannou, placing emphasis on issues of "descent" from the Greek gay mythology and the Tsarouhean *braveness* up to the recent drag hybrids/Kunstfiguren (the bodies that confront volumes of materials, that are fused with other bodies, that are dehumanized, that are fashioned as enzoic hybrids and become insect-humans).

Dimitris Papanikolaou (University of Oxford)

Dimitris on the beach: From (the sketches on) Anafi, to the *Requiem for the end of love*

In this presentation I will return to two projects by Papaioannou which are on the surface completely unrelated: the 1995 Edafos dance theatre production *Requiem for the End of Love* and the set of sketches on the island (mostly: on the beaches) of Anafi, made and published by Papaioannou (online and in the journal *Nomas*, no. 15, 2021).

The analysis aims to be genealogical and stir an archive trouble. I will resist following a chronological line, seeing that is the "difficult years of the 1990s", and the requiem in memory of "friends who died of AIDS", as the traumatic past that is now being superseded by the happy, desiring and calm faces and bodies on Anafi. I will instead think in the opposite direction, trying to see the heterotopia of Anafi, that setting of "Dimitris on the beach, ca. 2021", as multiply haunted by the images of the 1990s, among which the emblematic scenes from the *Requiem*. Can the sketches of my friends on the Anafi beach afford the ghostly presence of the *Requiem* on them? But more importantly: how much, how persistently, how intensely, were the bodies in the *Requiem* already haunted by the (im)possibility of their future? How present is, in them, the possibility of another moment, of a different precarity, of another *arrangement of bodies and pleasures*?

C.P. Cavafy once wrote that "in the future/ someone else made like me/ will certainly appear and act freely"; how marked by this reverse haunting are the bodies we see falling in the *Requiem for the End of Love*? And what is the project of care, aesthetics and poetics that could possibly memorialize that inescapable, staying, staining, reverse haunting?

Konstantinos Kyriakos (University of Patras)

Eros as Holiness: queer religiosity in the work of Dimitris Papaioannou

Religious and queer visibility dramatise and celebrate unexpected experiences in correlation to aesthetic, moral and political issues. With archetypal motifs and mythical references in Dimitris Papaioannou's body of work as the axis, this paper will attempt to intersect some of the directions in contemporary studies on religiosity with queer identity and politics: mater dolorosa, aesthetics of mourning, forms of evil and demons, metaphors/parables of the guardian angel and destroyer, carnivalisation and (de)sanctification of gender, the aesthetics of the iconographic association of Dionysus/Jesus through poetry and visual arts. This particular context will include commentary on the artistic dialogue between Papaioannou and the work of Yannis Tsarouchis, Pier Paolo Pasolini, Derek Jarman and Robert Bresson, as well as the (exceptional) persona of Papaioannou in Greek cinema (Alexis Bistikas, Menelaos Karamaghiolis).

Eleni Papargyriou (Hellenic Open University)

Moving images - music - text: Dimitris Papaioannou's Cavafy

The paper attempts a genealogical and interpretative reading of Dimitris Papaioannou's imagery and directorial perspective of the performance *KK* (2010), based on 13 poems by C.P. Cavafy set to music by Lena Platonos. The queer moving images that constitute Papaioannou's intervention in Cavafy's poetry are inscribed onto the poet's tradition of visual interpretation that includes the paintings of David Hockney and Yannis Tsarouchis, as well as the photography of Duane Michals and Stathis Orfanos. The conversation of video art with Cavafy's actual texts and their setting to music by Lena Platonos will be examined based on the concepts of thanatography and fetish, as formulated by Roland Barthes in his studies *Image, Music, Text and Camera Lucida*, and by Christian Metz in "Photography and Fetish", respectively. Black-and-white formalism alongside kitsch and pornography, body fetishism and the ephemeral aesthetic of comics, photography and moving image, play of light and shadow are intertwined and differentiated in Papaioannou's image-making imagination to create a multimodal performative construct. Finally, the paper will place Papaioannou's interpretation of Cavafy's poetry within the context of its original presentation, discussing the critical and public reactions in 2010 and tracing the ruptures in the reader's horizon of expectations brought about over time by its visual innovations.

Panos Michail (Photographer, digital artist, cultural columnist)

Yours is what I'm searching for*

This talk will endeavour, not to respond to (important art and artists in any case pose questions to us as they PLAY and invite us to join their ageless game), but to penetrate into Papaioannou's successive queer somatographic Fayums. We will examine 1) what links queerness and the almost post-modern miracle of gender fluidity of our times to the native queer ancestral font in which Papaioannou was baptised in his early phase; 2) the manner in which he doused the artistic milieu with the poetry of his queer bodies, and then the masses that ordained him a National during the Olympic Games and how he escaped them by spreading, during the first decade of the crisis to the present, his jagged dream community through the global village and its digital dementia, but also how he observed, recorded and then understood this polyprismatic world; and 3) how, by uniting queer memory and his imagination with the blessed frenzy of the modern wave-crashing of gender, he allowed himself to swim and then to fuse with all the infinite tiny pieces that have created microconfusions, cultural couplings and aesthetic experiences, surpassing them in hybridity and originality as he wanders on the Western centre stage. And he comes back to us to search.

Nefeli Sarri (film maker, film director)

Behind the Wall

Behind the wall is a documentary on Dimitris Papaioannou, the Greek director, choreographer, performer, visual artist, but it is not a typical artist's portrait. By following the preparation of his most mysterious and essential work, entitled *Still Life*, the film focuses on his vision and philosophy, his work method and routine, his dedicated collaborators. Behind the wall draws a parallel between the creative process and the myth of Sisyphus, pointing out that the private life and the work of great artists are indistinguishable.

Director's note: The creator and his team struggle to put together a piece: Dimitris Papaioannou is preparing *Still Life*, a silent, almost black and white, austere work.

On top of my initial need to explore this Greek artist's universe, soon more needs arose. I wanted to create a documentary that would embrace Papaioannou's world. A film that is explanatory, that reveals to the audience the inner workings of such a performance, while simultaneously preserving the fascination of Papaioannou's stage art and the magic of the creative process itself.

"Behind the Wall" is neither a film about dance, nor the artist's biography. The viewer, however, has the opportunity to learn something more about him by observing his work, because Dimitris Papaioannou is behind every composition, stone, wall.

GENERAL INFO

Original title: ΠΙΣΩ ΑΠΟ ΤΟΝ ΤΟΙΧΟ (PISO APO TON TOICHO)

English title: BEHIND THE WALL

Production: Argonauts SA

Co-production: ERT SA

Powered by Onassis Culture

With the support of the Greek Film Centre and Flunet Productions

Production date: 2019

Country: Greece

Film genre: Documentary

Category: Culture&Arts, Portraits

Duration: 68' (theatrical)

Language: Greek

Subtitles: English

Colour

Facebook page: <https://fb.me/BehindTheWallDOC>

Trailer: <https://www.youtube.com/watch?v=9dyiQb1GfRI>

CREDITS

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Executive producer: Panos Papahadzis

Co-producer: Nefeli Sarri

Director of Photography: Alfonso De Munno Gallardo

Editing: Giannis Tsitsopoulos

Sound: Dimitris Koukouvani

Sound design/ Original soundtrack: Roberta D'Angelo

Mixing: Kostas Fylaktidis

With

DIMITRIS PAPAIOANNOU

and

AGATHOKLEOUS PROKOPIS, ATHANASIOU MILTOS, ANDRIOPOULOU PAVLINA, VASSILOPANAGOS PANAGIOTIS, VAFEAS STELIOS, VITSAXAKIS MANOLIS, GALANOPOULOU CHRISTIANA, JOHNSON GEORGE, DARZENTAS IAKOVOS, DEMERTZI MARCELLE, DIMITRAKOPOULOUAGGELIKI, DIMITROULAKOS TASOS, DIONYSATOS NECTARIOS, DROUSIOTIS STEPHANOS, EXARCHOU MARIA, ZERVAS HERAKLIS, ZIKA ROXANI, THANOU AFRODITI, THEODOROPOULOS DIMITRIS, THEOFANOUS MICHALIS, KAVVATHA KALI, KARATHANOS TASOS, KARAMBILAS ELEFTHERIOS, KARSERAS KYRIACOS, LAZARIDOU OLIA, LYTOU RITA, MARAGOPOULOU VICKY, MAVROS CHRISTOS, MITTAS EVANGELOS, MICHOPoulos KOSTAS, MOKA STATHOULA, MOSCHOU ELENI, BALTZIS SAVVAS, BAMBANARAS YORGOS, MOMMERT JULIAN, MPOURDIS STELIOS, MOUTOUSI AMALIA, NIKOLAKOPOULOU LINA, NIKOLAOU DINOS, DOVAS IOANNIS, DONA SOFIA, XAGORARIS ZAFOS, OZATES RITA, ORFANOS MENELAOS, PANAGIOTOPOULOS NIKOS, PANDAZARAS ARGYRIS, PAPPANINA, PAPADOPOULOS GIORGOS, PAPADOPOULOS FOIVOS, PAPANIKOLAOU TINA, PAPPAS PAVLOS, PAPASTERGIOU ELENA, PEPPAS PANAGIOTIS, PLESSA IOANNA, POULIOS GIWRGOS, ROZANA VASSILIA, SIMOU KALLIOPI, SERVETALIS ARISTIDES, SKOTIS DROSSOS, SOULIS GERASIMOS, STRINOPOULOS CHRISTOS, TSAKIRIS SYMEON, TSICHLI DINA, FLOKOU MARIA, CHATZIELEFTHERIOU VASSILIOS, CHRYSAFIDIS COSTAS, PSEVEDOYROS VASSILIS, PSEVEDOYROU OURANIA, DUB STEPAN, HILLS PHILIP, IACHIMENCO VLADIMIR, PANDALIEVA ROSITSA

Avra Xepapadakou (University of Nicosia)

Unlocking Dimitris Papaioannou's *cabinet de curiosités*

In my paper I will attempt an introductory presentation of Dimitris Papaioannou's archive, first trying to dispel the stereotype of the static and inert repository of documents, which has fuelled a well-entrenched prejudice regarding the function and contribution of performing arts archives. I will focus on the concept of the creative and living archive with special reference to the Papaioannou archive, which I will liken to a cabinet of surprises, curious and paradoxical objects (*cabinet de curiosités*), subject to constant renewal, enrichment and feedback.

Elpida Komianou, Evangelia Chelioti, Paraskevi Damala (University of the Peloponnese)

Stories from the archive of Dimitris Papaioannou: from *the Mountain* to the *Moons*

In the mid-1980s, Dimitris Papaioannou and Angeliki Steliatou founded the "Edafos Dance Theatre", during era characterized as the "New Spring of Greek dance", with many groups being introduced to the Greek public for the first time. Through the archive of Dimitris Papaioannou we trace his first steps, from 1986 with *The Mountain* to 1992 with *Moons*. These are the performances that were presented before *Medea* and the change it brought about in the domain of dance theatre with the establishment of the First State Dance Prize, which was awarded to the Edafos Dance Theatre.

What was the reception of the performances by critics, the press and the public? In what way were the creations of the Edafos Dance Theatre received, how were these performances presented? The press has difficulty even in defining, naming or classifying this novel and thrilling spectacle. Through press publications of the time, kept in Dimitris Papaioannou's archive, and the documents that we have processed as part of our project, we document the first steps of the Edafos Dance Theatre, the first seven performances, the reception by the critics, Papaioannou's own views regarding his works, and the difficulties of finding a work space that led to the occupation of the Artists' Building, which became the center of the company's artistic creation at the time.

Valia Vraka (Music Library of Greece & University of the Peloponnese)

The archive of Dimitris Papaioannou: the transition from analog format to the digital age

Dimitris Papaioannou is a multi-layered and restless artistic personality who expresses himself through dance, comics, scenography, visual arts and especially directing. His creative career, which began in the mid-1980s and continues to this day, is fully reflected in his personal archive, which includes rare handwritten drawings and texts, publicity material, theatrical programmes, posters, photographs as well as audiovisual documents.

In recent years, the worldwide recognition of his artistic value has resulted in a need for research in his archival material. In this context, a project for the documentation and digitization of Dimitris Papaioannou's Archive was planned and started to be implemented. The project, which is still in progress, was based on good practices and specifications of interoperability and quality in the domain of the on-line publication of digital cultural content.

This paper sets out the stages of material processing, which include, among other things, a detailed design of work packages, the selection of the material, the use of standard metadata formats and the management of copyright issues.

The aim of the project is to make the archival material accessible to the international research community in accordance to international standards on the one hand and the needs and expectations of the artist himself on the other.

Paraskevi Damala, Georgia-Mary Papadaki, Louisa Nicolaou (University of the Peloponnese)

The archive of Dimitris Papaioannou: ergography, documentation, digitization

Dimitris Papaioannou's archive constitutes an overview of his history as an artist, but also of an entire era, starting from the early 1980s and extending to the present day. His artistic work originated in the underground scene, gained a growing number of dedicated audiences, moved on to major theatres, travelled abroad and now enjoys international recognition, constituting an important, bold and original artistic legacy in the field of performing arts.

This paper will focus on the work of our project team in the archive, which can be summarized through the terms ergography (works listing), documentation and digitization, but also includes several other research aspects, such as complex correlation, analytical commentary and interpretive conclusions.

Through the presentation we will attempt to convey the experience of compiling a living archive, which is constantly being enriched, at all stages of processing and will touch upon the expected obstacles and difficulties often encountered. Finally, we will comment on the experiential relationship that develops during our work in the archive of Dimitris Papaioannou.

Vassilis Pouloupoulos (University of the Peloponnese)

Implementing the infrastructure for Dimitris Papaioannou's archive

Creating infrastructures for cultural data is a procedure of interdisciplinary research between specialists in technology and in the humanities. During the years of research, several outcomes have been produced, including models, good practices, guidelines, even tools (Content Management Systems) that are based on the aforementioned, so as to help the procedure of content digitization in the domain of culture.

The present paper discusses the procedure through which the digitization of D. Papaioannou's archive was approached. This task is a challenging one as the archive consists of multiple different kind of files, with different kinds of data, both hardcopies and digital.

The creation of the Database and the administrative platform to record the data was a demanding procedure that should be created in such a way as to include not only the data itself but also the cultural approach of the creator. Moreover, the documentation is not limited to plain data but is implemented in such a way as to promote the analysis of data in many different ways, like visualization or semantic analysis and interconnection of data.

Costas Vassilakis (University of the Peloponnese)

Digital infrastructure for artwork archives: developments and outlook

Recent advances in technology have enabled the development of digital infrastructures for a number of individual organizations and collections, while efforts to create large-scale, inclusive infrastructures hosting material from multiple sources are already under way. So far, the functionalities of digital preservation, search and content display are available in all implemented infrastructures. However, the wealth of information contained in these infrastructures can be exploited in many more ways, such as the search and discovery of relationships between content elements (artists, artworks etc.), the correlation of the material with contemporary developments, and the dissemination of the information through multiple channels, including social networks. An additional challenge is the harnessing of the wider public's potential to contribute to digital infrastructures, through the provision of own-generated content (crowdsourcing).

Roula Pateraki (actress, theatre director)

Theorems and axioms: Dissecting Dimitris Papaioannou's *INK*

Following Dimitris Papaioannou's work from the first anarchist productions of the Edafos Dance Theatre group in the "squat" to *Ink* at the Athens Concert Hall, I will briefly decode the codes that form the foundation of his work in the "artist's workshop".

Nikos Nikolopoulos (film director)

The cinematic lens as a medium for rendering Dimitris Papaioannou's *Primal Matter* (2012), *The Great Tamer* (2017) and *Since She* (2018)

My presentation will include the projection of video excerpts filmed during the rehearsals and performances of the works *Primal Matter* (2012), *The Great Tamer* (2017) and *Since She* (2018). The paper I will be presenting alongside will explore the following thematic areas: I will analyse the artistic and technical choices I made as cinematographer in order to render the choreographic composition, the semantic content and the visual parameters of each of the three works. More specifically, I will explain the manner in which I arrived at my methods in order to depict the three different narrative structures and choreographic forms: in a performance of minimal expressive means, where Papaioannou was at the same time the creator and one of just two performers (*Primal Matter*); in a multi-person performance where Papaioannou was the creator and choreographer/director of his interpretive company (*The Great Tamer*); in a tribute performance by Papaioannou honouring Pina Bausch, an emblematic figure of contemporary dance, where, as the creator, he was called upon to incorporate artists from Tanztheater Wuppertal into his company. Then, I will discuss the importance of film documentation as Papaioannou's creative tool in the daily study and perfecting of his work during preparations and rehearsals, while also focusing on my own experiential approach to his artistic act. Lastly, I will present selected cinematic and visual art references that Papaioannou has incorporated into his three works, with particular emphasis on the iconography of the nude body.

CURRICULA VITAE



Pavlina Andriopoulou

Pavlina Andriopoulou was born in Patras, Greece in 1982. She trained as a dancer and dance teacher at the Niki Kontaxaki Professional Dance School in Athens. She has continued to train and develop her skills through dance and acrobatics courses with accomplished choreographers and instructors, including Frey Faust, David Zambrano, Daniel Lepkoff and Wim Vandekeybus. Since 2004, she has performed with various dance and acrobatic companies in Greece such as Vaso Giannakopoulou, ki omws kineitai, FingerSix, Dancers etc. Since 2011, she has collaborated with the Greek director and choreographer Dimitris Papaioannou as a performer (*The Great Tamer*, *Still Life*, *The Garden*, *Inside*) and as assistant director/choreographer (*Primal Matter*, *Still Life*, *Origins*, *The Garden*, *The Great Tamer*, *Transverse Orientation*). She has worked as a choreographer for the Greek National Theatre and the Greek National Opera.

Katerina Arvaniti



Katerina Arvaniti is Associate Professor of Theatre at the Department of Theatre Studies of the University of Patras. She is an alumna of the University of Ioannina and holds an MA degree in Classics from University College London (UCL), and an MPhil in Classics from the University of Reading. She has been awarded a PhD by the University of Kent for her thesis on *The Representation of Women in Contemporary Productions of Ancient Greek Tragedies with Special Reference to the Theme of Matricide*. Her research and teaching interests focus on contemporary productions of ancient Greek drama. She is the author of the books *Ancient Greek Tragedy in National Theatre of Greece*, Vol. I and Vol. II (Papazisis, 2020).



Costas Vassilakis

Costas Vassilakis was born in Arta, Greece in 1968 and is currently a Professor in the Department of Informatics and Telecommunications of the University of the Peloponnese. He holds a degree from the Department of Informatics of the University of Athens and a PhD from the same department. He has published over 230 scientific papers in international scientific journals and conferences and has participated in more than 30 European and national research and development projects, including the H2020 project *CROSSCULT*, the NSRF *TripMentor* and *SodaSense* projects, the H2020 *CyberTrust* project, the H2020 Foresight project and the FP7 *EXPERIMEDIA Blue*. He has served as PC member and referee in several international journals and conferences. He has served as a special advisor on information systems for the Onassis Cardiac Surgery Center and as a special advisor to the Secretary General for Information Systems of the Greek Ministry of Finance. His research interests include information systems, system architectures, semantic web technologies and applications and cultural informatics. He is a member of the main research team of the project *The Archive of Dimitris Papaioannou*.

Valia Vraka



Valia Vraka works at the Music Library of Greece 'Lilian Voudouri' since 2002. In the period 2002-2006 she worked as an assistant musicologist for the Mikis Theodorakis Archive and since 2006 she has been working as a musicologist, head of the Greek Music Archive, having as main object the collection, classification and documentation of the Greek archival material. More specifically, she participated in the group that implemented the programme *Creation of a unit of documentation and promotion of Greek music*, which was funded by the operational programme 'Information Society' (3rd Community Support Frame/CSF, 2000-2006), and, following that, she became the head of the group which worked for the enrichment of the digital collection which was accomplished thanks to a donation of the National Bank of Greece. She has also worked for other digital projects such *Euterpe: Songs for schools - Digital Music Anthology* and the European projects *Europeana Sounds* and *EuScreenXL*. In the period 2014-2016 she was member of the project *ARCH-Archival*

Research and Cultural Heritage: the Archive of Societas Raffaello Sanzio, and since 2018 she is member of the 'Creative Europe' project *CREARCH: Creative European ARCHives as innovative cultural hubs*. Currently, she is a member of the main research team of the project *The Archive of Dimitris Papaioannou* and a Ph.D. candidate at the Department of Theater Studies of the University of Peloponnese.



Paraskevi Damala

Paraskevi Damala is a researcher and adult educator. She studied Sociology at Panteion University and Theatre Studies at the University of Peloponnese. She holds a Master's degree in Education from the Hellenic Open University and is currently studying for a Master's degree in Criminology. She has worked as an adult educator in lifelong learning, vocational training and secondary education. Since 2015 she has been working as a researcher - member of the Documentation Team of theatre research projects. In the research projects *CREARCH* and *Genesis* she collaborated as a researcher in documentation, digitization, outreach and dissemination. Currently, she collaborates as a documentation researcher in the project *The Archive of Dimitris Papaioannou*, a collaboration which has started along with the project in 2021.

Léllé Demertzi



Léllé Demertzi (b. 1993) is an artist based in London. She graduated from the School of Architecture at the National Technical University of Athens in 2017. She also studied acting at the Athens Conservatory Drama School. She completed the MA Raumstrategien (Spatial Strategies) at Kunsthochschule Berlin Weißensee in 2019. She then worked as a 12-Month Intern at the International Program of the Museum of Modern Art (MoMA) in New York. In 2020 she was awarded the ARTWORKS Fellowship for Visual Arts, funded by the Stavros Niarchos Foundation. In 2022 she received the grant Kickstarter by the Kunstfond Foundation. Currently she is working for the digital humanities project *Living with Machines* at the British national research center for artificial intelligence and data science, The Alan Turing Institute.

Her work using a variety of media between performance, video, installation and photomontage has been presented in solo and group exhibitions in Athens, Berlin, Zurich and Luzern, Salzburg, Lisbon, Accra, Lagos, New York, and online. In 2022, she curated her first group show *In(de)finite Selfhoods* with a cohort of 12 international contemporary artists. Her texts and translations have been published at Poetics Magazine (No. 17, 19, 21), at moma.org, and post.moma.org. She is part of the artist duo "Reservoir Peacocks", advocating for unapologetic female empowerment. Recurring issues in her artistic practice which begins from the research of the body, are identity, displacement and the need for belonging, the 'self' and 'the other', the in- between spaces, language and silence, memory, presence and absence, as well as the scars and the stars in the digital era. <https://lelledi.com>



Kaiti Diamantakou

Kaiti (Aikaterini) Diamantakou is Professor at the Department of Theatre Studies of the National and Kapodistrian University of Athens, where she has been working since 2004-2005. She studied at the Department of Philology, specializing in Classical Philology, and at the Department of Theatre Studies of the National and Kapodistrian University of Athens, where she completed her doctoral studies with a scholarship from the State Scholarships Foundation. Her educational and research work, her scientific communications and publications focus on the field of ancient, tragic and comic drama and its modern reception in translation, dramaturgy, theatrical practice and film adaptation. Since the 1990s, she has participated in scientific conferences in Greece and abroad and has published her research in scientific journals, conference proceedings and edited volumes. She has participated in theatrical research projects and workshops, has edited publications in the domain of theatre studies, has contributed to the publication of theatrical works and translations, theatrical books and theatrical programs, and has translated books in the field of humanities. She is the author of *In the Ancient Comic hinterland. Introduction to the semiotics of space and time in Aristophanes' theatre* (Kardamitsas Publications 2007); *On tragedy and tragedy. Eight interpretative paths in tragic and comic theatre* (Papazisis 2007); *Theatrical stories of grandfather Aristophanes. Scenes of Reception* (Gutenberg 2021).

www.theatre.uoa.gr/didaktiko-dynamiko/melh-dep/kaith-diamantakoy.html

https://uoa.academia.edu/KaitiDiamantakou?from_navbar=true



Stephanos Droussiotis

Born in Cyprus in 1984, Stephanos Droussiotis studied piano performance at the Hochschule für Musik und Darstellende Kunst in Frankfurt am Main and Theatre Studies at the National and Kapodistrian University of Athens. His long-lasting collaboration with Dimitris Papaioannou started in 2014 and since then he has worked closely alongside the Greek director in various creative positions: as a lighting designer (*Transverse Orientation*, *The Great Tamer*, *INK*, *Since She*), as a music director and music supervisor (*The Great Tamer*, *Since She*, *Transverse Orientation*, *Baku 2015 Opening Ceremony*), as an assistant director and creative collaborator (*Still Life*, *Baku 2015 Opening Ceremony*, *The Great Tamer*, *Since She*, *INK*, *Transverse Orientation*). As a theatre director, Stephanos Droussiotis has presented seven personal works for the stage to date and was also the creator and artistic director of "Dubitanda", a three-month theatre festival commissioned by the Cyprus Theatre Organisation in 2017.

Kostas Ioannidis



Kostas Ioannidis is Associate Professor of Theory and Criticism at the Athens School of Fine Arts. His research has appeared in numerous academic volumes and journals. His publications include the books *Contemporary Greek Photography* (Σύγχρονη Ελληνική Φωτογραφία, futura & Thessaloniki Museum of Photography, 2008) and *Three at Sea* (Τρεις εν Πλω, MIET, 2018) a book he co-authored with Emmanouela Kantzia. More recently he published the book *An "exquisitely hybrid art": poetics of photography in the late 19th and early 20th century* (Μια "Υπερόχως Νόθος Τέχνη": Ποιητικές της Φωτογραφίας. Τέλη 19ου- αρχές 20ού αιώνα, futura, 2019), with which he was awarded the State Award for Essay and Criticism (2020). As a Fulbright Scholar (2013) he has undertaken research at the MoMA (NYC) and at the Rockefeller Archive Centre archives on the issue of Greek-USA cultural relationship during the Cold War. Over the past three years he has been conducting research on a body of photographs of prisoners held in the Smyrna Central Prison (1919-1922), a research he continued as a Fellow of the Clark Art Institute (USA) during the summer of 2022. Ioannidis is the principal investigator of the research programme *TECHNO-LOGIA* and a member of the General Assembly of HFRI (Hellenic Foundation for Research and Innovation).



Dio Kangelari

Dio Kangelari studied theatre at the University of Paris III-Nouvelle Sorbonne and completed her post-graduate studies at the Aristotle University of Thessaloniki. She has taught at the Theater Department of the School of Fine Arts of the Aristotle University of Thessaloniki. She was an artistic programming consultant at the Athens and Epidaurus Festival (2006-2015). Currently she is the director of the Drama School of the National Theatre and a member of the jury of the Europe Prize New Theatrical Realities. Her research interests include modernism in theatre, the relationship between theatre and history, the dialogue between the Greek and European stage, the stage interpretation of ancient Greek drama. She is a member of the Hellenic Union of Theatre and Performing Arts Critics.

Matina Kaltaki



Matina Kaltaki studied History and Archaeology (majoring in History) at the National Kapodistrian University of Athens and completed with honors a two-year master's degree ("Greek Theatre from Antiquity to the Present / Theory and Practice", 2000-2003) at the Department of Theatre Studies at the same university.

Since 1993, she has been writing reviews for theatrical performances (*Ependytis*, *O Cosmos tou Ependyti*, *Lifo* and *Lifo.gr*, *I Kathimerini*). She has collaborated on cultural issues with various media, has written texts for special publications (*Epilogos*, "Epta Imeres" thematic insert of *I Kathimerini tis Kyriakis*, and in printed evening programmes of theatrical productions) and has participated in two educational projects of the Municipal Theatre of Piraeus. Since 2016, she has been working as a cultural journalist in the Information Department of ERT.



Elpida Komianou

Elpida Komianou is a researcher, theater teacher, actress and adult trainer. She studied Acting at the Higher School of Dramatic Art of the Theatre Organization "Morfes" Embros Theatre and Theater Studies at the University of Peloponnese. She is a postgraduate student at the MA Programme "Performing Arts" of the Hellenic Open University. She is a founding member of the Municipal Theatre of Nafplion, in which she worked as an actor, as a member of the Artistic Committee and as a producer of many shows. She is a co-founder of the expression space "With a Kaleidoscope", in Nafplio, where she has been managing the Creative Theatre programme since 2013. She participated as a theater teacher in the programs *Educating the public in ancient Greek drama* and *Creative activities for children*, in the context of the Athens and Epidaurus Festival (2016-2019). She was a local partner of the Prefecture of Argolis in the program *What if it was you?* of the Panhellenic Network for Theatre in Education and of the UN High Commissioner for Refugees in Greece, as well as animator and trainer of adults. She participated as a theatre teacher in the *Little Tracers* programme of the Athens and Epidaurus Festival (2022). She was the secretary of the Board of Directors of the Panhellenic Network for Theatre in Education (2020-21). She works as an adult trainer in Lifelong Learning and Vocational Training structures teaching Theatre and Film Acting. Since 2014 she has been working as a researcher-member of the documentation teams, coordinator or collaborating artist in various research projects such as: *ARCH, Europe in Perspective: international cooperation in cultural learning*, *Global Curiosity: Developing young people's creativity and curiosity to be able to think critically, act democratically, debate and campaign as active citizens*, *CREARCH*. From 2021 she participates as a researcher - member of the documentation team of the *Genesis* research project and the project *The Archive of Dimitris Papaioannou*.

Aggeliki Kordellou



She studied piano and advanced musical theory, attended courses of monody (at the Hellenic/Ph. Nakas Conservatories) and is a graduate of the Music Studies' Department of the National and Kapodistrian University of Athens. She completed her post-graduate studies in musicology at the University of Paris IV-Sorbonne obtaining an MA (D.E.A.) specialising in contemporary musical theatre under the supervision of Danielle Cohen-Levinas and a PhD (Doctorat), with highest distinction, in 20th century Music and Musicology under the supervision of Jean-Yves Bosseur. She has taught in Institutes of Vocational Training, has worked as a Research Associate at the Department of Sound and Musical Instrument Technology of the Superior Technological Educational Institute of the Ionian Islands and as a music teacher in primary education. She has taken part in international conferences in Greece and abroad, has published articles of pedagogical and musicological content in international journals and collective volumes and recently completed her study on *Ancient Greek myths and tragedies in the opera of the 20th century* (under publication). She is a member of the Specialised Teaching Staff of the Department of Theatre Studies of the University of Patras and her courses on opera and musical theatre focus on the lyrical repertoire and Greek music of the twentieth century.



Konstantinos Kyriakos

Konstantinos Kyriakos is Professor of Theatre and Film Studies & Director of the Postgraduate Programme "Contemporary approaches to the Performing Arts and Film (History, Theory, Identity Politics)" (Department of Theatre Studies, University of Patras). He is the author of 19 monographs and more than 160 articles in journals and collective volumes. He has collaborated with international cultural institutions and has supervised tributes and events in the fields of theatre and cinema.

Olia Lazaridou



Olia Lazaridou is a Greek actress and director. She graduated from the Acting School of Art Theatre (Theatro Technis - Karolos Koun). At the Art Theater as an actor, she performed in tragedies and in Goldoni's *Servant of Two Masters* directed by G. Lazanis. She has collaborated with Ellie Lampeti in the play *Filumena Marturano* directed by M. Bolognini. With the troupe of Jenny Karezi - Costas Kazakos she acted in the play *Who's Afraid of Virginia Woolf* directed by Jules Dassin, with whom she collaborated again the following year at the Greek National Theatre in George Bernard Shaw's play *Heart-break House*. In 1986 she attended classes at the school of Antoine Vitez in Paris. She has collaborated with many of the younger directors of contemporary Greek theatre. She has starred in twelve Greek films. For her participation in them, she has been awarded three times with the state performance award, two for the leading and one for the supporting female role. She has only played three times on TV. In the series: *Lost Spring*, *Taksim* and *Betrayal*. For her participation

in the latter, she was awarded an award for television performance in a leading role. In 2007 she released a poetry collection entitled "The heart and the heartless, The ladies of the mind. She has directed two plays: *Barefoot in the Park* at the Lampeti Theatre and *Anoixon* at the Megaron Athens Concert Hall.



Manos Lambrakis

Manos Lambrakis is a Greek dramatist. After graduating with an Archaeology and Art History degree from the University of Athens, he completed his postgraduate studies in Aegean Archaeology, Cultural Policy and Theatre Studies in Greece and in Great Britain. He has worked as an artistic assistant with Lefteris Voyatzis and as an Archaeology specialist with Dimitris Papaioannou and his artistic team during the preparation of the opening ceremony of the 2004 Athens Olympic Games. He has translated in Greek Georg Büchner's *Woyzeck*, Samuel Beckett's *Happy days* and Sarah Kane's *Crave*.

Euripides Laskaridis

Euripides Laskaridis, a Greek director and performer, studied acting in Athens at the Karolos Koun Art Theatre, and directing in New York at Brooklyn College on an Onassis Foundation Scholarship. Since 1995, he has been performing, collaborating with directors such as Dimitris Papaioannou and Robert Wilson, while in 2016 he was awarded the Pina Bausch Fellowship and spent three months alongside director and choreographer Lemi Ponifasio, observing closely his work and practices. In 2000 he began directing his own work, which includes staged and site-specific performances, as well as award-winning short films. Euripides' artistic universe is primarily inspired by the elements of ridicule and transformation, while his work and research may be met at the intersection of theatre, dance, and the visual arts. In 2009, he founded OSMOSIS, a performing arts company that offers him the space to collaborate with a diverse group of artists that share a similar artistic vision with him. Euripides and OSMOSIS have been invited to present their work in major theatre venues and festivals around the world, including the Athens Epidaurus Festival in Greece, Théâtre de la Ville in France, Julidans in the Netherlands, the Hong Kong Arts Festival, Festival TransAmériques in Canada, Lyon Biennale de la Danse, and more. Apart from his performing activities, Euripides has been invited by different institutions and drama schools around Europe to organise and lead workshops, sharing his artistic practices.



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Yorgos Loukos

Yorgos Loukos was born in Athens. He studied dance in Paris with Igor Foska, Boris Kniaeff and Raymond Franchetti, and philosophy at the University of Aix-en-Provence. From 1972 to 1980 he danced with the Théâtre du Silence, the Zurich Opera and the National Theater of Marseille where he took over in 1980, as an Assistant to Roland Petit. After a stint at the Metropolitan Opera in New York, he associated his name with the Lyon Opera Ballets, first as Ballet Master (1985), then as Co-Director (1988) and Artistic Director (1991-2020). At the same time, he took over the Direction of the Athens and Epidaurus Festival (2006-2015). He also directed the Cannes Dance Festival (1992-2009) and was curator of the French dance festival in New York (France Moves, May 2001), and respectively in London (Fall 2005).

Vicky Marangopoulou

Vicky Marangopoulou began her studies in classical dance at the age of 7 and soon began her professional studies and career with Yiannis Metsis from whose school she received her diploma. She continued her studies as a dancer and dance teacher at the Royal Ballet in London, where she remained for 7 years. Upon her return she founded her own dance school which operated for 17 years. She taught at the State School of Dance for 20 years and worked for three years in the Greek Radio, at the Third Program when Manos Hadjidakis was the director. In 1987 she took over the Directorship of the Dance Department and the Municipal School of Dance at the Municipal Enterprise for Cultural Development of Kalamata (DEPAK) now Faris. She was the Director of the Kalamata International Dance Festival from its foundation in 1995, and for 21 years, until 2015. She was and is a member of numerous expert committees for dance and culture more broadly, in Greece and abroad. From 1997 until today, she is the partner, from Greece, in the European Aerowaves network for the promotion of new choreographers in Europe. For her work at the Kalamata Dance Festival, the French Government awarded her the title of Knight of Letters and Arts. From 2018 to 2020 she was the director of the State School of Orchestral Art.



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Andreas G. Markantonatos

Andreas Markantonatos is Professor of Greek in the Department of Philology at the University of the Peloponnese, Director of the Centre for Ancient Rhetoric and Drama (CARD), Director of the Master's program in Performing Arts at the Hellenic Open University and Member of the Governing Board of the Hellenic Foundation for Culture. He is the author of several academic monographs, such as *Tragic Narrative: a Narratological Study of Sophocles' Oedipus at Colonus* (2002), *Oedipus at Colonus: Sophocles, Athens, and the World* (2007), and *Euripides' Alcestis: Narrative, Myth, and Religion* (2013).

He has also edited numerous multi-authored volumes on Attic drama, including *Crisis on Stage: Tragedy and Comedy in Late Fifth-Century Athens* (2012, with Bernhard Zimmermann), *Brill's Companion to Sophocles* (2012) and *Brill's Companion to Euripides I-II* (2020), and has published widely on Greek theatre and modern literary theory. He is currently working on an annotated edition of Sophocles' *Oedipus at Colonus* for Liverpool University Press.

Stephanie Merakos



Stephanie Merakos is the director of the Music Library 'Lilian Voudouri' of the Friends of Music Society. She studied piano and music theory in Greece and she continued her studies in the U.S.A., where she obtained her B.A. from the State University of New York at Buffalo and her M.A. in musicology from the University of Connecticut. She has worked at the library of the University of Connecticut and, after receiving a diploma and certification from the International Suzuki Institute, she has taught the Suzuki piano method. Since 1995, she has been working at the Music Library 'Lilian Voudouri' of the Friends of Music Society where she was responsible for the Greek Music Archive. She became director of the Library in 2005. Her interests include the application of technology in the distribution of information and especially for educational purposes. She has presented her work at international congresses and published in journals and on-line, on the subjects of music education and Greek music and its preservation.



Panos Michael

Panos Michael was born and lives in Athens. He has been working for several years as a photographer and digital artist that creates digital universes and compositions which, in a poetic and at the same time raw aesthetic way, describe and crystallize the modern metropolitan reality. As a photographer, he has collaborated with magazines, pioneering theatrical groups of the city (Bijoux de Kant, Create an Accident, Blitz, Elephas Tilensis etc.), the Onassis Cultural Centre of Athens as well as with historical theaters such as the Greek Art Theatre Karolos Koun, the composer Dionyssis Savvopoulos, Dimitris Papaioannou, the photographer Spyros Staveris et al. He has participated in various group exhibitions as well as in the last group exhibition *Connected* organized by the prominent visual artist Nikos Alexiou shortly before his death. He has been collaborating since 2010 with lifo.gr as a photographer and editor of cultural topics. Today he is the editor of "Queertopia" in lifo.gr.

Amalia Moutousi



Amalia Moutousi is a Greek actress. She graduated from the Karolos Koun Drama School in Athens and continued her studies at HB Studios and William (Bill) Esper's Acting School in New York. For 20 years she had been a member of an experimental theatre group in Athens, together with director Michael Marmarinos and composer Dimitris Kamarotos. Simultaneously, she worked closely for years with the director and actor Lefteris Vogiatzis. In cooperation with the composer Dimitris Kamarotos she performed in Euripides' *Hippolytus* and Aeschylus' *Prometheus*, researching a way of experiencing the sights and sounds of ancient drama. She has also performed the leading parts in numerous plays such as: Aeschylus: *The Libation Bearers*, *Agamemnon*, *The Persians*, *The Oresteia*, Sophocles: *Antigone*, *Electra*, *Oedipus Rex*, Euripides: *Medea*, *Hippolytus*, *Iphigenia in Taurus*, Shakespeare: *Hamlet*, P. Claudel: *The Break of Noon*, A. Chekhov: *The Cherry Orchard*, S. Kane: *Cleansed*, H. Ibsen: *A Doll's House*, B. Brecht's-K. Weill's: *The Seven Deadly Sins*, Molière: *Amphitryon*, J. Racine: *Bérénice*. She has worked with a great number of influential international directors such as Jossi Wieler, Dimeter Gotsef, George Lanthimos, Yannis Kokkos, and Chorographer Kim Brandstrup in Bertolt Brecht's and Kurt Weill's Sung Ballet *The Seven Deadly Sins* as Anna. She has been teaching acting courses since 1992.



Loukas Bakas

Loukas Bakas is an architect engaged in theory, design and making. He has worked on a series of acclaimed and award-winning projects at various scales, from urban planning and architecture to production design, set design and art installations. Significant collaborations include works with Dimitris Papaioannou, Euripides Laskaridis, FLUX-Office, and ZUS [Zones Urbaines Sensibles].

Angela Brouskou



Angela Brouskou is an actress and theatre director. She was born in Athens. She graduated from the Drama School "Art Theatre-Karolos Koun". She has collaborated as an actress and performer with the Art Theatre, the Analia dance theatre and the directors Michael Marmarinos, Mirka Yementzaki, Theodoros Terzopoulos, Dimitris Papaioannou, Roula Pateraki, Yiannis Chouvardas et.al. She has been engaged in research on the method and technique of the actor with the main focus on ancient tragedy, as a teacher, actress and director. In 1993, she founded the "Room Theater" with Parthenopi Bouzouri, as well as the acting studio of the same name. She has presented, under her own direction, works from the classical and modern repertoire: Molière, Genet, Strindberg, Karapanou, Euripides, Aeschylus, Sophocles, Shakespeare, Beckett, Büchner, Tennessee Williams, Sarah Kane, Elfriede Jelinek, Heiner Müller, Fassbinder, George Veltsos, Bernard Marie Koltes, Friedrich Schiller, et.al. She collaborated with the Athens and Epidaurus Festival, the Festival of Philippi and Kavala, the Elefsina Festival, the Cyprus Theatre Organization (THOC), the "Phasma" artistic organization of Antonis Antipas, the company Helleniki Theamaton, MELLEMURM Site-specific festival (Copenhagen, Denmark), the Kunsthalle Athena, the Greek National Theatre, the Onassis Foundation, the Karolos Koun Art Theatre, the Aeschylia Elefsina Festival, BIOS and documenta 14. Her most recent performance is the *Eumenides* by Aeschylus as part of the 'Aeschylus project' in the framework of Elefsina 2023, Cultural Capital of Europe. The "Room Theatre" is sponsored by the Greek Ministry of Culture.



Louisa Nikolaou

Louisa Nikolaou is a theatre studies expert, graduate of the Department of Theatre Studies of the School of Fine Arts of the University of Peloponnese. She has worked as a trainer-animator in human rights awareness programs of the Panhellenic Network for Theatre in Education and as coordinator of the Athens Office for the same organization, as an assistant director, as a theatre teacher, organizing and encouraging workshops for primary school children. She has also worked as a researcher-member of the documentation team of the research project *ARCH - Archival Research and Cultural Heritage: The Archive of Societas Raffaello Sanzio*, and since September 2021 she is a member of the research project *The Archive of Dimitris Papaioannou: Documentation, Digitization, Innovative Research and Promotion*.

Nikos Nikolopoulos



He studied Film Directing and Photography. Since 2000, he has worked as Still Photographer in more than thirty international and Greek feature films by auteurs such as Teo Angelopoulos, Jeremy Podeswa and David Cronenberg. His work has been published in many prestigious magazines and newspapers (*Cahiers du Cinéma*, *Variety*, *The New York Times*, *Los Angeles Times*, *Vanity Fair*, *i-D*, *Vogue UK*, *Criterion*, *Positif*, *Rolling Stone*, *American Cinematographer*) and has been presented in group and solo exhibitions. In 2010, he co-wrote with director Evris Papanikolas the script for the short film *Just A Perfect Day* (2011, nominee for the Golden Pardino-Leopards of Tomorrow Award at the 64th Locarno International Film Festival). Since 2011, as part of his artistic projects, he has travelled in European, Asian, Latin American and USA cities. As cinematographer he has worked in various short films and commercials, and he has collaborated with Dimitris Papaioannou in the productions *Primal Matter* (2012), *The Great Tamer* (2017) and *Since She* (2018). In 2017, he exhibited the video-audio-sculptural installation *Klíros* [co-created with Artemis Zervou], in the context of documenta14 and the collective work *Victoria Square Project* by American artist Rick Lowe. As a film director and cinematographer, he has completed 4 short films: *4 STEPS* (2002), *The End of Childhood* (2005), *Polk* (2012, premiered at the 18th Athens International Film Festival "Opening Nights"), *Kelífos* (2021, choreographed by Fotis Nikolaou, produced by the Greek National Opera). In 2014, he completed his first feature film *POLK* (co-directed with Vladimir Nikolouzos, FIPRESCI Special Mention Award at the 55th Thessaloniki International Film Festival, International Premiere at the 44th Festival Du Nouveau Cinéma, Montréal). In 2021 he completed his second feature film *MUSA* (co-written with Artemis Zervou, premiered at the 62nd Thessaloniki International Film Festival). He is Vice-President of the Guild of Greek Film Directors- Producers (ESPEK) and a member of the Hellenic Film Academy.



Avra Xepapadakou

Avra Xepapadakou is an Honours Graduate in Theatre Studies from the University of Athens and holds an Honours PhD in Musicology from the Ionian University. She has completed postgraduate studies at the University of Athens (interdepartmental MA programme, specialization lyrical theater) and the University of Oslo (Nordic literature and art history of the Nordic countries), as well as music studies at the National Conservatoire and the Kodaly Conservatoire (piano, classical singing, music theory). She has taught topics of her specialty at undergraduate and postgraduate level in university institutions in Greece and abroad. She is a faculty member of the University of Nicosia, where she is responsible for the academic coordination of the English-language postgraduate programs "Greek Civilization" and "Olympic Studies". Since 2013 she has been in charge of documentation in the archive of the internationally renowned Italian director Romeo Castellucci and his group, the Societas Raffaello Sanzio. She has participated either as a principal investigator or as a main researcher in the projects *Archivio*, *Chryssallis*, *ARCH: Archival Research & Cultural Heritage*, *CREARCH*, *ARGOS* and *Genesis: Genetic Research & Digital Visualization in the Performing Arts*. Since 2020 she has been participating as a member of the main research team in the project *The Archive of Dimitris Papaioannou*. She has published extensively in five languages, has given numerous lectures as an invited speaker and has participated with presentations in a large number of international conferences in Greece and abroad.

Nikos A. Panagiotopoulos

Nikos A. Panagiotopoulos was born in 1945 in Exarchia. After his circular studies and his military service, he has worked as a pharmacist. He occupied himself throughout his life with a long writing in free verse. This "narrative that summarizes" was called *Sysemmon* or *The Chapters*. It consists of two books and the same number of volumes: the *Styx* and the *Tector*. The first volume, out of print for years, was re-released in a second edition, improved and supplemented, in 2022. The second volume, which also closes the work and is currently spread over three books, will be published supplemented by two unpublished chapters in 2023. Apart from this obsessive work in progress, he has dealt almost exclusively with Inter-language translations for the theatrical stage. *Antigone*, *Oedipus Rex*, *Ajas*, *Prometheus Bound*, *The Frogs*. He has translated, for the Holy Monastery of Vatopedion and the publishing house of the "Christianiki Grammateia", ten hymns of Simeon the New Theologian which are currently under publication.



Bernard Steiflin via tn LIFO



Georgia-Mary Papadaki

Georgia-Maria Papadaki is a graduate of the Department of Theatre Studies of the University of Peloponnese. During her undergraduate studies she wrote a thesis entitled *The Errant Method in Children's Theatre of Chiara Guidi*. She also carried out an internship at the 1st Primary School of Nafplio and at the Associazione Raffaello Sanzio in Cesena, Italy, through the Erasmus+ programme. Between 2017-2021 she volunteered in the research project *The Archive of Societas Raffaello Sanzio*, where she processed digital archival material of the group. In December 2019 she collaborated as a member of the Observer Team in the second experimentation of the European Cooperation Project *ARGOS*, where she observed the creative process of the performance *The Land of the Earthworms. A tragedy for children* by Chiara Guidi at the Comandini Theatre in Cesena, Italy. She is a postgraduate student of the master's degree "Education and Culture" with a specialization in "Cultural Education" at the Harokopio University, while from 2021 she is participating as a researcher in the research project *The Archive of Dimitris Papaioannou*.

Eleni Papalexiou

Eleni Papalexiou is a faculty member at the Dept of Theatre Studies, School of Fine Arts, University of the Peloponnese, specialized in Theatre Genetics, Performance Analysis and Digital Humanities and Arts. She holds a Ph.D. from the Université Sorbonne-Paris IV. As a Fulbright visiting scholar she conducted research at Stanford University (Department of Classics & Department of Theater and Performance Studies, 2014-2015). She has worked intensively on cultural documentation and the digital visualization of the performing arts. She is the Principal Investigator of the research project *Genesis: Genetic Research and Digital Visualization in the Performing Arts*, funded by the Hellenic Foundation for Research and Innovation (2020-2023). She is also the Principal Investigator (on behalf of the UoP) of the European Projects *CREARCH*:



Creative European Archives as Innovative Cultural Hubs and *ARGOS: Actes de Création et Dynamiques de Collaborations Croisées – Arts de la Scène* (Creative Europe Cooperation Projects 2018-2021). From 2018 she is the Greek national ambassador in the *Time Machine Organisation*, a leading international organisation for cooperation in technology, science and cultural heritage. From 2020 she is the P.I. of the project *The Archive of Dimitris Papaioannou*. She was the main researcher of the research project *ARCH: Archival Research and Cultural Heritage*, concerning the archive of the theatre director Romeo Castellucci and the Societas Raffaello Sanzio. From 2016 she is academic consultant and curator of the above-mentioned archive. Thanks to the work of the ARCH team, the archive was declared of major historical importance by the Italian Ministry of Culture (2015).



Dimitris Papanikolaou

Professor of Modern Greek and Comparative Cultural Studies at the University of Oxford, Dimitris Papanikolaou is the author of *Singing Poets: Literature and popular culture in France and Greece* (Legena/Routledge: 2007), "Those People Made Like Me": *Queer Cavafy and the Poetics of Sexuality* (in Greek; Patakis: 2014), *There is Something About the Family: Nation, Desire and Kinship at a Time of Crisis* (in Greek; Patakis: 2018) and *Greek Weird Wave: A cinema of biopolitics* (Edinburgh University Press: 2021).

Eleni Papargyriou



Eleni Papargyriou is an adjunct member of teaching staff at the Hellenic Open University. She has previously taught at the University of Patras, the University of Oxford, King's College London, the University of Vienna and the Open University of Cyprus. She did postgraduate work at the University of Oxford, where she also completed her doctoral thesis under the supervision of Peter Mackridge. Her research was funded by the Arts and Humanities Research Board and the Scatcherd European Scholarship Scheme. Her MA and doctoral theses received awards by the London Hellenic Foundation. During 2007-8 she was Hannah Seeger Davis Postdoctoral Fellow at the Hellenic Studies Programme of Princeton University. She has published the monograph *Reading Games in the Greek Novel* (Legenda 2011) and co-edited the volumes *Camera Graeca: Photographs, Narratives, Materialities* (2015) and *Greece in British Women's Literary Imagination 1913-2013* (2017), and the special issues *Cavafy Pop: Readings of C.P. Cavafy in Popular Culture* (2015) and *'1821': Mediation, Reception, Archive* (2021). She has served in the Greek State Literary Awards Committee (2020-2021), the programme committee of the Modern Greek Studies Association Conference in Toronto (2021-2022) and she was the Secretary of the Society for Modern Greek Studies (United Kingdom) (2010-2012). She has peer-reviewed for seven international journals including *Classical Receptions Journal*, *Comparative Literature*, *Mediterranean Studies* and *Journal of Modern Greek Studies*. Her research interests include European and Modern Greek modernism, intercultural literary liaisons and the rapport between literature and photographic culture. From January 2023 she will be Principal Co-Editor of the international peer-reviewed *Journal of Greek Media and Culture*. In the spring term of 2022-2023 she will be Laskaridis Visiting Fellow in Modern Greek at the University of Amsterdam.



Nina Pappa

Nina Pappa was born in Athens, Greece. She studied Painting and Sculpture at A.S.F.A., studied at C.A.V.S., M.I.T. and holds a PhD in Art Theory, from the School of Architecture and Engineering of N.T.U.A. She is an assistant professor at the Painting Studio of the School of Architecture and Engineering, N.T.U.A. Her work mainly involves the subject of time and its documentation, as well as the human voice and handwriting. She often combines documentary elements such as interviews, or recordings of people with particular behaviours and communication codes. In recent years she has focused mainly on video walks. She has presented her work in 8 solo exhibitions and has participated in group exhibitions, both personally and as a member of the Errands group, in Greece and abroad (*Writings and Notes*, Garden of the Athens Concert Hall [2021], *The Lost Text*, Epigraphic Museum [2019], *Epicurean Garden* in the context of 'Gardentopia', Matera European Capital of Culture 2019 [Irsina, Italy, 10-19/9/ 2019], etc.



Roula Pateraki

Roula Pateraki appeared on the theatrical stage as a child prodigy, a student of the director Zisos Haratsaris, in Thessaloniki. After historically establishing the post-theatrical landscape of Thessaloniki, from the end of the 80s she settled in Athens with her writer partner Yiannis Panos, introducing multiple acting systems into the practice and theory of stage art. For her work as a director and actor she has received the most important theater awards in Greece.

Lili Pezanou



Lili Pezanou studied Architecture at the National Technical University of Athens (1974-1980), and subsequently worked as an architect. In theatre and cinema she worked as an assistant set designer-costume designer alongside Dionysis Fotopoulos in Greece and abroad (1980-1992). Since 1986, she has been collaborating as a set designer-costume designer, with state theaters, independent groups and film productions. She has staged performances of ancient classics, plays of the classical repertoire, poetic texts, contemporary drama, lyrical theatre and dance. She has collaborated with festivals and major theatrical organizations in Europe. She was a member of the creative team of the Opening and Closing Ceremonies of the Olympic Games "ATHENS 2004", where she designed the scenery and the layout of the space. She has designed performance spaces, organized, curated and designed exhibitions of visual artists and thematic exhibitions in collaboration with major museums and private galleries, in Greece and abroad. Since 2009 she has been part of the staff of Athens School of Fine Arts, in charge of the scenography workshop.

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Reni Pittaki

Reni Pittaki is a Greek actress. She was one of the most important members of the Art Theatre-Karolos Koun, where she served for ca. 40 years. She has performed the most important female lead roles in the international and Greek theatre repertoire. She has also taught Acting at the Drama School of the Art Theatre (1987-1991), while he has been a member of the awarding committee of the "Melina Merkouri" Theatre Award. She has been honoured with the "Kotopouli Award" (1971-1972), the "Paxinou Award" (1992), and three times (2006, 2009, 2018) with the "Theatrical Audience Awards (Athinorama)". She also received the "Supporting Female Role Award" of the Hellenic Film Academy (2014) for her performance in the film *Miss Violence*. Her performance in the television series *10*, was awarded the first prize for a female role at the "People 2008" television awards.

Dimitris Plantzos



Dimitris Plantzos is professor of Classical Archaeology at the National and Kapodistrian University of Athens. His scholarly interests include the art and archeology of Ancient Greece, archaeological theory, and the management of monuments and cultural assets. He has published articles and studies in academic journals internationally and, among others, the books: *The Archaeologies of the Classical* (Athens 2014), *The Recent Future* (Athens 2016), and *Archaeopolitics* (Athens 2023). He is the Director of the newly founded Research Institute for Digital Humanities at Athens, and since 2020 he has been part of the management team of the Excavation of the Ptolemaic Cemetery at Shatby in Alexandria, Egypt.



Vassilis Pouloupoulos

Vassilis Pouloupoulos was born in 1982 in Kalamata and received his diploma in 2005 from the Computer Engineer and Informatics Department of University of Patras. He obtained his MSc and PhD diploma from the same department in 2007 and 2010 respectively working on Analysis of Data from the WWW. He holds a PostDoc on Big Data and Culture from the University of Peloponnese. He is an Assistant Professor at the University of Peloponnese and Member of Knowledge and Uncertainty Research Laboratory (ΓΑΒ LAB). His main fields of interest include big data, cultural informatics, applied informatics, web and mobile applications and databases. He has more than 60 publications in International Journals and Conferences and he has participated in several International and National Projects as a Researcher or Principal Investigator. He is conducting research in the fields of methods and techniques for recording cultural related data, their management, analysis and visualization. More specifically he is interested in data deriving from heterogenous sources. As a member of ΓΑΒ LAB he is responsible – among other things – for the dissemination of the science and technology

through educational programmes to the community of Peloponnese. He is the designer and creator of the education game ΓΡΙΦΟΜΠΟΤ (Grifobot.gr) which is a certified program by the Ministry of Education. He was a founding member of HSA (Hellenic Startup Association) and is a founding member of HBH (Hellenic Blockchain Hub). As the co-founder of the NPO "O Sporos" he is performing social actions in the wider area of Kalamata. He is a member of the main research team of the project *The Archive of Dimitris Papaioannou*.



Evi Prousalis

Evi Prousalis teaches as Adjunct Lecturer in the MA Programme "Performing Arts" of the Hellenic Open University. Her academic experience includes teaching at the Department of Theatre Studies (University of Athens), at the Department of Performing and Digital Arts Studies (University of the Peloponnese) and at the Athens School of Fine Arts. She has also taught as Adjunct Lecturer in the European Programme "Plato's Academy" (University of Athens). She is a Post Doctorate holder (title: "Performance Studies, Theories of Perception and Spectatorship. A Cognitive, Neuroaesthetic and Philosophical Approach", University of Athens, 2019) and a PhD holder in Theatre Studies (2010). She has a BSc in Chemistry and a post-graduate research degree in molecular biology (Pasteur Institute of Athens, 1997). She has published a book entitled: *Performing Arts: Contemporary Theories, Practice and Perception. An interdisciplinary approach*, Eurasia, 2022. She has also participated in collective volumes and conference proceedings and she has given numerous presentations in both national and international conferences. In the last 5 years she has published numerous papers on the field of Performing Arts, and Performance reception: "Performing Art, Performing Life", *The International Journal of Arts Theory and History*, November, 2021, "A Neuroaesthetic approach to performance perception: Empathy, Embodied simulation and embodied language" *Parabasis*, Journal of the Department of Theatre Studies, University of Athens, vol. 17/2, 2020, "Performance Spectatorship: acting without acting", in *On spectatorship: sensation vs. Interpretation*, Critical Stages, June, vol.27, 2018, "The Body of Language and the Language of the Body" in the theatrical play *Phaethon* of Dimitris Dimitriadis", *Parabasis*, Journal of the Department of Theatre Studies, University of Athens, vol. 16/2, 2017. She is the editor of two books (*Patras Cultural Capital of Europe*, Synchroni Orizontes, Athens, 2006 and *Refugees' Houses of Nikaia*, Livanis, Athens, 2002). She is also the author of *A Teacher's guide of Theatre Art: High School* (Institute of Educational Policy, Ministry of Culture and Education, 2015). She has worked as dramaturge in 8 performances in Athenian theatres and as a director in 4 site-specific performances. She is a Theatre Critic (since 2003) and General Secretary of the Hellenic Department of International Institute of Theatre (2019), member of the Greek Philosophical Society (2011) and member of the Hellenic Cognitive Science Society (2017).

George Rodosthenous

George Rodosthenous is Professor of Theatre Directing and Deputy Head of School at the School of Performance and Cultural Industries, University of Leeds. His research interests are theatre directing, contemporary adaptations of Greek tragedy theatre as voyeurism, the body in performance, refining improvisational techniques and compositional practices for performance, devising pieces with live musical soundscapes as interdisciplinary process and British musical theatre. He has edited the books *Theatre as Voyeurism: The Pleasures of Watching* (Palgrave), *Contemporary Approaches to Greek Tragedy: Auteurship and Directorial Visions* (Methuen Drama, Bloomsbury), *The Disney Musical on Stage and Screen: Critical Approaches from Snow White to Frozen* (Methuen Drama, Bloomsbury), *Twenty-First Century Musicals: From Stage to Screen* (Routledge) and co-edited *Greek Tragedy and the Digital* (Methuen Drama, Bloomsbury).



Katia Savrami

Katia Savrami, Choreologist, choreographer, movement, and performance analyst holds an MA, 1991 (Alexander S. Onassis Foundation Scholarship) and PhD from the Laban Centre, City University London. She is an Associate Professor at the Department of Theatre Studies, University of Patras, Greece, and is Director of the department's "Stage practice and Speech" laboratory since 2020, <https://savrami.gr/en/>. She was vice president at the Greek International Theatre Institute and is working as movement director in theatre performances. She was a visiting professor at the University of Surrey, UK, 2014 and at Michigan State University, USA, 2017. In 2020-2021 she was a Fulbright Visiting Scholar, at the Department of Classics Columbia University, New York City. She is the editor and author of a series of books, in Greek, under the title *Technes* by 'DIAN' publishers, <http://dian.gr/product-category/books/technes>. Her publications include books in English: *Ancient Dramatic Chorus through the Eyes of a Modern Choreographer* by Cambridge scholars, in 2016, reviewed

in *Classical Journal*, and *Tracing the Landscape of Dance in Greece* by Cambridge scholars, in 2019. In addition she has published several articles in Greek and English. She is a member in the International Editorial Board of *Research in Dance Education Journal*, published by Taylor and Francis Group UK and editor-in-chief of *Choros International Dance Journal*, www.chorosjournal.com publishing with the support of Onassis Foundation.



George Sampatakakis

George Sampatakakis is Associate Professor of Drama and Performance at the Department of Theatre Studies, University of Patras, Greece. He is a graduate of the Department of Theatre Studies of the University of Athens (BA, honors) and has studied Classics (M.Phil.) at the University of Cambridge. He holds a Ph.D. in Drama and Theatre (2005) from the University of London (Royal Holloway). His areas of interest include Performance Studies, the Reception of Greek Drama, Theatre Histories and Theories, and Queer Theory. Dr Sampatakakis has published many books and articles on the abovementioned areas, and his most recent publications include: "From the *ekkyklema* to Ivo Van Hove: The Technology of Presence in Multimedia Theatre and the Presence of the Digital in Performance", G. Rodosthenous and A. Poulou (eds), *Greek Tragedy and the Digital*, London: Bloomsbury, 2022 (forthcoming); "VISUAL ESSAY: Rebranding the nation: Performances of 1821", *Journal of Greek Media & Culture*, 8.1, 2022, 117-123; *HIV/AIDS, Θέατρο και Τραύμα/HIV/AIDS, Theatre and Trauma*, Athens: Sokoli Publications, 2021; "From national panegyrics to stage scandal: Athanasios Diakos in history", *Journal of Greek Media & Culture*, 2021, 7:2, 281-299; "Women in extremis: Isabelle Huppert in the Director's Theatre", N. Rees-Roberts – D. Waldron (eds), *Isabelle Huppert: Stardom, Performance and Authorship*, New York: Bloomsbury, 2020, 59-77; "Bodies of truth: The terrible beauty of queer performance", *Journal of Greek Media and Culture*, 4.2 (2019): 255-266. He has also participated in many international conferences and has been a member of state committees.

Nefeli Sarri

An Athens native and Architecture graduate from Ferrara (Italy), she worked as an architect in Greece. In 2010, she graduated in directing fiction from the NUCT school of cinema in Rome, Cinecittà, and later she studied documentary filmmaking at the IED (European Institute of Design), in Milan. During her studies she wrote and directed short feature films, such as *Silvia has returned* (original title: *Silvia è tornata*) and *A little less hesitation* (original title: *Meno scrupoli*), the latter of which participated in several film festivals. In 2011 she worked as a co-screenwriter for the documentary *Step for two* (original title: *Passo a due*) directed by Teresa Iaropoli, Margherita Pescetti, Cosetta Raccagni, under the artistic supervisor of Alina Marazzi and sponsored by IED, Marie Claire Italia and Vitasnella. It is a collective documentary made with a group of female filmmakers, called La Filma, screened and awarded in both Italian and international film festivals. In 2015, she completed her first personal documentary film, entitled *Pregnant* (original title: *Incinta*) produced by Danzarte and distributed by Elenfant film, invited in various film festivals. In 2019, she directed *Behind the wall*, a documentary about the Greek artist Dimitris Papaioannou and his work *Still life*. Produced by Argonauts Productions/ Ioanna Bolomyti, co-produced by ERT SA (Hellenic Broadcasting Corporation), powered by OnassisCulture (Onassis Foundation), with the support of the Greek Film Centre (GFC) and Flunet Productions, screened and awarded in film festivals. The documentary has been screened on ERT2 and on the platform viva.gr. She collaborated with Vice Greece for the documentary *Chef stories* broadcasted on ANT1 tv, and with the choreographer Aria Mpoumpaki for Athens Epidaurus Festival and Onassis Stegi 4th Young Choreographers Festival. In 2020, her script for the short feature film *Isvoria* received an award by the Ministry of Culture /GFC. In 2022, she created *6 pieces*, a documentary about a female community,



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Kalliopi Simou

Born in Thessaloniki, she graduated in 2006 from the Drama School of the National Theater of Northern Greece, with top honours. In 2012, she completed her theater studies in the Theatre Department of the School of Fine Arts of the Aristotle University of Thessaloniki. As an actress with a clear orientation towards physical theater, she has collaborated with the choreographers Marianna Kavallieratou, Konstantinos Rigos, as well as with Dimitris Papaioannou, with whom she has been collaborating since 2009 (*Nowhere*, *Inside*, *Still Life*, *The Great Tamer*, *Ink*). In theatre she has collaborated as an actress with the directors Robert Wilson, Stathis Livathinos, Katerina Evangelatou, Thomas Moschopoulos, Thanos Papakonstantinou, Argyro Chioti, Giannis Iordanides, Sofia Marathaki, Euripides Laskaridis, Damianos Konstantinidis, Eleni Efthimiou, Sofia Vgenopoulou, Prodromos Tsinikoris, Dimitra Trypani in National Theatre, Theatre de la Ville, Onassis

Cultural Center, Athens and Epidaurus Festival, Greek National Opera etc. She has also been the movement consultant in various theater projects. In 2015, she designed the choreography for the performance *Window*, in a collaboration with the set and costume designer Matina Megla, while in 2018 she presented her first theatrical direction on the short story of Edgar Allan Poe, *The Cask of Amontillado*.

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Drosos Skotis

Drosos Skotis was born in Athens in 1973. He graduated from the Drama School "Archi" in 2000. As an actor and dancer he has collaborated, among others, with the dance companies FingerSix, Choreftes, Enniamorfo, Persa Stamatopoulou. He collaborates with Dimitris Papaioannou since 2006 (*Transverse Orientation, Sisyphus/Trans/Form, The Great Tamer, Still Life, Inside, 2*). He performed in major dance and theatre festivals in Athens, Avignon, Kalamata, Moscow, Prague, New York, Santiago, Paris, Stockholm, Sao Paulo, Singapore, Taiwan, London, Milan, Belgrade etc. At the cinema, he has appeared in 9 full-length movies and numerous award-winning short films (acclaimed both in Greece and abroad). Since 2013 he teaches kinesiology and stage combat at drama schools and seminars.

Maro Stavrinou



Maro (Maria) Stavrinou is a dancer, dance teacher and theatre studies expert, who graduated from the National School of Dance under the direction of Pavlina Veremi and from the Department of Theatre Studies of the National and Kapodistrian University of Athens. Beginning from a young age with classical ballet, later, her professional training was focused on contemporary dance and was enriched by attending contemporary dance technique seminars and workshops on improvisation, dramaturgy, composition and vocal technique in Greece and abroad with Ohad Naharin, Emanuel Gat, Laura Rae Bernasconi, Inma Rubio Thomas, Alexandra Bachtsetzis, Russell Maliphant, Samuel Lefevvre, Damien Jalet, Anton Lachky, Yen-Ching Lin, Rosa Prodromou, Anastasio Koukouta, Athanasia Kanellopoulou and others. Since her graduation with distinction from the National School of Dance in 2014, she has participated as a dancer at international festivals and collaborated with choreographers and directors such as Andonis Foniadakis, Konstandinos Rigos, Lenio Kaklea, Shahar Binyamini, Manaho Shimokawa, Markella Manoliadi, Denis Savary, Jai Gonzales, Dimitris Mytilinaios, Fotis Nikolaou and others. She has performed repertoires by Ohad Naharin, Pascal Riout and Martha Graham and also she has taught contemporary and classical dance in various studios in Athens. In 2021 she was awarded the Stavros Niarchos Foundation Artist Fellowship by ARTWORKS.

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Angeliki Stelatou

She was born in Athens in 1963. She graduated with honors from the Hellenic State School of Dance Art in 1986. With a scholarship from the Onassis Foundation she continued her studies in New York, at Merce Cunningham Dance Studios. At the same time she attended Contact Improvisation and Release Techniques seminars with K. J. Holmes, Jeremy Nelson, Daniel Lepkoff, Sarah Pearsons, Sarah Rudner and others. In 1987, together with Dimitris Papaioannou, they founded the Edafos Dance Theatre. She was honored with the award for best dancer for the solo "Stairs", from the stage production *Human Thirst*. She has collaborated with various dance groups: Sine Qua Non, Analia, amorphy.org, Chorika of Zouzou Nikoloudi and others. In 2016, she danced the solo *After Party* and in 2019 in Ermira Goro's show *YOU*. As a choreographer, she has collaborated with: the Theatre of "Neos Cosmos", the Greek National Theatre, the Megaron Concert Hall, the Municipal Theatre of Larisa, the "Embros" Theatre, the "Aplo" Theatre et.al. She was honored with the Koula Pratsika award for the choreography of the production *Motortown*, directed by V. Theodoropoulos. She was the head choreographer of the Opening and Closing Ceremonies of the Athens 2004 Olympic Games. She has been teaching improvisation to professionals and amateurs since 1998. She was a member of the teaching staff at the professional school of Rallou Manou 2013-2016, responsible for the choreography course. For the years 2016-2022, she has been teaching the same course at the professional dance school Aktina. For the years 2018-2022 she has been teaching movement improvisation at the School of Dramatic Art of the Greek National Theatre.

She has choreographed and directed the productions: *On my way, an angel* by M. Efstathiadis; *Slightly before () slightly after*, a work based on Euripides' *Hippolytus*, for Patras Cultural Capital of Europe 2006, Frankfurt 2006, music by Th. Ambazis; *Can.ib.als* at the Theatre of Neos Cosmos 2009, music S. Gasparatos; *The seven deadly sins*, at the Onassis 'Stegi' 2011, music by S. Gasparatos; *Dig-it*, co-directed with Maximos Mournouris, a play based on *Oedipus Rex* (low budget festival, Michael Cacoyannis Foundation 2011); *Small lives or the body I inhabit*, Athens, Kalamata festival, Lefkada 2013,

Ioannina, Santorini 2014. music Sebastien Seixas; *Gioconda's smile and the myth of Marsyas*, to music by M. Hatzidakis for the Ballet of the Greek National Opera, Athens 2015; *Genie*, in collaboration with the visual artist/video-artist, Pantelis Makkas, Athens video dance festival, January 2016, music by Giorgos Poullos; *Sylvia*, in collaboration with visual/video-artist, Pantelis Makkas, Athens video dance festival, 2019.



Eva Stefani

Eva Stefani was born in 1964. She studied Political Science at the University of Athens and Cinema at the Ecole Varan, in Paris, at New York University (MA in Cinema Studies) and at the National Film and Television School in Britain where she specialized in documentary directing. In 1997 she completed her doctoral thesis at Panteion University in the Department of Communication and Mass Media. She is a professor at the Department of Communication and Mass Media of the University of Athens and director of documentary films (*Days and Nights of Dimitra K.*, *Handwriting*, *Acropolis*, *E.-H. Gonatas*, *The Box*, *The Leave*, *Roommates*, *Athens*, *Letters from Albatros* et al.).

Paraskevi Tektonidou



Paraskevi Tektonidou (Athens, Greece) is a dramaturg, dance researcher, dance reviewer, musician, and educator. She holds a degree in Flute and Musicology and a MA in Drama and Performance Theory. Currently, she is a doctoral student at the Athens School of Fine Arts, researching contemporary choreography and dramaturgy in modern Athens. Her research investigates the interdisciplinary and interartistic choreographic methodologies and the performative and dramaturgical aspects of choreography. In this context, she organizes weekly seminars at the Athens School of Fine arts focusing on the Greek and the international contemporary dance field and the crossing of choreography with other artistic mediums. Since 2016 she reviews performances on various online cultural [sites](#) and a [newspaper](#), while her texts have been published in international journals. She is since 2018 a member of IATC Greece. She is currently the new dance consultant for the Athens and Epidaurus Festival.



Ioanna Tzartzani

Ioanna Tzartzani is a Greek sociologist, dance researcher and educator, as well as a somatics practitioner and is currently Assistant Professor of Dance at the Theatre Studies Department of the University of the Peloponnese. She holds a PhD (2007. Thesis Title: *Interplays of Ethnicity, Nationalism and Globalisation within the Greek Contemporary Dance scene: Choreographic Choices and Constructions of National Identity*) and an MA Degree and (2002) in Dance Studies from the University of Surrey, U.K., a BA (Hons) in Sociology from the Athens Panteion University of Social and Political Sciences (2000) and a Degree in Dance and Dance Teaching from the Greek Ministry of Culture (Despina Gregoriadou Higher Dance School, 1999). Ioanna has been researching, lecturing and teaching about dance and somatic practices, dance history, critical theory and cultural studies, with a long-term interest in the micro and macro politics interwoven with –and emerging from– the performance of identity(ies). Since 2008, she has taught Dance Research Methodologies, Somatics, Dance History and Critical Theory, as well as Contemporary Choreographic Theory and Practice at the Department of Theatrical Studies, at the University of the Peloponnese, at AKMI Metropolitan College and at the Higher Dance Schools *Despina Gregoriadou* and *CHOROS*. She has been a member of the editorial board for *Χαρός plus* magazine and has written dance reviews for the Athens News journal. Ioanna has been a member of Prof. Ana Sanchez Colberg's Theatre en Corps Collectif. From 2019 until 2022 she has been a member of the Hellenic Ministry of Culture's Advisory Committee for Dance. She is currently involved as a researcher, in the European Erasmus+ Program: 'ReWrite Your Story' (2020-2022).



Haritini Tsikoura

Haritini Tsikoura holds a PhD in Theatrical Studies, a BA in Art History and Archeology (University Paris Nanterre) as well as a degree in Contemporary Dance (University of Paris 8) and is also a choreographer and former dancer. The title of her thesis is *Antigone and Medea in dance. Gender perspectives (France, Greece, United Kingdom 1993-2015)*. Her research focuses on gender related questions in the performing arts of the late 20th and early 21st centuries and more specifically in contemporary choreographic adaptations of ancient drama. Her methodological approach is interdisciplinary taking into account the intersectional dimension of the term "gender" - sex, ethnicity, social class - and the articulation between theory, practice (dance, performance) and theatre and dance aesthetics covering a wide range of conceptual issues related to the staging and reception of ancient drama. Since 2018 she teaches as an adjunct lecturer (chargée de cours) at the universities of Paris 8, Clermont-Auvergne, Strasbourg and Sorbonne-Nouvelle and collaborates with the Institut Supérieur des Beaux-Arts de Sousse (Tunisia) teaching theatre and dance improvisation workshops. She is a member of the International Centre for the Reflection and Research in Performing Arts (CIRRAS) and participates in the research group "Scènes et Genres".

Steriani Tsintziloni



Steriani Tsintziloni is a dance researcher, scholar, and curator. She is a graduate of the State School of Dance and the Department of Primary Education (University of Crete), holding an MA in Dance Studies from the University of Surrey (with a scholarship from the Onassis Foundation) and a PhD in Dance from University of Roehampton. She has lectured on dance theory and history at a vocational and academic level in institutions such as the Dance School of the Greek National Opera and the Greek State School of Dance, the Department of Theatre Studies (University of Athens) and the Department of Theatre Studies (University of Patras). She is a Lecturer at the Postgraduate Program "Performing Arts" of the Hellenic Open University. In 2020-2021 Steriani was selected for the Visiting Artist Program at Harvard University Center for Hellenic Studies (CHS Washington), and guest co-curator for the 8th Onassis Young Choreographers Festival 2021. She was a member of the Dance Selection Committee for ArtWorks Stavros Niarchos Foundation Artist Fellowship Program. She has curated the national and international dance program for the Athens and Epidaurus Festival for four editions (2016-2019) and was Programming Associate for the Kalamata International Dance Festival (1998-2015). She collaborates with European networks, institutions, and independent artists. Steriani was co-founder of the online *Manifesto Lexicon of Performance Studies International* (PSI). Her articles have been published in national and international academic journals and publications. Her monograph *Under the shadow of Parthenon. Dance in the Athens Festival of the Cold War (1955-1966)* was published in 2022 as part of the series ThEoria. Performing Arts Series (Kapa Ekdotiki, Series editor: Panagiotis Michalopoulos). She is the author of Dimitri's Papaioannou entry at the reference publication *Fifty Contemporary Choreographers* (3rd edition) by Routledge.



Evangelia Chelioti

Evangelia Chelioti is a researcher and teacher of Spanish literature. She studied Spanish Language and Literature at the National and Kapodistrian University of Athens and Theatre Studies at the University of Peloponnese, and is currently attending the Master's programme Theatre and Society: Theory, Stage Practice and Teaching. In 2011 she participated in a training programme at the Ediciones Clasicas publishing house in Madrid, in charge of the organization of its Library, while she collaborated in activities for educational-theatrical performances in theatres and schools in cities in Spain. In 2013 she collaborated with the University of Huelva and the Department of Literature and Education in charge of editing texts for the magazine *Etiópicas*, specialising in Renaissance literary texts. She was assistant editor of the 3rd issue of the Scientific Journal of the Theatre Polis, of the University of Peloponnese. In the same publication, her theatrical work *Soup* was published, which received extremely positive reviews from the Theatre Writing Workshop of the Center for Hellenic Studies at Harvard University. Since 2020 she has been working as a researcher-member of the Documentation Team of research projects. In the Genesis project she is collaborating as a researcher in documentation, digitization, outreach and dissemination. Since 2021 she collaborates as a researcher in the Research Project *The Archive of Dimitris Papaioannou*.

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