

MASTER'S DEGREE PROGRAMME in
CREATIVE WRITING, THEATRE AND CULTURAL INDUSTRIES
ARTISTIC, RESEARCH AND PEDAGOGICAL APPLICATIONS

Bried CVs of
TEACHING STAFF AND GUEST SPEAKERS

Ivan Vyrypaev:

Ivan Vyrypaev is one of the most distinguished contemporary playwrights, theatre directors, and producers, internationally acclaimed for his artistic work. His oeuvre is characterised by philosophical depth, spiritual inquiry, and an innovative approach to both theatre and cinema. From Eastern Siberia to the leading stages of Europe and the United States, his career has been marked by artistic excellence, creative originality, and a profound commitment to humanistic values.

Born in 1974 in Irkutsk, Siberia, in the former Soviet Union (now Russia), Vyrypaev developed a strong interest in theatre from an early age. He studied at the Irkutsk Theatre School, where he received his initial theatrical training under the renowned theatre practitioner V. Kokorin. He later continued his studies at the prestigious Boris Shchukin Theatre Institute in Moscow, one of Russia's foremost drama schools, where he worked with the distinguished theatre pedagogue Alexander Mikhailovich Palamish.

This year, Ivan Vyrypaev celebrates thirty years of artistic creation. He began his professional career in the 1990s and quickly established himself as one of the most innovative voices in contemporary Russian theatre. His early plays attracted critical acclaim for their bold dramaturgy, existential concerns, and commitment to a theatre grounded in philosophical and spiritual reflection. Since then, his works have been produced by leading theatres and cultural institutions worldwide, including the Schaubühne in Berlin, the Théâtre de la Ville in Paris, the Baryshnikov Arts Center in New York, as well as theatres and festivals across Europe, Asia, and North America. His work has also been presented at the Festival d'Avignon in collaboration with the Comédie-Française. Alongside his work as a playwright, Vyrypaev has directed productions at some of Europe's and the United States' most

prestigious theatres, consolidating his reputation as an internationally recognised theatre-maker.

Widely regarded as one of the leading figures of contemporary Russian and European theatre, Vyrypaev is also considered a seminal representative of the New Drama movement. In addition to his work in theatre, he has pursued a successful career as a film director and screenwriter, developing a distinctive interdisciplinary artistic practice. He currently serves as Artistic Director and Executive Producer of the Teal House Foundation in Warsaw, a centre for integral human development dedicated to exploring the relationship between art, inner development, and spirituality.

His theatrical productions and films have received numerous international awards and distinctions. Among these is the Little Golden Lion at the Venice Film Festival for his feature film *Euphoria*, in addition to awards and official selections at major international festivals throughout Europe, North America, and Asia.

A significant number of Ivan Vyrypaev's plays have been staged in Greece by leading cultural institutions, including the National Theatre of Greece, the Karolos Koun Art Theatre, and Onassis Stegi. He has also been invited to conduct workshops at Onassis Stegi, the School of Theatre of Aristotle University of Thessaloniki, the University of Ioannina, the University of Macedonia, and the University of the Peloponnese. Since 2006, he has been teaching playwriting workshops in the Master's Programme **Creative Writing, Theatre and Cultural Industries** at the University of the Peloponnese.

Angeliki Antoniou:

Angeliki Antoniou is Associate Professor in the Department of Archival Science, Library and Information Systems at the University of West Attica, with specialisation in 'Adaptive Educational Technologies in Cultural Information'. She brings extensive teaching experience at both undergraduate and postgraduate level, serves as course coordinator for the MA programme Cultural Heritage Materials and Technologies (Department of History, Archaeology and Cultural Materials Management, University of the Peloponnese), and supervises doctoral research at the University of West Attica, University of the Peloponnese, and University College London. She is affiliated researcher at the ATHENA Research Centre and the Department of Information Studies, University College London. Her work encompasses participation in numerous national and international research projects; she held the position of scientific coordinator and steering committee member for the European Horizon 2020 project CrossCult. She has extensive publication record in conference

proceedings and international journals, and regularly organises scholarly workshops and edited volumes.

Her qualifications include: Kindergarten Education degree from the National and Kapodistrian University of Athens; BSc in Clinical and Social Psychology (University of Kent at Canterbury, UK); MSc in Human-Computer Interaction with Ergonomics (University College London, UK); Music degree and Diploma in Piano; and PhD in Educational Technologies from the University of the Peloponnese, Department of Computer Science and Technology.

Aris Asproulis:

Holder of a doctorate from Panteion University in the Sociology of Labour, a specialist in cultural communication and a playwright. He currently serves as Artistic Director of the Inter-Balkan Festival of Ancient Drama of the Region of Attica (since 2022), Director of Communication and Promotion of the Karolos Koun Art Theatre (since 2014), Head of Communication and Promotion of the Philippi Festival (since 2012), Communication Consultant of the cultural organisation 'Lykofos' (since 2015), and Head of Communication of the International Music Academy of Spetses (since 2021); he has also, among other roles, served as Head of Communication for the cultural activities of World Environment Day organised by EYDAP at the Marathon Dam (2010 and 2012), for the Naxos Festival (2010–2012), for the Santorini Arts Factory (2014–2017), for the Greek-Turkish Youth Orchestra (2017 and 2018), and for the Elaionas Festival (2015–2021). For the past five years he has served as Head of Communication of the International Workshop of Ancient Drama of the Philippi Festival, held at the Ancient Theatre of Philippi, and has repeatedly served as Head of Communication for large-scale artistic projects concerning Ancient Drama, among them Aeschylus' *Oresteia* (Ancient Theatre of Epidauros, 2016, dir. Yannis Houvardas), Euripides' *Medea* (Ancient Theatre of Epidauros, 2017, dir. Marianna Kalbari), Sophocles' *Oedipus at Colonus* (Ancient Theatre of Epidauros, 2017, dir. Stavros Tsakiris), Sophocles' *Antigone* (Ancient Theatre of Epidauros, 2022, dir. Cezaris Graužinis), *Oedipus – Second Excavation* (Ancient Theatre of Mieza, 2018, dir. Thodoris Gonis), and Sophocles' *Ajax* (Small Theatre of Ancient Epidauros, 2015, dir. Sylvia Liouliou). He has also, together with the director Ioli Andreadi, adapted Euripides' *Helen*, presented at the Ancient Theatre of Philippi in 2020, and Euripides' *Ion*, presented at TheTank Theatre in New York, on the North Slope of the Acropolis, at the Ancient Theatre of Philippi, at the Delphi Museum, and on tour throughout Greece from 2017 to 2019. As head of communication he has worked with the country's most important theatrical and festival organisations, as well as with major artists and institutions abroad, such as Monica Bellucci (2021), Ozzy Osbourne (2010), The Tank Theatre of New York (2019–2022), and the

international directors' workshop and festival 'World Wide Lab' in New York, Rome and Syros (2013–2015). He shapes the public image of artistic activities (performances, concerts, books, festivals, exhibitions and so on), of individuals and of institutions, through communication design that functions as an extension of the work of art, the artist or the artistic programming, with a high degree of aesthetic consistency and a specialised approach based on the particularity and the challenges posed by each artistic proposal.

Athanasios Blessios:

Athanasios Blessios is Professor in the Department of Theatre Studies of the School of Fine Arts of the University of the Peloponnese. He is a graduate of the University of Athens and of the Sorbonne (Paris IV). He studied Philology at the University of Athens and completed his doctoral thesis at the Sorbonne on a subject of modern Greek theatre, specifically Greek 'theatre of ideas' of the late nineteenth century and the early decades of the twentieth. He subsequently carried out postdoctoral research in the Department of Modern Greek Studies of the University of Athens, on the national, social and political dimension of works of Greek literature from the late nineteenth century to 1930. In the early 2000s he taught modern Greek theatre for three semesters in the Department of Theatre Studies of the University of Patras, and over the following decade taught modern Greek theatre and modern Greek literature in the postgraduate programme of the Department of Italian Language and Literature of the University of Athens. In addition to the University of the Peloponnese, he also teaches at the Hellenic Open University. He was appointed Lecturer in the Department of Theatre Studies of the University of the Peloponnese in 2005, and eventually became full Professor in 2021. He edited the publication in honour of the 'Stoa' Theatre (2011), following the two-day conference held at the Department of Theatre Studies of the University of the Peloponnese in 2007, and co-edited (with S. Voudouri) the second issue of the Department of Theatre's journal *Polis* in 2016. He has published seven books in Greek and French in his fields of specialisation, including: *Studies in Modern Greek Dramaturgy: From Chortatsis to Kambanellis*, Papazisis, Athens 2007 (2nd ed. 2011), 485 (473) pp.; *State, Society and Nation in Modern Greek Literature: From the 1890s to 1930*, Sokolis, Athens 2008, 406 pp.; *The Theatrical Work of D. K. Vyzantios*, Papazisis, Athens 2010, 487 pp.; *Besoins alimentaires, festivité et communication dans la dramaturgie grecque du 20ème et du 21ème siècle*, Editions Universitaires Européennes, Saarbrücken, Germany, 2016, 80 pp.; *Le 'théâtre d'idées' en Grèce de 1895 à 1922*, Sarantos Karipolos Library 134, School of Philosophy, National and Kapodistrian University of Athens, Athens 2019, 546 pp.; *Studies in Cretan Theatre and Cretan Literature*, Papazisis, Athens 2020, 463 pp.; and *Ancient Myths in Modern Greek Dramaturgy: The Trojan Cycle – The Theban Cycle*, Grigoris, Athens 2021.

Marianna Kalbari:

Director–playwright–actress–acting teacher. Artistic director of the Karolos Koun Art Theatre. A graduate of the drama school of the Karolos Koun Art Theatre and of the Sorbonne University (Paris IV Sorbonne – philology and communication). In Paris she also studied acting at the Atelier du Théâtre des Cinquante under Andreas Voutsinas, and acting-directing at the Charpentier Art Studio. As a director she has worked with the Art Theatre, the National Theatre, the Athens and Epidaurus Festival, the Thessaloniki Concert Hall, the Michael Cacoyannis Foundation, the Piraeus Municipal Theatre, and with theatre organisations such as ARGO, BIOS, ROES, OLVIO, among others. She has also taken part in all the major summer theatre festivals of Greece as well as in theatre festivals in Italy. She has directed ancient drama (Aristophanes' *Ecclesiazusae*, Herodes Atticus Odeon, 2019; Euripides' *Medea*, Epidaurus, 2017), classical and contemporary repertoire (Chekhov's *Three Sisters*, Molière's *The Bungler*, Marivaux's *The Island of Slaves*, Horváth's *Tales from the Vienna Woods*, Genet's *The Maids*, Mamet's *Edmond* [Grand Prize of the Theatre Critics' Association 2019–20], Stein's *Fair Ladies at a Devil's Junkyard*, Ritsos' *Anonymous Saint*, Bartlett's *Love, Love, Love*, among others), opera (Monteverdi's *Il ritorno d'Ulisse in patria*, Herodes Atticus Odeon, 2020; Offenbach's *Orphée aux enfers*, Thessaloniki Concert Hall, 2009; Handel's *Giulio Cesare in Egitto*, Thessaloniki Concert Hall, 2008; Gogou's *Wound*, Athens-Piraeus Festival, 2008) and contemporary musical works (Vitrac's *Victor, or Power to the Children*, music by S. Kraounakis, 2017; Moschopoulos' *Silence, the King Is Listening*, music by N. Kypourgos, 2014, among others).

She has written the plays: *Almanac* (Eurodram distinction 2015 – first staged at the Art Theatre, directed by Pantelis Dentakis), *Biomageia* (first staged at the National Theatre, directed by Dimitris Lignadis), *New Blood* (Argo Theatre, her own direction), *One More Breath* (National Theatre, her own direction), *Stories for the Gamophobic* (with Vassilis Rasis, Art Theatre, her own direction), *The Trains Sleep at Night* (Tripoli Experimental Festival, directed by Frosso Lytra). She has also written plays for children and has translated plays (from French and English) and made theatrical adaptations of short stories, staged both in her own direction and in the direction of others by the Art Theatre, the National Theatre, the State Theatre of Northern Greece, among others. Her most recent original texts and translations include: *My Father Was a Very Angry Man – Exaggerations* (Art Theatre 2023); Camus' *The Misunderstanding*, directed by Yannis Houvardas (Art Theatre 2023); *Pastrikes* ('All of Greece, One Culture 2022'); *Marika Ninou – Like a Star*, her own direction with Yannis Perlegas (Art Theatre 2022); *The Bridge of Arta and the Maidens of the Underworld* ('All of Greece, One Culture 2021'), also adapted for teenagers at the Art Theatre (22–24); Joël Pommerat's *The Reunification of the Two Koreas*, directed by Nikos Mastorakis (Art Theatre) and by Nikiforos Papandreou (Experimental Stage of Art, Thessaloniki); and Jean Genet's *The Maids* and David Mamet's *Edmond*, both in her own direction (Art Theatre). As an actress she has

worked chiefly with the Art Theatre, the National Theatre, Technochoros-Omada Theama, among others, and with directors Yannis Houvardas, Yannis Kakleas, Diagoras Chronopoulos, Mimis Kougioumtzis, Yiorgos Lazanis, Kostas Kazakos and others. In cinema she has appeared in films by Dimitris Athanitis, Loukia Rikaki and Vassilis Raisis. She has taught practical theatre at the University of the Peloponnese, at the Moraitis School, and at the Praxi Epta drama school. She has also taught an introduction to ancient drama and the dramatisation of literary texts at the Laskaridis Foundation, and melodrama at the Athens Conservatory. She has taught acting at the Drama School of the Karolos Koun Art Theatre since 2005. She has been artistic director of the Karolos Koun Art Theatre since September 2014, and director of the Drama School since 2023.

Chris Campbell:

Chris Campbell studied English and French at St Edmund Hall, Oxford. He was publishing director of Oberon Books from 2019 to 2020. In the past he also served as Literary Director of the Royal Court Theatre and, before that, for six years, as Deputy Head of the Literary Department of the National Theatre in London. He has translated works by Philippe Minyana, David Lescot, Rémi de Vos, Adeline Picault, Magali Mougel, Launcelot Hamelin, Frédéric Blanchette, Catherine-Anne Toupin and Fabrice Roger-Lacan, for theatres including (among others) the National Theatre of London, the Gate, the Almeida, the Donmar, the Traverse and the Young Vic. In 2017 a collection of his contemporary French translations was published by Oberon Books. His recent productions include *Right Now* (Traverse/Bush/Ustinov) and *Suzy Storck* (the Gate). As an actor he has worked in theatres such as the National Theatre of London, the Royal Court, the Traverse, the West Yorkshire Playhouse, the Birmingham Rep, the Gate, and the English Touring Theatre. He recently appeared alongside Meryl Streep in *The Iron Lady*. In 2013 he was made a Chevalier de l'Ordre des Arts et des Lettres by the French government.

Stergios Chatzikyriakidis:

Stergios Chatzikyriakidis was born in Grevena in 1980. He is Professor of Computational Linguistics in the Department of Philology of the University of Crete. He graduated from the Department of Philology of the Aristotle University of Thessaloniki, specialising in Linguistics. He continued his postgraduate studies in Computational Linguistics at King's College London and completed his doctoral thesis at the same university. He has worked at Royal Holloway, University of London, at the French National Centre for Scientific Research (CNRS), at the Open University of Cyprus, and at the University of Gothenburg. Before taking up his post at the University of Crete, he served as Deputy Director of the Centre for Linguistic Theory and Studies in Probability (CLASP). His research interests lie at the

intersection of NLP and Theoretical Linguistics. Among the subjects on which he has worked are Natural Language Inference, Computational Dialectology, Theoretical Semantics using type theories and their computational extension, Probabilistic Semantics, Dialogue Modelling, and the interaction between Logical/Symbolic Methods and Machine Learning/Deep Learning for NLP. Beyond his academic work, he has written three novels and two collections of short stories.

Stylianos Chronopoulos:

Stylianos Chronopoulos is Assistant Professor of Classical Philology at the University of Ioannina and Privatdozent of Classical Philology at the University of Freiburg. He studied Greek Philology at the University of Athens, completed his doctoral thesis (PhD) at the University of Freiburg, Germany, on the ridiculing of historical figures in Aristophanic comedy, and his Habilitationsschrift on Pollux's *Onomasticon*. He has taught at the University of the Peloponnese, the University of Ioannina, and the University of Freiburg, where he worked from 2005 to 2019 as a research associate and as Assistant Professor. From 2014 to 2017, together with F. Maier and A. Novokhatko, he directed a research programme, funded by the Heidelberg Academy of Sciences, on the digital transformation of classical philology. His work in academic journals and edited volumes concerns ancient Greek comedy, the study of laughter in ancient Greek literature, ancient Greek lexicography, and the digital humanities. His current research focuses on New Comedy and on the annotated edition of Diphilus (introduction, testimonia, and fragments 1–58). He has published the monograph *Spott im Drama: Dramatische Funktionen der persönlichen Verspottung in Aristophanes' Wespen und Frieden* (Heidelberg 2017) and the edited volumes *Fragmente einer Geschichte der griechischen Komödie / Fragmentary History of Greek Comedy*, with Chr. Orth (Heidelberg 2015), and *Digitale Altertumswissenschaften: Thesen und Debatten zu Methoden und Anwendungen*, with F. K. Maier and A. Novokhatko (Heidelberg 2020). Forthcoming is his monograph *Pollux' Onomastikon: Beschreibung eines griechischen Thesaurus des 2. Jahrhunderts n.Chr.*

Christos Chrysopoulos

Christos Chrysopoulos (Athens, 1968) works across different genres of literature (fiction, essay, chronicle), literary theory and photography. Twenty of his books are in circulation. He has been honoured with the Prize of the Academy of Athens (2008), the international Balkanika Prize (2015), and the French prizes Prix Ravachol (2013) and Prix Laure Bataillon (2014). In 2015 the French Republic awarded him the title of Chevalier des Arts et des Lettres. Author of the City of Zurich (2020), member of the European Culture Parliament (ECP), and Iowa Fellow of the International Writing Program (IWP, 2007). He served as Assistant Artistic Director at the Piraeus Municipal Theatre in 2019–2020. He has worked with the Centre National Dramatique Normandie

[<https://www.cdn-normandierouen.fr/spectacle/loiseau-de-promethee/>]. His books have been staged in Greece and France. He founded and directs the cultural organisation KAIROS POLITISMOU [<https://www.kairosculture.org/>]. He has given lectures and taken part in dozens of festivals in Europe and the United States, and has edited edited volumes and publishing series in Greece and abroad. He teaches creative writing in combination with Narrative Psychotherapy and has developed educational material for the National and Kapodistrian University of Athens, the National Book Centre (EKEBI), and IANOS. His books are published in translation in many languages. His photographic work has been presented in solo and group exhibitions in Greece and France. Full bibliography: <https://shorturl.at/pkoQj>

Dimitris Delinikolas

Dimitris Delinikolas (www.delinikolas.com) is a director and producer of film and digital media. He has worked as a director of television commercials since 2010. His short films have been screened and awarded at festivals such as Clermont-Ferrand, Bristol Encounters, the Seoul Youth Film Festival and the Drama Short Film Festival. He is currently working on his first feature-length documentary. He is an assistant professor at the University of Athens, where since 2019 he has taught directing, post-production, virtual reality, animation and transmedia storytelling in the Department of Digital Arts and Cinema. His doctoral research concerned transmedia storytelling and multi-participatory production of film and new media. He has founded the company 'emptyfilm' (www.emptyfilm.com), whose focus is the production of cinema, XR and transmedia narratives.

Ileiana Dimadi:

Ileiana Dimadi has worked for the past twenty years as a theatre scholar, critic and researcher, artistic producer and dramaturg. She graduated from the University of Athens (degree in theatre studies) and from the University of Exeter, UK (MA in Applied Drama & Practice as Research). She has worked as an artistic producer at the National Theatre of Greece on the international programme 'Summer Theatre Academy' and as an independent assistant director, theatre director, translator and journalist for various cultural periodicals. For fifteen years she was theatre critic for the magazine *Athinorama*, based in Athens. She has published more than 10,000 reviews, interviews, reports from international festivals, and studies of contemporary theatre and the performing arts. Since 2017 she has been dramaturgy lead at the Onassis Stegi, launching an artistic unit for connecting interdisciplinary artists and non-artists in unexpected encounters, feedback workshops and peer mentoring (the so-called 'Hack-the-drama'), aiming at commissioning and producing new original works in the field of expanded dramaturgy and hybrid forms: from theatrical/filmed/dance works and scores to librettos, spoken word, and live and digital performances.

Maria Dimaki-Zora:

Maria Dimaki-Zora is Associate Professor in the Department of Primary Education of the National and Kapodistrian University of Athens and Director of the Laboratory of Art and Language of the same Department. She holds a degree from the Department of Philology of the School of Philosophy of the National and Kapodistrian University of Athens. She carried out her doctoral thesis in the same department, as a scholarship holder of the State Scholarships Foundation, on a subject related to modern Greek drama. She has taken part, and continues to take part, as a researcher in international research programmes. She has taken part in Greek and international conferences and has written academic monographs and academic articles on modern Greek drama and literature of the nineteenth and twentieth centuries, as well as on theatre for young audiences. She is a member of the 'Committee for the State Prize for Writing a Play for Children' of the Ministry of Culture, a member of the Adjudication Committee of the Kalokairini Theatre Competition, and academic editor of the series 'Theatre for Children and Young People' published by Kappa Publishing.

Dimitris Dimitriadis:

He completed his studies in the Department of History and Archaeology of the University of Thessaly, undertook a master's in archaeological research at the University of York, and completed his doctoral thesis at Panteion University on teaching history through drama-in-education techniques with the aim of the intercultural education of fourth-grade primary pupils. He has performed concerts in Greece and Cyprus as a member of the band Magic de Spell, and has created and presented two of his own productions at street-theatre festivals, in indoor and outdoor theatres, and in open cultural spaces. He has taken three years of drama-in-education classes and two years of puppet theatre. He has worked, through a University of Thessaly programme, as a facilitator in Roma communities in Nea Smyrni, Larissa, and has taught two semesters of independent teaching at the International University of Greece, during which he supervised undergraduate theses. In the period 2022–2023 he was an academic fellow in the Department of Early Childhood Education of the University of Crete and is carrying out postdoctoral research on cooperation between parents and kindergarten teachers. Since 2023–24 he has been a contract lecturer at the University of the Peloponnese.

Akis Dimou:

Akis Dimou was born in Amaliada. He graduated from the Faculty of Law of the Aristotle University of Thessaloniki, where he subsequently completed his master's degree in Criminal Law and Criminology. He made his first appearance in theatre in 1995 with the monologue '...and Juliet'. Since then, twenty-four of his plays have been staged on state and private stages, four of which are stage adaptations of novels: Alexandre Dumas' *The Lady of the Camellias*, Konstantinos Christomanos' *The Wax Doll*, Maria Iordanidou's *Loxandra*, and Menis Koumandareas' *Mrs Koula*. In 2012, together with Yiorgos Kimoulis, he adapted Theo van Gogh and Theodor Holman's *The Interview*. His plays have been translated into English, French, Spanish and Portuguese and have been presented in England, Spain, Portugal and Belgium. His complete works to date are published by Aigokeros Editions. Since 2008 he has taught dramaturgy at the Andreas Voutsinas Higher Drama School. He lives in Thessaloniki.

Bibliography: - *The Void in Person*, 2015 - *Othon and Pothoula*, 2012 - *Hush the Bloodshed! – Oresteia, the New Generation*, 2011 - *If I Am Late, Go to Sleep*, 2011 - *Loxandra* (stage adaptation of the eponymous novel by Maria Iordanidou), 2010 - *Mrs Koula* (stage adaptation of the eponymous novella by Menis Koumandareas), 2010 - *If the Moon Is Listening*, 2009 - *Sandra in the Light*, 2008 - *Tonight We Dine at Jocasta's*, 2008 - *The Night of Secrets*, 2007 - *The Blood That Withered* (stage adaptation of Konstantinos Christomanos' novel *The Wax Doll*), 2007 - *Marguerite Gautier Travels Tonight* (stage adaptation of Alexandre Dumas' novel *The Lady of the Camellias*), 2005 - *Destiny*, 2004 - *A Light for Every Darkness*, 2004 - *You Remind Me of Kisses*, 2002 - *Centuries Away from Alaska*, 2001 - *The Recognition*, 2000 - *Andromache, or a Woman's Landscape at the Height of Night*, 1999 - *The Tear of the Hands*, 1999–2000 - *The Pulp of Water*, 1999 - *Wipe Out My Laughter*, 1998 - *Flowers for the Lady*, 1998 - *Tonight, Music*, 1997 - *Samantha and Max at the Bottom of the Asphalt*, 1996 - '...and Juliet', 1995.

Dimitris Dimopoulos:

Librettist. He began his artistic career as a stand-up comedian in 1996 at Comedy Nights. As an actor and singer he has worked with the Greek National Opera and with the musical-theatre company 'The Beggars' Operas', and has worked in dubbing. He wrote the poetic texts for the operas *AirRossini* and *Yasou Aida!* The latter received the 2012 'Karolos Koun' commendation for dramaturgy of a Greek work from the Greek Association of Theatre and Music Critics. He has directed the musical-theatre pieces *Kafka-Fragmente*, *Das Schubert Diplom* and *Nocturnal Songs* (Knot Gallery), the operetta *Satanery*, and the plays *The Favourites of Midas* and *Tsaika!* As a translator he has worked in subtitling and dubbing, and at the Greek National Opera with his translations of *Die Fledermaus* and *Pimpinone*. He knows German, English, Spanish and Russian, holds a degree in acting (Iasmos Higher Drama School), a degree from the Department of Tourism Business (Athens TEI), and is a graduate of the German School of Athens.

Alexandros Efkleidis:

Alexandros Efkleidis is Assistant Professor in the Department of Performing and Digital Arts of the University of the Peloponnese. He studied in the Department of Theatre of the School of Fine Arts of the Aristotle University of Thessaloniki and undertook postgraduate studies in theatre studies at the University of Paris III–Sorbonne Nouvelle. He completed his doctoral thesis in the Department of Theatre of the Aristotle University of Thessaloniki as an IKY scholarship holder. His articles have been published in Greece and abroad. He has taught in the Departments of Theatre and of Music Science and Art of the Aristotle University of Thessaloniki and the University of Macedonia respectively, as well as at the National Theatre’s Summer Academy, at the drama schools of the National Theatre and of the State Theatre of Northern Greece, and in the Department of Theatre Studies of the University of Patras. He worked at the State Theatre of Northern Greece as dramaturgy adviser (2002–2004). As a director he has staged mainly works of musical theatre and opera, such as *The Lady with the Strychnine*, Jani Christou’s *Enantiodromia I* and *Enantiodromia III*, Handel’s *Acis and Galatea*, Stravinsky’s *L’histoire du soldat*, Engelbert Humperdinck’s *Hänsel und Gretel* (Kalamaria Municipal Theatre, 2003), *The Apaches of Athens* (Kakogiannis Foundation, 2013), *Nea Ellada: The Making Of* (Athens Biennale 2013 & Art Theatre 2014). For the Thessaloniki Opera he directed *Pagliacci*, *Edipo Re*, and *La bohème* (2008–09). For the Athens Festival he directed *Unknown Dialects: 8 Musical Lectures*, with music by Yiorgos Koumentakis (2010), and Sakellaridis’ *The Storm’s Daughter* (2011). In collaboration with the ‘Beggars’ Operas’ institution, he staged the musical-theatre works *Yasou Aida!* (2012) and *AirRossini* (2013) at the Neukölln Opera in Berlin. For the Greek National Opera, with which he has had a steady collaboration as director since 2013, he has directed, among other works, *Rita* (2009), *Pagliacci* (2009), *Die Fledermaus* (2014 & 2020), *The Murderess* (2014, 2016 & 2021), *The Twilight of Debts* (2017), *Powder Her Face* (2019), and *Le nozze di Figaro* (2019 & 2021). He was artistic director of the Alternative Stage of the Greek National Opera (2017–2022).

Rea Grigoriou:

Rea Grigoriou was born in Khartoum. She studied Greek philology at the School of Philosophy of the Aristotle University of Thessaloniki. She undertook postgraduate studies at the Institute of Modern Greek Studies of the Sorbonne (Paris IV) and in the Department of Greek Philology of the School of Philosophy of the Aristotle University of Thessaloniki. She holds a doctorate from the Department of Theatre of the Aristotle University of Thessaloniki, and her research interests focus on

questions of the history and dramaturgy of modern Greek theatre, stage practice, and the reception of the European in Greek theatre. Her related studies and academic articles have been published in academic journals, edited volumes, newspapers and literary periodicals. She has taken part in international conferences on the relation between Greek and European theatre and has taught the history and dramaturgy of modern Greek and European theatre at the National and Kapodistrian University of Athens, the Aristotle University of Thessaloniki, the University of Patras and the University of the Peloponnese. She is a professor in the 'Greek Culture' Department of the Hellenic Open University and writes the theatre-review column of the Sunday edition of *Kathimerini*.

Stavros Grosdos:

Stavros Grosdos holds a doctorate from the Department of Early Childhood Education of the Aristotle University of Thessaloniki, on Literature and Cinema. He was a member of the editorial team of programmes of the (then) Ministry of Education (books with language material) and a producer of educational museum material (Ministry of Education – Ministry of Culture). He is a trainer of teachers at the 1st and 2nd Regional Training Centres of Thessaloniki and at the Regional Training Centres of Kavala and Kozani. He has presented at conferences and published articles in academic journals on audiovisual expression, the didactics of art, and language teaching. He has designed and implemented, in primary schools, programmes disseminating elements of cultural heritage across school subjects. His research interests are directed towards audiovisual literacy. His books include *The Festival of Colours* (1996), *Creative Colour Games* (1998), and *Language and Art* (2003), among others. He works as a Primary Education School Adviser.

Kostas Ioannidis

Kostas Ioannidis is Associate Professor of Art Theory and Criticism at the Athens School of Fine Arts. He has published studies on the historiography and criticism of the visual arts and of photography in edited volumes and academic journals, as well as the books *Modern Greek Photography: A Century in Thirty Years* (Futura, 2008) and, with Emmanouela Kantzia, *Three at Sea* (MIET, 2018). His most recent book, *A 'Superbly Bastard Art': Poetics of Photography, Late 19th–Early 20th Century* (Futura, 2019), unanimously received the State Literary Prize in the category 'Essay-Criticism'. He has been a scholarship holder of IKY and of the Fulbright Foundation, carrying out research in the archives of MoMA New York and the Rockefeller Archive Center on Greek-American relations in the field of culture during the Cold War. In the summer of 2022 he was a fellow of the Clark Art Institute (USA),

where he continued his research on material from the General State Archives comprising photographs of prisoners from the Central Prisons of Smyrna (1919–1922). He is scientific coordinator of the research programme TECHNOLOGIA and a member of the General Assembly of the Hellenic Foundation for Research and Innovation (ELIDEK).

Panagiotis Iossifelis

Panagiotis Iossifelis is a screenwriter and Professor of Screenwriting in the Department of Film Studies, School of Fine Arts, of the Aristotle University of Thessaloniki. He is coordinator of the thematic unit 'Film and Television Writing' and course tutor for the same unit in the postgraduate programme 'Creative Writing' of the Hellenic Open University. He has served as scientific coordinator on four research programmes of the Aristotle University. His artistic work includes screenplays for five feature films, 416 television episodes, eight short films, two documentaries, and an educational series of fifty web episodes. The films for which he wrote the screenplays have taken part in, and been recognised at, numerous festivals in Greece and abroad. He has served as a member of the evaluation and advisory committee for the selection of screenplays at the Greek Film Centre. He is a member of the Greek Film Academy and of the Greek Screenwriters' Guild, head of the National Student Programme at the Drama International Short Film Festival, and has served as President of the Department of Film Studies of the School of Fine Arts of the Aristotle University and as a member of the University Senate (2018–2020).

Kostoula Kaloudi:

Kostoula Kaloudi is Assistant Professor in the Department of Theatre Studies of the University of the Peloponnese. She studied directing in Athens, at the Lykourgos Stavrakos Higher Film School, and subsequently undertook film and audiovisual studies at the University of Paul Valéry-Montpellier III, from which she obtained the degree *Maîtrise des études cinématographiques et audiovisuelles*. At the same university she obtained the master's diploma *DEA Histoire et Civilisation*, as well as a doctoral thesis. She has taught film courses at the Ionian University and at the Aristotle University. She has published articles in academic journals in Greece and abroad and has taken part in international conferences. Her monograph entitled *The Asia Minor Catastrophe in Cinema* has been published by Dodoni Editions, and a study entitled *Filmic Influences and References – A Cinematic Labyrinth* by Papazisis Editions. Her research interests focus on the relationship between cinema and History, the representation of individual and collective memory in cinema, and cinematic techniques for narrating the past.

Lamprini Karakourti:

Lamprini Karakourti studied Archaeology and Art History at the National and Kapodistrian University of Athens and Conservation of Works of Art and Antiquities at the School of Graphic Arts and Design Studies of the Athens TEI. She holds a master's diploma from the National Technical University of Athens in the field of 'Protection of Monuments', a master's degree in the 'Management of Cultural Units' from the Hellenic Open University, and a master's diploma of specialisation (MDE) in Theory and History of Art, in the fields of 'History and Theory of Art and Architecture' and 'Philosophy of Art and the Humanities', from the Athens School of Fine Arts. She has taken part in university excavations and has organised the Sculpture Conservation Laboratory of the National Gallery. She has taught Art History, Principles of Art Conservation, and Exhibition Design at the Higher School of Tour Guides in Rhodes, at the Patras TEI, and at various vocational training institutes (IEK). Since 2004 she has directed the Nafplio branch of the National Gallery and has curated exhibitions of historical and artistic content, having written the exhibition catalogues.

Dionysis Kapsalis:

Born in Athens in 1952. He studied philology in the United States and at King's College, University of London. He has published poetry, essays, studies and verse translations. For the theatre he has translated Samuel Beckett's *Happy Days* and Shakespeare's *Romeo and Juliet*, *King Lear*, *Othello*, *Pericles*, *A Midsummer Night's Dream*, *Hamlet*, *The Comedy of Errors*, and *Macbeth*. He has worked closely with the composer Nikos Xydakis, writing, among other things, the lyrics for *Laments of Women: Sophocles' Heroines* (Athens Festival, 'Little' Epidaurus, 2006), *Rue Lepsius: A Musical Portrait of C. P. Cavafy* ('Schoolhouse' on Peiraios Street, Athens Festival, 2008), *Apokopos, or Spinalonga* (Spinalonga, July 2018), and *Martha: A Story from Missolonghi* (Greek National Opera, streamed online, 2021). His poems have also been set to music by other Greek composers and bands (Dimitris Papadimitriou, Yiorgos Christianakis, Diafana Krina, among others). He worked at the National Bank of Greece Cultural Foundation (MIET), where from 1999 to 2021 he held the post of director. Since 2006 he has taught literature at the National Theatre's Drama School. He is an honorary doctor of the School of Philosophy of the Aristotle University of Thessaloniki (2015) and has also been honoured with the State Prize for Literary Translation for his translation of *Hamlet* (2015), the Grand Prize for Letters (2017), and the State Prize for Poetry (2021).

Sofia Kapsourou:

Sofia Kapsourou is a playwright, lyricist, director and actress. She is a graduate of the School of Communication and Media Studies of the University of Athens and of the Iasmos Higher Drama School. Her works include: *Mistresses on Canvas*, *Souman*, *Sexton and the Coyotes*, *Viscose*, *Strike*, *Bride-Weavers*, *Chanel*, *Auntielogue*, *Gynandra*,

Karaiskakena, the Legend, Sofia: How Sofia Became Vembo, How Vembo Became the Voice of Greece, and the children's plays *Elafontaine, Aesop Differently* and *Journey by Music-Copter*. Her works have been selected as academic dramaturgical material for study and research, have been translated and published in English and Italian, and have also been presented at international arts festivals (Rokka Festivities 2021, Napoli Teatro Festival 2019, 6th International Poetry and Arts Festival Grito de Mujer 2016). As a lyricist she collaborates with the award-winning Greek composer and music producer Minos Matsas and Minos-EMI in theatre, cinema and television. Examples include: Alexandros Rizos Rangavis' *The Wedding of Koutroulis*, directed by Smaragda Karydi, Katerina Vasilakou's New Theatre (2019–2020) – First Prize for Musical Composition at the 2020 Athinorama Audience Theatre Awards; Kostas Tachtsis' *Third Wedding*, directed by Konstantinos Markoulakis, Pallas Theatre (2020–2021); Georg Büchner's *Woyzeck*, directed by Stavros Tsakiris, Teatro Poli (2022–2023); and the films *Fantasia* by Alexis Kardaras and *Eutychia* by Angelos Frantzis. She has also written the lyrics for the theme song of the television series *Commanders and Dragons*, directed by Thodoris Papadoulakis (Mega TV), and of the television series *The Fire Bracelet* (ERT), based on the book by Veatriki Saia-Magrizou. She has worked with major Greek performers, such as Yiannis Parios, Yiorgos Dalaras, Eleonora Zouganeli, Rena Morfi, Panos Mouzourakis and Kostas Triantafyllidis. She is on the teaching staff of the 'Ritsos' Drama School, where she teaches dramaturgy and acting.

Georgios I. Kondis:

Georgios I. Kondis studied Sociology and Social Anthropology. He holds a doctorate in Social Sciences from the Catholic University of Louvain (Belgium). He holds the highest certification of pedagogical and academic competence from the National School of Public Administration. He takes part in the editing of Local Government periodicals and has been honoured by the Secretariat General for Communication and Information for his research 'The World of Work: Aspects, Times, Places'. He has presented sociological and anthropological research, as well as archival material, at conferences, academic workshops, journals and public exhibitions. He has published twelve studies, a tourist guide, and more than thirty research reports and academic papers at conferences. For thirty-two years he taught in secondary education, adult education and higher education. He worked for three years at the University of the Aegean (Department of Social Anthropology), ten years at the Kalamata TEI (Department of Local Government), and three years at the University of the Peloponnese (Department of Performing and Digital Arts; Department of Theatre Studies – MSc 'Dramatic Art and the Performing Arts in Education and Lifelong Learning'). Until June 2019 he was Organisational Coordinator of the Regional Centre for Educational Planning (PEKES) of the Peloponnese. He currently belongs to the Laboratory Teaching Staff (EDIP) of the University of the Peloponnese (Department of Performing and Digital Arts).

Dimitra Kondylaki:

Dimitra Kondylaki holds a doctorate in Comparative Literature from the Sorbonne (Paris IV, 2003). She has taught, among other subjects, 'World and European Dramaturgy', 'Dramaturgical Analysis of Modern and Contemporary Texts', 'Playwriting' and 'Theatre Translation' in the Departments of Theatre Studies of the University of Patras, the University of the Peloponnese, and the National and Kapodistrian University of Athens, as well as in the postgraduate programmes of the Department of Theatre Studies of the University of Athens and of the Hellenic Open University. A tutor at the Theatre Translation Workshop of the French Institute of Greece since 2009, she has served as repertoire adviser to theatres and international organisations, from the Athens and Epidaurus Festival to the Odéon-Théâtre de l'Europe and the Scène Nationale d'Orléans, and has organised numerous events devoted to contemporary dramaturgy in cooperation with the French Institute, the International Theatre Institute, the Tannery ('Vyrsolepsio'), and others. Her translations have been staged at the Théâtre de la Ville, the Théâtre de l'Odéon, the Théâtre de l'Atalante in Paris, the Avignon Festival, and the Athens and Epidaurus Festival, among others; and as a dramaturg she has signed, or co-signed, stage works with a strong imprint: Marina Tsvetaeva's *Sonechka* (2006), *Matsi Hatzilazarou, Wipe My Face and We Begin Again* (2012–2013), Mikhail Bulgakov's *Black Snow*, directed by Kostas Filippoglou (2016), *Rooms of Memory: Wandering in the World of Loula Anagnostaki* (Athens Festival, 2018), and Edgar Lee Masters' *Spoon River Quartet* (2020). Her book *Dimitris Dimitriadis, the Playwright: Exploring the Possibility of the Unexpected*, the first study of the acclaimed playwright to be published internationally, was shortlisted for 'best work of theatre scholarship 2015' by the Greek Association of Theatre and Music Critics (Nefeli Editions). Her second monograph, *The Language of Contemporary Theatre on the Horizon of Literature* (Nefeli Editions, 2022), has recently appeared. Her academic articles and critical essays on contemporary theatre have been published in Greek and foreign books and journals.

Maria Konstantopoulou:

Director of Education and Creative Learning. Archivist–librarian, educator. Born in 1984 in Patras. She is a graduate of the School of Archive and Library Science and Museology of the Ionian University (Corfu), with a master's in Cultural Informatics from the University of the Aegean (Mytilene). An IKY scholarship holder for studies at the Faculty of Lettere e Filosofia of the Università degli Studi Federico II (Naples, Italy). From 2004 to 2008 she worked in libraries (public and academic) in Patras, Corfu, Athens, Mytilene and Chios, as well as at the Historical Archive of Aigio. In 2008 she took charge of the Anthos Library (the Art Library of FOUGARO, Nafplio). In 2015 she took charge of the NEW FOUGARO LIBRARY (infant-child-adolescent library), and since 2019 has directed education and creative learning at FOUGARO (a

Space for Life and Art). In 2021 she was honoured for her work as a librarian by the Hellenic Foundation for Culture and the Greek Section of IBBY.

Katerina Kosti:

Katerina Kosti is a member of the Laboratory Teaching Staff (EDIP, Grade A) in the Department of Theatre Studies of the School of Fine Arts of the University of the Peloponnese. Her subject area is 'Dramatic Art in Education and Theatre Pedagogy'. Her research interests include the dynamics of Drama in Education as a pedagogical methodology, as well as the social dimension of Educational Drama for overcoming the social exclusion of vulnerable social groups of all ages. In this context she has run programmes, among others, in school groups, in prisons, in Roma communities and in day centres for the elderly (KAPI), and has to her name academic articles and conference papers reflecting this research approach. She holds a doctorate in Drama Pedagogy from the Department of Theatre Studies of the University of the Peloponnese. Her doctoral thesis, entitled *Drama in Education as a Means for Cultivating Historical Empathy in Secondary-School Pupils*, falls within the academic field of 'History and Drama in Education'. At the same university she carried out postdoctoral research entitled *Drama in Old Age as a Means for Developing Ego Integrity: A Field Study of the Effect of Drama Techniques on the Elderly*. From 2001 to 2021 she served in state secondary education as a philologist. During her career in education she took initiatives and responded to requests for the pedagogical upgrading of the school and of the broader school environment. She has taught as a University Fellow from 2016 to 2017 in the Department of Theatre Studies of the University of the Peloponnese, and cooperates with the postgraduate programmes 'Dramatic Art and the Performing Arts in Education and Lifelong Learning' of the Department of Theatre Studies of the University of the Peloponnese and 'Museum Studies' of the University of Athens.

Iordanis Koumasidis:

Iordanis Koumasidis holds a doctorate from the School of Philosophy of the Aristotle University of Thessaloniki. He has taught at university level since 2015, courses related to philosophy, literary theory and creative writing at the University of Western Macedonia, the Hellenic Open University, and the National and Kapodistrian University of Athens. He has published four books and three translations. He is head of publications at Kedros Publishers, Athens.

Triantafyllos Kotopoulos:

Triantafyllos I. Kotopoulos is Professor of 'Creative Writing and Modern Greek Literature', Director and Scientific Head of the Joint Inter-University Postgraduate

Programme 'Creative Writing' (University of Western Macedonia – Aristotle University of Thessaloniki) and of the Joint Inter-University Postgraduate Programme 'Creative Writing' (Hellenic Open University – University of Western Macedonia), the latter delivered through Open and Distance Learning. He holds a degree and a doctorate in Modern Greek Philology from the School of Philosophy of the University of Ioannina. His writing and research interests concern the study and teaching of Creative Writing, Modern Greek Literature and Literary Theory. He has published eight academic monographs: *Mimis Souliotis, the Poet of Moments and Words* (Gutenberg 2020), *Talking about Art, Culture and Creative Writing... with Thanos Mikroutsikos* (Patakis 2017), *Thessaloniki in the Work of Thessalonian Prose Writers* (Kodikas 2006, Epikentro 2013), *Set – Characters – Plot* (Ion 2011), *The Half-Siblings: Studies in Children's, Young Adult and Adult Literature* (Ion 2012), *Creative Writing in the Kindergarten* (Epikentro 2013), and *Adaptations of the Curriculum for the Language Course in Secondary School: Cross-Thematic Framework and Lesson Plans*, vols. A (Supporting Material) and B (Ministry of Education–Pedagogical Institute, 2008). More than a hundred of his articles have appeared in edited volumes and in academic journals and international conference proceedings. He has organised four international conferences on 'Creative Writing', has edited books and edited volumes, and has taken part in various research programmes. He is a member of cultural bodies and international societies, scientific head of the Patras World Poetry Festival and of the website Culture Book, chair of the 'Jean Moréas' poetry prize committee, and head of the electronic journal LEXItanil. Above all, however, he takes particular pride in his participation, as a founding member, in the cultural group of the Panhellenic Association of the Paraplegic – Northern Greece branch. His output includes five poetry collections: *Portolano* (Paratiritis 1999), *Edwards and Alfreds* (Mandragoras 2012), *Semicolons and Such* (Mandragoras 2013), *Buoys* (Digamma 2015), *The 40, Old Churches* (Mandragoras 2020), and one collection of short stories: *A Novella in 11 Short and Long Stories* (Grafomichani 2015). He wrote the lyrics for (and had poems of his set to music on) the CD *Clean Writing* (Metronomos 2016). He has organised, curated and presented two television programmes on the art of writing: *Digamma* on ERT3 (2016–2017, 18 episodes) and *Clean Writing* on ERT2 (2019, 12 episodes).

Yiannis Leontaris:

A graduate of the Department of Philology of the Aristotle University of Thessaloniki and a doctor of Comparative Literature from the University of Paris X–Nanterre, on the comparative approach to cinema and literature. He works in the Department of Theatre Studies of the University of the Peloponnese at the rank of Professor, where he teaches Acting and Directing. His articles and academic papers have appeared in academic journals and edited volumes. He has taken part with papers at international academic conferences. From January 2016 to March 2017 he served as President of the Greek Film Centre. As a film director he worked from 1987 to 2003. His films won the First State Prize of the Ministry of Culture three times. After 2004

he turned to theatre direction. A founding member of the Kanigounda Theatre Company (2005–2014). He has worked with the National Theatre, the Art Theatre, the Onassis Stegi, the Theatro tou Notou, the Theatro tis Odou Kykladon, the State Theatre of Northern Greece, the Kozani Municipal Regional Theatre, the Philippi-Thasos Festival, and the Experimental Stage of Art, and with his productions has taken part in the Avignon OFF Festival (2008, 2018), the Athens and Epidaurus Festival, the Théâtre de la Ville in Paris (Festival Chantiers d'Europe), Heidelberg (Heidelberger Stückemarkt Festival), New York (Wild Project Theatre, Between the Seas Festival), and the 18th Festival of the Union of the Theatres of Europe in Romania (Cluj). He has directed works by Hofmannsthal, Vyrpaeu, Shakespeare, Kapetanakis, Pommerat, Bulgakov, Veltsos, Tsirkas, Sherman and others. He has, on invitation, run theatre workshops at the European Cultural Centre of Delphi (Delphic Festivities and Ancient Drama, July 2017), the State Theatre of Northern Greece (2014, 2017), the Cyprus Theatre Organisation (2016), the Onassis Foundation's Onassis Stegi (2010, 2013), the Argos-Mycenae International Site project (2017), and the Directing School of the Veroia Municipal Regional Theatre (2020).

Antonis Lenakakis:

Antonis Lenakakis is Assistant Professor of Theatre Art and Education in the Department of Early Childhood Education of the School of Education of the Aristotle University of Thessaloniki. He studied Education Sciences, Cultural Studies, Sociology and Intercultural Education at the Universities of Crete and Essen (Germany). He continued with postgraduate studies in Play and Drama Pedagogy at the Institute for the Performing Arts of the Berlin University of the Arts, from which he also received his doctorate. His research interests include drama-pedagogy theory and practice in formal, non-formal and informal education, and his studies have appeared in Greek and foreign journals, in conference proceedings and in edited volumes.

Stathis Livathinos

Stathis Livathinos was born in Athens and is a graduate of the Pelos Katselis Drama School. He studied English Philology at the University of Athens. He is a graduate with distinction of the Department of Theatre of the Russian State Institute of Theatre Arts in Moscow (GITIS), both in Directing and in Theatre Acting. His graduation production of Tom Stoppard's *Rosencrantz and Guildenstern Are Dead* won the Moscow Theatre Critics' Award and was presented at the Mayakovsky Theatre in 1990. It remained in the theatre's repertoire until 2001. At the outset of his professional career he worked as an actor with the Greek People's Theatre of Manos Katrakis (1981–1983). On returning to Greece from Russia he directed productions of classical and contemporary authors at the country's most important theatres, as well as abroad. Among the awards he has received are the Emerging

Artists' Award from the Theatre Critics' Association in 2000, for his direction of Tony Kushner's *Angels in America*; the 'Fotos Politis' award in 2002 for his direction of David Mamet's *Glengarry Glen Ross* and *Angels in America*; the International Theatre Repertoire Award in 2009 for the production of William Shakespeare's *King Lear*; and the 'Karolos Koun' award for direction of a Greek play in 2012, for the production of Vitsentzos Kornaros' *Erotokritos*. His recent productions include Homer's *Iliad*, which toured internationally, Euripides' *Suppliant Women* at the National Theatre, and Sophocles' *Antigone* at the Bulandra Theatre in Romania. From April 2015 to August 2019 he was Artistic Director of the National Theatre. During his term he founded the first state, three-year Directing Department, satisfying a decades-old request, and focused on renewing the organisation's structures and infrastructure while developing, alongside its productions, a broad programme of social and educational activities. In September 2019 he was elected an independent member of the Union of the Theatres of Europe (UTE). From 2001 to 2007 he served as Artistic Head of the National Theatre's Experimental Stage under the direction of Nikos Kourkoulos. In this capacity he founded, in 2001, the National Theatre's Workshop of Directing and Acting. The programme began to bear successful fruit in 2004, when its first five young directors graduated, their diploma productions being incorporated into the National Theatre's repertoire in the 2004–2005 season. From 1995 to 1999 he taught a class of actors at the Kazakos school, whom he led to their diploma production in 1999 (*Twelfth Night*). He has taught Directing and Acting, upon invitation, among other places at the Graduate Program in Theatre of Harvard University in Boston, USA (2001–2003), at the Shanghai Theatre Academy (2017), at Yale University (2018), and in the Department of Theatre Studies of the University of Patras (1997–1999). He was a tutor in Acting Workshops at the Centre for Ancient Drama in Athens (1991–1993 and 1997–2000), on the invitation of Aspasia Papathanasiou.

Kostas Magos

Kostas Magos is Professor in the Department of Early Childhood Education of the University of Thessaly, in the field of intercultural education. His teaching focuses on the theory and practice of managing diversity in the school classroom, on the formal and informal education of members of vulnerable groups, and on the contribution of different art forms to developing intercultural competence and empathy. He has taught courses at undergraduate and postgraduate level, as well as at a significant number of teacher-training seminars both in Greece and abroad, and has cooperated in carrying out educational programmes and activities with many schools, migrant and refugee support structures, and other bodies. His research includes studies on the school inclusion of pupils without a dominant ethno-cultural identity, on the creation of educational material, and on the contribution of literature, creative writing and artistic activities to intercultural education. He has published a significant number of articles in academic journals and edited volumes on the

broader field of managing diversity and intercultural pedagogy, and he is the author of children's books on accepting difference and on empathy.

Nikos Mathioudakis

Nikos Mathioudakis was born and raised in Heraklion, Crete. He holds a doctorate in sub-linguistics and deals mainly with questions of language and literature. He studied philology, specialising in modern Greek literature, and completed his doctoral thesis in the field of linguistics at the Democritus University of Thrace. He has worked as a visiting professor with the University of Granada (Spain), the LOGOS University College (Albania), the Democritus University of Thrace, and the Hellenic Open University.

Nikolaos Mamalis:

Nikolaos Mamalis is a graduate of the Department of Natural Sciences of the University of Athens (1983); he studied at the Hellenic Conservatory, from which he obtained a piano diploma, an accordion diploma, and diplomas in advanced theory; he continued with postgraduate studies at the Sorbonne (Paris I), while also continuing piano studies at the École Normale de Musique de Paris, attended seminars at GRM and IRCAM, and completed a doctoral thesis on questions of twentieth-century music: specifically, he investigated the contribution of acoustic space to musical composition, proposing a new theoretical approach to, and classification of, works that make use of the spatial parameter as a functional component of contemporary composition. In parallel, Mr Mamalis, among his interests, engaged deeply with questions relating music to theatre, as well as with questions of the history and aesthetics of opera; he served as head of a research team that cooperated with the National Theatre and the Institute for Language and Speech Processing to collect, digitise and document the musical manuscripts of the productions of the state theatre organisation (2007–2012). He has taught undergraduate courses and seminars in musicology and music for theatre in the Department of Philology of the University of Crete (1994–2000), at the University of Patras (2001–2009), and at the Hellenic Open University (2002–2017); since 2018 he has taught in the Department of Theatre Studies of the University of the Peloponnese as a member of the Special Teaching Staff (EEP), courses relating to opera and music for theatrical productions, while continuing his research activities on questions of theatre music, opera and contemporary music.

Anastasios Maragiannis

Professor Anastasios Maragiannis is an internationally recognised academic, researcher and designer specialising in inclusive design, creative education, the cultural and creative industries, and innovation. He is Principal Fellow of Advance HE (PFHEA), Fellow of the Royal Society of Arts (FRSA), and has served as a senior academic leader and head of academic units at leading universities in the United Kingdom, among them the University for the Creative Arts, the University of Greenwich and the University of Westminster.

His research and professional activity focus on inclusion, participatory design, sustainability, innovation and the transformation of creative education. He has led large-scale international research and development projects connecting academic research with public policy, the creative industries and social change. His contribution to inclusive design was reflected in the successful REF2021 impact case study 'Diversity and Inclusivity by Design', which highlighted the social, cultural and economic impact of his research in the United Kingdom and internationally.

He also develops practice-based and artistic research through exhibitions, participatory projects and interdisciplinary initiatives that make use of artificial intelligence, digital technologies and design as tools of social dialogue and cultural innovation. His recent research and exhibition project *Invisible Citizens: Synthetic Identities in the Age of AI* explores questions of identity, difference and social invisibility through synthetic portraits and participatory design methodologies, highlighting the role of creative practice in addressing contemporary social challenges.

His work focuses in particular on connecting higher education with the cultural and creative industries, promoting new forms of collaboration among universities, cultural organisations, creative professionals and social bodies. Through his research, teaching and strategic leadership, he supports the development of an ecosystem in which creativity, innovation and culture function as levers of social cohesion, economic development and sustainable transformation.

He has served as Visiting Professor at the Politecnico di Milano, at the University of Advancing Technology, Arizona, and at the World University of Design in India, and currently serves as External Examiner at Bahrain Polytechnic. He also serves as an assessor of research programmes and educational excellence, an external examiner of doctoral theses, and a member of international academic committees.

His work has been presented internationally and has received significant distinctions, while his research and writing interests focus on creative leadership, inclusive design, artificial intelligence in creative practice, and the connection of culture, society and innovation.

Michail Marmarinos

Born in Athens. Director of the Athens and Epidauros Festival since 2025. He studied Biology, Acting and Theatre. In 1983–4 he founded the company ‘Diplous Eros, Theatre Company’, and immediately after his first production received a state subsidy from the Ministry of Culture. Through an unbroken series of internal reconfigurations and transformations, the company was renamed ‘Theseum Ensemble’. Today he prefers to note why he made these productions, what interested him about them, or of what they are simply examples, gestures or actions.

His work is traversed by two persistent premises: a) theatre is the art form built upon the history of human beings; b) there is no moment in everyday life that is not theatre, the instant the right gaze is turned upon it.

In recent years, through his productions, three questions have clearly preoccupied him:

- I. He has always been drawn to Gatherings. This tropism of human beings towards gatherings began to preoccupy him as the concept of the Chorus from the moment he came into contact with ancient Greek tragedy, as an ancient structure that produces contemporary forms both within theatricality and within everyday life — a structure with extraordinary properties, a structure capable of producing theatre, text, chaos, historicity, politics; a structure/machine of the contemporary gaze. Lectures, seminars, workshops, exercises and talks on the Chorus as a concept and structure of real life, of modern and classical drama (Athens, Delphi, Berlin, Thessaloniki, Los Angeles, Montreal, Seoul, Warsaw, Moscow, Tbilisi, Tokyo).
- II. In what ways a Subject — the body of a citizen through the capacity of the actor — can push itself to the point of becoming trapped within reality, within Chance, as a method of the acting process, thereby transforming itself into historical testimony, a ‘document’. Here Biology — as well as his encounter with Alexander Lowen and Bioenergetic Analysis from 1990 — has played a decisive role. He has directed workshops on Bioenergetics as a method of actor training, in Greece and at international conferences of the International Institute for Bioenergetic Analysis (Athens repeatedly, Leipzig, Caracas, Copenhagen, Thessaloniki, Florence, Umbria-Italy).
- III. Finally, those manners and moments of everyday life, the insignificant and the incidental, capable of ‘poisoning’ theatricality, pushing it violently towards poetry, happening, performance, document. This kind of writing practice, capable of producing text, constitutes what he customarily calls DIRECTING AS DRAMATURGY, as well as any theorem that may lie behind all these phenomena.

His productions have been staged — while others have travelled in parallel to international festivals — outside Greece, in Austria, Belgium, Venezuela, France, Germany, Georgia, Switzerland, Japan, Spain, Italy, China, Korea, the Netherlands, Poland, Russia and Serbia. From 2005 to 2009 he served as president of the Greek section of the UNESCO International Theatre Institute (ITI). He has taught at the Universities of Patras, Nafplio and Thessaloniki. He is Assistant Professor at the

School of Fine Arts of the Aristotle University of Thessaloniki. Since 1997, under his direction, the Theseum Ensemble has acquired a new home in the historic centre of Athens, 'Theseion – A Theatre for the Arts', a former warehouse converted into an International Centre for the Performance of the Arts, offered for collaborations and presentations of companies or individual artists from across Europe and beyond. Among the collaborators invited to work there are the director and composer Heiner Goebbels, the Bibi Theatre of Denmark, the German theatre company Rimini Protokoll, the Scottish director Andrew MacKinnon, and the VeenFabriek theatre of the Dutch director Paul Koek, among others. Since 2020 he has been appointed General Artistic Director of the European Capital of Culture 2023, Eleusis: 2023 ELEUSIS European Capital of Culture.

Ioanna Mendrinou:

A graduate of the Department of Early Childhood Education, holder of a master's degree in 'Language Teaching – Literature – Theatre and Education', and a doctor of theatre studies specialising in theatre for young audiences, from the Department of Primary Education of the National and Kapodistrian University of Athens. She has worked since 1992 as a kindergarten teacher, adult educator and drama-in-education specialist, and since 2018 as Head of Health Education and Cultural Affairs of the 4th Directorate of Primary Education of Athens. She has taught in the Department of Early Childhood Care and Education of the International Hellenic University and in the Department of Theatre Studies of the University of the Peloponnese as an academic fellow, and at vocational training institutes (DIEK), courses in theatre pedagogy, drama-in-education and puppet theatre. She currently serves as Education Adviser (PE60-Kindergarten Teachers) at the 4th Directorate of Primary Education of Athens. Her academic interests focus on theatre for young audiences, theatre in education, and contemporary modern Greek and world dramaturgy. Her published work includes two monographs (*Bertolt Brecht: The Poetics of Distanciation*, Otan Editions 2021; *With the Curtain Open: The Child, Play and Theatre*, 2011), stage adaptations and literary works for children (Brecht's *The Caucasian Chalk Circle*, Sokoli 2023; H. C. Andersen's *The Fir Tree*, Sokoli 2022; *Nani Nani and Douza Pouni*, from the series *Angelina's Little Yannis and Lady Stork*, Parisianou 2023; *Green Dogs – Fuchsia Cats*, Atrapos 2005), published academic studies and articles in edited volumes, proceedings of Greek and international conferences and journals, and the development of educational programmes approved by the Ministry of Education that draw on drama in education. She coordinates experiential drama-pedagogy workshops and curates and directs theatrical productions for children, teenagers and adults.

Yiannis Moschos:

Yiannis Moschos was born in Thessaloniki in 1971. He holds a doctorate in Theatre Studies from the Department of Theatre of the Aristotle University of Thessaloniki (2012). A graduate of the Department of Theatre (1997) and of the School of Pharmacy (1993) of the Aristotle University. From 2002 to the present he has directed — and translated — various works of the Greek and world dramatic repertoire, working with the National Theatre, the State Theatre of Northern Greece, the Athens Festival, the Karolos Koun Art Theatre, the Piraeus Municipal Theatre, the Theatro tou Notou (Theatro Amore), Xenia Kalogeropoulou's Mikri Porta, the Experimental Stage of Art, among others. His teaching includes courses in directing, acting and dramaturgy at university institutions and drama schools (Department of Theatre of the Aristotle University, Department of Theatre Studies of the University of Patras, National Theatre Drama School, Drama School of the Municipality of Agia Varvara, Empros Drama School-Theatroergastirion). As a theatre scholar he specialises in modern Greek theatre history, and has published articles and given talks on the presence of Ibsen in Greece — the subject of his thesis — as well as on other questions of recent theatre history. His book *Henrik Ibsen on the Greek Stage: From the 1894 'Ghosts' to the Quests of Our Time* (Amolgos, Athens 2016) is in circulation.

Eirini Mountraki:

Eirini Mountraki is a graduate, holder of a master's degree, and a doctor with distinction from the Department of Theatre Studies of the University of Athens. She also studied Italian Art and Language at the University of Milan as a scholarship holder. She is head of Dramaturgy, Library, Archive and International Relations at the National Theatre. As a dramaturg she has worked with important Greek and foreign directors. She is the creator of the Greek Play Project (GPP), the platform for the study, promotion and support of contemporary Greek drama (greek-theatre.gr), through which she also organises the Greek Play Project New York every year. Since 2000 she has worked steadily as a theatre critic for the magazines *Anti*, *Highlights* and *Mono*, and occasionally for others. She has curated dozens of theatre programmes, and her texts and studies have appeared in journals, newspapers, edited volumes and programmes. She was head of the programme 'Mapping the Contemporary Theatrical Landscape in Greece' for the National Centre of Theatre and Dance, and a member of the 'Pythagoras' Laboratory for Theatre Research and Documentation of the Department of Theatre Studies of the University of Athens. She took part in the International Visitors Leadership Program in the United States on the theme 'Promoting Social Change Through the Arts', on the invitation of the United States Department of State's Bureau of Educational and Cultural Affairs (2013). She is a member of numerous theatre committees (festivals, advisory committees for grants of the Ministry of Culture, playwriting competitions, awards of the Greek Association of Theatre Critics and the Koun Award, the ITI Athens system, etc.). She is Vice-President of the Board of the Hellenic Association of

Theatre and Performing Arts Critics. Her books: *Carlo Goldoni: His Life, His Work and Its Reception in Greece* (Aigokeros 2019), *In, Out and All Around* (Aigokeros 2020), *The Dynamics of Greek Speech in the Theatre* (Piraeus Municipal Theatre 2020), and *Carlo Goldoni's The New House* (National Theatre 2019). She is head of the series 'Dramaturgy' (contemporary Greek playwrights, Aigokeros).

Christos I. Papadopoulos:

Born in Thessaloniki in 1964. A graduate in Education with studies in Theology, he undertook further training in Special Education, in teaching Greek as a foreign language, and in the Administration of Cultural Units, and holds a master's degree in Creative Writing. He speaks English and Arabic. Since 2007 he has lived in Cairo, where he works as Director of the Hellenic Cultural Centre of Cairo. He has taken part in international conferences as a speaker (2nd International Conference on Teaching Greek in the Arab World, 2008; 1st International Conference on Creative Writing, 2013) and as a member of the organising committee (Cavafeia International Literary Symposia, 2011, 2013, 2017, 2019, among others). His poems, short stories, articles and translations have been published in print and electronic periodicals. He has been honoured with literary prizes and has received distinctions from the Union of Writers of Alexandria, Egypt, and from Al-Azhar University in Cairo, where he taught the Greek language for two academic years. He first appeared as a lyricist in Greek recording in 1993, and since then more than 150 of his lyrics have been recorded, in collaboration with well-known Greek composers and performers. He has published three books with Mikri Arktos Editions, and the book-CD *The Dragon's Feather* (2010) — thirteen musical fairy tales set to music by Dimitris Markatopoulos, performed by Marios Frangoulis, Alkistis Protopsalti, Sonia Theodoridou, Afroditi Manou, Yiorgis Christodoulou, Yiorgos Perris and others — the allegorical fairy tale *The Tale of Square Logic* (2013), and the poetry collection *The Language of Flight* (2016). In 2018 he published the poetry collection *Efthymia* in Cairo. In 2019 Odos Panos Editions published the book-CD *Wildlife Rehabilitation Centre*, a song cycle to his own lyrics, with music by Zacharias Karounis, performed by the composer, Iro Saia, Yiota Yianna and Christos Gerontidis.

Ioanna Papadopoulou:

Ioanna Papadopoulou studied Classical Philology at the National and Kapodistrian University of Athens. She completed her postgraduate studies (specialising in Classical Philology) at the School of Philosophy of the Aristotle University of Thessaloniki, where she also carried out her doctoral thesis on ancient drama. She then undertook postdoctoral research, completed with a scholarship from the State Scholarships Foundation, in the Department of Methodology, History and Theory of Science of the National and Kapodistrian University of Athens, on ancient riddles. Her research interests and publications focus on ancient Greek (Attic) drama

(Tragedy, Old and New Comedy, chiefly Aeschylus and Aristophanes) and Roman drama (Plautus, Terence, Seneca); in parallel she works on ancient Greek metre and music, ancient geography (Pausanias, Strabo), and Open and Distance Learning (as applied to the teaching of Attic and Roman drama and theatre), with publications in these fields as well. Her monograph *The Antiphonies in the Choral Odes of Aeschylus* (Athens 2006) has been awarded a prize by the Academy of Athens. Since December 2019 she has been a permanent Assistant Professor, in 'Classical Philology', on the Teaching and Research Staff of the University of the Peloponnese, in the Department of Theatre Studies. She worked as Lecturer in Latin Philology at the University of Glasgow (UK) and has previously taught in the Department of Philology of the University of Patras and in the Department of Theatre Studies of the University of the Peloponnese. In 2006 she was elected Lecturer in the Department of Greek Philology of the Democritus University of Thrace, in 2013 Assistant Professor, and in 2016 was granted tenure in the same post. Since 2002 she has belonged to the Cooperating Teaching Staff of the Hellenic Open University and has taught at undergraduate level in the programme 'Greek Culture' (thematic unit 'Ancient Greek Theatre'), and since 2018 has taught in the inter-institutional postgraduate programme 'Creative Writing'. She is also head of the academic series 'Ancient Theatre' of Metaichmio Editions and, since 2016, a member of the Organising and Academic Committee, and a teacher, at the Summer School 'Ancient Drama as a Performing Art' (Department of Greek Philology, Democritus University of Thrace). She is a referee and member of the editorial board of international journals on culture and theatre. She has worked as an academic consultant on theatrical productions and on the writing of plays.

Tzina Petropoulou:

Tzina Petropoulou holds a Bachelor's and a Master's degree in Classical Studies from the Université de Montréal, and a degree in Film Studies from the Université de Montréal, specialising in research and directing of educational documentary.

Key milestones in her film career: 2014–present, Artistic Director of the International Documentary Festival of the Peloponnese; 2013–2014, Artistic Direction of the 1st Kalamata Documentary Panorama; 1996–2000, Director of the film production department of the Foundation of the Hellenic World, where, on her own concept, research and production direction, she realised the following documentaries: *Miletus: A City in Four Dimensions* (30'), First Prize for Archaeological Documentary at the International Archaeological Film Festival of Amiens, directed by Andreas Koumpouras; *Asia Minor: In Search of What Time Has Not Erased* — four half-hour episodes — and *The Candle That Does Not Go Out: Following the Traces of Christianity in Asia Minor* (30'), historical documentary, directed by Dimitris Loukopoulos; *We Were Children Then: Asia Minor Greeks Remember* (75'), historical documentary, directed by Ploutarchos Kaitatzis; *Shards of the Black Sea: The Greeks of Bulgaria* (68'), historical-anthropological documentary, directed by Aris Fotiadis; *Sea Roads... Cyprus* (57'), historical, directed by Dimitris

Loukopoulos; and *The Harbours of Purple... Lebanon* (56'), archaeological, directed by Viky Peziri.

Selected filmography as producer: *Dourgouti Town*, documentary, directed by Dim. Bavellas, in progress; *The Mother of the Station*, documentary, directed by Kostoula Tomadaki, 2022; *Searching for Laura Durand*, fiction, directed by Dim. Bavellas, 2020, South East European (SEE) Cinema Network 2017 Co-Production Award; *Runaway Day*, fiction, directed by Dim. Bavellas, 2013, Grand Festival Award for Foreign Feature (Alphaville Award) at the 23rd Annual Berkeley Video & Film Festival 2014, Best Directing Award at the Gulf of Naples Independent Film Festival 2015, Best Screenplay Award at the Montevideo Festival.

Vasilis Psarras:

Vasilis Psarras (1985) is a visual artist and Assistant Professor in the Department of Performing and Digital Arts of the School of Fine Arts of the University of the Peloponnese. His work engages with the convergences of performance art, installation and audiovisual arts. In 2020–21 he was awarded an ARTWORKS Fellowship in the 3rd Artist Support Programme of the Stavros Niarchos Foundation. His works explore poetics across a range of media, weaving the poetic together with the technological, drawing on site-specific walking performance, text-based/audiovisual installations, video/digital art, and poetry. His artistic works have taken part in international festivals, group exhibitions and cultural institutions in Europe, America and Asia (Onassis Foundation, MOMus, Thessaloniki Concert Hall, FILE, Athens Digital Arts Festival, VIDEOFORMES International Festival, WPA Media, Film and Video Poetry Society, ROOMS2013, OutTopias Benaki Museum, Nice!, Video Art Miden, Matera Festival, CICA Museum of Art, FONLAD, Cadence Video Poetry, International Forum of Performance Art 2023, Bari International Art Expo Festival 2014, and the Royal Academy of Arts Summer Exhibition 2010). He holds a doctorate in Art and Technology from Goldsmiths, University of London (AHRC Scholar), with his thesis focusing on interdisciplinary and cross-artistic approaches to the emotional geographies of the city through walking as art, the senses and technologies, proposing the concept of a hybrid flâneur. He completed postgraduate studies in digital arts at the University of the Arts London, and his integrated degree/MA in audiovisual studies at the Department of Audio and Visual Arts of the Ionian University. In 2017–19 he carried out his artistic postdoctoral research (PostDoc, IKY Scholar 2017–19) on the connections between walking performance, creative technologies and Geo-Humanities. His artistic practice and research have been supported by the AHRC, IKY, the Onassis Foundation's Onassis Stegi, the Stavros Niarchos Foundation, MOMus, and NEON. He has taught at Greek universities (the University of the Peloponnese, the Ionian University). His research has been presented in international peer-reviewed journals (i.e., *LEA — The MIT Press*, *Technoetic Arts*, *IJARTS*), peer-reviewed conference proceedings (i.e., ISEA, Hybrid City, TTT, DCAC, WAC), book chapters (i.e., Tziolas Editions, University Studio Press, EKT, Routledge), symposia (MOMus Experimental), and exhibition catalogues

at the intersection of contemporary art, performance and urban-cultural studies. Since 2023 he has been a member of the Editorial Board of the international journal *Technoetic Arts* (Intellect). He is a musician in the fields of rock and ambient music. He has published two poetry collections, *Astynaftis* (Iolkos Editions, 2023) and *Tundra* (Pigi Editions, 2017). He is a founding member and artistic director of the organisation Primarolia and has co-curated the contemporary art exhibitions *Where Do We Go From Here* (2022, with the support of NEON) and *ISAXO_ACEUK* (2023).

Vasiliki Rapti:

Vasiliki Rapti holds a doctorate in Comparative Literature, specialising in theatre, from Washington University in St. Louis, USA. She is Founder and Co-Director of the Ludics research seminar (The Poetics of Play) at Harvard University's Center for Hellenic Studies, Founder of the Advanced Training in Greek Poetry Translation and Performance Workshop, editor of the *Journal of Civic Media* at Emerson College, and founder/coordinator/curator of exhibitions and conferences of the innovative research group Citizen TALES Commons (Translators-Artists-Ludics Learners-Explorers-Storytellers). She is also a writer, poet, editor, interpreter and translator, with an active role in publishing in Greek, English and French.

Anastasia Revi

Anastasia Revi is artistic director of the Theatre Lab Company, an international, award-winning theatre company based in London. She is also secretary of the Board of Trustees of the Theatre Lab Company charitable foundation. She has received numerous distinctions, and was honoured to be shortlisted among the five finalists for the Greek International Women Awards (London, December 2017) and among the three finalists for the Woman of the Year Award in Greece (Athens, March 2017). In 2016 she received the Best Theatre Direction Award of Greece for her production of Shakespeare's *Macbeth* (State Theatre of Northern Greece, November 2016), and the EXALIPTRON Award for her overall career in theatre (Athens, April 2016). In 2009 she was nominated for the Best Newcomer Theatre Director Award in Greece. Her company received the OFFCOMM Commendation in 2019 and the Most Innovative International Theatre Production Company UK award at the Global Entertainment Awards in 2018. Her company was also selected as Coup de Coeur of the Avignon Festival in 2014, in Avignon, France, and in 2007 was nominated for the Total Theatre Awards of the Edinburgh Festival. In 1997 the company received the award of the Hellenic Foundation for Culture. She has directed an enormous number of theatrical productions in London, in Greece and abroad, and since 2015 has worked with the Praxis Theatre Group of the University of Oxford. She has worked

as a workshop facilitator, radio producer, interpreter, translator of plays and literature, and as a theatre festival producer. She has worked in education, has organised arts festivals, readings and book presentations in London and Oxford, and has worked with a large number of independent artists, such as composers, poets, photographers, designers, filmmakers and installation artists, and has been invited to give lectures at the University of Oxford and the University of Cyprus. Her current work focuses on feminism, and she has been invited as a workshop facilitator on the theme of women's empowerment.

Elina Roinioti:

Elina Roinioti is Assistant Professor in the Department of Performing and Digital Arts of the University of the Peloponnese. She is a sociologist specialising in immersive technologies and a consultant to video-game companies in Europe for Kickstarter. She holds a master's degree in Social and Political Theory and a doctorate in the field of digital sociology (online games and digital culture) from Panteion University. In the period 2020–2022 she carried out her postdoctoral research in the Department of Communication, Media and Culture of Panteion University, on the study of the Greek video-game development community, for which she received an IKY scholarship. At academic level, she has collaborated with various universities and educational institutes: as a research associate in the Department of Communication, Media and Culture of Panteion University (2016–2021), as a visiting tutor in the MSc 'Digital Methods for the Humanities' of the Athens University of Economics and Business (2020–2022), as an accredited tutor at VAKALO Art & Design (2020–2023), as an academic fellow at the University of West Attica (2019–2020) and at the University of the Peloponnese (2022–present), and as a tutor in the MSc 'Video Game Development and Multimedia Applications' of the University of Western Macedonia (2022–present). She has taken part in national and international game festivals as a game designer and has cooperated with cultural organisations on the development of digital and hybrid games and interactive applications (Onassis Stegi, Eugenides Foundation) and educational workshops (Hellenic Foundation for Culture – Alexandria, Innovathens, Cacoyannis Foundation, etc.). She is editor-in-chief of the edited volume *Digital Games: Philosophical, Social and Cultural Inquiries* (Oasis Editions) and co-author of the book *Digital Games and Learning* (Kallipos, 2023).

Lina Rozi

A graduate of the Department of Philology of the University of Ioannina (1988), holder of a master's degree from the University of Essex (MA in Literature, Drama, 1989), holder of a master's degree from the British Open University (MA in Popular Culture, 2000), and a doctor of Theatre Studies from the University of London

(1996). She is Associate Professor in the Department of Theatre Studies of the University of Patras. She has worked as a tutor at the Hellenic Open University and has taught in the inter-university, inter-departmental postgraduate programme 'Information and Communication Technologies for Education', Department of Early Childhood Education and Care, National and Kapodistrian University of Athens, and in the postgraduate programme of the Department of Theatre Studies of the National and Kapodistrian University of Athens. She has given lectures within the framework of the International Summer University 'Greek Language, Culture and Media', organised by the University of Ioannina, School of Education (2016, 2017, 2018, 2019). Olympia Fellow of the Programme in Comparative Cultural Studies of the Center for Hellenic Studies at Harvard University (2014). Her teaching and research interests revolve around contemporary trends in European and Greek dramaturgy, the theory and interpretation of twentieth-century theatre and culture, and in particular models of analysis drawn from different fields of critical theory (psychoanalysis, cultural studies, feminist and postcolonial theory).

Katerina Schina:

Katerina Schina (1956) studied law in Athens and music (advanced theory, piano) at the Greek National Conservatory and with Alexandros Ainian. She has worked as a music critic, book critic and columnist for newspapers (*Avgi*, *Kathimerini*, *Eleftherotypia*, *Ta Nea*), for magazines (*To Tetarto*, *The Books' Journal*, *O Anagnostis*), on radio (Second and Third Programme), on television (*Vivliorama*, *Vivlia sto Kouti*, ERT), and has worked with the Greek National Opera since 1986. She taught cultural journalism at Panteion University (1995–2004) and literary translation at EKEMEL (2002–2011). She currently serves as publishing consultant for the magazine *The Books' Journal*, works at the Presidency of the Republic, and translates. In 1997 she was honoured by the Hellenic Association of Literary Translators for her translation of Toni Morrison's novel *The Bluest Eye*, and in 2008 by *Eleftherotypia's* *Gourmet* magazine for her translation of Ben Schott's *Schott's Food and Drink Miscellany*. She has written the books *Operas of the World*; *Purl and Plain: The Culture of Knitting*, which won the 2014 State Essay Prize; *The Secrets of the Drawer: The Art and Craftspeople of Calendar Writing*; and the children's book *Fearless Girls*, which was included in the White Ravens catalogue of the Internationale Jugendbibliothek in 2018.

Maria Sikitano:

Maria Sikitano graduated with distinction from the Department of Theatre Studies of the University of the Peloponnese. In 2015 she was named a fellow of the Ioannis

S. Latsis Public Benefit Foundation for postgraduate studies in semiotics at the University of Bologna, which she completed in 2018. Since 2022 she has been a doctoral candidate in the Department of Theatre Studies of the University of the Peloponnese, on the subject 'Laboratory Practice in the European Avant-Garde and Its Transcriptions in Contemporary Theatre Practice: The Case of the Company Point Zero', supervised by Professor Angeliki Spyropoulou. Since 2014 she has worked as a theatre scholar with Savvas Stroumpos and the Point Zero company. Her publications include the essays: 'We: The Dystopia of an Ideal World' (in Yevgeny Zamyatin, *We*, Nefeli, 2015), 'Vsevolod Meyerhold, the Great Revolutionary of the Theatre' (*Marxist Thought*, vol. 29, Topos, 2019–2020), 'Towards a Research Dimension of Theatre' (Aeschylus, *Persians*, Kovaltio, 2022), 'Studying the Laboratory Dimension of Theatre' (*Theatrografies*, vol. 27, Dodoni, 2022), 'Chekhov's Negative Realism and The Seagull by Point Zero' (Nefeli, 2023), 'Ibsen and Tragedy on the Threshold of the Twentieth Century' (Topos, 2023), among others. She is also translator and author of an extensive introduction to the book *Vsevolod Meyerhold: On Theatre* (2021), published by Topos Editions. In the 2023–2024 theatre season she worked as dramaturg with Theodoros Terzopoulos and the Attis Theatre on the production of *Oresteia* for the Athens and Epidaurus Festival.

Natasa Siouzouli

Natasa Siouzouli is Assistant Professor of European Theatre Studies and Performance in the Department of Theatre Studies of the University of the Peloponnese. Between 2008 and 2019 she was a research associate at the Institute for Theatre Studies of the Freie Universität Berlin. Her research interests include, among others, the analysis and interpretation of performance, the relation between dramatic text and performance, the ethical articulation of aesthetics, and the politics of the institution. Her most recent books: *Concepts and Terms from the Field of Performance Studies: A Guide* (Gonis Editions, 2025) and *Ethical Militancy: The Workings of Aesthetics* (Neofelis, Berlin, 2022).

Angeliki Spiropoulou:

Angeliki Spiropoulou is Professor of Modern European Literature and Theory in the Department of Theatre Studies of the University of the Peloponnese. Since 2014 she has been a Research Fellow of the University of London (School of Advanced Study), where she directs a research seminar entitled 'Comparative Modernisms'. A graduate in English and Greek Philology from the University of Athens, holder of a master's degree (MA) in Critical Theory and a doctorate (PhD) from the University of Sussex, with a comparative specialisation in Virginia Woolf and Walter Benjamin in the context of the philosophy of history and modernity. She taught 'English literature' and 'cultural theory' at the University of Athens and 'European literature' for a

number of years at the Hellenic Open University. At postgraduate level she has taught 'theatre theory' at the Open University of Cyprus and 'theory and creative writing' at the Hellenic Open University. Abroad she has given lectures and postgraduate seminars at the universities: Université Paris VII, University of London-Goldsmiths, the Paris College of Art, the University of Rome-Sapienza, the School of Advanced Study-University of London, Paris III-Nouvelle Sorbonne, the Institut del Teatre (Barcelona), Boğaziçi University, the Accademia di Belle Arti (Venice), the Prague Theatre Academy, and London South Bank University. Her work concerns European and comparative literature, critical theory, philosophical approaches to literature, and history-modernism-modernity. Her books include: *Virginia Woolf, Modernity and History: Constellations with Walter Benjamin* (Palgrave-Macmillan); *Walter Benjamin: Images and Myths of Modernity* (ed., Alexandraia Editions); *Contemporary Greek Prose Fiction* (co-ed., Alexandraia Editions); *Culture Agonistes: Debating Culture, Rereading Texts* (co-ed., Peter Lang); *Representations of Femininity* (ed., IET Editions); *Sites of the Modern: European Literature and Modernity* (forthcoming, Alexandraia Editions); and *Historical Modernisms: Time, History and Modernist Aesthetics* (Bloomsbury), co-edited with Jean-Michel Rabaté, Professor at the University of Pennsylvania. She has also co-edited academic issues of the journals *European Journal of English Studies*, *Theatro Polis*, and *Synthesis*, and has published in the journals *Interdisciplinary Literary Studies*, *Sygkrisis*, *Axiologika*, *Poiisi*, *Études britanniques contemporaines*, among others. Her recent work on modernism appears in the volumes *1922: Literature, Culture, Politics* (Cambridge University Press), *Sentencing Orlando* (Edinburgh University Press), and *The Edinburgh Dictionary of Modernism*, among others. She was a regular contributor to the *Vivliothiki* supplement of *Eleftherotypia* until 2009.

A. E. (Alicia) Stallings

A. E. (Alicia) Stallings is Professor of Poetry at the University of Oxford. She grew up in Decatur, Georgia, and studied Classics at the University of Georgia and at the University of Oxford. Her poetry collections include *Like* (2018), a finalist for the Pulitzer Prize; *Olives* (2012), nominated for the National Book Critics Circle Award; *Hapax* (2006); and *Archaic Smile* (1999), which won the Richard Wilbur Award and was a finalist for both the Yale Younger Poets series and the Walt Whitman Award. Her poems have been included in the *Best American Poetry* anthologies for 1994, 2000, 2015, 2016 and 2017, and she is a regular contributor to *Poetry* magazine and the *Times Literary Supplement*. Her poetry is distinguished by its inventiveness, its wit and its skilful use of classical references and forms, aimed at illuminating contemporary life. In interviews she has often spoken of the influence of the ancient writers on her work: 'The ancients taught me how to sound contemporary,' she has said in *Forbes* magazine; 'they showed me that technique is not the opponent of immediacy, but its instrument.' Her most recent verse translation is the pseudo-Homeric *Battle of the Frogs and the Mice* (2019), in an illustrated edition

from Paul Dry Books, while her most recent poetry publication is the selected poems *This Afterlife* (2022, FSG). She has been honoured with fellowships from the Guggenheim and MacArthur foundations. She lives in Athens with her husband, the journalist John Psaropoulos.

Alexandros I. Stanas:

Cultural Policy and Management Consultant. He studied Business Organisation and Management at the Athens University of Economics and Business (ASOEE) and holds a Master's in Cultural Management from City University London. He has been engaged in the drafting and implementation of cultural policies, as consultant or executive, for various bodies, and in the organisation of cultural events, with an emphasis on the visual arts. His record includes, among other things, the international exhibition Outlook within the framework of the Cultural Olympiad, the Gilbert & George retrospective in Athens, Greek participation in international events (such as the Venice Biennale), the organisation of exhibitions, festivals and conferences on culture, and the editing of publications. Until 2009 he was publishing consultant of the cultural magazine *Highlights*. He was director of the Company for the Promotion of the Arts and Culture – D.art until 2012, and general director of ART-ATHINA from 2009 to 2011, cultural-activities organisation consultant to the Municipality of Filothei-Psychiko, and consultant to the Schwarz Foundation for the creation and operation of the Art Space Pythagorion on Samos. From 2013 to 2016 he was general director of FOUGARO. In 2017 he was project director of the Summer Nostos Festival at the Stavros Niarchos Foundation Cultural Centre. He is director of the FKP Collection of contemporary art and executive consultant to the Schwarz Foundation. He writes for *The Art Newspaper Greece* on the art market and the cultural economy. He teaches Cultural Policy and Management at academic institutions and seminars, and takes part in conferences on the Creative and Cultural Economy.

Savvas Stroumpos:

Savvas Stroumpos was born in Athens in 1979. Since 2003 he has worked with the Attis Theatre and Theodoros Terzopoulos, and since 2008 with the Point Zero company. With Point Zero he has directed the productions: Franz Kafka's *In the Penal Colony* (2009), William Shakespeare's *As You Like It* (2010), Albert Camus' *The Just* (2011), Franz Kafka's *The Metamorphosis* (2012), Georg Büchner's *Woyzeck* (2013), Franz Kafka's *In the Penal Colony* (2014), Yevgeny Zamyatin's *We* (2015), Heiner Müller's *The Task* (2016), Dimitris Dimitriadis' *Troas* (2017), György Kurtág's *Kafka Fragments* (2018), Samuel Beckett's *Waiting for Godot* (2018), Sophocles' *Antigone* (2019), Samuel Beckett's *Happy Days* (2020), Franz Kafka's *A Report to an Academy*

(2021), Aeschylus' *Persians* (2022), Samuel Beckett's *Not I* (2023), and Anton Chekhov's *The Seagull* (2023).

Olga Taxidou:

Olga Taxidou is Professor Emerita of Drama and Performance Studies at the University of Edinburgh and Visiting Professor of Hellenic Studies at New York University (NYU). She is also a member of the board of the International Summer School of the Universities of Scotland and of the AHRC Peer Review College. After completing her doctorate at the University of Edinburgh with distinction, Olga Taxidou served as lecturer in the Department of Theatre Studies of the University of Exeter for three years, before returning to Edinburgh in 1995. Her significant contribution to the field of Theatre and Performance Studies, besides her research activity, includes adaptations of Greek tragedies into English, chiefly Euripides' *Medea* and *Bacchae*, some of which have been presented at festivals and in theatres internationally by well-known theatre companies, such as Lee Breuer's Mabou Mines Theater in New York. She has also worked with the Edinburgh International Festival and has made a significant contribution to the creation of the postgraduate programme in theatre studies at the University of Edinburgh. Her research interests focus chiefly on the fields of Theatre History and Performance Studies, with an emphasis on modernism. She has published a significant number of studies on the work of Edward Gordon Craig and on the relationship between Anglophone modernism and the historical avant-garde. Her research also focuses on the relationship between modernist experimentation and tradition, specifically classicism and Hellenism. Her books include: *Modernism: An Anthology of Sources and Documents* (1998), co-edited with Vassiliki Kolocotroni and Jane Goldman; *Modernism: A Dictionary*, co-edited with Vassiliki Kolocotroni; *Modernism and Performance: Jarry to Brecht* (2007); *Tragedy, Modernity and Mourning* (2004); and *Greek Tragedy and Modernist Performance*, which grew out of a series of lectures she gave in the Senior Visiting Scholars series of the Onassis Foundation in 2010–11. The book she is currently preparing concerns theories of gender, and motherhood in particular, in tragedy. She has also edited numerous edited volumes on modernism, most recently on Isadora Duncan's contribution to contemporary dance. Her most recent dramaturgical work is a six-episode film adaptation of the *Oresteia* in the United States, in collaboration with the screenwriter Rita Mickenberg.

Anastasios Theodoropoulos

Dr Anastasios Theodoropoulos is Assistant Professor in the Department of Performing and Digital Arts of the University of the Peloponnese, where he teaches and conducts research in the fields of digital game development, immersive technologies, human-computer interaction, and character animation in digital environments. His teaching and research work focuses on video-game development

and on the creative applications of game mechanics in education, virtual reality and the arts. As a research associate of the HCI-VR Lab, he takes part in research projects examining the relationship between technology, user experience and culture through the lens of digital games, interactive storytelling and artistic expression. He has made a decisive contribution to the creation and development of the interactive infrastructure MobiCAVE, a portable immersive virtual-reality system designed specifically for the study and presentation of digital games incorporating elements of physical interaction, narrative and performativity. For more than ten years he has been an active member of the EU Code Week initiative, as National Ambassador, promoting the creative teaching of programming through games and interactive activities.

Prodromos Tsinikoris

Prodromos Tsinikoris works as a director, dramaturg and actor. He was born in 1981 in Wuppertal to Greek immigrant parents and moved to Thessaloniki in 1999, where he graduated from the Department of Theatre of the Aristotle University. For three years he was an actor with the Experimental Stage of Art. In May 2008 he was invited to the Internationales Forum of the Theatertreffen in Berlin. In 2009 he moved to Athens, where he worked, among other things, as an actor with Dimitris Gotscheff (*Persians*, National Theatre) and as assistant director and researcher with Rimini Protokoll (*Prometheus in Athens*). Together with Anestis Azas, he has written and directed the following productions belonging to the genre of theatre-documentary: *Train Journey* (Athens Festival, 2011), *Epidauros – A Documentary* (Athens Festival, 2012), *Telemachus: Should I Stay or Should I Go?* (Ballhaus Naunynstraße, Berlin, and Onassis Stegi, Athens, 2013), *Utopia in Progress* (Junges Theater Konstanz, Germany, and State Theatre of Northern Greece, 2014), *Geblieden um zu gehen* (Maxim Gorki Theater, Berlin, 2015), and *Clean City* (Onassis Stegi and Münchner Kammerspiele, 2016).

Prodromos Tsinikoris and Anestis Azas have co-written and co-directed productions since 2011. These productions revolve around socio-political questions such as, among others, migration and the refugee question, the rise of the far right and the concept of Greekness, the situation of the homeless and mass tourism, and the privatisation of public organisations, such as the Greek railways. For the Athens Festival he directed, in 2015, an audio walk in the centre of Athens featuring homeless fellow citizens, entitled *In the Middle of the Road*. In May 2015 he was a member of the dramaturgical team and head of research for *X Apartments* (concept: Matthias Lilienthal), carried out in the apartments of Athenian citizens, produced by the Onassis Stegi. As dramaturg he has also worked with Lola Arias, with Ana Vujanović and Saša Asentić, with Dries Verhoeven, with Paul B. Preciado within the framework of 'Exercises of Freedom' for Documenta 14 in Athens, and with the 'influx artist collective' (Korina Vasileiadou and Charis Pechlivanidis) on the

productions *Ibsen's Mine: An Enemy of the People Meets the People* and *Firing Range (Wild Ducks)*. From October 2015 to September 2019, in cooperation with Anestis Azas, he served as artistic director of the National Theatre's Experimental Stage [-1] in Athens. Since 2020 he has co-curated the programme of the International Forest Festival for the State Theatre of Northern Greece in Thessaloniki. Prodromos Tsinikoris is a participant in the Onassis AiR Critical Practices programme 2019–20 and the Tailor-made Fellowships 2022–23.

Anna Tsihli-Boissonnas

Anna Tsihli-Boissonnas holds a degree from the Department of Theatre Studies of the University of Athens and a master's degree in Performance Studies from the Royal Central School of Speech and Drama (Stai Scholarship). She carried out her doctoral thesis at Panteion University (Heraklitos Research Scholarship). In the 2017–18 academic year she took part in the CAS Performing Arts programme at the Institute for Theatre Studies of the University of Bern. Since 2005 she has taught at undergraduate and postgraduate level in the Department of Theatre Studies, School of Fine Arts, of the University of the Peloponnese, in the subject 'Directing and Theatre Practice'. She has also taught in the postgraduate programme in Theatre Studies of the Open University of Cyprus and at the Royal Central School of Speech and Drama, in drama schools, in therapy and rehabilitation centres, in schools, and in theatre workshops in Greece, Cyprus, Denmark, Switzerland and England. She has taken part in festivals, conferences, and European research and workshop programmes, on evaluation committees in Greece and abroad, and has publications in academic journals, edited volumes and conference proceedings. She has devised and directed theatrical productions, performances, video art, events and happenings. As dramaturg and director she has worked with many dance and physical-theatre companies.

Eleni Varopoulou:

Eleni Varopoulou is a distinguished theatre and art scholar, theatre and art critic, translator and essayist. She studied law in Athens and theatre studies, semiology and media in Paris. From 1974 she worked as a journalist and theatre critic, with a regular column that had wide resonance in respected Greek newspapers (*Avgi*, *Proini Eleftherotypia*, *Mesimvrini*, *To Vima*). She has translated texts of modern and ancient drama and theory, among them works by Heiner Müller, Walter Benjamin, Hermann Broch, Bertolt Brecht, Johann Wolfgang von Goethe, Falk Richter, Aeschylus and Euripides. Her translations, criticism and essays have been published chiefly by Agra Editions. She has taught theatre studies at the Universities of Athens, Patras and Thessaloniki, and in Frankfurt and Berlin. She founded and directed the Argos Festival (1994–1997) and served as artistic head of the Summer Academy of the National Theatre (2000–2009). She was an advisor to the artistic director of the

National Theatre, Nikos Kourkoulos (1998–2007), and a special advisor to the advisory council of the Athens Concert Hall Organisation. She served as president of the Greek Centre of the International Theatre Institute (1984–1992) and as director of the Berlin branch of the Hellenic Foundation for Culture (2014–2016). Eleni Varopoulou has a prominent presence in Greek theatre scholarship and in international activity, having published studies and reviews in a number of languages and having curated and directed theatre festivals and events across the world. Her publications include the following books: *The Living Theatre – An Essay on the Contemporary Stage* (2003, Agra), *Theatre in Greece – The Tradition of the New, 1974–2006*, 2 vols. (2009, 2011, Agra), *Passagen – Reflexionen zum zeitgenössischen Theater* (2009, Theater der Zeit), *Brief an Heiner Müller* (2016, Romiosini), *Scenes from the Theatre of My Life* (2021, Nefeli), *Porträts und Landschaften des neugriechischen Theaters* (2022, Romiosini).

Antonia Vasilakou

Antonia Vasilakou is a physical-theatre actress, theatre scholar and director. Born in Athens (1979), before turning to theatre she began her artistic training in music, studying advanced harmony theory and classical singing (K. Konstantaras Conservatory), while at the same time graduating from the Department of French Language and Literature of the Athens School of Philosophy. She subsequently graduated from the École Internationale de Mimodrame de Marcel Marceau in Paris (2005). She holds a master's degree in theatre studies (DEA Théâtre et Arts du Spectacle) from the University of Paris X-Nanterre (2005), on a scholarship from the Kriezis Foundation. She holds a doctorate on 'The Art of Tragic Mime in the Direction of Jean-Louis Barrault' from the Department of Lettres, Langues et Spectacles of the University of Paris Ouest Nanterre La Défense (2014), supervised by Professor Jean-Louis Besson, with the grade 'Excellent'. She also holds a second master's degree in performance studies, specialising in directing and dramaturgy (Master II Théâtre: Mise en scène et dramaturgie) from the University of Nanterre (2017). She has taught in the undergraduate and postgraduate programmes of the Department of Theatre Studies of the University of the Peloponnese since 2008.

Sofia Vgenopoulou:

Sofia Vgenopoulou has worked in Athens since 2002 as a director, drama educator and child psychiatrist, following a decade in the United States where she studied theatre, drama therapy and child psychiatry. From May 2017 to January 2024 she served as head of the National Theatre's 'Little National' and of the National Theatre's educational and social programmes. Her interest centres on creating productions and educational/social programmes that make young people co-creators at every stage of the creative process, that aim to relieve psychological burdens and improve their quality of life through theatrical expression, and that,

through collective creativity, promote social awareness and cohesion. From 1994 to 1997, alongside her specialisation in child psychiatry, she worked at the organisation Creative Alternatives of New York as an actress-facilitator, coordinating theatre workshops aimed at the social rehabilitation, inclusion and empowerment of vulnerable social groups. In 1999 she made her directorial debut at the Blackbox Theatre of Towson University with her own play *Stolen Goods* (1999), as part of her master's programme in directing; in 2005 she founded, with Hector Lygizos, the theatre company GRASSHOPPER, and directed Martin Crimp's *Fewer Emergencies* at the Embros Theatre. In 2011, in the context of the production of Dennis Kelly's *DNA*, she conceived the idea of a festival of adolescent theatre with newly formed teenage theatre groups, aiming in parallel at the creation of contemporary drama for young audiences. In 2017 the National Theatre's artistic director, Stathis Livathinos, invited her to take charge of the artistic and educational planning for the Little National, a position she held until January 2024. She has directed the following productions: - *Chatroom*, Chora Theatre, 2009–10 - *DNA*, Theatro tou Neou Kosmou, 2010–11 - *Light on the Screen*, Onassis Stegi, 2011–12 - *Free Waters*, Onassis Stegi, 2012–13 - *The Train*, Onassis Stegi, 2013–14 - *ATHENS–LINE 1*, Onassis Stegi, 2017 - *The Journey*, Little National, 2018–19 - *Prince and Pauper*, Little National, 2018–19 - *I Believe in Unicorns*, Little National, 2021 - *Biedermann and the Firebugs*, Little National, 2022 - *Urania's Suitcase*, Stavros Niarchos Foundation Cultural Centre, 2022–2023 - *At the Limits*, Little National, 2023 - *Elvish Christmas*, Little National, 2023.

Yiorgos Veis:

Yiorgos Veis was born in Athens in 1955. He is an honorary Ambassador. His poems have been translated into eight European languages, as well as into Japanese, Indonesian and Chinese. Since 1976 he has been active as a literary critic. He is a member of the Hellenic Authors' Society and of the Athens Bar Association. Among other posts, he served as Ambassador–Permanent Representative of Greece to UNESCO. He has published twenty-four books, fourteen of them poetry and five volumes of translation. He was honoured with the State Prize for Testimony in 2000 for the book *Asia, Asia*, with the State Prize for Chronicle-Testimony in 2010 for the book *From Tokyo to Khartoum*, and with the State Prize for Chronicle-Testimony-Travel Writing in 2016 for his work *Everywhere*. His poetry collection *Details of Worlds* won the Lambros Porfyras Prize of the Academy of Athens in 2007. In 2012 he was awarded the Grand Commander of the Order of the Phoenix for his service in the diplomatic corps. In 2014 he was honoured with the Poetry Prize of the Petros Charis Foundation of the Academy of Athens for his body of work.

Foteini Venieri:

Foteini Venieri is a museologist and theatre scholar, and a research associate of the Council of Europe on the HISTOLAB project. She graduated from the Department of Theatre Studies of the National and Kapodistrian University of Athens and undertook postgraduate studies, as an IKY scholarship holder, in Cultural Management at Panteion University. Her doctoral thesis on museum theatre was carried out at the University of Thessaly with a scholarship from the Leventis Foundation and the Papadakis bequest. Her postdoctoral research on the concept of dialogue and dialogic practices in museums was carried out in the Department of Communication, Media and Culture of Panteion University with an IKY scholarship. Since 2017, as a founding member and co-manager of the museum-theatre company Heterotopia, which focuses on promoting the performing arts as a means of interpreting cultural heritage, she designs and produces museum-theatre performances in archaeological sites and museums. She has taught in the Department of Theatre Studies of the National and Kapodistrian University of Athens, in the Department of Archive and Library Science and Museology of the Ionian University, and in the postgraduate programmes 'Public History' and 'Creative Writing' of the Hellenic Open University. She takes part in research programmes focusing on the use of digital narrative media in cultural heritage. Her research interests include museum theatre, public history and archaeology, cultural heritage, the interpretation, use and communication of the past in digital and physical environments, museum theory with an emphasis on the social mediation of the museum institution, and museum education. Her articles have appeared in international and Greek academic journals, conference proceedings and edited volumes. Her book on museum theatre is expected to be published by Disigma Editions.

Emmanouela Voyatzaki-Krukowski

Dr Emmanouela Voyatzaki-Krukowski is an interdisciplinary artist (director, set designer, costume designer, video artist, designer of video installations, etc.), researcher, and teaching staff member of the School of Fine Arts of the University of the Peloponnese and of the Hellenic Open University. She has worked in theatre and cinema as a director, set designer, costume designer and video artist, and was responsible for robotic cameras and robotic lighting at BBC News Resources (Whitechapel, London). Her portfolio, comprising more than seventy works, includes theatrical productions, performance art, video art, video installation art, short films, advertisements and one fiction film. She has taken part, as researcher and artistic consultant, in a series of research projects funded by the European Union, among them FP7, Horizon 2020, COST Actions and Creative Europe. She is a member of OISTAT, of the Panhellenic Union of Theatre and Performing Arts Scholars, and a founding member of the Irish company Research for Science, Art & Technology (RFSAT) Limited. She has published a monograph entitled *Visual Performance and Cyborgism: Direction, Set Design, Installation and the Viewing of*

Technologised Bodies, two plays, *Bitter Chocolate* and *The Seaside Place* (in English and in Greek), a series of articles and chapters in edited volumes concerned chiefly with art, technology and science, and is the co-editor of the book *Modern Stroke Rehabilitation through e-Health-based Entertainment* (with more than 15,000 sales). Her research interests include theatre, video art, performance art, advanced technologies in the performing arts, cyborg theatre and visual performance, virtual environments and three-dimensional scenes, telematic and smart collaborative environments, mixed/virtual and augmented systems, immersive and multimodal human-machine interfaces, serious games in the context of e-health (for the purposes of rehabilitation), contemporary media for the television and cinema of the future aimed at enhanced interactivity, and 8K technologies.

Io Voulgaraki

Io Voulgaraki studied acting at the National Theatre's Drama School (2003–2006) and continued her studies at the Russian Institute of Theatre Arts GITIS in Moscow (Directing School, Leonid Kheifets studio, 2008–2013), from which she graduated with distinction. From 2013 to the present she has worked as a director with the country's most important artistic organisations, such as the National Theatre, the State Theatre of Northern Greece, the Onassis Stegi, the Athens and Epidaurus Festival, the Greek National Opera, and the Stavros Niarchos Foundation Cultural Centre, among others. Abroad she has directed at the Russian Academic Youth Theatre RAMT (Moscow) and at the Grotowski Institute (Wrocław). She is a founding member of the theatre company PYR, active in Greek theatre since 2013. In September 2023, together with the actor Argyris Xafis, she took on the artistic direction of the Theseion Theatre, a theatre for the arts. She has taught acting at the Athens Conservatory's Drama School and at the Drama School of the Patras Municipal Regional Theatre, and directing in the Directing Department of the National Theatre's School.

Nagia Yakoumaki:

Dr Nagia Yakoumaki is Director of the Hellenic Centre in London, Curatorial Studies Adviser at the Whitechapel Gallery, and Co-Director of the MA Curating Art and Public Programmes since its inception. From 2005 to 2022 she was curator and head of curatorial studies and archives at the Whitechapel Gallery, where she developed an innovative programme of research exhibitions based on the use of archives as an alternative source for curatorial practice. She devised the NEON Curatorial Exchange & Award 2011–2020, a programme that fostered professional relationships for curators in the United Kingdom and Greece, founded by the NEON organisation. From 2016 to 2017 she co-directed the Athens Biennale as Director of Research and International Networks, and in 2017 co-curated *Waiting for the Barbarians*, a statement performance and series of events by the Athens Biennale during

Documenta 14. She has curated more than forty exhibitions, including *John Latham: Anarchive* (2010), *Rothko in Britain* (2012), *Stephen Willats: Concerning Our Present Way of Living* (2014), *Guerrilla Girls: Is It Even Worse in Europe?* (2016–2017), *Killed Negatives: Unseen Images of 1930s America* (2018), *Andreas Lolis: Prosaic Origins* (2018), *Queer Spaces: London, 1980 – Today* (2019), and *Out of the Margins: Performance in London Institutions – the 2010s* (2022).

Christos Yannopoulos

Christos Yannopoulos has been actively engaged with Harvard University's activities in Greece since 2003 and joined the staff of the Center for Hellenic Studies (CHS) in full in 2008. He oversees the overall operation of the CHS in Greece, takes part in the strategic planning of the Center's programmes and partnerships with other branches of the University in Cambridge, MA, and worldwide, aligns its operation with that of CHS in the United States, and supports synergies between the Center and Harvard in Greece and beyond. Since October 2023 he has chaired the University's first committee of international offices, the 'Global Communications Committee', established by the Vice President for International Affairs to strengthen the cooperation, operation and visibility of Harvard's international offices within the university community. He holds a doctorate in the Management of Educational Organisations from the University of Ioannina. He is also a graduate of the Harvard Summer School, and during the 2017–2018 academic year he resided in the United States as a Harvard/CHS postdoctoral researcher, studying the history and operation of the University's international offices. Among other roles, since 2017 he has contributed actively to the establishment and development of the national body for the internationalisation of Greek universities, 'Study in Greece' (SiG), having served as its strategic adviser for years and currently serving on the SiG Advisory Committee, formed in the summer of 2025.

Christina Zoniou

Christina Zoniou has taught Acting and Social Theatre at undergraduate and postgraduate level as a member of the Special Teaching Staff of the Department of Theatre Studies of the School of Fine Arts of the University of the Peloponnese since 2005. In the 2018/2019 academic year she taught as visiting professor at the Universities of Pisa and Rome. She was a member of the Studies Committee of the Lyceum of Epidauros, the international summer school of ancient drama of the Athens and Epidauros Festival and the University of the Peloponnese. Her research interests include contemporary approaches to directing, acting and dramaturgy, actor training, the performing arts in education, applied/social theatre, and the Theatre of the Oppressed. Since 1999 she has combined research and artistic work in professional theatre with work in the field of applied theatre. She has worked as

assistant director, director, acting teacher and dramaturg for theatre organisations in Italy (among others Laboratorio Nove, the Intercity Festival, the Teatro della Limonaia, the Teatro Verdi di Pisa, Prima del Teatro – European School for the Art of the Actor, Blanka Teatro) and in Greece (Nea Skini). As a teacher she has also directed student productions and run theatre workshops at universities, theatres, schools, NGOs, and groups of citizens and activists in a number of countries abroad. She is an active member of the Theatre of the Oppressed movement. From 2014 to 2020 she served on the board of the Panhellenic Network for Theatre in Education. She is a member of the editorial and academic committees of the journal *Education and Theatre*. Christina Zoniou has undergraduate and postgraduate training in theatre, specialising in contemporary theatre practice (directing, acting, dramaturgy and drama pedagogy), at the University of Athens (1997), the University of Glasgow (1998), and the Laboratorio Nove acting school in Florence (2002), and has attended numerous international training seminars. She holds a doctorate from the University of Thessaly (2016), with a thesis on developing intercultural competence through the Theatre of the Oppressed.