

PROGRAM APOCALYPTIKA FESTIVAL

19-30 July 2026

24-30 July Workshops David Glass

1. David Glass — Devising & World-Building

David Glass uses the landscape of Marathon as both laboratory and narrative core. Through the Alchemy of the Extraordinary method, participants create the story-world of Apocalyptica, developing short films, environmental actions, and live performance connected to the natural environment.

31 July performance The Last Battle of Marathon

Symposium Program

19 July

17:00–18:00 — welcome Dr. Angelo Romagnoli Dr. Kiki Selioni

18:00–20:00 — Dr. Kiki Selioni

Biophysical Acting

What I now call Biophysical Acting existed worldwide long before modern acting theories. Ancient Greek performance, Japanese Noh, Chinese Xiqu, Indian Kalaripayattu-based theatre, medieval European liturgical drama, and Renaissance actor-training all relied on physical technique, somatic rhythm, breath, tempo, and embodied intention rather than psychological motivation.

Aristotle's corpus — especially Poetics, De Anima, and Nicomachean Ethics — describes action (praxis), embodied causality (energeia), and the unity of body and soul as the foundation of dramatic meaning. These principles form the philosophical backbone of Biophysical Acting.

Across Europe, a wide range of artistic traditions developed this biophysical logic further. From Diderot's somatic theory of acting, to Reinhardt's spatial dramaturgy, to Laban's movement grammar, to the temporal embodiment explored by Russian cinematographers, to Michael Chekhov's gestural encoding of intention, to Olivier's vocal-somatic discipline, and finally to Bergman's physiological temporality, Biophysical Acting evolved as a pan-European technique. It was shaped collectively by European theatre, dance, cinema, and philosophical aesthetics — not by any single country or school.

The British acting school later preserved this lineage: voice through breath, text through rhythm, and intention through physical clarity. From Olivier to McKellen and Dench, British training emphasizes the body as the generator of meaning, not the

psyche — a direct continuation of this long pan-European tradition of embodied performance.

Thus, Biophysical Acting is not a modern invention but a global pre-modern tradition that Europe systematizes through Aristotle and refines through centuries of embodied performance pedagogy.

This conceptual framework forms part of a postdoctoral research project examining the biophysical foundations of acting through Aristotle and Laban.

Dr Kiki Selioni is a movement teacher and acting coach in various Drama Schools and Institutions internationally. She has completed her studies in Dance Theatre at the Laban in London (BA and MA, City University. She holds a doctorate in Movement Training for Actors and in Acting (RCSSD). She is currently Affiliate Research Fellow at Royal Central School of Speech and Drama in a post-doc research project (The British Acting School: Biophysical Acting) regarding a complete acting method based on Laban's work and Aristotle's theory. She is the Founder and Artistic Director of The Makings of the Actor.

20 July

12:00–13:00 — **Prof. Avra Sidiropoulou**

Paper

Leading from the Edge: Resilience, Risk and Theatre Direction

Resilience has become a fundamental quality for directors working in complex, uncertain and rapidly changing environments. Although it is often associated with endurance or toughness, the concept is better understood as a dynamic capacity for adaptation, recovery and purposeful response in the face of difficulty. There is little doubt that the directing profession is hard and calls for high levels of resilience. To call it stressful is an understatement. The job pressures are continuous and unrelenting. In the liminal space between creativity and work exertion, the dual role of the artist cum manager buried under a mound of exacting, dreary duties can be overwhelming. The fear of failing is intricately connected to the discomfort of criticism, a taxing reality that directors are constantly faced with. Issues of self-worth and fear of exposure often deprive them from a wealth of opportunities and more stimulating artistic territory. Juxtaposing specific fears against potential solutions, this talk argues for artistic curiosity and self-support as a way for directors to build resilience and embrace more creative risks. It also advocates the importance of building a rehearsal culture of care wherein the director both facilitates and is facilitated.

Avra Sidiropoulou is Professor of Theatre at the Open University of Cyprus and Artistic Director of Athens-based Persona Theatre Company. She has directed, lectured and conducted workshops and masterclasses on directing methodology, practice and ethics in various parts of the world, including Greece and Cyprus, the UK, USA, Iceland, Egypt, Japan, Italy, Denmark, Turkey, Lebanon, Estonia, Spain,

Malta and elsewhere. She is the author of *Directions for Directing. Theatre and Method*, (Routledge 2018) and *Authoring Performance: The Director in Contemporary Theatre*, (Palgrave Macmillan 2011). She is also the co-editor of *Adapting Greek Tragedy. Contemporary Contexts for Ancient Texts* (CUP 2021) and editor of *Staging 21st century Tragedies. Theatre, Politics and Global Crisis* (Routledge 2022). She is an elected member of the Executive Committee of the European Association for the Study of Theatre and Performance (EASTAP). She was nominated for the 2020 Gilder/Coigney International Theatre Award by the League of Professional Theatre Women in New York.

13:00–14:00 **Prof. Stavros A. Tsonias:**

THE FIRST INTERNATIONAL OLYMPIC GAMES: 1896 MARATHON RACE-Genesis and Chronicles

There is no book, monogram, or collective work about the Olympics that does not make reference to the 1896 First Olympic Marathon Race. The Marathon and the victory of Spyridon Louis have become the highlight of the A' International Olympic Games. The purpose of this thesis, through a historical and theoretical review of the A' International Olympic Games of 1896, is to retrieve those pieces regarding the Marathon Road and to re-construct from the beginning its birth and timeline. Newspaper files were primarily utilized because the press, by means of testimonies from the journalists who were themselves eyewitnesses, had watched the games and recorded in detail, moments and events that do not exist in the official records of the Olympic Committee. Modern Athens benefits from the Olympics for it revives the tradition and the legend of Pheidippides. The exclusion of the equestrian competitions and the need to support all that is Greek, was instrumental in the addition of the Marathon Race to the schedule. One of the most interesting parts of the research is that which describes the preparation and trials of the Marathon which took place prior to the official race, also, the efforts of the runners to train on the route for their participation in the Olympic Marathon. An important part of this research is the recognition of the Marathon Road, and the identification of the First Marathon's winner, Spyros Louis, which was done through topographical data, fieldwork, traveler's descriptions, and the comparison of maps. Simultaneously, on a second level, the research will identify and highlight the historical inaccuracies, which, if not addressed, risk being permanently captured incorrectly within the historical process. The arbitrariness of historical documents not being used, tend to result in surreptitious adaptable elements, which maintain a non-historical, improper recording of the juxtaposition of the events.

Stavros A. Tsonias: was born in Komotini in 1963. He holds a degree from the Department of Physical Education and Sport Science (TEFAA), obtained in 1988. He completed his first doctoral dissertation at the Democritus University of Thrace in 1995, in the field of Curriculum Studies, and a second doctoral dissertation at the Aristotle University of Thessaloniki (Serres) in 2016, on the History of Olympism. He also graduated from the Department of Primary Education at the University of Athens in 2001, completed a Master's degree in "Studies in Education" at the Hellenic Open

University in 2005, and earned a diploma in Natural Therapies and Electro-Acupuncture from Berkeley College in the United Kingdom in 1997.

From 2007 to 2011, he served as Paredros (Assistant Professor rank) at the Pedagogical Institute, holding the academic position of Assistant Professor and acting as the scientific supervisor for the Physical Education curriculum. Between 2018 and 2023, he served as Coordinator of Educational Work at the 5th Regional Center for Educational Planning (PEKES) of Attica.

He has worked across all levels of education. In higher education, he served as Lecturer at the Democritus University of Thrace (TEFAA Komotini) under Presidential Decree 407/80, as Professor at the Hellenic Air Force Academy (School of Icarus), as Instructor at the University of Athens (TEFAA), and as Instructor at public IEK institutions of the former OEEK. In secondary education, he worked as a Physical Education teacher at the Athletic Gymnasium (TAD) and at various high schools in Komotini. In primary education, he was appointed as a Physical Education teacher in the Directorate of Primary Education of Eastern Attica in 1996, served as Principal at the Tymbos Marathon Primary School, the 4th Primary School of Rafina, and the Primary School of Anatoli in Nea Makri, and acted as Head of Health Education Programs in the Directorate of Primary Education of Eastern Attica.

He taught Coaching for many years at the Democritus University of Thrace, both in the major and minor specialization of Handball, as well as the elective course in Judo. He has produced numerous studies and publications in international scientific journals, and has presented research at international conferences. He has been a lecturer in many seminars, a trainer at PEK, and coordinator of Health Education programs under EPEAEK II. He also coordinated Erasmus+ KA2 programs from 2014 to 2017, and was responsible for revising Physical Education curricula and EAEP school programs. Additionally, he has served as evaluator of curricula and textbooks for the Institute of Educational Policy (IEP).

He is the author of several books, including *Marathonioi Dromoi* (2003), *Marathon Races 490 B.C. – 1986 – 1906* (2003), *Selection of Educational Executives* (2005), *Introduction to Judo – Self-Defense*, and *1896 Marathon Race – The Idea Behind the Myth*. He is a member of the International Society of Olympic Historians (ISOH) and the European Committee for Sports History (CESH).

14:00–17:00 — **Break**

Special Quest Lars Henning

18:30 - 20:30

**The Verticality of the Flesh: Theatre Pedagogy for a New Radical Enlightenment
A Performance Lecture with Lars Henning and Delya Messadi**

This performance lecture presents our ongoing practice-based artistic research project, *The Verticality of the Flesh: Theatre Pedagogy for a New Radical Enlightenment*. Situated within the philosophical trajectory of Baruch Spinoza, Gilles Deleuze, and Marina Garcés, the project reimagines actor training not as the acquisition of professional competencies alone, but as a transformative educational practice in which artistic technique and ethical, political, philosophical, and existential formation become inseparable. Rather than preparing performers primarily for the cultural marketplace, it asks how theatre pedagogy might cultivate the embodied conditions for emancipation, critical imagination, and collective becoming.

The project proposes the *Verticality of the Flesh* as an ontology of performance. Verticality names the paradox of an immanent ascent: a dynamic suspensive field in which the actor inhabits the productive tension between somatically immanent affectivity and ethical-political actualisation. Downwardly, the performer engages in somatic attunement to sub-bodily impulses, affective intensities, memory traces, ancestral echoes, and the co-body — the intercorporeal field through which bodies co-constitute one another. Upwardly, these same affective forces become actualised as philosophical reflection, ethical responsibility, political agency, and a commitment to justice, dignity, and resistance. Verticality is directional, while immanence is ontological: the movement is not away from the body, but through it. As the flesh's capacity to be affected intensifies, so too does its *potentia agendi* — its capacity to think, imagine, create, and act.

This vertical axis is inseparable from the horizontal axis of actor training. Horizontality stabilises capacities through the acquisition and refinement of craft; verticality transforms capacities through affective intensification and ethical-political actualisation. Technique is therefore no longer understood as either the end or merely the means of actor training, but as the disciplined cultivation of the conditions under which the flesh may actualise its yet-unactualised ethical, political, aesthetic, philosophical, and imaginative capacities. Detached from this vertical dimension, technical mastery may produce accomplished, industry-compatible performances, yet remain confined within the demands of marketability, personality branding, and commerciable aesthetics.

Combining lecture, embodied demonstration, and performative experiment, the presentation argues that actor training should not fundamentally be concerned with producing performances but with enlarging what the body is capable of. In dialogue with Marina Garcés' conception of a New Radical Enlightenment, it reconceives enlightenment not as the transcendence of embodiment through reason, but as the collective actualisation of humanity's embodied emancipatory capacities. Theatre pedagogy thus emerges as a practice of affective intensification through which performers cultivate the shared capacities to imagine, compose, and sustain more just and inhabitable common worlds.

Lars Henning (DK) trained as an actor at Drama Centre London (University of the Arts London) under the mentorship of Yvonne Malin. He performed in numerous productions nationally and internationally, before starting his directing and teaching career in 2000. Since then, he's taught and directed more than 50 theatre productions

in Denmark, England, Scotland, Canada, Egypt, Iceland, Norway and Sweden. He has just stepped down as the Artistic Director at Copenhagen International School of Performing Arts (CISPA), where he taught Acting Technique, the Laban/Malmgren Character Analysis & Movement Psychology System, Rhetoric, and Applied Theatre History, supervised 3rd Year theses projects, and was responsible for planning, development and implementation of training content.

Delya Messadi is an actor researcher from Switzerland based in Copenhagen. After majoring in Literature and Sociology at the University of Neuchâtel, she obtained her second bachelor at Copenhagen International School of Performing Arts. After graduating, she started teaching Applied Theatre History, Practical Dramaturgy, and supervising 3rd Year theses projects at CISPA. This collaboration sparked her ongoing research in the Laban/Malmgren Movement Psychology System alongside Lars Henning.

21 July

11:00– **Dr. Angelo Romagnoli**

Thierry Salmon's Spatial System of Rehearsals: A Neurophysiological Perspective

Late Belgian director Thierry Salmon (1957–1998) developed a distinctive spatial system of rehearsals in his relatively brief career working with European ensembles in the 1980s and 1990s. Despite his strong influence and legacy on practitioners who worked and trained with him internationally, Salmon's methodology remains entirely absent from English-language scholarship.

This presentation offers the first comprehensive account of his spatial rehearsal system for an anglophone readership, analysed through the lens of a neurophysiological framework grounded in contemporary research on human spatial cognition. The chapter draws on a tripartite model of the actor's space – inner, peripersonal, and external – according to current neurophysiological findings on interoception, peripersonal space processing, and hippocampal spatial mapping.

Salmon's system comprises three core spatial structures used throughout the rehearsal process to construct characters and actions. The Neutral Circle Exercise, elaborated on The Greeting routine in Clown Training, begins with the actor's egocentric experience of the 'absolute here', peripersonal space and inner states through postural deconstruction and choiceless self-observation. The Guide Exercise, a subversion of Jerzy Grotowski's Guides from his Paratheatre project *Przedsięwzięcie Góra* (The Mountain Project), extends this peripersonal development as paired actors roam external environments, devising guided paths as the characters' narratives. The Triangles Exercise, structured around the contrapuntal procedures of fugal composition, introduces circular improvisation based on spatial balance and rhythmic variation, synthesising individual work into shared performance structure and

enabling actors to navigate both egocentric and allocentric perspectives of stage spatiality.

I move between the stage, the studio, and the research lab, always exploring how performance can reveal, challenge, and reshape our perception of space, self, and society.

With over 30 years in the performing arts, I have worked as an actor, voice artist, and pedagogue, collaborating with directors, musicians, and cultural institutions across Europe. My practice spans theatre, contemporary opera, radio drama, and transdisciplinary research, with performances at institutions like Accademia Chigiana, Fondazione Haydn, Opera Wroclawska, and Polskie Radio.

I hold a PhD in Drama (University of Kent), an MBA/M.Sc. in Economics, and a BA Hons in Philosophy, and my research examines how spatial cognition and embodied practice shape actor training. I am part of The Makings of the Actor, rethinking the future of performer education.

I am particularly interested in lifelong learning in actor training, the intersection of neuroscience and performance, and the sociopolitical dimensions of artistic practice. Let's connect and explore new ways of thinking about interdisciplinary research, performance methodologies, and creative collaborations.

14.00 Amaia Mugica Senior Lecturer Movement Manchester School of Theatre

Paper

Somatic Physical Theatre and the Möbius framework: Towards a somato-physical approach to training and making.

This presentation introduces two original contributions emerging from my ongoing doctoral investigation: Somatic Physical Theatre and the Möbius Framework. The research originated from my experiences training and working within the physical theatre field in the United Kingdom, where I observed how physical theatre training often privileges particular body types, modes of virtuosity, and external forms of embodiment. These observations prompted questions concerning embodiment, bodily difference, and alternative ways of training and making within physical theatre.

Somatic Physical Theatre is a somato-physical approach to actor training and performance-making that emerged from an investigation into the relationship between somatic movement practices and physical theatre training. The practice understands the performer not as an instrument to be shaped, but as a lived, felt, and intelligent body, exploring how embodied experience generates creative material.

Alongside this practice, I developed the Möbius Framework, a conceptual framework that articulates the dynamic relationships operating within Somatic Physical Theatre. Inspired by the topology of the Möbius strip, the framework proposes that concepts

often understood as binaries, such as internal and external, somatic and physical, and praxis and poiesis, exist in a continuous process of mutual influence.

Drawing on audiovisual documentation, this presentation explores how praxis and poiesis continuously inform and transform one another within Somatic Physical Theatre, proposing training and making as interconnected processes existing in an ongoing Möbius relationship.

Amaia Mugica is a director, movement director, somatic movement educator, researcher, and performer whose interdisciplinary practice spans devised and text-based theatre, documentary, and moving image. Her practice centres on embodied performance. She has professional experience across the UK, Europe, Latin America and Australia.

Amaia has worked across diverse performance contexts including stage productions, street theatre, site-specific performance, performance art, and film. Amaia's artistic and pedagogical approaches combine her eclectic training and professional experience, enabling her to work from the body, with the body, and through the body in the creation of expressive and collaborative performance practices.

Alongside her artistic practice, she has extensive experience in actor training, higher education, artistic research, and mentoring emerging performers and theatre-makers. Her directing work includes the two-time award-winning, Arts Council England-funded production *Miss Brexit*, which has toured internationally.

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22 July

11:00–14:00 — **Dr. Dionysios Tsafaridis**

WORKSHOP

The DMS Method (Dark Moving Human Spaces) and the Reclamation of Embodied Intelligence

The DMS Method (Dark Moving Human Spaces) serves as a pedagogical intervention for reclaiming embodied intelligence in a digitalized world characterized by somatic stenachoria/sadness (literal meaning is “narrow space”). This workshop explores how the "Dark Experience"—the self-imposed obstruction of sight—functions as a transformative mechanism for the sensory heightening of Spatial and Kinesthetic awareness.

Drawing upon the formalist legacy of Rudolf Laban's Movement Theory and Howard Gardner's theory of multiple intelligences, the workshop discusses the "politics of the mirror" as an instrument of surveillance that fosters the "docilization of bodies." By disrupting the visual Panopticon, DMS facilitates a shift from an externalized gaze to an internal, 360 degree multisensory (proprioceptive) space. This non-visual

environment functions as a pseudo-limitless Kinesphere where the performer relies on Inner Effort and Shape rather than visual landmarks. Navigating within the "democratic dark," we overcome the "affordance fracture" of modern life, revealing previously untraced somatic weaknesses and enhancing movement dexterity.

Practical Application and Methodology

The session integrates theoretical exploration with structured practical experimentation. By obstructing the primary sensory channel of sight, participants naturally heighten their awareness of Weight (sensing gravity without visual horizons), Space (navigating the exosphere through metakinesis), and Time (internalizing temporal formal attributes).

The workshop follows a Socratic teaching method where specifically guided improvisational exercises feed theoretical discussion. We focus on:

- Balance: Kinespherical assessment of balance using BESS and SEBT systems of examination.
- Kinesis: Movement within the personal movable sphere (Kinesphere).
- Metakinesis: Movement that alters location within shared, external space (Exosphere).
- Inter-Relationships: Group Metakinesis within the realm of "democratic darkness."

The workshop provides a safe environment respecting personal boundaries of physical and psychological space, governed by shared intimacy rules. Ultimately, the DMS method is presented as a strategy through which the performer evolves into a "happy intelligent body"—a self-aware subject positioned to achieve Jacques Lecoq's *un bel espace* through Laban-informed somatic truth.

Additional Information: The DMS method has been validated through Action Research, including BESS (Balance Error Scoring System) and SEBT (Star Excursion Balance Test) assessments, ensuring the workshop is grounded in both artistic excellence and measurable cognitive-kinesthetic development in Greece, Lithuania, Poland, and the UK with diverse groups of participants, from teenage students to mature professionals related to movement, trained in dance and/or acting among others.

Dr. Dionysios Tsafaridis is a choreographer, director, and researcher who bridges the gap between formalist theory and contemporary performance. A graduate of the Hellenic State School of Dancing Art (KSOT), he holds an MA in Physical Theatre from the University of Surrey and Royal Holloway and a PhD from Roehampton University (funded by I.K.Y. and the Onassis Foundation), specializing in the formalist approach to screendance.

As a choreographer, he has collaborated with the Greek National Opera and international artists such as Ben Judd (UK) and Beth Corning (USA). His choreographing and directing credits include operas and operettas, works of modern

and contemporary theatre as well as children's plays, while his award-winning video art has been featured at the Thessaloniki Film Festival and NEXT@Graham Eve in New York.

For five years, his research focus has been on the development of the DMS (Dark Moving Human Spaces) method—a training system utilizing obstructed vision to heighten kinesthetic and spatial perception—which has been implemented in laboratories across Greece, Lithuania, Poland, and the UK.

14:00–17:00 — **Break**

17:00–20:00 **Dr. Katerina Maniou**

Teaching Demonstration

Scream and Silence like a Sound-Freeze effect: Examining cultural and sonic extremities through the Mythological Voice of Sirens.

Now sirens had a still more fatal weapon: Namely, their silence (Franz Kafka)

Beauty is truth, Truth is Beauty; That is all ye know on earth and all ye need to know (John Keats)

1. Silence Scream and Mythological voice:

In this Teaching Demonstration I present theorizations about scream and silence aimed at their linkage to the “Mythological voice” notion (Cavarero, 2006, Pettman 2011). The above is filtered through one specific case study, the voice (and silence) of Sirens. This paradigm will be analyzed via philological, philosophical, poetic, sound studies and voice studies' sources, so as to compose a noematic nexus, pertinent for spherical inspection, pictoriality and practicality; Practicality is here conceived as translation of conceptualizations into vocalic metamorphosis, aimed at opening access to the infinity of embodied voice.

Sustaining antithetical poles, that the one leads to the other, as “only in the disperse of voice silence can be heard” (Heidegger apud Han 2021), scream and silence are here bonded to mouth (e.g. symbolically; either open or shut), being conceptualized as two disparate ‘spheres of becoming’ that enfold similarities to the space of myth.

Phonocentrally, myth is conceptualized as a dynamic field of condensed transspecies experience in perpetual kinesis and processualism, as well as narrative's precondition (Axelos, 2005) paired with the development and originations of the words (Cassirer, 1925/2017), being also examined as the residual potential of logos (i.e. the extracted from language corporeal imprints and their metamorphic concealing in artistic genres, after Agamben, Bloom and Butler among others).

Through the scream-silence-myth articulation, I present selected analytical approaches and definitions of the, still understudied, “mythological voice” concept, in

association with the mouth, as a bodily organ wherein the dialectics of myth and silence are schematized, embedding and motivating the activation of fantasy, creation and communicational exploration.

Indicatively, in my research, mythological vocality is approached as the missing memory that would elucidate processes between sonic and noematic correlation and crystallization. I suggest that this vocality resides in-between the Body-Mind gaps culturally metaphorized as Myth-Logos dichotomy, and vice versa. Through this, the relation of ‘mythological voice’ to issues of gender marginalization (see below) passes to a broader perspective, enhanced by its association with the nascent dynamic of scream: This upholds a metaphor for birth’s unutterable pain, inseparably connected to the pain of loss and unfairness involved with the cries of lament, further alluding to Greek tragedy’s topics. Birth/death screams alongside literal and metaphorical types of silence bond mythological voice to a hypothesized matriarchal vocality restricted, also combined with other ‘inferiorities’ in comparison with rational logos’s brightness.

1.2 The mythological voice of Sirens

The extreme poles of silence and scream filtered via mythological voice crosscut the extremity of Siren attributes and their histories. For a number of reasons, which will be presented, I chose to theorize this vocality by associating the notion of ‘speechlessness’ (Adorno apud Paddison 1993) with Rilke’s famous verses “beauty is nothing but the beginning of terror” (Rilke/First Elegy, 2001) so as to capture/envision a ‘moment’ within which the beauty and truth dichotomy begun. This issue partially concerns and reflects the deprivation of sociopolitical power (truth) from women, and their confinement to lady-like fetish idols (beauty). Extending the above, ‘speechlessness’ is further bonded to the ‘unimaginable,’ both as utter beauty and as utter horror. The presentation of stories around sirens is expected to elucidate the beauty/truth split by deploying monster’s double meaning in ancient Greek; as terrible and as admirable. This opens the beauty-truth division to the ontological roots of human nature too, being capable both for the highest and the most terrifying oeuvres (in the sense conveyed by Sophocles/Antigone).

If “beauty was given to humans so that truth does not dismember them” (Nietzsche apud Beardleay, 2009), Sirens uphold a representative example, as they fatally magnetized their listeners by celestial harmonies (beauty) to then dismember them; a cruel re-membling of the ephemerality and vulnerability ‘carnal laws’ (truth). However, both beauty and truth seem to “fall” and stagnate, as if in dangerous suspension: Borges narrates how Orpheus’s singing made Sirens fall into the sea, getting transformed into rocks: A fall he compares to Sphinx’s fall, alluding to a shift of paradigm towards patriarchal era and the marginalization of feminine and liminal ways of living (Borges 2012, Athanasiou 2007). Meanwhile, Cavarero remarks: “Sirens sing, but they do not narrate anymore” (Cavarero 2006), referred to the prioritization of logos to myth and the latter’s confinement (as irrational/unclean/non-causal) to societal invisibility as well as to the shadowy realms of memory, history, and consciousness. Sirens ‘fall’ into metaphorical silence, while silence itself is also degraded in comparison with sonic/musical realities (Cage 1961).

In this Teaching Demonstration, I will metaphorically deploy the algorithmic-manipulation effect “sound-freeze” (which creates vocal-crystallization) to work on extremities between beauty-truth, silence-scream all supported by the mythological voice of Sirens. This dichotomous practice is expected to enhance experiential understanding of noematic and sensorial polarizations and show how they in advance affect (constrict, distress) vocality. For translating the above into vocal emanation, “Mythological voice” will be defined and used as 1. Constellation of ‘myth-shadow-body-womanhood’ 2. Pre-patriarchal and “different concepts of selfhood” excluded via the de-normalization of vocal expression typologies (Carson 1992) 3. Threatening to the system carnal dimensions, linked to uniqueness and the “physical sweetness of life”, reminded by the powerful nowness of embodied voice (Agamben 1995) 4. Silence as a space related to myth, pertinent for vocal metamorphosis’ preparation, via listening, pictorializing, and re-activating expelled phonetic geographies.

2. Practically:

A theoretical introduction provides conceptual orientation on scream silence and mythological voice, passing to sirens, so as to insert specific practicalities. In general, valorizing vocal/gestural kinesia along with words’ dissolution and synesthetic dimensions, the proposed practicality investigates (non)linguistic modalities, expansive prosodic manipulations and vocal experimentation to explore liminal spaces between voice, breath, gesture and word, aimed at a threefold purpose: 1. To form reversal paths towards the unattainable origins of word-birth 2. To develop (or upskill) the ability of creating and maintaining phono-scapes engaging with a spatial perception on sound, its taxonomies and proportionalities. 3. Awaken and sharpen the fundamental “call-response instrumentality,” (Titon 2021), by foregrounding sensitive types of listening and vocalizing.

Specifically, the above are organized in the following steps so as to: 1. Unlock listening attentiveness, prepare visceral/vocal fantasy, and corporeal tuning 2. Proceed to warm up group exercises aimed at breath/vocal instrument’s expansion enhanced by multimodal synergy 3. Expand the above by specific elements from practices (e.g. ululation, lament) towards ‘vocalizing the unimaginable,’ here conceptualized at once as unconveyable vibrant beauty and fatal wildness. 4. Create collective phono-scapes, examining counterpoints and resonances as if Fire on Water (I-Ching)

23 July

11.00- 14.00 Dr. Milda Al-Slamah

Echetlaioi of the Lithuanian Borderlands: Activating Collective Intelligence Through Theatre of Consciousness Practice in Lazdijai Region

This paper investigates the Theatre of Consciousness paradigm within regional performance-making practice in Lithuanian borderlands, shifting focus from hierarchical directing strategies to a form of collective intelligence activation. Mirroring the symposium’s exploration of the Marathon warriors, this paper argues that contemporary regional performance acts as an embodiment of the collective

entity that emerges when individual intentions yield to a shared, singular artistic vision. Just as the mythic warrior Echetaios represents the precise coordination of a unified community, contemporary borderland performance operates as an altered state of consciousness which transcends the boundaries of the isolated participants.

Drawing from Milda Al-Slamah's directing practice at the Lazdijai Cultural Centre, the paper examines this emergent entity through two key communally devised performances: *Sapnas Lithuania* (Dream Lithuania) and *Legenda apie pasienio radiją* (The Legend of the Borderland Radio). These works function as interactive sites where fractured pieces of history, folklore, and community's bodily presence converge. By examining these case studies, the presentation addresses how performance practice can act as a tool for a community to surpass individual limitations and function as a unified entity. Ultimately, it offers a methodology to balance contemporary performance research with the reclamation of collective heritage.

BIO: Dr. Milda Al-Slamah is a performance maker and artist researcher working at intersections of theatre practice and contemporary consciousness research. She holds a BA from the Royal Central School of Speech and Drama (UK), alongside an MA and a DA from the Lithuanian Academy of Music and Theatre. Her performance practice spans across Lithuania and beyond it – from New Zealand to Lebanon. She currently works as a Stage Director at Lazdijai Cultural Centre, where she directs collaborative and devised community-driven performances.

Training Session: Drawing upon the Theatre of Consciousness paradigm and Integrated Information Theory (IIT), this practice-based session explores how mental rehearsal can transform an ensemble into a highly integrated, resonant system. The session introduces practical exercises designed to unify the group's collective focus and shared imaginative space.

Break

17:00–20.00 — **Barbara Ducas PhD Candidate presentation**

Applications through Theatre's Anthropology Exercises and Texts from Ancient Tragedy

Body Memory arousal

The seminars of 'body memory arousal' refer to the behaviour of the human body prior to the consciousness' or emotion's entanglement.

They touch upon the domain of Theatre Anthropology, but they connect to many types of theatre, dance and various performances, solo or group behaviour, when human body is obligated to 'expose itself'.

The training approach is based on the ability of the human body to produce sounds, that means emotions and situations, before the text comes, on its own energy power, and without any rational or psychological intervention.

This workshop focuses on the application of basic acting exercises that are designed to rid the actor to discover the self, explore and nurture individuality, and gain a

groundwork of acting tools and craft; exercises designed for the actor to give him/her control, to allow him/her to work correctly with ease and assurance so as to recreate human behavior, and to impart a system that gives the actor verbal, physical and emotional freedom.

The emphasis is on relaxation, sensory awareness, emotional resources, freedom of voice, imaginative creativity, and belief in the given circumstances. The goal: learning to use the self fully to achieve truthful stage ‘presence’.

Director, writer, and educator with a career spanning theatre, cinema, and cultural management. She has directed over forty theatre, music theatre, opera and performance works in Greece and internationally. From 2018 to 2024 she served as Artistic Director of the Municipal and Regional Theatre of Corfu (DIPETHE), where she founded the open-air festival City as a Stage and developed major European projects (INTERREG, NeTT), connecting public space and local communities with contemporary artistic creation. Her projects have been presented at major international events such as the Prague Quadrennial. She has received awards for her research in theatre anthropology and her educational methods. As an author, she recently published *Creating a World* (2023), one of the first books in Greek to systematically introduce directing for the performing arts. With a consistent focus on linking art and society, she continues to create works that bridge tradition and innovation, while giving voice to new generations of artists.

In cinema, she wrote and directed the short film *Hamamm* (2019), screened at international festivals including Drama, Seoul, Montreal, Tokyo, Rome, San Francisco and won Honorable Mention in Sofia International Film Festival. She also works as a script editor, and since 2014 she is directing the Pitching Lab at the Drama International Short Film Festival, mentoring young filmmakers in project development and pitching.

She is member of European Film Academy and has been member of the Board of Directors of ITI Greece.

PhD candidate at the Aristotle University of Thessaloniki – Department of Cinema, with the topic: “New hybrid art – Theater/Cinema and augmented reality”

24 July

11:00–14:00 Dr Stephen Atkins

This paper proposes ante-aesthetic frameworks in actor training help to for rethink an actors approach to performance before identity is stabilized within a narrative of character, psychology, or acting technique. Drawing on Sylvia Wynter’s account of being human as a praxis, it argues that institutionalized acting methods do more than train performance. They also reproduce particular genres of the human by defining legible behaviour, coherent motivation, truth through emotional legibility, and a

recognizable self. They may also aestheticize transformation as an intentional remodelling of the wounded self toward a desired "healed" result.

In contrast to transformation, metamorphosis suggests a different process. It is often unchosen, incomplete, and resists the subject's control. It overtakes identity before the performer can claim to articulate it. The ante-aesthetic does not present as a pure space outside culture or representation. It is not innocent of its inheritances. Instead it names a provisional rehearsal interval in which inherited forms of recognition loosen so that a new performance identity is secured relationally. By placing metamorphosis in dialogue with actor training, the chapter asks how rehearsal might suspend established psychological models long enough for bodies, relations, and forms of humanness to emerge otherwise.

Dr Stephen Atkins is a Canadian actor, director, educator, and practice-led researcher whose work spans theatre, film, performance, and digital media. He is the originator of Crosspoints, a modular post-method acting system that integrates Stanislavskian Active Analysis with contemporary, relational approaches to rehearsal. His research focuses on actor training, pedagogy, dramaturgy, inclusion, neurodivergence. Working across Canada, Australia, the UK, the United States, and Europe, Atkins is a full time instructor at Capilano University in British Columbia, Canada.

14:00–16:00 — Break

25 July

11.00 – 14.00 **Dr. Michael Seibel**

Paper - Teaching Demonstration

PHENOMENOLOGY OF ACTING – A Research Platform

Embodied Democracy, Perception, and the Future of Democratic Life

Contemporary societies are increasingly shaped by acceleration, digital mediation, and fragmented forms of attention. While communication has become more immediate than ever before, embodied presence and genuine encounters are becoming increasingly rare. This lecture argues that these developments point not only to a crisis of information but, more

fundamentally, to a crisis of perception. Drawing on a phenomenology of acting, the presentation explores acting not primarily as a technique of representation, but as a practice of embodied perception. From this perspective, actors investigate how perception, space, time, voice, emotion, and situation shape human experience and give rise to meaningful action. Rather than constructing characters through psychological interpretation alone, acting is understood as an embodied process in

which meaning emerges through the dynamic interplay of perception, embodiment, and action.

Building on this understanding, the lecture proposes that democracy itself rests upon embodied foundations. Democratic coexistence depends not only on political institutions, but also on the capacity to perceive others, tolerate ambiguity, remain present within uncertainty, and engage in shared situations. Theatre therefore emerges as a unique experiential space in which these perceptual capacities can be cultivated and examined.

The lecture also introduces Phenomenology of Acting, an interdisciplinary research platform that brings together artistic practice, philosophy, and artistic research to investigate the embodied conditions of human perception and coexistence. By exploring the performative dimensions of acting – corporeality, spatiality, temporality, vocality, emotionality, situationality, and textuality – the platform seeks to establish acting as a field of inquiry into human experience and the perceptual foundations of democratic life.

Dr. Michael Seibel is a theatre and opera director, acting pedagogue, and author. His artistic and academic work brings together directing practice and phenomenological foundational research on acting and directing. His research focuses on developing a phenomenological foundation for acting and directing, with particular emphasis on questions of presence, responsiveness, embodied experience, and performativity in the aesthetic processes of theatrical production. His work advances a phenomenological conception of acting, directing, and theatre as embodied-performative, situational, and relational practices.

Break

21,00 Performance dir. Seibel Michael

The Great Road: A Modern Dramatic Journey

Inspired by Strindberg and Greek Tragedy

The Great Road is a play for two voices and a path. Inspired by motifs from the late works of August Strindberg and the myth of the Marathon runner, it unfolds an existential journey in which a human being traverses not only the world, but also the trials of his own life.

At its center is the Walkera – writer driven by ambition, the search for truth, and the desire to bring a meaningful work into the world. Opposite him stands a woman who continually transforms: critic, lover, doctor, beggar, judge, memory, time – and ultimately, the road itself.

Through these encounters, the Walker passes a series of stations that are less external events than inner trials. Dramaturgically, the play weaves together three layers: the metaphysical road structure of Strindberg's late theatre, the trial-like progression of Greek tragedy, and the myth of the Marathon runner who delivers his message only

after an exhausting journey. As in ancient tragedy, the protagonist is confronted with his own hubris, guilt, and limitations until a moment of recognition becomes possible.

The stage remains deliberately minimal: a strip of light, a road, two people. The movement of the play arises not from external action, but from language, breath, and rhythm. In this way, the road becomes a metaphor for human existence itself.

In the end, the Walker does not bring news of victory, but a different message: that a life does not have to triumph in order to be true. A human being may be guilty, tired, and unfinished—and yet not have lived in vain.

The Great Road is therefore not a drama about success or failure, but about the dignity of continuing the journey. It is a modern station drama about ambition, truth, exhaustion, and the realization that the value of a life lies not only in its destination, but in the way the road itself is travelled.

The performance presented in Marathon is conceived as a work in progress and serves as a practical case study within Michael Seibel's ongoing artistic research project, *Phenomenology of Acting*. Rather than illustrating a finished method, it investigates how presence, embodiment, breath, rhythm, and the relationship between actor, space, and audience constitute theatrical experience. The Marathon presentation is therefore both an autonomous artistic work and an open stage in a continuing process of artistic research.

26 July Excursion to Marathon lake

27 July

12-00 Dr. Juliet Champers Coe East 15 Acting School, University of Essex

The Studio as Polis: Hearing the Silent Bodies of Knowledge as Feminist Training Praxis The Artist-Citizen and the Ethics of Teaching and Training

On the plain of Marathon, a mysterious figure holding a plough was said to have fought alongside the Athenians - the embodied form of collective intelligence: what emerges when a community of trained bodies achieves such refined rhythmic and sensory attunement that something exceeds any of its individual members. The Marathon warriors were formed by an education in which the somatic and the ethical were never separated, and this talk asks what our equivalent is, and whether we have one. It traces two silences through the history of performance training. The first is historical: the twentieth-century training systems that still shape our conservatoires were built around the figure of the guru master-teacher, while the practitioners — predominantly women — whose embodied labour developed and sustained those systems remain uncredited, their knowledge woven into the work yet invisible within its canon. The second is contemporary: the bodily knowledge of performers in today's rehearsal rooms — the micro-refusals and embodied complaints that hierarchical, product-driven cultures render structurally unspeakable.

Drawing on Rudolf Laban's unpublished manuscript *Effort and Recovery* which is an ethics of movement in which learning to see the effort of one's neighbour becomes an ethical act, alongside recent practice research into consent and hierarchy in actor training, I propose the artist-citizen as a model for ethical orientation in teaching and training: a practitioner who understands the studio as a polis. For a polis is defined not by its territory but by its citizens, and a studio not by its architecture but by the quality of attention its inhabitants bring to one another. What kind of training produces such practitioners? And are our institutions willing to build the conditions in which silent bodies of knowledge can finally be heard?

Juliet Chambers-Coe has recently been appointed Chief Editor of *The Journal of Dance, Movement & Spiritualities*, Intellect. She is a PhD researcher at the Guildford School of Acting/University of Surrey. She is a Certified Movement Analyst (Laban/Bartenieff) and Lecturer in Movement at E15 Acting School at the University of Essex. Her research focuses on recuperating the spiritual dimension of Rudolf Laban's movement analysis framework. She is Director and co-founder of the Labanarium Resource & Network Centre (www.labanarium.com) and is Associate Artistic Director of The Makings of the Actor international practice research centre (www.themakingsactor.com). Juliet is an Authentic Movement practitioner (IBMT) and incorporates the role of the 'witness' in her Laban practice as an agent for individual and social communication. She is interested in how the embodied somatic experience of the mover has real-world value for artists and their creative projects and for personal and community wellbeing. Through her creative and pedagogic movement practices Juliet continues to explore how our experience of the corporeal-spiritual supports creative practice and how an awareness of one's soma-spirituality informs the ways in which we engage with the world – in our relationships to self, other and environment.

13.00 **Prof. Paul Allain**

Keynote

Movement, Text, Performance

Paul will discuss the overlooked but vital aspect of how actor movement can build performance: from Shakespeare, through naturalism, to physical theatre. Movement strengthens the ensemble, supports the voice and plays with time and space. In addition, movement moves us....

This lecture will examine Paul's movement directing work, including many productions with Katie Mitchell in the early 1990s, inspired by Polish theatre training and techniques. It offers new insights into the important influence of Polish theatre on British theatre.

This illustrated presentation will draw on his new book: *Movement, Text, Performance* (Cambridge University Press, 2026).

Paul Allain is Professor of Theatre and Performance at the University of Kent, Canterbury, UK. He has published extensively on actor training and contemporary performance processes as both author and editor in books, DVDs and articles and online with a particular focus on Suzuki Tadashi, Gardzienice, Jerzy Grotowski, and contemporary Polish theatre. He has led actor training workshops worldwide, most recently in India and China.

14.00 Prof. Rob Roznowski

What if the most important thing an actor creates is not a character, but a citizen?

This keynote reconsiders the purpose of actor training through the lens of the ancient Greek understanding of theatre as an essential part of civic life. In the polis, theatre was not an escape from public life but a place where communities gathered to wrestle with ethical questions, imagine alternatives, and practise democracy through shared experience. Drawing connections between this tradition and contemporary rehearsal practices, the presentation argues that the skills actors cultivate—listening, empathy, collaboration, adaptability, and collective problem-solving—are not merely artistic skills but civic ones. Every rehearsal becomes a model for the kind of society we hope to build, teaching participants how to work across difference with curiosity, generosity, and shared purpose. At a time when technology increasingly imitates intelligence while society struggles with division and isolation, theatre offers a distinctly human form of collective intelligence rooted in embodied experience. Rather than asking how theatre makes better performers, this keynote asks a different question: What kind of people does theatre make, and what kind of world are we creating every time we make art?

My Bio: Rob Roznowski is an award-winning actor, director, educator, playwright, and author. He is a distinguished professor at Michigan State University. His books and articles concentrate on the intersection of acting and psychology.

Break

29 July

16.00 Prof. Michael Thoma

Paper and Book presentation

The Aesthetic of the Aesthetic - On the pursuit of truth through illusion

The creative and symbolic dimensions of the modern world, the dimensions through which human beings create their ways of living together and their ways of representing their collective life, is defined by our communicable experience. However, the discourse of modern culture and contemporary thought frequently

portrays a world in crisis, which would call for a cultural renewal that transforms and restores the potentialities of our communicable experiences. This would require a reconsideration of the aesthetic judgements that define our social reality, where the artistic production of truth is aligned with an ethical understanding, and where the work of art has the power to redefine our social reality and restore our faith in the future.

Michael has worked in Vancouver, Los Angeles and London as a writer, story editor, actor, author and educator. His work includes movies, one-hour television, animation, children's series, short films, a novel and the recent academic work, *The Aesthetic of the Aesthetic – On the pursuit of truth through illusion (Atropos)*. His teaching includes courses in Canadian Cinema, World Cinema, and Visual Theory and Practice. Michael is the Chair of the School of Motion Picture Arts at the Bosa Centre for Film and Animation at Capilano University. On behalf of the School of Motion Picture Arts, he recently accepted the award for Outstanding Achievement at the Leo Awards, honoring the film and television industry in Vancouver.

Panelists: Dr. Stephen Atkins – Dr. Kiki Selioni