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Cherish the Past, Embrace the Future

September 2018

Nasos Iliopoulos: Fighting against inequalities, for a democratic Europe

13th Annual Greek Roadshow

London Fashion Week 2018

Greece- A multi-award winner in tourism

Studio INI Kinetic iconic Installation DISOBEDIENCE represents Greece at London Design Biennale 2018

The bright full moon of Athens shines over London

Georgios Zampas: photos from his new adventure currently on display at the Hellenic Centre

Agenda

Nasos Iliopoulos: Fighting against inequalities, for a democratic Europe

The importance of building alliances across borders in order to face the rising tide of nationalism and beat the far right in Europe was the main issue discussed during an event titled 'A Radical alliance for Europe', which took place on 12 September at Congress House in London. The event, organised by [Another Europe is Possible](#) and [Transform!europe](#), included a panel discussion with the participation of Greece's Deputy Minister of Labour Nasos Iliopoulos, Sirio Canos-Donnay from Podemos UK, Luke Cooper of AEIP and Laura Parker, national coordinator of Momentum.

In his speech Deputy Minister of Labour Nasos Iliopoulos appealed for the reduction of social inequality, and the protection of democratic rights and spoke in favour of a left alliance which would involve social movements, unions, organizations of the Left, the greens, and those parts of social democracy that believe in the necessity of tackling neoliberalism.

Towards a radical Alliance

The only way to understand reality in depth, and even more to transform it, is to analyze it in a critical way. For most people, the present political conjuncture is primarily defined by the "crisis". An essential differentiation must be made at this point: while there is a vast amount of discourse on financial crisis, we tend to overlook other aspects of the term. Underestimating crisis' political dimension, obscures the bigger picture of the various processes that occur in the political and institutional level.

I believe that, today, we have come up against with what Gramsci described as a crisis of Hegemony: Old political representations are falling apart, leading to a political void. As Gramsci pointed out, the critical aspect for challenging a certain balance of force is mainly a hegemony crisis and not just an economic one. This be the case, it is impossible to predict which political platform will inspire and mobilize the



(from left to right): Deputy Minister of Labour Nasos Iliopoulos, Sirio Canos-Donnay (Podemos UK), Michael Chessum (AEIP), Luke Cooper (AEIP) and Laura Parker (Momentum).



many, and eventually fill that political void. Taking Europe as an example, there are plenty of divergent, either left or deeply conservative, political platforms that ascended as the main answer to the crisis. USA illustrates another striking example of the ongoing transformations, with Donald Trump and Bernie Sanders almost competing for the 2016 presidency.

Jeremy Corbyn's win against all odds, with zero support from both Labour leadership and the media, illustrates once more the political situation as described above. At the same time, the far-right is on the rise across Europe. In a number of countries nationalism is rising as a popular, allegedly alternative, answer to neoliberal policies. On top of that, several traditional political forces align themselves with far-right positions and strategies, as if that would contain the spread of the latter. As a result, we are facing a major deviation in a number of conservative parties towards the far right.

For the majority of the press and political analysts, whoever challenges neoliberalism is considered to be a populist. Anything that defies free market ideals tend to be comprehended as populist. According to this precarious view which eventually legitimizes the far right, populism can be twofold: it is a byproduct of the demand for social rights

expansion and it also derives from hatred and social exclusion, fueling the far-right.

Fighting against inequalities

An easy task to accomplish is to concede that far-right plays a key role in Europe's affairs. What is tough is to elaborate and built an alternative.

The key for that is to look back to the onset of crisis, and to the increasing inequalities followed. It is actually the first time in the history of the mankind that societies produce so much wealth, and at the same time accumulate so many inequalities. Our best chance is to design and fight today for a political platform that reduces inequality in Europe, by tackling neoliberal dominance and policies of labour market deregulation. After all, there is ample evidence associating inequality with labour market deregulation, precariousness, and wage reduction. Reversing that course should be number one priority for all social forces fighting in favor of the many.

The fight against inequalities and the fight for labour rights is the same fight for democracy. Therefore, giving the fight against the dominance of neoliberal policies in the EU is the same fight for a democratic Europe.

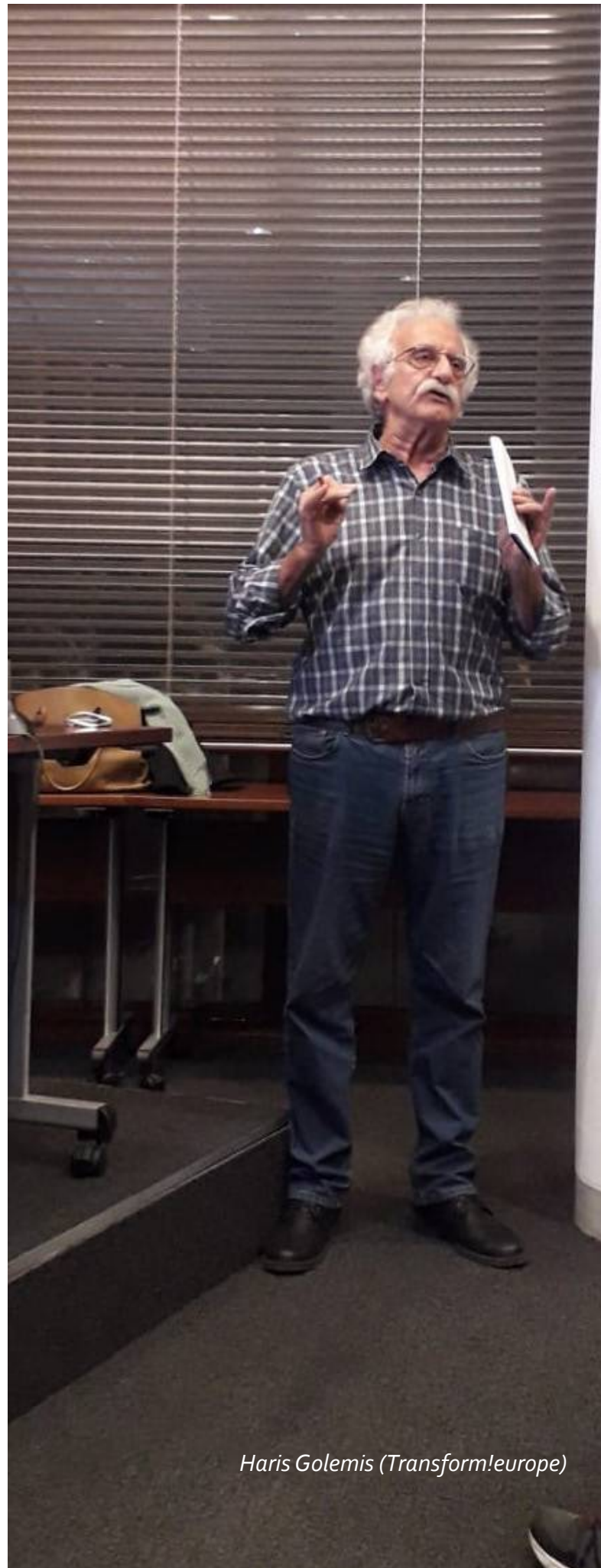
Greece had a firsthand experience on the destruction of labour relations. Even before the outburst of the crisis, and while the Greek economy was at the peak of its growth track, precariousness represented a new model of work. The devaluation of labour was at the core of the economic adjustment programs implemented in Greece. I think that "austerity", as a term that primarily describes a process of public cuts, is not an efficient term to describe the depth of the neoliberal transformations, that is to say the redesigning and transformation of the power structure of labour force reproduction.

The neoliberal goal is not only to produce a cheaper working class, but even more to discipline people to live with less: Less dreams, less hope, less dignity. It would be a mistake to refer to these policies in geographical terms, either solely to Europe's south or to countries that are or have been under fiscal adjustment. It only requires a closer look to one of the first successful paradigms of this outlook -- namely Agenda 2010 -- implemented by the 2000 social democratic Schröder administration in Germany. An agenda that created more space for flexible labour relations (mini jobs) and that greatly reduced social protection for the unemployed.

The German example clearly illustrates the link between the increase in social inequalities and labour deregulation. If we examine a Dax-listed company we will see that there is a growing pay gap between a worker and a managerial staff. In the 1990s, an executive was paid 14 times more than a regular employee, in 2000 24 times more, while today the executive-to-employee compensation ratio is 54.

All of the above point to the need to create an alternative policy plan that answers effectively to neoliberalism, as well as to the rise of the far right: We need to raise a series of "forgotten" issues, the most crucial of which is that of the working and living conditions of the social majority. This issue has already been raised in many occasions, and the far right is replying on its own terms, first by targeting a critical part of the working class — the immigrants — and secondly, as shown in Austria's example, by trying to abolish the most fundamental rights, like the 8-hour workday.

One might argue that the abolition of the 8-hour working day in a developed capitalist economy demonstrates a huge failure of the current economic system. A system that could exploit technological advancements and productivity increases, in order to improve the working and living conditions.



Haris Golemis (Transform!europe)

"Today a left alliance/ coalition that aims at changing Europe must involve social movements, unions, organizations of the Left, the greens, and those parts of social democracy that believe in the necessity of tackling neoliberalism. It is of no doubt that differences will emerge, though differences can be strength, insofar as we can agree on certain fundamental goals and course of action. In essence, the immediate political aims should be the reduction of social inequality, and the protection of democratic rights and labour."

However, technological determinism fails to achieve these goals. On the contrary, advancements in working and living conditions can only be achieved through social struggles. In that sense, the Austrian example actually depicts the current balance of forces and the failure of both the Left and the working movement.

Challenging the neoliberal consensus

In the current discussion about the future of Europe and the rise of the far right one would expect to focus on the immigration issue. I do not underestimate this issue. I strongly believe that a coalition of all democratic forces must give this battle. Any adoption of the discussion framework put forward by the reactionary forces does not protect parts of the working class from shifting towards them, instead facilitates them.

In order to be effective, we should stop adopting the priorities as set by our political opponent. We must set our own agenda. We must set the framework that will allow us to phrase the right questions so the get the right answers.

During the past few years, the Left failed to become the political force that poses pressing questions and threatens the current balance of power. We managed to establish ourselves as a political force that participates in the political arena, but without substantially challenging the dominant economic

and social formation. It is important to note that by "left" I am obviously excluding the majority of social democracy, that has adopt and implement neoliberal policies.

Let us think of the UK example. Jeremy Corbyn could continue to be elected as an MP representing left-wing opposition within the Labour Party. But he decided not to and instead Claimed to win the party, to change it in order to change the UK. Key factor to that effort was the growing support from people who until then felt that politics was not of their business.

In conclusion, I believe that today a left alliance/ coalition that aims at changing Europe must involve social movements, unions, organizations of the Left, the greens, and those parts of social democracy that believe in the necessity of tackling neoliberalism. It is of no doubt that differences will emerge, though differences can be strength, insofar as we can agree on certain fundamental goals and course of action. In essence, the immediate political aims should be the reduction of social inequality, and the protection of democratic rights and labour.

This coalition should be able to combine social struggles with institutional presence; to understand the boundaries of both and acknowledge that its power lies in combining them and not in underestimating one or the other; to be present in the fight for the organisation of people in neighbourhoods and workplaces, as well as the organisation of solidarity that is both a protective shield for the socially excluded and a democratic shield against the poison of the far right. On the other hand, this alliance must avoid dogmatism and be aware that there cannot exist one-size-fit-all approach. Finally, we must have the courage to give real fights today, not so as to register heroic defeats, but to improve the life of the majority of people.

To get back to my initial observation, we may live in a period of great dangers, but at the same time we live in a period of great opportunities.

13th Annual Greek Roadshow

An inspiring message for the prospects of the Greek economy was delivered by Mr. Euclid Tsakalotos, the Greek Minister of Finance, during the 13th Annual Greek Roadshow, which took place in London in 19-20 September 2018. The Roadshow gives the opportunity to the companies listed on the Greek Stock Exchange to share their business plans and perspective with the international investor community.

During the information event on 20 September, Mr Tsakalotos presented the improved state of the Greek economy and underlined the government's commitment to implement its strategy for economic growth.

The first issue addressed in the speech was the end of the economic adjustment programme and the opportunity to deal with the real economy issues, and most prominently, investments. The growth strategy presented last year by the Greek government, as explained by Mr Tsakalotos, is structured around 3 priorities: justice, public administration, and the investment environment. Along with these key areas, the government also introduced a social programme in order to gradually increase the minimum wage and extend the framework of collective bargaining.

By having presented its future course of action in a transparent and coherent way, Mr Tsakalotos said, the Greek government has sought to fully inform the investors on its future plans and enable them

The Roadshow gives the opportunity to the companies listed on the Greek Stock Exchange to share their business plans and perspective with the international investor community

to take a decision. Mr Tsakalotos explained to the audience that "you are faced with no surprises. You know what the program is, you know what our priorities are and you know the way we intend to go forward". Given that certainty and stability are two of the most important aspects of an investment environment, Mr Tsakalotos informed the audience that the debt deal between Greece and its creditors "gives investors a 10-15 year runway, where they know our schedule repayments".

Mr Tsakalotos further expressed his optimism about growth in Greece, based on 3 facts. First, the exports



The Minister of Finance, Euclides Tsakalotos



Peggy Papastavr u, Evdoxia Lymperi, Elena Soupiana, Dimitris Thomopoulos, Georgia Mourla, Antonis Katepodis, Mairi Monogioudi, John Faraclas

were one of the main driving forces of growth in the first 2 quarters of 2018. According to the Minister, this is "a story about helping Greek firms to be able to have business strategies, export strategies and marketing strategies and helping them to be able to have serious business plan for the private sector and the institutional investors to invest". Second, he stressed that what is now needed for the reduction of the debt to GDP ratio is the increase of the GDP (the denominator) rather than the cutting of public expenses (the numerator). And third, Foreign Direct Investment (FDI) is increasing in many sectors, such as transport, engineering equipment and telecommunications. This is made feasible thanks to the ongoing work aiming to resolve problems that have persisted since the establishment of the Greek State, such as the uncertainty regarding land use.

Regarding fiscal aspects, Mr Tsakalotos addressed the concerns of the investors and reassured them that tax cuts and lower social security contributions would be made available given the fiscal space of 3.5 billion which will be achieved in the next years. These growth friendly measures will be combined, according to the Minister, with a targeted social program.

The Minister closed his speech by stressing that, in an era of euro-scepticism and nationalism, his party holds steadily a pro-European perspective

and a commitment to serve the best interests of the people.

During the Roadshow information event, Mr. George Handjinicolaou, Chairman of the Athens Exchange Group, also took the floor noting that: "The Greek economy's fundamentals are a clear indication that the country is launching on a trajectory of growth. The Athens Stock Exchange has a critical role to play in boosting entrepreneurship, and this includes its initiatives for reinforcing corporate governance and fostering innovative and dynamic start-ups and SMEs (ROOTS program)".

***"you are faced with no surprises;
you know what the program is,
you know what our priorities are
and you know the way
we intend to go forward"***

Tsakalotos

The CEO of the Athens Exchange Group, Mr. Socrates Lazaridis, stated: "This year's 13th Roadshow has met with considerable success, with the strongest participation of listed companies since 2008. More importantly, foreign investment firms and analysts expressed a heightened interest in meetings with the management teams of these companies. We were happy to see new people taking part in these meetings, as well as old acquaintances returning".

This year, 33 listed companies participated in the Roadshow, which hosted 650 one-on-one meetings between the listed companies, 96 investment funds and 130 analysts and portfolio managers.

The 33 participant companies are:

1. ALPHA BANK
2. AUTOHELLAS
3. FOURLIS HOLDINGS
4. GRIVALIA PROPERTIES
5. IKTINOS HELLAS
6. INTRALOT
7. LAMDA DEVELOPMENT
8. MLS
9. VIOHALCO
10. CENERGY
11. ADMIE HOLDINGS
12. AEGEAN AIRLINES
13. GEK TERNA
14. PPC
15. NBG PANGAEA
16. NATIONAL BANK
17. ELVAHALCOR
18. ELLAKTOR
19. HELLENIC PETROLEUM
20. EL. TECH. ANEMOS
21. ATHENS STOCK EXCHANGE
22. KRI KRI
23. MOTOR OIL

24. MYTILINEOS
25. SARANTIS GROUP
26. OPAP
27. PIRAEUS PORT AUTHORITY
28. OTE
29. THRACE PLASTICS
30. TERNA ENERGY
31. TITAN
32. EUROBANK
33. PIRAEUS BANK

Photos courtesy: Athens Stock Exchange

***Foreign Direct Investment (FDI)
is increasing in many sectors,
such as transport, engineering equipment
and telecommunications***



Mr. George Handjinicolaou, Chairman, Athens Stock Exchange



the organizing committee of the Athens Stock Exchange Georgia Mourla, Dimitra Tsampourianoy, Stelios Konstantinou, Christina Kosma, Peggy Papastavrou and Katerina Lykouri



Mr Socrates Lazaridis, CEO, Athens Stock Exchange



London Fashion Week 2018 13 – 18 September 2018



Hosted in one of the most multicultural, vibrant and diverse cities on the planet, London Fashion Week has established itself as one of the most creative and innovative fashion showcases in the world.

The London Fashion Week 2018 kicked off on September 13 at the Royal Academy of Arts opening its doors to creative institutions, established and emerging designers, global brands, talented artists and models, that flocked from all over the world to London to showcase their talent, promote their creations, shape the new trends and introduce the next fashion season.



Supported by the Greek Ministry of Tourism, the Department of Enterprise and the Mayor of Athens and a group of international industry experts, AISSO project selected 7 Greek clothes, shoes, jewellery and accessories designers who combine creativity with quality to represent creative Greek culture at the Royal Academy of Arts on September 13th 2018, as part of the official London Fashion Week Spring Summer 2019 schedule.

AISSO platform is a project with the aim to promote Greek art, design and creativity to an international and influential audience, make Greek designers' talent worldwide known and establish their labels in the global fashion industry. By championing and showcasing their products to the international fashion market, AISSO makes Greek designers' creations accessible to customers from around the world and helps increase international interest and investment in Greek art and fashion design. Moreover, AISSO supports Greek creative industry by establishing and nurturing a talent pipeline of start-up fashion designers who enter the international fashion world as ambassadors of Greece.

The glamorous opening of the London Fashion Week at Royal Academy of Arts on September 13 offered the young Greek designers the opportunity to introduce themselves to an international and diverse public and exhibit samples of the their

Inspiring work, world-class products and pioneer design proposals presented by breathtaking models. The show caused indeed a sensation, attracted the interest of media and affirmed the promising prospects of Greek fashion industry.

It is acknowledged that Greek fashion is enjoying a great revival right now, with emerging new talents and established designers using fashion as a means of proposing a new aesthetic to forge a modern Greek identity. Greek fashion industry aspires to establish Greece as a highly sought after destination for not only its stunning landscape, renowned culinary and hospitality industry but also its booming creative scene.

«This is an exciting time for Greece. The incredible energy and creativity amplifies the city beyond the stereotype, in art, in theatre and, of course, in fashion. AISSO is my way of bringing this to an overshadowed audience. We launch London Fashion Week with Athenian spirit and celebrate this with the industry and wider world», Dr Angelina Papadoulou, AISSO founder stated.

The Greek designers that have participated in London Fashion Week are the following:

Alexandra Koumba

Alexandra Koumba founded her design company in 2007. Drawing on her background as an antique and fine art collector, she opened the first decorative arts gallery in Athens, Greece. Interior design objects soon followed and became cult items. Alexandra Koumba designs also jewellery, beachwear, bags and gifts. In 2011, Alexandra was honored to be named the official designer for Jewelry and Accessories of the Special Olympics World Summer Games in Athens. She's received commissions by the prestigious Cycladic and Benaki museums in Athens, and her work is exhibited at the world-famous Metropolitan Museum shops in New York and across the U.S.

Alexandra Koumba designs are the perfect blend of cutting-edge fashion and traditional elements, resulting in one-of-a-kind creations. Her work is inspired by nature, and her jewellery consists of fragile elements – lace, animal bones and seeds, cast in precious metals. Talking about the impact of Ancient Greece on her work, the designer explains that, "I am truly inspired by ancient traditions, rituals and archetype symbols that unite with the ancient consciousness not only from our Greek ancestors, but coming from the world heritage of ancient wisdom."



2WO+1NE=2

2WO+1NE=2 is a clothing brand based in Athens, founded in 2017 by Stella Panagopoulou & Vasilias Gotsi. The design project is based on nomadism. Each collection is inspired by different city across the globe, drawing elements from its art scene, architecture, cinema, music and people. The crystallization of the notions, essences / shapes of each given place are worked into the garments themselves.

The design duo particulate the perpetual battle between conservatism and conventionality, envisaging clothes not as strictly functional everyday items, but as multi-dimensional structures. Paying homage to their influential attributes of architecture, cinema and Athenian art scene, these elements result in the "think global, act local" output of their collections.



Celebrity Skin

Celebrity Skin (head designer Dimitris Strepkos) has since 2009 presented 15 collections at AXDW (Athens Xclusive Designers Week). His trademark is avant-garde clothing, mostly handmade, with commercial elements. He is always in pursuit of new techniques, mixing and experimenting with moulage and pattern. Wool, lace, wood, pearls, crystals are some of the materials he used through the years. "Dare to wear" and "Luxury you can afford" are his mottos.

Celebrity Skin adores theatre and has created costumes for over 30 theatrical plays. Dimitris Strepkos' unique ability to symphonize atelier with commercial accessibility has seen his designs commissioned in over 30 theatrical wardrobe productions. As the label approaches it's decade landmark, the avant-garde approach to innovative output continues to tribute Greek traditions with the use of wool, lace, wood and pearl.



Etty Leon

Greek shoe designer Etty Leon made her presence known to the fashion world by announcing her debut women's footwear line for Spring '17. Refined, feminine and undoubtedly unique, Etty's creations stand out due to their avant-garde design. Individually handcrafted in Italy from the finest materials to ensure both utmost comfort and unparalleled style, her shoes ingeniously combine elements from styles of music and the dazzling decades of the true Star quality and Hollywood glam. Performance, glamour, rock chic, sensuality and cutting-edge are just a few words that perfectly mirror and, in fact, stand for the label's signature aesthetic.

Rather than looking to Ancient Greece, the designer channels a more global vision which, Leon explains, is inspired by "Hollywood glam, performance, glamour, rock chic and sensuality". The international vision is reflective of the burgeoning Greek fashion landscape, one which the designer is positive about. "I think Greek fashion has changed a lot in the last few years," the designer muses. "Greek buyers have started buying Greek products in order to support the Greek economy, and this has given the opportunity for a lot of new brands to make their debut."



1014Lex

After spending several years studying at the University of Reading and the London School of Economics and working in different countries, Danai Sakellari moved to New York where she completed a degree in Fashion Design at the world famous Parsons school of design.

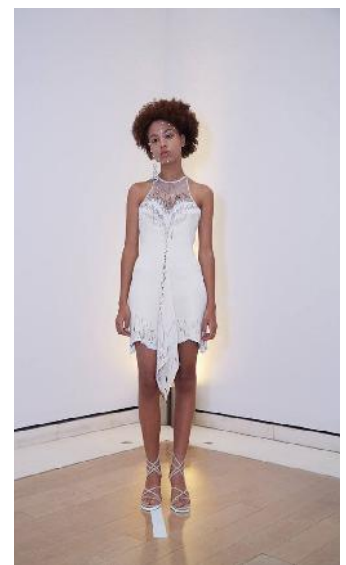
1014Lex., a company where Danai Sakellari is the designer, launched in 2011 when Danai moved back to her country of birth, Greece. Based between New York and Athens, Danai Sakellari is a Greek designer who brings international experience to the heart of her aesthetic at her brand 1014Lex. Having previously worked for DKNY and New York production companies, the designer prioritises elegant tailoring and classic silhouettes. The brand produces memorable and wearable pieces that are deftly feminine and empowered. Alongside the main collections the brand also produces bridal wear, created with the same signature approach., which brought a new source of inspiration. Hints of the sea, the sun and the air of the Mediterranean brought the right balance to the line, which showcases versatile and elegant clothes, beautifully tailored by using luxurious fabrics.



Maison Faliakos

Maison Faliakos was established back in the '80s but has recently enjoyed a major revamp courtesy of brand director Christos Petridis and creative director Venediktos Adipas, who have sought to develop a modern signature for the label. The brand's aesthetic, they tell us, "is defined from unconventional elegance, eclecticism, powerful contrasts". The results are strong, sculptural silhouettes that marry romanticism and bold colours. "Of course, our work has been inspired by Greek design tradition," the pair comment, "but the elements drawn from there are always translated in a subtle way." Looking ahead, the brand is excited by the risk and innovation within the Greek fashion landscape and the positive impact this will have on the future of Greek fashion.

With more than 30 years of heritage and deep knowledge of dressmaking and couture Maison Faliakos' aim is to create clothes but also an "atmosphere" for those women that they know what they want, women who stand out there on their own feet, women that they constitute the epitome of female nature, modern or classic. But with something common: Sophisticated but unconventional elegance, and "out of the box" way of thinking and dressing. High-end materials, couture approach, artisanal details, refined tailoring and visionary storytelling.



V&R BAGS

Fashion is not an unknown field for Vasileios Borsis. The family business "Borsis by V&R" exists since 1974 and it is known for the high quality yarns, cords and tassels which are being produced in Malakasa factory. The collection is an ode to tradition and culture in a contemporary landscape. An identity instantly recognisable.



Greece voted top destination by the readers of Condé Nast Traveller

Greece won three awards at the 21st Readers' Travel Awards 2018, which were presented in London on the 3rd of September by renowned UK magazine Condé Nast Traveller (CNT), following the votes of its readers. Greek Islands received the CNT's final and most prestigious award - first place in the World's Top Six list –, followed by a heart-warming standing ovation by the audience. Previous to that, Greek Islands also came first in the Best Island category, ahead of destinations such as Maldives, the Balearics, Hawaii and Santa Lucia; this was no surprise since Greek Islands had won the Best Island award in 2017 as well. Greece also came a close second in CNT's Best Country category, after neighbouring Italy, which won the first place. Emy Anagnostopoulou, director for UK & Ireland for the Greek National Tourism Organization (GNTO), proudly received the awards. In a statement following the award ceremony, the GNTO emphasized that this success highlighted the effectiveness of the international communication strategy of the Ministry of Tourism, under the guidelines of Minister Elena Kountoura.



Greece voted best family destination by British tourism industry professionals

Greece was voted as the ideal family vacation destination, topping the Star Family Holidays Destination category at the 22nd Star Awards, organized by Travel Bulletin magazine in London on the 10th of September. Greece came first, ahead of such diverse destinations as Spain, Cyprus, Turkey and Florida. The flashy awards ceremony was hosted by comedian Rhys James and included performances by artists from London's West End including the family-themed musical "Mamma Mia". The Star Awards are determined based on the votes of 7.500 professionals of the UK travel trade, ranging from tourist agencies to airline companies. This success came only a few days after Greece received three awards at the CNT's Reader Travel Awards 2018 (see above). Emy Anagnostopoulou, director for UK & Ireland for the Greek National Tourism Organization (GNTO), had again the honour to receive another award on behalf of the country.

Photos Courtesy GNTO



Emy Anagnostopoulou, director for UK & Ireland for the Greek National Tourism Organization (GNTO) holding the star award for Greece.



Jeanette Ratcliffe, publisher of Travel Bulletin, with Emy Anagnostopoulou, director for UK & Ireland for the Greek National Tourism Organization (GNTO)

Studio INI Kinetic iconic Installation DISOBEDIENCE represents Greece at London Design Biennale 2018

A highlight of the global design calendar, London Design Biennale, that took place from 4-23 September 2018 at Somerset House London, saw some of the world's most exciting and ambitious designers, innovators and curators gather in London to show how design impacts every aspect of our life.

In response to the theme Emotional States, participants from six continents and 40 countries, cities and territories exhibited engaging and interactive design installations across Somerset House. In an exhibition of outstanding ideas and creativity, international design teams illustrated how design can challenge, delight, educate and surprise.

Emotional States has been chosen to provoke a broad interpretation across design disciplines, with immersive and engaging installations that interrogate how design affects every aspect of people's lives – the way we live and how we live – but also influences our very being, emotions and experiences.

Experimental design Studio INI and its lead designer Nassia Inglessis have designed a kinetic installation to represent this year's Greek Pavilion for the London Design Biennale 2018. Entitled ANYΠΑΚΟΗ (Disobedience), the installation responds to the Biennale theme of Emotional States. Selected for the central courtyard exhibit, the design is comprised of a 17 meter-long wall constructed from a steel spring skeleton built up with recycled plastic which flexes, morphs and breathes around the human body. It is a wall that stretches, flexes and responds to human intervention, allowing visitors "to suddenly disobey the role of a spectator in architecture" and "those rules of how you interact with structure or with matter." The structure, in turn, becomes an "emotional amplifier," for their physical and emotional behaviour.

In an interview for LDB 18 Nassia Inglessis talks about her project, the creative inspiration that led to this iconic installation and the messages she would like it to convey to visitors.



INTERVIEW WITH STUDIO INI ON GREECE'S PAVILION FOR THE LONDON DESIGN BIENNALE 2018- BY LDB18

reproduction from the LDB folder

How you were inspired by the provocative theme, Emotional States?

Studio INI's practice is inherently human centric. We explore matter in the context of cognition and emotion. We see dynamic and interchangeable states of emotion that exist in stark contrast to the static states of our built environment. Yet what if the static archetypes that define our built environment, in this case the wall, could be morphed, adapted, and reshaped in response to our emotions?

Can we redefine our interaction with matter and architecture, as we evoke the emotional act of disobedience? Our main trope is to stretch our physical reality in order to evoke surprise and wonder. These seemingly simple emotional states act as gateways to discovery, creativity and altered perceptions

How does your installation reference Emotional States and which emotions do you specifically address?

Our design explores the duality in the nature of disobedience. How can we design to evoke disobedience, yet harness its constructive form? Our kinetic installation entices the public to act outside the rules. We want our audience to claim agency over creative disobedience and explore the alternative emotional pathways it evokes through a dialogue of body and space. Our platforms of material, mechanical and structural logic construct this

environment, that becomes an emotional amplifier, a physical megaphone for the emotions experienced in the act of disobedience: from curiosity, frustration to temptation to excitement and wonder.

Can you describe what visitors to your installation will see?

An innocuous wall.

A physical reality – an augmented materiality as we define it – that animates through an active dialogue of body and space and re-forms to translate acts of disobedience into creative re-constructions of its structure and matter.

What do you hope your design installation will communicate to visitors?

A sense that by stepping out of the preset or archetypal interaction, they can break reality outside of the computer screen. A sense of wonder in their ability to create space where there should not be space. A sense of empowerment in their ability to re-construct their physical environment, break barriers, dissolve walls by movement, intent and emotion. We essentially present the visitors with archetype of a wall, yet a wall that they deform just by their physical presence. What opportunities could this present for architectural or structural vernaculars in the future?





How will visitors interact with your design installation?

Through disobedience *anipakoi* (ανυπακοή). In its Greek etymology, *ανυπακοή*, means not to listen. In our installation we ask for the visitors not to listen to the prototypes of exhibition behavior, not to listen to the role of the obedient spectator, not to listen to the archetypal role of the design that is presented to them. We ask them to disobey,

Its role as a wall that segments the space,

Its role as a border that defines the space,

Its role as a barrier that blocks a cross-over, an exchange,

Its role as an object that one must spectate.

We entice the public to claim agency of creative disobedience. Visitors will be tempted to transition from an obedient spectator to a disobedient actor. As they engage within an active correlation of body and space, visitors will be able to reconstruct the material architecture of their environment, so as to create and form space that previously did not exist,

a space for something new. How often can one shift tonnes of metal by their physical presence? How often can one create new space in a wall? How often can movement disobey and dissolve a barrier?

We essentially play expectation and break the rules of perception as we shatter the archetype of static architecture.

What do you hope visitors will take away after viewing your work?

A two-fold nudge in perspective: That of a creative disobedience (*anipakoi* (ανυπακοή)), in its ability to break barriers, open borders, and reconstruct a space for something better, when harnessed in its constructive form. As long as there have been rules, there has been disobedience. Scientists discover by disobeying the assumptions of predecessors, children learn by disobeying the boundaries of parents, designers create by disobeying the norm.

And in these acts of disobedience we challenge the assumptions, boundaries and norms in our interaction with matter and reveal the sense of empowerment and wonder hidden in the ability to morph our physical environment through a direct

correlation of body and shape.

So the second nudge in perspective, is toward that of an augmented materiality. To consider the possibilities that computation and digital platforms open up to design adaptable and dynamic states in the architecture of our built environment and allow for a direct dialogue of our physical world with our intent and emotion. The ability to employ material and structural logic to create a permeable exchange between human, nature and their designs.

How does your work represent your national design identity?

Disobedience has often been used, now and throughout history to describe the Greek temperament. A compliment or a criticism? Explorations of disobedience date back to Ancient Greece in the design of its mythology. From the cautionary tale of Ikaros, to Antigone, to Prometheus; a hero who disobeys the gods, to yet obey his moral obligation to humanity and create opportunity for its progress. Our design explores this DUALITY in the nature of DISOBEDIENCE. How can we design to evoke or experience DISOBEDIENCE yet harness its constructive form? A Socrates said "the secret of change is to focus all your energy not to fighting the old; but building the new." Greece is exactly at such a time of re-inventing itself.

What are the biggest design challenges you face in realising this project?

In an augmented materiality, you play with the rules of logic, but you are still bound to set and unbreakable rules of physics and nature; gravity, friction, wind and rain. In addition to be able to allow a truly free interaction between the work and the body that is encouraged to disobey, there is a vast and complex array of parameters and interactions to be considered. Parameters that consider the physicality in the relationship of the human body and the work and the consequential models of our physical reality. The visitor's body becomes a free and unpredictable agent that is however an integral element of the design. A design that is constantly redefined, ever-changing as it transitions between its alternative states of being in response to the human agent.

What role do you think emotions have in design?

Emotions have a fundamental role to play in design both for the designer and the recipient. Design fills the gap that engineering logic can't. It evokes the

human emotion to inspire creation driven, whether that is frustration with the current state of things, a longing or a need, nagging curiosity or excitement to discover. In turn it has the ability to evoke strong human emotion as it infiltrates and crosses over social constructs, cultural contexts, political and economic structures. Emotion is the machine that perpetuates design, as it creates a feeling of need either for discovery or change.

How does your installation relate to your design team's other bodies of work?

It is an expression of our philosophy of design for an augmented materiality. The notion of applying technologies and ideas derived from digital design and applying them to the material world.

It is an expression of our philosophy of design for augmented materiality. The notion of applying technologies and ideas derived from digital design and applying them to the material world.

To Studio INI and Nassia Inglessis, augmented reality is a material one; an augmented materiality that seeks to address our need for transformation. A capacity to transform that we are akin to in nature and addicted to in our updatable digital realm, but that we are yet still missing in the 'static' architecture of our physical designed environment. We seek to take turn away from the trajectories of AR and VR and employ digital tools and computation with the aim to embed new dynamic capability in matter itself rather than overlay content onto its static state, moving this way from an augmented reality to augmented materiality. We try to abstract from convoluted systems of digital and physical layers down to a entirely material interface. With an embedded complexity, that we can interact with directly. This allow us to bring new perspectives to old crafts, it also allows us to test and construct intelligence into what were static and passive structures.

Cover Photo Courtesy Studio INI



The bright full moon of Athens shines over London

The stage adaptation of Seferis' novel "Six nights on the Acropolis" was presented on the 29th and 30th of September at the Hellenic Center.

It was a performance that the London audience will definitely remember for a long time. The stage adaptation of Seferis' novel "Six nights on the Acropolis" brought the Athenian light, magic, music, lyricism, romance and the Greek culture in London, in 2 days that will not be forgotten soon.

The Theater Lab Company and its artistic director Anastasia Revi decided to bring on stage the only published novel by the Greek Nobel laureate, a quite demanding task that was successfully executed.

Seferis is one of the most well-known poets of Greece, the one of the two Greek poets that has been awarded with a Nobel Prize. He studied Law in Sorbonne and pursued a career as a diplomat serving in different posts around the globe. The novel "Six nights on the Acropolis" is a record of all these years he spent abroad and his longing for Greece. The novel was not intended as such; it was the outcome of Seferis putting together his manuscripts that were recording his homesickness and his struggle to find himself.

The novel is about a poet that returns to Greece after having spent years abroad. It is located in Athens, in the mid '20s, after the Asia Minor War, its social and economic aftermath and the general political turbulence-the Pangalos dictatorship. Stratis-the poet and actually the impersonation of Seferis himself-comes back to a homeland in which he doesn't feel like he belongs to anymore. He embarks on an existential journey to find himself

and answers about the eternal questions of life, love and death. In this quest he has 6 friends with him, all of which share the same concerns. They all decide that they will meet and try to find the answers they are looking for on six consecutive full-moon nights on the Acropolis. Here the poet reflects on his life, his muse, on love, on friendship, on bygone days, on his present. A mythical journey of a land and a poet, with music, theatre, and a visit to the ancient Acropolis during the full moon.

"Who will break the seals of these bottled rivers?"

A heavenly body with power over waters.

None other than the moon"

The performance was produced by the Theatre Lab Company, a London-based theatre group-whose main aim is the promotion of Greek culture and theatre- and the Hellenic Centre-an institution dedicated in promoting Greek art, culture and language. The play was directed by Anastasia Revi, Theatre Lab Company's artistic director. As for the musical score, this was composed by the renowned Greek musician and composer, Stamatis Kraounakis, who also held the crucial role in the play in expressing Seferis' thoughts, as these have been depicted in the novel. Apart from the new musical themes Mr. Kraounakis composed for the play, a few of his most well known songs were embedded in it as well, drawing an interesting and promising





line between different art forms as well as different periods of artistic creation that can be successfully combined to further promote the image of Greece abroad.

The staging of the play was quite inspirational. The 6 friends interact in English, while the spirit of the City (Anastasia Revi) and the spirit of the Poet (Stamatis Kraounakis), who both express Seferis' thoughts and descriptions of Athens, interact in Greek. This was a very interesting approach and, as put in the artists' words, the use of both languages on stage "represents the merging of reality and fantasy, actions and thoughts, which characterises Six Nights".

Both Anastasia Revi and Stamatis Kraounakis underlined the importance of this play in delivering the image of Greece abroad, "the Athenian breeze, divine beauty, ancient prayers and desires...". They also highlighted the fact that they both wanted to collaborate on stage and this was an ideal circumstance and an exceptional chance to promote the image of the country in a turbulent international environment.

The event was an immense success as proven by the full Grand Hall of the Hellenic Centre on all 3 performances (one on Saturday evening, a matinee and an evening one on Sunday). Ambassador of Greece to the UK Dimitris Caramitsos-Tziras, members of the Greek Community in London as well as a wide audience were among the attendees.

A beautiful play, two wonderful days, great artists came together for an exceptional outcome. Let's

all hope that this will be only the beginning for such wonderful events taking place in our city!

Stamatis Kraounakis: I would ask 10 great Greek singers to sing one of their songs next to a monument and then I would send that video around the globe.

Stamatis Kraounakis is one of the most influential Greek composers of the last decades. He started his career in the '80s while studying at Panteion University, Athens. One of his most iconic and longstanding collaborations is that with the lyricist Lina Nikolakopoulou, with whom he has composed many of his most well-known songs. He has collaborated with some of the most prominent Greek contemporary singers and he was the one that discovered and promoted many of the new generation of Greek performers.

Kraounakis has composed music for films, TV-series and theatre. Throughout his career he has experimented with different artists, music genres and performance styles. He has received awards for film soundtracks and original theatre scores.

As for this performance, he has declared that "George Seferis was a love of my youth, and I revisit him through the invitation of the director Anastasia Revi in this first time collaboration".



GreeceinUK was delighted to meet Stamatis Kraounakis and have the chance to discuss with him the project and the Greek music - culture in the interview featuring below.

1. You have composed music for TV-series, movies, plays, with the most recent one being for Sophocles's "Antigone" this summer. What was different and perhaps intriguing in "Six nights on the Acropolis"?

Seferis is one of the favourite poets of my youth, a teenager's adventure. By the time I turned 20, I had already set to music some of the poems featured in his poetry collections 'on stage' and 'upon a winter ray'. In this case, the outcome has to do with my close collaboration with Anastasia Revi and with the way she turned the book into a script for her performance. I have written a new music theme and 2 songs for this play. Apart from those, some other of my songs that the director considered to be connected with the novel will be featured. They mainly express the 'mythology of the city', as depicted by Seferis in his book. For me personally bringing Seferis' 'voice' to the heart of London was of utmost importance. Greece is currently in need of this kind of ambassadors. Poets have always had an intuitive grasp of Truth.

Bringing Seferis' 'voice' to the heart of London was of utmost importance. Greece is currently in need of this kind of ambassadors. Poets have always had an intuitive grasp of Truth.

2. In your opinion, what could be the most powerful influence upon cultural diplomacy? Theatre, music, or maybe both?

A combination of the two is better. Especially when it comes to tragedies and attic comedies that are, by nature, musical plays. I have a firm belief that such a combination could serve as an international identity for our culture abroad. This has been my goal for years.

3. The play is set on six different nights with full-moon on the Acropolis. A full moon over the Parthenon is an iconic image of Greece. What is the iconic image you would select to convey the image of Greece to the world?

I would ask 10 prominent Greek singers to sing a song each one of them next to a salient monument



and then I would send that video around the globe.

4. Throughout your career you have worked with artists of all different music genres and different age groups. What do you think of the contemporary Greek artists and their potential?

Terzopoulos, Papaioannou, Lanthimos. Exceptional composers, all of them alive and active, from all age groups. Nikolakopoulou is a top lyricist. Mastorakis, in theatre, is top. We have very skilful actors. Vitali, Galani, they are fabulous singers.

A combination of music and theatre could serve as an international identity for the Greek culture abroad

5. The hero of the play returns to a homeland where he doesn't feel quite at home anymore. What do you have to say about the "brain-drain" that affects Greece recently and how could culture in general reverse that trend?

This moment surviving is the main priority. Homeland is not only based on geography. It is what one carries in them as a homeland. I have written that "the only homeland is our childhood years". This engulfs the

memory of neighbourhood, of playing, of food, of familiar smells.

6. What do you think of the British music-culture throughout the years? Have you followed the different trends? Do you think that there is or there could potentially a connection and collaboration with the Greek contemporary music be established?

I have been observing the British music scene for 30 years now. Musicals, Sondheim. And of course the legends that are part of my educational "geography". The Beatles, Rolling Stones, Bowie, as well as Tiger Lillies. Personally I have been ready for a long while now, I am waiting for suggestions, especially for ancient drama plays.

The concept of Homeland is not only determined by geography. It is what one carries in them and acknowledges as a homeland. I have written that "the only homeland is our childhood years".



Anastasia Revi: Stratis is the symbol of all us Greeks abroad, searching our identity

1. Ms Revi, the Theatre Lab Company is one of the most well-known theatre groups that promote Greek theatre abroad, as well as in Greece. As its artistic director, how do you envision its presence in 5 years time?

Theatre Lab Company is truly a well-known theatre group that has received recognition in many levels. The most recent one is the "Most Innovative International Theatre Production Company in UK Award 2018" by the Global Entertainment Awards. We also have received in the past The Hellenic Foundation Award, the Total Theatre nomination in Edinburgh, the Award in Prague, the Exceptional Company in Avignon Festival and others. In addition to the above, the great reviews from the press but mostly the amazing feedback of our audience have been great rewards for us after all those years of hard work! It is difficult to envision the five years plan though as I live in the present and I believe in "now". In Theatre Lab Company we live the moment and we live it to the full! As the Artistic Director of TLC I have very high standards and I always want the best, therefore the future seems exciting!

2. The novel that you transferred on stage "Six nights on the Acropolis" is one less-known piece of work by G. Seferis. How did you decide to pick this novel and transform it into a performance?

I read it as a seventeen year old teenager and back then it was only the novel of the great Seferis, the Nobel Laureate poet. It was also a book about that Athens of another era, where monuments were the same, full moon was the same and love was equally complicated. It jumped as a memory in one of my trips to Greece while I was walking under the Acropolis, the ultimate destination every time I return to Athens.... This walk was and will always be I think, a blend of Athenian breeze, divine beauty, ancient prayers and desires...I got inspired and thought of transforming the novel into a performance with Stamatis Kraounakis, the great composer I always wanted to work with. He loved the idea and we decided to go ahead. We both love Seferis and we both felt that the full moon was calling!



Stratis is Seferis' persona in the novel. The story of a lonely poet who returns to Athens during the Pangalos dictatorship in the mid 1920s after many years of travelling, only to feel like a stranger in his native land. He tries to come to terms with his life and the state of his country. This is not far from today I would say or from any other era for someone who wants to go back to their birthplace. Stratis is the symbol of all of us Greeks abroad, who are searching our identity in Greece or abroad or in the return to our homeland.

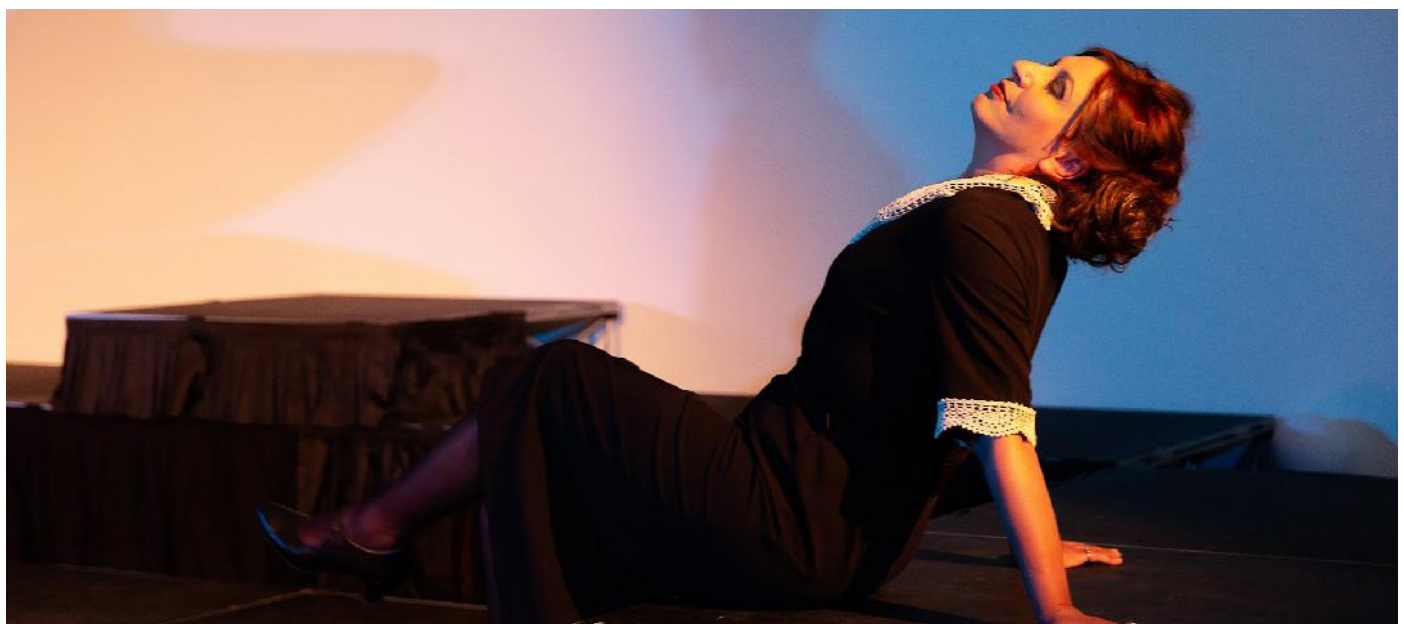
4. Acropolis, theatre, Greece - the cradle of western civilisation, as it has been called. What more can Greece show to the world that is not known yet?

Greece can show to the world a lot of things that are not known and they are beautiful. It is a country that reminds phoenix, always reborn through its ashes, a country that lives times of glory and times of decadence. This is a daring way of existing. It can also introduce small pleasures to the world like the open air cinema, one of the most beautiful secrets of summer in Greece, or the tradition of sharing food through the same meze plates or the night swim during hot summer. It can also show to the world its modern profile as a lot of young people propose new ideas and work on new projects that are thriving.

Greece is a country that reminds us of phoenix, always reborn through its ashes, a country that lives through times of glory and times of decadence. This is a daring way of existing.

It is a novel about that Athens of another era, where monuments were the same, full moon was the same and love was equally complicated.

3. What do you think the hero of the book – Stratis - can tell us today? It looks like he conveys a rather contemporary meaning for today's expats that don't seem to easily "find their path in their own country" when they return to their homeland.



5. We often see many international theatre productions travelling to Greece, especially during the Athens Festival every summer. How differently can theatre influence audiences around the globe and enhance the image of a country abroad - compared to other art forms?

Theatre is live art therefore the communication with the audience is intense. It demands the audience's participation. Seeing theatre productions from all over the world is one of the best things that can happen to a country as it is strongly connected with travelling and exchanging cultures. This broadens the mind and the horizons of people. Seeing different colours, different approaches and different choices. The exposure to different art forms of civilisations makes a better society.

6. The London audience is an audience that you know very well after all these years that you are part of its stage. What message do you wish that this play conveys to the Londoners? Do you think that it is a play that can meet and possibly exceed their expectations?

Londoners are usually a great audience as they are familiar with the celebration of other cultures in theatre. This particular production has the perfume of Greece, a country in Eternity! I am sure that the production will be received as such and I do believe that Londoners will love it!

Londoners are usually a great audience as they are familiar with the celebration of other cultures in theatre. I do believe they will love our performance!

Photo Credits Panayis Chrysovergis



Georgios Zampas: photos from his new adventure currently on display at the Hellenic Centre.

"What am I doing here on my own? What do I want to prove to myself? Well done me, I am independent. But I do feel lonely and after a long journey, I would love a shoulder to rest my head on. I am landing now. Just touched the ground. I felt my soul vibrating. India." Artist [Georgios Zampas](#) ponders on his travel to India which gave birth to a series of photographs currently on display at [The Hellenic Centre](#).

Opening the exhibition on September 27th, Georgios Zampas shared his experiences: "It was a trip that became a journey, with all the challenges that I now see as experiences".

"Along the way of this life journey in India, I met some beautiful people whose kindness and smiles touched both my soul and heart. They inspired me to continue a mental journey and dream, imagine, desire and search for a new adventure. Equally colourful, equally humane." (Source: Artist's anecdotal travel journal).

The exhibition is running until the 30th of October 2018.

In support of [The Naz Foundation India Trust](#), working on [#HIV/AIDS](#) and sexual health.

*"It was a trip that became a journey,
with all the challenges that I now see as
experiences"*



photography, travel and documentary photography. Through his lens he captures small details of urban environments around the world, which give a flavour of the city. His work was highly commended in The Photographic Angle's Competition: Urban Street Art.

His work has been exhibited in the Hellenic Centre in London for the London Hellenic Festival and the Guildhall Art Gallery.

Georgios spoke to @GreeceInUK .

1. In what sense was India a unique photography trip for you?

It was the only trip that I can now call "journey" and all the challenges I faced that I can now call "experiences". I have never felt like this before with any of my travels.

2. When you set out to India, did you have already a photography project in mind or did it occur to you during the journey?



Georgios was born in Athens, a city of dense urban environment, which is an amalgam of historical monuments, newly-constructed and abandoned buildings, contributing to the city's aesthetic appearance. Growing up in such a vibrant environment he developed an anthropogenic interest in photography.

He is a photographer interested in urban/street



I always have a project in mind, but I prefer the word purpose. So, my purpose was to portray the everyday life of the people in the places I visited and 'create' a visual journey that tells a story.

3. With rapid developments in photographic equipment, where do you think the artistic element lies in the creative process? Is it in the 'click' or in the edit?

I am a firm believer that it is in the 'click'. It's about the composition, the moment, and the story behind each picture. So, for me these three elements play an equal part in my work. Through my pictures, I want you to see what I saw or as close to that as possible. Only then can I take you along to my journey.

4. What is the most exciting part of the creative process? What excites you the most about the creative process of photography?

Looking out for the right shot is the most exciting

and exhausting part at the same time. My eyes are constantly feeding my brain with visual information that my brain processes and assesses immediately. So, this mental stimulation is the most exciting part.

My eyes are constantly feeding my brain with visual information that my brain processes and assesses immediately.

5. Do you find it more challenging to take photos of people than photos of landscapes?

I am a very people-centered person anyway, but as a social scientist by background, this interest is considerably enhanced. Both are challenging for different reasons. Landscapes are challenging for me because photographically they do not always tell me a lot, although I do appreciate landscapes and nature. On the other hand, the type of photography that I do involves various challenges. I have to be





quick and capture the moment, communicative and brave when I ask for people's permission, discreet when I do not want to be noticed. So, taking pictures of people is more challenging but also more enjoyable.

When I do travel photography, then it is about my personal Eden that I want to share with everyone. But when I do documentary photography, then it is about getting my views across and raising awareness. So, photography as any form of art is an amalgam of many different but wonderful things.

6. How would you describe a beautiful photo?

A picture that stimulates your senses, tells you a story or manages to 'transfer' you there and then, is a beautiful picture.

7. What does Photography mean to you? Is it a shelter? A secluded space of unfettered expression, your personal Eden? A podium for getting across your views to the public? A strife against the

inevitable decline and death?

This is a very interesting question but there is not a single answer. For me photography is a way to express my feelings. I needed to talk about some mental health issues that I was experiencing myself at a time, and I started the nude self-portrait project. When depression knocked on my door, I locked myself in a studio and took pictures of myself. I did not need any clothes because I wanted the focus to be on me and my feelings. So, photography was a therapeutic expression of my feelings and emotions.

When I do travel photography, then it is about my personal Eden that I want to share with everyone. But when I do documentary photography, then it is about getting my views across and raising awareness. So, photography as any form of art is an amalgam of many different but wonderful things.

8. You have photographed Athens as well as London. How did the different city landscapes affect the creative process? How would you compare your interaction/experience with these two cities and their people as an artist?

Athens of course has a special place in my heart of course and I personally think that it is a very beautiful city but whose beauty needs to be discovered. And that makes Athens so special and interesting from a photographic point of view. On the other hand,



London is such a diverse city, both architecturally and socially. The multiculturalism of London offers abundant photographic opportunities too.

Athens is a very beautiful city but whose beauty needs to be discovered. And that makes Athens so special from a photographic point of view. The multiculturalism of London offers abundant photographic opportunities too.

9. Can the trivial and the ordinary, the everyday and the mundane transform into magnificent works of art through photography?

Absolutely and this is what I am after. This is what I always look out for. I am working on a project at the moment, called "Sunday mornings" where I take pictures of friends or volunteers on a Sunday morning. The only rule is that they must not pose. I just follow them and document their Sunday morning, which may be the most special part of their week.

10. Would you say that you get inspired by the ordinary or the extraordinary?

Both. There are no rules and limitations in inspiration.

11. What's your next project?

My next project is a photographic documentary in Ghana about child labour in cocoa farming. Child labour is an issue very close to my heart. My aim is not to criticise the industry or the government but to raise awareness and portray how it is being dealt.

I am working on a project at the moment, called "Sunday mornings" where I take pictures of friends or volunteers on a Sunday morning.



12. Can you imagine travelling without taking any photographs whatsoever?

Yes, when I am on summer holidays. I would not take my cameras on the beach. I barely take a swimming trunk, let alone my cameras.

13. As an individual as well as artist, do you plan carefully or act impulsively? What is your approach to living and art making?

This question is very tricky. As an individual, I am a planner. I was taught structure and discipline at a very early age. Don't get me wrong, I would love to be more impulsive and spontaneous, but I have to be a planner if I want to do all the things that I want. And there are so many things I want to do, and all at the same time.

As an artist, I am more impulsive. I am an explorer, who loves challenges and takes risks. This is when you take good pictures.

As an individual, I am a planner. I was taught structure and discipline at a very early age. As an artist, I am more impulsive. I am an explorer, who loves challenges and takes risks.

14. Loneliness is a recurrent word in your journal and website. It sounds like both a struggle and a blessing. Would you give us a clue?

This is a very well thought-out question. Thank you for asking. Yes, it is both. A struggle when I experience it but a blessing when I face it. Loneliness helped me take the risks I mentioned before, push the boundaries, leave my comfort zone and find a new and better version of myself. A brave and adventurous individual.

Loneliness is a struggle when I experience it but a blessing when I face it.

Photo Credits G. Zampas



October events

Nana Mouskouri in concert

When: 17 Oct, 7.30 pm

Where: Royal Festival Hall (Southbank Centre, Belvedere Road, London SE1 8XX)

From Chopin to Hatzidakis with Dora Bakopoulou and Elli Paspala

When: 20 Oct, 7 pm

Where: The Hellenic Centre (16-18 Paddington St, London W1U 5AS)

Recollections by Antonis Simintiras, performed by the Royal Philharmonic Orchestra

When: 20 Oct, 7pm

Where: Swansea University (Singleton Park SA2 8PP)

Beyond Borders film festival screening of 'The Legend of the Ugly King' by Hüseyin Tabak.

When: 22 Oct, 6pm

Where: Curzon Goldsmiths (Richard Hoggart Building, Lewisham Way, London SE14 6NW)

touching.just - Performance by Aris Papadopoulos & Martha Pasakopoulou

When: 23 Oct, 7.30pm

Where: The Place (17 Duke's Road, London WC1H 9PY UK)

Immortalised by Art - Exhibition

When: 23 Oct 2018 – 6 Nov 2018

Where: Gallery 101, Salvation Army International Headquarters (101 Queen Victoria Street, London, England, EC4V 4EH)

"Bouquet de Chansons" – Elena Hadjiafxendi concert

When: 25 Oct, 9:00pm

Where: Balabam (58-60 High Rd, London N15 6JU)

My Thessaloniki- A Personal Tour of the City and its Culture - An illustrated lecture in English by John Kittmer, former UK Ambassador to Athens and Chair of the Anglo-Hellenic League.

When: 25 Oct, 7pm

Where: The Hellenic Centre (16-18 Paddington Street, Marylebone, London W1U 5AS)

Book Launch - ΠατρΕίδα – Home – a seen-land by Yannis Efthymiadis.

When: 26 Oct, 7pm

Where: The Hellenic Centre (16-18 Paddington Street, Marylebone, London W1U 5AS)

@GreeceInUK is a newsletter with a monthly roundup of news related to Greece, Greek Politics, Economy, Culture, Civil Society, the Arts as well as Greece's distinctive vibrant presence in the UK. Our ambition is to offer an accurate and rich source of information to those interested in Greece and her people.

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