

Shipping Minister Plakiotakis held meetings on shipping industry in London

His Eminence Nikitas elected as the new Archbishop of Thyateira and Great Britain

Electromagnetic forces in a Tate Modern exhibition

University of Cambridge launches new Centre for Greek Studies (CCGS)

LUCREZIA BORGIA ON STAGE in London!

The Epidaurus Festival, the highlight of the Greek summer calendar

A look into the rising Film Festival Scene in Greece: Summer 2019

'Marianne & Leonard: Words of Love', a cinematic love letter to Hydra

Katerina Glyniadaki - European Institute - LSE

Agenda

Shipping Minister Plakiotakis held meetings on shipping industry in London



Shipping Minister held meetings on shipping industry in London on 3 and 4 of September regarding matters of the international shipping industry, the bilateral collaboration between Greece and the United Kingdom in shipping ahead of Brexit, naval education and the prospect of mutual recognition of naval ability certificates, as well as the cooperation between the two countries in the context of the elections for a new IMO board and the new investment opportunities opening up in Greece's ports sector.

The Greek Minister of Maritime Affairs & Insular Policy Mr Giannis Plakiotakis met with Secretary General of International Maritime Organization Mr Kitack Lim. The Minister stressed the Greek priorities regarding all major issues facing the IMO. Greece plays a leading role in the organisation as the leading maritime nation in the world. Mr Plakiotakis emphasised four crucial issues: 1. The promotion and

further enhancement of the role of IMO towards a comprehensive regulation of international maritime issues in relation to the International Maritime Day 2020 "Sustainable Shipping for a Sustainable Planet." 2. The effective implementation of the international conventions of the Organisation, as a prerequisite for the promotion of quality in shipping. 3. The control system of the member states of IMO, with view to ensuring equal terms of engaging in the international shipping for all Flag States. 4. The strengthening of the representation and the promotion of Greek priorities in the various institutions as well as other initiatives of IMO.

Also, the Minister of Maritime Affairs & Insular Policy Giannis Plakiotakis met with Undersecretary of State for Transport Ms N. Ghani. Mr Plakiotakis emphasised Greece's priority that the two countries maintain open maritime markets, regardless of the outcome of Brexit negotiations.

**His Eminence Nikitas elected as the new Archbishop of Thyateira and Great Britain
Depury Minister of Foreign Affairs responsible for Diaspora Greeks, Antonis Diamataris,
represented the Greek Government at the Enthronement Ceremony**



On Wednesday, 12 June 2019, the Holy Synod of the Ecumenical Patriarchate elected His Eminence Nikitas Metropolitan of the Dardanelles as the new Archbishop of Thyateira and Great Britain after the retirement of His Eminence Archbishop Gregorios.

Deputy Minister for Diaspora Greeks Antonis Diamataris represented the Greek government at the Enthronement Ceremony of the new Archbishop of Thyateira and Great Britain on Saturday 27th of July 2019. After serving in the UK for 60 years as deacon, priest, assistant Bishop and Archbishop, the former Archbishop of Thyateira and Great Britain Gregorios entered his retirement. The new Archbishop, Nikitas (formerly Metropolitan of the Dardanelles) who was elected by the Holy Synod of the Ecumenical Patriarchate, takes on this important role in the historic Archdiocese of Thyateira and Great Britain. The enthronement and installation ceremony of His Eminence Archbishop Nikitas took

place at the Cathedral of the Holy Wisdom, Moscow Road, Bayswater, London, W2 4LQ, on Saturday 27th of July at 10:30 am. The Enthronement could be seen live.

Antonis Diamataris, Deputy Minister of Foreign Affairs, responsible for Diaspora Greeks, speaking at the Celebratory Luncheon on the occasion of the Enthronement of the new Archbishop of Thyateira and Great Britain Nikitas, said: "It is a great honour to represent the Prime Minister Mr. Kyriakos Mitsotakis in my capacity as Deputy Minister of Foreign Affairs, responsible for Diaspora Greeks, on the occasion of your enthronement as the Archbishop of Thyateira and Great Britain. Having lived for many years in the USA but also as a former publisher / editor of the Εθνικός Κήρυξ / The National Herald, I am in a position to say that His Eminence, is one of the most respected hierarchs we have anywhere in the world. [...] I am particularly happy that my presence



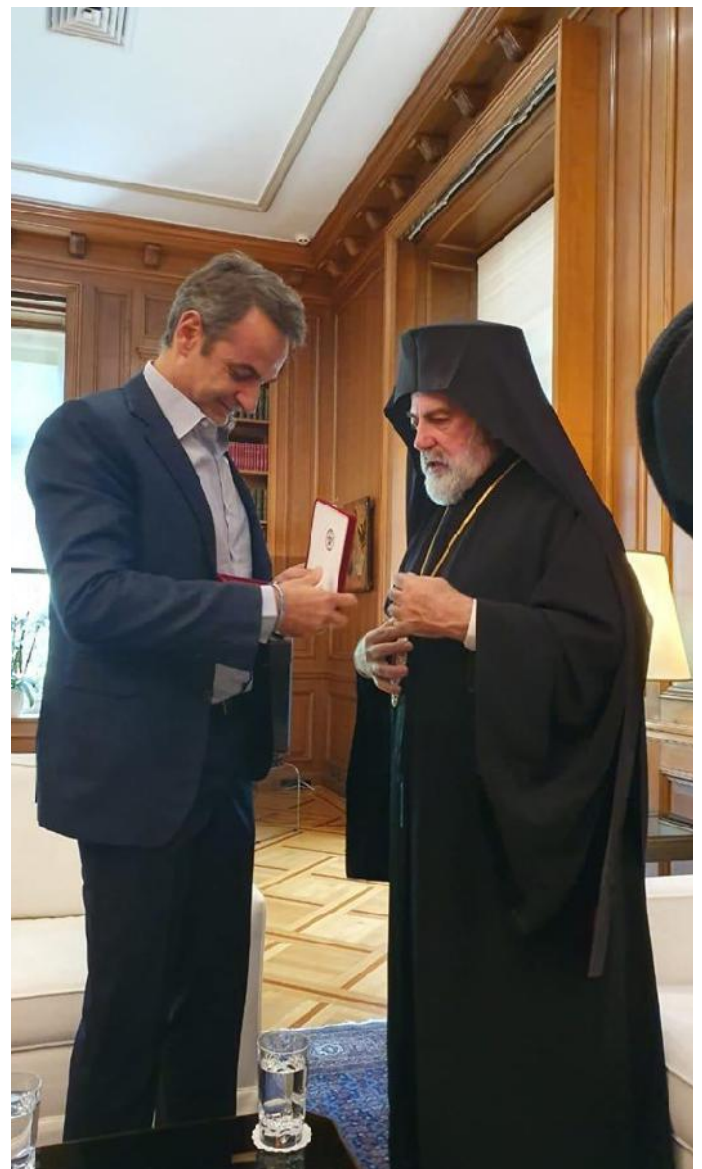
here today marks my first official visit in my new capacity at the Ministry of Foreign Affairs of Greece. Your Eminence, I am elated with your vision in all matters, including the teaching of Greek language and the strengthening of our connection with the youth in order to safeguard the future of Hellenism and Orthodoxy in Great Britain”.

A historic moment for the Greek Orthodox community in UK and for all Diaspora Greeks. Reverence & elation permeated the Orthodox Cathedral of the Divine Wisdom, as the new Archbishop of Thyateira and Great Britain Nikitas took on this important role in the historic Greek Orthodox Archdiocese of Thyateira & Great Britain. The Enthronement Ceremony took in the presence of Dimitris Caramitsos-Tziras, Ambassador of Greece in UK

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Soon after the assumption of his role, His Eminence Archbishop Nikitas presided at the Great Vespers at the Cathedral of the Dormition of the Mother of God in Wood Green, N. London, for the Feast of the Dormition of the Mother of God On Wednesday, August 14. On Thursday, August 15, the Archbishop presided at the Mattins and Divine Liturgy at the same Cathedral.

In September the Archbishop of Thyateira & Great Britain Nikitas paid a visit to the President of the Hellenic Republic Prokopios Pavlopoulos and the Greek Prime Minister Kyriakos Mitsotakis. Talks focused on the multi-faceted pastoral, spiritual & charity work of the Archdiocese. Greek Orthodox Archdiocese of Thyateira & Great Britain.



Electromagnetic forces in a Tate Modern exhibition



Photo:FT

We usually think of sculpture as a mere representation of “real” life forms, something whose objects are to be observed and stared at, but they are always still, immobile, piles of material detached from the natural and social environment that surrounds them. But what if sculpture could go far beyond that, what if it could integrate the forces that fuel the movement of the universe itself, that are everywhere around us, in such a way that they became an art form themselves? This was exactly the goal of an innovative Greek sculptor, whose experiences both in his homeland

and outside, led him to experiment with radically new and unique forms of sculpture, which had a far-reaching influence on the artistic avant-garde of post-war Europe. Tate Modern is hosting the largest exhibition of Takis’ work ever held in the UK, an exhibition which ensures that, should you decide to visit it, you will develop a whole new perspective not only of sculpture or art in general, but on the very world around you.

Takis’ background and artistic influences

Takis, whose real name was Panagiotis Vasillakis and who died on the 9th of August 2019, just a little more than a month since his Tate Modern exhibition was launched, definitely knew how to break through the limits of established art, exploring new ways of artistic expression. Takis was born in 1925, in Greece, and lived through a turbulent period of modern Greek history, experiencing the collapse of a dysfunctional democratic system, the establishment of Ioannis Metaxas’ dictatorship, the Second World War and the Greek Civil War. During the Second World War and the Axis’ occupation of Greece, he was an active member of the left-aligned resistance movement, and in the Civil War that followed, he was imprisoned by the anti-communist government. After the end of the civil war in 1949 and the defeat of the leftist forces, he remained in war-ravaged Greece until 1954, when he left for Paris. His departure was part of



Photo:Takis Foundation



Photo:Takis Foundation

a mass exodus of people from all social classes, who headed to Europe in order to escape from political repression by the post-civil war Greek governments.

Takis' experiences in Axis-occupied Greece and during the civil war induced him to pursue a close study of materials and the natural forces that shape them. As a member of the resistance, he was used to hiding in remote areas of Attica, where he observed the natural changes in the rocks and earth around him. He also developed an interest in technology, especially of the military kind, as he witnessed first-hand the horror of industrialized warfare. What if these instruments of terror and destruction could become pieces of art, radiating aestheticism in their own unique way? Thus, in Paris, exiled from the largely rural environment of his homeland to a society at the forefront of technological and

cultural progress, Takis began experimenting with technology, and later magnetism, with the goal of creating a unique form of sculpture. He cultivated productive relationships with many other innovative artists during the 60s', and his work made a lasting impression on the intellectual elite and the radical artistic movements of the period.

Takis also pursued a scientific knowledge, as he was deeply convinced that science and art were not necessarily two entirely separate domains, but could be creatively combined. His work heavily features the use of technological pieces, such as light bulbs, magnets, radars and antennae, powered by magnetic power, to make his audience reach a wider understanding not only of art, but of the universe itself.



Photos:Tate

Takis at Tate Modern: magnetism, lighting and ancient Greece

Tate Modern gives the public an opportunity to experience Takis' innovative work. The exhibition features more than 70 pieces of art, constructed according to Takis' unique style, based on the themes of technology influenced by magnetism and light, as well as bronze and plaster figures inspired by ancient Cycladic sculpture, which are among his earliest works.



Photo:The Guardian



Photo: The Guardian

Magnetism, a phenomenon which Takis immersed himself in for the most of his life, had long been mistaken for magic, before the advance of modern science shed its light on its previously mystical workings. Takis uses magnetic power to construct a relationship between physical objects, with the space between them being where the mysterious and invisible, but magnificent forces of magnetism, make them interact in real time and produce movement and sound, as if an art object has come to life. These objects consist mostly of technological devices, as Takis incorporated antennae, dials, aerials and similar modern equipment into his work.

The antennae, one of the main kinds of sculpture that Takis produced through his career, lie at the centerstage of the exhibition. Called "Signals", they are formed with thin metal poles and piano wires. With the help of magnets, they respond to air currents in the room to create noises, sounds for which Takis had often been criticized by his contemporaries, who considered them harsh and intolerable. But for Takis, they create live performances out of his sculpture, giving it an interactive character and allowing it to tap into a higher consciousness of what defines "music".



Photos: Tate





Photo:Tate

This generation of sound from magnet-fueled technological devices is one of the main themes of the exhibition. Apart from antennae, another one of Takis' favorite and most impressive tricks is to use magnets to pull metal rods against strings of instruments, such as guitars, to produce sounds, which Takis used to call "music of the space". The objects' movements, and thus the sounds they produce, cannot be fully controlled, but this is not Takis' goal. He does not seek to control these movements and their audio outcome, but lets them be determined by the physical properties of the materials themselves and the surrounding environment. This allows his art to obtain a life of its own, independent of its creator. As Takis liked to insist, "I cannot think of my work as entirely my work. In a sense, I am only a transmitter".

Takis' experimentation with magnetic-generated sound was particularly influenced by the theory of the cosmic "music of the spheres", developed by ancient Greek philosophers such as the Pythagoreans, who used it as a theoretical model to explain the harmonious interaction between space objects, equivalent to musical harmony, but which artists imagined as the sound of heavens themselves. Another important influence was his spiritual exploration of Zen Buddhism and shamanism. Takis attempts to place modern technology in an entirely new context, giving it an artistic, spiritual and mythological dimension.

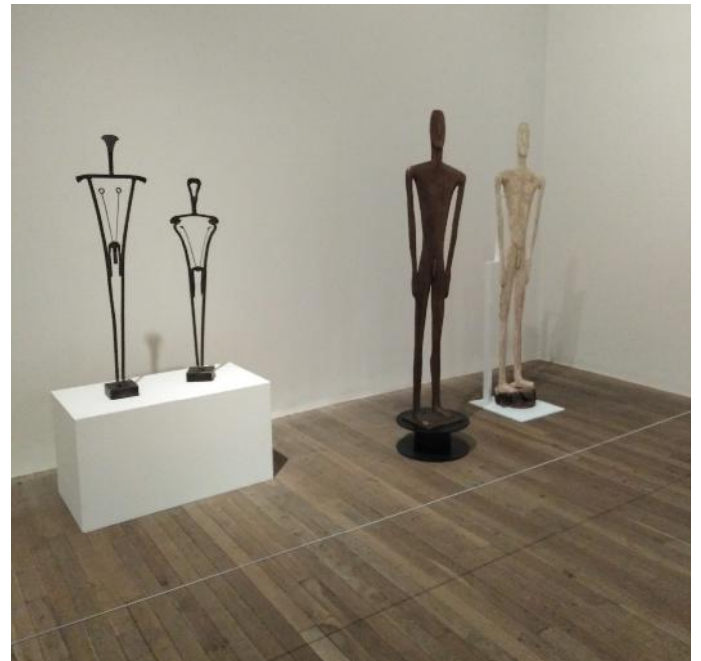
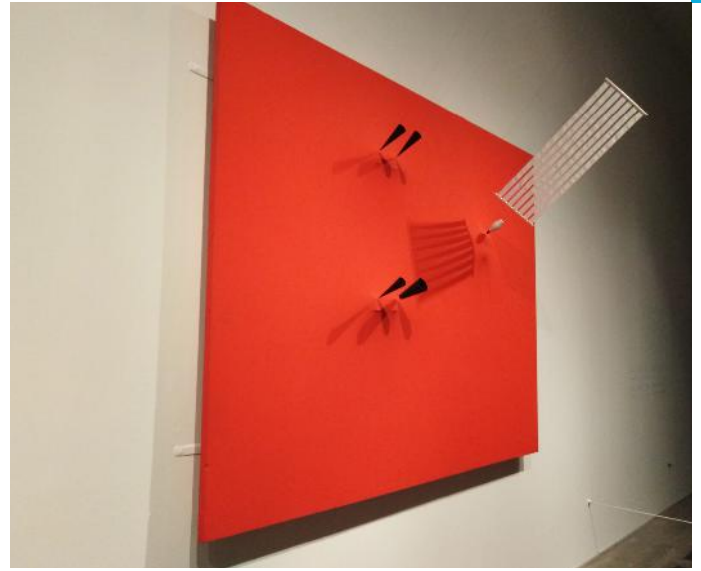
Light constitutes the other important part of the exhibition. Electrical lights began to be used by Takis in his works during the 60s', as he was inspired by the traffic lights operating in the train stations of Paris and London, in which he spent hours and



Photo:Tate

hours, observing and analyzing them to the last detail. Takis had described the station as "a forest of signals, monster eyes flashed on and off in a jungle of iron". In contrast, his homeland Athens had "only one traffic light in its main square". The stark difference between this and the technology-satiated environment of the European metropolitan centers, made a lasting impression on Takis, who started frequenting electronics shops and other related markets, seeking to utilize light-producing devices for his artistic purposes.

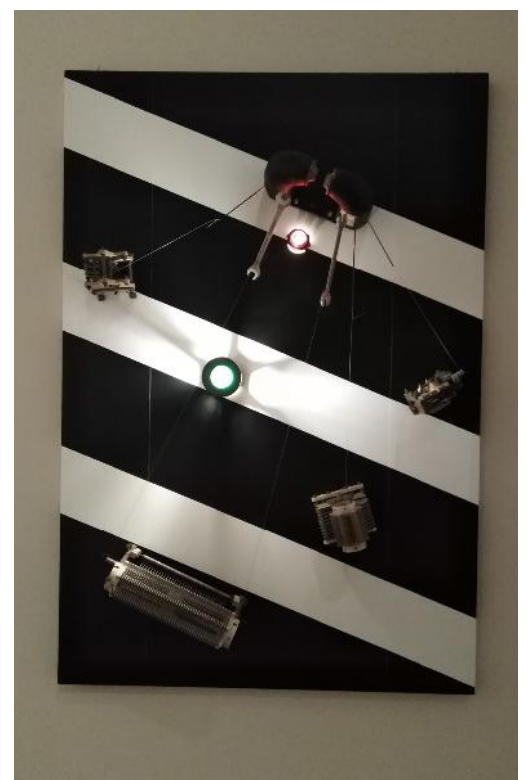
His light-related works, referred to as "Telesculptures" and "Telepaintings", include a black box with lights flashing inside it, an old control panel with its lights going on and off, and tall poles with lights flashing on top of them. The 50s' and 60s', when these works were completed, were the age of satellites' and television's development, inventions which deeply impressed Takis, making lightning one of his obsessions, along with magnetism. But



apart from being an insight on the technology of this recent past, the harrowing aura that they project also reveals how deeply the destructive potential of the new technologies problematized Takis.

His earlier work with ancient Cycladic sculptures is also presented in Tate Modern. This transition from ancient Greek art to modern technology may seem odd, but as mentioned before, Takis sought to showcase the spiritual and mystical side of technology, which transcends all eras. Thus, these sculptures are paradoxically being in a strange harmony with their more modernistic surroundings.

To conclude, Takis' art, by using modern technological objects and utilizing magnetism and light to create an impressive interaction between them, is two-sided: on the one hand, it helps the audience understand and observe the forces that surround us and shape our very reality. On the other hand, the melancholic undertones they project bring up the image of the ruined, post war European societies and the deadly potential of these technologies, reflecting on the tragedy of human progress, but also on humanity's potential for improvement and spiritual ascendance.



University of Cambridge launches new Centre for Greek Studies (CCGS)



St John's College, University of Cambridge

The new Cambridge Centre for Greek Studies was launched at St John's College, at Cambridge University, on 28th June 2019. The launch featured a symposium entitled "The Long Antiquity: Greece and Greek throughout the Ages" hosted by CCGS's directors, Professor Ianthi Tsimpli and Professor Tim Whitmarsh.

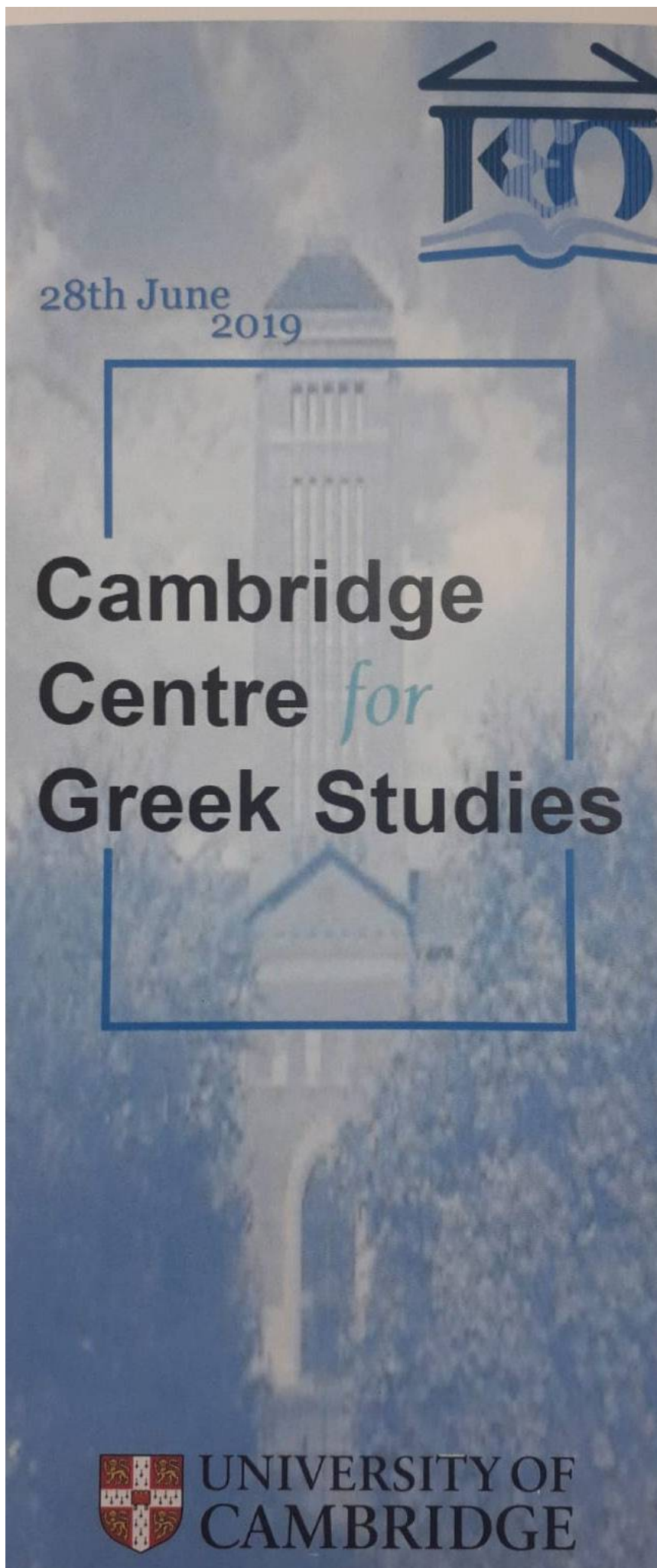
Study of Greek culture from a synchronic and a diachronic perspective

The CCGS is a virtual centre for researchers interested in the study of Greek culture from a synchronic and a diachronic perspective. It supports and enhances the study of the Modern, Medieval and Classical Greek world from every possible angle: linguistic, historical, literary, artistic, architectural, philosophical and anthropological. It aims to become an international hub for the very best pioneering research in cross-disciplinary Greek studies, covering the entirety of the Greek-speaking world from the Bronze Age to the present day.

The CCGS will draw on the extensive work done throughout the University's 900 years of existence. Working with others around the world, it will use all these resources to encourage the synthesis of new and unique ideas on the historical importance of Ancient Greece and its influence in the 21st Century.

At the same time it aims to develop and promote a wider understanding of modern-day Greece, its links with its past, and its place in the current and future global structure. Using 21st Century technology to foster dialogue across the planet, it will produce vibrant and fascinating insights which will seek to shed new light on old subjects and question conventional wisdoms.

Moreover, the CCGS is intent on widening interest in the subject by reaching out to people who would not normally think of Greek Studies as interesting or relevant to them. It will leverage all forms of communication, especially the opportunities created by the internet and social media. And it will promote



engagement with schools to foster an interest in future generations.

Ambassador Dimitris Caramitsos-Tziras: "A milestone for the study of Greek language and culture"

Speaking at the launch, Ambassador of Greece in UK Dimitris Caramitsos-Tziras noted that the CCGS launch is indeed a milestone, as it marks the beginning, or the rebirth, of the effort to introduce into the dynamic curriculum of the prestigious University of Cambridge the dedicated study of the Greek language and culture, that have historical and universal presence throughout the spectrum of world civilisation, science and human development. "The Greek language and culture have been and continue to be a valuable tool to conceptualise the basic norms and values of our civilisation and can also be a medium to understand the realities and dilemmas of our ever changing and challenging world today. In that sense, having a Greek studies programme, is not an actuality but rather a necessity for the modern student and future social entrepreneur. It can be a unique platform that provides students and researchers with the tools to enhance their critical approach to history and philosophy and to link the vision about the future with an in-depth knowledge about the past. At the same time, the programme will connect students with a language that is present in several sciences and it is topical when it comes to current global issues."

Greece and Greek throughout the Ages – continuity and discontinuity

Professors Gonda Van Steen, Irene Lemos, Dimitris Tziouvas, Mark Janse, Edith Hall, and Constanze Guethenke were the keynote speakers at the symposium, addressing a variety of topics related to the idea of Greek continuity and discontinuity throughout the ages. Professor Van Steen (King's College London) spoke about the fascinating story of the



1. CCGS's directors Professors Ianthi Tsimpli and Tim Whitmarsh 2. Professor Gonda Van Steen (King's College London) 3. Professor Edith Hall (King's College London) 4. Professor Dimitris Tziovas (University of Birmingham) 5. Ambassador of Greece in the UK Dimitris Caramitsos-Tziras 6. Dr Liana Giannakopoulou (University of Cambridge)

discovery of The Venus de Milo and its acquisition by Conte de Marcellus, reflecting on the conceptions of ancient Greece among European diplomats and local Greeks at the time. Professor Lemos (University of Oxford) spoke about the archaeological discoveries made at the excavations at Lefkandi, on the Greek island of Euboea, focusing on what these findings reveal for the transition from the Late Bronze to the Early Iron Age in Greece. Professor Tziouvas (University of Birmingham) explored how the image of Greece was constructed during the debt crisis, emphasizing positive and negative comparisons of modern Greece with ancient Greece. Professor Janse (Ghent University) focused on the language used by the Cappadocians and its relation to Greek and Turkish. Professor Hall (King's College London) analysed Andreas Karkavitsas's novel 'The Beggar', highlighting that it was influenced by Homer's Odyssey. Professor Guethenke (University of Oxford) focused on literary representations of Greece in the period of Romanticism and referred to the preconceptions of classical scholars who visited Greece at the time. Finally, Dr Regina Karousou-Fokas and Dr Liana Giannakopoulou spoke about their experience in teaching modern Greek language in Cambridge and the imagery of continuity in modern Greek writing.

Future plans

In her concluding remarks, Professor Ianthi Tsimpli said that from 2020 the CCGS will be not only a research hub, but also a training hub, as it aims to introduce a Masters of Philosophy in Greek Studies, hoping to attract the best and brightest of students of Greek.

There are also plans for future development for the next three, five and ten years, and CCGS hopes that with the appropriate fundraising it will be able to hold major international conferences, that will really open up the question of what Greek culture is, what it means for us today, and the big question of continuity or discontinuity. This fundraising will allow the Centre to fund graduate studentships, but also, most importantly, to establish permanent university teaching officers, in both Modern Greek and Byzantine time Greek studies, and use the energy of these new appointments become a pioneer in revolutionising the way we understand Greek and Greek culture.

Ambassador Dimitris Caramitsos-Tziras: The launch of the Cambridge Centre for Greek Studies is indeed a milestone, as it marks the beginning, or the rebirth, of the effort to introduce into the dynamic curriculum of the prestigious University of Cambridge the dedicated study of the Greek language and culture.

LUCREZIA BORGIA ON STAGE in London!

«Lucrezia the Sinner, Lucrezia the Saint»

A play by Panagiota Fylaktaki, directed and performed by Anastasia Revi

"Not belonging is not easy. This is a question even after death. And this monologue, deeply feminist in its theme and writing explores exactly this. What if the good and the bad, the right and wrong choices walk hand in hand?" (From Director's view)

Greek theatre director Anastasia Revi introduces us to the ambiguous female figure Lucrezia Borgia, Duchess of Ferrara. "A different woman who dies in her forties and even in the underworld there is not a place for her. Being an "out of the box" creature is challenging anyway, being a woman on top of this makes it a debate in real and in after life!"

Playwright: Panagiota Fylaktaki

Directed and Performed by Anastasia Revi

When: 13-14 October, 7.30 p.m.

Where: The Cockpit, Gateforth St, Marylebone, London NW8 8EH

Anastasia Revi spoke to @GreeceInUK.



1. *What makes Lucrezia Borgia a controversial historical figure? What is it that is so special about her? Moreover, why has she attracted the interest of historians, scholars, novelists, film makers, artists over the years?*

Societies change through controversial figures and what defines them is the fact that they do not easily follow rules or norms and they do not behave according to the protocol that forbids certain actions. Lucrezia Borgia is one of those, as she was a lethal cocktail of natural beauty, intelligence, charisma and strength. She had an incredible quality to manipulate political situations even though she has been accused as an amoral seductress, murderer, political schemer or witch.

And here is the paradox that makes her so special: the "female demon Lucrezia" of fifteenth century Rome, a few years later becomes "the saviour of the county of Ferrara", where she spent the latter years of her life as the Duchess of Ferrara and

Princess of Salerno. She has been one of the most prominent cultural figures of Italian Renaissance as she was highly involved in the artistic development of Italy. Art blossomed in her courts as she provided home to the artists of her time. Content to socialize with artists, courtiers, poets, and citizens of the Renaissance court, she transformed Ferrara to a cultural centre for artists and writers.

Lucrezia Borgia, a strong combination of extremes, has attracted the interest of those who loved her and those who hated her, not only while she was alive, but even now, 500 years after her death. She has always been an inspiration for research and creation, as great writers like Victor Hugo, historians, composers and artists have always been trying to depict her. The complexities of the human soul and the unexpected choices of human actions have always been a creative material for History, Science and Art.

'As far as my choices are concerned as a director and performer , there is one phrase that says it all: Being an "out of the box" creature is challenging anyway, being a woman on top of this makes it a debate in real and in after life!'

2. What are the playwright's as well as your choices in this play? What aspects of *Lucrezia Borgia* does the play seek to highlight and what's the core message to be conveyed here?

According to the playwright Penny Fylaktaki, 'The historians' view has shifted from characterizing Lucrezia Borgia as a ruthless victimizer to a victim of historical circumstances. This bipolar categorization of Lucrezia sparked in my mind our ever-present dichotomy of things between 'good' and 'bad', replaced at some point in our life by the 'theory of relativity' which maintains that things are neither good nor bad but dependent upon all kinds of external variables.'

As far as my choices are concerned as a director and performer , there is one phrase that says it all: Being an "out of the box" creature is challenging anyway, being a woman on top of this makes it a debate in real and in after life!

The aspects that the play highlights are the distinction between good and bad, and the concept of belonging, even after death. This monologue, deeply feminist in its theme and writing explores exactly this. What if the good and the bad, the right and wrong choices walk hand in hand? Lucrezia Borgia earned a reputation for being evil, seductive and politically corrupt. Even though she was used by her father – the Pope - and brother, to conquer their political goals, the people of Ferrara adored Lucrezia, praising her for her beauty and "inner grace of personality." Therefore, the message is if people do not belong in categories, is there a place for them?

'There are parallels with historical and political figures who started with a certain profile that changed while in power and who were adored and hated by different sections of the society and sometimes adored and hated by the same people. These usually are the characteristics of exceptional political leaders such as Konstantinos Karamanlis or Andreas Papandreou in the recent Greek history or Fidel Castro, the political leader of Cuba who was equally adored and feared.'

3. Speaking of *Lucrezia Borgia*, could you draw any parallel with other historical figures regardless of gender or nationality?

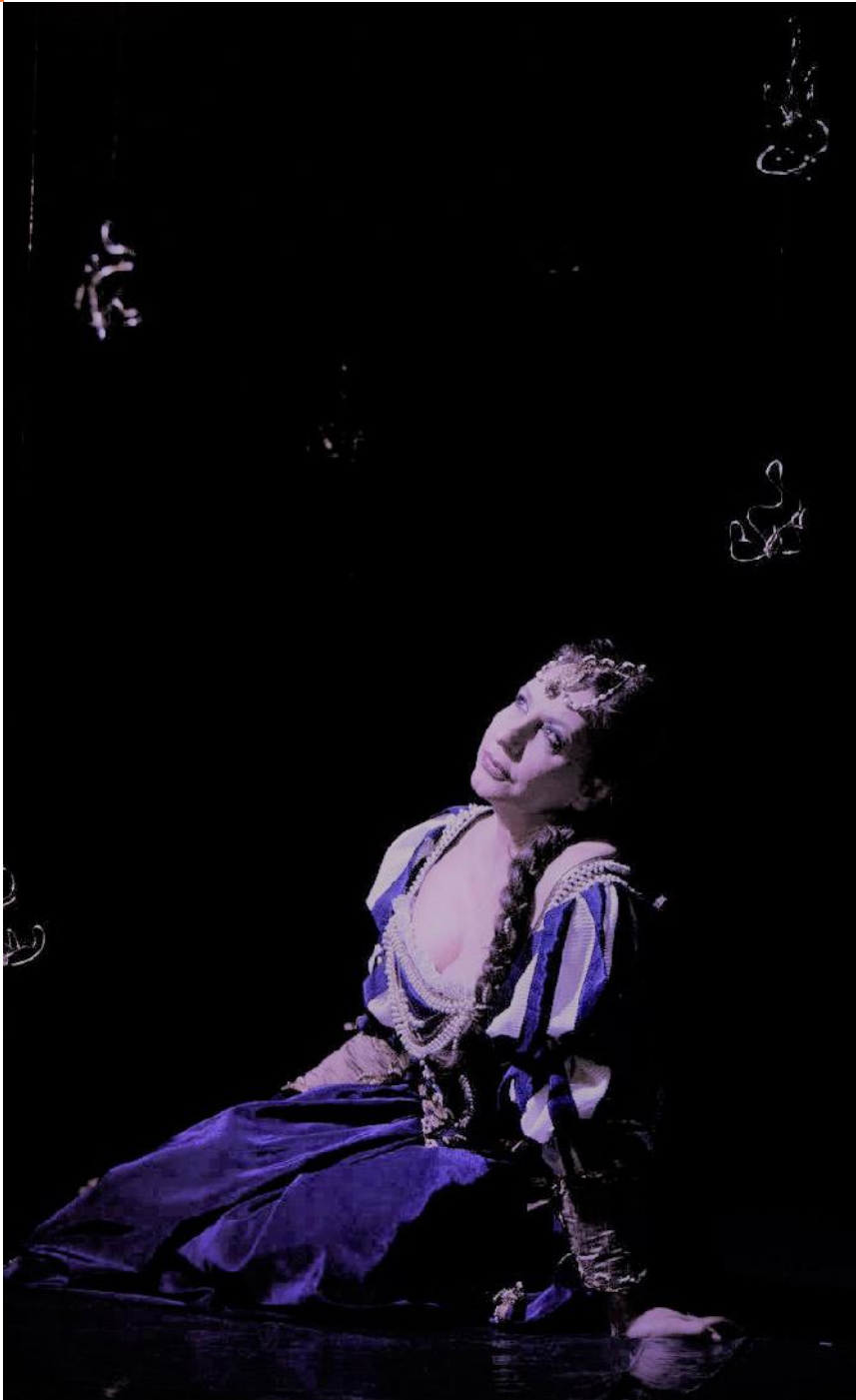
The parallels I can draw are those with historical and political figures who started with a certain profile that changed while in power and who were adored and hated by different sections of the society and sometimes adored and hated by the same people. These usually are the characteristics of exceptional political leaders such as Konstantinos Karamanlis or

**LUCREZIA THE SINNER
LUCREZIA THE SAINT**

by Penny Fylaktaki
directed and performed by Anastasia Revi

13-14 October, 2019, 7.30pm
The Cockpit, Gateforth Street, London, NW8 8EH
Tickets: £16 (£12 conc) Box Office: 0207 258 2925
Performed in Greek with English surtitles

Theatre Lab Company www.theatrelab.co.uk **THE COCKPIT** THE COCKPIT.ORG.UK
on 020 7283 2625 



Andreas Papandreou in the recent Greek history or Fidel Castro, the political leader of Cuba who was equally adored and feared.

4. *Could you draw any parallels between Lucrezia Borgia and ordinary everyday people we encounter in contemporary societies?*

Yes I could. And this might be considered an extreme parallel, but to me an ordinary person of a contemporary society is the activist and performer Zak Kostopoulos who was recently murdered in the streets of Athens by citizens and policemen. Like Lucrezia, Zak or Jackie- that was his artistic persona- was a person who was living on the edge. Provocative in his life style, challenging the mundane, a drag queen performer and someone who does not follow the habits of every day life. On the other hand he was an activist who was fighting for human rights and equality of all genders, a political thinker who believed in radical changes, a different person. For a lot of people he was just a decadent vagabond, for others he was

a great artist and for others a political figure. Those people who can carry the different sides of human existence in their soul are those who will always be out of the norms.

'This new monologue of Lucrezia Borgia that truly flashed in my mind was the inspiration to perform in Greek. By promoting and introducing Greek plays to an international audience, I could draw another parallel with Lucrezia Borgia, who helped the Arts to flourish. To me, Greek plays and London audience is a challenging equivalent'

5. *You are acting and directing one more Greek language play in the international settings of the UK theatre scene (first in Oxford and now in London). Looking back, how gratified you feel with what Theatre Lab Company has achieved so far, specifically in promoting and introducing Greek plays to an international audience?*

Yes, I am gratified and satisfied and absolutely pleased with what Theatre Lab Company has achieved so far on the international London scene. It has been an amazing journey to date, as it is a unique feeling to embrace that you are different, and you still can go far. It is not easy, and it was much more difficult 20 years ago, where it all began. Being Greek in a British industry that is quite demanding anyway, needs that extra mile, on top of this, not making predictable choices makes someone a bit more flexible and daring. Theatre Lab Company has been recognised as a highly acclaimed company in London stage, and personally as a theatre director I feel content with my career. It is only recently that I felt the need to communicate in Greek, to go back to my roots and use my own language as a means

of communication with the audience. This is the reason I chose to perform in Greek, with English subtitles. Promoting contemporary Greek theatre has been one of our aims through the years. My collaboration with Oxford University and Praxis Theatre Company of Oxford has also been revealing. This new monologue of Lucrezia Borgia that truly flashed in my mind was the inspiration to perform in Greek. By promoting and introducing Greek plays to an international audience, I could draw another parallel with Lucrezia Borgia, who helped the Arts to flourish. To me, Greek plays and London audience is a challenging equivalent.

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6. *Anastasia, could you describe in a few words, where you stand, on what kind of theatre you believe in. As an artist, would you say that you have a very clear sense of purpose? What do you strive to achieve making theatre?*

The theatre I believe in consists of magic and pleasure of soul and senses. 'Nothing cures the soul but the senses, and nothing cures the senses but the soul,' says Oscar Wilde. To me, this is the essence of the theatre I am interested in. A holistic experience for the creative team and for the audience. It is the absolute journey that conveys us all in this other universe. It becomes the elixir. My purpose is that of an alchemist. I transform things on stage using

different materials: emotions, images, memories, music, movement, structure and storytelling, to create a new world. This new world is theatre, and we, the artists, are the world makers.

7. *It seems that you have found companions on your journey in the art of theatre, who share a common perception, views, or vision on theatre (or art, more generally). You have established Theatre Lab Company inspiring other people and getting inspired by them. Meanwhile, several colleagues of yours seem to walk the lonely path. How important do you think the existence of a community or a creative "nest" is for a theatre person?*

In Theatre Lab Company, we use the word 'family', which means that people who work in this artistic hub have all the strong connections of a family. Love, inspiration, trust, truth, madness, sharing, expression, debate, hugs, disagreements, research, ideas, ups and downs, but mostly acceptance and celebration of who we are and what we do. Therefore, the existence of a community or 'nest' is absolutely crucial. I do not have any objections with loners in art, as I am and I can always be a loner, but I have realised that the art of sharing is equally important as the art of theatre.

'My purpose is that of an alchemist.

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8. *Do you have a plan ahead? What are your dreams? What remains to be accomplished?*

I always have plans. And at the same time, I don't. I love living in the present and I do have dreams. I live within dreams, as the line between reality and fantasy is always exciting. What remains to be accomplished? The absolute illusion!

Photos courtesy of Anastasia Revi

The Epidaurus Festival, the highlight of the Greek summer calendar, presented a full programme of music, theatre, dance and visual arts



Photo: Discover Greece

The Epidaurus Festival, one of the most important and successful artistic events in Europe, focused exclusively on ancient Greek drama, completed another successful year. The Festival takes place since 1955 and has so far hosted a great number of acclaimed Greek and non-Greek artists. Many of the theatre plays presented have achieved huge critical acclaim and commercial success, while others caused stir and sharp comments due to their provocative, often scandalous originality and daring uniqueness. Once more, the public showed its passion and enthusiasm for the event, with the ticket pre-sales reaching nearly 803,000 euros! @GreeceInUK presents some of the best plays of this year's festival, which took place in the Ancient Theater and the Little Theater of Epidaurus, as well as two important educational programs organized alongside these, the Epidaurus Lyceum and "Educating the public on ancient drama".

Plays in the Ancient Theater of Epidaurus

The play schedule of the Ancient Theater of Epidaurus, the main part of the Festival, was once more impressive, featuring great figures of the Greek and global artistic stage, and with each play presenting its own, more traditional or modernized, version of the timeless ancient Greek dramas. Below, some of the plays which particularly impressed the audience, as well as the critics, will be presented:

Oedipus – Robert Wilson, 21st & 22nd of June

The supreme tragic trilogy of ancient Greek literature unfolds chronologically, as a unified play, from the birth to the death of Oedipus, from the horrible revelations to his self-inflicted blindness. The play's narration seemingly echoes across the centuries, carrying its timeless messages about the tragicness of the human condition, morality and the struggle for redemption and salvation.



Photo: Athens Voice

Oedipus Rex – Konstantinos Markoulakis, 12th & 13th of July

The greatest play of Sophocles and, according to established wisdom, the most perfect and complete of ancient Greek drama literature. With the city of Thebes struck by plague and suffering, king Oedipus consults the god Apollo, whose oracle declares the

punishment of those responsible for the murder of the previous king, Laios, as the only way for the city's calamities to end. Thus begins a series of terrible and dark revelations, composing a timeless, classic drama about the struggle between free will and fate.



Photo: Athens Voice

Ilektria/Orestis – Ivo van Hove, 26th & 27th of July

The play, based on the supreme work of Euripides, is the result of magnificent cooperation between the director Ivo van Hove and the great French troupe Comedie Francaise, and the Epidaurus Festival. The play unifies the two Euripide's tragedies, Ilektra and Orestis, which focus on these two siblings' determination to avenge the death of their father, Agamemnon, by killing their mother, Klytaimnistra, and her lover. The play emphasizes the social aspects and timelessness of the drama, focusing on the issues of family, morality and forgiveness versus the self-destructing lust for revenge.



Photo: Athens Voice

Clouds – Dimitris Karantzas, 2nd & 3rd of August

This great comedy by Aristophanes satirizes the teachings of Socrates and the other philosophers of its era. Strepsiades, an old and poor man, seeks to master, with the help of Socrates, the art of winning

every court case, hoping to redeem himself and his property from his predatory creditors. Himself being unable to make any noticeable progress, he finally sends his son to Socrates as a student. After a series of hilarious events, Strepsiades decides to destroy Socrates' school, enraged by the pernicious, vulpine rhetorical teachings of the intellectuals, which distort justice and traditional values and promote subversiveness and immorality.



Photo: Athens Voice

Plays in the Little Theater of Epidaurus

Despite its name, the Little Theater of Ancient Epidaurus is surely of no less quality than its larger counterpart! The theater's program during the Festival features musical and theatrical plays, as well as cinema movies. The events at the Little Theater have been a part of the Epidaurus Festival since 1995 and have been warmly received by the audience, scoring significant commercial success. Below you can find some of the plays which made a particular impression on the audience and critics:



Photo: Athens & Epidaurus Festival

Vertigo – Alfred Hitchcock, 22nd of June

In this classic movie, Alfred Hitchcock masterfully narrates the story of a police officer, whom the deadly, fateful secrets of a woman lead to psychosis and a game of life and death. The movie is an

excellent adaptation of the ancient myth of Orfeas and Eyridiki and is widely considered as one of the most significant masterpieces of the great British director.



Photo: Shepherd Express

Theogony, a great feast – Sophia Paschou, 5th & 6th of July

Hesiod's epic poem is a lyrical, epic recounting of the universe's creation and the genealogy of the gods of ancient Greek mythology, a syncretism of many different mythological and religious traditions of the ancient world. Hesiod begins with Chaos, which gives birth to the very first deities, continues to the unification of Earth and Uranus and the defeat and fall of Uranus by his son, Kronos, and completes his narration with the birth of the Olympians and the triumph of Zeus over his own father. Full of love affairs, births and conflicts, the play presents the classic work of ancient Greek literature by focusing on its timeless themes: the rapid change of all things, the defeat and fall of tyrants and the inevitable rise and triumph of justice, the prevalence of love and right over cruelty and oppression.



Photo: Athens & Epidaurus Festival

Kaos – Dance team "Griffon, 12th & 13th of July

The Chaos and Order Laboratory, by Ioanna Portolou's dance troupe Griffon, introduces the play Kaos, which, by drawing inspiration from the biblical narration of Genesis, presents its own modernized account of the ancient myth of creation. The play emphasizes the theme of humanities' struggle for achieving order, rules and social cohesion, through a constant struggle against the forces of chaos and disarray.



Photo: Athens & Epidaurus Festival

Daphnis and Chloe - Dimitris Bogdanos, 19th and 20th of July

The bucolic novel of the Lesbian author Loggos, for whom little is known, allegorically describes love, drawing on the flow of seasons to symbolically demonstrate the alternation of the two protagonist's emotions. The play is dominated by an idealized account of nature, sending its own significant message against modern era's environmental destruction.



Photo: Athens Voice

Danaides – Natasa Triantafilli, 2nd & 3rd of August

The greatest work of the Greek author Andreas Kalvos, who lived during the 19th century, draws its inspiration from ancient Greek literature. The story

takes place in Argos, where the 50 sons of Aegyptus, brother of Argos' king Danaus, demand to marry Danaus' 50 daughters. Fearful that one of them will eventually murder him, Danaus commands his daughters to kill their husbands on the wedding night. But one of them, Hypermnestra, disobeys his orders, due to love for her husband, unfolding the tragedy's plot. The play presents the significance of ancient Greek tragedy in the formation of the democratic political community, paying tribute to the tragic tradition of ancient Greek theater.



Epidaurus Lyceum, 2nd to 16th of July

The Epidaurus Lyceum is a global summer school on ancient Greek drama, certified by Greek academic institutions. Its targeted audience are students of drama and dance schools, as well as young actors and dancers from all over the world. It is a place of meeting for young artists, who gain the opportunity to learn about ancient Greek theater, watch plays and attend related laboratories and speeches, and discover new and innovative methods of acting.

This year, from the 2nd to the 16th of July, the Lyceum emphasized the training on experiential acting techniques and interpretational methods of ancient Greek drama, its interaction with other art forms and the particular characteristics which make its themes relatable to every era's audience. Among the teaching personnel were well-known professors of theatrical, artistic and philological studies, as well as directors, actors and musicians from various countries.

«Educating the public on ancient Greek drama», 18th of February to 27th of May

The educational program "Educating the public on ancient Greek drama" was introduced in 2016, and this year, it reached its completion for the third time, in cooperation with the University of Peloponnese. The program attends to groups from all over the world, which visit Epidaurus with the exclusive goal of participating in it. The program's goal is educating the public on ancient Greek theater, by way of its active participation in open discussions and laboratories. It is especially focused on young schoolchildren, whom enables to broaden their artistic horizons and creatively experiment with the art of drama. The program is administered by recognized and acclaimed artists and academics.



A look into the rising Film Festival Scene in Greece: Summer 2019



It is known that Greece is the birthplace of drama. But Greece also has a long lasting love for the art of Cinema. What is significant is that in recent years there has been a major revival of the film scene in Greece. International film directors, producers and actors all come to Greece every summer and bring together their love for Cinema against the backdrop of the beautiful Greek landscape. Every summer, cities, islands and small towns host some of the most well-known film festivals not only locally but also on a global scale.

What is more, the Greek passion for the art of Cinema signifies something even bigger than that. It depicts a rising economy, and a rising importance for Greece as a place where global artists can meet, network, ponder, and create new work. In addition, tourists, visitors and locals all meet together to watch much beloved cult classic films, along with new film productions that educate and enhance the public conscience on socio-economic and historical issues. Consequently, the film festivals in Greece are not only a place where artists meet, but also a place where visitors can get educated and enhance their critical thinking. This brings the international attention back to Greece as the birthplace of art.

@GreeceInUK explores a list of the most important film festivals held during the summer season in

Greece, providing a 2019 summer overview of the events along with some late summer film festivals that are happening now.

I. 9th Athens Open Air Festival: June – August 2019

The much beloved and globally praised Athens Open Air Film Festival opens every year in June and signifies the start of the summer season in the city. In collaboration with the Athens & Epidaurus Festival, the film festival converted the city's neighbourhoods, parks, beaches, historical sites and urban landmarks into open air cinemas with free admission for the public. The festival was organised jointly by the Athens municipality's sports culture and youth organisation (OPANDA) and held film screenings of cult classic international films in the city's most beautiful locations.

Timeless classics, indie favourites and well known blockbusters are screened at iconic landmarks in Athens from museums to public gardens. The 2019 line up included Fellini's *Amarcord* at the Roman Agora; David Lynch's *Lost Highway* on the Lycabettus Hill; Mike Leigh's well known *Naked in Abyssinia* Square in Monastiraki and Mark Wahlberg's *Boogie Nights* had a special screening in Petralona park. The festival also paid tribute to the classic films of Michelangelo Antonioni and opened



Photo: Why Athens



Photo: Barnes Film Festival

with a screening of Hitchcock's classic *Vertigo* at the Little Theatre of Ancient Epidauros. What is special about this film festival is that it combines the love for classic Cinema with the history and beauty of the Greek urban landscape. Through daily screenings of classic films, visitors can also take a tour of the iconic landmarks of the city and the special urban design that makes Athens so special. The 2020 line up is still not out yet, but visitors can make sure that the experience will be one not be missed!

For information on the film festival and the 2020 line up, visit: https://www.aoaff.gr/home_en/

II. 9th Aegean International Film Festival: July 2019

The Aegean Film Festival started almost a decade ago in the beautiful island of Patmos. The festival is considered to be a major platform for the development of new ideas, artistic visions and projects. What is more, the festival's principal aim is to educate, entertain and at the same time, invite global filmmakers and artists into one place. Hence, the Aegean is turned every summer into one of the most important film hot spots in the world.

By 2018 the film festival has 7,000 annual visitors and has expanded its screenings and events in the beautiful island of Paros. The festival is organised under the auspices of UNESCO, the Greek National Tourism Organisation (GNTO) and the Greek Film Centre (E.K.K). The 2019 version of the festival included screenings of classic and new documentaries, films and short films, as well as over thirty screenings, events, workshops and networking opportunities. Two times Oscar winning director Alexander Payne, who was on the critics panel in 2016 has declared his love for the festival and the importance for the Aegean islands to be a meeting point for international filmmakers and professionals.

During the 2019 edition the jury and critics panel of the festival included: Philip Ilson (Festival Director,

London Short Film Festival), Sam Cullis (Festival Director, London Barnes Film Festival), and Grace Attanasio, Nora Graham, Sasha Pinto, Karina Rotenstreich and Gregory Kokkinakis. Some of the awards included:

BEST AEGEAN INTERNATIONAL SHORT FILM AWARD:

'Tungrus' by Rishi Chadna (language: English, Hindi)

BEST AEGEAN GREEK SHORT FILM JURY AWARD:

'Patision Avenue' by Thanasis Neofotistos (language: Greek)

The 2020 version of the film festival is set to be even bigger, as the festival is growing every year and has turned into an annual international film tradition. Film screenings, awards, events, workshops all set against the backdrop of the beautiful Aegean islands. Some of the screenings take place in hotels, others at the beach, others at historical sites. It is certain that this an important experience for both professionals and visitors!

III. 7th Syros International Film Festival: 16th July – 21st July 2019

Syros is a small, beautiful and historical island in the Cyclades. It is also a place that has gained international attention in the recent years due to its international film festival that takes place every summer. The festival includes screenings of Greek and international independent films with a two competition sections plus workshops, networking events, talks and educational opportunities. Founded in 2013, the Syros International Film Festival combines screenings of classic and new films in purposed island sites. Therefore, visitors can watch a film against one of the most beautiful and important locations in the world. The festival is also unique in its desire to be removed from the usual demands of the film industry hierarchies and create events that combine experimental, recent and retrospective



Photo: Syros International Film Festival FB



Photo: ICTV

events. That way, new filmmakers can showcase their work and start a career in the film industry without necessarily meeting the usual demands that makes a film popular. Immersing visitors into a cinematic dreamscape, the festival seeks to both ask and answer the question 'What is Cinema?'

Furthermore, what makes the festival important is its ability to bring cross-cultural history into the setting of a traditional Greek island. A collaboration with the Taiwan International Documentary Festival brought a selection of Taiwanese documentaries to Syros, while a previous screening of avant-garde jazz pioneer Sun Ra's *Space Is The Place* transformed the island into a historical look on 1970s black America.

Apart from bringing antiquity in a modern setting, the cultural activities of the festival can also bring visitors to discover the things that makes islands unique in Greece. Thus, the festival also sees beyond what makes the islands attractive to tourists such as leisure and the sun, and enhance the importance of cultural tourism. And what better place to do that than in the Venetian architecture of the capital, Ermoupolis and the beautiful ocean side of the suburbs.

For more information on the festival, visit: <https://syrosfilmfestival.org/>

IV. 4th International Film Festival 'Beyond Borders': 25th August – 1st September 2019

This unique film festival which takes place every year in the beautiful island of Castellorizo was founded by The Hellenic History Foundation (ID.IS.ME.). Founded in 2008 the foundation is a team of young historians and researchers with the aim of preserving and documenting contemporary history. The festival, having already over 45,000 members, seeks to promote the importance of history, heritage and culture. An integral part in its mission is the creation of history documentaries. These documentaries, usually the products of intense historical research, achieve international recognition that has led to the creation of the 'Beyond Borders' film festival.

Apart from the festival's aim to reflect strongly, on a global scale, the importance of studying and documenting historical events, the festival also turns the small island of Castellorizo into an annual meeting point of some of the biggest historians and documentary filmmakers. The festival's vision 'Bring the world to Castellorizo and take Castellorizo to the world!' is reflected in its annual efforts to increase cultural tourism in the island. Visitors can take tours of the island's landscape and then attend educational and cultural activities in the festival. This is what makes Castellorizo so important. Different from other popular Greek islands, the island's cultural activities can help you immerse into the beautiful landscape and history of the island.

Supported by the Association Ecrans des Mondes in Paris (AEM) the 4th international edition of the festival screened documentary films from Greece, Turkey, Europe, and the whole world produced within the past five years (2015-2019). The festival also included several cultural events, workshops and talks. Some of the 2019



Photo: Visit Greece

version included children's plays, musical concerts and a talk on the beauty of the Greek islands. It was attended by local and international visitors, professors from the University of London, historians and researchers.

The festival is supported by the Hellenic Ministry of Foreign Affairs, the Municipality of the island, the Administration of the Region of South Aegean and the General Secretariat for the Aegean and Island Policy as well as by local businesses and media organisation.

More information can be found at: <http://beyondborders.gr/>

V. 42nd Drama International Short Film Festival: 15th September – 21st September 2019

Perhaps one of the most important film festivals in the world, the Drama International Film Festival which takes place in the beautiful Greek town of Drama, is the place where the biggest short films of the world are shown every year. It is the annual meeting place for filmmakers and industry professionals, and it runs a six-day schedule in September with its main venues being the Municipal Conservatory and the Olympia Cinema.

What is more, the festival is the leading Greek

and South-Eastern gateway to the world's most prestigious short film awards, with nominated filmmakers earning a nomination at the European Film Awards.

Founded in 1978, over 2,000 shorts films from all over the world are submitted each year with the curatorial group selecting around 50-60 shorts films every year to screen in competition. The festival thus creates a platform in which known and new filmmakers can showcase their work and earn recognition. The festival combines short films, awards, a photography exhibition and other satellite events, that make the festival a unique cultural activity, which strongly promotes not only the city of Drama but also Greece as an important place for Cinema world wide.

The 2019 programme of the festival is available at: <https://www.dramafilmfestival.gr/>

VI. Anima Syros – 12th International Animation Festival + Agora: 18th – 22nd September 2019

Anima Syros is an international animation festival that takes place since 2008 in the capital of Cyclades, Hermoupolis of Syros. The festival includes animation film screenings, tributes to international festivals, and a platform where international and Greek creators and professionals can meet and discuss artistic ideas. The festival also includes



Photo: Athens Insider

workshops for students and children. The events are mostly focused on social issues such as domestic violence, the status of women, racism, LGBTQ+ rights etc. In 2014 the festival joined the European Project 'Creative Europe', which was designed to support millions of artists and professionals in the field of cinema and to offer new ways of raising awareness about the Greek and European culture.

The festival has managed to turn Hermoupolis from a local urban city into an international meeting point for cinema makers and lovers. The city has become an attraction spot for thousands of artists and animation schools worldwide. Previous attendants included Nina Paley, Jim Capobianco, Alain Baran and representatives of prominent production companies such as PIXAR and DreamWorks.

The 2019 edition of the festival seems like the perfect end to the summer season, bringing the beautiful fall weather and colours of the island of Syros to local and global visitors. The programme includes commercials, short films, animation workshops and talks.

More information and a full list of the events can be found at: <http://www.animasyros.gr/schedule.html>

Euripides once said 'Experience, travel – these are as education in themselves'. Indeed, Greece is not only the place where leisure tourism can take place, but an educational and artistic destination for everyone. Over the recent years this new fascination with film festivals has turned Greece into one of the most important hotspots for professionals and visitors. This is important as it depicts the rise of cultural tourism in the country and the future of a thriving economy that seems to be on the rise. The festivals described here seem to point not only to a prosperous economic future, inviting filmmakers and production companies to film in Greece, but also to an artistic future that is developing and is set to turn Greece into one of the leading countries on film.

So whether you are a filmmaker, a film production graduate, or simply a visitor, make sure to check these festivals for 2020 and every year, and gain the opportunity to be part of an important cinematic experience. From classic films to historical documentaries to short films, Greece seems to have a place for all aspects of Cinema!

'Marianne & Leonard: Words of Love', a cinematic love letter to Hydra



This summer, 'Marianne & Leonard: Words of Love' opened in arthouse theatres across London by Roadside Attractions. The documentary is veteran Nick Bloomfield's retelling of the intense artistic relationship between the iconic Canadian poet Leonard Cohen and his muse Marianne Ihlen. The pair met on the rocky Greek island of Hydra in the 1960s, and their romance inspired countless of Cohen's songs, including So Long Marianne and Bird on the Wire. Ihlen was also involved in a short romance with the documentary's director Bloomfield, who decided to film this documentary after staying a close friend to both Cohen and Ihlen. Battling leukemia, Ihlen passed away on July 28 2016, with Cohen following her on November 7 2016. With the perfect match of filmmaker and subject, and a discovery of lost footage from Cohen's days of artistic rebirth in Hydra, Broomfield has created a film that includes musical performances, evocative period footage of Greece's bohemian artistic lifestyle and a written memoir narrative. The documentary is a letter to the artistic power of love and to the musical talent of Cohen. More importantly, the film is a love letter to Hydra. It is the Greek island that informs the backdrop of the film's retelling of Cohen's legendary artistic days with Ihlen.

Hydra was the musician and poet's spiritual and physical home in his 20s, and many places across the island are tied to his presence, which the locals honour throughout the year. He moved there after meeting a Greek traveller in London, that told him that there was no place like Greece. The island in the Argosaronikos was the defining place, where Cohen's poetry flourished. By the port there is Rolo Café, where Cohen along with a generation of bohemian artists from Greece and the world met, but also the place where Cohen's first ever concert took place. Throughout the film, Hydra is being framed in a nostalgic light, with the rare footage depicting the island as the ultimate place where every artist and poet could crystallize their art. It was a place of solitude, of plodding donkeys, no cars, and primitive surroundings amid the stunning beauties of the island and the glories of the Aegean, where Cohen found his 'sitting-down time' as he described it, where he could recollect and think in tranquillity.

In Hydra, Leonard discovered the Greek way of life, with its alternative rhythms of work and leisure, so seductive to creative thought. Cohen once famously described his Greek life as 'there is nowhere in the world where you can live like you can in Hydra, and



Leonard Cohen working on his poetry outside his house in Hydra
Source: Leonard Cohen Files



Cohen's Hydra house
Source: Forbes.com

that includes Hydra'. In Greece, Leonard transformed himself from a Western man scared by his own talent, to an artist asking himself questions of life and meaning and putting his life into perspective. The music of Greece entered Leonard's mind and soul, evoking memories and melodies, working to suggest a new mystical style that will eventually lead to Cohen's rebirth and the production of some of his most notable poetry and music. On September 27, 1960 Leonard purchased a small house for \$1500. The ancient building, with five rooms, became the private space where Cohen could work and find himself as an artist. Describing the island house to his mother, Leonard said: 'All through the day you hear the calls of the street vendors and they are really rather musical'. To a friend he mentioned: 'Having this house in the Aegean makes cities less frightening'. Cohen was noted for throwing celebrations in his Hydra house, in which the entire island was always invited to. Still today, Leonard's house is a major local attraction in the island.

But Hydra was also the defining place where Leonard met Marianne. It is this romance amid the inspiring surroundings of the

island that take central action in the new documentary. The pair first met on Hydra in the early 1960s, where Ihlen and her son Axel moved in with Cohen. Ihlen helped Cohen with his writing and urged him to overcome his stage fright and turn his poetry to music, famously dragging him back to the stage after he rushed off in a panic in one of his early concerts. Broomfield describes Ihlen as a nurturer, a woman who was responsible for Cohen's career and for inspiring his love poems. In the film, Aviva Layton describes Cohen as a 'man every woman wanted to have', with archival footage depicting women throwing themselves at Leonard, but with Ihlen being the one who captured his attention. Broomfield met Ihlen in his 20s. He describes: 'I was 20 when I went to Hydra and met her, in the sun-kissed height of summer. I was bowled over by the beauty of Hydra; she was part of the experience. She was encouraging. She encouraged Leonard during the time he was writing books and putting his poems to music'. He adds: 'She encouraged many other people. She had a talent for spotting hidden strengths in people and encouraging people to develop those strengths'. Broomfield, who is from London, was studying law when he moved to Hydra in the 1960s, after being troubled by the hustle and bustle of the British lifestyle. Marianne urged him to quit law and become a filmmaker after documenting their lives and the lifestyle of the artistic communities of the Greek island.

Hydra is pictured cinematically as the defining place of their love and a bohemian paradise, in which Cohen found his muse. The two fell in love, but the film nostalgically retells their separation after Cohen went on to become a world famous musician. A vulnerable Marianne returned back to Hydra, after Cohen moved back to the busy West, and remained in the bohemian paradise. The film eloquently paints the island as both the starting point of their love but also



Leonard and Marianne in a gathering at a Greek tavern in Hydra
Source: Leonard Cohen Files (reprinted from the songbook Songs of Leonard Cohen)

the defining point of their tragic end. A mystical landscape that hold the secrets behind one of the most tragic and inspiring love stories urges the audiences to wonder how can an island have such a powerful and defining effect on an artist. Marianne remained in the past, with Cohen continuing his music but always holding Hydra and Marianne as his inspirations. Cohen will eventually marry artist Suzanne Elrod and Ihlen eventually remarried in Oslo. But despite things changing, Hydra continued to haunt Leonard until his death in 2016. Famously, before Marianne passed away, Leonard wrote her a letter in which he wrote : 'Well Marianne it's come to this time when we are really so old and our bodies are falling apart and I think I will follow you very soon. Know that I am so close behind you that if you stretch out your hand, I think you can reach mine'. The letter is being read during the documentary, and the audience can easily see the tremendous impact that Greece had on Cohen. Leonard never forgot where he started. The film ends nostalgically with Cohen being on his last concert, where we can see Marianne smiling in the audience singing 'So Long Marianne'.

From 1980s onwards Hydra turned into a resort, but visitors can still sense in the island the air of a once promising artistic community and the inspiration

that the landscape can give to an emerging artist. With its crystal clear skies, its mystery and its promise, one can easily identify with Leonard's famous verse 'Greece is a good place, to look at the moon, isn't it?'

*'Greece is a good place,
to look at the moon,
isn't it?'*

Katerina Glyniadaki - European Institute - LSE

Katerina Glyniadaki is a PhD Candidate at the European Institute, studying the administration of the migration issue in the cities of Athens and Berlin. Her research focuses on individuals working in the front line with asylum-seekers, refugees, and immigrants in the two cities.



1. What led you to settle in the UK?

I had a fantastic opportunity to study for a PhD at the European Institute of the London School of Economics, with a scholarship from the Hellenic Observatory. Completing a PhD had been my aspiration for a few years. So, when the offer came, I was over the moon.

2. How do you experience life in the UK as an academic and as a resident?

I know that different parts of the UK are different... I live and go to university in central London, and that's quite a unique experience. It is a very vibrant, diverse and fast-paced environment, which I truly enjoy, even if it can be quite overwhelming at times. I particularly like how international London is, and I appreciate having the chance to meet people from all over the world.

Academically, the UK, and the LSE in particular, is an extremely stimulating place to be in. As I am at the crossroads of different disciplines (public administration, social psychology and migration), I have the opportunity to learn from and work with world-caliber scholars from different fields. Although highly demanding, it is tremendously inspiring for younger academics.

3. You are part of a generation of Greeks who are building successful careers abroad. Could you tell us how you feel about Greece's "brain drain"?

Greece is a relatively small country and there have always been Greeks who left in order to find better conditions or better opportunities abroad. I, myself, moved abroad for the first time in 2005, when I was offered an athletic scholarship to play and study in the US. Had I a similar opportunity at home, I would have probably stayed. Since 2010, of course, the amount of Greeks who migrated abroad has skyrocketed as a result of the economic crisis. And, the fact that so many young Greeks live abroad today—especially those of higher education and skills—clearly does not help the country's economic recovery. But, until the conditions at home improve, those who have better options elsewhere will keep taking them. For a long-term solution, there needs to be a series of substantial changes first. Reforming the Greek bureaucracy, providing incentives for excellence and making the labour market and the tax system generally fairer would certainly help.

4. If there was one thing you could do instantly to make things better in Greece, what would that be?

I don't think there is an 'easy fix'. My opinion is that improvement needs to take place at two levels simultaneously. First, at the structural level, through implementing institutional reforms and upgrading the state services. And, second, through a shift in people's mentality. In every small decision we make daily, we ought to think beyond our self-interest today and consider instead what is better for the common good and for the long term. Of course, this is also the case when it comes to voting!

5. Having conducted interviews with officials and bureaucrats in Greece, could you tell us about any systemic deficiencies that you spotted?

My research focuses on the management of migration in Athens, so my observations may not necessarily hold true beyond Athens or beyond the migration issue. That said, the single most important deficiency I see is the lack of adequate central co-ordination and planning, as well as the lack of official communication channels across different front-line actors. This gap means that the human and material

resources available are not being adequately absorbed. The fact that there is such a multiplicity of funding sources and organisations on the field does make coordination challenging, of course. But, improving central organisation and efficiently could have an enormous impact on the ground. And, I believe this is also applicable to other aspects of the Greek bureaucracy, as well.

6. Greece has recently scored very low in terms of gender equality. What do you think the reason is for that?

In 2017 Greece had the lowest score (50/100) in gender equality among all the EU countries. Although Greece has never been the epitome of a progressive and equal society when it comes to gender issues, this piece of data is particularly worrying. Looking more closely at the six core domains of the Gender Equality Index (work, money, knowledge, time, health, violence), we see that Greece lags behind in two of them. The first is that of 'power'. In short, there are too few women in Greece in positions of power (economic, social or political) compared to other EU countries. The second is that of 'time'. In essence, most of the housework and care work continues to fall on the shoulders of women. This is problematic because it precludes women from entering paid work, let alone rising to positions of power. To ameliorate these inequalities, there needs to be a cultural shift, in my opinion. To put it simply, if men start helping more at home, then women can thrive outside of home, too. If more women participate actively in paid work, and if more women reach their full potential career-wise, then this will boost the country's economy, as well. So, I hope this finding pushes us to think and to question some of our long-held beliefs on the issue.

7. Could you tell us one or two things you admire and one or two things you dislike about policy-making in Greece?

My research focuses on the implementation stage of the policy cycle and the instances when policy does not transfer well into practice. Unfortunately, this policy-practice gap is not unusual in Greece. It happens in the case of domestic violence and it happens also with the management of migration. Sometimes it has to do with objective obstacles, such as the lack of resources, but more often than not it comes down to human factors. This could mean lack of political willingness or simply poor organisation and co-ordination skills, as I mentioned earlier. The positive side I observe is that there

are some employees at the front-lines of policy-implementation who are very hard-working and dedicated to what they do, and who go out of their way to make up for the weaknesses of the system.

8. Having worked with refugees in Europe, what would you say are the main obstacles that prevent their integration? Are these issues also prevalent in Greece?

I think one of the main misconceptions across Europe is that integration is an one-way street, meaning that refugees would simply have to change and adjust to a new way of life. This view, however, is not realistic, as it ignores the relative position of power of these people compared to that of the host society members. This is also the case in Greece. How can refugees arrange their own integration when they are being stigmatised by the local society (e.g. parents protesting against refugee children going to school) and marginalised by the state (e.g. keeping them isolated in camps for years)? Although there are some organisations and grassroots groups in Greece that make considerable effort in helping refugees learn the language, find jobs, and socialise with locals, this effort needs to be a lot more systematic. We would have a lot to learn from some integration programmes that Berlin offers to newcomers—for instance, by pairing a local and a refugee that have similar interests, or by assigning local guardians to unaccompanied minors.

9. What would you say to young Greek students who want to establish themselves in the UK?

I am not sure how helpful my advice would be, as I am still a student and an early-career academic myself. My understanding is that the UK has countless opportunities to offer to those who understand the local norms of professionalism and are willing to work hard.

10. What do you seek to achieve through your work? Do you have any particular aspiration to share with us?

My immediate goal is to complete my PhD in the upcoming months. After that, the plan A would be to stay in the Academia, as I enjoy both research and teaching. This, however, is becoming increasingly competitive, so will have to keep an open mind. The most important point for me is to do work that is meaningful and somehow contributes to the betterment of people's lives.

Events to come

Myths and psychotherapy

When: 4 October, 7:00pm

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

Stratis Myrivilis Presentation

When: 8 October, 7:00pm

Where: The Hellenic Centre

Contemporary Greek Diaspora in the UK and Beyond

When: 10 October, 6:00pm

Where: The Hellenic Centre

Lucrezia the Sinner Lucrezia the Saint

When: 13-14 October, 7:30pm

Where: The Cockpit Theatre, Gateforth Street London, NW8 8EH

Dimitrios Skyllas: The first Greek composer of the BBC Symphony Orchestra in history: from Epidaurus to the Barbican

When: 15 October, 7:30pm - 9:00pm

Where: The Hellenic Centre

George Dalaras

When: 16 October, 8:00pm - 10:00pm

Where: Royal Festival Hall, Southbank Centre, Belvedere Rd, London NW3

Myth in Greek art vase painting at the British Museum

When: 18 October, 6:00pm - 8:00pm

Where: The British Museum, Great Russell Street, London WC1B 3DG

Greek Politics after the 2019 Elections: future prospects

When: 29 October 6:30pm - 8:00pm

Where: Wolfson Theatre, New Academic Building, London School of Economics

With the Songs as our Compass and Tradition as the Captain.

A Voyage in the Seas of Greek Folk Music

When: 7 November, 7:15pm

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

Rebetiko Journey: From Greece to the World

When: 17 November, 12:00pm - 10:00pm

Where: The Cockpit, Gateforth St, Marylebone, London NW8 8EH

Pyx Lax live in London

When: 18 November, 7:00 pm

Where: O2 Shepherds Bush Empire, Shepherd's Bush Green, White City, London W12 8TT

Ancient Andros: A History of Fourteen Centuries

When: 19 November, 7:00pm

Where: King's College London Strand, London WC2R 2LS

Brain Gain: an exciting future for Greece

When: 27 November, 6:30pm - 8:00pm

Hong Kong Theatre, Clement House, LSE

Celebrating The Hellenic Centre's 25th Anniversary

When: 29 November, 4:00pm - 9:30pm

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

@GreeceInUK is a newsletter with 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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