

THE EMERGENCE OF THE DEVISED THEATRE IN GREECE: ORIGINS, CHARACTERISTICS AND EVOLUTION

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Abstract:

The article examines the devised theatre in Greece from its appearance at the start of the 90s until today. More specifically, it explores the roots and the underlying reasons for its appearance, the theoretical foundations and aims, and the related converging and diverging characteristics as they compare to similar forms of theatre found in other western countries. The devised theatre in Greece was imported at a later stage, as compared to those countries, and as an imported theatrical form, at a period where there was a growing economy and an overall perception of a wealthy society. As a consequence, at its initial period, it did not connect with demands for political change and social movements, as was the case in other countries during the 60s and 70s. Gradually, from 2009 and onwards, a period that was marked by the economic crisis, devised theatre reflected more of the genuine concerns of the Greek society and dealt with issues stemming from the various painful experiences of the 'here and now'. Furthermore, at that period, there was an increase in the number of devised groups, and audiences started showing more interest for this type of theatre. In this article, the most important devised theatre groups and artists are referred to. More focus is, however, placed on those which appeared to last longer, and demonstrated a more consistent vision. Lastly, the article deals with the individual -state and private- organizations that contributed to empowering the Greek devised theatre, as well as redefining the contemporary Greek theatre.

Keywords: *Devised Theatre, Greek theatre, improvisation, urban change, economic crisis.*

The emergence of devised theatre in Greece: when, where and how - Convergences and divergences of Greek devised theatre as compared to other countries -

Tracing the origins of devised theatre in Greece takes us back to the early 90s, three decades after it appeared in the USA and the UK. Its appearance in Greece at that time was due to the fundamental social-political and economic changes that had taken place in the country, especially over the previous 15 years. These caused the development of multidimensional artistic forms that aimed at embracing these changes, as well as all other aspects of the theories of thought and the postmodern world.

The reasons that devised theatre was introduced in Greece late, while throughout the western world it had become one of the most widely known and practiced theatrical genres since the 60's, originate, to some extent, from traumas of recent Greek history: an unstable political situation at the period immediately after World War II and the civil war that followed, censorship and imposed restrictions on any kind of artistic expression and speech, especially during the years of the dictatorship that lasted from 1967 to 1974, and the like, formed a context where radical theatrical experimentations, that dealt with the 'here and now' of society and with attempting to address questions of the postmodern world, could not find a place (Patsalidis-Stavrakopoulou, 9-10). Furthermore, the first years following the collapse of the junta, led to an explosion of Greek dramaturgy -mainly political-, that was a result of the great repression that many Greek playwrights had suffered for a long time. Therefore, a lot of directors turned to the staging of

contemporary Greek dramatic texts, along with their interests in the ancient Greek drama, that has always been in the epicenter of Greek theatrical life. In addition to this fact, one should take into account that modern Greek dramaturgy has its roots in realism and audiences were mainly accustomed to a realistic theatre language and aesthetics on stage; It was only after the beginning of 80's when Greek artists started gradually moving away from what had been the certainties of realism, and giving way to the uncertainties of post-modern ways of thinking about art and life. Obviously, the entry of Greece into the European Union in 1981 had favored the incorporation of alternative forms of artistic expression. Therefore, devised theatre (in Greek, *theatro tisepinoesis*) came to Greece relatively late and started growing and receiving attention by audiences at the end of the 20th century.

Indeed, during the decade of the 80's some distinguished private theatre troupes started being sponsored by the Hellenic Ministry of Culture. A much greater number of theatre groups received state funding at the beginning of the 90s, when the economic situation in the country seemed prosperous due to external borrowing. Greek artists turned to devised theatre, from a compelling need for free artistic expression, while simultaneously incorporating controversial issues into its repertoire. Furthermore, artists embraced devised theatre as a way of expressing their opposition to the theatre of great leading actors, famous directors, and high-budget productions that were more of a commercial commodity than art.

Best described as a genre consisting of other genres, such as physical theatre and Happenings, the results aimed at being provocative, and incorporated elements of dance, visual arts, that flirted with performance arts in many instances, in alignment with the main features of post-modernism (Heddon and Milling 157). It also rejected the classic form of text-play-director-actors and aimed at embracing a new one: performers-actors-audience. This is especially important for the history of modern Greek theatre and marks an important new stage of development for two main reasons: 1) because modern Greek theatre had been almost exclusively text based and 2) because the use of improvisation, even as part of the rehearsal process and actor training, had taken a long time to establish itself in Greece (even in the 80s, it was still viewed as a little strange). As a result, its use, as a fundamental element in the creation of script, essentially signalled a new era in the case of Modern Greek theatre.

Another important difference between devised theatre in Greece and that abroad is the fact that it has been "imported." In the West, devised theatre echoed the introspection of the legendary decade of the 60s', which was marked by social uprisings against discrimination (based on gender, colour, nationality, religion, sexual orientation, etc.) and led to a series of reforms in many areas of public life. Artists often lived in a communal environment, claimed for equal opportunities in both art and life and were compelled to find alternative performance spaces and forms of expression. (Oddey and Berghaus 14-18). And while in the U.S, U.K. and France devised theatre had been the fruit of distrust and non-conformism during a period of great social and political upheaval, in Greece it was initially adopted mostly by groups and individual artists as a 'method' for artistic experimentation. Since the prevailing social conditions were dramatically different from those in other Western countries, it is not surprising that devised theatre in Greece had in the beginning limited acceptance. Moreover, Greek artists started building on a rather safe ground, using already established devices, while the greatest challenge of the devised theatre has always been the abolishment of any certainties, as well as the rethinking of the way that art and life co-exist.

An additional differentiating factor, related to the fact that devised movement in Greece had started as a form of artistic experimentation rather than as a form of social activism, is that many collaborations between artists were proved to be temporary and not stable clusters of partners, as was the case with groups such as *Théâtre de Complicité*, *Forced Entertainment*, *Reckless Sleepers*, *The David Glass Ensemble*, or *The People Show*. (see indicatively: Oddey, 1994, Fryer, N., academia.edu). This resulted in the absence of a shared vision for a better world and overall, unlike the situation elsewhere, members of groups had most of the times different training backgrounds. Furthermore, the absence of long-term stable collaborations

made it difficult for the groups to create recognisable individual artistic styles and, in some cases, to further develop their work.

Finally, whereas in other parts of the world, devising groups were established in smaller cities, in Greece, groups were, almost exclusively, founded in Athens, that is the country's capital and its largest city. Such a phenomenon can be attributed to the fact that areas outside the two largest metropolitan centres in Greece, those of Athens and Thessaloniki, significantly lagged behind in terms of the level of education, cultural activities, and funding for artistic activities. Therefore, to a great extent, major artistic events take place in the capital and, to a much lesser extent, at Thessaloniki, that is the second largest city.

The financial state of these groups worsened dramatically in Greece following the crisis of the last decade. One of the serious obstacles devised theatre had to overcome was the absence of state funding (most productions were self-financed), as well as the non-availability of space. However there was in fact a very vivid theatre activity, contrary to expectations. New groups appeared and young artists incorporated techniques of devised and documentary theatre, to speak of contemporary socio-political developments. Thus, in the second decade of the 21st century, devised theatre in Greece had crystallized and a considerable number of active groups dealt with contemporary social issues, such as migration, the changing face of cities due to the influx of thousands of refugees, unemployment, poverty, and the like. However, the coronavirus pandemic made all theatre groups more silent than ever.

The First Wave of Greek Devised Groups (appeared before 2008)-

A significant group *Η Άλλη Πλευρά* [*I Alli Plevra* The Other Side] was founded in 1996 by Christos Alexopoulos, composer, aiming at an artistic 'patchwork' performance, created by several forms of art and inspired by contemporary issues. Angeliki Darlasi, a well known writer of mostly children's literature, has also been one of the key-members. Notable productions have been among others: *Alli Plevra* (2002) given at the Athens Railway Museum, which was mainly a combination of both music and improvisation, *Variations on the Only Subject* at the IpoSkia art space (2002) and *Steps in the City: An Urban Fairy Tale* [*Βήματα στην Πόλη, ένα αστικό παραμύθι*] (2013), speech and dance performance based on the work of Etienne Decroux and inspired by the life of a young girl in Athens.

In 1999, another important group was founded by the director Olga Pozeli, named *Νοιτή Γραμμή* [Noiti Grammi Imaginary Line <http://www.noitigrammi.gr/#about>].

The company's first devised piece, *Do You Love Me?* led the way for a series of subsequent performances that adopted the devising process and its degrees of freedom, gaining inspiration from numerous sources: *The Bird of Pleasure* (2007), was based on Peter Carey's short story *Exotic Pleasures*; *Is Everything I Have Ever Forgotten as Big as a House?* (2007), was a devised piece inspired by a Peter Fischli and David Weiss installation; *Never Take the Stairs* (2008), was based on the stories of Haruki Murakami; *Don't Judge a Man by Its Tail* (2010), from an installation by Ilya Kabakov; *When the Red Toyota Went off the Road and Sank in Black Water* (2012), was a monodrama inspired by Joyce Carol Oates' short story *Black Water*; *I Remember* (2013), was an installation/performance inspired by Joe Brainard's book of the same title, and *Women and Clothes*, a devised piece on the ambiguous and revealing relationship women have with clothes. Noiti Grammi travelled to and received awards and honorary acknowledgments at festivals around the world (London, Vietnam, Luxembourg, New York, Bulgaria, Germany, Ukraine, Lithuania).

Olga Pozeli and her group, Noiti Grammi, strongly believe that a performance can start from nowhere and anywhere. Feelings, everyday objects or behaviours, movements, sounds, smells or even intuitions can be the starting point, which then develops and grows organically. Their performances can indeed be considered a genuine attempt to invent a new theatrical language that draws on personal experience as well as on the ability to give new form to already existing material, in the framework of a collectively designed structure.

One of the most remarkable groups in the field is undoubtedly the *Διπλούς Έρωσ* [*Diplous Eros* Double Love] Theatre Company. Founded in 1983 and renamed the *Theseum Ensemble* in 1997, this company is inseparably linked with Michail Marmarinos, its director and founder, and a key figure in contemporary Greek theatre. One of the distinguishing features is that *Diplous Eros* had from the beginning its creative space in its own studio, which nurtured performances for a new era. Initially, *Diplous Eros* created performances that were mostly derived from alternative texts, such as *Μήδεια Ασφυκτικά Κλειστού Χώρου* (1990-1991), an adaptation of *Medea* by *Euripides*, directed by Michail Marmarinos. In 2000, the company started a collaboration with the *Theseum Theatre* using an old lumberyard as a workplace and, at that point, was renamed the *Theseum Ensemble*. The scripts originated from collaborative and improvisatory work by the group, while Marmarinos' work was central in purpose of the project as well as in style, form, content and the direction on stage. The troupe was not consisting of permanent members; different actors were being hired according to the needs of each performance. Part of the actors' training is based on bioenergetic analysis, a subject well known to Marmarinos, given his scientific background as a biologist and a member of the International Institute for Bioenergetic Analysis.

In 2001, in collaboration with the Municipal Theatre of Corfu, the iconic performance *Ethnikos Ymnos* [*National Anthem*] was staged at the Ionian Academy. Eventually, it was incorporated into the *Theseum Theatre's* season repertoire and is considered the company's milestone. In addition, *National Anthem* paved the way for performances that would address controversial issues, exploring contemporary topics through devised theatre. Other such performances by the *Theseum Ensemble* were *Romantism* (1997), *2004 - An Invitation to Dance* (2005), commenting on the experience of the Olympic Games that held in Greece (2004) and the most recent *Hairdressers / Metapolitefsi* that deals with the recent history of Greece and poses questions about national identity in a rapidly changing world. Speaking of distinct devised performances, Albrecht Hirche who had already collaborated with M. Marmarinos worked together with Kathrin Krumbein and Yannis Houvardas and they created the *Bad Actors* performance in 1998-1999. It was staged in *Notos Theatre* and was sharply critiqued as a scandalous one.

In 1998, the non-profit organisation *Prospecta* was founded by director G. Kakanakis and musician N. Valsamakis. Their first artistic devising step was Roland Barthes' *A Lover's Discourse: Fragments* in *Notos Theatre* in Athens. In 2002 at the *Club 22* nightclub they created a purely devised performance, in collaboration with the *Insomnia* theatre group, called *Please Kill Me*, paving the way for experimentation on new forms. This performance was about a group of young friends that attempted to create their own low-budget film, a theme that projected the group's work for creating their own theatrical performance. The text, that was developed and completed through rehearsals, expresses what the actors experienced amid the chaos of the turbulent 2000s.

The *Blitz* theatre company, that was founded by Giorgos Valais, Angeliki Papoulia and Christos Passalis in 2004, constitutes a unique chapter in the history of Greek devised theatre. The *Blitz* theatre group was founded in 2004 by Giorgos Valais, Angeliki Papoulia and Christos Passalis, who had made their first professional steps as actors in the group *Diplous Eros* and had the experience of working with M. Marmarinos in his first devised theatre pieces. The *Blitz* theatre group constitutes a unique chapter in the history of Greek devised theatre, particularly for the following reasons: 1. It was the oldest Greek devised theatre group working continuously (no periods of artistic absence) from its appearance up to 2018, when it was dissolved. 2. They worked collectively as a real ensemble in all fields: mise-en-scène, acting, text writing, and concept devising. 3. They had a recognisable identity, re-examining the relationship between the artists and the audience with the most inventive new methods and techniques, 4. They introduced the notion of geography or more precisely psychogeography, as a way of presenting in their performances various memories of the city of Athens. As they underlined in their manifesto [<http://www.theblitz.gr/gr/>], for *Blitz*, theatre is a space, a meaningful meeting point, not to showcase skills but to the exchange of ideas and ideals, to answer the question of what theatre in the 21st century is about, and what society demands of

art. In its world view, the notions of space, place, and geography play a leading role. The group presented numerous devised performances in Athens with great success; with most of them the group participated in theatre festivals abroad. Indicatively, I mention *Cinemascope* (2009), a more documentary-like performance about the end of the world, combining cinema and theatre techniques: 13 actors were supposed to live the last days of the world. They were moving in the (real) street amongst the unsuspected pedestrians. The spectators were isolated behind a glass, wearing wireless headphones and watching what was taking place in the street. A narrator was telling the audience a story about the end of the world, when sounds and unexpected interjections by pedestrians were embodied in the performance. <https://vimeo.com/120567576>

Another example is *Katerini* (Athens and Epidaurus Festival 2009), that took place in six different rooms, as well as in open space, where in each one of them there were performers. The spectators gathered initially in the open space and then one by one could visit the rooms and meet the performer by appointment. In each room the spectators could hear a new story. They could leave at any time they liked and meet other spectators in the public space where they could have a drink and attend new announcements and public speeches that were delivered through speakers; The performance *New Order* (2007) is a simulation of a peculiar tv reality game where spectators pretend being part of the judge committee. Two divorced couples try to find solutions for the dead ends of their relationships, by dancing singing, cussing or being violent. The performance *Late Night*, is among the most travelled Greek theatre productions (international tour from 2012-2019 (the full performance is available online, <https://www.youtube.com/watch?v=X4k8PrT4hsg>). The performance is taking place at late night in a dancing hall. Blitz describes a night over Europe, telling separate stories, along with real or fictitious pictures. The story never comes to an end since the heroes are on the verge between giving up and resisting, struggling among their personal time and that of history. As K. Arfara suggests “What Blitz are searching to install on stage by defeating any linear and progressive construction of history is exactly this awareness of Time. Time could be considered their main dramaturgical device; they are making time out of displaced narratives, latent images, fictional memories, gestures, or pure physical presence this is a theatre that almost touches upon real life” (Arfara, 148). Worthwhile mentioning their performances: *Motherland* (2006), *Joy division* (2007), *Guns! Guns! Guns!* (2009), *Galaxy* (2012), *Vanya 10 years after* (2014), *6 a.m. how to disappear completely* (2015), *The institute of international loneliness* (2017).

Another very significant group is *Omada Mag*, founded in 2007 and led by Kostas Koutsolelos, an unconventional artist, who has adopted the ideology of 'less is more', as shown in his early performances *Less* (2007), *Desire* (2008), *Fatigue* (2009) as well as in his masterpiece *Simon, commenting on the feelings of loneliness in the city of Athens, inspired by B.-M. Koltès*' The night just before the forests and performed at Bios in 2014. [<https://theatergroupmag.wordpress.com/>] *Mag's* important contribution has often been recognised and his work has also been funded, before the years of the economic crisis, by the Greek Ministry of Culture.

The *ΝέεςΜορφές* [*NeesMorfes* - New Forms] theatre company has been essential to the Greek devised scene, since it is an exception to the series of devising groups exclusively hailing from Athens. The company, which has come a long way by trying to bridge the gap between the actors and the audience, was founded in Thessaloniki in 1996, by director Giannis Paraskevopoulos, director/actress Magdalini Mpekri, and set designer Sofia Papadopoulou, among others. *ΝέεςΜορφές* started in a basement space for 25-70 people, a former furniture warehouse. Their first performance was inspired by *The Hour of the Lynx* by Per Olov Enquist (without using any of the original text), directed by Paraskevopoulos with Papadopoulou as set and costume designer. Before breaking up in 2004, the group created a series of devised performances, some of the which were: *Red Death* (1998), a synthesis based on Edgar Allan Poe's stories; *Histories of the Rock* (1998), a synthesis based on letters written to Maximus the monk by Minoas Markakis; *Anti-Text: Me* (2002), a dance theatre performance in collaboration with Vis Motrix dance

company. (See more in Papadopoulou 2011).

Second Wave and contemporary Greek Devised Groups Institutions & Supporters

During the years of major economic crisis in Greece, which had also social, political and cultural facets, new devised theatre groups appeared, mainly supported by various festivals and institutions. The Theatre of Neos Kosmos has, in general, served the development of devised theatre in Greece. In 2009, it hosted the Devised Theatre Festival, which gave the opportunity to new groups from Greece and abroad to showcase their work, providing them with feedback for future projects [<http://nkt.gr/play/114/festival-devised-theatre/>]. One such important group is *Omada 5*, which triumphed with *50:00 Short Stories*, a performance included in the theatre's repertoire for 2009-2010. This was a purely devised piece, which began with the arbitrary time limit of fifty minutes, during which four actors improvised stories until the alarm rang. The mise-en-scène was by Danae Theodoridou and the stories were inspired by the other members of the group, who also performed: Joanna Asimakopoulou, Efthimis Theou, Panagiotis Katsolis, and Theano Metaxa (See more in Patsalidis 2010).

Besides, both Athens Festival and Stegi Onassis have constantly supported new forms of expression and a variety of devised productions. One such example has been *Metamorphoses*, based on Ovid's work, which was created by C for Circus group and was included in the 2019 Athens Festival. Starting as a group of friends studying in Thessaloniki, C for Circus group was founded in 2008 by Kostas 'Conie' Isaakidis in search of the "creativity and theatricality hidden within an actor's body" [<http://www.cforcircus.gr/>]. Since then, the group has continued creating performances and delivering workshops on exploring the devising process. Some of them are: *Please Open Up! I Want to Get Out of Here* (2008), *In the Land of Perseus all Stories Are True* (2009), *Something Different* (2013), and their 'work-in-progress' project, *the Charlatans workshop* (2013-2014).

Anestis Azas and Prodromos Tsinikoris, both especially connected with documentary theatre, which uses to a great extent some methods of devised theatre, have created performances of great significance, dealing with burning issues of contemporary Greece. Some of them are: *Telemachus or Should I Stay, or Should I Go* (Stegi Onassis, 2013), presenting contemporary Athenians during the crisis looking for new opportunities abroad; *Clean City* (Stegi Onassis, 2016), a performance where female immigrants that are working in Athens as cleaners narrate their personal experiences; *Greece Munich* (Athens Festival, 2019), a dialogue with experts emigrating from Greece to work in Munich, as part of the brain drain. Anestis Azas and Prodromos Tsinikoris, who also founded the Festival of New Creators in 2015, in the context of the Experimental Stage of the National Theatre, have consistently been researching the phenomenon of migration in Greece for the last ten years, a topic that has been in the centre of attention worldwide.

Last, our focus will turn to the notion of the 'space' as a general notion, meaning any location that allows for a performance to take place. Especially with regards to urban space, the crisis had a strong footprint. Therefore, many groups focused on the outdoor space and the changing urban landscape due to unemployment, poverty, homelessness, refugee mobility and multi-cultural neighborhoods (Sidiropoulou, 1). After all, one of the innovations that devised theatre introduced from its very beginning was that performances took place in non-theatrical spaces. Especially in Greece, the mild weather allows for many outdoor activities for longer periods than in other countries of the North. This was a powerful stimulus that concerned (and opposed) the dominant state of theatre (Tsichli 2008, 104). Therefore, from a lot of artists who have been -or still are- creative in the field of devised theatre in Greece, I will mention those who focus on the outdoor space and the changing urban landscape because of the economic crisis (new multicultural neighbourhoods, homelessness, refugee mobility, industrial areas that host artistic activities. See Sidiropoulou 2019). Due to the limited length of the article, I will single out the most important: Vicky Mastroianni and her long-lasting group Omada 7, Elli Papakonstantinou and ODC Ensemble, G. Sahinis and his group OhiPaizoume, Argyro Chioti and her group Vassistas, and last, but not

least, the young talented director, Dimitris Bambilis.

Conclusions

Tracing the origins of devised theatre in Greece takes us back to the early 90s, three decades after it appeared in the USA and the UK. Furthermore, it developed in an environment of an ostensibly strong Greek economy and equally ostensible political stability, which reinforced the dominantly consumerist and conformist tendencies of Greek society of the time. It functioned as a reaction to the conventional theatre, to the high-budget productions, and the dominant control of the director and the author. Greek artists saw in devised theatre a new way of producing theatre art, which is not 'text-centric', abolishes the boundaries between creator and audience, and redefines the meanings of the collective and the ensemble.

This wave was formed mainly on the initiative of individual directors, whose aim was artistic experimentation, following the principal techniques and methods seen in the paradigm that had developed in the rest of the western world. The presence of these groups on the theatrical map of Greece was however limited. Likewise, was the reception and interest for these performances by the public, in contrast to the case in other Western countries. The main difference was that devised theatre in Greece was imported as a foreign form, at a period where it appeared that there was a strong economy and a wealthy society, something that was far from reality. As a consequence, it did not connect with demands for political change and social movements, as was the case in the 60s in other countries, but instead was limited to artistic exploration and experimentation. Furthermore, amongst the other differences that have been analysed in the article, it is important to underline that the members of these groups did not share a common artistic training, nor they had long-term collaborations. Gradually, from the end of the first decade of the 21st century, and mainly during the second decade, which was marked by the economic crisis, devised theatre reflected more of the genuine concerns of the Greek society and dealt with issues stemming from the various painful experiences of the 'here and now'. Audiences and society in general, responded positively to this type of theatre.

In this article, theatre groups are divided into two waves, according to the time of their appearance. Interestingly so, all groups that were discussed, had their distinct footprint, and played a role in the development of Greek devised theatre. Overcoming difficulties of funding and venues, with the support of various bodies and institutions (e.g., the Neos Cosmos Theatre, the Greek Festival, the Stegi Onassis and the Experimental Stage of the National Theatre), such groups contributed or continue to contribute to Greek devised theatre, enhancing impulse-based performances and audience involvement and strengthening the audience-performer relationship. The non-theatrical spaces where performances are held have become an essential part of Greek devised theatre, allowing it to escape from the conventional space of the theatre and revert to museums, nightclubs, urban spots, streets etc. These groups promote artistic liberty through staging performances that address crucial topics and comment on the social, economic and political state of the country. And this is effectively achieved by smartly investing in collective performances and always in the context of the 'here and now'.

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PHOTOS





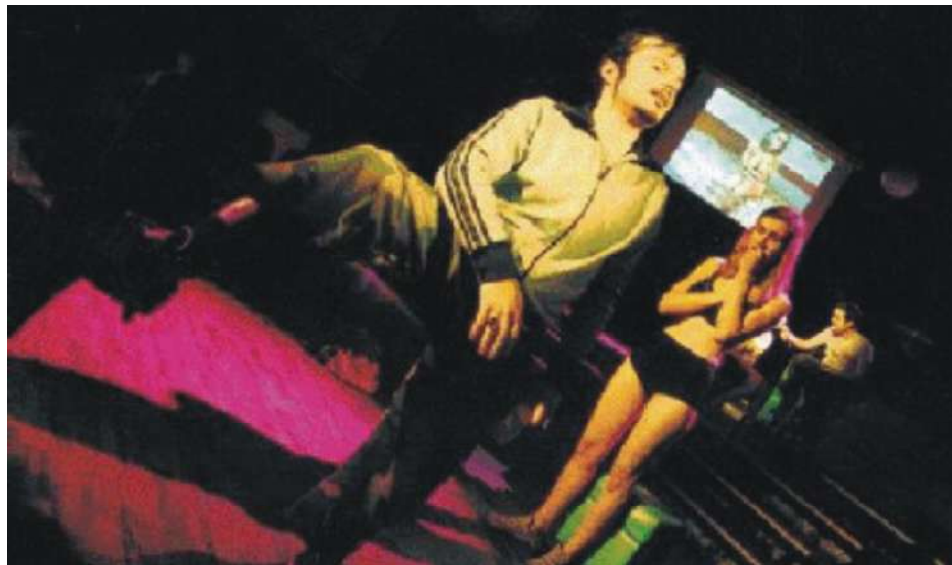
Do You Love Me? Directed by Olga Pozeli (2011). National Theatre of Greece, Experimental Stage, Athens. Photo: NoitiGrammi Theatre Group



When the Red Toyota Went off the Road and Sank in Black Water. Directed by Olga Pozeli (2012). Fournos Theatre, Athens. Photo: NoitiGrammi Theatre Group



National Hymn. Directed by Michail Marmarinos (2001). Ionian Academy, Corfu.



Please Kill Me. Directed by George Kakanakis (2008). Club 22, Athens. Photo: To Vima Team



6am. How to disappear completely. Directed by Blitz Theatre Group (2015). Onassis Stegi, Athens. Photo: Elina Giounanli



Motherland. Directed by Blitz Group Theatre (2006). Bios, Athens. Photo: Flux Office



50':00'' Short stories. Directed by Danai Theodoridou (2009). Neos Kosmos Theatre, Athens. Photo: Nkt website



Less. Directed by Kostas Koutsolelos and Vaso Kamaratou (2007). Bios, Athens. Photo: Lifo Team



ATHENS: Capital. Directed by Dimitris Ampelis (2009). National Theatre of Greece, Experimental Stage, Athens. Photo: Ntg archive