

## Curriculum Vitae

Areti Vasiliou is Associate Professor of Modern Greek Theatre, Department of Theatre Studies, Faculty of Humanities & Social Sciences, University of Patras, Greece.

- 1991: B.A. in Greek Literature, Department of Philology, University of Crete, Greece.
- 1994: M.A. (by research) in American Theatre, Department of Theatre & Performance Studies, University of Warwick, United Kingdom. Topic of the dissertation research: “The Ways of Escapism in the Heroes of Tennessee Williams’s One-Act Plays”, under the supervision of Prof. Clive Barker.
- 1996: M.A. in History & Theory of Modern European & Greek Theatre, Department of Philology (Division of Theatre Studies & Musicology), University of Crete, Greece.
- 2002: PhD. in Modern Greek Theatre, Department of Philology (Division of Theatre Studies & Musicology), University of Crete, Greece. Topic of PhD.: “The Repertory of Prose Theatre Companies in Athens During the Inter-War Years, 1918-1940”, under the supervision of Eliza-Anna Delveroudi, Theodore Chadjipantazis, Alexis Politis.
- 1992-1999: Research assistant in the research program “History of Modern Greek Theatre”, Institute for Mediterranean Studies, Foundation for Research & Technology, Rethymnon, Hellas.
- 2002-2003: Adjunct Professor in Modern Greek Theatre, Department of Philology (Division of Theatre Studies & Musicology), University of Crete, Greece.
- 2007-2012: Adjunct academic staff, Hellenic Open University, undergraduate courses in the program of studies “Greek Civilization & Culture: Modern Greek Theatre (1600-1940) – Cinematography”.
- 2003 - : Since 2003 I belong to the academic staff of the Department of Theatre Studies, University of Patras, Greece.

My teaching and research interests focus on Modern Greek Theatre: archive research, comparative drama/theatre, dramaturgy & performance, interactions between Modern Greek Theatre and music/dance/cinema, historical, theoretical and cultural issues in relation to Modern Greek Theatre.

### Undergraduate Courses

1. Cretan Renaissance Theatre/Drama
2. Greek Theatre in the Age of Enlightenment
3. European theatre movements in the 19th century and post-revolutionary Greek stage and drama
4. Realism and Symbolism in Greek dramaturgy in the early 20th century
5. Modern Greek Theatre during the first half of the 20<sup>th</sup> century
6. Musical theatre on the Greek stage
7. Greek comedy of the 20th century
8. Avant-garde theatre in Greece during the Inter-War period
9. Seminar III: Modern theatre with an emphasis in drama

### Postgraduate Courses – PhD Supervisions

I have been teaching for three years (6 semesters) in the postgraduate study program of the Department of Theatre Studies, University of Athens (2014-2018). To date, I have been an examiner (internal and external) for two PhD theses.

I am the principal supervisor of one PhD thesis and the co-supervisor of other three PhD theses.

### Books – Research Monographs

1. “*Solitary Turtle-Dove*”. *Alexandros Moraitidis’s Theatre and the Search for the Artistic and National/Religious Identity During the Last Quarter of the 19th Century and the First Quarter of the 20th*, Crete University Press, Heraklion, 2015, 440 pages + 127 pages including the edition of Moraitidis’s manuscript *The Conquest of Constantinople, 1888* [in Greek]
2. *The Manuscript of Cléon Rangabés’s Historical Drama Ἰσαυροί/Iconoclasts (1887) and its Performance at the Royal Theatre of Athens (1904)*, ejournal *Σκηνή [Stage]* (School of Drama, Aristotle University of Thessaloniki), vol. 7 (2015), pp. 1-234 [in Greek]  
<https://ejournals.lib.auth.gr/skene/article/view/4922/4894>  
<https://ejournals.lib.auth.gr/skene/article/view/4923/4886>  
<https://ejournals.lib.auth.gr/skene/article/view/4924/4887>  
<https://ejournals.lib.auth.gr/skene/article/view/4925/4888>  
<https://ejournals.lib.auth.gr/skene/article/view/4926/4889>
3. “*On a Razor’s Edge*”. *Historical Issues of Modern Greek Theatre*, Papazissis Press, Athens, 2012, 657 pages [in Greek].
4. *Modernization or Tradition? The Repertory of Prose Theatre Companies in Athens During the Inter-War Years, 1918-1940*, Metaichmio Press, Athens, 2015, 539 pages + 261 cd pages including the electronic recording of the Greek theatre repertory between the Wars (1918-1940) [in Greek].

### Research Articles and Chapters published in Conference Proceedings, Refereed Journals, Edited Books

1. “Zola’s Dramatised Novels on the Athenian Stage in the Early 20<sup>th</sup> Century”, *Excavatio* (online International Review for Multidisciplinary Approaches and Comparative Studies Related to Émile Zola and Naturalism Around the World) XXXI (2019) (Émile Zola and Naturalism in Europe) <http://aizen.zolanaturalismassoc.org/excavatio/articles/v31/Vasiliou.pdf> [in English]
2. “The Suspended Step of Democracy: Governor Kapodistrias’s Figure in Modern Greek Theatre of the 19<sup>th</sup> and 20<sup>th</sup> Centuries”, in Alexia Altouva – Kaiti Diamantakou (eds.), e-Proceedings of the Fifth Pan-Hellenic Theatre Studies Congress *Theatre and Democracy* in Honour of Walter Puchner (Athens, 5-8 November 2014), vol. I, Department of Theatre Studies, National & Kapodistrian University of Athens, 2018, pp. 133-148 [in Greek].

[http://www.theatre.uoa.gr/fileadmin/theatre.uoa.gr/uploads/Synedrio\\_THEATRO\\_kai\\_Dimokratia/PRAKTIKA\\_THEATRO\\_KAI\\_DIMOKRATIA\\_-\\_A\\_TOMOS.pdf](http://www.theatre.uoa.gr/fileadmin/theatre.uoa.gr/uploads/Synedrio_THEATRO_kai_Dimokratia/PRAKTIKA_THEATRO_KAI_DIMOKRATIA_-_A_TOMOS.pdf)

3. “Art at the End of Ideology: the Ford Foundation and Koun’s Art Theatre”, eJournal *Σκηνή* [*Stage*] (Bulletin of the School of Drama, Aristotle University of Thessaloniki) 9 (2017), pp. 56-90 [in Greek].  
<https://ejournals.lib.auth.gr/skene/article/view/6414/6160>
4. “Transatlantic Art and International Politics. The Chronicle of George Gershwin’s “Folk Opera” *Porgy and Bess* in Cold War Athens (1955)”, eJournal *Parabasis* (Journal of the Department of Theatre Studies, University of Athens) 15/1 (2017), pp. 27-48 [in English].  
[http://www.theatre.uoa.gr/fileadmin/theatre.uoa.gr/uploads/PARAVASIS/PARABASIS\\_15\\_ENGLISH.pdf](http://www.theatre.uoa.gr/fileadmin/theatre.uoa.gr/uploads/PARAVASIS/PARABASIS_15_ENGLISH.pdf)
5. “The Corporeality of Shadow Theatre: the Performance of Antonios Mollas’s Shadow Play *A Bit of Everything* (1918) on the Athenian Stage Directed by D. Avdeliodis (2001)”, in Moschos Morfakidis – Panagiota Papadopoulou (eds.), e-Proceedings of the International Congress *Teatro de sombras griego – Patrimonio cultural inmaterial* in Honour of Walter Puchner, Centro de Estudios Bizantinos, Neogriegos y Chipriotas, Granada, 2016, pp. 347-365 [in Greek].  
[http://www.centrodeestudiosbnch.com/web/publicaciones/Congreso\\_Ts/index\\_Congreso\\_Ts.html#/346](http://www.centrodeestudiosbnch.com/web/publicaciones/Congreso_Ts/index_Congreso_Ts.html#/346)
6. “Barbarians’ Love Passions and Tyrannicides: N.A. Soutzos’s Play *Iphigenia in Tauris* (1837) and its French Neoclassical Prototypes (F.-J. Lagrange-Chancel, 17<sup>th</sup> Century and G. de la Touche, 18<sup>th</sup> Century)”, in Anna Tabaki – Ourania Polykandrioti (eds.), Proceedings of the Congress *Greekness and Otherness. Cultural Intermediations and “National Character” in the 19<sup>th</sup> Century*, vol. II, Department of Theatre Studies/National & Kapodistrian University of Athens – Institute of Historical Research/National Hellenic Research Foundation, Athens, 2016, pp. 479-492 [in Greek].  
[http://www.theatre.uoa.gr/fileadmin/theatre.uoa.gr/uploads/E-BOOKS/B\\_TOMOS\\_e-book.pdf](http://www.theatre.uoa.gr/fileadmin/theatre.uoa.gr/uploads/E-BOOKS/B_TOMOS_e-book.pdf)
7. “Realism’s Restraints. The Case of Alexandros Moraitidis”, in Antonis Glytzouris – Konstantina Georgiadi (eds.), Proceedings of the Conference *The Early Reception of Realism/Naturalism in Greek Theatre*, Institute for Mediterranean Studies, Foundation for Research & Technology, Hellas, Rethymnon, 2016, pp. 109-127 [in Greek].
8. “Erotic Desire and Nationalism: Sibling Incest in Greek Romantic Theatre of the 19<sup>th</sup> Century”, in K. Dimadis (ed.), e-Proceedings of the Fifth European Congress of Modern Greek Studies of the European Society of Modern Greek Studies *Continuities, Discontinuities, Ruptures in the Greek World (1204-2014): Economy, Society, History, Literature* (Thessaloniki, 2-5 Oct. 2014), vol. IV, European Society of Modern Greek Studies, Athens, 2015, pp. 29-45 [in Greek].  
[https://www.eens.org/EENS\\_congresses/2014/books/tomo4.pdf](https://www.eens.org/EENS_congresses/2014/books/tomo4.pdf)

9. “From the Ottoman Conquest of Constantinople to the Macedonian Question: The Unexplored Manuscript *The Conquest of Constantinople* by Alexandros Moraiditis”, in Stephanos Kaklamanis – Alexis Kalokairinos – Dimitris Polychronakis (eds.), *Proceedings of the Congress in Honour of Alexis Politis Discourse and Time in Greek Literature (18<sup>th</sup> and 19<sup>th</sup> Centuries)* (Rethymnon, 12-14 April 2013), Crete University Press, Heraklion, 2015, pp. 541-558 [in Greek].
10. “The Devil’s Money”, in George P. Pefanis (ed.), *Money’s Glow in Modern Greek Literature. From the Cretan Renaissance to the Dawn of the 21st Century*, Kostas & Eleni Ouranis Foundation, Athens, 2014, pp. 332-349 [in Greek].
11. “The First Productions of Tennessee Williams’s Plays on the Athenian Stage: The Case of K. Koun’s Art Theatre”, in A. Dimitriadis – I. Pipinia – A. Stavrakopoulou (eds.), *Proceedings of the International Congress in Honour of Nikiforos Papandreou Performance in the Post-War Theatre. Continuities and Ruptures* (Museum of the Byzantine Civilization, Thessaloniki, 30 Sept. – 3 Oct. 2010), School of Theatre, Aristotle University of Thessaloniki, 2014, pp. 165-176 [in Greek].
12. “Eleni Chalkoussi as Impresario”, forthcoming in Chrysothemis Stamatopoulou-Vasilakou (ed.), *Proceedings of the Conference Eleni Chalkoussi. Her Life and Work* (Athens, Cultural Centre of Constantinopolitans, 9 December 2013) [in Greek].
13. “Judas Iscariot’s Profile in Inter-War Greek Dramaturgy”, in Athanasios Photopoulos (ed.), *Proceedings of the International Congress Modern Greek Literature During the Inter-War Years. Historical and Literary Approach* (Pyrgos, 14-16 May 2010), Anazitissi Press, Pyrgos, 2012, pp. 475-495 [in Greek].
14. “The Inner Voice of the Soul Is Stronger Than the Temptation of Technique: The Reception of F.G. Lorca’s Plays by the Greek Marxist Theatre Critics in Post-War Greece”, in Olga Omatos Sáenz – Idoia Mamolar Sánchez – Javier Alonso Aldama (eds.), *Proceedings of the International Congress: IV Congreso de Neohelenistas de Iberoamérica Culturas hispánicas y mundo griego* (Zaragoza, Spain, 1-3 Oct. 2009), Sociedad Hispánica de Estudios Neogriegos, Vitoria/Gasteiz – Granada, 2012, pp. 77-90 [in Greek].
15. “*The Last War: The Last Word of George Theotokas in His Dialogue With Ancient Greek Tragedy*”, in Areti Vasiliou, “*On a Razor’s Edge*”. *Historical Issues of Modern Greek Theatre*, Papazissis Press, Athens, 2012, pp. 503-532 [in Greek] [Fourth Pan-Hellenic Theatre Studies Congress *The Ancient Greek Theatre and its Reception* (Patras, 26-29 May 2011, Department of Theatre Studies, University of Patras)].
16. “Vassilis Rotas and William Shakespeare: “My Struggle With a Titan”. The Ideologization and Democratization of Shakespearean Dramaturgy in the 20<sup>th</sup> Century”, eJournal *Σκηνή [Stage]* (School of Drama, Aristotle University of Thessaloniki) 1 (2010), pp. 72-109 [in Greek].  
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17. “The Poet and the Prophet: Oracles in Modern Greek Dramaturgy”, in Antonis Glytzouris – Konstantina Georgiadi (eds.), Proceedings of the Third Pan-Hellenic Theatre Studies Congress in Honour of Theodore Chadjipantazis *Tradition and Modernization in Modern Greek Theatre. From its Beginnings Until the Post-War Era* (Rethymnon, 23-26 Oct. 2008), Crete University Press, Heraklion, 2010, pp. 13-23 [in Greek].
18. “The Chronicle of Anxiety: Symptoms of Metaphysical Agony in George Theotokas’s Dramaturgy”, *Parabasis* (Journal of the Department of Theatre Studies, University of Athens) 9 (2009), pp. 29-47 [in Greek].  
[http://www.grissh.gr/system/articles/assets/54e5/bb84/d36a/3613/f300/013f/original/JRN-3443\\_LP7009\\_02.pdf?1424341892](http://www.grissh.gr/system/articles/assets/54e5/bb84/d36a/3613/f300/013f/original/JRN-3443_LP7009_02.pdf?1424341892)
19. “The Fall of the Fourth Wall: Vassilis Rotas’s Theory of Acting”, *Ariadni* (Journal of the School of Philosophy of the University of Crete) 15 (2009), pp. 185-201 [in Greek]. It has also been published in Grigorios Ioannidis (ed.), Proceedings of the Conference *The Actor and the Art of Acting. Theory and Praxis, History and Present. In Memory of Agnes Mouzenidou* (Athens, 6-7 Oct. 2008), Department of Theatre Studies, National & Kapodistrian University of Athens – Ergo Press, Athens, 2011, pp. 219-229 [in Greek].  
[http://www.24grammata.com/wp-content/uploads/2012/03/ARIADNH\\_15-24grammata.com\\_.pdf](http://www.24grammata.com/wp-content/uploads/2012/03/ARIADNH_15-24grammata.com_.pdf)
20. “A Small Act of Freedom and Comical Anarchy: the Impact of Shadow Theatre on George Theotokas’s Comic Playwriting”, *Nea Hestia* 164/1816 (November 2008), pp. 916-945 [in Greek].
21. “Ioannis Zambelios’s Play *Medea* and its Italian Prototype”, in Iossif Vivilakis (ed.), *Stefanos. Tribute in Honour of Walter Puchner*, Ergo Press, Athens, 2007, pp. 167-176 [in Greek].
22. “The Multiple Images of George Karaiskakis in Greek Dramaturgy”, in Nikiforos Papandreou – Efi Vafiadi (eds.), *Historical Issues of Modern Greek Theatre. Essays Dedicated to Dimitris Spathis*, Crete University Press, Heraklion, 2007, pp. 47-66.
23. “The Talking Heels: the Introduction of the American Jazz Dances on the Athenian Musical Theatre Stage”, *Parabasis* (Journal of the Department of Theatre Studies, University of Athens) 6 (2005), pp. 43-56 [in Greek].  
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24. “The Influence of European and American Cinema on Inter-War Greek Dramaturgy”, in Konstantza Georgakaki (ed.), Proceedings of the Second Pan-Hellenic Congress *Relations Between European and Modern Greek Theatre. Reception Procedures in the History of Greek Dramaturgy from the Renaissance to the Present* (Athens, 18-21 April 2002), Department of Theatre Studies/National & Kapodistrian University of Athens – Ergo Press, Athens, 2004, pp. 335-345 [in Greek].

25. “Popular Theatre Companies in Inter-War Athens and Their Relation to the Ideology of the Bourgeois Theatre Companies”, *Proceedings of the First International Congress on Popular Theatre* (Zante, 27-29 Sept. 2002), Preface by Anastasia Kanellopoulou – Theodore Grammatas, Ministry of Greek Culture/Administrative Region of Ionian Islands – Municipality of Zante, Zante, 2003, pp. 95-104.
26. “The Revival of Cretan Renaissance Dramas and Ionian Islands Dramas on the Inter-War Athenian Stage”, in Iossif Vivilakis (ed.), *Proceedings of the First Pan-Hellenic Theatre Studies Congress Greek Theatre from the 17<sup>th</sup> to the 20<sup>th</sup> Century* (Athens, 17-20 Dec. 1998), Department of Theatre Studies/National & Kapodistrian University of Athens – Ergo Press, Athens, 2002, pp. 275-288.