EXTENDED ESSAY ON DANCE

Written Assignment

Word count: 3.975

***The Greek choreographer Dimitris Papaioannou:***

How his philosophy and the elements that portray his work impact on the Greek audience



Anatolia College International Baccalaureate Diploma Program School

**ABSTRACT**

Dimitris Papaioannou is an avant-garde Greek artist. He is a choreographer, a dancer and a former comic creator. This essay examines how his philosophy and the elements that depict his work affect the mentality of the Greek audience.

The research question was examined by using as primary resources books and articles from both the Internet and local libraries. For ease of reading, this essay, also, contains historical milestones of the art of performance and a brief analysis on the contemporary performing arts. Furthermore, there is a part that demonstrates how psychology can be connected with the general definition of performing artsand how previous studies on audience reactions reflect and connect with this essay. Moreover, there is an extensive description on the inspirations of Papaioannou and a concise reference on his life and on the previous successful performances that he has created or visualized. As secondary resource, structured individual interviews were used. This qualitative method was chosen in order to ensure that the context would serve the purpose of the research. The interviewees were separated into two groups; people that had experience with the work of Papaioannou and people that knew few things about his work. The results of the secondary research were analyzed with the method of coding and were reviewed qualitatively.

After translating the responses of the audience and analyzing them the essay concludes that Papaioannou’s work affects positively the Greek audience and especially those who have dealt in their daily life with the art of dance.

Word count: 249

# ACKNOWLEDGMENTS

I would like to thank the Elefteriades library staff: VoulaTantanozi- Simmons, Yioili Riga and AnkineKouyioumtzian for giving me access to all the material available and their help with my footing. My supervisor: Mrs. TsompanakiEleni for her patience and guidance.

TABLE OF CONTENTS

ACKNOWLEDGMENTS 2

1 INTRODUCTION 4

2 MAIN BODY 4

2.1. PART I: PERFORMING ARTS 4

2.1.1 HISTORY OF PERFORMING ARTS IN GENERAL 4

2.1.2 SEMIOTICS AND AESTHETICS IN PERFORMING ARTS 7

2.1.3 AUDIENCE AND PERFORMANCE 9

2.2. PART II: PAPAIOANOU AND PERFORMING ART 10

2.2.1. PAPAIOANNOU’S INSPIRATIONS 11

2.3. PART III: METHODOLOGY 12

3. RESULTS 12

4. DISCUSSION 14

5. CONCLUSION 16

6. BIBLIOGRAPHY 16

# INTRODUCTION

The term “performing art” includes all the different kinds of art that have an interaction with an audience. Dance and Theater could be considered as performing arts since there is interplay between the dancer/actor and the audience. As a performer myself I was always curious on how the audience reacts to a performance and more specifically what the reactions towards Dimitris Papaioannou’s work are.

Dimitris Papaionnou is a Greek and world-class choreographer and performer. He was the one that visualized and directed the opening and closing ceremonies of the Olympic Games that took place in Athens in 2004. His work could be characterized as simple yet unique and that is the main reason why I chose to investigate him and his philosophy as well as the factors that synthesize his work and influence the Greek audience.

The research was based on a sample of twenty (20) interviewees. Their responses were recorded and then separated into two (2) subgroups; participants that were familiar with the work of Papaioannou and have attended quite a few of his performances and participants that knew few things about his work and have watched one or two of his performances. A research on performing arts on both the contemporary era and during the ancient periods was considered essential in order to be able to comprehend better Papaioannou’s creations. Moreover, various resources related to the reactions of the audience were used for the sake of the research. I personally believe that after the great success that Papaioannou faced on the Olympic Games he had a greater span of resonance on the Greek audience and thus had a major effect on the artistic education of the Greek society.

# MAIN BODY

## PART I: PERFORMING ARTS

### HISTORY OF PERFORMING ARTS IN GENERAL

Performing arts were developed on the 6th century BC in Athens, the birthplace of western civilization and Ancient Greek Theatre. Greek dramas evolved around the harmony between humans and Gods and were a great part in peoples’ culture. They were only presented on the “Dionysia”, an important civic and religious festival that gave the chance to many Athenians to demonstrate their wealth, power and civic precedence. “Dionysia” began the creation of Greek theatres that would later expand world widely. (Oscar G. Brockett R. J., 2014, 2011,2008)

Despite its huge development in the 6th century BC performing arts were sadly ended by the entrance of the Dark ages that mark an economical and cultural decline. Performances back then were only organized by the church as a celebration of the holy days (Kraus, 1991).

However, when Renaissance era flourished the performing arts faced a significant development. Renaissance, which means in Italian ‘rebirth’, was the period that followed Middle Ages and was characterized by its many discoveries and geographic expeditions on new continents. Performing arts were also evolved in the earlier movements of Dada and Futurism. Although, Dada was based on literature there were events which included orchestras in theatre acts while in the movement of Futurism performances of people reading their manifestoes were often conducted. (Paul, 1993).

In the later ‘50s performing arts in Europe started being severely affected by the consequences of the World War II. Artists then created a new style called Fluxus, which in Latin means “to flow”, which reflected their frustration and disappointment over this war. A perfect example of Fluxus would be the “Auto-Destructive art” conducted by the British artist Gustav Metzger who wrecked violently various objects in live performances reflecting the fallout of the Cold War and the risk of being destructed by nuclear energy (Jeffries, 2012).

Between the ‘60s and ‘70s performing arts started being presented in important cities such as Amsterdam and Paris. Many feminine performers would create pieces of art around women and would avoid male figures. For example, Hannah Wilke criticized the elimination of the feminine gender by Christianity in “Super-t-art” in 1974 where she embodied the Christ as a female figure (Kraus, 1991).

This evolution of the feminists was permitted by the society back then because audiences wanted to be tested and aggravated by the performing arts and question what they already knew about their artistic tendencies. It was at that period that performances started using traces of body art, endurance art and rituals. For instance, Yves Klein although mainly influenced by the Fluxus movement he had various elements of both rituals and body art in his work (Butler, 2015).

Despite the huge success that performing arts faced in the ‘70s the audience started to neglect performing arts again. It was a major challenge which was balanced out from the feminine gender that wasn’t ready or willing to abandon its newly discovered rights. Many artists such as Laurie Anderson created pieces of performing art that addressed precisely her social objections. (Hauser, 1999)

In the beginning and throughout the 90’s performance art managed to thrive again because of the social issues that concerned racial differences, immigration, sexual orientations and many outbreaks of the HIV virus. Performing arts didn’t waste time in seizing this opportunity to address these social issues, attracting once again the attention of the artistic society (Butler, 2015).

Nowadays the term “performing art” defines all the art genres in which impersonators have to use their vocalization skills or/and their body language to convey an artistic action. A common confusion is done between the term “Visual Arts” and “Performing Arts”. The term “Visual Art” is considered a form of art in which artists use lifeless (unanimated) means to convey their own message. For instance, a painting or a canvas could be both recognized as pieces of visual arts. “Performing Art” is usually destined for the sole purpose of presenting it to an audience whereas “Visual Art” could be created for an inspiration to the artist. Consequently, “Performing Arts” have to do more with theatre, music, operas and dance including the ones that are performed in all “venues and non-live arts through all forms of mass media: CDs and other recordings, radio, video, television, and internet”[[1]](#footnote-1) (Kevin F. McCarthy, 2001).

All in all, observing closer the evolution of performing arts it is noticeable that they flourish in periods of sociopolitical and economical controversies. That’s because people consider art as a form of catharsis and something to empathize and sympathize with their distress for the future. Even nowadays that Europe is facing tremendous social and economical problems due to mainly emigration the arts don’t fail on awakening its audiences. A contemporary example would be the art performance of Wafaa Bilal, which is called “and Counting…”. Sitting for 24 hours on a chair turning his own body into a painting canvas, he tattooed a map of Iraq and under each city made a dot for the people that lost their lives in each city. Visitors would come in and read off the names of the dead people as he was tattooed in front of them (Pellegrinelli, 2010).

### SEMIOTICS AND AESTHETICS IN PERFORMING ARTS

In performing arts where the human element is interactive and thus the component of semiotics is vital because the creator has to consider a vast amount of features to convey his message.

Semiotics in a theoretical perspective includes a vast variety of systems that have the means of communication to provide correlations between language and cultural behavior. It can also be conceived as a depiction of these systems focusing on their structure as well as their eccentricity. Semiotics can be examined from various perspectives. The most important being their ensuing units such as the script/words, choice of colors, physical compositions, different types of shapes and the more in depth investigations that concern the complexity of the texts such as figures of speech. (Eco Umberto 1977)

The body language, the use of light and sound, the costumes, the makeup, the design and choice of stage are components that the director or creator has to consider for his message to be conveyed. It is, also, essential to be stated that spectators based on their previous knowledge observe and recognize the various aspects of the performance, differently (Pavis Patrice 2003). As Keir Elam said “every spectator’s interpretation {…} is in effect a new construction of it”[[2]](#footnote-2).

Semiotics can appear on stage as signs that stand for something different of what they represent. For example, in the production, “Still Life”, of Dimitri Papaioannou a wall with a huge hole in the center was placed on stage from which various people came out of. That represented the resurrection of a new life, “beginning” as he stated in one of his interviews (Arapakos, 2010). Therefore, the wall was a physical presence that represented something absent.

Artists usually use aesthetics to pass a symbolic message to the audience. Papaioannou uses specific lighting to create the atmosphere that he wants. For instance, in “Still Life” he used ordinary materials for sets to create movement in a static position (figure 1). In “Dracula” he used white light to create a static atmosphere and to highlight the movements of the performers whereas in “Media’ he used green light to show the supernatural nature of the scenes. He generally uses sets that are made with a lot of detail and caution in order to emphasize the themes of each performance.(Daskalopoulos, 2013)

Figure 1 portrays the scene where Papaioannou uses this particular material to create movement. (Picture taken from: <http://hamptonsarthub.com/2014/08/02/in-pictures-sisyphus-a-watermill-center-benefit-highlight/)>

### AUDIENCE AND PERFORMANCE

Human beings react more in motion because it is visual appealing to attention. It changes the surrounding environment demanding their observance and thus their reaction. Moving objects attract and stimulate humans more unconsciously than static do. “The temporal order of our (spectator’s) perceptions is not a part of the composition when we look at sculpture or painting, whereas it is when we look at dance.”[[3]](#footnote-3) A spectator can gradually be led to the discovery of the potential hidden meanings of a performance. “The path of disclosure will interpret the subject of the work in a particular way by setting accents that will precedence to certain aspects”[[4]](#footnote-4). Nonetheless, dance and theatre present a course of repeatedly change and the staging guides the interpretation of a particular theme (Arnheim, 1969).

The association between a piece of art and a spectator is sometimes indirect. There are some pieces of art that are not intended for an audience. For example, the novels written by Kafkas, *The Castle and The Trial*, were to be destroyed after his death and thus weren’t intended for an audience. What Zangwill concluded to was the division of the arts into two classes; “those that have basic art status, and those that have derivative art status.” Performing arts, nonetheless, have a direct connection between the spectator and the performer (Zangwill, 1999).

A performance can fully achieve its full interpretation in the presence of spectators who can understand well enough the performance’s hidden meanings. The different characteristics that an audience has, such as emotional experience and understanding, might be vital for the perception of a theme. Performances that are presented on different audiences have varied effects based on the connection that the audience has with it. A survey that covered the years of 1965 and 1992 showed that people with higher education tend to participate and attend more performing arts. It has, also, been recognized that the modern dance audience is higher educated and elite than the rest of the performing arts’ audience and are the most frequent attendees at various artistic performances. (Sussmann, 1998)

## PART II: PAPAIOANOU AND PERFORMING ART

Dimitris Papaioannou dominates an exclusive place in the Greek art industry as he constantly contributes in the landscape of the performing arts. Born in 1964, in Athens he managed to be considered as a notable director after conceiving and visualizing the idea of the opening and closing ceremony of the Olympic Games of 2004. His passion for dance lead him to become an avant-garde dancer, choreographer and director as well as his love for visual arts guided him to become a comic artist and illustrator. Between 1986 and 2002 he collaborated with Angela Stellatou and together they established the so-called “EDAFOS dance group” (έδαφος-ground). Founding this group made Papaioannou a widely known artist as he and his team performed not only in Greece but also in other countries abroad. (Daskalopoulos 2013)

### PAPAIOANNOU’S INSPIRATIONS

Papaioannou has been tremendously inspired by visual arts. In one of his interview he stated that for a performance to be great, he had to combine both visual and performing arts. (Voyatzis,2013). That’s why some performances take their names from famous visual art styles, like “Still Life”. “Still life is a painting featuring an arrangement of inanimate, everyday objects, whether natural objects or manufactured items”.[[5]](#footnote-5) Many times he has showed to his audience that mythology is a significant source of inspiration, too. “Medea” is a performance that was not only based on a Greek myth but also named after the mythical creature. Other sources of inspiration for Papaioannou would derive from modern issues and personal beliefs which is something common in the contemporary art. Based on his personal sexual preferences he created the performance under the name “2” (Koutra, 2006).

## PART III: METHODOLOGY

For the purpose of the research and in order to gain a better, in-depth understanding on audience’s responses, structured interviews were chosen as the most suitable method to collect data. Structured interviews are guided by the conversation and allow the participants to provide information that is important to them “we can come to understand the details of people’s experience from their point of view”(Seidman,1998). The interviewer, in this case myself, could have a more intimidate relationship with the person and thus to discuss their opinions on Papaioannou’s work (Denzin and Lincoln, 2000). Furthermore, this qualitative method was chosen in order to extract the information relevant to the subject of the research. Lastly, all the interviewees followed the same order of questions that helped in the gathering of the data and in the analysis of the findings.

For the purpose of answering sufficiently the research question it was decided that twenty people of various ages should participate and since the subject has to do with subjective opinions it was considered that it was vital the sample to be separated into two groups; the people that know quite well the work of Papaioannou and the people that have little to no knowledge about his work. Despite the fact that Papaioannou is a widely known artist in Greece it was challenging to find respondents that knew quite well his work. As for the second group there were no specific difficulties into finding people that knew Papaioannou only one or two performances.

The design of the structured interviews was based on the literature above. A set of thirteen (13) questions (appendix 1) was used to recall interviewee’s emotions while watching Papaioannou’s performances. The interviews were recorded, under the approval of the respondent, so as for the researcher to evaluate the different emotions that were created to the audience towards Papaioannou’s work. The first set of questions aimed to provide information about their basic demographics such as educational level, what is the interviewees relation with dance and if they know the artist or not. The rest set of questions, which is the main focus of the study, is focused on Papaioannou’s work and on the influence of his work.

The analysis of the data was made by using the method of “coding”. A separation according to the same words and meanings of the questions was conducted so as to develop categories of similar answers and therefore, be able to analyze them. Similarities and differences on the reactions of the audience were more manageable and more effective. The design of the interviews was made according to demographic elements of the participants, personal opinions on the artistic qualities of Papaioannou’s work and the impact it has on them (appendix 1).

# RESULTS

The analysis of the interviews led to the following results.

Six out of the twenty participants were high school graduates, four had a bachelor’s degree, and four had a master’s degree. Only six graduated from a private Dance College.

Three participants were only dancers while one was a choreographer. Three were only dance teachers and two were both choreographers and dance teachers. The four remaining stated that they were both dancers and dance teachers.

Only one participant knew Papaioannou from the media while fifteen knew him from their personal interest. Only four knew him from the Olympic Games of 2004.

Six participants attended performances once or twice a year while five three times or four in a year and the rest (nine) attended performances five times or six in a year.

Thirteen members knew Papaioannou before the Olympic Games while seven didn’t.

Only one participant watched zero performances of his, five people attended one, Two watched two, again only two attendees watched three, Three attended four and five performances and only one person watched seven performances of Papaioannou while three observed ten.

Ten out of the twenty participants commented on the aesthetics of the performances when asked of their opinion on his performances. Six commented on his themes and three on the meaningfulness of his performances. The rest (two) commented on his performers.

When asked if any of his performances influenced you negatively two out of twenty responded positively while eighteen negatively. These two both commented on the display of his personal beliefs and lifestyle (homosexuality) in the performance of “2”.

On the question that asked if Papaioannou has influenced the artistic education of the Greek people fourteen answered yes while six participants answered no. Ten out of twenty believed that more and more Greeks nowadays are able to be influenced by the work of Dimitris Papaioannou. Four supported the statement that Greeks don’t have the artistic educational capability to be influenced by his work. Four participants commented on his easy understood themes while the remaining two supported that they haven’t seen a change on Greek’s mentality and thus Papaioannou’s work isn’t influential.

When asked if the performances of Papaioannou are too farfetched for Greek standards, nine participants answered yes while eleven no. Nine out of twenty commented on the low artistic education of the Greek audience. Nine people commented on the simplistic representation of his themes and how this not far-fetched at all while the rest two commented on the element of nakedness and how this is a taboo for Greek society.

On the questions that asked their feelings about his performances, all the answers were very positive. Two participants were mesmerized with his ability to combine visual and performing arts, six felt positively for his performances while two commented on his aesthetics.

On the question that asked if they would be influenced from the personal life of an artist so much that they would stop being interested only two participants answered yes while 18 answered no.

On the last question that asked what elements of Papaioannou’s were favored thirteen out of the twenty participants commented on his use of aesthetics. Seven commented on the dancer’s movements while the rest six commented on the meaningful themes he is depicting.

# DISCUSSION

After interviewing twenty people and analyzing the results with the method of coding, I observed that there are some common elements between what participants observed and what I found on my prior research.

First of all, the most common thing repeatedly appearing on the comments of the audience was the use of aesthetics and how “The atmosphere he created in the sets with the help of lights and generally the use of aesthetics gave them an overwhelming feeling” (see appendix 1). As Thomson said, “The feeling of identity between audience, the performers, and the story being told is crucial to the impacts the play may have”[[6]](#footnote-6) which means that the way an artist uses aesthetics is vital for the interpretation and experience that the audience will have.

Moreover, the one thing that greatly surprised me on the audience’s answers was the fact that two people commented on the element of nakedness that is frequently presented on the performances of Papaioannou. Meyer said “Nakedness is and will be one of the most private things in society. Nakedness normally is only offered or being watched where people with deep personal relationships interact.”[[7]](#footnote-7). These people, thus, weren’t comfortable enough getting face to face with something so delicate.

Nonetheless, another great common fact that I observed is that highly educated people (appendix 3) gave me more interesting and extended answers whereas participants that were still in high school didn’t (appendix 2). As Sussmann wrote in the study that was made in US “Education is much the strongest determinant of arts attendance, stronger than income or occupation”[[8]](#footnote-8) People with higher educational levels have different points of view and have different interpretations.

Related to that, another common point of the audience’s observations was the artistic education of Greek people. Especially in the question that asks if the performances of Papaioannou are too farfetched for Greek standards the frequent answer was that “Greek people don’t have the proper artistic education” (see appendix 1) to understand the different elements of Papaioannou’s work. However, this phenomenon is not only recognized in Greece as seen in Sussman’s study “A large majority in the US adult population does not correctly recognize the phrase “modern dance”[[9]](#footnote-9).

Although, there were negative responses on if and why the work of Papaioannou had an impact on the Greek society the positive comments surpassed the negative. There were a lot of people that remarked on the simplicity of his themes that led them to the conclusion that Papaioannou has in fact influenced Greeks. My opinion is that because he became widely known after the Olympic Games of 2004 more and more people started attending his work not only because they were interested in his performances but because of the society’s peer pressure. As Sussmann said “We know that modern dance was an art for a circumscribed status group”[[10]](#footnote-10). That explains why more people that wanted to be perceived as members of a certain “status group” started attending his performances and thus got artistically educated by him.

# CONCLUSION

This paper’s purpose was to answer the question if the philosophy and the elements that portray the work of Papaioannou have an impact on the Greek audience. After using books and articles as my primary sources from the Internet and my school’s library and the interviews of the twenty willing participants as my secondary source I believe that I have sufficiently answered my research question. Although, I have questioned only a small proportion of Papaioannou’s audience (twenty people) I believe that it was a sufficient number to assist me in answering the research question of this essay.

The Greek society is in fact affected by the work of Papaioannou. However, I believe that it is not affected enough. Greek society hasn’t been adequately educated in terms of art in its general definition. Individuals in general neglect the performing arts and I base my opinion on the fact that I struggled to find appropriate bibliography not only for the performing arts but specifically on the studies that have been done on the reactions of the audiences in reflection to the performing arts. Most of my bibliography came from the internet and not from Greek libraries or Greek websites. This particular fact reflects the observation that states that Greece doesn’t have adequate sources that evolve around the artistic industry. As a student that wants to deal with the arts in the near future the fact that my country doesn’t pay the needed attention on the artistic education of its society concerns me greatly, making me unsure of my future career choices.

Right now, Greece is in a very difficult economical and political position to even consider making changes on its educational sector. Nonetheless, I believe that Greek society has to start taking chances and involve in the artistic field as soon as possible.

# BIBLIOGRAPHY

**BOOKS:**

Arnheim, Rudolf. "Art and Visual Perception A psychology of the creative eye." Arnheim, Rudolf. Movement. California: University of California Press, Berkeley and Los Angeles, 1969. 360-365.

Eco, Umberto. "Semiotics of Thearical Performance." Eco, Umberto. The Drama Review: TDR, Vol. 23, No. 1, Theatre and Social Action Issue. MIT Press, 1977. 107-117.

Kevin F. McCarthy, Arthur Brooks, Julia Lowell, Laura Zakaras. The Performing Arts in a New Era. Santa Monica: RAND, 2001.

Kraus, Richard G., Sarah Chapman Hilsendager and Brenda Dixon Gootschild. History of the Dance in Art and Education. Benjamin-Cummings Publishing Company, 1991.

Oscar G. Brockett, Robert J. Bail. "The Audience and Critisism, Festival Theatre: Greek, Roman, and Midieval Theatre Experiences." Oscar G. Brockett, Robert J. Bail. The Essential Theatre. United States: Wadsworth, Cengage Learning, 2014. 63-77, 25- 32.

Zangwill, Nick. "The Journal of Aesthetics and Art Criticism, vol. 57, No. 3." Zangwill, Nick. Art and Audience. Wiley on behalf of American Society for Aesthetics, Summer 1999. 315-332.

Sussmann, Leila. “Dance Audiences: Answered and Unanswered Questions”. Dance Research Journal30.1 (1998): 54–63

Pavis Patrice, translated by David Williams. Analyzing performance : theater, dance, and film . Michigan: University of Michigan Press, 2003.

**VIDEOS:**

2BlackBox. DIMITRIS PAPAIOANNOU, extracts from works created over the last ten years. 15 9 2012. 27 9 2015 <https://www.youtube.com/watch?v=Yj9cuCEfZeY>.

Dancetheatergr.Dimitris Papaioannou-Inside-1/8. 9 March 2011. 27 9 2015 <https://www.youtube.com/watch?v=osTsLQlwlOY>.

Dancethatregr. Dimitris Papaioannou Biography. 21 May 2012. 27 9 2015 <https://www.youtube.com/watch?v=iy8gkAJGxOU>.

MobileArtProduction. The role of theAudience inside Contemporary Art and Theatre. 3 October 2011. 27 9 2015 <https://www.youtube.com/watch?v=-v7bLdISHvE>.

Talks, TEDx. The new audiences of Performing Arts: Martin Wollesen at TEDxAmericasFinestCity. 12 October 2012. 27 9 2015 <https://www.youtube.com/watch?v=blpnkFfcU1A>.

Onasi, Stegi - Idryma. Still Life of Dimitris Papaioannou/Behind the scenes.26 3 2014. 27 9 2015 <https://www.youtube.com/watch?v=L5Uyk3tzRXM>.

**ONLINE ARTICLES:**

AΠΕ/ΜΠΕ. " "StillLife" ofDimitrisPapaioannoureturnsfromThepublicTheatreofPeiraia": www.lifo.gr." Lifo 31 8 2015: http://www.lifo.gr/guide/culturenews/theater/74427.

Butler, Annie Marrie. "The Art Story Modern Art Insight." 7 December 2015. Performance Art. 8 December 2015 <http://www.theartstory.org/movement-performance-art.htm>.

Daskalopoulos, Dimitris. Primal Matter Dimitris Papaioannou. Edinburgh, 15-16 March 2013. <http://neon.org.gr/images/uploads/press/PDFs/primal\_matter\_leaflet\_final.pdf>.

Meyer, Helge. Audience as participant in Performance Art. Canada: written for "Inter Art actuel", 2009. <http://www.performance-art-research.de/texts/audience-as-participant\_helge-meyer.pdf>.

Arapakos, Lampros.DimitrisPapaioannou. Newinterview where he narates the moments that brought him closer to his true self . Πηγή: Λάμπρο Αραπάκο <www.lifo.gr/team/readersdigest/38954>. 9 6 2013.

PELLEGRINELLI, LARA. npr. 3 June 2010. 3 June 2010 <http://www.npr.org/templates/story/story.php?storyId=127348258>.

site, Dimitris Papaioannou-Official. Dimitris Papaioannou. 27 9 2015 <http://www.dimitrispapaioannou.com/gr/>.

that's greece. 27 9 2015 <http://www.thatsgreece.com/info/culture-performing-arts-dance-Dimitris-Papaioannou>.

Thomson, Pat. "Performing Impact: The Performance and the 'audience'." 2012.<https://performingimpactproject.wordpress.com/2012/09/09/the-performance-and-the-audience/>.

Ioannou, Miranta. Propaganda. 23 5 2014. 27 9 2015 <http://popaganda.gr/dimitris-papaioannou-still-alive/>.

Christopoulos, George. STILLLIFE, ΚΡΙΤΙΚΗ. 22 9 2015.<http://www.onlytheater.gr/buzz/onlytheaterreview/item/still-life-kritiki>.

COTTER, HOLLAND. "700-Hour Silent Opera Reaches Finale at MoMA." 30 May 2010. The new York Times. 31 May 2010 <http://www.nytimes.com/2010/05/31/arts/design/31diva.html?\_r=0>.

Jeffries, Stuart. "The Guardian." 26 November 2012. Gustav Metzger: 'Destroy, and you create'. 25 November 2012 <http://www.theguardian.com/artanddesign/2012/nov/26/gustav-metzger-null-object-robot>.

Hauser, Evelyn. "Anderson, Laurie." Contemporary Musicians. 1999. *Encyclopedia.com.* 9 Dec. 2015<http://www.encyclopedia.com>.

**ARTICLES**

Paul, Thom. For an Audience: A Philosophy of the Performing Arts. Temple University Press., 1993.

Κalovrina, DinaDaskalopoulouandLio. "Interview with Dimitris Papaionnou." 10% Octomber/ November 2004.

**APPENDIX**

**APPENDIX 1 (Quoting Method)**

1. Educational level:

High school graduates: 6 people

Bachelor: 4 people

Master: 4 people

Dance college: 6 people

High school graduate: 3, 5, 6, 17, 18, 20

Bachelor’s degree: 1, 2, 8, 9

Master’s degree: 4, 7, 12, 19

Private dance school/ college: 10, 11, 13, 14, 15, 16

Dancer only: 3 people

Choreographer only: 1 person

Dance teacher only: 3 people

Viewer only: 6 people

Dancer and teachers: 4 people

Choreographer and teacher: 2 people

1. What is your relation with dance?

Dancer: 4, 9, 11, 12, 14, 15, 16, 17

Choreographer: 7,16, 19

Dance teacher: 4, 7, 8, 9, 10, 11, 12, 13, 16

Viewer: 1, 2, 3, 5, 6, 18, 20

Other:

1. Do you know the painter, performer, comic creator, choreographer, director DimitriPapaioannou?

Media: 1 person

Personal interest: 15 people

Olympic games: 4 people

Yes: 20 people

No:

From Where:

Media: 6

Personal Interest: 1, 2,3, 4,7, 8, 9, 10, 11, 12, 13, 15, 16, 18, 19

Olympic Games 2004: 5, 6, 17, 20

Other:

1. How often do you watch a performance?

1-2 times a year: 6 people

3-4 times a year: 5 people

5-6 times a year: 9 people

1-2 times a year: 8, 10, 11, 13, 15, 16

3-4 times a year: 1, 9, 14, 17, 19

5-6 times a year: 2, 3, 4, 5, 6, 7, 12, 18, 20

Above 5-6 times a year:

1. Did you know the work of Papaioannou before the Olympic Games of 2004?

Yes: 13 people

No: 7 people

Yes: 1, 2, 4, 8, 9, 10, 11, 12, 13, 14, 15, 16, 19

No: 3, 5, 6, 7, 17, 18, 20

1. How many of his performances have you watched?

1. **Two**

2. **1. I have just watched the Olympic games of 2004**

**3. 1.I have just watched the Olympic games of 2004**

4. **Three**

5. **Two**

6.  **Zero**

1 person watched 0 performances

5 people watched 1 performance

2 people watched 2 performances

2 people watched 3 performances

3 people watched 4 performances

3 people watched 5 performances

1 person watched 7 performances

3 people watched 10 performances.

7. **One**

8. **Ten**

9. **Five**

10. Seven

11. **Five**

12. **Ten**

13. Four

14. **Five**

15. **ten**

16. Four

17. **Three**

18. **One**

19. Four

20. **One**

1. What was your opinion on these performances and why?
2. Spectacular. His works were executed beautifully by his **performers**making me believe that they are an actual **painting.**
3. Magical. It was a great combination of his **artistic capacity**and the whole culture of Greece. Every performance gives me a deep sense of belonging.
4. They were true artworks. They had very good aesthetics.
5. They make me believe that his performances are something more than just a dance performance. He combines **painting and dancing.**
6. They are very alternative yet very **simple**.
7. His performances are very special. He inserts the **naked body** which is a social taboo.
8. Positive. He has a different style.
9. The best . He always had a target to make clear the theme to the audience.
10. **Meaningfulthemes**, given by wonderful **scenery, music and costumes** and always in a very smart way.
11. Innovative, **aesthetically correct**, with **meaning**,
12. Very good. Very careful job with emphasis to the little details**. His themes** are very interesting.
13. Great work, **Meaningful themes**, great communication.
14. Stunning work simplistic and **meaningful**.
15. Fantastic work, very good structured, imagination, aesthetics.
16. Great! **Clear theme** and way of approaching.
17. He represented his **theme** in a very smart way.
18. I loved the **dancers** and the **use of sets**.
19. I liked the choice of his **aesthetics**.
20. Amazing representation of his **themes.**
21. Great use of space and sets

10/20 people commented on the aesthetics of the performances

6/ 20 people commented on his themes

3/20 people commented on the meaningfulness of his performances.

2/20 people commented on his dancers.

Yes: 2 people

No: 18 people

1. Have any of his performances influenced you negatively?

Yes : 1, 17

No: 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 18, 19, 20

If yes why?

1. In the performance of 2I didn’t like the intensive persistence of the **homosexual** male world. At times I believe it reached the limits of vulgar without however falling into its trap.
2. Although I am not **homophobic** I didn’t really like the way he presented the **homosexual** world in the performance of “2”. I respect and admire his decision on supporting his personal beliefs I just didn’t like his persistence and the way he represented it.

2/20 people commented on the display of his personal beliefs and lifestyle (homosexuality) in the performance of 2

1. Do you believe that Papaioannou has influenced the artistic education of the Greek people?

Yes: 14 people

No: 6 people

Yes: 1, 2, 5, 6, 8, 9, 10, 11, 12, 13, 14, 15, 16, 19

No: 3, 4, 7, 17, 18, 20

Why?

1. Through his art, Greeks have learned a **different type of choreography. It is painting combined with choreography**
2. Because the Olympic Games that were seen from mostly all Greek society had a high artistic level and gave to everyone a motive to **come face to face and reflect on what our artistic level actually is.**
3. He isn’t promoted by the media and thus is not known by many Greeks.
4. Greek people need something **more than one person to develop an artistic education.** However, if we take into consideration other artists too he has made the artistic education more clear.
5. His performances are for a limited audience that can appreciate his innovative and alternative nature.
6. Yes his performances have been an inspiration for a lot of innovative Greek artists.
7. **I am not quite sure if he has influenced Greek society. It doesn’t seem to be a change in the way Greek people think.**
8. Because it shows that art can be interpreted and to make you think. Also it has special aesthetics that do not meet a Greek dance groups. **He is so famous now that even the average Greek goes to his performances and this is very positive**
9. Because of the Olympic Games he became **widely known and now many people go to his performances** while previously no one knew what contemporary dance even is. His popularity made the world see at last some quality dance performances.
10. Because he depicts dance as it is supposed to be; simple, meaningful and with good aesthetics
11. Because it **makes the audience understand how dance can communicate with feelings.**
12. He informs us of social problems with an exceptional way showing us the true value of dance.
13. He shows how the art of dance is supposed to be;understandable from all the people and not only from those who deal with dance.
14. Because **after Olympic Games more and more people started attending his performances and so got in touch with the art of dance**.
15. Because more people attend his performances.
16. The theatre fills up in his performances. Finally the world can see something good
17. **Greek people need more artists and peer pressure to change and open their closed minds in the world of art and especially modern dance**.
18. I don’t think that **just one artist can change the whole mentality in art of the whole Greek society**.
19. His themes are not so difficult to understand and thus **I believe that Greek people can understand and learn more easily.**
20. **There isn’t a change in Greek’s mentality so I would say that he hasn’t influenced them enough.**

10/ 20 people believe that more and more Greeks nowadays are able to be influenced by the work of DimitrisPapaioannou.

4/20 people support the statement that Greeks don’t have the artistic educational capability to be influenced by his work

4/ 20 people commented of his simple themes and how this impacts on the understanding of his work

2/20 people support the statement that they haven’t seen a change on Greek’s mentality and thus Papaioannou’s work isn’t influencial.

1. Do you believe that his performances are too farfetched for Greek standards?

Yes: 9 people

No: 11 people

Yes: 1,2, 5, 6, 7, 9, 17, 18,20

No: 3, 4, 8, 10, 11, 12, 13, 14, 15,16, 19

Why?

1. The message he wants to depict through his performances at times **surpasses the way of living and the way of thinking of Greek people**.
2. Papaioannou creates an authentic work of art with intense personal characteristic questions. His performances are farfetched because **the average the general performances in Greece are too classic, too conventional.**
3. I think he has a unique way to touch the hearts of Greek people.
4. I believe that there more farfetched artists than Papaioannou in Greece right now that do experiment in an innovative way.
5. The variety of **the audience in which he has an impact on is too limited** to be considered not farfetched.
6. The **Greek artistic education** is not yet ready for his innovative nature.
7. I believe it is different that’s why many people don’t appreciate it.
8. Nothing that is depicted with a clear way and simple can be considered too farfetched.
9. Because **Greeks don’t have an artistic education**. The act of watching a **naked body** is considered shocking while the people abroad consider this act something simple.
10. For that to happen, every performance had to be like that.
11. Communicating with a modest way isn’t farfetched, it’s just meaningful.
12. His work is given in a simplistic way.
13. Because even if he shows something farfetched he shows it in an understandable and simplistic way.
14. His themes concern social problems why would they be farfetched?
15. Because very simply they are not. They are social themes.
16. Because his themes are simple and the way he approaches them smart. Nothing farfetched or vulgar.
17. I don’t think that **Greek people are educated enough**, artistically, so to understand his messages.
18. Greek people are too concerned with the fact that he uses **naked bodies** to go beyond this and actually understand his whole mentality and even further the messages he wants to pass on.
19. He is representing simple themes that everyone can understand.
20. I don’t think that **the mentality of Greeks** can understand his themes.

9/20 commented on the low artistic education of the Greek audience.

9/ 20 people commented on the simplistic way he is representing his themes and how this not far-fetched at all.

2/20 people commented on the naked bodies and how this is a taboo for Greeks.

1. How did you feel when you first watched one of the performances of Papaioannou?
2. At the beginning I was surprised because maybe it was the first time that I listened to one song combined with a choreographic team. They had both a poetic movement and a physical discipline. They weren’t just a dance team that was accommodated with music.
3. Charmed. It really touched me the skill of Papaioannou to “translate” the Greek culture in chorographical pictures while combining them and creating an actual performance.
4. I was too young but I remember clearly that I was super excited and surprised.
5. Surprised mainly because of the exceptional good quality of the production that it is Greek.
6. I watched something different that I hadn’t elsewhere.
7. I was too young but I remember being shocked and mesmerized.
8. The performance was well organized and the theme was interesting. The aesthetics were amazing!
9. I was mesmerized. I felt the majesty of the art of dance being developed in front of my eyes.
10. I was impressed! Wonderful dancers, with excellent movement, so simple yet so technically difficult, in a shocking way! Medea was in 1997 if I remember well, the way he approached a well known legend, it was riveting, different, and innovative. I had never seen so much information given with only one look It was something beyond the known.
11. I was surprised with his aesthetics.
12. I was surprised that something like that was in Greece.
13. I liked them a lot.
14. I fell in love with him.
15. I was impressed
16. Very beautiful.
17. I was impressed with the dancers.
18. The atmosphere he created with the sets and lights and generally the use of aesthetics gave me an overwhelming feeling.
19. It was great. A whole new experience.
20. Overwhelming yet exciting.
21. I was impressed with the sets and the costumes.

2/ 20 people were mesmerized with his ability to combine painting and dancing

16/ 20 people felt positively for his performances

2/20 people commented on his aesthetics.

1. Would you be influenced from the personal life of an artist so much that you would stop be interested in his works?

Yes: 2/ 20

No: 18/20

Yes: 17, 20

No: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 18. 19

1. What elements of his work do you like the most?
2. Everything because he knows how to **combine them perfectly together**.
3. I loved the way he is combining the artistic characteristics with **meaningful pictures and symbols.**
4. The use of the sets did change the whole **aesthetics** of his performances.
5. I love the way he uses daily movements creating a whole different performance.
6. The way everyone moved with such synchronized way.
7. I think that I loved everything from the movement of the dancers till the **use of lights.**
8. I like the way he combines the sets with the theme of the performance because that way he depicts his messages to the audience better.
9. Simple yet meaningful movements. His view on every theme that he wants to depict.
10. His **sets and his music**.
11. The way he approaches a theme, I love his dancers.
12. All of his **aesthetics** and his chorographical dictionary.
13. Theatricality, themesyou can interpret easily.
14. Perfect movement, dances, aesthetic, sets, music and themes.
15. Themed, **aesthetics, sets** and dancers.
16. Dancers, amazing use of movement (slow motion), sets.
17. **Aesthetics** and dancers.
18. I love the lighting use because it gives to the audience the exact feeling and thus the message he wants to give.
19. I liked the movements and **costumes** of the dancers.
20. The **sets** and the way he is representing his themes.
21. **The costumes and the lighting**.

13/ 20 people commented on his use of aesthetics.

7/ 20 people commented on the dancer’s movements.

6/ 20 people commented on the meaningful themes he is depicting.

**APPENDIX 2 (INTERVIEW FROM A HIGH SCHOOL STUDENT)**

1. Educational level:

**High school graduate:**

Bachelor’s degree:

Master’s degree:

Private dance school/ college:

1. What is your relation with dance?

Dancer:

Choreographer:

Dance teacher:

**Viewer:**

Other:

1. Do you know the painter, performer, comic creator, choreographer, director DimitriPapaioannou?

**Yes:**

No:

From Where:

Media:

Personal Interest:

**Olympic Games 2004:**

Other:

1. How often do you watch a performance?

1-2 times a year: Above 5-6 times a year:

3-4 times a year:

**5-6 times a year**:

1. Did you know the work of Papaioannou before the Olympic Games of 2004?

**Yes**

No:

1. How many of his performances have you watched?

**Two**

1. What was your opinion on these performances and why?

**Positive. He has a different style.**

1. Have any of his performances influenced you negatively?

Yes :

**No**:

If yes why?

1. Do you believe that Papaioannou has influenced the artistic education of the Greek people?

Yes

**No**

Why?

**I am not quite sure if he has influenced Greek society. It doesn’t seem to be a change in the way Greek people think.**

1. Do you believe that his performances are too farfetched for Greek standards?

**Yes**

No

Why?

**I think he has a unique way to touch the hearts of Greek people**

1. How did you feel when you first watched one of the performances of Papaioannou?

**I was too young but I remember clearly that I was super excited and surprised.**

1. Would you be influenced from the personal life of an artist so much that you would stop be interested in his works?

Yes:

**No:**

1. What elements of his work do you like the most?

**The use of the sets did change the whole aesthetics of his performances.**

**APPENDIX 2 (INTERVIEW FROM AN EDUCATED VIEWER)**

1. Educational level

High school graduate

Bachelor’s degree

**Master’s degree**

Private dance school/ college

1. What is your relation with dance?

Dancer

Choreographer

Dance teacher

**Viewer**

Other

1. Do you know the painter, performer, comic creator, choreographer, director DimitriPapaioannou?

**Yes**

No

From Where

Media

**Personal Interest**

Olympic Games 2004

Other

1. How often do you watch a performance?

1-2 times a year

3-4 times a year

* 1. **times a year**

Above 5-6 times a year

1. Did you know the work of Papaioannou before the Olympic Games of 2004?

**Yes**

No

1. How many of his performances have you watched?

**Four**

1. What was your opinion on these performances and why?

**Spectacular. His works were executed beautifully by his performers making me believe that they are an actual painting.**

1. Have any of his performances influenced you negatively?

Yes :

No: 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 18, 19, 20

If yes why?

**In the performance of 2I didn’t like the intensive persistence of the homosexual male world. At times I believe it reached the limits of vulgar without however falling into its trap.**

1. Do you believe that Papaioannou has influenced the artistic education of the Greek people?

**Yes**

No

Why?

**Through his art, Greeks have learned a different type of choreography. It is painting combined with choreography**

1. Do you believe that his performances are too farfetched for Greek standards? **Yes**

No

Why?

**The message he wants to depict through his performances at times surpasses the way of living and the way of thinking of Greek people.**

1. How did you feel when you first watched one of the performances of Papaioannou?

**At the beginning I was surprised because maybe it was the first time that I listened to one song combined with a choreographic team. They had both a poetic movement and a physical discipline. They weren’t just a dance team that was accommodated with music**.

1. Would you be influenced from the personal life of an artist so much that you would stop be interested in his works?

Yes:

**No**

1. What elements of his work do you like the most?

**I liked everything because he knows how to combine them perfectly together.**

1. Kevin F. McCarthy, Arthur Brooks, Julia Lowell, Laura Zakaras. The Performing Arts in a New Era. Santa Monica: RAND, 2001.pages 6-7 [↑](#footnote-ref-1)
2. Quoted in Simon Shepherd and Mick Walis, Drama/ Theatre/ PerformanceAbrigton: Routledge, 2004. P.238. [↑](#footnote-ref-2)
3. Arnheim, Rudolf. "Art and Visual Perception A psychology of the creative eye." Arnheim, Rudolf. Movement. California: University of California Press, Berkeley and Los Angeles, 1969. p.364 [↑](#footnote-ref-3)
4. Arnheim, Rudolf. "Art and Visual Perception A psychology of the creative eye." Arnheim, Rudolf. Movement. California: University of California Press, Berkeley and Los Angeles, 1969. p. 363. [↑](#footnote-ref-4)
5. Boddy-Evans, Marion. "Art Glossary: Still Life Painting." 5 January 2014. About Home. 4 January 2014 <http://painting.about.com/od/artglossarys/g/defstilllife.htm>. [↑](#footnote-ref-5)
6. Thomson, P. (2012). Performing Impact: The Performance and the 'audience'*.* WordPress. [↑](#footnote-ref-6)
7. Meyer, Helge. Audience as participant in Performance Art. Canada: written for "Inter Art actuel", 2009. <http://www.performance-art-research.de/texts/audience-as-participant\_helge-meyer.pdf>. [↑](#footnote-ref-7)
8. Sussmann, L. (Spring, 1998). Dance Audiences: answered and Unanswered Questions. In L. Sussmann, *Dance Research JournalVol. 30, No. 1*, (pp. 55): Congress on Research in Dance. [↑](#footnote-ref-8)
9. Sussmann, L. (Spring, 1998). Dance Audiences: answered and Unanswered Questions. In L. Sussmann, *Dance Research JournalVol. 30, No. 1*, (pp. 58): Congress on Research in Dance. [↑](#footnote-ref-9)
10. Sussmann, L. (Spring, 1998). Dance Audiences: answered and Unanswered Questions. In L. Sussmann, *Dance Research JournalVol. 30, No. 1*, (pp. 59): Congress on Research in Dance. [↑](#footnote-ref-10)