

## **THANOS POLYMENEAS-LIONTIRIS**

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**Thanos Polymeneas-Liontiris** is a composer, performer and sound artist. His practice comprises computer-aided compositions, interactive audiovisual installations and interactive music for dance, theatre and multimedia performances.

He obtained a BA in Double Bass, and a BA in Electronic Music and Composition from Rotterdam Conservatoire, while following courses at the Institute of Sonology (Royal Conservatoire of The Hague) and at IRCAM. In addition, he has obtained two MA degrees both with distinction, one in Art and Technology from the Polytechnic University of Valencia and the other in Creative Education from Falmouth University. In 2012 he was awarded the fellowship of the UK Higher Education Academy (FHEA). His scientific publications encompass subjects related to Pedagogy, Technology and Aesthetics.

Between 2011 and 2014 he worked as Technical Instructor of the Recording and Sound Studios of the Department of Performance at Falmouth University. Currently he is an AHRC funded researcher at University of Sussex where he also works as Associate Tutor. In 2017 he was appointed Lecturer of Digital Music and Sound Arts at the University of Brighton. Thanos is proficient in computer programming and in speaks fluently five languages (Greek, English, Spanish, Italian and Dutch). He is founding member of the Dutch artists collective Apes Container.

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### **STUDIES:**

**DUE 2017 - PhD ABD** (Thesis to be submitted: October 2017) University of Sussex

**2014** - MA (Distinction) Creative Education - Falmouth University, UK.

**2013** - Postgraduate Diploma in Higher Education (PGDipHE) - University College Falmouth, UK.

**2012** - Postgraduate Certificate in Higher Education (PGCHE) - University College Falmouth, UK.

**2009** - MA Art and Technology (10/10 and Distinction)- Faculty of Fine Arts, Polytechnic University of Valencia, Spain.

**2008** - BA Electronic Composition - Codarts University, Rotterdam. Main tutors: Rene Uijlenhoet, Klaas de Vries, Jan Bas Bollen, Peter Jan Wagemans, Serge Verstokt, Robin de Raaff, Yanni Kyriakidis, Roderick de Man and Patrick van Deurzen.

**2008** - IRCAM Seminars on Algorithmic Composition, Motion Capture and Analysis - IRCAM, Paris. Lecturers: Mikhail Malt, Olivier Pasquet, Emmanouel Jourdan and Emmanouel Flety.

**2005** - Postgraduate Sonology Course - Royal Conservatory of The Hague. Main tutors: Konrard Boemer, Paul Berg, Clarence Barlow, Kees Tazelaars, Peter Pabon and Joel Ryan.

**2005** - BA Double Bass, Classical Music - Rotterdam Conservatoire.

**2000** - 1<sup>st</sup> year study at University of Indianapolis in Athens, Department of Music.

### **EMPLOYMENT:**

**Since 2017** Lecturer of Digital Music and Sound Arts, School of Media, University of Brighton

**2014 – 2015** Research Consultant for national research project *Online Orchestra* on behalf of Falmouth University

**Since 2014** Associate Tutor, School of Media Film And Music, University of Sussex

**2010 - 2014** Technical Instructor/Manager of the Recording & Sound Studio in Falmouth University (Former Dartington College of Arts), Academy of Music and Theatre Arts

**Since 2000** Freelance composer, performer, computer programmer based in The Netherlands (2000-2008), Spain (2008-2009), Greece (2009 -2010), UK (2010 - 2017)

### **CURRENT ACADEMIC ACTIVITY:**

AHRC funded PhD Research: *Im·Medea: Posthumanism and the remediation of Opera*. Center of Research in Opera and Music Theatre – School of Media, Film and Music – University of Sussex

Member of the Organisation Committee for ICLI2016. University of Sussex (UK), July 2016.

Member of the Organisation Committee for FASCINATE2013 - *1<sup>st</sup> annual conference on Computing, Art, Architecture, Design and Performance*. Falmouth University (UK), August 2013.

Member of the Scientific Advisory Committee for EDULEARN2013 - *5th annual International Conference on Education and New Learning Technologies*. Barcelona (Spain), July 2013.

### **LATEST CONFERENCES/PUBLICATIONS:**

Polymeneas-Liontiris. T. (2017) The Operatic Bot. In: The Operatic Conference, 19-20 May 2017, Brighton, UK

Polymeneas-Liontiris. T. (2017) Voices Without Bodies: The operatic bot in an immersive performance. In: Robot Opera: mini symposium, 15 June 2017, Brighton, UK

Polymeneas-Liontiris. T. (2016) Remediating Music Theatre? A study on technologically-aided audience-interactive music theatre performance. In: 21st Century Performance and Research Conference, 9-11 March 2016, Valetta, Malta

Polymeneas-Liontiris. T. (2016) Despoiled Shore and Landscape with Argonauts: A performance study on audience immersive and interactive music theatre. In: *Audience, Experience, Desire*. 29-30 January, Exeter, UK

Polymeneas-Liontiris. T, Loveday-Edwards A. (2013) The Disklavier, Interfacing University-Industry Collaborations Through Remote Learning And Network-Performances Applications In: INTED2013, 7th International Technology, Education and Development Conference, 4-6 March 2013, Valencia, Spain.

Polymeneas-Liontiris. T, Loveday-Edwards A. (2013) The Disklavier in Networked Music Performances In: ATINER (Athens Institute For Education And Research), 4th Annual International Conference on Visual and Performing Arts 3-6 June 2013, Athens: Greece

Polymeneas-Liontiris. T, Loveday-Edwards A. (2012) The Disklavier: From Educational Tool To Digital Interspatial Performance Explorations. In: ICERI2012, 5th International Conference of Education, Research and Innovations 19-21 November, 2012, Madrid, Spain

### **UPCOMING CONFERENCES/PUBLICATIONS:**

Polymeneas-Liontiris. T. (2017) Cyber Divas: Vocaloids as postigital opera singers. In: Theatre & Performance Research Association Conference 2017, 30 August – 1 September 2017, Salford, UK

Polymeneas-Liontiris. T. (2017) Instrumented Spaces: Two immersive music theatre experiences. In: ANIMUSIC: Congresso de organologia 2017, 24 – 27 August 2017, Porto, Portugal

Polymeneas-Liontiris. T. (2017) Cyber-Medeas: A system for generative music theatre performance. In: 2nd Conference on Computer Simulation of Musical Creativity, Milton Keynes, UK

### **SELECTED WORKS:**

#### **2017**

*A magnificent landscape of protein and tinplate (2017) interactive/generative music theatre durational performance, Attenborough Centre for the Creative Arts, UK*

#### **2016**

*the landscape may be a dead star – interactive music theatre durational installation. University of Sussex*

*Transitions – series of interventions on public transport. 22<sup>nd</sup> Kalamata International Dance Festival*

*The Impostor's Syndrome – music-theatre intervention on public transport. 22<sup>nd</sup> Kalamata International Dance Festival*

*Ασβέστης/Quicklime – generative music-theatre installation. Benaki Museum, Athens (OUT\_TOPIAS); Theater De Nieuwe Regentes, Den Haag (Modern Body Festival)*

#### **2015**

*Im•Medea Interactive Music Theatre performance, presented at Blast Theory*

#### **2014 - 2015**

*M - Soundwalk commissioned by the 3rd International Youth Festival of Ancient Drama, archeological site of Ancient Messene, GR.*

#### **2012**

*A Brief Introduction to Pandemonium - Multimedia Performance in collaboration with M.Eugenia Demeglio. School of Noises, Falmouth, UK.*

*Apolesthenta Antikeimena - Live Electronics Concert in collaboration with Dr Antti S. Saario and Dr Federico Reuben. School of Noises, Falmouth, UK.*

#### **2011**

*Cretans - Interactive music-composition commissioned for the world premiere of the ancient drama by Euripides. Athens Festival of Ancient Drama.*

*Orlando - Algorythmic music-composition commissioned for the theatre play of Virginia Woolf. Directed by Giorgos Zamboulakis. National Theatre, Athens.*

## **2010**

*The Good Person of Szechwan* - Algorithmic music-composition commissioned for the theatre play directed by Giorgos Zamboulakis. Thrake's Research-Theatre-Lab, Alexandroupolis.

*sugar free* - Algorithmic music-composition commissioned for the theatre play directed by Giorgos Zamboulakis. Drama School of the National Conservatory, Athens.

*Dybbuk* - Fixed media composition commissioned for the theatre play of Bruce Meyers. Directed by G. Zamboulakis. National Theatre, Athens.

## **2009**

*Membranas* - Audiovisual installation in collaboration with the Spanish fine artist Alex Frances. Gallery Chirivella Soriano, Valencia, Spain.

*How much is enough?* - Facilitator in the relational work, as member of the collective APES CONTAINER. *IXV Biennale of Young Artists from Europe and the Mediterranean*, Skopje, FYROM. Awarded with two *ResArtsis Awards: Thamigidi Studio Foundation*, Arnhem, NL; *Beijing Studio Center*, Beijing.

*DarkRoom* - Series of interactive audiovisual installations. Valencia, Spain.

*Trojan Women* - Fixed media composition commissioned for the ancient drama by Euripides. Directed by Giorgos Zamboulakis. Thrake's Research-Theatre-Lab, Alexandroupolis.

*Hercules 2 or the Hydra* - Fixed media composition commissioned for the play of Heiner Müller. Directed by Giorgos Zamboulakis. National Theatre, Athens.

## **2008**

*the Arena Love* - Fixed media composition commissioned for the dance performance by Michele Pogliani. Jubilee of the Dansgroep Krisztina de Châtel. Lucent Theater, The Hague.

*DarkLoupe* - Computer-interactive composition for double bass, live electronics and video, in collaboration with Karel Doing and Gonçalo Almeida. Theater Lantaren/Venster, Rotterdam.

*Still Life* - Computer-aided composition by *SelectInput Trio*. Commissioned and archived by the *Sound Museum*. [www.soundmuseum.fm](http://www.soundmuseum.fm)

*INtrusioni* - Algorithmic installation and multimedia performance in collaboration with Alberto Novello and M. Eugenia Demeglio, commissioned by the *Nederlands Architectuur Instituut*, Rotterdam.

*Memory happens now* - Fixed media composition for the dance performance by Liat Waysbort. Commissioned by "Dance Ateliers". Festival *Happening*, *Nederlands Architectuur Instituut*, Rotterdam.

*MPK* - Interactive composition for double bass and electronics. *SPARK - Festival of Electronic Music and Art*, University of Minnesota, Minneapolis, USA.

*Rotten Hats, or rather the end of a story that has never started* - Algorithmic composition commissioned and performed by *ASKO Ensemble*. Muziekgebouw aan t'Ij, Amsterdam.