

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. Since 2012 he is a fellow 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. Between 2014-18 he was a fully funded CHASE-AHRC PhD researcher at University of Sussex where he also worked 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 he speaks five languages (Greek, English, Spanish, Italian and Dutch).

STUDIES:

2019 - PhD Arts and Humanities Research Council (AHRC) fully 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

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: Konrad Boemer, Paul Berg, Clarence Barlow, Kees Tazelaars, Peter Pabon and Joel Ryan.

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

2000 – 1st year study at University of Indianapolis in Athens, Department of Music.

EMPLOYMENT:

2019 Teaching Fellow, Department of Music, Ionian University, Corfu

Associate Researcher, School of Media Film And Music, University of Sussex, University of Sussex

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

2014 – 2015 Associate Lecturer, Creative Music Technology, Falmouth University

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

Since 2014 Associate at Sussex Humanities Lab (Digital Humanities Lab), Music Informatics and Performance Technologies Lab (Emute Lab), Centre for Research in Opera and Music Theatre (CROMT), 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

2010 – 2014 Associate at SONVA, a place for music, Falmouth University

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

CURRENT ACADEMIC ACTIVITY

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

Member of the Organisation Committee for FASCINATE2013 - *1st 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., (2018) Audio Walk M: AN educational Sound Journey in space-time, *In: Hellenic Association for Acoustic Ecology*, 27-30 August 2018, Kalamata, GR

Polymeneas-Liontiris. T., Magnusson T., Kiefer C., Eldridge A. (2018) Brain Dead Ensemble: an Acoustically Networked Feedback Assemblage of Four, *In: New Interfaces for Musical Expression*, Porto, PT

Polymeneas-Liontiris. T. (2018) Low Frequency Feedback Drones: A non-invasive augmentation of the double bass, *In: New Interfaces for Musical Expression*, Blacksburg, VA

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) 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

SELECTED WORKS:

2019

Breaking Art II, organizing and leading an intensive three months workshop on collaboration between music and dance with Sofia Mavrgani, Athens Megaron

AudioWalk Δ, A site specific audio immersive experience designed for Ancient Dodoni

Hamlet Machine, Music composition for the theatre play. Drama School of the National Conservatory, Athens.

PM, A composition for piano and electronics commissioned by Onassis foundation and performed during Tectonics festival by Lorenda Ramou.

CD: *EFZ*, with Brain Dead Ensemble, released by confront recordings, UK

CD: *Dark Indicator*, with Brain Dead Ensemble, Curated by Kim Cascone, released by Silent records, USA

CD: *Affect is No Crime*, composition "SunBleached" for Barok Ensemble and Electronics commissioned by Europa Ritrovata, released by Arcana and Outhere Music

2018

Breaking Art, organizing and leading an intensive three months workshop on collaboration between music and dance with Sofia Mavrgani, Athens Megaron

Brain Dead Ensemble, at *EmuteLab 0*, a postdigital networked ensemble comprised by Alice Eldridge, Chris Kiefer and Thor Magnusson

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. 22nd Kalamata International Dance Festival

The Impostor's Syndrome – music-theatre intervention on public transport. 22nd 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.

2013

DOE DEN TAP TOE – An algorithmic/interactive composition for drummer and live generated text, Fascinate, Falmouth, UK

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 - Algorithmic 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 Chätel. 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

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.