



Biografija gostujočega pedagoga v angleškem jeziku

Apostolos Apostolides is a Theatre Director, Actor, Theatre Researcher, Theatre Pedagogue, Actor Trainer and Coach, Dramaturg.

He is training professional actors, trainers, directors, drama students and giving lectures, seminars, workshops and masterclasses to theatre companies, drama schools and universities world-wide. His specialities on actor training are on the subjects of Ensemble, Composition, Energy, Dialogue, Text Analysis, Pause, Ritual, Rhythm and the Vertical of the Role.

He first studied Architecture and Landscape Architecture at ESLA (Florence) and University of Greenwich (London). Both studies helped him to understand deeper the evolution of form, style, aesthetics, composition, structure of the play, analysis of texts and characters and the perspective of scenography.

He then studied Acting at Drama Centre London under the guidance of Prof./Director Reuven Adiv.

After numerous international productions, he continued his studies as Director of Theatre at SAT of EATC/GITIS University Moscow and then Theatre Pedagogy and Teaching at EATC, both under the guidance of Prof./Dr Jurij Alschiz.

Later, he got an MA Actor Training and Coaching from Royal Central School of Speech and Drama of University of London.

His direct theatre line of knowledge and evolution comes from K. Stanislavsky to J.N. Malkovsky to A. Popov to M. Knebel to M. Butkevich to A. Vasiliev and to J. Alschiz.

He is the Founder and Artistic Director of RECTUS CENTRUM – International Research Centre of Theatrical Art & Science (2010). The main activities and the main focus of RECTUS CENTRUM are laboratory-productions, artistic and scientific research, master-classes for professionals, theatre training courses for professionals, lectures, seminars for professionals, the development of new training methods and research on new theatrical methods. One of the objectives of the projects is to stimulate theatre education, to open up new directions in the development of theatre training and the evolution of methodological approaches, fruition and promotion of performing arts, but also the determination to support, through innovative and experimental activities, the training and the specialization of artists and professionals working in the field of theatre.

He participated and collaborated in the theatre researches of AKT-ZENT, «From Cliché in Art to the Art of Cliché» (EU Research Project 2005-2006) - a project which understands cliché as a fixed form, which is codified, and might become a higher meaning. Mask, ritual, and stylised

expression should be examined in its possibilities for today's theatre. They serve very different theatres and suit very different actors. A research and education process which examines how to combine them, «The Art of Dialogue» (EU Research Project 2008-2010) - an intercultural theatre research project with workshops, master classes, colloquia, laboratories and performances, researching and exploring the theatrical dialogues as an art form through philosophical and practical analysis and "The New Face of the Acting Teacher" (EU Research Project 2012-2014) - a vocational training for acting and directing teachers to qualify to the highest professional standards. It is based on a pedagogical method of creation, which enables students to develop their own training, and their own work-method, with the aim of working as multipliers in the international context in theatre and theatre training.

In 2010 he was selected from the European Association for Theatre Culture, in collaboration with ITI and UNESCO, as scientific researcher for the research and documentation of the World Theatre Training Library, which refers to all theatrical techniques and methods of national, repertoire, traditional, independent and experimental theatres worldwide.

The World Theatre Training Library / Laboratory is a project that collects, studies, documents and preserves the worldwide knowledge of theatre practice and gives it back to the world. It is the most comprehensive collection of worldwide existing theatre training methods and exercises. It brings together all different theatre traditions and schools. It is explicitly dedicated to existing practical theatre work and therefore of practical benefit. The World Theatre Training Library is dedicated to scientific researches on the universality of the medium theatre and will document its results scientifically. The concentration of the research will be put on those working methods and trainings that have proven their merit and their value in the practical work.

In 2012 he organised and was the Festival Director of the VI METHODIKA - International Festival for Theatre Training Methods of EATC, in Cyprus. METHODIKA is an International Festival, unique in the world, which explores through intensive workshops, lectures, seminars, discussions, demonstrations and symposiums with actors, directors, pedagogues and scientists of the performing arts, different ways of theatre methodology and training.

In 2012 he founded and led the research on the Scientific and Artistic analysis of Performance and Audience. His research in the field of different theatre methods has opened a path of exploration on the methodological approach of the energy of theatre, the energy of the ensemble and the energy of the actor. This research has been a magnetoencephalographic study of the dynamics of brain activity during theatre performance. The recording of the magnetoencephalographic signal - while subjects (spectators) have watched three theatre performances which used different studies on Energy (Energy of Time, Energy of Text, Energy of Actor) - points as it unfolded over long periods of time, and the development of applied methods to correlate the time course of the regional brain activations with the dynamic aspects of the theatrical performance.

In September 2011 he was invited to the 33rd World Congress International Theatre Institute in Xiamen, China, and been elected to the position of World President of Theatre Education & Training Committee of the ITI, 2011-2014. TECOM was the structure of ITI, specialized in training and education in the field of the performing arts, and is at the vanguard of developments in the area. TECOM was aiming to be representative of the current diversity of theatre approaches and theatre training around the world and also to promote the learning of the practice of theatre for personal development, artistic research and social transformation. In 2014 during the 34th World Congress in Yerevan, Armenia, he was re-elected as World President of TECOM,

2014-2016, which was renamed to Forum of Theatre Training & Education. In the same Congress he was elected in the Executive Council of ITI and immediately was elected in the Executive Board (World Treasurer) of the International Theatre Institute, 2014-2016.

His performances are internationally presented and invited to International Festivals. Some of his performances are *The Last Art-thropos* by A. Apostolides (2006-), *The Man who wanted to..* by A. Apostolides (2007-), *The Last Tape of Krapp* by S. Becket (2008-), *White Nights* by F. Dostoyevsky (2008-), *Ion* by Plato (2009-), *Mozart and Salieri* by A. Pushkin (2009-), *The Holy Grand Inquisitor* by F. Dostoyevsky (2010-), *Salieri Unravelling* by A. Apostolides (2011), *Tradition Re-loaded* by A. Apostolides (2014), *The Last Days of Mozart* by A. Apostolides (2016) and *The Seagull* by A. Chechov (2016). His methodological approach to the performances elevates the expression of philosophical and metaphysical aspect of the plays and the characters through dynamic minimalism.