

Popular Music in Greece: International Research Collective

3rd ANNUAL CONFERENCE

Popular Music in Southern Europe and the Eastern Mediterranean: New Research Perspectives



14-17 JULY 2026
DELVINAKI, IOANNINA

Hall of the Former School for Boys and Girls

With the generous support of the Municipality of Pogoni and the kind assistance of the
Cultural & Educational Association and the Women's Club of Delvinaki



Organizing Committee

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Katerina Talianni, Independent Researcher

Sissie Theodosiou, University of Ioannina

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This conference builds on the epistemological openings that have shaped the emerging field of popular music studies internationally. Although expanding scholarship, academic positions, and professional associations have consolidated this field elsewhere, in Greece it has remained largely unacknowledged institutionally, with popular music still approached through traditional frameworks. New perspectives have appeared mainly through social anthropology and ethnomusicology in a limited number of monographs, edited volumes, and case studies. To address this gap, the Popular Music in Greece: International Research Collective (PMG-IRC) was founded in 2024 as a bottom-up, independent, interdisciplinary forum operating on a non-hierarchical, horizontal basis and without institutional affiliation. The Collective examines how the categories of “popular” and “music” are produced, contested, and reshaped in local and translocal contexts, while creating safe, open spaces for research exchange—spaces that our annual conferences have placed at the heart of our mission.

Our third annual conference takes place in Delvinaki, near the Greek–Albanian border, and focuses on new research perspectives on popular music from the vantage point of the European and Mediterranean periphery. For the first time, our annual conference extends its scope beyond Greece to include Southern Europe and the Eastern Mediterranean. This expansion reflects our recognition that, despite their cultural, political, and social differences, these regions share significant historical and structural convergences, common trajectories, and entanglements that shape their popular music practices.

By shifting the analytical lens away from dominant metropolitan centers and toward peripheral and semi-peripheral contexts, the conference foregrounds alternative genealogies, infrastructures, and epistemologies of popular music. Across these regions, social upheavals such as migration, conflict, and displacement have reshaped communities and identities. Financial precarity, austerity, and housing instability have transformed everyday life. Political transitions—from post-dictatorship to post-socialist contexts—have reconfigured public spaces, freedoms, and forms of expression. Ecological challenges, including environmental degradation and climate change, continue to affect both local and transnational networks.



Scan for the program



Tuesday, 14 July 2026

15:00-17:00 Arrival

17:15-17:30 Welcoming from the PMG-IRC

17:30-18:45 **Panel 1: Alternative Musical Ecologies: Resistance, Reciprocity, and the Public Narration of Place**

Chair: Alexandra Karamoutsiou (Aristotle University of Thessaloniki)

17:30-17:45 *The Cultural History of Rock in Opposition*

Pantelis Lykoudis (University of Ioannina)

17:45-18:00 *Performing Sociality: Gift Economies and Gender in Athens's DIY Music Spaces*

Stavroula Prifti, (National and Kapodistrian University of Athens)

Giannis Rompas (National and Kapodistrian University of Athens)

18:00-18:15 *Dourgouti: Between Town and Island. Music, Urban Memory, and Neighbourhood Change*

Katerina Talianni (Independent Researcher)

18:15-18:45 Discussion

18:45-19:15 Break

19:15-19:30: Welcome from the local community of Delvinaki

Buffet featuring local delicacies, courtesy of the Cultural Association and the Delvinaki Women's Association

19:30-20:00 **Book & Exhibition Presentation**

Music Ecosystems (Expanding the Idea of Music Scenes)

Vasilis Gkogkidis

20:00-22:30 **Documentaries Screening and Discussion**

Chair: Nikos Bozinis (Independent Scholar)

20:00-20:40 *Fading Frequencies* by Kostis Veloudakis

20:50-22:30 *By the Lake* by Giorgos Tsantikos

Wednesday, 15 July 2026

10:30-11:30 **Panel 2: Displaced Bodies, Precarious Lives: Pleasure, Identity, and the Right to Culture**

Chair: Georgia Vavva (University of Macedonia)

10:30-10:45 *Optimized Cyborgs and the Labor of Leisure in the Athens Electronic Music Scene*

Dimitra Paraschou (National and Kapodistrian University of Athens)

10:45-11:00 *The Right to Pleasure: A Case Study of Refugee DJs on the Greek Island of Lesbos*

Jennifer Sherrill (University of California)

11:00-11:30 Discussion

11:30–12:00 Break

12:00-13:15 Panel 3: Acoustemologies of Resistance: Drag Scenes, Trans Histories, Improvised Research

Chair: Natalia Koutsougera (Panteion University)

12:00-12:15 *Drag Storytellings: Listening to the Drag Scene of Thessaloniki*

Pielle (Independent Researcher)

12:15-12:30 *Trans Ghosts and Popular Music Rests in Music History*

Miltos Tsigaridas (Independent Researcher)

12:30-12:45 *Hidden Resonators / Patchy Commons: an A/r/tographic Mashup*

Danae Stefanou (Aristotle University of Thessaloniki)

12:45-13:15 Discussion

13:15-17:00 Lunch Break & free time

17:00-18:00 Panel 4: Contested Authenticities: Tradition, Memory, and the Cultural Politics of Greekness Across Local and Diasporic Worlds

Chair: Evanthia Patsiaoura (Aristotle University of Thessaloniki)

17:00-17:15 *#gia_ta_panigyria: An Online Study of Shifting Boundaries and Cultural Negotiations about Sifnos Festival Today*

Iris Molyvda (National and Kapodistrian University of Athens)

17:15-17:30 *Pontian Greek Dances, Historical Memory and the Language Question*, Ioanna Eleftheriou (Christopher Newport University)

17:30-18:00 Discussion

18:00-18:30 Break

18:30-19:45 Panel 5: Hybridities in Motion: Youth Cultures, Censorship, and Rhythmic Experimentation in Greek Music

Chair: Vasiliki Giakoumaki (University of Thessaly)

18:30-18:45 *I Ekdikisi tis Gyftias, the First Production of the Studio Agrotikon, and Youth Subcultures in the Early Metapolitefsi: The Concert of the Student Theater and Cinema Club (FOTHK) through the Eyes of the Students*

Thodoris Prousalis, Independent Researcher

18:45-19:00 *The Censored Song Returns: Memory, Permission and Authority in Contemporary Record Production*

Vangelis Petriniotis (University of Macedonia)

19:00-19:15 *From Rembetiko to Shuffle: Rhythmic Transformation in Contemporary Greek Popular Music*

Nassos Polyzoidis (University of Ioannina)

19:15-19:45 Discussion

19:45–21:30 Dinner kindly offered by the Municipality of Delvinaki

21:30-23:30 DJ sets

With: Manos Paraoulakis, Conekt Disconekt (aka Nektarios Pappas), Vassilis Gkogkidis

Thursday, 16 July 2026

10:30-11:45 **Panel 6: Liminal Sounds: Heritage, Identity, and Local Musics**

Chair: Sissie Theodosiou (University of Ioannina)

10:30-10:45 *Local Musics, Neglected Repertoires: Visibility Liminality and Management of Cultural Otherness in Contemporary Greece*

Spyros Pratilas, Nick Poulakis, Aikaterini (Katia) Mari (National and Kapodistrian University of Athens)

10:45-11:00 *Víoma and Personal Identity in Greek Pogoni Music*

Gabriel Zuckerberg (Brown University)

11:00-11:15 *Popular Music in Contemporary Southern Albania: Folklore, Tradition and the New Trends Converging*

Evangelia Chaldæaki (University of Ioannina)

11:15-11:45 Discussion

11:45-12:15 Break

Parallel Session

11:00-13:00 Music Workshop *epi-rap* for children aged 8 to 15 years old

Φορέστε τα τσουράπ' κι αρχίστε ηπει-ράπ

Nektarios Pappas, Eftychia Georgakopoulou, Anna Papaeti

12:15-12:30 **Panel 7: Sounding Transformations: Music, Crises and the City**

Chair Katerina Talianni (Independent Researcher)

12:30-12:45 *From "Low-Budget" to "Dark" Cosmopolitanism: Popular Musics in Crises*, Georgia Vavva (University of Macedonia)

12:45-13:00 *Sunny Hill Festival: Public Land, Legal Disputes, and Pop Culture in Post-Independence Kosovo*, Marilena Gatsiou (Panteion University)

13:00-13:15 *Soundscapes of Postsocialist Transformation: Popular Music, Tourism and the City – the Case of Belgrade, Serbia*

Miloš Ničić (Faculty of Political Science, University of Belgrade)

13:15-13:45 Discussion

13:45-17:00 Break

17:00-18:45 **Roundtable: Popular Music, Peripheral Epistemologies, and Social Transformations in Southern Europe and the Eastern Mediterranean**

Chair: Anna Papaeti (National Hellenic Research Foundation)

17:00-17:15 *How (Not) to Become Other: The Subversive Character of Balkan Popular Folk Music*

Marina Simić (University of Belgrade)

17:15-17:30 *Post-Yugoslav Activist Choirs: Voicing Anti-Capitalist Imaginaries Between Past and Future*

Ana Hofman (Research Centre of Slovenian Academy of Sciences and Arts)

17:30-17:45 *Hip Hop in Greece: From the Margins to the Forefront*

Leonidas Oikonomakis (University of Crete)

17:45-18:45 Discussion

18:45-19:15 Break

21:30-23:30 Live Concert

Musicians: Gabriel Zuckerberg, Thodoris Prousalis, Spyridon Pratilas,

Vangelis Petriniotis, Katerina Meleziadou, Alexandra Karamoutsiou

Friday, 17 July 2026

10:00 PMG-IRC General Assembly

12:00 Field Trip to Voidomatis River

14:00 Lunch

Departure

Abstracts

Panel 1: Alternative Musical Ecologies: Resistance, Reciprocity, and the Public Narration of Place

The Cultural History of Rock in Opposition.

Pantelis Lykoudis (University of Ioannina)

The year is 1978. The U.K.'s failing Labor government, despite having voted for the sex discrimination act in 1975 and the race relations act in 1976, is imminently being replaced by Thatcher's conservatives only the following year. While Henry Cow were recording *Hopes and Fears*, their manager Nick Hobbs was initiating a new venture called *Rock in Opposition*, which he viewed as an international network of resistance to the global entertainment industry. RIO's political discourse was equally important as the music. By being involved in the squatting scene as well as relying on self-organization and mutual aid, its members defied Cold War Europe's national borders to unite bands working outside the music business establishment, with a social commitment to rock, which maintained a low artistic status, liberating it from historical aesthetic expectations as well as origins in the music of an oppressed people, made universal and appropriated by a mass audience. Their ideological mission against the bourgeoisie's cultural hegemony urged musicians to unionize and regain the means of art's production, while Marxist rhetoric was often interspersed with feminist ideas, courtesy of Lindsay Cooper. RIO's precursor was *Music for Socialism*, a festival advancing the work of musicians committed to the struggle against capitalism. Its goals included the transformation of the prevailing relations of music production, circulation, and consumption, in addition to establishing nonauthoritative forms of communication with listeners, thus revealing cultural oppressive relations. During the last turbulent years of Communist Czechoslovakia, RIO also managed to infiltrate the restricted local music scene, which consisted of frustrated and alienated artists.

In this paper, I hope to document RIO's cultural history, and show that the movement's overall influence on progressive rock music transcends its lack of mass media coverage and eventual financial loss.

Performing Sociality: Gift Economies and Gender in Athens's DIY Music Spaces
Stavroula Prifti, Giannis Rompas (National and Kapodistrian University of Athens)

This presentation examines how music scenes formed within D.I.Y. music buildings such as Kreatagora (Piraeus), Sokratous (Athens) and Alipedou (Piraeus) operate through practices of debt, exchange, gift-giving, and reciprocity. As self-organized studio spaces functioning as social and musical "homes," these sites foster forms of sociality produced through everyday interaction, collaboration, and shared creative processes. The first section of the talk outlines how these practices constitute the basis of sociality within the underground music scene. Focusing on women and queer individuals, the second section explores how they navigate a predominantly male-centered D.I.Y. environment, creating spaces of visibility, collaboration, and resistance. Their presence emerges not only in lyrics and musical styles but also in performance practices, spatial occupation, and participation in rehearsals, live events, and informal gatherings. Gender and sexuality are thus approached as relational and performative processes, shaped through interaction and the fluid boundaries between musicians and audiences, while also marked by tensions and exclusions. The presentation is based on ethnographic fieldwork conducted by the researchers within these buildings and the broader spaces where these scenes unfold. Adopting a performative and collaborative approach, the research understands (musical) knowledge as co-produced through active involvement in the scene. It ultimately asks: how do practices of gift-giving, exchange, debt, and reciprocity shape sociality within D.I.Y.

musical scenes? And how are gender and queer identities performed and negotiated within these structures?

Dourgouti: Between Town and Island. Music, Urban Memory, and Neighbourhood Change
Katerina Talianni (Independent Researcher)

This paper examines a series of public music events and place-based music initiatives organized by Stegi Onassis in and around the Neos Kosmos area and the Dourgouti neighbourhood in Athens during a period shaped by multiple, overlapping crises, in which Stegi emerged as an increasingly visible cultural platform. It focuses on three linked cases: *Dourgouti Island Hotel*, which grew out of oral history, mapping, and participatory neighbourhood research; the subsequent transformation of those local findings into libretti for the music performance *Music for the New World*; and the broader public presentation of neighbourhood identity through events such as the *Neos Kosmos Stegi Block Party*, strengthening the ties between Neos Kosmos and the Foundation. Read together, these cases allow me to explore how music participates in the narration of locality, the staging of urban memory, and the public framing of local change. I place these initiatives within the longer history of Dourgouti as a refugee and migrant area shaped by layered memory and within the more recent pressures reshaping Neos Kosmos through austerity, housing instability, and uneven urban transformation. In this context, the paper asks how local histories, everyday memories, and place-based narratives are collected, translated, and re-presented through institutional music programming and public music events, and what forms of visibility, legitimacy, and cultural value emerge in the process. It considers how Dourgouti is publicly narrated through music programming developed in relation to place, public festivity, and institutional mediation. In this way, it explores how music becomes part of the public narration of place, memory, and local change.

Panel 2: Displaced Bodies, Precarious Lives: Pleasure, Identity, and the Right to Culture

Optimized Cyborgs and the Labor of Leisure in the Athens Electronic Music Scene
Dimitra Paraschou (National and Kapodistrian University of Athens)

At first glance the Athenian electronic music scene – shaped by financial crisis and neo-liberal austerity – is no longer a place of subcultural resistance or sacred unity. However, dominant narratives remain anchored in romanticized interpretations of spiritual healing and communal ecstasy. Both researchers and ravers are haunted by 1990s ideals, unable to face their new realities, a phenomenon Mark Fisher termed the “slow cancellation of the future”. This paper addresses these “hauntological” attachments, shifting towards affective economies and technologically augmented bodies. Within this framework, electronic music intersects with the consumption of psychoactive substances and sexual desire to create techno-mediated environments where affective identities are actively produced. The contemporary Athenian scene has transitioned from a site of liminal transcendence to a technologically mediated laboratory. In these spaces, the individual does not “escape” reality, or “lose” their identity; rather, the subject is “optimized” through synthetic, somatic, and digital protocols, bio-hacking and high-intensity performance. While this reconstruction of identities offers a sense of liberation from traditional heteronormative constraints, it simultaneously demands intense emotional and practical labor. Drawing from Donna Haraway’s “Cyborg”, we could frame the Athenian raver as a post-gender hybrid who must fight for their leisure. Based on Laurent de Sutter’s lens of Narcocapitalism, the raver functions as a worker of leisure, performing an optimized version of the self to manage the harsh realities of the Mediterranean present. Through multi-sited participant

observation, this study documents how dancefloors are transformed into territories of ecstatic attachment and systemic exhaustion.

The Right to Pleasure: A Case Study of Refugee DJs on the Greek Island of Lesbos
Jennifer Sherrill (University of California)

This presentation explores Article 27 of the Universal Declaration of Human Rights—the right to participate in cultural life and enjoy the arts—through the experiences of local and refugee DJs on the Greek Island of Lesbos. While refugees are generally portrayed in media as helpless victims or grateful recipients of aid, and though as creators of art, they are often expected to focus on topics of trauma and displacement, this research presents a narrative in which making music simply for pleasure is a political act. Through participatory observation and interviews with DJs, bar owners, and patrons, this case study examines how young refugees are claiming their right to cultural participation and agency by creating and consuming music focused on pleasure. Rather than conforming to the idea that their art must serve as a performance of their “refugee-ness,” refugee DJs create weekly sonic experiences that center celebration, community, and the pleasures of dancing. With set lists highlighting Afrobeats, reggaeton and hip-hop, these DJs focus on musical themes of aspirational wealth, sex, and love. Their pleasure-based musical choices challenge frameworks that constrain displaced people to only being able to share expressions of the circumstances of their displacement. Instead, these DJs demonstrate that the right to cultural participation includes the right to an artistic expression of pleasure.

Panel 3: Acoustemologies of Resistance: Drag Scenes, Trans Histories, Improvised Research

Drag storytellings: Listening to the drag scene of Thessaloniki

Pielle (Independent Researcher)

What are the practices of Thessaloniki's Drag scene? This paper examines, through the lens of listening, how the drag scene of Thessaloniki (a city in Greece) is shaped. But what is a scene considered? Shaping a scene may be about claiming spaces, through shared identities, either "Sharing what we lack" or... At times the scene is just a stage (Stefanou, 2018). By "Listening to the drag scene", I wish to provide two different methodology procedures. Firstly, listening to the drag performers of this city, as an interviewer, a researcher and part of the community. Secondly, the act of conscious listening, (Chion et.al., 1994) when being part of the audience in drag performances. In this paper, I aim to look over the musical characteristics of the drag performances that take place in DIY and community spaces. Being a queer musicologist, a trans person and a drag king, determine my research and methodology. Therefore, acoustemology and queer listening of the drag scene is one of the main subjects of this presentation. Drawing upon unpublished semi-structured interviews to three Thessaloniki-based drag queens, I'm going to attempt answering the question: How does the Drag scene of Thessaloniki sound?

Trans ghosts and popular music rests in music history

Miltos Tsigaridas (Independent Researcher)

As a trans artist and musicologist I am qualified to say: trans musicians exist. We compose, interpret and produce music. So why aren't we mentioned in the teaching of music history in Greece? Through a bibliographical/qualitative and autoethnographic investigation of the issue I came to the conclusion that the exclusion of trans people from western music history recordings is not solely a matter of transphobia, rather it reveals a deeper patriarchal biopolitics of music. Said biopolitics, imposed through the expansion of the colonial christian musical rules and sounds, set the field for an extremely narrow

understanding of what is historically worthy and what isn't. A strong indicator of this fact is the way popular music and the relative Studies are being treated at greek institutions. When it comes to music history, rarely are students taught popular music, whereas the inclusion of any lessons around popular music usually happens by individual initiative. I propose that the silencing of trans existence by Historical Musicology is closely connected to a general lack of intersectionality in the discipline and that this can start being challenged by thoroughly reshaping what is considered musicologically important. Finally, I believe the inclusion of Popular Music Studies as an integral part of greek music studies' curriculums to be a substantial first step towards confronting traditional western music biopolitics.

Hidden resonators / patchy commons: an a/r/tographic mashup

Danae Stefanou (Aristotle University of Thessaloniki)

This presentation draws on fragments of autoethnographic, historical, critical and practice-based artistic research on improvised listening and musicking. Brought together in an experimental performance-lecture format, the excerpts are interwoven and reframed around distinct theoretical stems, ranging from Ruth Finnegan's pioneering study of "hidden" local musicianship to Anna Tsing's ethnographically inspired theory of a "patchy" planetary ecology. In this way, I attempt to posit a set of broader open questions: What can creative historiography, autoethnography and embodied artistic research bring into popular music studies? What kinds of affordances, critical repercussions and epistemic shifts emerge at this intersection, and more specifically in a Global South and Eastern Mediterranean context? How might a messy, fragile reconfiguration of experimentation across multiple roles (including those of artist/researcher/teacher) and across diverse human and non-human agencies, contribute to the formation of commoning practices and spaces of everyday resistance?

Panel 4: Contested Authenticities: Tradition, Memory, and the Cultural Politics of Greekness Across Local and Diasporic Worlds

#gia_ta_panigyria: an online study of shifting boundaries and cultural negotiations about Sifnos festival today

Iris Molyvda (National and Kapodistrian University of Athens)

This study is a project of the course “Music Industries and Popular Music,” taught by Eleni Kallimopoulou, as part of the MA program “Ethnomusicology and Music Anthropology” at the Department of Music Studies, NKUA. The occasion is a Facebook post published in the summer of 2024 by musicians and participants of the August 15th festival in Sifnos, in which they expressed concerns about the “alteration” of the festival’s character due to the increased presence of young visitors, often labeled as “*fasaioi*” (a slang term roughly corresponding to “trendy” or “hipster” youth). The post sparked an intense online debate, generating an extended thread of shares and comments. Based on this digital material, I examine how concepts such as “authenticity” and “tradition” are constructed and activated in public discourse, which social actors emerge and how their roles are articulated, as well as how the boundaries of participation and “belonging” are defined. The research is based on discourse analysis and thematic analysis of comments and shares, drawing on tools from digital ethnography. I focus particularly on practices of gatekeeping and moralizing discourses through which “proper” and “improper” forms of participation are evaluated, as well as the construction of figures such as the “*fasaíos*,” who operate as a counterexample to “authenticity.” At the same time, I examine how the festival fits into broader discussions about modernity, tourism, and commodification, as these are articulated in online public discourse. Following the online research, I conduct fieldwork on Sifnos as part of my thesis comparing the digital experience with the embodied one on the

island. In other words, I am exploring how online discourses intersect with, reshape, or challenge practices of participation, and to what extent the tensions that emerge in the digital world are reproduced, renegotiated, or transformed in the physical setting.

Pontian Greek Dances, Historical Memory, and the Language Question

Ioanna Eleftheriou (Christopher Newport University)

Greek American folk dance festivals are sites of intensive culture-work and reimagining what it means to be a Greek in diaspora. Contemporary American notions of ethnic whiteness and unmarked racial identity, neoliberal capitalist values, and the cultural politics of Greekness in contemporary America intersect at these sites. In 2025, my local parish dance group performed Pontic dances from the Black Sea region. They had flown over from Greece the established folk singer Katerina Douka, who taught them to sing in Turkish, carefully correcting their pronunciation until their song sounded like accurate reproductions of Greeks who lived in the Pontos region, where the dances arose. To these dancers’ great surprise, after the public festival, the local church received a scathing letter from the US society of Pontian Greeks, castigating the group for misrepresenting their heritage. The Pontic society had taken great offense because by singing folk songs in Turkish while dancing the *bafra*, the group had (the society believed) suggested that Pontians are not Greeks. In my fieldwork, I observed the practices and the public performance of the Pontian dances, and have planned interviews of the dancers who were attacked in the letter. The conflict over singing *Bafra* in Turkish presents an astounding moment of reckoning about who decides what “authentic” representation of our heritage is, how collective historical memory is politicized, and how members of the Greek American diaspora might impose Anglo American notions of whiteness onto their own imagined past.

Panel 5: Hybridities in Motion: Youth Cultures, Censorship, and Rhythmic Experimentation in Greek Music

I Ekdikisi tis Gyftias, the first production of the studio Agrotikon, and youth subcultures in the Early Metapolitefsi: The concert of the Student Theater and Cinema Club (FOTHK) through the eyes of the students

Thodoris Prousalis (Independent Researcher)

The studio Agrotikon was the first music studio in Thessaloniki during the Early *Metapolitefsi* (1974 - 1981). The analysis focuses on the relationship between *laikotita* (the quality of being of the people/folk) and youth subcultures, through the lens of the first production of the Agrotikon studio, the album *I Ekdikisi tis Gyftias* (Chunga's Revenge). Specifically, the research examines how the student youth approached the concert of Nikos Papazoglou—owner of Agrotikon, sound engineer, singer, and creator—which was organized by the “Student Theater and Cinema Club” (FOTHK) at the small amphitheater of the Law School. Taking into account the transition to parliamentary democracy, rapid lifestyle shifts and international developments, the debate’s interest moved from politics to culture: debates and conflicts for identities, religion, historical memory, sexual orientation, the East-West nexus, Eurocommunism etc. The following research is based on the hypothesis that youth subcultures often constitute cultural hybridities, as they borrow Western forms (e.g., clothing, music, way of living) but infuse them with the content of the underdog culture. The study is based on the oral testimonies of Nikos Panagiotopoulos, then president of FOTHK, and Chrysa Pantazi (member of “FOTHK.”, musician, and later a collaborator of Nikos Papazoglou at Agrotikon). The findings appear to demonstrate the youth's defiance toward state institutions, the church, and party-dominated politics (*kommatokratia*), while highlighting the emergence of new social demands. Finally, through this work, I hope to open a broader dialogue in the future regarding Agrotikon and its overall cultural contribution.

The Censored Song Returns: Memory, Permission and Authority in Contemporary Record Production

Vangelis Petriniotis (University of Macedonia)

This paper explores the relationship between music, censorship, and institutions through a practice-based approach, focusing on the re-performance and reinterpretation of censored songs from the Greek repertoire. The point of departure is the author’s own production of the song “*Nychtose choris fengari*”, which has been reintroduced into the recording landscape with its original lyrics, alongside a new arrangement and interpretive approach. This practice is examined as a process of musical and historical revival, reactivating the political and social meanings embedded in the song. At the same time, the paper examines the ongoing recording of the song “*Piso ap’ tin porta tin kleisti*” by Manos Loizos, with the original censored lyrics by Lefteris Papadopoulos. In this case, the release of the work is currently pending approval from the copyright holders of both lyrics and music. The evaluation and licensing process occurs after the completion of the recording and its final production stages, thereby placing the entire artistic output under review—a condition that will be analyzed in all its musical and extra-musical dimensions. Through a comparative examination of these two cases, the paper brings to light how mechanisms of censorship may be transformed into contemporary forms of institutional mediation, where copyright functions as a regulatory framework for artistic production. Artistic and musical practice thus emerges as a crucial field of inquiry, revealing the dynamic relationships between creation, politics, memory, and institutional authority.

From Zeibékiko to Shuffle: Rhythmic Transformation in Contemporary Greek Popular Music

Nassos Polyzoidis (University of Ioannina)

This paper examines processes of rhythmic transformation and groove interaction in contemporary Greek popular music through a practice-based perspective. Drawing on a series of original compositions, it explores how established dance-based rhythmic conventions associated with dance forms such as *hasápikos*, *zeibékikos*, *karsilamás*, *kalamatianós*, *tsifteteli* and *tsámikos* are reinterpreted through interaction with blues- and swing-based idioms. Rather than treating these forms as fixed metric structures, the paper approaches them as embodied musical practices with historically and culturally situated performance logics. It investigates how these principles can be reconfigured through techniques such as metric distortion, asymmetrical subdivision, groove displacement, and stylistic juxtaposition. Across a range of case studies, it analyses transformations including the destabilisation of *zeibékiko* metre, the alternation between asymmetrically grouped metres with misaligned accent patterns (e.g. irregular 2+2+2+3 set against 3+2+2), and the re-articulation of traditional patterns through swing, quintuplet-based, and Dilla-inspired microtiming feels. Particular attention is given to how these transformations affect the embodied experience of rhythm, producing sensations of instability, looseness, and altered temporal flow often associated with “drunk” or off-balance performance aesthetics. These qualities are examined not as by-products but as deliberate compositional strategies that challenge normative expectations of metric clarity, stylistic coherence, and performative control. By situating these practices within broader discussions of creativity and musical production in peripheral contexts, the paper argues that rhythmic transformation constitutes a key site of innovation in contemporary Greek popular songwriting, enabling the reimagining of dance-derived idioms through intercultural and practice-led experimentation.

Panel 6: Liminal Sounds: Heritage, Identity, and Local Musics

Local Musics, Neglected Repertoires: Visibility, Liminality and Management of Cultural Otherness in Contemporary Greece

Spyros Pratilas, Nick Poulakis, Aikaterini (Katia) Mari (National and Kapodistrian University of Athens)

Extensive ethnographic, anthropological, and ethnomusicological literature has shown that the framing of Greek traditional culture as a unified national heritage has systematically overlooked or silenced expressions of local otherness. However, the dissemination of critical academic insights through institutional channels such as formal education and mass media remains limited. Dominant narratives of cultural conformity continue to structure public discourse, producing constructed representations of the local, fostering imaginaries of cohesion, and reflecting political and ideological agendas. Specifically, regarding domestic linguistic diversity, state policy has historically been—and continues to be—particularly strict, as the Greek language and the Greek Orthodox religion are central to national identity. Long-standing conflicts and interventions concerning language further complicate the debate. As a result, the notion of cultural homogeneity continues to dominate social reality, often at the expense of cultural polyphony. This tension is especially evident in the field of intangible cultural heritage, where inclusion in national policies is frequently accompanied by processes of standardisation and classification that serve broader cultural governance strategies. These processes tend to weaken local specificities, promoting homogenised versions suitable for institutional acknowledgement and public dissemination. Although policies staging plurality and frameworks such as the UNESCO Convention have strengthened certain forms of domestic diversity, others—such as Slavic-speaking Macedonian cultural expressions—remain marginalised. Taking the recent attempt to censor the music group “Banda Entopika” in Florina as a starting point, the presentation examines issues of liminality and visibility, focusing on how heritage agendas shape the balance

between recognition and silencing. Through case studies, it explores how institutional validation of cultural heritage is embedded within broader political and ideological structures shaping representations and lived cultural experience.

Víoma and Personal Identity in Greek Pogoni Music

Gabriel Zuckerberg (Brown University)

Music in Pogoni, a region on the Greek-Albanian border, is typically analyzed a site of ritual collectivity and imagined community (Nitsiakos 1995; Alexakis 2001). Yet, existing scholarship offers few phenomenological accounts of musical participation and reception. I find that the increasingly popular concept of *víoma* is used to make sense of individuals' identification with this music. *Víoma* is a colloquial term used by Greek-speaking musicians and festivalgoers to signify "lived experience." Conventionally, the discourse of *víoma* indexically links together one's autobiographical memory, subregional identity, and personal musical-dance aesthetics. My interlocutors insist that "having" *víoma* is crucial to playing, dancing, and feeling the music "genuinely." In contrast to the standardized, folkloristic "authenticity" of professional dance groups (Kotsouba 1997; Panopoulou 2001), the concept of *víoma* celebrates and moralizes personal authenticity. However, the decades-long shift toward commercialization, urbanization, and postnationalism is suspect for homogenizing which musical choices seem desirable, which are profitable, and whose *víoma* is valued. In fact, pop music-styled commercial production and social media are trending toward the deliberate use of "*víoma*" as a textual emblem of value. Through my ethnographic interviews and examination of two albums, Kompania Verdi's *Ta Viómata Mas* and Makis Zoumpas's *Viómata*, I argue that *víoma* discourse both clarifies and conceals the ways in which participants in Pogoni music have aesthetic agency. This

discourse motivates individuals to reflect on their memories and identity while simultaneously being subject to greater barriers for taste-making in their own community.

Popular Music in Contemporary Southern Albania: Folklore, Tradition and the New Trends Converging

Evangelia Chaldæaki (University of Ioannina)

Over the last two years or so, while working and living in the broader Epirus region of Greece, I have become more interested in neighboring Albania and its folk and popular music traditions. Through visits to southern Albania, discussions with scholars associated with this area, and interactions with Albanian immigrant musicians in Epirus, Greece, this conference gives me the opportunity to present contemporary popular music in southern Albania.

Many well-known musicians and composers of contemporary popular music in southern Albania, such as Blerina Balili and Mariglen Hazizaj, perform and compose songs and instrumental pieces that blend Albanian folk music and tradition with new musical trends. For example, I refer to the use of the "pogonishte" dance and rhythm, traditional costumes in video clips, ensembles where the clarinet plays a leading role, with the incorporation of electronic sounds and instruments. This phenomenon should be examined by considering the broader Albanian folk music heritage, the political trends during the communist period that brought folk music to the forefront in the 20th century, and the patterns of migration in the 21st century, which have also reinforced connections with folk heritage for commemorative purposes. All these factors should be taken into account, along with the evolution of the musicians and the public's responses. By employing ethnomusicological methods, as well as historical, political and cultural perspectives, I will attempt to discuss selected

case studies of contemporary popular musicians in Albania, while also offering a comparison with folk and traditional trends in the Greek musical context.

Panel 7: Sounding Transformations: Music, crises and the city

From “Low-Budget” to “Dark” Cosmopolitanism: Popular Musics in Crises.

Georgia Vavva (University of Macedonia)

This paper addresses popular music making in Greece throughout the last two decades of multiple crises, such as the 2010 recession, the Covid-19 pandemic, and the natural disasters in Thessaly in 2023. These emergent crisis-scapes, happening on a global-scale, have shaped new dystopian realities locally within the Greek society where “individuals that formerly enjoyed a higher standard of consumption must now make do with less” (Knight and Stewart 2016). In light of these events, popular music scenes in Greece have undergone major transformations, indicating a prioritization of local music-making as well as a boom in small-scale live events during the economic crisis (Vavva 2020), solidarity and unionizing among working musicians during the pandemic that could have not appeared before (Tsioulakis, 2024; Balandina & Efthymiou 2021, Theodossiou and Tsioulakis 2025), and partying during the pandemic as a demonstration of resilience (Karampampas 2020). In this paper I will elaborate further on the term “low-budget cosmopolitanism” (Vavva 2020), as I examine contemporary crisis-scapes and will bring them together under the term “dark(o)politanism, to theorize contemporary dystopian realities.

Sunny Hill Festival: Public Land, Legal Disputes, and Pop Culture in Post-Independence Kosovo.

Marilena Gatsiou (University of Panteion)

This paper examines the 2022 legal dispute over public land involving the Sunny Hill Festival in Prishtina, Kosovo—a conflict that unfolded between March and June—as a site of tension between cultural production, urban justice, and citizen activism in a post-conflict context. Founded by internationally recognized artist Dua Lipa and promoted as a symbol of Kosovo’s global cultural presence, the festival has been praised for attracting international attention and fostering youth pride. Yet, the attempt to secure long-term rights to a public park triggered strong opposition from local citizens and civil society organizations, who challenged the lack of transparency and the privatization of urban commons. Drawing on ethnographic material collected during long-term fieldwork in Prishtina for my PhD research, this paper explores how music events can become flashpoints in broader struggles over governance, public participation, and urban transformation. It argues that the Sunny Hill dispute is emblematic of how post-conflict societies navigate the competing demands of global visibility and local accountability. In doing so, it highlights the role of music not only as a cultural force but as a political actor embedded in everyday conflicts over land, legitimacy, and the right to the city. This ethnographic study draws from interdisciplinary dialogues between popular music studies and social anthropology, offering one of the first in-depth academic explorations of contemporary popular music as a site of political struggle in post-independence Kosovo.

Soundscapes of Postsocialist Transformation: Popular Music, Tourism and the city – the Case of Belgrade, Serbia

Miloš Ničić (University of Belgrade)

This paper seeks to investigate multifaceted links between popular music, tourism, and the postsocialist city, presented via the case study of Belgrade, the capital city of Serbia. It starts with the discussion on the fluid notion of the

term and what constitutes popular music in a Serbian context, including its deeply embedded ties to the political realm, especially its role in the postsocialist condition of contemporary Serbia. Second, it explores the significance of popular music in the construction of both emic and etic tourism imaginaries of Belgrade, which, in turn, speak volumes about what a (postsocialist) city is and what constitutes its contemporary transformations. Finally, the paper considers popular music as an economic asset, an element of creative industries. It assesses its input value in the construction of a Harveyan entrepreneurial city, predominantly for tourist consumption. By bringing together music tourism, city branding, and culture-led city regeneration, this paper advocates a pivotal role of popular music in the construction of Belgrade's postsocialist urban development.

Roundtable: Popular Music, Peripheral Epistemologies, and Social Transformations in Southern Europe and the Eastern Mediterranean

How (Not) to Become Other: The Subversive Character of Balkan Popular Folk Music

Marina Simić (University of Belgrade)

This presentation proposes a Deleuzian approach to Balkan popular folk music. Contrary to the claims of some critics of the ontological turn in music studies, this Deleuzian approach does not set aside the political and the social. The ontological turn seeks to provincialize the forms of power embedded within the modernist project by offering alternative ways of understanding them. For

proponents of the ontological turn, thinking about alterity means thinking otherwise by developing alternative modes of reading existing concepts that enable their reconceptualization. I focus on Balkan popular folk music as an affective assemblage—a configuration of heterogeneous elements that generates unexpected connections and brings new realities into being. I explore the subversive potential of various forms of Balkan pop-folk performance to deterritorialize familiar Balkanizing dichotomies, thereby opening new possibilities of becoming other. I argue that both intensity—understood as non-semantically mediated affect—and semantic articulation are necessary for any social practice.

Post-Yugoslav Activist Choirs: Voicing Anti-Capitalist Imaginaries Between Past and Future

Ana Hofman (Research Centre of Slovenian Academy of Sciences and Arts)

This paper engages with the key questions explored in my recently published book *Socialism Now: Singing Activism after Yugoslavia* (OUP, 2025), which explores recent practices of collective singing as a form of activist engagement. Over the last two decades, activist choirs that have emerged in Yugoslav urban centres have been performing Yugoslav and international anti-fascist, workers', and revolutionary song repertoires. Revitalisation of these legacies has emerged as a response to the rise of militant nationalism, fascism and xenophobia that went hand in hand with privatisation, dispossession, and other consequences of post-socialist political and economic transformation. I explore how collective singing at protests, commemorations, and in gentrified neighbourhoods, etc., forms an affective infrastructure for the revitalisation of the "lost" histories that reclaim the accumulated feelings of powerlessness, disappointment, and exhaustion not as individual emotional states but as affects constitutive of subject-production in neoliberal capitalism. While taking a historicised and situated approach, I address the broader question of

the affective infrastructures of collective sound-making in sustaining an anti-capitalist imaginary—while also discussing how previous, historical anti-capitalist imaginaries are a contested part of these strivings. Key questions include: (1) How does collective singing induce a sense of collectivity and solidarity beyond ethnic divisions and dominant identity politics? (2) How do these forms of collective-making operate in contexts of croni capitalism, market co-optation and partiocracy?

Hip Hop in Greece: From the margins to the forefront

Leonidas Oikonomakis, (University of Crete, Department of Sociology)

This empirical, almost autobiographic, presentation will focus on the development of Greek hip hop from the early 1990s to this day, and will try to offer some artisanal explanations on how this improbable song genre came to become from a marginal sub-culture, the dominant song genre in the country. It will try to analyze how this genre arrived in Greece as a foreign and rather distant music/culture, how it was adapted to the local sociopolitical reality, what it felt like being a hip hopper in the 1990s, and how hip hop artists came to fill 45.000 people stadiums in the late 2010s -early 2020s. The presentation will also focus on the main clashes within the Greek hip hop scene, the Greek hip hop Wars to borrow from Tricia Rose's famous book title, from the early 1990s until today, as well as the genre's relationship with the Greek Left and the anti-authoritarian space as it has evolved throughout the aforementioned period.

Satellite Events

Book & Exhibition Presentation

Music Ecosystems (Expanding the Idea of Music Scenes)

Vasilis Gkogkidis

"Music Ecosystems" is a photo book that tries to expand the idea of how music scenes work. By including and giving a voice through short interviews and photos to professionals like sound engineers, graphic designers, record labels, record stores, live venues as well as musicians, it paints a larger picture of how music scenes are collectively shaped. Like natural ecosystems where different types of plants, animals and scenery work together, "Music Ecosystems" suggests that music and creative scenes present a complexity of interactions that might not be obvious at first but are nonetheless vital for these scenes to exist and thrive.

Documentary

Fading Frequencies by Kostis Veloudakis

For over four decades, music bands and creators have nested in the ruined craft buildings of Upper Ladadika, or in the broader area of Valaoritou. Hangouts, music scenes, and basements with the decibels turned up created the space and time for a continuous explosion of cultural activity, personal and collective expression.

Through the eyes of musicians and individuals who continue to shape the city's underground music scene, we see how all this creative expression is increasingly and acutely threatened by the ongoing process of displacement due to gentrification. We discuss Thessaloniki's music, the future, but also the resistance that can be born.

Documentary

By the Lake by Giorgos Tsantikos

By the Lake is a documentary about the music scene in Ioannina from 1975 to 1995. It is set in a city where musical instruments were once hard to come by. 'By the Lake' won awards at international festivals and was screened at the 25th Thessaloniki Documentary Festival. You can support typos-i.gr and watch the extended cut of the documentary in three episodes featuring additional footage and interviews on the Typos Ioanninon Patreon subscription page: [/typos-i](http://typos-i.gr), you can support typos-i.gr and watch the extended cut of the documentary in three episodes featuring additional footage and interviews. 'By the Lake' is a SCHIMA KOINSEP and Ioannina Press (typos-i.gr) production. It is the first documentary to explore the music scene in Ioannina during that period and the first to focus on rock 'n' roll in the city. Sixteen musicians share their stories, recounting both well-known and lesser-known tales.

DJ Sets with Manos Paraoulakis, Conekt DisconeKt (aka Nektarios Pappas), Vassilis Gkogkidis

Music Workshop *epi-rap* for children aged 8 to 15 years old
Nektarios Pappas, Eftychia Georgakopoulou, Anna Papaeti

Φορέστε τα τσουράπ' κι αρχίστε ηπει-ράπ

In this workshop we explore rap music and local polyphonic songs of Epirus, two popular music genres that have orality at their heart. Listening to songs, playing with lyrics, sounds, tunes and rhythms, we will collectively create our own *epi-rap*. If you have any instruments at home, bring them along!

Organized in the context of ERC MUTE (grant agreement no. 101002720, H2020)

Live concert with Gabriel Zuckerberg, Thodoris Prousalis, Spyridon Pratilas, Vangelis Petriniotis, Alexandra Karamoutsiou

Alexandra Karamoutsiou, Katerina Meleziadou, Vangelis Petriniotis, Theodoros Prousalis, Spyros Pratilas, and Gabriel Zuckerberg will perform a selection of beloved songs from the genres of *entechnon*, *rebetiko*, and traditional Greek music.

Biographical Notes

Evangelia Chaldæaki has a PhD from the National and Kapodistrian University of Athens with the thesis "Folk Music in Turkish and Greek Musical Collections of the Late Ottoman Period: Popular Culture and Inter-Communal Relations", a Bachelor in Turkish Language, Literature and History, and an M.A. in Folklore Studies and Folk Culture, all from the same institution. She is currently a postdoctoral researcher in the Department of Music Studies at the University of Ioannina. Her research interests concern Greek, Turkish, and Ottoman Turkish musical cultures. She has published significant work, presented at various conferences, given lectures, and received distinctions, while being an active musician and a teacher of Greek folk singing. She has worked as an adjunct lecturer at the Department of Music Studies at the University of Athens and at the corresponding department at the University of Ioannina, as well as a research associate at the Orient-Institut Istanbul for the DFG project "Corpus Musicae Ottomanicae".

Ioanna Eleftheriou is author of the essay collection *This Way Back*. Her poems, essays, and translations appear in *Bellingham Review*, *Journal of Modern Greek Studies*, *Arts and Letters*, and *Sweeter Voices Still: An LGBTQ Anthology from Middle America*. She holds a PhD in literature and creative writing, and is associate professor of English at Christopher Newport University.

Marilena Gatsiou is a PhD candidate in Social Anthropology at Panteion University, researching the intersection of pop culture, politics, and queer identities in post-independence Kosovo. She holds an MA in Visual Anthropology from Aarhus University and an MA in Gender, Culture, and Society from the University of the Aegean. Her academic work engages with queer theory, Balkan studies, and media anthropology. She has worked as a research assistant and assistant instructor in anthropology courses. She has also been involved in documentary and visual ethnography projects.

Eftychia Georgakopoulou holds a BA in History (University of Athens), a Diploma in Classical Singing (National Conservatory of Athens) and a vocational degree in web design and development (Diplareios, Athens). Since 2022, she has been in charge of project management and communication of ERC MUTE (National Hellenic Research Foundation, Horizon 2020), participating as a historian and musician as well. She is part of ERC MACAUTH at the Institute of Mediterranean Studies (FORTH, Horizon Europe), where she works on database design. She has been an active member of choirs, vocal ensembles, and music/music theater groups (Modern Greek, experimental) and has several recordings for film and theater productions. In the past, she also worked as a special education teacher of Modern Greek Literature and history.

Vasilis Gkogkidis has been active in the Greek music scene since 2008 in various roles such as musician, record label co-owner and graphic designer. He has worked as a researcher and educator in the UK and has lately developed an interest in photography. He took a photography course at Pheno creative lab in Thessaloniki and produced “Music Ecosystems” as his final project for the course. In his creative practice, he uses a mixed approach where photographs are complimented by text and vice versa.

Ana Hofman is a research advisor at the Institute of Culture and Memory Studies at the Research Centre of the Slovenian Academy of Sciences and Arts. Her research interests include music, sound, and politics in socialist and post-socialist societies, with the focus on memory, affect, and activism in the present-day conjuncture of neoliberalism and post-socialism in the area of former Yugoslavia. She has published numerous articles and book chapters, including the monographs: *Staging Socialist Femininity: Gender Politics and Folklore Performances in Serbia* (2011) and *Music, Affect, Politics: New Lives of Partisan Songs in Slovenia* (2015), dealing with contemporary musical recuperation of the World War II Yugoslav antifascist resistance. She served as a co-editor (with Federico Spinetti and Monika E. Schoop) of a 2020 Special Issue of *Popular Music and Society*, titled “Music and the Politics of Memory: Resounding Antifascism across Borders.” She recently edited the volume (with Tanja Petrović) *Affect’s Social Lives: Post-Yugoslav Reflections* (2023). Her latest book, *Socialism Now: Singing Activism after Yugoslavia on strategic amateurism, politics of leisure and musical afterlives of socialism after Yugoslavia* is published by Oxford University Press (2025).

Pantelis Lykoudis is a saxophonist, educator, and researcher from Greece. He studied at HKU Utrechts Conservatorium, Kunstuni Graz and UMass Amherst, where he worked as a teaching assistant. Currently, he is a doctoral candidate and adjunct professor of saxophone at the University of Ioannina. He has performed in Athens, Seoul, Boston, Cairo, Amsterdam, and Catania. Pantelis has been a member of many ensembles, including Anemone Saxophone Quartet, the European Union Youth Wind Orchestra, Vienna Saxophone Ensemble and the Blue Lake Festival Band, as well as being active in the free improvisation scene. A strong advocate of new music, he has premiered numerous works through fruitful collaborations with composers from around the world.

Aikaterini (Katia) Mari is a PhD candidate in the Department of Music Studies at the National and Kapodistrian University of Athens, with a research focus on music as intangible cultural heritage. She is an active musician (accordion and voice)—with professional experience in primary music education and collaborations with various cultural institutions—and currently coordinates European projects at the NGO MUSE. Her work brings together academic research and artistic practice, with a particular interest in issues of cultural politics, identity, and community engagement.

Iris Molyvda Nikolaidou is a musician and videographer, a graduate of the Department of Music Science and Arts at the University of Macedonia (2021). In the same department, she completed the master's program "Music Sciences and Arts," during which she created the ethnographic film "Palco Femino" (2022), exploring the role of gender in the rebetiko and folk music scene of contemporary Thessaloniki through the stories of four female singers. This year, she is completing her studies in the master's program "Ethnomusicology and Music Anthropology" at the National and Kapodistrian University of Athens.

Miloš Ničić (PhD) is an Assistant Professor at the Faculty of Political Science, University of Belgrade, where he teaches courses on cultural theory and cultural studies. His research interests are in popular culture, urban and tourism studies, postsocialist transformation and creative industries.

Leonidas Oikonomakis is an Assistant Professor of Sociology of the Global South at the Department of Sociology, University of Crete. He is currently also concluding a Marie Skłodowska Curie Postdoctoral Individual Research at the Department of Social and Cultural Anthropology, Vrije Universiteit Amsterdam. He is the author of the monograph *Political Strategies and Social*

Movements in Latin America: The Zapatistas and Bolivian Cocaleros (Palgrave-Latin American Studies Series), and has published articles in international peer-reviewed journals and chapters in edited volumes on social movements in Latin America and Southern Europe. His latest book was also translated in Greek under the title *Σαν το Ζαπάτα και τον Τσε; Οι Ζαπατίστας και οι Βολιβιάνοι κοκαλέρος* and was published in 2020 by Akyvernites Politeies publishing cooperative (currently in 3rd edition). He has also published an ethnographic novel (together with Dimitris Dalakoglou), called *Skouries*, illustrated by Apostolis -Kotsifas-Blackbird -Ioannou. He is also a member of hip-hop collective Social Waste.

Anna Papaeti (PhD, King's College London) is the Principal Investigator of the ERC Consolidator Grant MUTE – Soundscapes of Trauma: Music, Sound, and the Ethics of Witnessing at the Institute of Historical Research of the National Hellenic Research Foundation (H2020). She writes about the nexus of music, sound, and trauma, and the intersection of politics, ethics, and aesthetics. She held two Marie Skłodowska Curie Fellowships at the University of Goettingen (FP7) and at Panteion University, Athens (H2020) respectively. Her research has also been supported by DAAD (UK), Onassis Foundation, and Research Centre for the Humanities (RCH), Athens. She is the founding editor of *Witnessing: A Journal of Digital Humanities and Socially Engaged Arts*, and the co-editor of several special issues and of the book *The 1969 'Greek Case' in the Council of Europe: A Game Changer for Human Rights*, edited by Kornetis et al (Bloomsbury 2024). She is also a practitioner, working in sound and textual forms.

Nektarios Pappas is a visual artist, a PhD Candidate at the Athens School of Fine Arts and a doctoral fellow of ERC Consolidator Grant MUTE – Soundscapes of Trauma: Music, Sound, and the Ethics of Witnessing (National Hellenic Research Foundation). His PhD thesis focuses on sound and listening conditions in correctional facilities and in particular Corfu Prison. It is funded

by the European Research Council (Horizon 2020). He studied painting at the Athens School of Fine Arts under Zafos Xagoraris (2014–2019) and sociology at Panteion University in Athens (1990–1995). His artistic practice includes various media and forms of expression such as interactive sound installations and performances, public space interventions, as well as radio productions.

Dimitra Paraschou is a PhD Candidate in the Department of Sociology at the National and Kapodistrian University of Athens, researching electronic music culture, technocommunities, and affective identities in contemporary Athens. She holds a Master of Art, Culture, and Society from Erasmus University Rotterdam and a degree from the School of Architecture at the Aristotle University of Thessaloniki. Her research employs multi-sited participant observation to investigate the "techno-mediated" sociality of the Athenian scene, focusing on how biochemical piracy, sexual expression, and digital protocols produce "augmented" recreational experiences. Moving away from romanticized narratives of spiritual uplift, her work adopts a pragmatic lens to analyze the dancefloor as a site of emotional labor and commodified affect. By bridging academic inquiry with deep local engagement, she contributes to Greek scholarship on popular music culture, queer feminism, and contemporary discussions on techno-mediated environments.

Vangelis Petriniotis (b. March 29, 1991, Karditsa, Greece) is a musician and researcher specializing in the three-string bouzouki. He is a graduate of the Department of Music Science and Art at the University of Macedonia, where he completed both his undergraduate and postgraduate studies with a specialization in "Performance and Interpretation of the three-string bouzouki." He is currently a PhD candidate in the same department, with a dissertation focusing on the evolution of bouzouki performance through recorded instrumental excerpts by leading performers of the instrument.

His artistic activity includes personal discography as well as performances at festivals and music venues in Greece and abroad. He has released the album "Chromata" and three digital singles: "Anoichto Rast," "To Laiko," and "Nychtose choris fengari." He is also the author of the book "Pre-war Rebetiko – A. Delias, M. Vamvakaris, G. Batis." Finally, he teaches bouzouki and music ensembles at the Music School of Katerini, while during the current academic year he is appointed as a seconded lecturer at the Department of Music Science and Art, University of Macedonia.

Maria Plagera (who goes by the chosen name **Pielle**) is an independent researcher and a graduate of the Department of Music Studies at the Aristotle University of Thessaloniki, where they specialized in Musicology and Music Pedagogy. Their research interests focus on drag performance, gender performativity, and sound studies. Their master's dissertation entitled "Drag Soundscaping: Sonic Performativity in the Art of Drag," based on the method of autoethnography, reflects on their ongoing research. Excerpts of their work have been presented at national and international conferences. Pielle is also involved with inclusive education and drag performance as a member of the "em-philo" group, where they coordinated a series of workshops titled "Drag in the making: theory and practice of drag performance" (2025). Since 2023, he has been engaged with drag performance as a drag king, an identity that is a part of their current research.

Nassos Polyzoidis is a guitarist, singer-songwriter, and music theorist/analyst whose work bridges performance, music analysis, and practice-led research. He holds a PhD in Music and an MMus in Songwriting from Bath Spa University. His research focuses on songwriting, jazz harmony, and popular music analysis, with particular emphasis on genre hybridity and the intersections between Greek rebetiko and African American blues. His doctoral work explored cross-cultural compositional methods alongside analytical and perceptual

approaches to genre-blending practices. Nassos has presented his research at international conferences, including SotonMAC, IASPM, BrumMAC, EuroMAC, and the RMA, and has published articles and chapters. He currently serves as the Assistant Editor of the IASPM Journal. He teaches jazz harmony, history of jazz, electric guitar, and music ensembles at the University of Ioannina and also teaches music theory and songwriting at the Greek National Conservatoire and MusicFor. He releases original music as Nassos Conqueso and with the project Sakké ConQuéso.

Nick Poulakis is a staff member in the Ethnomusicology and Cultural Anthropology Laboratory at the Department of Music Studies of the National and Kapodistrian University of Athens, where he teaches courses on film music, ethnographic cinema, management of music archives, and applied ethnomusicology. He also serves as an adjunct instructor in the Modern Greek Culture Program at the Hellenic Open University and in the Department of Digital Arts and Cinema at the National and Kapodistrian University of Athens. Dr. Poulakis has participated in various research projects and has authored several articles and book chapters focusing on ethnomusicological films, video life stories, the anthropology of film and TV music, musical archives and museums, media education, and audiovisual literacy. He has recently published three books in Greek titled *Musicology and cinema: Critical approaches to the music of modern Greek films*, *Music from optical theater and silent cinema*, and *World musics: Soundscapes, identities, and practices*.

Spyros Prtilas is a PhD candidate in the Department of Music Studies at the National and Kapodistrian University of Athens. He holds a BA in Ethnomusicology and Cultural Anthropology, as well as in Hispanic Language and Philology, from the same institution. He also holds an MA in Social and Cultural Anthropology from Panteion University of Athens. His research focuses on musical and cultural expressions of collective identity and heritage,

with an emphasis on the social visibility and inclusion of minority, refugee, and immigrant communities. He is particularly interested in the dialogical dynamics that emerge when popular music genres are performed within the complex ethnocultural and sociopolitical contexts of contemporary societies.

Stavroula Prifti is a secondary school music teacher and a graduate student in the Master's Program "Ethnomusicology and Anthropology of Music" at the Department of Music Studies of the National and Kapodistrian University of Athens. She is a graduate of the Experimental Music High School of Pallini, as well as the Department of Music Studies at the National and Kapodistrian University of Athens. Right now, she is focusing on how femininities and queer individuals are represented through musical performances in the DIY music scene of Athens.

Thodoris Prousalis is a teacher of Greek language, history and literature. He is a member of the musical ensemble "Trio Orleani" as a vocalist, while also collaborating with numerous local musicians and rebetiko-laiko groups as a guitarist and singer. He holds an MA in "Teaching Greek as a Second/Foreign Language" (University of Nicosia) and an MA in Public History" (Hellenic Open University, H.O.U.). His Master's Thesis is titled "The Agrotikon Studio of Thessaloniki (1974-1981): Laikotita, Rural Space, and Urbanization in the Public Sphere of the Early Metapolitefsi." Currently, he is a researcher in Public History, focusing on Agrotikon during that historical period, and he has written a book on the subject to be published by Epikentro Publishers. Rompas Giannis is a musician and researcher of the Athenian underground music scene. Ph.D. candidate in the Department of Music Studies at the National and Kapodistrian University of Athens. His research focuses on popular music, as well as the places and spaces of DIY culture in Athens and its practices. His primary interests include the spatial transformations and gentrification of Athens and Piraeus and the ways in which these processes affect the

underground music scenes in both cities.

Jennifer Sherrill is a PhD candidate in ethnomusicology at the University of California, Davis and holds degrees in vocal performance and vocal pedagogy from Northern Illinois University and North Park University. Since 2017, she has traveled repeatedly to Lesbos, Greece, where she works as a volunteer music and English teacher in the refugee camps and community centers on the island. She also partners with the local Greek organization, Siniparxi, to host classical recitals featuring local musicians alongside musicians from the United States. Her research focuses on musical agency between refugee and local communities, and she explores ways in which music creates a borderless soundscape of home.

Marina Simić is Professor of Cultural Theory and Cultural Studies at the University of Belgrade, Faculty of Political Science, where she is Director of the MA and PhD Program in Cultural Studies and Director of the Center for Cultural Studies. She also teaches at the Department of Ethnology and Anthropology, Faculty of Philosophy, University of Belgrade. She holds an MA and a PhD in Social Anthropology from the University of Manchester. She is the author of two books, *Cosmopolitan Longing: Ethnography of Serbian Postsocialism* [*Kosmopolitska čežnja: etnografija srpskog postsocijalizma*] and *Ontological Turn: Introduction to the Cultural Theory of Alterity* [*Ontološki obrt: uvod u kulturnu teoriju alteriteta*], as well as numerous articles on postsocialist transformation in Serbia. She has also published two books of poetry and written two librettos for international operas. ORCID: <https://orcid.org/0000-0001-8072-5578>

Danae Stefanou is Professor of Musicology & Sound Studies at the School of Music Studies, Aristotle University of Thessaloniki where she leads the Experimental & Improvised Music Ensembles (σ.π.Α.Μ.*) and other informal

groups for practice-based research. Her research explores experimental & improvised music histories, sound environments, and critical listening practices. She is the editor and translator of the first Greek edition of Michael Nyman's *Experimental Music* (2012) and has contributed chapters to several volumes, including *Perspectives on Greek Musical Modernism* (Routledge, 2025), *Contemporary Popular Music Studies* (Springer, 2019), *Music and Landscape / Soundscape and Sonic Arts* (Universal Edition, 2019), *Made in Greece: Studies in Greek Popular Music* (Routledge, 2018), and the *Cambridge Companion to Film Music* (CUP, 2016). She has also edited two graphic scorebook collections, *Multimodal Community Composition Project Athens* (2022) and *A Sound Sketchbook* (2025), and digital learning resources on musical equality, diversity and inclusion, sustainable music cities and communities (Music4Change, 2025), and sound composition and DIY electronic instrument-making (Interfaces Network, 2020). Active as a performer since the 1990s and a founding member of Athens-based research-creation unit *acte vide* since 2006, she has performed, composed, and devised independent actions and interventions in public spaces, DIY venues, arts institutions, and educational establishments and has led co-creation workshops for several EU and national projects, including INTERFACES (Creative Europe, 2016-2019), Sounds Now (Creative Europe, 2019-2022), Music4Change (Erasmus+ 2022-2025), and Soundsketcher (HFRI, 2024-2025). Her current practice combines text scores, ephemeral poetry, and sonic fiction with original participatory and performative methodologies.

Katerina Talianni (PhD, University of Edinburgh) is a music educator and researcher. Her doctoral research explored sound, urban space, and creative agency through collaborative sonic practices. She has taught in higher education on sound design, sonic environments, interactive sound systems, digital media, performance, and the body in the performing arts. Her work brings together sound studies, popular music studies, musicology, and cultural research, focusing on urban listening, memory, and public space. She has

published on soundwalking, soundscapes, environmental listening, and sonic knowledge and is co-editor of *Airea: Arts and Interdisciplinary Research Journal*.

Giorgos Tsantikos was born in 1975 in Athens and has lived in Ioannina since 1993. He holds a bachelor's degree in Philosophy and a Ph.D. from the University of Ioannina. He is a professional journalist and has been working since 2000 for local media outlets in Ioannina, while also contributing to media outlets in Athens. He is an editor for the collaborative news website typos-i.gr.

My name is **Miltos Tsigaridas**, and I am a trans musicologist and an artist. I started my music studies at a young age, at the Public Conservatory of Trikala, where I fell in love with music theory and composition. This would later lead to three Advanced Theory Diplomas and a five-year-long Integrated Master's in Music Studies at the Aristotle University of Thessaloniki, with a specialty in Musicology/Music Education. I have been working as a music teacher (singing, music theory) for about eight years and have vast experience in community-based events' organization and public speaking through my participation in LGBTQ+ solidarity groups and other associations. In my integrated master's thesis, "Trans musical experiences in Greek everyday life, 2011-2021," I investigate the lack of trans and queer references we suffer while studying music history through bibliographical/qualitative research and autoethnography.

Georgia Vavva is an adjunct lecturer in ethnomusicology in the Department of Music Science and Art, University of Macedonia. She holds a BA in Music Studies (National and Kapodistrian University of Athens) and an MA in Social Anthropology with Distinction (Queen's University Belfast). In 2019, she completed her Ph.D. in ethnomusicology at Royal Holloway, University of London, funded by the Crossland Research Scholarship. Her research concerns

music and the economic crisis in Greece, with a particular focus on the Athenian jazz scene in the post-2010 period. She specializes in music and globalization, the politics of value, urban music cultures and change, and the ethnography of the economic crisis in the Mediterranean. In 2015, she worked as a research assistant for the research project "Western art music at the time of crisis" (Aristeia II) and carried out fieldwork in "The Music Village" in Ayios Lavrentios, Pelion. Her work has been published in edited volumes and journals, such as *Polyphony* and *The Greek Review of Social Research*.

Kostis Veloudakis studied Forestry and Natural Environment and is currently a final year student of Architecture, both at the Aristotle University of Thessaloniki. He worked in the field of forestry projects in public forests, in the preparation of the study as well as in the supervision and manual work in the field (2022-2025). As a final-year student of Architecture, he studied the displacement of the underground music scene from the west center of Thessaloniki due to gentrification, and was the producer and director of the documentary *Fading Frequencies* (2025). He has participated in architectural competitions as a student (2019-2022), while he has studied and designed two apartment renovations in the center of Athens (2021-2024). His research interests include the spatial spread of gentrification and the effects that the phenomenon has on the multiple readings of modern metropolises and on displaced social groups. He also studies the development of bioclimatic and sustainable architectural construction methods with an emphasis on construction with a wooden frame and recyclable building materials.

Gabriel Zuckerberg is a PhD Candidate in Musicology and Ethnomusicology at Brown University. For almost ten years, he has been a member of the North American Yiddish/klezmer expressive culture community as a multi-instrumentalist and musician-researcher. As an undergraduate, he conducted a collaborative ethnography and musical analysis project on Romaniote (Greek-

Jewish) liturgical music, during which he discovered an interest in the music of Epirus. Since then, he has continued research as a practitioner and ethnomusicologist along the spectrum of traditionally Jewish- and Roma-borne musics. As a PhD candidate, Zuckerberg lived for over twelve months in Ioannina as a participant-observer of Pogoni and its bordering regions' music-making. Now, he is periodically continuing fieldwork in Greece and Albania while writing his dissertation on the themes of víoma, symbolic geography, and creativity in Pogoni festival music.



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