

## An Example of Acting Forms In Modern Greek Cinema, Yannis Economides

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### Abstract

The Stanislavski System, also known as the "System", is a theoretical framework for acting developed and systematized by Konstantin Stanislavski, a pioneer in the field of realistic acting in Russia. The term "Method Acting" or "Method" refers to a modified version of the Stanislavski System developed in the United States. Both methods discussed are based on psychological and physical realism in acting. This article focuses on the principles and standards of realistic acting, emphasising clear, concise language and a logical flow of information. This article explores the styles of Stanislavski, Eric Morris, and Karolos Koun's method-acting techniques in the acting practices of Yannis Economides, a representative of modern Greek cinema, with particular emphasis on the integration of these techniques into contemporary film productions. The analysis covers a comparative study of these techniques, focusing particularly on the performances of two actors: the trained actor Vangelis Mourikis and the untrained actor Errikos Litsis.

**Keywords:** acting; theatre; cinema; Greek cinema; director



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# An Example of Acting Forms in Modern Greek Cinema, Yannis Economides<sup>1</sup>

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## Introduction

### Modern Greek Cinema History

The history of Greek cinema is characterised by its multifaceted, intricate nature. Greek Cinema underwent a gradual progression, followed by a period of decline. For a substantial period following a notable national reversal in 1922, Greek cinema faced challenges as it underwent a reinterpretation of its identity. After a period of recovery, the institution produced its inaugural series of mature works. However, Greek Cinema eventually experienced a comprehensive system failure that nearly led to its complete dissolution. Before the Second World War, there was a brief period when film production experienced a resurgence outside Greece. The majority of these films were produced in Turkey and Egypt. In the post-war context, the nation undertook a comprehensive reconstruction of its distribution and technological infrastructure, thereby laying the foundations for future economic growth and development. In the post-war era, which began in the 1950s, a variety of cinematic styles emerged, including New Realism, Ethnography, Melodrama, and Musical. The 1960s marked the advent of a new era in Greek cinema, with the emergence of pioneering filmmakers who

redefined the cinematic landscape.

In the mid-1950s, a seminal moment in the history of Greek cinema, two of the most prominent Greek directors of the period, Michalis Kakoyannis and Nikos Koundouros, began developing their own distinct cinematic histories (Soldatos, 2004, p. 183). Kakoyannis's professional background was in theatre, and he later transitioned to film direction. He pursued his studies in dramatic arts at the Central School of Dramatic Art in London. Following this, he embarked on a career as an actor and theatre director in English theatre. Subsequently, he relocated to Athens (Goutos, 1996, p. 111). Kakoyannis' film approach is characterised by a psychoanalytic lens, emphasising the notion of individuals as psychological entities within cinematic narrative. This perspective is distinctive by its emphasis on the internal reality of individuals, encompassing their inner lives, conflicts, and struggles. The present study hypothesises that Kakoyannis's training in acting, with a focus on psychological acting techniques, may have contributed to the development of his unique narrative voice. Koundouros's academic background includes studies in painting and sculpture at the Athens Academy of Fine Arts (Goutos, 1996, p. 140).

In contrast to Kakoyannis, Koundouros endeavoured to cultivate a distinct cinematic language. While the oeuvre of Kakoyannis is predominantly preoccupied with the

psychological dimension of the human condition, Koundouros's films seem to prioritise representing spatial and social realities. The prevailing circumstances that have culminated in this state of affairs can be ascribed to the education Koundouros received in painting and sculpture. Koundouros utilised form and space to emphasise the cultural conventions of Greek society, employing expressionist techniques and references to reality (Karalis, 2012, p. 72).

Theo Angelopoulos played a pivotal role in shaping the evolution of Greek cinema from the late 1960s to the 2000s. He received his cinema education in Paris. The director began his career with amateur actors, while establishing a relationship with ancient Greek mythology and incorporating elements of Brechtian cinema into his style. This approach was marked by the use of long takes and minimal editing, contributing to a distinctive and innovative aesthetic.

The thematic element of alienation, which has become a hallmark of Lanthimos' oeuvre, emerged as a response to the economic crisis and the subsequent social upheaval in Greece in 2009. In addition to delving into the introspective domains of characters detached from conventional societal norms and reality, his cinematic works are distinguished by the incorporation of absurd humor and grotesque elements.

A close reading of the social impacts of the financial crisis reveals an emphasis on specific characters and their respective narratives. These characters are typically isolated or alienated,

which signals dysfunctional family relationships. In addition, they demonstrate desperate or antisocial behaviours, suggesting an overall breakdown in communication. Aesthetically speaking, these dynamics are highlighted by expressionless acting and artificial dialogue. The performance evinces a preponderance of gesticulatory manifestations, an absence of continuity, and the presence of aberrant departures. These descriptions apply not only to Lanthimos but also to Tsangari and Yannis Economides (Faley, 2022, p. 2-3).

Tsangari's acting style is characterised by an improvisational approach that exhibits an air of composure and detachment, diverging from conventional naturalistic principles. According to Tsangari, this style traces its origins to Samuel Beckett's theatre. The director further contends that Greece lacks a robust tradition of method acting. Instead, the nation's historical legacy of ancient theatrical performances has fostered an inclination towards anti-naturalism and emotional distance in theatrical performance. This tendency, the director asserts, was further solidified by the adoption of Brecht's techniques by prominent Greek theatre companies (Poupou, 2014, p. 51).

Over its century-long existence, Greek cinema has produced works that have achieved significant commercial and artistic success, with some garnering international recognition (directors, actors, movies). Despite its notable achievements, the cinematic contributions of

Greece remain relatively obscure to a global audience.

### Yannis Economides

This study focuses on Yannis Economides rejection of the narrative style employed by Greek cinema. Instead, he developed a new narrative language for Greek cinema by bringing the camera closer to the actor and incorporating close-ups alongside psychologically grounded acting informed by Stanislavski and Method.

As previously mentioned in the thesis draft, this analysis will focus on Yannis Economides, a leading director of the new Greek cinema, and his use of the acting method in *Soul Kicking* (2006) and *Matchbox* (2002). The actor Vangelis Mourikis, who achieved national and international success, appears in *Soul Kicking*. He studied acting, art, and cinema in Australia. However, our research did not provide information on the specific school or type of acting training he underwent (Trimi, 2021). In this analysis, the acting style utilized in the film *Soul Kicking* will be evaluated. Additionally, we will examine the acting style employed by Errikos Litsis, who did not receive any formal acting training, in the movie *Matchbox*.

The selection of these sequence plan scenes from the films is driven by two primary objectives. Firstly, it aims to identify the Stanislavski-Koon and Morris elements, which are crucial components in the study of acting. Secondly, it seeks to maintain continuity in theatrical acting. The objective of this approach is to provide a more coherent representation of the

character's evolution within the narrative, ensuring that the flow of the acting is not disrupted by the use of montage.



Figure 1: *Soul Kicking* (2006) Dir. Yannis Economides. Stanislavski Internal Action (Vangelis Mourikis) Time Code 01:28:50-01:32:25.

Economides' *Soul Kicking* represents a substantial deviation from conventional Greek cinematic traditions, it utilizes by an emphasis on psychological depth and expressive performances. The film's approach is characterized by attention to emotional rhythm emotional rhythm and psychological motivation, eschewing conventional narrative techniques and elaborate cinematography. The scene in question exemplifies a gradual escalation in tempo, with the actors' performances anchored in authentic, culturally entrenched behaviors and discourse, underscoring the intricacies of identity and social repression.

The scene from the Economides' second film depicts two characters engaged in psychological conflict. The "tempo" (Alpar, 2023) of the scene is slow, while the emotional

rhythm steadily intensifies. Stanislavski argues that when an emotion does not respond to a stimulus, a direct stimulus is needed for the mind, this direct stimulus can be found in thoughts taken from the play's text, while for emotions, one must look for the underlying tempo-rhythm in the character's inner feelings and external actions (Stanislavski, 1989, p. 267). The use of planned sequences ensures consistency in the actors' performance. The dialogue reflects both positive and negative conflict, in which identity is developed through dualism. The scene entirely centers on psychological actions, with Periklis suppressing his brother Giorgos due to fear of damaging his own reputation. Giorgos experiences both psychological oppression and resistance towards his brother Periklis. The characters' use of profane language reflects their social and cultural background, featuring harshness and profanity. The expressive acting style of the stage performance effectively conveys this. The characters come across as realistic, truly reflecting real-life situations. Stanislavski's emphasis on the significance of rhythm, movement, speech, voice training, and breathing in the context of psychological action underscores the necessity for actors to assume responsibility for these aspects of their performance (Pitches, 2017, p. 12). It is evident that Economides influenced Greek cinema with his expressive approach to psychological acting, rather than relying on traditional cinematic narration. It is understood that the director demonstrates a predilection for character-driven action, meticulously guiding the actors to delve more profoundly into the intricacies of the characters'

inner worlds. Stanislavsky posited that if one were to inform an actor that their role was replete with psychological action, tragic depths, and other such elements, the actor would promptly commence a process of self-contortion, characterized by exaggerated emotional intensity, profound emotional distress, and an exhaustive exploration of one's internal emotional landscape (Stanislavski, 1989, p. 163). This approach, as theorized by Stanislavsky, resulted in a kind of emotional disintegration, wherein the actor subjected their own feelings to a degree of violence. Psychological action is apparent the way the characters' actions are propelled by robust motivations that propel him toward his objectives (Barton, 1993, p. 109). An actor who is fully engaged and who possesses a strong emotional intelligence tends to execute physical actions in a natural and spontaneous manner.

Economides believed that genuine, authentic acting can only arise from psychological motivations. The actor Errikos Litsis, who portrays the character Takis, endorses the director's approach to the creative process: "... the character of Takis is the most difficult role I have ever played... It required a great deal of interiority on my part.." (Tsoutsas, 2022). The lead actor based his character on psychological work.

Although the above scene is captured in a single angle and plan sequence, the scene's dialog and acting maintain integrity, resulting in a realistic portrayal. The focus is more on

"being" than 'acting'. In an interview, Mourikis clarifies his ideas about acting: "So when your hero gets more or less your looks, you're already part of it, and it's part of you" (Tsoutsas, 2022). Mourikis highlights a dissociative split, evidenced by the hierarchical structure among characters who are modernist, middle-class bourgeoisies, representing a psychological reflection of traditional cultural norms. Mourikis distinguishes himself from other Greek actors by exclusively acting in cinema. From his short experience in theater acting, he effectively translates the 'continuity' of theater acting to his performances on screen.

Mourikis states that he acquired knowledge of the Stanislavski method through participation in a documentary project for blind children, which resulted in the emergence of instinctive acting (Papageorgiou, 2021). By employing this technique, he challenges the boundaries of instinctive acting, thereby demonstrating the process of embodying a character to the point of achieving a state of "being" that approximates the character's identity. Morris posits the notion that actors must progress gradually to achieve a state of being, with the integration of this state of being into the text resulting in its subsequent domination of the preceding state of being (Morris, 2002, p. 23). To elaborate a bit more on the Morris method, it is understood that it is fundamentally related to Stanislavski. Morris's acting system is based on the idea that an actor ought to create a character without preparing it in a process, but instead realize it without being fully integrated with the role. The actor must overcome social and

individual obstacles and create the concept of "Being" to perform creatively. The concept of "Being" only exists in the actor's self-liberation Morris states that an actor who is disconnected from his or her inner self cannot learn to act and that is why he or she practices exercises to help the actor discover his or her own self (Morris, 2002, p. 2). Morris contributed to the development of the acting techniques offered by the *Actor Studio*, through adding his own element. He mentions that method acting is inspired by Stanislavski's theories, which are a form of psychological acting that emphasize the actor's immersion in the role and the use of internal emotional forces to convey the character's actions and feelings. Morris emphasized a specific deficiency with the quote. Morris mentions that one of the reasons why many actors fail to use the Stanislavski system is that they discover the distinction between technical and personal reality (Morris, 2002).

Morris's acting theory is rooted in Stanislavski-centric psychology, a subject he expounds upon in the following interview, which elucidates the basis of his theoretical framework:

In the early years of my teaching career, I was using the techniques I had learned from my teacher Martin Landau, whom I had met through Lee Strasberg. Martin had worked with Lee for many years at the Actors Studio and was greatly influenced by him. I was applying the techniques I learned in Martin's class... So, when I started teaching, I began working for many years on actors' blocks, problems, tensions, fears, and insecurities. Many exercises developed while working with actors on stage. The exercises fall into two main categories: 1- the instrument[1] and the liberation of the instrument through instrumental preparations, and 2- craft. And everything I took from Stanislavski, Lee, and Landau was actually directly connected to Stanislavski's statement: "The actor must experience what the character experiences." However, when I used something I took from someone else, I always cited the reference. My entire journey with sub-

personalities is based on two psychologists named Hal and Sidra Stone and their invention, the 'voice dialogue' system. When I talk about sub-personalities in my books, I always mention that I got this concept from them. They got it from Jung, I got it from them, and I adapted it for theater because they are psychologists, not theater people. I can say that I was greatly influenced by Jung and his concept of the 'conscious-unconscious connection'. I believe that many things are about reprogramming the unconscious. And my book titled 'Acting, Imagining and the Unconscious'[2] is entirely about using the technique of imagery to access the unconscious and utilize it for oneself. I drew close to Jung's work and gained many valuable insights from him. So, whenever I take something from someone, I acknowledge it, but ultimately I had to adapt everything I quoted to the theater and working with actors (Gidişoğlu, 2015).

As demonstrated by the consistency observed in Mourikis' performance, it can be concluded that the Stanislavski-based Morris method is being utilized in this context.

Mourikis, an actor with little experience in theatre, is aware of the differences between cinema and theatre acting. However, he states that the two different acting styles affect the actor's performance not in terms of acting technique, but in terms of conditional differences (Papageorgiou, 2021). From this explanation, it can be understood that in cinema, acting is constrained by the space opened by the director to the actor, and there is no opportunity for correction. In contrast, in theatre, the actor's performance matures with each new performance, resulting in gradual improvement.

In a subsequent interview with Mourikis, two distinct approaches to acting are elucidated. One perspective is that the actor should undergo a profound and intimate identification with the character they portray. The opposing view is that the actor should maintain a certain degree of emotional distance from the character. Mourikis elucidates this matter as follows:

...Economides says: Find your inner Stratos. You are done. So, you do not fully identify, you go one step further. He is telling you to find the Stratos in you, which tells you that you can potentially have a piece of it, because you have a piece of a society that is built and constructed, which means it is out there somewhere, so look at that, if you let it go, what kind of pasture are you going to go out to? What mountains you will climb, what caves you will enter, what lakes you will swim in, what flowers you will smell and how you will go on, where you will eat, what you will drink, so it tells you these things. You find that piece, and you go... especially with Economides, such an approach, and he does not just ask it of his lead; he asks you to play a hero there in the background and talk to someone else (Kalodoukas, 2014).

It can be argued that Economides' approach to acting exemplifies the Stanislavski method.

There is a clear reference to the Magic If method in his work. Indeed, it is argued that precisely defining the character's physical reality serves to align more effectively with their inner reality than "forcing" emotions. The actor's approach involves a meticulous examination of the character's actions and motivations, and a holistic engagement with the circumstances that define the character. This process uses the "magic if" technique, which divides the character's inner journey into a series of logical goals (Stanislavski, 1968, p. vii). The actor conducts a dual analysis, examining not only their external performance but also their inner emotional world, ensuring their personal feelings align with the nuances of the character's emotions. This approach encourages an authentic embodiment of the character's life on stage, thus providing a true and accurate portrayal.

However, when Mourikis is unable to identify with the character he is playing, it is evident that he employs a Stanislavski-based method influenced by his observations of the

world around him. He asserts that identification can occur when the actor becomes immersed in the cultural codes of the geographical environment in which they were raised. This cultural approach aligns with the ideas put forth by Karolos Koun.

Koun's notion aligns with Stanislavski's in emphasising that acting should not merely replicate life. Conversely, Koun's perspective holds that human characteristics can engender novel forms of awareness and interpretation through an intuitive journey. Kokori's work persists in accentuating the parallels and distinguishing characteristics between Koun and Stanislavski:

Stanislavski: "Each individual creates a protagonist's outer image by observing oneself according to their intuition, through elements taken from themselves, others, from real life, or from the fantasy world. Alternatively, when it does the external quest through other people's observations, it is just that it does not lose its inner self. Koun: I believe the artist should carefully examine, study, and apply the external reality technically perfectly, how to make it better, but he should never forget that this is not his goal, that this is not just to copy the creation of nature, but to give him meaning as a person driven by his poetic and philosophical sense of life, his mind, his blood, his soul (Kokori, 1989, p. 38).

The connection between Economides and the Koun method can be elucidated by noting his endorsement of modifying the script and dialogue during rehearsals to align with an instinctive, expressionistic acting style based on the Stanislavski method (Oikonomidi, 2010). This method can be perceived as a form of improvisation in film acting. We can conclude that, for Economides, the film's efficacy will be enhanced by creating a space for the actor to operate with autonomy.



*Figure 2: Matchbox (2002) Dir. Yannis Economides. Stanislavski and Method acting (Errikos Litsis). Time Code 00:00-02:45.*

The opening scene of Yannis Economides' first film begins with a phone call, showcasing the actor's alert demeanour. A close-up shot captures the actor's contemplative expression, akin to that of a menacing pit bull. An actor can perceive and respond to stimuli in their immediate environment, much like an animal (Philip B., 2009, p. 1). Stanislavski's theory posits that the intricacies of acting can be discerned through an analysis of animal behaviour. The initial emotional response to art can be characterised as timid, akin to the instinctive reactions of wild animals, often concealed in the deepest recesses of the human psyche. (Stanislavski, 1989, p. 191). The film is set entirely in one location and features close-up shots that reveal psychological aggression and internal monologues conveyed through dialogue, thereby characterising it as contemporary Greek expressionist cinema. In this movie, we observe the significant introduction of a novice actor, Errikos, who stands apart from the Koun school and

experienced professionals. Without formal training, he presents a contrast to the established, unhurried narrative structure prevalent in Greek cinema's iconography, leaving a compelling impact on the director's recent work: "... we have to work harder so that people do not yawn... when you want to make a realistic movie, speak realistically..." (Filippou, 2007). Despite his lack of formal acting training, Litsis had a keen understanding of the importance of realistic acting. It appears that he developed this realistic style either consciously or entirely instinctively. A comparison of this instinctive expression with Koun's acting methods reveals a striking similarity in their animalistic approaches. Koun aims to uncover an "animal, organic theatre" through consistent physical and vocal training, and by exploring sources of theatre beyond traditional methods (Tsatsoulis, 2017, p. 368). Indeed, it is evident that the character's cultural memory intersects with Litsis's. This cultural memory is, in fact, recorded in the body. The form and modes of the body's expression serve as a reflection of the character's past trauma for the viewer. Past experiences are recalled through the body, which resides in particular socio-geographical contexts (Rose & Hunter, 2009, p. 232). Koun aimed to access the archetypal knowledge held within the body and communicate the body's pure state on stage, independent of any external "intercultural" influences (Alpar, 2025, p. 151).

Theatre critic Eleni Varopoulou offers an assessment of the acting form Koun created to sustain its endeavours:

Karolos Koun was a director of the body. His performances were characterised by a physicality that was neither artificially achieved nor directed towards a perfect, skilled, hypertrophied, or idealised body. Instead, it was based on idiosyncrasy, spontaneity, and perhaps authenticity, which the actor gleaned from life in the theatre and used to assimilate and transform it in a redemptive way. In Karolos Koun's *Art Theatre*, the actor fearlessly approached the grotesque and the ugly, prioritising spontaneity and personal experience. This physicality served as an aesthetic contrast to contrived and impersonal stage performances (Koun, 2009, p. 124).

While there are similarities between the acting styles of Koun and Economides, there are also notable distinctions. While Koun's focus lies in the domain of physical memory, Economides's emphasis is placed on internal action. However, the common thread that binds these two approaches is expressionism. Koun's acting style has exerted a substantial influence on contemporary Greek cinema.

Economides's concept stresses that modern Greek cinema can achieve an innovative aesthetic by employing a practical method of acting. The conversation intentionally provokes and is severe, acting almost like weapons in a battle. The performers' psychological actions continually evoke a rhythmic stream of emotions. The approach taken by the director and actors in shaping the dialogues bears similarities to Koun's approach to working with actors. The acting style exhibited by Koun's and Economides's performances is characterised by an expressionist approach rooted in instinctual impulses. Giorgos Lazanis, an actor who collaborated with Karolos Koun for a considerable number of years, offers a description of the Koun acting method:

Koun did not follow a specific method to teach acting... A predetermined technique for Koun is a trap that will limit the actor's instincts, emotions, and even imagination...The real theatrical response to an event leads us to take improbable forms and to produce sounds we never imagined before that reaction. The impulses of our senses are in the outside world and are, in a sense, the same for everyone. However, the essence of our individuality is within us, and that is what will make our response unique...What concerns Koun is the actor's living presence at every moment of the theatrical action. Moreover, its primary purpose is to ensure that its students can consciously achieve this function. Noise positioning, breath regulation, overcoming the difficulty of motion, muscle tension, and the effort to maintain uninterrupted mental function should not be a matter of concern to the actor apart from the creation of the role. Koun believes that the actor must grasp, not only with his mind but with his whole being, the reflection that always exists in and under the poet's word, and must react uninterrupted at any moment, psychologically and biologically... (Zarampouka 1972, p. 284).

Pericles Moustakis, a student of Koun, also confirms that Stanislavski influenced Koun's acting methodology:

...Koun held the actor in high regard, emphasising the use of their entire body in their work. This pertains to the original form of physical theatre found in Greece. Koun advocates an organic approach, clearly influenced by Stanislavski's teachings. Already in the '70s, he began stating that although we are interested in psychology, it is hidden within us, and we aim to go beyond it and Stanislavski... (Alpar, 2023).

An examination of Koun's methodology reveals notable parallels with the principles established by Stanislavski. A focus on instinct, imagination, and bodily expression has characterised the artist's applications. If a director has a firm grasp of Stanislavski's theories and the actor has been trained in Stanislavski's techniques, effective communication can be established between them. The process of directing an actor who lacks formal training can present certain challenges; however, this is where the director's own methodology becomes instrumental. For instance, Economides elicits a distinct disposition from the untrained actor

Litsis by engaging him in the scriptwriting process.

Litsis talks about the contribution of the actors to the script: “ ... I am also talking about the creation of the script, because it was created through long and many rehearsals and improvisations by the actors...” (Diamanti, 2021). He highlights the development of his improvisational acting techniques through writing. This practice shares similarities with Dimitris Katalifos' approach to using writing as a preparation tool for roles. Economides also supports Litsis' explanation:

... I always write with friends. I do not sit alone to write; I am not a screenwriter who sits alone in an office. I do it with another person or a group. The nature of my character is that I want to write with others... (Papagrigoriou, 2022).

The development of a character's organic, internalised nature stems from the scenario crafted by the actors and the director. An alternate persona emerges when an actor forgets their own personality during subconscious immersion. Economides emphasises the importance of language in creating a natural and believable portrayal, thus highlighting the critical role of naturalisation in acting. This naturalisation of acting is crucial to the art form.

The protagonist, Takis, is driven primarily by a deep-seated hatred that persists until the movie's conclusion. This resentment appears to arise from a past traumatic event rather than his personal animosity. The narrative features an objective and coherent structure with causal

connections between statements. It is worth noting that the source of Dimitris' psychological trauma appears to be rooted in universal and archetypal codes:

I have images and memories, especially of the coup attempt, the refugee crisis... I remember the patrols, the hostilities... I think, deep inside me, this might be what affects me and relates to the bleakness of my films. This big trauma. The great loss... (Loverdou, 2017).

Litsis's performance exemplifies the psychologically based acting theory that Morris emphasised in his interview (Gidişoğlu, 2015). Morris's psychologically based acting theory manifests itself as trauma-based acting in modern Greek cinema. Morris draws parallels between human impulses and emotions, likening them to a bottle and a stopper. Morris asserts that when these impulses and emotions are contained within the metaphorical bottle, unable to find an outlet, a state of heightened tension is the inevitable result (Morris, 2002, p. 32).

We can argue that Takis's character is modelled after Yannis Economides. Furthermore, the director's traumatic experiences serve as the foundation for the character's hostility in the film. As a result, the director's current psychological distress drives the focus of the film towards psychological actions.

## Conclusion

It has been widely acknowledged within the relevant scholarly community that cinema director Yannis Economides contributed to shaping the new Greek cinema through his emphasis on acting and narrative over cinematography. Research indicates that incorporating the artist's

national cultural trauma into his characters led to the emergence of expressionist acting. The advent of this expressive acting style can be attributed to the Greek Weird Wave, a cinematic movement that emerged in Greece during the 2000s. This movement is notable for its distinctive aesthetic and narrative style. The Films of the Greek Weird Wave movement were produced as a response to the prevailing economic crisis and the subsequent societal upheaval in Greece. These films garnered attention due to their unconventional narratives. The Greek Weird Wave has garnered significant recognition from film festivals and critics worldwide, thereby helping to establish the international acclaim of numerous new directors and actors from Greece.

This incorporation is particularly evident in his use of untrained actors, similar to Karolos Koun's approach to directing. The acting form employed by Vangelis Mourikis in the film *Soul Kicking*, in which psychological actions are conveyed through words, can be considered an application of the Stanislavski effect. Errikos Letsis's performance in *Matchbox*, which features animalistic acting driven by impulses initiated by Karolos Koun and the influence of Eric Morris's *Becoming*, is an interpretation that extends beyond the mere execution of a character role.

Within the academic community, there is a broad consensus that Yannis Economides played a pivotal role in the emergence of a novel cinematic style within contemporary Greek

cinema. Economides's noteworthy contribution was his emphasis on the role of acting in narrative construction, which superseded the prevailing cinematographic narrative approach; this, in turn, placed greater emphasis on the depiction of physical space and movement. A predominant school of thought among researchers posits that Economides' incorporation of his personal cultural history, evincing deep-seated trauma, has led to an expressionist acting style. This phenomenon has been most notably observed in his employment of untrained actors, an approach that bears a striking resemblance to the directing style of Karolos Koun.

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## ENDNOTES:

<sup>1</sup> This article is based on my PhD Dissertation.