



**PRESS  
NOTES**

**FEMALE**

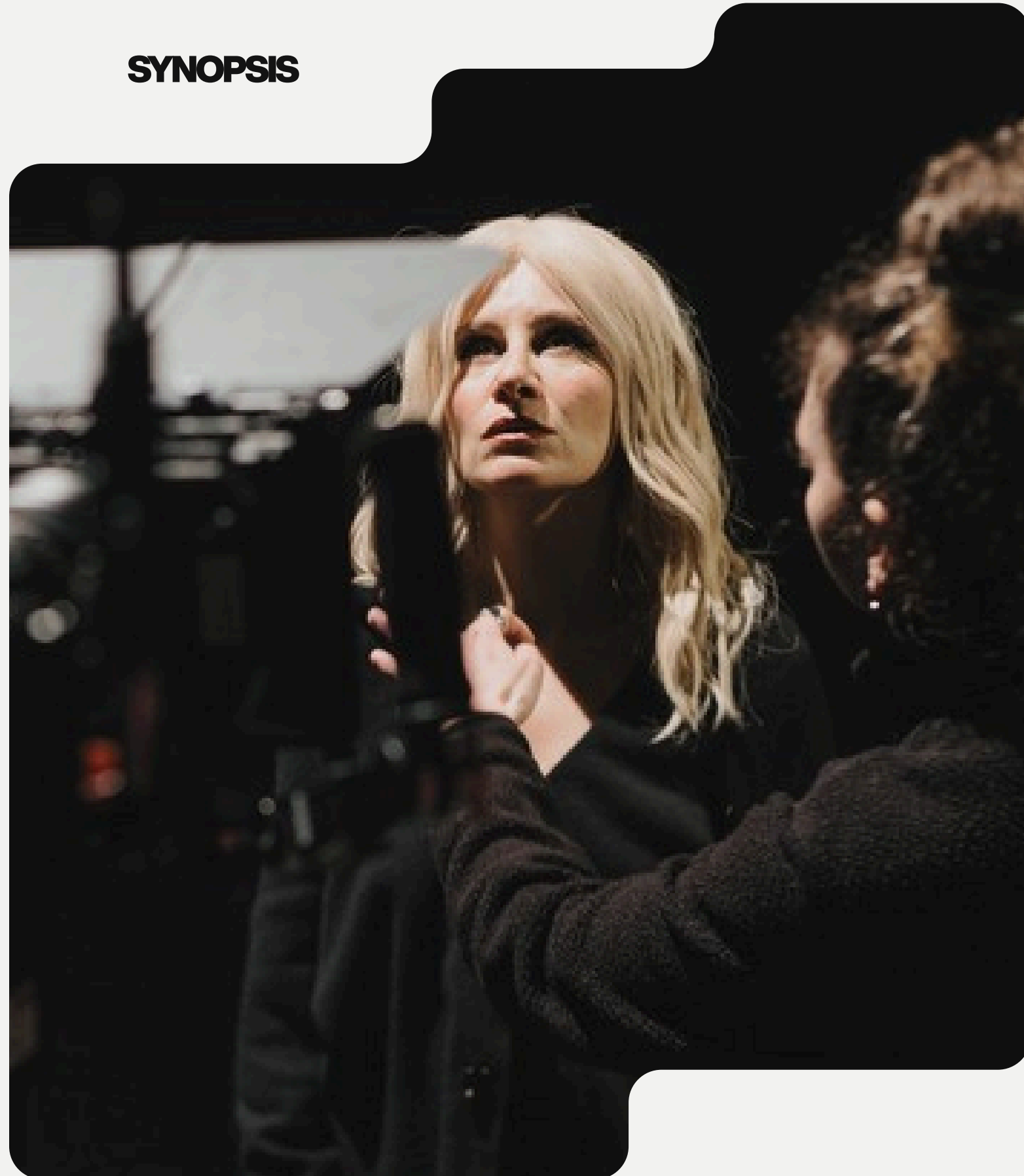
**THE  
QUEER  
ARCHIVE**

**LOGLINE**

**A FRAGMENTED RECONFIGURATION OF A NATIONAL ICON, *FEMALE* REVISITS ALIKI VOUGIOUKLAKI THROUGH PERFORMANCE, MULTIPLICITY, AND RUPTURE—UNSETTLING THE IMAGE OF FEMININITY SHE CAME TO EMBODY.**



## SYNOPSIS



**FEMALE revisits the figure of Aiki Vougiouklaki, Greece's most emblematic screen icon, not as biography but as construction. Through a fractured structure, the film disassembles and reconfigures her image across time, performance, and memory.**

**Three bodies inhabit Aiki—each carrying a different charge: innocence, resistance, spectacle.**

**Moving between staged images, archival echoes, and fabricated memory, the film resists linear narration, instead constructing a space where the star becomes multiple, contradictory, and unresolved.**

**FEMALE unfolds as both cultural excavation and cinematic gesture—a reflection on femininity, spectatorship, and the enduring tension between the lived self and the image imposed upon it.**

**SELECTED PRESS**

**“FEMALE IS NOT A NOSTALGIC PORTRAIT, BUT A DIALOGUE ACROSS TIME—AN ATTEMPT TO LISTEN TO THE SILENCES AND CONTRADICTIONS OF A CONSTRUCTED ICON.”**

**– IN.GR (GREECE)**

**“A HYBRID WORK COMBINING ESSAY FILM, EXPERIMENTAL NARRATIVE AND CRITICAL ANALYSIS.”**

**– FLIX.GR (GREECE)**

**“AN UNOFFICIAL BIOGRAPHY THAT RECONSTRUCTS THE STAR THROUGH FRAGMENTATION, PERFORMANCE, AND REAPPROPRIATION.”**

**– KLIK.GR (GREECE)**

## **DIRECTOR'S STATEMENT**

**FEMALE** emerged from a desire to confront the image of Aiki Vougiouklaki not as fixed myth, but as a site of projection. In Greece, her presence shaped a collective imagination of femininity—radiant, controlled, endlessly consumable. Yet within this image, there is a tension: a woman negotiating visibility, expectation, and authorship.

The film approaches Aiki as a constructed figure—one that can be fragmented, displaced, and re-performed. By working with three performers, the film refuses singularity, allowing multiple versions of her to coexist and contradict one another. Identity becomes unstable, shifting between body, gesture, and memory.

Formally, **FEMALE** operates through collage: staged scenes, fabricated archives, rehearsals, and mediated voices. These elements blur the boundary between document and fiction, producing a space where interiority can emerge indirectly—through rhythm, rupture, and absence.

Editing is central to this process. It is through montage that the film constructs and deconstructs the star, oscillating between intimacy and spectacle, presence and disappearance.

At its core, the film is concerned with how female images are produced and consumed. Aiki's figure becomes a lens through which to examine the mechanisms of desire, control, and identification.

**FEMALE** does not attempt to restore a “true” image of her. Instead, it proposes a multiplicity—an unstable, open form through which she can be seen again, differently.





## **FORM & METHOD**

**The film is structured as a non-linear assemblage, combining staged performances, constructed archival material, and fragmented sound. Each performer is approached through a distinct visual language, creating a shifting aesthetic field that resists cohesion.**

**The use of repetition, interruption, and temporal dislocation destabilizes narrative continuity, allowing meaning to emerge through juxtaposition rather than progression. Sound operates independently from image, often creating dissonance and delay.**

**Rather than reconstructing a life, the film constructs an image—and then continuously dismantles it.**

## KEYWORDS

- **FEMINISM**
- **QUEER SPECTATORSHIP**
- **STAR CONSTRUCTION**
- **PERFORMANCE**
- **ARCHIVE / FABRICATION**
- **IDENTITY**
- **GREEK POPULAR CULTURE**



## **DIRECTOR'S BIOGRAPHY**

**Konstantinos Menelaou is a Greek director and producer working across experimental and documentary cinema. He holds an MA in Fine Art from Central Saint Martins and has collaborated on video artworks, short films, and fashion-based moving image projects.**

**His work explores queer narratives and social themes through a hybrid cinematic language. He is the founder of The Queer Archive Films, a production company dedicated to LGBTQ+ storytelling that combines intimate perspectives with formal experimentation.**

**DIRECTOR'S SELECTED FILMOGRAPHY**

**2018 / MAKE/BELIEVE / FEATURE FILM  
THESSALONIKI DOCUMENTARY FESTIVAL - GREECE**

**2018 / HE LOVES ME / FEATURE FILM  
GFEST - USA - (BEST CINEMATOGRAPHY AWARD)**

**2013 / SEBASTIEN'S NIGHT OUT / SHORT FILM  
BFI FLARE LONDON - UK**

**2015 / LONELY / SHORT FILM  
TORONTO QUEER FILM FESTIVAL - CANADA**

**KEY CREDITS**



**DIRECTOR**  
KONSTANTINOS MENELAOU

**SOUND**  
LEANDROS NTOUNIS

**SCREENPLAY**  
KONSTANTINOS MENELAOU  
PANAGIOTIS EVANGELIDIS

**PRODUCTION DESIGN**  
PINELOPI VALTI

**PRODUCERS**  
KONSTANTINOS MENELAOU  
ISAVELLA ALOPOUDI

**COSTUME DESIGN**  
MARLI ALIFERI

**EXECUTIVE PRODUCERS**  
THALIA MAVROS  
ANGELOS IOANNIDIS

**CASTING**  
MARIA TSIOLI

**CINEMATOGRAPHY**  
ALEXANDRA RIBA  
BABIS PETRIDIS  
HOPE DI KAPPA

**MUSIC**  
ILIA

**STARRING**  
VICKY PAPADOPOULOU  
ALKISTI POULOPOULOU  
TANIA KELLY

**EDITING**  
MARIOS KLEFTAKIS

**PRODUCTION COMPANY**  
THE QUEER ARCHIVE

**TECHNICAL DETAILS**

**TITLE  
FEMALE**

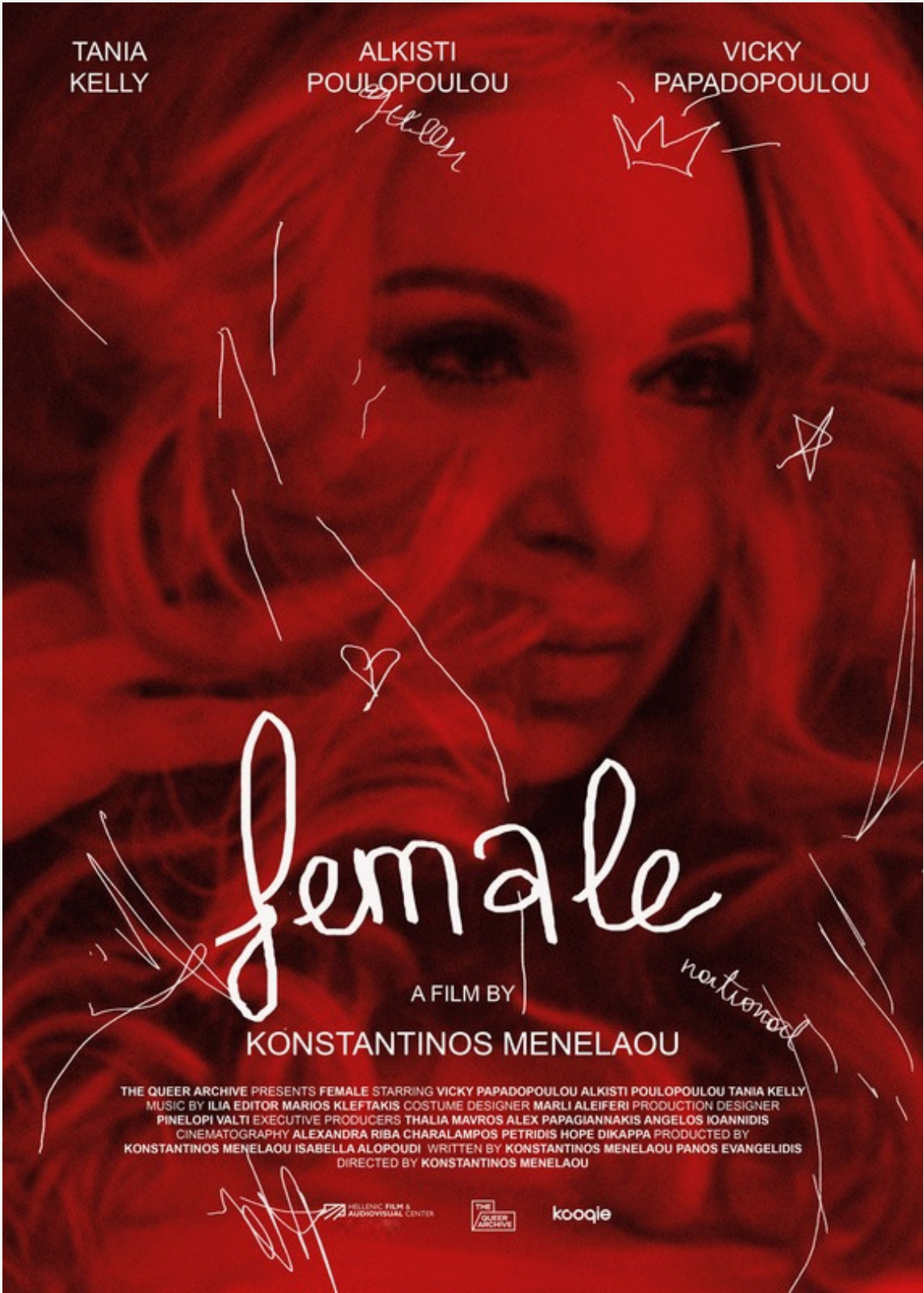
**RUN TIME  
81 MINUTES**

**COUNTRY OF PRODUCTION  
GREECE**

**YEAR OF PRODUCTION  
2025**

**LANGUAGE  
GREEK**

**ASSETS**



**DOWNLOAD ASSETS**

**CONTACT**

**PRODUCTION COMPANY  
THE QUEER ARCHIVE**

**PRODUCER  
KONSTANTINOS MENELAOU**

**EMAIL  
KONSTANTINOS@THEQUEERARCHIVE.COM**

**TELEPHONE NUMBER  
+306938308946**

**WEBSITE  
WWW.THEQUEERARCHIVE.COM**

**INSTAGRAM  
@THEQUEERARCHIVE**



**THE**

**QUEER  
ARCHIVE**