

MADE OF WALKING

16th of July to 24th of July, Delphi



As a pilot within the Animart Experiential Arts School and Forum of Contemporary Artists, the Milena principle organizes a forum with a series of walks and workshops relating to walking, focussing on dialogues between performance, arts, literature and new media, inviting artists, writers, walkers, performers, musicians and composers, sound designers, new media artist, developers, teachers, researchers, experts and scientists of different fields, to share their experiences and to explore together topics related to walking practices.

Based on a concept of Stefaan van Biesen, Geert Vermeire and Simona Vermeire

1 : THE MILENA PRINCIPLE [The Archive]

A digital library of the Milena principle projects [+ WIT Urban Team] since 2004.

The ephemeral in art?

Art projects, lectures, performances, travels, meetings, interviews, public discussions of the Milena principle in Europe, often have a halo of volatility by their nomadic nature and their explicit temporality. Often the registrations are only what is left of these events. For Animart 2016 these video en sound documentations are collected and shown for the first time together.

<http://www.themilena.com/filmarchive.html>

2 : Reading plants (Literature / Walking) by Simona Vermeire

Reading plants / exploring the visionary potential of texts, departing from the American writer Henry David Thoreau, in relation to a fundamental role of plants in literature, within a new ecological awareness and self-sustainability. Our approach is based on the perspective of ecocriticism in a hermeneutical path that refers to the "biosophical" turn (Sloterdijk) and a humanistic approach of the plants in the field of Comparative Literature and Cultural Studies in particular, departing from the theoretical principles of Consilience (Wilson, 1998) suggesting an epistemological unification of sciences and humanities. Contextualized within Environmental Humanities, and relating to the plants in the work of Thoreau, the

workshop is inspired by the emerging Critical Plant Studies, focusing primarily on the American author, one of the pioneers in the literature and philosophy for his ecological views and experiences, emphasizing the 'visionary' character of the literary work in exegesis, considering that the author has developed fictional and scientific clues for a deeper understanding of the awareness in the plant world.

3 : The MILENA principle: FLYWAYS, AUGMENTED REALITY AUDIO SCENES

FLYWAYS, Augmented reality audio scenes

A site specific sound walk

Flyways is composed by augmented reality audio scenes made with the SonicPlanet platform, integrating virtual 3D sound sources combining outdoor space, movement and sound, in a site specific sound walk by Geert Vermeire and Stefaan van Biesen. It focuses on sound imagery of traces of the dragonfly. Besides, it imbricates philosophical thinking with a biogeometric dimension through which the nature itself creates fractal patterns. In biogeometry, the design of motion and sound design are a spontaneous adjustment of the vibrations of the biotope, or, in other words, a finetuning of the surrounded energy. Throughout this 'mantra' of the nature reflected in the vibration of the dragonfly's aerodynamic - famous in the world of insects for its capacity to move in six directions - , life follows the breath of the wind and becomes a flowing design of transformation.

New technologies, as in this project, are the resultant of a bio-translation in digital and mechanical fields of the symmetry of these living patterns. Flyways focuses on a very poetical and philosophical part of this complex landscape of the biosymmetry: the dragonfly. Making a relation between ethereal paths of the insect and the human paths, printing the landscape with poetical steps onto walking is our artistic and ecological proposal.

Recordings and compositions, as reflections of the landscapes in a reading and writing of the body and its movements, are placed in the walked space with the SonicPlanet editor and player app, first uploading content onto a map of the area and finally by use of a player app permitting the listening the coming and going of 3D sounds, while moving through the space.

4 : Ienke Kastelein: WALKING WITH CHAIRS

WALKING WITH CHAIRS: Walking as a way of dancing

by Ienke Kastelein

Group invitation to a walk with chairs.

For me walking is a way to explore the world and oneself in it.

It is a way to create.

Walking is about going somewhere, in a certain way and with a certain purpose.

An inspiring way to walk is to wander. It is a way of thinking.

A way of connecting to a place, to forget about time.

You go somewhere, anywhere, floating on water like a leaf that has fallen from a tree. At that point you open yourself up to a variety of sensory impressions.

Even more so when you walk together in a group, co-creating, focused on the movement. Very very slow, in circles or in lines, creating patterns.

I am interested in appropriation by the act of walking and sitting as a way to relate to a specific place, to the past and the present.

I consider walking to be a performance without an audience: there is no distinction between performers and the audience. They are one and the same.

The walking performance can be seen, but the aim is to practice and not to be looked at.

Delphi as the perfect place to develop a choreographed walk, rooted in its history and mythology.

This is a project to co-create a walking performance or choreographed walk in a group.

There will be an element of ceremony or ritual, combining walking and sitting, taking some white plastic chairs to walk on.

We will explore walking as a way of dancing.

IENKE KASTELEIN

Ienke Kastelein is a photographer, an interdisciplinary and walking artist, born in Assen, The Netherlands, 1956.

<http://www.ienkekastelein.nl/>

5 : Melissa Turner:

FULL LUNAR WALKING IN ΔΕΛΦΟΙ (with Melissa Turner and Ros Bandt playing the Tahru at the Delphi Sources, Christos Terzes with ancient Greek poetry).

Sensual kneading/knotting morning stroll around dawn (with Melissa Turner)

∞ Full lunar walking in Δ ε λ φ ο ί, July 19th

∞ 60minute sensual kneading/knotting morning stroll around dawn, July 22nd

Melissa Turner, dancer - choreographer - artist, United States

<http://oomgleepahmsnkna.weebly.com/ahm-snkna>

6 : Lezli Rubin-Kunda: PERFORMANCE - WORKSHOP - ARTIST'S TALK

BACK TO THE SOURCE (Performance at Delphi sanctuary site)

WALKING WITH MATERIALS (Live action workshop)

MARKING THE TERRITORY (Artist's talk)

Three activities by Lezli Rubin-Kunda

1. BACK TO THE SOURCE (Performance at Delphi sanctuary site)

We have come so far from this place; we are lost. How did the Delphic oracle lead us astray and bring us to where we are today? Can we come back, bringing with us the fruits of centuries of learning, thinking, reading, and ask for an oracle that might guide us now?

In her performance at the Delphic sanctuary, Lezli Rubin-Kunda combines two elements of her practice, walking and books, and explores the resonance of both at this significant location.

2. WALKING WITH MATERIALS (Live action workshop)

How can we feel connected to this place, experience a 'deep tourism'. Through our own body interactions combined with local materials, we will explore the Delphi sites and town. We will discover strategies for interacting. Depending on one's intentions, the work can be solo or collaborative; it can be interactive; it can be minimal or include sound, costume; can be private or call attention to itself...

1st day: Introductory exercises with materials, objects; slide show and discussion of artists' projects that include walking with materials; brainstorming

2nd day: Documentation at chosen site- drawing, photographing, recording, writing;

finding, selecting, constructing objects, experimenting

3rd day: Presentation of works at chosen site; video documentation; discussion

3. MARKING THE TERRITORY (Artist's talk)

Walking - actively engaging with my immediate environment, with different locations, through my whole body, my physical presence; a way of moving through, containing and absorbing all the complexities, contradictions and layered dimensions of any given place.

I collect and drag objects from the immediate vicinity with me – found materials acquired along the way, from the natural and the man-made. Often I use drawing and marking as a primary tool in these walks. I also work with books – at sites, or as sites in themselves, entering into an active dialogue with their content and their form.

The connections are physical, visceral, as well as symbolic, poetic.

Lezli Rubin-Kunda

Born in Toronto, Canada. Studies- University of Toronto, B.A.- Interdisciplinary Studies;

Studio diploma, M.F.A.- School of the Museum of Fine Arts Boston, Mass. U.S.A. Currently lives in Tel Aviv, Israel and teaches in the Architecture and City Planning Department, at the Technion University, Haifa, Israel (foundation studio, drawing, environmental art and urban intervention). She is a multidisciplinary artist who works in site-specific performance, installation, video, drawing and photography, to explore her relationship with her environment, both in Israel, Canada and sites abroad. Through her own body, and using common, available, natural or man-made materials, she carries out simple actions that connect her intimately with her locale and with the physical as well as the cultural, social and metaphoric context of the site. Recent works involve site drawing and book intervention. She is currently working on a book based on interviews with Canadian artists about place and practice. Her videos and performance video documentation are shown internationally, and the artist gives presentations at many educational institutions.

Performance and exhibition venues, in live performances, solo and group shows, from the last 10 years include - Ticho House, Israel Museum, Jerusalem; Museum of Ein Harod, Kibbutz Ein Harod, Israel; Artists' House, Tel Aviv, Israel; Espais Foundation of Contemporary Art, Girona, Spain;

Collision Inter-Arts Symposium, University of Victoria, Canada, Ebent Performance Festival, Barcelona, Spain; The Western Front, and Live festival, Vancouver, Canada; Blurr Performance Biennial, Kibbutz Nachshon, Israel; Hears 4,5 and 7- multidisciplinary site events, Jerusalem;

Deleon White Gallery, Toronto, Canada; The Lab, and City Site, San Francisco Art Commission, San Francisco, USA; Binaural Residency, Nodar, Portugal

<http://www.lezlirubinkunda.com/index.html>

Selected walking-based performance works-

<http://www.lezlirubinkunda.com/perform/downearth1.html>

<http://www.lezlirubinkunda.com/perform/walkmask.html>

<http://www.lezlirubinkunda.com/perform/walksea.html>

<http://www.lezlirubinkunda.com/perform/markstone2.html>

7 : Walis Johnson: THE RED LINE ARCHIVE

The Red Line Archive : a mobile public art project

Presentation by Walis Johnson

The Red Line Archive is a mobile public art project designed to engage Brooklyn residents in a conversation about the history of the Red Line map and its impact on our lives today.

Redlining refers to discriminatory lending practices that prevented African- Americans and other people of color from attaining home mortgages and business loans in New York City and urban communities nationwide. Even as loans to black people were discouraged, real estate brokers actively used racial and economic fear mongering that encouraged white homeowners to sell their properties at reduced prices and move en masse to new suburbs created for them. This was known as white flight.

Neighborhoods of historic and cultural importance in Black Brooklyn such as Bedford-Stuyvesant, Fort Greene, and Crown Heights – areas now on the frontline of gentrification – went from racially diverse to black “ghettos” almost overnight. These neighborhoods physically declined as city services and economic development were withheld.

Redlining was not solely confined to African-American neighborhoods; areas like Greenpoint, Williamsburg, and Dumbo, among others, were redlined, too.

The Archive is constructed of lightweight plywood and wheels that is moved from location to location along the city streets.

It contains personal items from the artist’s family, primary documents such as maps and letters, and ephemera collected during four artist walks in and along the periphery of redlined neighborhoods.

Other elements include audio clips of interviews recorded in fall 2015, a video excerpt about redlining from the PBS series *Race the Power of an Illusion: The House that Race Built*, and a printed catalogue.

Walis Johnson

Walis Johnson (New York), grew up in Brooklyn’s Clinton Hill. She is an experimental filmmaker, educator and researcher whose work documents experiences of the urban landscape through oral history, film essay, sound, performance (walking practices) and short narrative. Walis is particularly interested in the intersection of documentary and performance. She teaches at Parsons - New School and is currently developing a walking project in Brooklyn to reveal the historical roots of gentrification in the neighborhood--she is an avid walker and member of the Walk Exchange in New York.

<http://www.redlinearchive.net/>

<http://www.facebook.com/WalkExchange/posts/819440544822106>

8 : Sandra Fruebing: TO FAIL WALKING

Sandra Fruebing’s workshops will prepare you to fail; to fail walking. Within the session you will train your body to walk in-between spaces and get used to two different undergrounds and surroundings as well as falling, which ultimately means failing to walk. The workshop includes many balance exercises but also analyses the idea of failure. We humans are not used to walk on uneven grounds or with one foot on one type of soil and with the other on another one; therefore Sandra developed a set of walking exercises to train the body being unbalanced while walking along thresholds.

Due to the newness of the experience we also need to consider the failure of the whole spectacle, which means falling to the ground. As babies we are not concerned about falling and stand up again immediately but as we grow up falling in public scenery becomes a threatening idea. There are many ways to fall gracefully like a princess or rather clumsy like Charlie Chaplin.

The workshop therefore will provide you first with balance exercises to be able to navigate different thresholds and in the second part will prepare you for a perfect failure in walking.

Sandra Fruebing

Sandra Fruebing is an artist living in Cairo, Egypt and was born in 1984. MA Royal College of Arts London. Sandra Fruebing’s work involves the development of narration to explore and reflect upon the relation between individual politics and contemporary society. Mostly her work involves deeper research within the fields of film, literature and the everyday social interaction. The outcomes are presented in various media from objects that are involved in the storytelling till the creation of a filmed spectacle.

Website: www.sandra-fruebing.de

9 : Nighthouse Studio: DELPHI NIGHT WALK - LIVE SCORE

DELPHI NIGHT WALK:

Visual Meditations for Investigations in Seeing (Optically mediated - Noticing tour)

by Nighthouse Studio (US)

For the Delphi Night Walk, Nighthouse Studio proposes engaging participants in a nighttime investigation mediated through optical devices. Participants will partner up and exchange roles between guider and observer as they immerse themselves in altered optical observations of the Delphi night augmented with battery light sources, encouraging an expanded sense of potential for noticing in our everyday perceptual experiences.

DELPHI NIGHT WALK - LIVE SCORE

by Floor van de Velde and Elaine Buckholtz (US)

As a culmination of the night walk a live score sound performance in the garden of the Museum of Delphic Festivals - Sikelianos House, relating to the tradition of Byzantine music as a part of the Sikelianos's philosophy and ideas surrounding the "Delphic Idea." The live score captures sonic "images" that reveal aural characteristics of the melodic formulas, melodies and intervals that are found in both secular and ecclesiastic Byzantine music. Using a collection of found sound, recorded sound, and sourced samples this library will be reconfigured into a sonic environment, navigating between sound structures and objects, to present contrasting and unexpected sound: textures that may act as a means of overcoming barriers towards a non-linear form of listening.

Delphi Night Walk is an invitation to the audience to fall into deep and active listening, reaching back to a time when music was not a distraction or escape, but rather a privilege requiring deep contemplation, resulting in a form of daydreaming, but also demanding the listener's full attention.

ELAINE BUCKHOLTZ

Elaine Buckholtz is an installation artist with a background in lighting design and music. Her work explores the medium of light as both an ephemeral phenomenon and as an intervention to unmask hidden aspects of architectural forms found in urban settings and landscapes. She has most recently shown works at Art Basel, Works on Paper, The Lumiere Festival, London, England and Derry Ireland, Souzy Tros, Athens Greece, Back Yard Stories, Batumi, Georgia, Electric Works Gallery, The Luggage Store Gallery in S.F., and Sasha Wolf Gallery in New York. Elaine has also worked with Meredith Monk over the past fifteen years lighting Monk's work internationally. She is currently a professor at Massachusetts College of Art and Design in the Studio For Interrelated Media.

<http://elainebuckholtz.com/>

FLOOR VAN DE VELDE

South African artist Floor van de Velde (born in Antwerp, Belgium) is an interdisciplinary artist, musician and composer. Combining sculpture, sound, photography, and light in a variety of formats – from discrete interventions to gallery-size installations – Floor draws much of her inspiration from sound, language, and science and explores the limits of structures and systems of spatial logic and the juncture at which they break down to open up new visual and poetic possibilities.

Applying precision tools and techniques – CNC systems and other digital systems to explore the aesthetic potential of sculpture, 3D printing, architecture and design – her work focuses not only on the autonomous sculptural object, but also questions the spatial positioning and points to the phenomenological experience and embodiment of space.

Floor received a Master of Science in Art, Culture and Technology from MIT, and currently teaches at the School of the Museum of Fine Arts in Boston.

<http://www.floorvandevelde.com/>

NIGHTHOUSE STUDIO

(Artist Statement)

Nighthouse Studio is a collaborative project between Elaine Buckholtz and Floor van de Velde based in Boston Massachusetts. They make projects that integrate sculptural, architectural, and landscaped forms residing in both urban and nature based settings. Nighthouse Studio is interested in dynamic poetic rendering that investigate and activate the interplay between these mediums. Creating quiet spectacles that incite a sense of wonder is at the center of what motivates Nighthouse Studio's current body of work.

10 : Karen McCoy: SOUND / SIGHT WALK

SOUND / SIGHT WALK

Two walks and a workshop with Karen McCoy

With conical listening/seeing devices in hand, the Sound/Sight Walks place emphasis on contemplation of place and inherent sound. The use of the special instruments may alter and deepen our listening experience. Each "listening trumpet" may be considered a small sculpture prepared for opening a new way of experiencing aural and visual phenomena.

Imagining an experience, sculpting or composing it, in such a way that viewers must walk to discover it is, in itself, an act overlaid with many intentions. Each trumpet has its own special range and unique qualities of sound resonance as well as unique visual/tactile qualities. On the Sight/Sound Walks we often trade instruments to experience these differences. The emphasis is on increasing sensory perception through concentrating, focusing and isolating particular sounds and sights.

Mnemotopias Walk (Memory of Place) in which pigments (soil, clay, sand, stones that leave marks) will be collected, along with personal topographical experiences which may leave residue in the memories of participants and on paper.

Workshop: Using the found pigments (rubbed into or applied onto the surface of paper) participants will create personal memory maps of the Mnemotopias Walk. These papers will be formed into conical listening devices.

Sound/Sight Walk Operating on similar acoustic principles to Beethoven's ear trumpets, paper and wooden trumpets are part of a series of devices used on Sound/Sight Walks. Several carved wooden listening trumpets will be available in addition to the folded paper cones made in the workshop. Placing the small end of the conical trumpet into the ear, the gathering capacity of the ear is extended and sound is brought more readily into the body. Using large or small apertures at either end to sight and frame an image, the trumpets may be used to isolate visual as well as aural phenomena. In this way the play of moving light and shadow may become like a miniature ephemeral "film", or the brilliance of green mosses or the patterns of lichens spread on a boulder, like miniature memory pictures that join with auditory experience to create an intangible version of landscape that may be overlaid upon the real-time experience of soil, stone, atmospheric conditions etc.

Biography:

Karen McCoy is an American visual artist whose work focuses on sculpture, environmental art, walking art, and land art. She resides in Kansas City, Missouri, where she is a professor in the sculpture department of the Kansas City Art Institute.

<http://www.karen-mccoy.com/walking.html>

11 : Maria Papacharalambous: THE ROAD TO MY "HERETOPIA"

The road to my own "heterotopia"

Presentation-performance by Maria Papacharalambous

"If the door of perception were cleansed every thing would appear to man as it is, infinite". William Blake

Man is a "pre- and post-technological" entity that produces or reproduces his own algorithms only in real time, in the now. These form, his own matrix which he intentionally or unintentionally chooses as the way forward.

Through a personal research, on my knowledge path, I found myself in front of various opinions and speculations, myths and truths. Through my desire to share them, I creatively intervene, raise questions, offer food for thought and raise awareness for an ontological evolution of consciousness; an awakening and awareness of our true being. My canvas and the final artwork, resemble the soul and mind of each one of us.

The requested outcome is to remember the "Truth" and discover together a new, a forgotten well-being; Art and Life as one. To reassess and redefine new social values; to put things in a new dimension and perspective for a new connection between the 'I' and the 'We'. My vision for humanity is to walk into new paths of spirit, ethos and practice.

"All these are one big Utopia but I set an appointment". Jacques Derrida

Maria Papacharalambous

Maria Papacharalambous (Cyprus), artist graduated with distinction from the School of Fine Arts in Athens. She continues post graduated studies at the Facultad de Bellas Artes, Universidad Complutense in Madrid and at the Universidad de Castilla la Mancha, Cuenca, Spain.

She also completed her studies in Athens National Conservatory.

She had solo exhibitions and she collaborated in different disciplines of artistic projects. She was selected and represented Cyprus in different European and international exhibitions at the fields of painting, photography, engraving, architecture, stage and costume design, installation, video art, short films. In addition, she organized or participated in various international cultural events, symposiums, conferences, seminars and lectures. She created urban interventions/actions, online projects, geopolitical art, international projects, artistic publications. She realized theatre plays (stage and costume design). She collaborates with the artist and scientist Achilleas Kentonis and they create together as Binary Art Group and they are the creators of ARTos Foundation and ResArt in Nicosia, as well of ResArt -Happy places.

As a researcher, she focuses on philosophy and psychology, merging them with art, creating socio-artistic and activist work/projects as social sculpture. In 2011 she created the socio-artistic movement «Reflections-Αναστοχασμοί» and "Common Reflections" with Evanthia Tselika which is involved in artistic and activist actions.

In more recent years she has been studying philosophy and been taking part in a life coaching study programme at the psychology department of the Aegean University.

She received distinctions and awards for different kind of creations.

<http://www.maria-papacharalambous.net>

12 : Adonis Volanakis: BLIND WALK

BLIND WALK —a durational co-walking–

Performance by Adonis Volanakis

How do I trust? How can I trust? Does it happen when a stranger and myself cross paths? How can my feet trust another? Meeting a stranger sharing a dream bringing a psychoanalysis chair upright. How do we walk and talk in our dreams?

Adonis Volanakis

Adonis Volanakis. Born in Athens, Greece in 1976. His practice is the interchanging amalgam of blind dates and aesthetics, poetry and politics, visual and performing arts, public and indoor spaces. Adonis has created installations on female narratives, urban walking projects with communities and strangers, collaborative platforms and residencies with poets, visual artists and philosophers and other social compositions/ togethernesses. He studied at the Wimbledon College of Art, Central Saint Martins College of Art & Design in London and Alvar Aalto University in Helsinki.

His work has been presented in USA, UK, Greece, France, Canada, Czech Republic, Finland.

Since 2004 he has taught at the University of Peloponnese / Nafplio and at the University of Patras. In 2012-13 he was a Fulbright Visiting Artist at the Art & Public Policy Department, Tisch School of the Arts, New York University where he teaches since 2014 as a Visiting Professor.

He has been supported by the foundations: Fulbright, Linbury, A.S. Onassis, London Institute, Arts and Humanities Research Board/ UK, A.G.Leventis, Propontis, Spyropoulos, and B&E Goulandris.
<http://adonisvolanakis.com/>

13 : Bill Psarras: THE MESSENGER

Foto: <http://animartgreece.eu/2016/en/activities/14/>
THE MESSENGER

Walking performance for camera, soundscape, poetry

HD color video, sound 2016

Screening of the video and presentation

The work explores the concept of returning as a solitary walking process of carrying and transmitting the message, the experience and the thought.

The elements of urban periphery, of streets and empty landscapes as well as the walking figure – the one who brings the message and the light – acquire poetic and political implications.

They indicate a returning to the personal and collective memory, to reconsider the loss of seeing and future perspective.

The repetition of walking, the landscape, the eye contact and the human figure reveal a psychogeography of the periphery as a site with poetic and political potential.

The work brings together the expressive elements of performance on camera, poetry and soundscape.

An event by Bill Psarras, curated by the Milena principle / Made of walking

Dr. Bill Psarras: Artist, Musician, Adjunct Lecturer - Department of Audiovisual Arts - Ionian University

Website: <http://billpsarras.tumblr.com>

Music: <http://billpsarras.bandcamp.com/>

Hybrid Flaneur: <https://hybridflaneur.wordpress.com/>

Ph.D in Arts & Computational Technology [AHRC awarded]

Alumni of Goldsmiths University of London

14 : Nadav Assor: GROUND EFFECT

GROUND EFFECT

Foto: <http://animartgreece.eu/2016/en/activities/43/>

by Nadav Assor (US/IL)

Video installation - screening with Skype talk

Ground Effect is an investigation of the constantly shifting, 80 km long line in Israel under which rainfall amounts to less than 200mm a year on average. This line, which aligns with the global desert belt, cuts from the east, near the West Bank, to the west, near the Gaza strip. It is where I grew up, an area divided between industrial scale agriculture, nature preserves, ancient and recent ruins, Bedouin towns, encampments and olive groves, artificial pine forests planted on contested lands, rural Jewish communities, and military practice zones. This area has been fittingly called “The Conflict Shoreline” by architect Eyal Weizman in his recent book of the same name.

This is the act I set out to perform in making this piece, walking a continuous line through the zones and landscapes defining this area. The process involves scanning and compressing the ground surface (from wild and cultured plants, to dust, to Jewish and Bedouin graves, to walled-off water reservoirs, military monuments and border fences) via waist-high aerial video, while being surveilled in turn by an unmanned drone running algorithms similar to what a military drone would use to isolate motion from a noisy background.

NADAV ASSOR

Nadav Assor (US / Israel) creates videos, installations, performances, and objects. His work deals with the performed mediation of cities, bodies and personal narratives via appropriated military-industrial technologies. Assor has exhibited internationally in festivals, music venues, museums and galleries in North America, Israel, Europe and Asia. He has recently exhibited and performed work at three of the recent Transmediale Festivals at the KW Center in Berlin, the 2013 Berlin Director's Lounge, the Soundwave Biennial in San Francisco, Spectrum NYC, and Hyde Park Art Center in Chicago. He was born in the US and grew up in Israel, where he earned his Bachelors from the Midrashsa College of Art. He holds an MFA as a Full Merit Fellow in Art & Technology from the School of the Art Institute of Chicago (SAIC, 2010). He is the inaugural recipient of the SAIC Edes Award, one of the school's highest honors, and also among the 2011 awardees of the Israeli Ministry of Culture's Young Artist awards. Since 2012, Nadav has been an Assistant Professor of Expanded Media and a Fellow at the Ammerman Center for Art & Technology in Connecticut College.

<http://www.nadassor.net/>

15 : SCHOOLS OF WALKING

SCHOOLS OF WALKING

Translating walking experiences into forms of participatory pedagogy

Round table with:

– Lydia Matthews, Artist / Parsons - Fine Arts, NY (Chair)

<http://www.lydiamatthews.com>

– Karen McCoy, Artist / Kansas City Art Institute

<http://www.karen-mccoy.com/index.html>

– Elaine Buckholtz, Artist / Massachusetts College of Art and Design, Boston

<http://www.elainebuckholtz.com/cv>

– Floor van de Velde, Artist / School of the Museum of Fine Arts in Boston

<http://www.floorvandevelde.com/Biography>

Dominique Baron-Bonarjee: BLACK WALKS: The Politics of Walking

16 : BLACK WALKS: The Politics of Walking

Screening and presentation

by Dominique Baron-Bonarjee (curated by the Milena principle / Made of Walking)

I walk through cities as a human 'measure': to measure spaces through the body...

Urbanization is a central aspect of contemporary human ecology.

Within this structured existence, human movement is 'choreographed' to fit, so as to be apprehended: commuter, consumer, protester, vagrant, loiterer.

Black Walks has taken place in four capital cities since 2012.

Centered around a black flag it sets out to poetically explore the notion of citizenship and what it means to 'belong' in the city.

Both pilgrimage and revolt, the walks weave urban narratives through cities.

From Tokyo to London, Paris and Berlin this performance has developed into a 'transmitter' that both attracts and reflects current public opinions and fears.

'In black lies the possibility of hope.' Derek Jarman

Black Walks is a movement project that inspires collaboration, invites discussion and creates a record of the changing preoccupations of different societies.

As a roaming art project it responds to many of the contemporary yearnings for collectivity, a-politicism, simplicity, silence.

<https://dominiquebaronb.wordpress.com/performance/black-walk-series/>
Dominique Baron-Bonarjee, British / French / Indian.

Performance, live art, visual art, writing.

Dominique has a multi-disciplinary approach in her art and performance practice.

She creates powerful images that disturb accepted structures of society and identity and explore the gaps in between.

The primacy of the body and its' connection to the space and environment recurs within her work, and draws inspiration from Butoh's ideology of 'body material'.

Her nomadic journeys are a conscious way to address her identity as an artist and to become aware of the social and cultural influences of place on her work.

Being from a mixed background, Indian and French and growing up in Europe and Africa, her references are varied pushing her to constantly question the concept of 'otherness' within her own experience of the unknown.

Dominique is based in London and has presented her work internationally in the USA, Norway, Spain, Switzerland, Germany, France, Armenia, India and Japan.

<https://dominiquebaronb.wordpress.com>

BLACK WALKS

Exhibitions:

- Vargas Museum, Manila, Philippines (2015)
- NIE Gallery, Singapore (2015)
- Hagiso Gallery, Tokyo (2013)
- Onca Gallery, Brighton UK (2013)
- Parlour Showrooms, Bristol UK (2013)

Talks and presentations:

2015 'Body in the Contemporary City', Universitat Oberta de Catalunya, Barcelona.

2015 'Beyond Contamination', Performance Studies International PSi Conference | Aomori Museum of Contemporary Art, Japan.

2015 'Where to? The future of walking arts', Falmouth University, UK.

17 : From the Goat to the Cicada : Platonic Works + Days

A performative walk / lecture by Phoebe Giannisi

To follow goat paths and find the cicadas. To desire. To sit or better lay down in a tree shadow. To drink. To hear to discuss and sing a song to be echoed in the cicada's house.

Phoebe Giannisi

Phoebe Giannisi. Born in Athens. Poet. Architect (NTU Athens). PhD on Archaic Greek Poetics- Poetry and Architecture (Universite Lyon II- Lumière). Associate Professor, School of Architecture, University of Thessaly.

Lives in Volos, Greece.

Her work lies at the border between poetry, performance, theory, and installation, investigating the connections between language, voice, and writing with body, place, and memory.

Selected group exhibitions include Guggenheim New York (2013), the Louisiana Museum of Modern Art, Denmark (2011), Hungarian University of Fine Arts, Budapest (2010), the Lyon Biennale (2009).

In 2010 she was co-curator for the Greek Pavilion of the 12th International Architecture Exhibition (La Biennale di Venezia) (greek ark).

In 2012-13, her poetic video/sound installation, TETTIX, was exhibited at the Museum of National Art (EMST), Athens.

phoebeGiannisi.net

http://www.arch.uth.gr/en/staff/P_Giannisi

18 : Spyros Papadopoulos: Anatomy of a video gamer

Anatomy of a video gamer.

The body. The machine. The game.

A sound project

Spiros Papadopoulos / EscLAB

Duration: 12' 30"

The body of a video gamer is placed on the 'dissection table'.

His body is opened and observed.

The body acts, responding to a machine.

The machine reacts responding to the game.

The game mirrors back the player's presence – as if one and a whole experiential circuit.

An experiential landscape.

This body is not in place. Neither a whole.

It is a body that oscillates between the virtual and the physical, between spirit and matter.

In a digital society, the video gamer struggles to hold together the scattered pieces of his corporeality.

The video gamer plays - loses - reloads himself.

Spiros Papadopoulos is an architect (PhD from the Polytechnic University of Madrid), director of documentary films and media artist. He is Professor of Architecture and Chair, Department of Architecture, University of Thessaly, Greece.

He is actively involved with audiovisual media and multimodal design in the fields of architecture and visual arts researching the interdisciplinary interaction among contemporary urban design issues and new technology. His work was presented at several exhibitions and film festivals. He was the scientific

coordinator and the director of the television program “Metalocus”, dealt with the contemporary perception of visual arts and urban culture (Channel Seven, 2000). Since 1999 he has been the co-editor of the international journal “Metalocus”, which has been awarded for the dissemination of architecture.

EscapeLab is a research laboratory based at the Department of Architecture, University of Thessaly which brings together physical and digital reality. His research interests focus on hybrid landscapes, audiovisual media and communication technologies.

[Collaborators: Nikos Vambakas, Angeliki Malakasioti, Giorgos Loukakis, Giorgos Kalaouzis]

www.spirospapadopoulos.net

www.escapelab.net

19 : Eleanna Martinou: SILENT STONE I / DEUCALION AND PYRRHA

SILENT STONE I / DEUCALION AND PYRRHA

An installation - performance by Eleanna Martinou

Based on Ancient Greek mythology and the story of Deucalion and Pyrrha about the end of the world (rain and water). Deucalion and Pyrrha, while walking on Parnassos, where throwing stones that were born again as new human beings, forming on that way a new society. The circle is the basic shape of the theatre of Delphi, of the earth and of the sky. The circle means eternity, bonding and it is both the beginning (ομφαλός) and the end of things, through rhythm. Aristotle had realized what is the true meaning of life's rhythm and time. Not functioning as a chronometer but time seems like to be a metronome. And one of the most interesting perceptions of time is the one while falling in love.

Eleanna Martinou, Athens (1981)

MA in the Arts of Athens School of Fine Arts. She has participated in solo and group exhibitions in Greece and in Cyprus, Spain, Mexico, Croatia, France, Turkey the USA and Latin America. Solo exhibitions : 2015 Akto & Eleftheria Tseliou gallery, Athens | 2012 Batagianni gallery, Athens | 2010 Apotheke gallery, Nicosia. She lives and works in Athens. Her artistic activities stretches from grand scale sculptural installations to performance and public art, but is foremost popular for her trademark multi-layered abstract paintings.

<http://www.eleannamartinou.com/>

20 : KOMITAS: THE FOOTPRINTS OF HIS WALKS IN THE MUSIC OF ARMENIA

KOMITAS: THE FOOTPRINTS OF HIS WALKS IN THE MUSIC OF ARMENIA

— My walk within the piano music of Armenia

Lecture - Recital by Christine Tokatlian

The purpose of this lecture - recital is to present the Armenian culture seen within solo piano music written throughout the 20th century. It is during this period that Armenian music is for the first time regarded as an “expression of an international culture heading on two directions”: deriving inspiration from Armenian traditional music or using avant-garde techniques. Through his endless walks in the villages and nature of Armenia and through his creative life, Komitas laid a foundation to the formation of the Armenian national music school, which united centuries of old folk musical experience and professional music studies thus, making him the most influential figure in the history of Armenian music. Thus, Komitas ‘walks’ in the music of his contemporaries, leaving his footprints as a resource and as an inspiration for all.

PROGRAM

KOMITAS: SIX DANCES

Erangi, Unabi, Marali, Shoushiki, Et-Araj, Shoror

ARUTIOUNIAN: PRELUDE and TOCCATA

BAGHDASSARIAN: FROM THE 24 PRELUDES

Prelude in B minor

Prelude in C sharp minor

Prelude in D minor

ARISTAKESSIAN: FANTASTIC VARIATIONS

ARUTIOUNIAN: THREE MUSICAL IMAGES

I. Wind Blowing Over the Mountains

II. Ararat Plateau

III. Sasountsi Soldiers' Dance

Christine Tokatlian

Christine Tokatlian is a concert pianist praised for her academic distinctions and passionate performance. In 2008 she was awarded the honorary "Eleni Myconiou" prize for artistic excellence by the Athens Academy. At the age of six Christine was already taking piano lessons at the National Conservatory of Greece which led to a Soloist's diploma with a grade of Excellence by unanimous vote and First Prize, under the supervision of Manolis Kokalis. Studying under renowned pianists including Dimitris Toufexis, Yu Chun Yee and Bernard Roberts, between 1996 and 1999, Christine receives her Bachelor of Arts in Music from Deree College, and post-graduate diplomas in Advanced Piano Performance from the Royal College of Music in London (PGDip, PGAdvDip).

Performing around Greece, the United Kingdom, Italy, Lebanon, Germany and Armenia alongside distinguished artists including the Komitas Quartet, Christine's recitals include works by classical, romantic and contemporary composers, as well as new-experimental music all performed with her distinct temperament, undeniably fueled by her Armenian descent. And with the same passionate spirit she premiered Khatchaturian's Piano Concerto with the Thessaloniki State Orchestra in the Thessaloniki Concert Hall in 2010.

Christine also communicates her talent through teaching as she is currently a professor of music at DERE - The American College of Greece and a piano professor at the Meandrio Conservatory.

21 : FORUM WALKING — ARTS AND SOCIAL PRACTICES

Chair of the Forum:

Lydia Matthews, Professor, Parsons - Fine Arts, NY

<http://www.lydiamatthews.com>

Members

Floor van de Velde, Professor, School of Museum of Fine Arts in Boston

<http://www.floorvandevelde.com/Biography>

Karen McCoy, Visual artist, Professor, Kansas City Art Institute

<http://www.karen-mccoy.com/index.html>

Elaine Buckholtz, Professor, Massachusetts College of Art and Design, Boston

<http://www.elainebuckholtz.com/cv>

Adonis Volanakis, Visual artist, Visiting Professor, Tisch School of Arts / New York University

<https://tisch.nyu.edu/about/directory/app/681396824>

Spyros Papaioannou, Lecturer of Sociology at Goldsmiths, University of London
<https://goldsmiths.academia.edu/SpyrosPapaioannou>
Lezli Rubin-Kunda, Senior lecturer, Architecture Department, Technion University, Haifa, Israel
<http://www.lezlirubinkunda.com/index.html>

Ros Bandt, International sound artist, Senior research fellow in sound culture, University of Melbourne, Australia
<http://www.hearingplaces.com>
– Adonis Volanakis, Artist / Tisch School of Arts New York University
<https://tisch.nyu.edu/about/directory/app/681396824>
– Lezli Rubin-Kunda, Artist / Architecture Dept, Technion University, Haifa, Israel
<http://www.lezlirubinkunda.com/index.html>
Phoebe Giannisi Artist / School of Architecture, University of Thessaly
<http://phoebegiannisi.net/en/>

22 : WALKING WITH SATELLITES by Christopher Wood

Reflective collective walk, trying to build a new mythology for the GPS satellite network. It hopes to understand the existence and mode of perception of the satellites in a mode free of the ways it is currently instrumentalised for navigation, time-keeping and social media. How does an infrastructure network such as this perceive and understand site and location? Can we hope to get inside those perceptions? Are terms like perception and understanding even the right way to approach this question? The collective term for an array of satellites is a constellation. How could we re-name and re-narrativise a constellation of satellites in the same way our ancestors did for the stars? Can thinking about the way satellite networks perceive space be a way into building such a new mythology? A dialogue is built around a 60 minute walk around the archaeological site of Delphi, with an app providing diagnostic information about how many satellites are in view and how strong their signals are. The participants would then do reflective creative writing and drawing to make sense of the space that has been created for them by the satellite network. Like GPS communication, the Delphi oracle also has a history of receiving signals and instructions from invisible sources.

CHRISTOPHER WOOD, PhD researcher (UK)

He was born in 1981. He is researcher in Media Arts Technology at the Queen Mary University of London. His research and practice centers around space and texture, with particular attention to sound. He has a strong interest in interaction design as realized through audience-centered installations. A parallel career as a radio producer informs this work, with speech, narrative and reportage acting as key pillars in his practice. Website: <http://wordthecat.com>

23 : THE ORACLE PROJECT Soundwalking and archeoacoustics by Anastasia Georgaki (GR) (parallel workshop Animart 2016)

From Castallia Source to Korykeion Andron: Archeoacoustics and collection of sounds. During this soundwalk we will listen the mythical and historical soundscape of Delphi through a special itinerary, collect sounds and zoom in special acoustic phenomena.

THE ORACLE PROJECT / WORKSHOP in SOUND DESIGN AND INTERACTIVE MUSIC Coordination:
Anastasia Georgaki, Associate Professor, Laboratory of Music Acoustics and Technology, Music Department, University of Athens
<http://animartgreece.eu/2016/en/workshops/music/9/>

24 : HEARING PLACES by Ros Bandt (AUS)

Talk about sound walking and hearing places the experience of being fully alive in a place with all the senses but particularly the ear. Our bodies situate us physically in space and our radar GPS is constantly active. But the hearing places website is more than this. This site is a place for sound art which engages with place in all its forms: geographic, environmental, enigmatic, telematic, historiographic, electronic, imaginary, psychological, empty, indoor, outdoor, global, micro, cultural, forgotten, endangered.

hearing places was founded by Australian sound artists Dr. Ros Bandt and Dr. Leah Barclay in 2012. It now connects artists and researchers across Australia and beyond.

Ros Bandt is an international sound artist, author and senior research fellow in sound culture at the Australian Centre, The University of Melbourne where she directs the Australian Sound Design Website and online gallery, dedicated to audible research and heritage of innovative sound designs in public space.
<http://www.hearingplaces.com/>

Some impressions of Made of Walking 2016:

