

## Table of Contents

<b>Public space &amp; Site Specific – Research &amp; Storytelling Environments</b>	<b>p. 1-7</b>
GARDEN Silent Walks (2021-2023)	-1-
Eleusina Residency (2022)- Research & creation of work for the public space	-2-
COMMUNITAS Exhibition Archive – Walk, Workshops and performance at the public space of Steffisburg Switzerland (2021)	-3-
Invitation to a performance by the lake Zurich, (2019)	-4-
Benaki Museum Athens- Adaptation of performance for the public space (2018)	-5-
Opening of SPS London- A day of site-specific participatory performances (2017)	-5-
Dancing together in the public space (2020-2022)	-6-
 <b>Writing &amp; Performance Practices as presentations of practice-based research</b>	 <b>p.8-11</b>
Greece A-cry, or from personal to collective: A Research on the notion of crisis in Greece (2015-2017)	-8-
Alati (2016) Research & Performance on the notions of Integration-disintegration. (Konzeptbüro Rote Fabrik, MAXIM Theater, co-production Hellenic Community)	-9-
Artistic Research: Language Choreography; Reimagining autobiographical narratives, to creating fictions of mental movement (2017-2019)	-10-
 <b>Long-term Projects-Collaborations//Diverse Modes of Co-existence</b>	 <b>p.12-14</b>
KONTÁ Collective, two-year gatherings in movement & language experimentations (2016-2018)	-12-
Living in a time of crisis and insecurity. How to imagine the future?-Reading group at Tanzhaus Zurich (2018-2020)	-13-
Nomadic artists run research initiative since 2019& Friends with benefits since 2017	-14-

*Public space & Site Specific - Research & Storytelling Environments*



'GARDEN Silent Walks', is a silent participatory walk/performance proposed to be presented in various gardens within contemporary urban spaces in Europe. The performance uses walking as a relational, imaginative and aesthetic experience, which examines our relationship to others (human, and non-human), our relationship to the 'participatory', as well as to the public space. This performance, also aims to contribute to the field of Expanded Choreography within late modernity, by proposing to operate with awareness in everyday actions (walking, thinking, listening, imagining) as embodied, cognitive, sensory, relational, visual, communicative dimensions and possibilities. The project envisions, in this sense, to offer "alternative ways of being together" in the contemporary world. 'GARDEN Silent Walks' consists of a walking practice and a storytelling practice. The audience (up to 15 people at a time) is invited to take part in this participatory embodied experience, which aims to redefine the ways we walk and imagine together in a garden.

[https://www.mylonaeleni.com/\\_files/ugd/28d71c\\_26elf0344dbb49eb86e41243eec2c9a8.pdf](https://www.mylonaeleni.com/_files/ugd/28d71c_26elf0344dbb49eb86e41243eec2c9a8.pdf)

<https://dancedays.gr/festival/eleni-mylona-steriani-tsintziloni-walking-through-silent-walk-as-research-process/>

<https://kunsthaut-steffisburg.ch/2021-06-silent-walk/>

<https://www.maximtheater.ch/seebachgeschichten/silent-walk-seebach/>

<https://www.facebook.com/OrangerieBonsai/photos/a.102209272098771/197741649212199>



2023 Eleusis European Capital of Culture, in collaboration with Delta Pi Productions & Arts Management, organizes Mystery 19\_Initiation as Methodology.

From May 18 to June 10, six artists with a strong presence in Greece and abroad come to Elefsina, as part of the (V.A.) Initiator artistic residency program, are inspired by the place and its inhabitants and create works—the fruits of this interchange—highlighting the city's rare diversity.

[https://2023eleusis.eu/mystery-19\\_-initiation-as-a-process-visual-arts-v-a-initiator/?lang=en](https://2023eleusis.eu/mystery-19_-initiation-as-a-process-visual-arts-v-a-initiator/?lang=en)

<https://2023eleusis.eu/eleni-mylona-elefsina-three-little-steps-sideways-forward-and-two-sideways-back/?lang=en>

***Eleusina: Three small steps obliquely forward, and two obliquely back', live audio performance***

Through the eyes of the stranger, '*Eleusina: Three small steps obliquely forward, and two obliquely back*', proposes the creation of soundscapes and eco-scapes, atmospheres, sensations, and images, based on the city of Eleusina and its contrasts. Fragmentary glimpses of memory and history, the public and the private, dystopias and fantasies form the basic narrative of the live audio performance.

**Creation-Performance:** Eleni Mylona

**Artistic advisor:** Danae Theodoridou

**Dramaturgical Advisor:** Rodia Vomvolou

**Jump Suit:** Hallelujah Eleftheria Domenikou

**Production:** Delta-Pi

2023 Eleusis European Capital of Culture, V.A Initiator

**Mentors:** @EIGHT / TO OXTΩ, critical institute for arts and politics



## COMMUNITAS Exhibition

Performance: 'Meet me at the bus stop' (\*) (45') 2021

<https://kunsthaus-steffisburg.ch/2021-06-koerper-bewegung/>

<https://kunsthaus-steffisburg.ch/2021-06-gemeinschaftliche-choreografie/>

'Meet me at the bus stop', consists of all the audios, videos, movements, anecdotes, all the written and oral memories, all the games, and scores, the real and the imaginary, the objects and subjects, all the felt, smelled, sensed, heard, and looked at, all piles of photos, all hours worked, all hours attended, all the micro-communities created, all the footnotes, and footage, all the music played, all the crafts made, all the food cooked.

'Meet me at the bus stop' was created after Eleni Mylona was commissioned by and in collaboration with Kollektiv Kollektiv curatorial team, to make a performance based on COMMUNITAS exhibition's archive. The archive included many of the material that emerged during a year and a half of workshops, performances, and gatherings of COMMUNITAS, an exhibition that unfolded in three cycles in 2021, and took place in Kunsthaus Steffisburg, Switzerland. The performance aims to reveal apart from all the tangible elements that were part of the exhibitions, also the intangible ones, like the excess of work, and all those that lacked visibility during COMMUNITAS I, II and III. At the core of the exhibition's concept were questions related to the notion of community in times of a pandemic. By opting for the term "Communitas" - and thus against terms such as "community" - Kollektiv Kollektiv dared to experiment by trying out new forms of togetherness. The three exhibition cycles (I Keramikgeschichten, II Körper und Bewegung, III Digitale Gemeinschaft) raised three major questions: How can traditional craft create community? How does our perception of the body changes in times of social distancing? What can a digital community look like in the future?

'Meet me at the bus stop' unfolds around two themes. The first theme, is the notion of the archive. How can an archive depict the real experience of an exhibition that took diverse forms, and involved many diverse people during one and a half year? How can the archive be revived in a live performance? Different media such as video, audio, movement and language are to be used.

The second theme, is the notion of community, and how this can be explored performatively and in a participatory way, in the 'here and now'. In that sense, 'Meet me at the bus stop' does not aim to talk about Steffisburg and its community (only). It rather aims to become a celebration of the power of gathering, by opening new spaces in the imagination of the spectators. This is done by exploring the poetics of the notion 'community' and its peculiarities in many circumstances, in diverse geographical and chronological spaces, by activating alternative modes of co-existence. It also aims to create desire; desire to be together, to think together, to imagine and to move together. It reminds the spectators of something that is hidden, or lost, of the joy of being together, of the plain act of being-with. During the performance, communities of one, of two or of many are created, and the spectators are asked to form groups according to specific 'tasks' proposed by the artist, in relation to what they have *in-common*. In that sense, a socio-political exploration of *how we come together*, and *what we represent* is explored and re-enacted by the audience, bringing into attention notions of origin, home, mother language, places of living etc.



(\* 'Meet me at the bus stop' is a slow jazz song performed by sesame street in the late 1980's. The title of the performance refers to the song)



Imagining events/stories/bodies out of their geographical and temporal contexts, is one of the methods used within the latest artistic research (2017-2019), in all practices, in order to transform the narratives from personal to fictional. The questions 'How (our) stories/events/bodies occupy public space?' and how to 'perform (in) public space?' though, has been a recurrent concern in many of the works, projects, and working groups I have been working in/with, both in the past as well as presently.



Being-in-common

Collective

Public

Subtle

Intimate

Personal

Relatedness

Being-self

Being-other

Care

Small

Community of one

□

'**INVITATION to a storytelling performance by the lake**', is an adaptation for the public space, of the performance: '**KONTÁ or how we get together**':

<https://vimeo.com/254027335/51aa1b24fd> which was a description of a virtual rehearsal between a collaborator of mine, Anne Katrin Becher, and myself, and all the challenges this attempt had, while we tried to rehearse. Me from a very small apartment in Greece and Anne, from an artists' collective in Switzerland. The performance explores what 'presence' and 'absence' mean and reflects on the notion of communication, as well as the ways we sense, feel and understand being-together, being-with. I need to note here, that this virtual rehearsal was presented in a pre-covid time, and therefore before online rehearsals were part of our everyday life.

The adaptation of the performance for the public space, happened in a garage, a garden, and the outside area of a public school in Zurich. It was presented several times per day during a weekend, to an audience of one up to five members, in English and in Greek according to the spectators' wish.

A parallel to the performance storytelling environment was created by the anecdotes, experiences and reflections of the being-together in the public space, and a different 'knowledge' of the actual performance, a rather more embodied one emerged. For example, we were kicked out of a private park when a lady came to me and asked: Do you live here at this building? I said: No, but please don't disturb me, I am in the middle of a performance now. Then she replied: You need to leave then, because this park is private and it is for us who live here to enjoy, and not for you! So, we (the spectators and myself) had to get out of the garden and look for another space to perform, which created another layer to the presentation of the performance.

Benaki Museum Athens- Atrium// Athens and Epidaurus festival,  
as part of 'Agathofron, the Collector's Atlas, An Experiential Installation' (2018)



Lifo magazine Greece:

<https://www.lifo.gr/guide/arts/news/i-eleni-mylona-paroysiazei-mia-performans-gyro-apo-tin-ekthesi-agathofron-o-atlas>

The performance '*I see the woman in the blue pullover and the ponytail making brilliant arguments*' is adapted for the public space, and attempts to create a dialogue with the experiential installation '*Agathofron, the collector's Atlas*' at the Benaki Museum in Athens. In relation to the topics, the dialogue is between a reading group in Switzerland, and 3.696 rare book titles, of the collector, named Agathofron Nicolopoulos.

#### A look in the consulting room: People-Spaces-Objects



A durational site-specific interactive performance created for the opening of Stillpoint Spaces London (a psychoanalytically curated space). Three performers, in four consulting rooms, take part in two different, but simultaneously facilitated interactive performances. Different perspectives are being explored that include audio, video, text, and live acts.

**Concept / Creation / Performance** : Eleni Mylona, Sissy Lykou, Esthir Lemi

<https://vimeo.com/724804195>



## Dancing together in the public space - Parks Zurich

Searching for the rhythm of the / our collective body

<https://vimeo.com/536717098/3d064d42d2> 0:0:23 seconds

In April 2019, (started due to covid restrictions) once per week, a community of six to ten women with Greek as their mother language, move/dance together, in the public space in the center of Zurich. (in different parks).

They move to a series of improvisational kinetic and somatic tasks, created by Eleni Mylona, which attempt to answer the questions:

*How can we move in ways that we have not yet imagined?*

*How do words touch bodies in a soft way?*

*What do our (Greek) language-based spoken aloud tasks, and our moving bodies, perform/move/re-move (in) public space in Switzerland? and*

*How do we create a space for the unexpected to appear?*



Some of the movement tasks that have been worked during this research:

Move from the bones and not from the muscles

move with the second impulse

move as if you have more body parts

move as if the movement is about to disappear

the movement is already in space

the movement is already in space-find it

the movement is already in space-catch it

your movement opens new spaces in your body and in the space

find the rhythm of your common body, imagine that you see your bodies from above, out of this park, and synchronize with the movement that happens around you

find the breath of each body part

introduce the movement of your body parts in space one by one

change directions in each body part

imagine a fly that moves in your body and follow its movement



move with a 30% quick tempo in your body

move with 80% quick tempo move with 100% quick tempo move with 2% quick tempo

move without thinking-let your body surprise you

move as if you are a question

move as if you know, move as if you don't know

your movement melts like butter

move as if you always address someone

dance for yourself

dance for someone else around you

listen to the sounds in the park and take them as a rhythmic guide for your body

search to find more and more sounds even the more subtle sounds that you know they exist but you can't hear them like the sound that the grass makes when it moves

change your level, ground, middle level, sky

walk, run, gallop

change the quality of your movement constantly

observe the light and the air around you and move in relation to that

find objects in the space and move in relation to them

observe the movement of the clouds and move in relation to them

listen to the sound of the birds and move with it

let every body part fall

let every part fall and release

focus on your gravity and move in relation to that

take strength from the ground and move

find the gravity of each body part

transfer your body weight from one body part to the other

find a movement in flow-ροή-ῥεῖ

## Writing & Performance Practices as presentations of practice-based research

### 'Greece A-Cry or from personal to collective' (2015-2017)

A research that lasted for more than two years, and was presented with a short length piece (40') that uses, movement, sound, text, and silence, to explore Greek identity, in the time of the big crisis. The audience was asked to give feedback at the end of the piece, which was used by the artist to re-imagine and change the performance each time. In Zurich (at the Hohlzke collective showing) and in Berlin, the artist cooks a chickpea soup for the audience and they eat together at the end of the performance. Toured in Europe From **2015-2017** in different venues and festivals in Berlin, Zurich, Athens, Thessaloniki, and Basel. Teaser and credits: <https://vimeo.com/152526619>



Senses in performance



Sketch (ακίτσο) for Manifesta 11- Zurich  
What people do for money?  
Photo: Alina Lefa  
Supported by MAXIM Theater, Holzke Kollektiv  
& Booze Cooperativa

#### Recipe for Chickpeas with Lemon, Rosemary and Thyme (it serves about 30 people-small portions)

2kg chickpeas  
4 cubes of chicken bouillon (or enough chicken broth to cover the chickpeas)  
4 cloves garlic  
4 really big or 8 small onions  
juice of 8 lemons  
Two Cups of extra virgin olive oil, you can always add at the end Rosemary and thyme as much as you like

Firstly, put the chickpeas in enough water to cover them and leave them over night or at least for 8 hours.

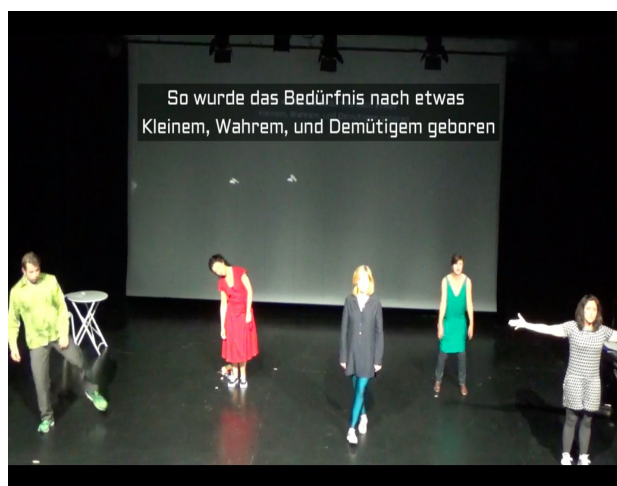
In the morning, get rid of the water, wash the chickpeas under fresh water, and put them in a cooking pot with enough cold water to cover them. Let them boil in medium heat and discard this first water after the boil.

Replace with fresh water enough to cover the chickpeas and let them boil under medium heat. Put the olive oil, chicken cubes, the garlic cloves, the onions, rosemary, and thyme, as well as enough salt and pepper, and let them simmer for an hour.

Then include the juice of 8 lemons and let them simmer for another 3 to 4 hours at least, or until they are done. You can always include more water and/ or olive oil, when needed. Check for seasoning. Let them sit for an hour before served.

They go well with feta cheese, bread and Kalamata olives.

**Alati** (salt in Greek): A six month research on lost and newly born identities, created from and by performers of the multicultural theatre MAXIM Theater Zurich. Questions as: What is tradition? Are we all foreigners? Will we ever integrate? Were posed. Parts of this research are brought on stage, with the creation of live acts, video and original music. At the end of the performance, a conversation with the audience takes place. (moderated by a psychoanalyst). Teaser and credits: <https://vimeo.com/170313086>



Six people, of different nationalities, professional, and socioeconomic backgrounds.

Who have not known each other prior to this venture.

They explore, research, and further comprehend notions of identity, integration, and disintegration.

All of them live in Zurich, non of them comes originally from there-here.



**Artistic Research: 'Language Choreography; Reimagining autobiographical narratives to creating fictions of mental motion' (2017-2019).**



**'Three Orange Trees. In the future'**. is the last performance, of a series of three, that were created during this research.

Writing, describing, speaking out loud, and performing autobiographical narratives in order to create alternative fictional scenarios, is at the core of this research. Language is the main compositional tool, through which imagination is activated in order to transform the narratives into micro-choreographies, fictions of mental movement. The action of intervening and transforming the initial (autobiographical) story is, apart from a way to confront and deal with one own's precarity, also the proposition of the artist on how to converse with the social and the political. The socio-political proposition that emerges from this work, is to create a social and public space, where engagement with imagination can happen. In that space, events are placed out of their spatial and temporal contexts; they move away from the personal and towards the relational and the public (in the world). Narratives are understood as open-ended.

The adaptation of the performance to **'A one-on-one live audio performance on zoom with the cameras switched off'** emerged from the need to create intimate, caring spaces of co-existence (even) in the online environment during the pandemic. (2021)  
<https://vimeo.com/525021780>

Material created during the research you may find in the following website:  
[www.mylonaeleni.com/work](http://www.mylonaeleni.com/work) and in the following links:

**'I see the woman and the blue pullover and the ponytail making brilliant arguments'**  
<https://vimeo.com/manage/videos/276859235> (whole performance)

**'KONTá or How we get together-a rehearsal'** <https://vimeo.com/manage/videos/525005301>

**'To ACT-to DO' writing portfolio:** [https://34f19a86-4db8-4d71-b9de-9290b7592e89.filesusr.com/ugd/28d71c\\_757d9b00caca430c803e0a2d3b2503d9.pdf](https://34f19a86-4db8-4d71-b9de-9290b7592e89.filesusr.com/ugd/28d71c_757d9b00caca430c803e0a2d3b2503d9.pdf)

Online presentation of research, in **research catalogue & Twixt lab:**

Practice Sharing Research Group- An online presentation of expanded approach to language-based practice in Artistic Research:

[https://www.researchcatalogue.net/view/835089/1019934/8736?fbclid=IwAR0RXswGAiH\\_6jHz9-OmMIkODKMsPgqvnaexhlHOIdQ9pE7RBLnadjBf6T4I](https://www.researchcatalogue.net/view/835089/1019934/8736?fbclid=IwAR0RXswGAiH_6jHz9-OmMIkODKMsPgqvnaexhlHOIdQ9pE7RBLnadjBf6T4I)

**Twixt Lab art, anthropology & the everyday:**

<https://artistic-research.qr/category/dance/page/2/> (scrolling down page 2)



Do you believe in God my dear  
Institution?

Auto-fiction letters : a public space  
for an engagement with imagination

by Eleni Mylona

Proof Copy: Not optimized for high quality printing or digital distribution

*'Do you believe in God, my dear Institution?'* Is a collection of letters written in 2017-2019, using the methodology created during the *'Language Choreography'* research.

It is part of the collection of **WALTER books** in Arnhem since 2019.

PDF of the publication:

[https://www.mylonaeleni.com/\\_files/ugd/28d71c\\_3acbbe9fdb7a48d2893622d1f532f412.pdf](https://www.mylonaeleni.com/_files/ugd/28d71c_3acbbe9fdb7a48d2893622d1f532f412.pdf)  
(cover)

[https://www.mylonaeleni.com/\\_files/ugd/28d71c\\_63af5e759141431892ed05fed55778bb.pdf](https://www.mylonaeleni.com/_files/ugd/28d71c_63af5e759141431892ed05fed55778bb.pdf)  
(main body)

## Long-term Projects-Collaborations//Diverse Modes of Co-existence

### KONTÁ Collective (2016-2018)

Two-years gathering in movement & language experimentations

Supported by: MAXIM Theater, Stillpointspaces Zurich, hohlzke Kollektiv Zurich

In the globalized world we live in, where funding for artistic projects has become more and more difficult, KONTÁ, (a Greek word that means near or close) , aims to bring together people from diverse backgrounds who have noticed that the world is changing beneath their feet.

KONTÁ seeks to construct in-between space/s in which people will have the opportunity to get together regularly, and experiment with ways of being together. It invites people from diverse knowledge spheres and personal paths, and provides space to exchange, research, be confronted with, and reflect. It is an initiative of Eleni Mylona that raised from her need to respond to the events that happen in the world today, by finding alternative ways to live and work. People meet around a table and share knowledge, experience and personal stories, on agreed notions/ questions.



They look on them from different angles: psychoanalytically, culturally, personally, in an imaginative way.

They then use this experience to propose a body based experiment in space and guide group members in diverse improvisations.

Doers and observers alternate. During and after each gathering they take time to think, reflect, and to write. Some of these thoughts are shared in the blog.

<https://mylonaeleni.wixsite.com/konta>

where.woman.home was a presentation of the research in the form of a performative event:

<https://vimeo.com/254027335/51aa1b24fd>



Documentation of the research:□

<https://vimeo.com/195419076>□

<https://vimeo.com/250252298>

□

**People who co-existed these two years:** Flora Arias (microbiologist), Annekatrin Becher (theatre educator, occupational therapist), Anjali D'souza (dancer, jungian psychoanalyst), Susana Guttierrez (actress), Maria Komninakidou (actress, singer), Eleni Mylona (artist, researcher), Natalia Paxinou (mover, thinker, art experimenter) Yolanda Tang (ad hoc, research funding administrator for the group).



**Living in a time of crisis and insecurity? How to imagine the future?**

A one and a half year process, created by Eleni Mylona, in collaboration with the Tanzhaus Zürich (2018-2020)



The idea for this reading group came to me when I attended the very first reading group '*RR Imaginary= The Real*' in Amsterdam at *Veem Theater*, and I asked them if I could bring similar questions and texts to a group in Zurich.

During the one and a half year process, we read and discussed a selection of texts: '*State of Insecurity*' by Isabell Lorey, '*The Imaginary Institution of Society*' by Cornelius Castoriadis and '*Artist at Work*' by Bojana Kunst and many others. In each gathering, there was time to read, to discuss, and to imagine together. My interest to 'bring' a reading group outside academia and in the Tanzhaus of Zurich, somehow influenced and almost imposed a way to be done. So, although initially we started reading while seated, after some session we decided to start reading while in movement, initially at the foyer of the Tanzhaus and later on, at a dance studio. This, resulted in not being able to focus on the meaning of the texts some times, but opened up (according to the participants) an embodied way to perceive texts that was interesting. We usually read in movement out loud to each other for an hour, then took some time to write questions or important elements that each participant wanted to discuss in relation to the text, and then we had a conversation for another 45-50'.

<https://www.zurichmoves.com/zm-18-reading-group-event-details>

## Other long term collaborations - Research Working Groups

### **Nomadic artists research initiative on practice sharing & critical discourse (since 2019)**

An artist run research group. The group provides a context for experimentation with new ideas, practice sharing and critical discourse. The group is nomadic and each artist pays their own transportation and accommodation fees. In the last residency, we discussed about a common wallet that each one of us regarding her financial situation and how far she comes from, contributes to.

Artists: Henry Alles, Constantinos Voudouris, Katie Ward, Taru Miettinen, Eleni Mylona, Jan De Boom, and Danielle Wagenaar (since 2019 -meeting once or twice per year-postponed due to covid)

#### **More on the community:**

<https://drive.google.com/file/d/1XaslHqHjOtXXJGmJXiZ0Y9mYlqBTRZ9w/view?usp=sharing>

### **Friends with benefits (since 2017)**

Elena Novakovits, Eleni Mylona, and Rodia Vomvolou

Friends with benefits, is a research working group, that aims to question the concept of 'friendship'-and the relevant notions that arise through it- as appear to be our current common state of being together within -and beyond- the performing arts sector.

By proposing *Friends with benefits*, we desire to take advantage of a more concrete frame to explore further new modes of sharing, togetherness and care, to enlarge our working tools, to unpack refreshed flexible practices of our remote co-existence and to reflect on future possibilities of collective strategies as 'friends-collaborators'. Which are the 'new ecologies' in process and production in moments of transition through intimate relationships?

**Working group:** <https://drive.google.com/file/d/1RqgYtUUVJZpWHMopQygd708f9quNQscs/view?usp=sharing>



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