

Portfolio  
artist // eleni mylona  
2015-2021

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**'Greece A-Cry or from personal to collective'**

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(σκίτσο) for Manifesta 11- Zurich  
What people do for money?

**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.

Photo: Alina Lefa

Supported by MAXIM Theater Zurich, Booze Cooperativa Athens & Hohlzke Kollektiv Zurich

**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>



Was genau stellen wir wieder her?



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

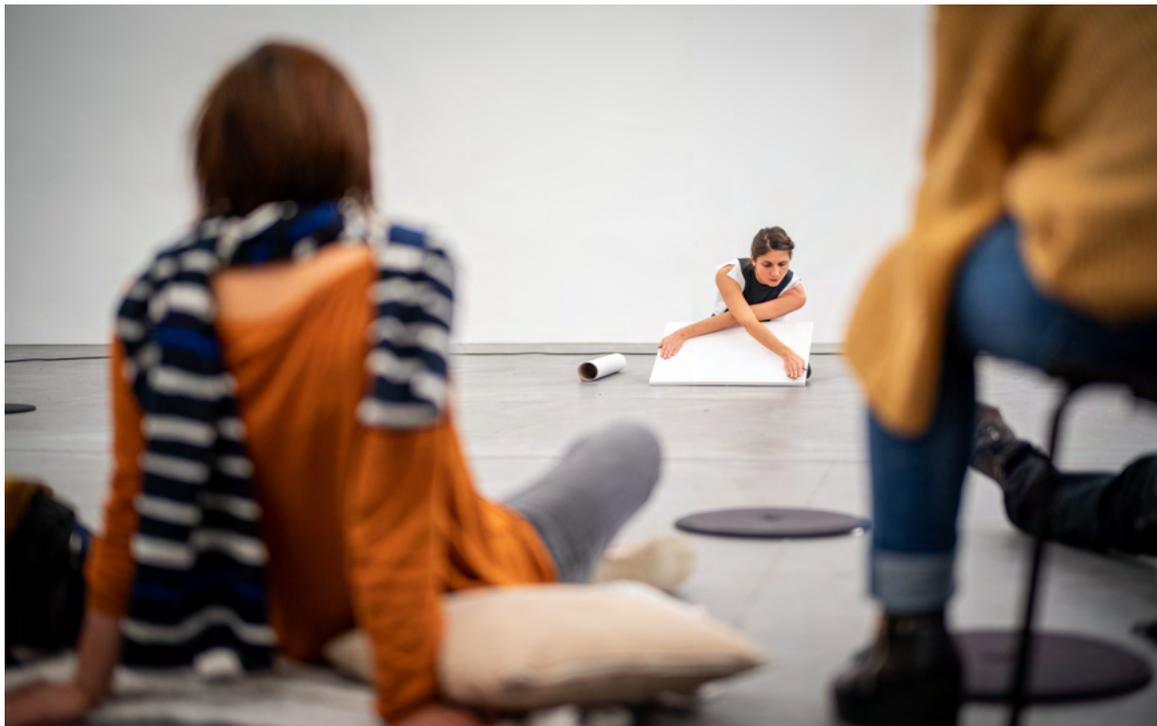
Who have not known each other prior to this venture.

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 the 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. (2021)



13:05:04 From Tree Orange Trees. In the future. to Everyone : Welcome to the performance 'Three Orange Trees. In the future'.  
13:07:11 From Tree Orange Trees. In the future. to Everyone : In a little while, we will start, but first I would like to give you some time to find a space in your house in order to attend the performance comfortably  
13:07:43 From Tree Orange Trees. In the future. to Everyone : I have prepared a small space in my living room.  
13:08:05 From Tree Orange Trees. In the future. to Everyone : I would like to ask you to keep our microphones open, as well as the chat window, so we can have access during the performance.  
13:08:49 From Tree Orange Trees. In the future. to Everyone : I will give us now a little bit more time to sit comfortably, and then I will begin.

**left image-** Live still from zoom environment during the performance. **middle image-** A 'listener' draw this visual while attending the online performance, and sent it to the artist at the end. **right image-** the start of the performance in the chat room.

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:

'*Three Orange Trees. In the future*' <https://vimeo.com/525021780> (teaser online version)

'*I see the woman and the blue pullover and the ponytail making brilliant arguments*'

<https://vimeo.com/manage/videos/276859235> (whole performance)

'KONTÓ 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)

A Two-year research journal/blog: <https://mylonaeleni.wixsite.com/mysite>

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?](https://www.researchcatalogue.net/view/835089/1019934/8736?fbclid=IwAR0RXswGAiH_6jHz9-OmMIkODKMsPgynaexh1HOIdQ9pE7RBLnadjBf6T4I)

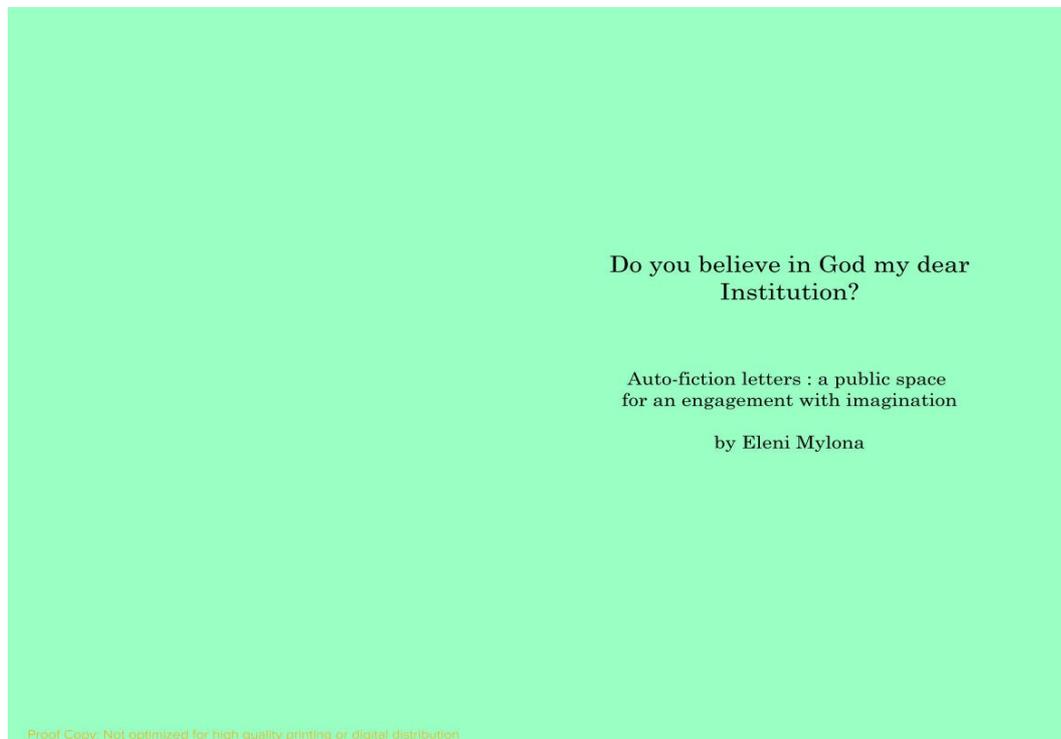
[fbclid=IwAR0RXswGAiH\\_6jHz9-OmMIkODKMsPgynaexh1HOIdQ9pE7RBLnadjBf6T4I](https://www.researchcatalogue.net/view/835089/1019934/8736?fbclid=IwAR0RXswGAiH_6jHz9-OmMIkODKMsPgynaexh1HOIdQ9pE7RBLnadjBf6T4I)

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

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



'*Do you believe in God, my dear Institution?*' Is part of the collection of **WALTER books** in Arnhem since 2019.



PDF of the publication:

[https://34f19a864db84d71b9de9290b7592e89.filesusr.com/ugd/28d71c\\_63af5e759141431892ed05fed55778bb.pdf](https://34f19a864db84d71b9de9290b7592e89.filesusr.com/ugd/28d71c_63af5e759141431892ed05fed55778bb.pdf)

**Long term Projects-Collaborations**

**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>

**Project//**

**where . woman . home**

Through conversations, movement improvisations, questioning, and writing, KONTá group has explored notions linked to integration and disintegration, the female identity, the notion of "home" and of "belonging/non-belonging".

The presentation includes text and movement acts, interactive body based experiments, and it finishes with a ritual.



**People who co-existed these two years:** Flora Arias (microbiologist), Annkatrin 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)



We are living in a financial, political, social, and environmental crisis, and are aware of the crisis of imagination and the crisis of the collective within neoliberal contexts. What is the social imaginary and how can we approach the social imaginary of today?

We will read and discuss together a selection of texts from: 'State of Insecurity' by Isabell Lorey, 'The Imaginary Institution of Society' by Cornelius Castoriadis or 'Artist at Work' by Bojana Kunst. In each gathering, there will be time to read, to discuss, and to imagine together.

<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 with 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/1RqgYtUUVJZpwHMopQyqd708f9quNQscs/view?usp=sharing>

Trans-authorship text: [https://34f19a86-4db8-4d71-b9de-9290b7592e89.filesusr.com/ugd/28d71c\\_757d9b00caca430c803e0a2d3b2503d9.pdf](https://34f19a86-4db8-4d71-b9de-9290b7592e89.filesusr.com/ugd/28d71c_757d9b00caca430c803e0a2d3b2503d9.pdf) (p. 34-47)

**Performing (in) public space, site specific projects, dancing communities in the public space-Parks Zurich.**

Imagining events/stories/bodies out of their geographical and temporal contexts, is one of the methods used within the last 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 performance by the lake*', for one to five audience members. Adaptation of the performance '*KONTÁ or how we get together*' for the public space-Zurich city center. Performed during a weekend, eight times in four different locations, in the city center. An 'environment' of storytelling was developed around experiences and reflections, of performing (in) public space to a limited number of spectators.



As Jean-Luc-Nancy writes in '*The Inoperative Community*': '*So that community, far from being what society has crushed or lost, is what happens to us-question, waiting, event, imperative-in the wake of society.*' (Jean-Luc Nancy, *The Inoperative Community*-1991 University of Minnesota, p.11)

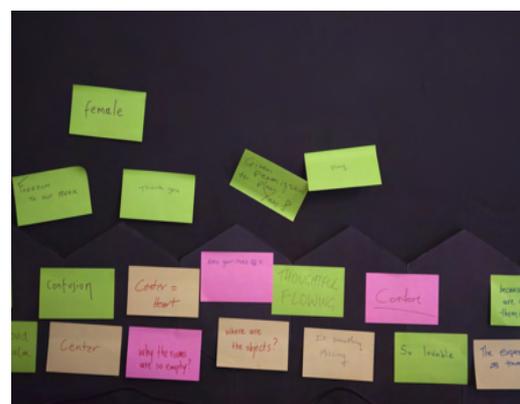
Benaki Museum Athens- Atrium// Athens and Epidaurus festival, as part of 'Agathofron, the Collector's Atlas, An Experiential Installation'



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 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 site specific performance for the opening of Stillpoint Spaces London, a psychoanalytic space in London. Three performers, in four consulting rooms, take part in two different, but simultaneously facilitated interactive performances.

### 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

From 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 to 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 corners in the space and move there

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-ρόι

More on the speech practice you may 'listen to' here:<https://mylonaeleni.wixsite.com/mysite/audio>