

SOUNDSCAPES &
PERFORMANCES
ANCIENT MESSENE

TUNED CITY

1-3.6.2018

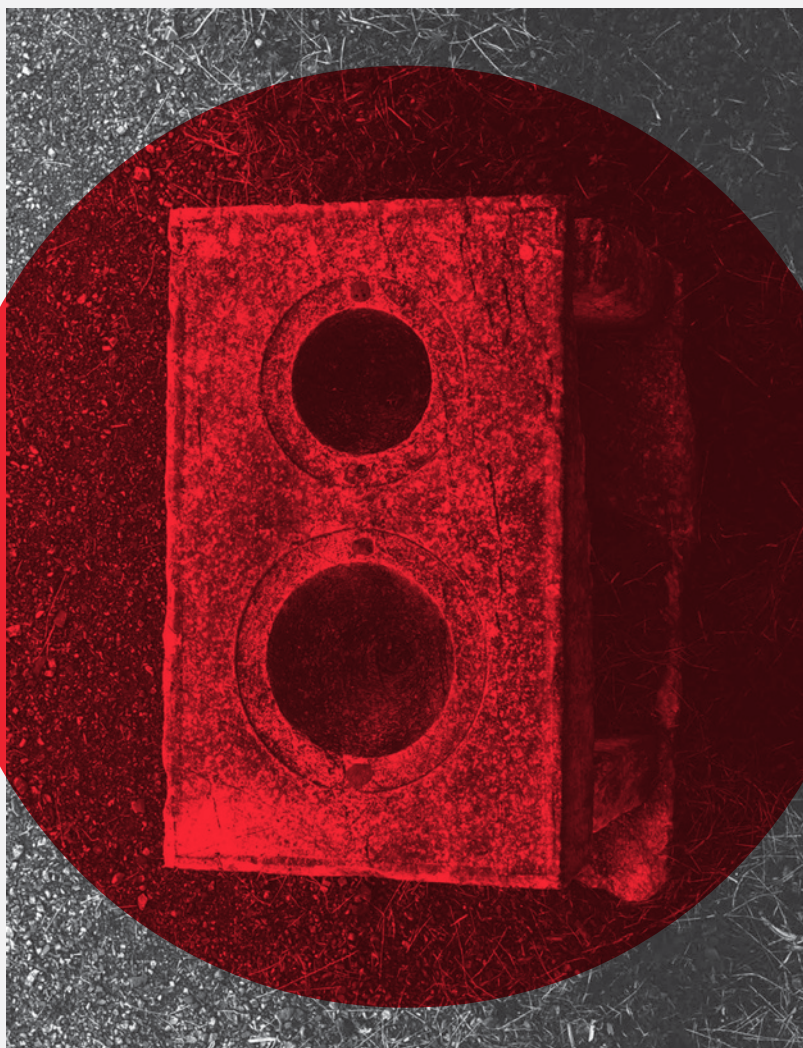


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Listening

Politics



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The archaeological site for *Tuned City* will be open from 9:00. Entrance is free for visitors of *Tuned City* (the Onassis Cultural Centre covers the cost of admission to the archaeological site). In order to avoid delay, guests are kindly asked to be on the site 30 minutes prior to each performance.

Guests are also advised to wear comfortable lightweight clothing and good walking shoes, and have available with them a hat, sunglasses, sunscreen and water.

A shuttle bus will undertake circular journeys at no charge, from the archaeological site to the nearby village of Ancient Messene at the following times:

Archaeological site – Village 13:00 & 14:30

Village – Archaeological site 15:00 & 16:30

The bus is not wheelchair accessible.



ONASSIS
CULTURE

Tuned City – Ancient Messene is produced by the Onassis Cultural Centre–Athens (GR) and is part of the *Interfaces* project – an international, interdisciplinary project focused on bringing contemporary music to an extensive range of new audiences – with partners including De Montfort University (UK), European University Cyprus (CY), IRCAM (FR), ZKM | Center for Art and Media (DE), CREMAC (RO), Q-02 (BE), ICTUS (BE), Klangforum Wien (AT) and co-ordinated by the Onassis Cultural Centre–Athens (GR).

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TUNED CITY

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ONASSIS
CULTURE



Tuned City in Ancient Messene has the sub-title “listening politics”. This should make us wonder what it might be about listening that is political, especially today when politics is more and more about ‘shouting at’ than about ‘listening to’.

It may be that, in and of itself, listening has a certain subversive quality to it. Listening inevitably decentres you, relating you to a source beyond your body that affects you in a physical way, through vibration, in a sense making you part of it. Sound is pervasive, it fills all the space within its range and as it does so, it unites all those who listen in a kind of community that is physical and sensual. Sound can also be construed as subaltern, only (relatively) recently having made itself heard in academia and liberated itself from the restrictive formats of musical practice and reception. It is hard to control, prone to accident and fundamentally impure, since it coalesces into a complex whole. Finally, it goes against the grain of our dominant visual culture shifting our perceptual centre of gravity, thus displacing our awareness and heightening our sensitivity to the environment we are in.

In all these ways then, sound, when listened to actively, subverts a given order: of our relation to things, plants, animals and people around us; of a hierarchy of the senses and of sense; of a state of separation, compartmentalisation and privatisation.

But of course, it matters what we are listening to. In Ancient Messene we shall be listening to a physical space that both moves in ancient cycles and reverberates with contemporary sound. A space that through its structure exudes order, power, discipline and purpose but that today has been modulated by the seemingly random forces of weather and destruction. But also, a space that whose sonority will be coaxed out of the earth, the stones, the vegetation by the artists, archaeologists, thinkers and sound practitioners who will move, talk and perform within its confines. *Tuned City* in Ancient Messene is not about the past. It is about us, and it challenges us as receivers and producers of sound to rethink our way of being in the world.

For all these reasons, *Tuned City* is an essential part of what the Interfaces project is about, inviting us to consider the potential of listening to and making sound and of the ways and spaces in which the two happen. Inviting us also to rethink how we inhabit ancient sites in ways that are respectful and yet thought-provoking. It has been a long road to get here but we can hope that the sounds and ideas produced in this *Tuned City* will not fade out quickly.

Christos Carras

General Director at the Onassis Cultural Centre–Athens

Listening Politics

“To change life, we must first change space”

— Henri Lefebvre

“Listening is selecting and interpreting and acting and making decisions.”

— Pauline Oliveros

Listening to the voice.

Listening to the stones and the city.

Listening to history and the mythology.

Listening to the environment.

Listening to each other.

Do we all hear the same when we are listening?

Tuned City’s previous milestones Berlin 2008, Tallinn 2011, and Brussels 2013 used to take place in central European metropolises. This year, *Tuned City* occurs in Ancient Messene from June 1st to June 3rd and seeks out the exemplary ‘ideal city’, the ancient Greek polis.

“The urban landscape of Messene was constructed in the Early Hellenistic era, according to certain architectural and town-planning principles of spatial organisation, which reflected the political and social values of the period applied to the demands of this programmatic city founded by the Thebans in 369 BC on the south slopes of Mount Ithome. The city was famous for its mighty fortification walls, the monumentality of its public buildings and the Hippodamian town-plan. The cityscape preserves evidence related to its successive constructional phases in the course of time from the fourth century BC to the fourteenth century AD. The character of the landscape is defined and transformed by human activities and ideologies; it is a cultural product subject to constant re-interpretation.”

— Petros Themelis (Director of the Ancient Messene Project)

The archaeological site and active excavation, with all its layers of history, is the ideal place to reflect on the ‘city as a construct’ and to explore the sensual aspects of space as well as the social and political dimensions of the city.

What do we project on a site like this? How do we trace and preserve history and how does this shape contemporary and future culture identities? What lies underneath and in-between the monumentalised obvious findings? How can we decode sedimented memories? What is the difference between local and distant, past and present modes of memory? How can we access or activate different modes of perception?

Listening seems passive, but it is an activity, a 'silent production', involving translation, decoding, abstraction, improvisation, and the use of memory, to recognise and connect elements from other things heard, a subconscious filtering... The acoustic world surrounds us like the fabric of architecture in an urban city environment. Listening is a constant interaction.

Under this particular contingency, sound suggests a form of negotiation, listening partakes action and hearing is always more than a simple perceiving of sound by the ear. With a focus on hearing's emplacement and the pronounced situatedness of listening, *Tuned City* explores the ways in which oscillations enact a sense of place that also senses us back.

Each day of the proceedings will be focused on a central theme:

Listening Politics, Media Matters, Spectral Ambiences

Sound artists, performers and researchers meet for two weeks on the ancient site to establish a dialogue in-between the ruins that once hosted a vibrant city, to be inspired by its conception and history, traces and findings, and its unique atmosphere. Questioning the actual functions and the different definitions of what an ideal city was, or should be, the works range from sound installations, walks and lectures to concerts and participatory events.

Tuned City is listening underneath the surfaces and between the obvious findings. In a three-day long event, the ancient Greek city of Messene is transformed into a vast platform for artistic production and presentation, discussion and intermediation of sound art and music in public spaces, through a variety of site-specific formats in direct interrelation with the local context and in vital exchange with local and international audiences.

Carsten Stabenow

Curator and founder of *Tuned City* platform

Listening Politics

10:00-13:30	MORNING BLOCK
10:00-10:30	THEATRE ①
①	<i>Introduction</i>
10:30-11:30	THEATRE ①
①	Nikos Tsivikis <i>Messene. A Multi-period and Multisensory Site</i>
11:30-12:30	THEATRE ①
①	Kate Lacey <i>Media Archaeology and the Politics of Listening</i>
12:30-13:30	AGORA ②
②	Eleni Kavouki <i>Onomatopoeia</i>
13:30-14:30	BREAK
15:00-18:00	AFTERNOON BLOCK
15:00-15:30	THEATRE ①
①	Jannis Kozatsas <i>Tacit Voices of Space, Bodies and Material Culture</i>
15:30-16:00	THEATRE ①
① / ②	Maria Papadomanolaki <i>A Certain Geography</i>
16:00-16:30	THEATRE ①
①	Kosmas Koteas <i>Comparative Analysis of the Rule of Law in Ancient and Modern Greece</i>
16:30-17:00	THEATRE ①
②	Marc-Alexandre Reinhardt <i>Entopia</i> (Curatorial support: Eric Mattson)
17:00-18:00	THEATRE ①
①	Lucia Farinati <i>The Force of Listening</i>
	THEATRE ①
①	<i>Closing Panel Discussion</i>
18:30-19:00	VILLAGE (HOUSE ACROSS TAVERNA) ⑮
②	Stelios Giannoulakis <i>Plethora</i>
20:00-21:00	EVENING BLOCK
20:00-21:00	THEATRE ①
②	Savina Yannatou and AGF (aka Antye Greie-Ripatti), featuring Dimitris Tigkas <i>Cassandra</i>

Media Matters

10:00-13:00	MORNING BLOCK
10:00-11:00	EKKLESIASTERION ⑧
①	Dimitris Plantzos <i>Archaeology as Cultural Identity: Branding Greekness</i>
11:00-11:30	AROUND EKKLESIASTERION ⑧
②	noid <i>Remarks on the Architecture of the Ancients</i>
11:30-12:00	EKKLESIASTERION ⑧
①	Eric Lewis <i>Space, Sound and the Law: From Solon to Xenakis</i>
12:30-13:00	AGORA ②
① / ②	Raviv Ganchrow <i>Agora Circuit</i>
13:30-14:30	BREAK
15:00-18:30	AFTERNOON BLOCK
15:00-15:45	EKKLESIASTERION ⑧
①	Michael Gallagher <i>Sounding Ruins</i>
16:00-16:30	SMALL WATERFALL (NORTH AGORA) ⑤
②	Els Viaene <i>Potamoi</i>
16:30-17:15	SOUTH OF PALAESTRA ⑫
②	John Grzinich <i>Resonant Geometries</i>
17:15-18:00	EKKLESIASTERION ⑧
①	Caitlin DeSilvey <i>Curated Decay: Arts of Losing, Noticing, Listening</i>
	EKKLESIASTERION ⑧
①	<i>Closing Panel Discussion</i>
20:00-21:15	EVENING BLOCK
20:00-20:30	EKKLESIASTERION ⑧
②	Yann Leguay <i>headcrash</i>
20:30-20:45	EKKLESIASTERION ⑧
②	Hanna Hartman <i>Magnetic Storms (Solo for Amplified Objects)</i>
20:45-21:15	EKKLESIASTERION ⑧
②	Fernando Godoy <i>Concierto Orientado a Objetos</i>

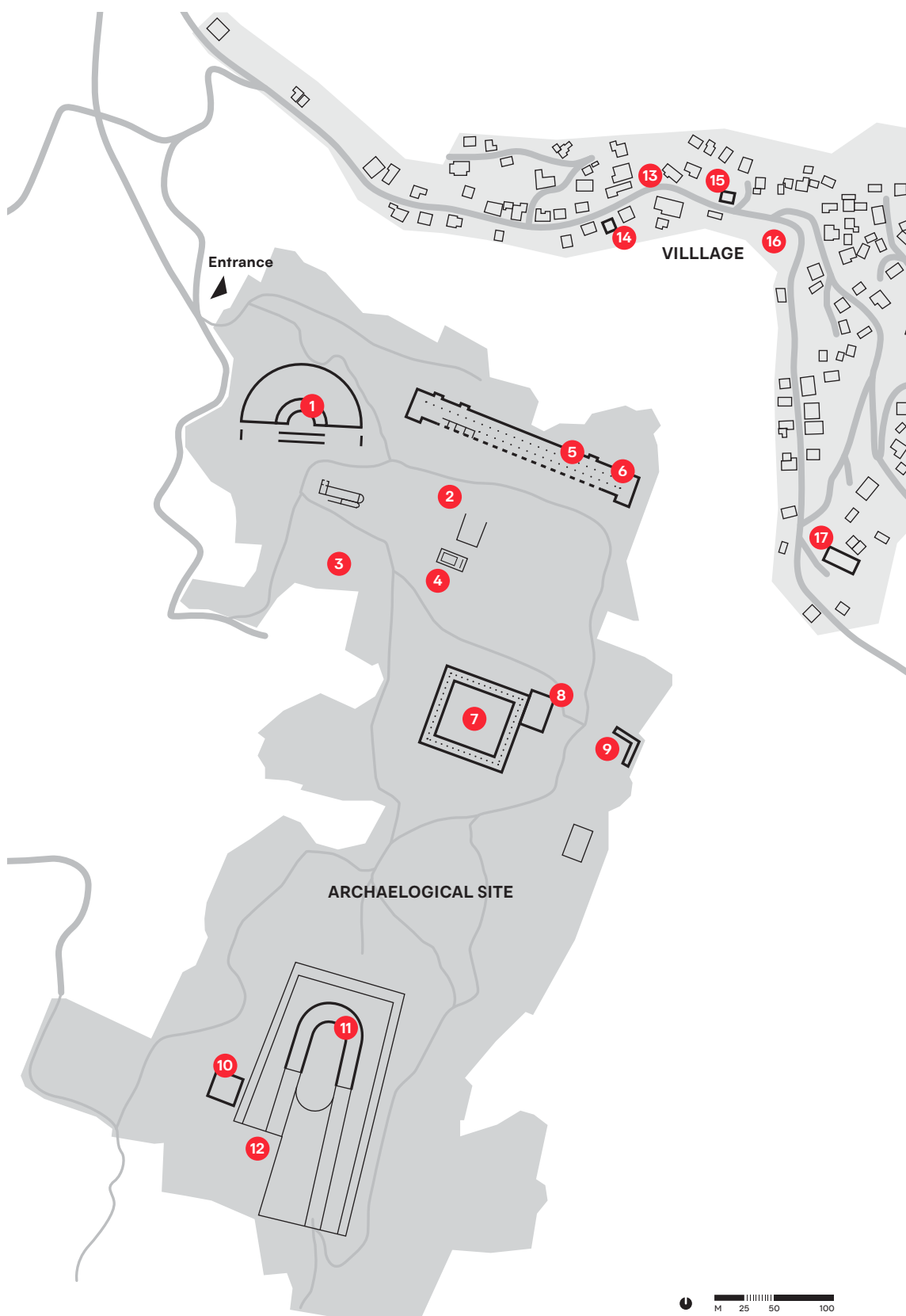
Spectral Ambiances

10:00-13:00	MORNING BLOCK
10:00-11:15	EKKLESIASTERION 8
T	Douglas Kahn <i>Energies as Optic in the Arts and Music</i>
11:15-11:45	ASKLEPIEION (WEST SIDE) 7
P / T / T	Shift Register – Martin Howse & Jamie Allen <i>The Afters</i>
11:45-12:15	EKKLESIASTERION 8
T	Will Schrimshaw <i>The Tone of Prime Unity</i>
12:15-13:00	STADIUM 11
P	Yiorgis Sakellariou <i>Nympholepsy</i>
13:00-14:30	BREAK
14:30-17:45	AFTERNOON BLOCK
14:30-15:15	STARTING: AGORA – ENDING: STADIUM 2 – 11
P / T	Marinos Koutsomichalis <i>Tactics against Antiquity: Contemporary Ancient Messene</i>
15:15-15:45	STADIUM 11
P	Cevdet Erik <i>Davul</i>
15:45-16:15	STADIUM 11
T	Angeliki Poulou <i>Staging Greek Tragedy in the Digital Era</i>
16:15-17:00	STADIUM 11
T	Petros Themelis <i>Closing Talk: Ancient Messene</i>
	STADIUM 11
T	<i>Closing Panel Discussion</i>
17:00-17:45	PALAEASTRA 10
P	Gilles Aubry & Nathalie Anguezomo Mba Bikoro <i>Black Anthenna</i>
19:00-20:00	EVENING BLOCK
19:00-20:00	MOUNT ITHOME* 18
P	Steve Bates, ILIOS, Nikos Veliotis <i>Black Seas Messene</i>

- * The ascent to Mount Ithome takes approximately 75 minutes on foot. Vehicles are not allowed. Guests are advised to wear comfortable clothing and good walking shoes, and have available with them water.
- ** Active one time each day for 10 minutes, time and location will be announced during the programme.
- *** Temporary, duration 10-20 minutes.

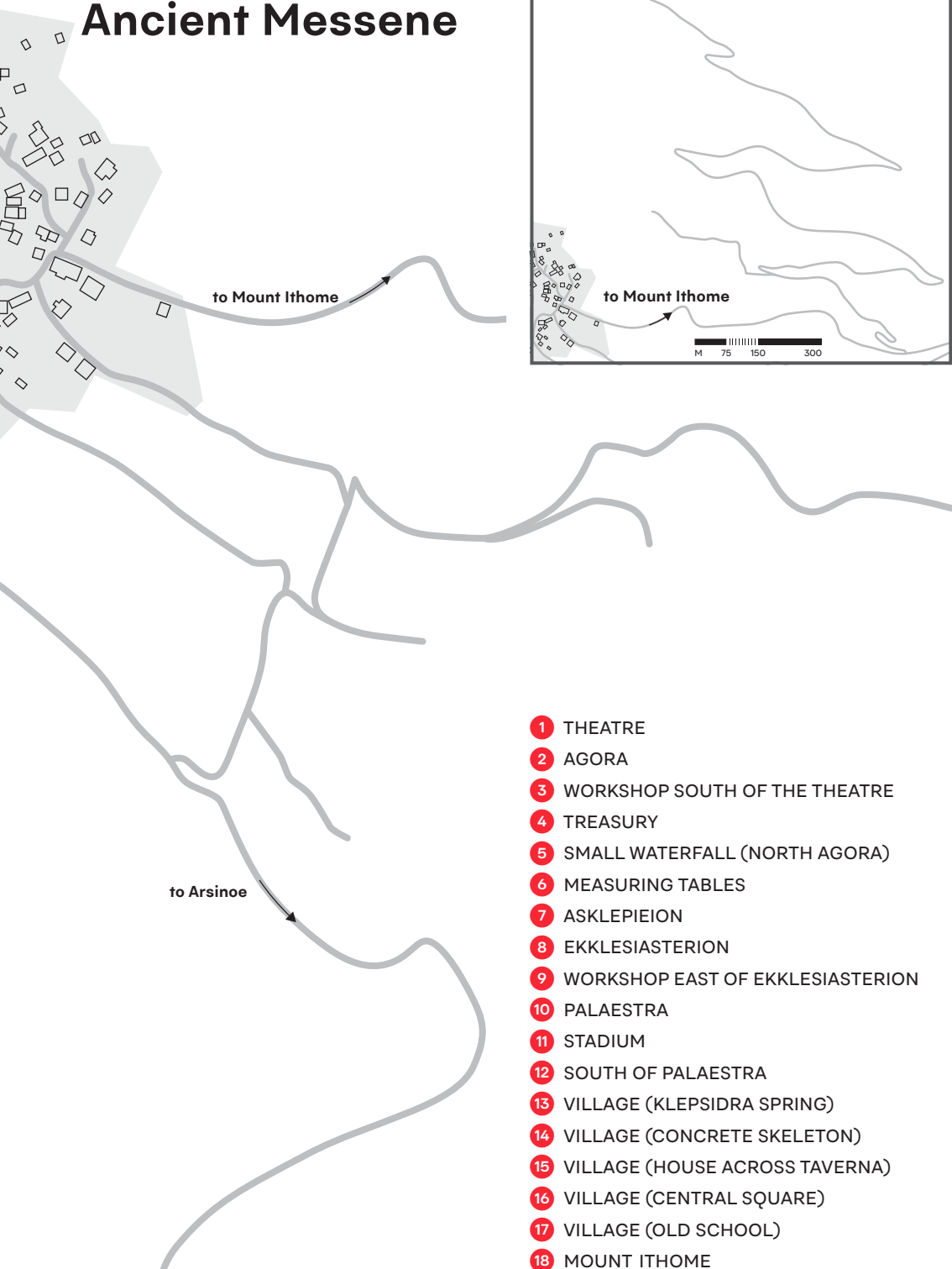
Installations, Situations & Interventions

10:00-19:00	DIFFERENT LOCATIONS
	Acts of Listening
**	DIFFERENT LOCATIONS
	Jens Brand – <i>TETRAKTYS</i>
10:00-19:00	DIFFERENT LOCATIONS
	Andreas Töpfer – <i>soundscales</i>
10:00-19:00	DIFFERENT LOCATIONS
	Mario de Vega – <i>Spiegelung – Chapter 2</i>
10:00-19:00	DIFFERENT LOCATIONS
	BMB con. – Justin Bennett & Roelf Toxopeus <i>A Performance in Different Acts</i>
10:00-19:00	TREE (SOUTH OF PALAESTRA) 12
	Panos Amelidis – <i>The Sounding Temple</i>
10:00-19:00	TREASURY 4
	Steve Bates – <i>The Treasury</i>
10:00-19:00	VILLAGE (KLEPSIDRA SPRING AND OLD SCHOOL) 15 & 17
	Vicky Bisbiki – <i>Osmosis/Migrations</i>
10:00-19:00	VILLAGE (CENTRAL SQUARE) 16
	Alexandros Drymonitis – <i>viewfinder</i>
10:00-19:00	MEASURING TABLES (NORTH EAST SIDE OF AGORA) 6
	Raviv Ganchrow – <i>Agora Circuit</i>
10:00-19:00	DIFFERENT LOCATIONS
	Paul Gründorfer – <i>Limbo</i>
10:00-19:00	SOUTH OF PALAESTRA 12
	John Grzinich – <i>Resonant Geometries</i>
10:00-19:00	WORKSHOP AREA: EAST OF EKKLESIASTERION 9
	Shift Register – Martin Howse & Jamie Allen <i>The Afters</i>
10:00-19:00	WORKSHOP AREAS: SOUTH OF THE THEATRE & EAST OF THE EKKLESIASTERION 3 & 9
	Shannon Mattern – <i>Listening across 5000 Miles and 4000 Years!</i>
10:00-19:00***	DIFFERENT LOCATIONS
	Marc-Alexandre Reinhardt <i>Act as Fate Wills, Destruction Comes</i> (Curatorial support: Eric Mattson)
10:00-19:00	DIFFERENT LOCATIONS
	Yann Leguay – <i>hardware</i>
10:00-19:00	DIFFERENT LOCATIONS
	Gilles Aubry & Nathalie Anguezomo Mba Bikoro – <i>Black Anthenna</i>
10:00-19:00	VILLAGE (CONCRETE SKELETON) 14
	Christian Espinoza & René Rissland <i>Dom-ino Vibrations</i>



Map

Ancient Messene



- 1 THEATRE
- 2 AGORA
- 3 WORKSHOP SOUTH OF THE THEATRE
- 4 TREASURY
- 5 SMALL WATERFALL (NORTH AGORA)
- 6 MEASURING TABLES
- 7 ASKLEPIEION
- 8 EKKLESIASTERION
- 9 WORKSHOP EAST OF EKKLESIASTERION
- 10 PALAESTRA
- 11 STADIUM
- 12 SOUTH OF PALAESTRA
- 13 VILLAGE (KLEPSIDRA SPRING)
- 14 VILLAGE (CONCRETE SKELETON)
- 15 VILLAGE (HOUSE ACROSS TAVERNA)
- 16 VILLAGE (CENTRAL SQUARE)
- 17 VILLAGE (OLD SCHOOL)
- 18 MOUNT ITHOME

DAY 1

FRIDAY



Detail: Marble statue of Artemis the Hunter. Roman copy of a 4th century BC original sculpture (Archaeological Museum of Ancient Messene)
Λεπτομέρεια: Μαρμάρινο άγαλμα της Αρτέμιδος Κυνηγέτιδος. Ρωμαϊκό αντίγραφο από πρωτότυπο έργο του 4ου αιώνα π.Χ. (Αρχαιολογικό Μουσείο Αρχαίας Μεσσήνης)

1 JUNE

2018

Listening Politics

‘Listening Politics’ is departing from the human voice, the articulation of thought, the soliloquy oral histories, and the use and misuse of language. It strives to delve into systems of power and law, the production of space through social interaction and the constitution of the political by way of negotiating interests: from disembodied voices and voiceless bodies, intentional hearing – being close, immersed or taking distance. From speaking to an audience and listening as an energetic act, sketching the layout and sensing the limitations and borders, aiming thus to the very structures of a city of discourse.

Day 1

Friday, 1 June

2018

MORNING BLOCK

10:00-13:30

THEATRE

T Nikos Tsivikis – Archaeologist (Messene Excavation Project / Römisch-Germanisches Zentralmuseum, Mainz)

Messene: A Multiperiod and Multisensory Site

An introductory trip into past and memory, to the making and unmaking of the ancient city of Messene. A city destined from its creation to be the locus of safekeeping for the communal identity of all Messenians and, at the same time, their actual physical urban centre. Messene, a programmatic city founded by the Thebans in 369 BC on the south slopes of Mount Ithome, a city reflecting in its urban form the applied political and social values of the period; values that extended from city planning to the social institutions of this new 'project' city. It is in living memory and its mechanisms however that both urban form and civic institutions survived from the Hellenistic period to the Late Roman period and the 4th century AD, being constantly translated thereafter into new settlements: the Late Antique city, the Medieval township, the Early Modern village and the Modern archaeological site of today. The monuments of the past stand both as reminders of the identity of the Messenians and as solutions for the needs of the contemporaneous; always changing in meaning and always the same in memory.



Chair: **Lucia Farinati**

THEATRE

T Prof. Kate Lacey – Media History and Theory (University of Sussex)

Media Archaeology and the Politics of Listening

It seems appropriate in this ancient space to turn to the techniques of media archaeology, in order to excavate the idea of the public sphere as auditorium, or in other words, a place where the act of listening is built into the very fabric and architecture of public life. Listening is a communicative and participatory act that has long been buried in histories of

the media and theories of the public sphere. Media archaeology can reveal the foundational qualities of listening in political communication and public life in civic spaces that transcend the limits of the acoustic and are still being contingent on material and cultural conditions. In doing so, I will argue that rethinking audiences as listening publics offers productive new ways to address the politics, ethics and experience of political communication and public life.

AGORA

P Eleni Kavouki

Onomatopoeia

Onomatopoeia is the word that mimics the sound of the object or action it refers to. When you pronounce a word, it will mimic its sound. 'Onomatopoeia' is an installation where the audience is trying to capture sounds, using their bodies as instruments. A set of speakers surrounds the installation's area, creating a unique, non-vocal soundscape. The acoustics of the space are revealed through the reflection of sound and a distant speaker. Attempting a dialogue, the members of the audience are asked to repeat what they hear on a microphone. The microphone records each participant and all the recordings are sent to a speaker behind the audience, as these new sounds gradually replace the original ambience. A system of communication arises from these two speakers, while each person becomes receiver and sender in the middle of this imaginary audio line. From urban to rural landscape, the city of Ancient Messene becomes the setting for us to experiment with the contradiction between sound and memory. How do we tend to perceive what we hear? How does memory participate in our interpretation of sound? The idea of perceiving and reproducing sounds that surround us might give the answer here. Modern life soundscapes meet the Greek polis and its presence through time. History

remains and expands while the audience recreates a common environment; a sonic land of vitality.

AFTERNOON BLOCK

15.00-18.00

THEATRE

T Dr. **Jannis Kozatsas** – Research Fellow (Theoretical Archaeology and Anthropology of Technology, Panteion University of Athens)

Tacit Voices of Space, Bodies and Material Culture: Meaning, Transformation and Participatory Communication in Neolithic Communities and beyond

Sound runs across people, things and space. Sound becomes voice and voice becomes spoken language, which renders meanings explicit and intervenes practically in human life. Communication is an act that both presupposes and generates community-being, i.e. a process of co-forming and transforming communities. What is spoken is a meaning. Voices reproduce, disseminate and transform meanings, but meanings as such inhere not in voices, but first and foremost in material social practices, mediated by and configured in landscapes, settled spaces, human bodies, and the production of material culture objects. Hence, if we want to grasp the essence of communication, it is rather necessary to go beyond voice and verbalisation, to go back to those spheres of social life, where meaning is materially and practically produced. Styles and forms of material culture objects, technological choices in material production, food preparation and consumption habits, housing patterns in a humanly transformed and settled landscape, as well as ways of manipulating the human body and shaping individuality and personhood through living interactions and mortuary practices, reveal an illimitable universe of meanings, tacit verbalisations and silent languages, which go across the totality of human existence.

Archaeological and ethnographic evidence has reshaped our contemporary understanding of how communities develop their communication mechanisms through social practices of participating engagement and material transformation. Space, bodies and things become essential participants in social processes, which generate meaning and communication, memory and identity, values and social representations, exhortations and prohibitions, in a human-natured entangled world.

THEATRE

T / P Maria Papadomanolaki – Sound Practitioner & Researcher (University of Brighton)

A Certain Geography

'A Certain Geography' is a site-specific hybrid project bordering on live sound performance, telematic soundwalk and listening workshop. A text-based piece, written in response to the site of Ancient Messene, is used to score the performance of a soundwalk on the site, which is streamed live in an auditorium. The audience can read the text and reflect upon it while listening to the incoming sound stream. The performance involves the artist walking on a trajectory, using her voice to communicate her thoughts and her body to amplify the spaces she encounters. The sounds of her voice and body coexist, interact with and interject the temporal and textural layers and sounds of the listening room where the audience is located. Moreover, the audience can participate in the performance by communicating with the artist via Twitter and instigating her to take actions. For this iteration, the artist will work with the site for three consecutive days, leading to the final presentation at the conference.

*The LocusCast locative technology used for live audio streaming has been developed by Locus Sonus in Aix-en-Provence (FR).
More info: Locus Sonus*

THEATRE

T Kosmas Koteas – Lawyer (Koteas and Associates Law, Athens)

Comparative Analysis of the Rule of Law in Ancient and Modern Greece

This study outlines the evolution of the concept of the rule of law from its first appearance and the first attempts made by ancient Greek philosophers to define it until today.

Within this study, we juxtapose and compare the understanding of the rule of law by the ancient and modern Greeks. In order to understand the evolution of the rule of law, it is of major importance to analyse the socio-political circumstances, which, amongst other things, contributed and still contribute to the formation of this concept from time to time.

Concluding, a major part of this study is the 'exploration' of the philosophical aspect of law and its evolution, as well as the influences that affected its formation. In order to attempt this exploration, it is essential to present the ancient and modern Greek philosophers and politicians and their contribution to the public debate regarding the definition and philosophy of the rule of law.

THEATRE

P Marc-Alexandre Reinhardt
Curatorial support: **Eric Mattson**

Entopia (concert/diffusion)

This intervention works with the resonant properties of certain public spaces of Ancient Messene through an in situ feedback apparatus. Reworking the process of Alvin Lucier's seminal sound artwork *I Am Sitting in a Room* (1969), this piece plays back audio artefacts of public lectures given by the visionary architect and urban planner Constantinos Doxiadis. Echoing Hippodamus of Miletus' programmatic 'ideal city', on which Messene was modelled, Doxiadis' work was an answer to the urban decay of the democratic modern city by imagining functional forms of human settlement that reflect 'entopia' (in-place),

a new way of building space that is neither dystopian nor utopian. The audio artefacts used in 'Entopia' were drawn from archival material related to research projects he conducted in the 1960s: the *Architectural Space in Ancient Greece* and *The City of the Future*.

This work proposes a means of sensing the precarious nature of emancipatory urban planning by turning to a process that could be considered one of the origins of contemporary sound art.

This project was supported by the Canada Council for the Arts and the Conseil des arts et des lettres du Québec.

> see also related installation

Act as Fate Wills, Destruction Comes
(p. 40)

THEATRE

T Lucia Farinati – Researcher (Cultural/
Critical Studies, Kingston University)

The Force of Listening

Lucia Farinati presents and draws out ideas about 'listening politics' from her recent book *The Force of Listening*, co-authored with Claudia Firth. *The Force of Listening* explores the role of listening in the contemporary intersection of art and activism and enquires on the potential for transformation it might facilitate. Written as a constructed montage in dialogic form, *The Force of Listening* draws from conversations with artists, activists, and political thinkers, which took place during 2013–14, in the aftermath of the wave of protests and occupations against austerity. Members of Ultra-red, Precarious Workers Brigade and feminist consciousness-raising groups, artists Ayreen Anastas and Rene Gabri, media theorist Nick Couldry and philosopher Adriana Cavarero meet on the page to discuss questions of listening. Conversations cover themes such

as collectivity, solidarity and resonance, the politics of voice, the challenges of institutional frameworks and reflections on the Occupy movement. In particular, *The Force of Listening* traces a legacy from feminist theory and consciousness-raising practices to the narration of first-hand experience (from Pat Caplan and Anna Sherbany) and discussions on ethics and politics of listening. In doing so, it inserts a vital component that often gets missed in debates on the sonic and explores how attention and interconnection might exist in the face of current structures of neoliberal governance and the instrumentalised modes of being it fosters.

THEATRE

Closing panel, all participants

18:30–19:00

VILLAGE (HOUSE ACROSS TAVERNA)

P Stelios Giannoulakis

Plethora

This work combines site-specific soundscape composition with improvisation on circuit-bent devices and power-tools. It springs from and elaborates on the multiplicity of natural, architectural, historic, and cultural elements of the site, as they come from the past into the present through a plethora of myths and everyday stories, symbols and connotations, functions and emotions. Giannoulakis' work is about relationships as processes of fusion and dialectic; that is, the dynamic combination of different elements in a transformative experience towards the instantiation of an organic musical unity. Sonic transformation, subtle or dramatic, gradual or sudden, plays with degrees of recognisability and creates imaginary sonic journeys that are based on the known but extend to the adventure of the unknown – laying out some kind of idiosyncratic dreamscape to evolve and be explored in everyone's mind.

THEATRE

P Savina Yannatou and AGF (aka Antye Greie-Ripatti), featuring Dimitris Tigkas

Cassandra

Nicht die Tat, die Ankündigung... bestrafen wir
(Not the deed, the one who speaks out the deed...
we punish)*

The Cassandra metaphor is a term used in situations where valid warnings or concerns are dismissed or disbelieved. The mythological priestess and prophetess Cassandra, the seeress, was fated to know and speak the truth, but was never believed. Every attempt she made to warn people in advance of impending doom was ignored or, yet worse, labelled as an outright lie. Savina Yannatou and Antye Greie-Ripatti work with language, incorporating Greek, German and English texts. In their performance, there are elements of the ancient and the modern world, through language, architecture and literature. *Cassandra* by Christa Wolf serves as a link between these worlds.

Die Stimme ist es nicht, es ist der Ton
(It is not the voice, it is the tone)*

Savina and Antye experiment with the vocality of the prophecy, the resonance of the truth, how the outspoken vision vibrates and travels, how it is often punished as the deed itself, and subsequently: how it is silenced. Using voice improvisation, real time amplification, field recording, and participatory elements, the two artists react to the extraordinary performance space and location.

Wie schnell und gründlich man vergisst
(How fast and thoroughly one forgets)*

A VOICE

I am a woman
I think
I feel
I am here
Because I want to be

*Christa Wolf, *Cassandra*

Unscheduled performative situations during the day (10:00–19:00), in various places:

P Mario de Vega

Spiegelung – Chapter 2

For mobile phones, signal amplification, echoes and assorted materials. ‘Spiegelung. A prologue and 6 chapters’ is composed by a series of performative interventions using context, signal amplification and situational approaches as materials for interaction. For this purpose, the exploration of the semantics of amplification, the tradition of representation and the imperfection of the inert, staged actions and performative situations, are arranged in the form of a score to be executed by professional and non-professional actors, musicians and dancers, resulting in a performative piece constructed for 6 chapters. *Tuned City Messene* will stage Chapter 2 of this series.

In cooperation with:

*‘Agios Dimitrios theatre workshop’ and
Georgia Athanasiadou (director)*

*Actors: Giorgos Giokas, Tasos Halas,
Spyros Koronis, Costantinos Matzios,
Maria Theodoropoulou*

*With: Andreas Rohmer (DE), Goasslschnalzer
(traditional Bavarian whip cracker)*

P **BMB con. — Justin Bennett and Roelf Toxopeus**

A Performance in Different Acts

Inspired by the natural acoustics of the valley and the architectural acoustics of the ancient city, BMB con. proposes a series of short actions throughout the days, exploring the sounds of the materials, the architecture and the topography of the valley. The audience hears signals from two (or more) communicating performers as if overhearing a conversation by accident. Sometimes the performers can be glimpsed in the distance. These actions are unannounced but are carefully synchronised with (between) the other events. As the day goes by, the actions take place closer to the public, concluding with an action amongst the audience.

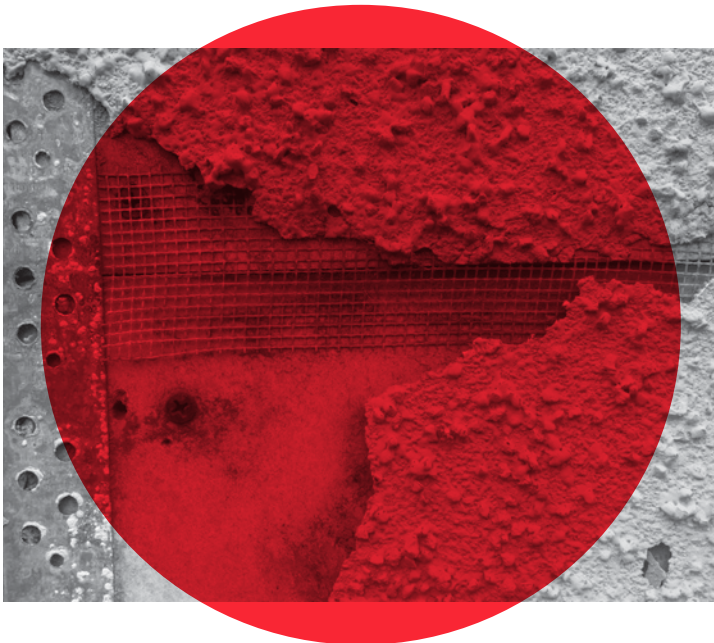
P **Jens Brand**

TETRAKTYS

> see 'Installations' for description (p. 41)

P / I **Acts of Listening**

> see 'Installations' for description (p. 35)



DAY 2

SATURDAY



2 JUNE

2018

Media Matters

Written in the formations of landscape, constantly transformed by geological activities and forces of weather – settlements have grown by need or will. Typologies between imagined or forgotten pasts.

Analogue filter storage systems.

Oscillating between natural media, manufactured, engineered, constructed – ruined, grained down consistently by natural processes and decay to small particles, becoming something else or sediment again. Excavated, read, analysed, transcribed, decoded, preserved, filed, mediated and forgotten: This day listens to issues of materiality and interpretation, archaeology and beyond.

Day 2

Saturday, 2 June 2018

MORNING BLOCK

10:00-13:00

EKKLESIASTERION

T Prof. **Dimitris Plantzos** – Archaeologist
(National and Kapodistrian University of Athens)

Archaeology as Cultural Identity: Branding Greekness

Contemporary Greece is often imagined, by friends and foes alike, as the revival of classical Hellas or as the land where ancient glories may be relived. The by now standard assortment of classically-themed brand names – from democracy and theatre to the ‘Greek nose’, ‘heroic nudity’ and the highly romanticised notions of ‘Greek love’ – are evoked, time and again, to frame modern Greece as the cradle of Western culture, or, often enough, as one of its gravest disappointments.

Colonised by the rampant imagination of Western elites since the Renaissance, Greek antiquity was promoted as some sort of a highly coveted European modernity, until the modern Greeks themselves decided, some time in the 19th century, to claim classical heritage as their own. Branding Greekness as an archaeological exercise has had its fine moments, for sure: one needs only to think of Sophia Loren or Melina Mercouri playing naïve, free-spirited Greek girls in love with American archaeologists in highly acclaimed movies of the 1950s and 1960s. Yet, these same stereotypes may often be seen to backfire – as in the case of more recent examples, where Greek antiquity has been used to castigate modern Greece as a ‘failed state’. Is there still room in this late modern world of ours for branding Greekness as an archaeology of sorts?



Chair: Prof. **Eric Lewis**

AROUND EKKLESIASTERION**P** noid**Remarks on the Architecture of the Ancients**

I will not attempt to fill this absence, rather I will try to emphasise its emptiness. Through a topological survey that is not constrained to the relicts, my interest is to evoke an imaginary public space through the historical background radiation of what we consider the birth of modern society and by triggering a social reverberation chamber. To truly experience space, the sense we use is hearing. Working with large scales and micro-information, sing impulses and their responses, and empty rooms, which have much richer reverbs, I will try to make the volume of the ancient city of Messene resonate for a moment.

EKKLESIASTERION**T** Prof. **Eric Lewis** – Philosopher (McGill University, Montreal)**Space, Sound and the Law: From Solon to Xenakis – the Greek Entanglements of Spatial, Sonic and Human Law**

Early Greek theories of space developed hand in hand with theories of law, both human and cosmic. There is, for early Greek thinkers, both a law of space and a space of law. These two normative systems merge in the development of early Greek cosmo-music theory, particularly in the cosmology of Plato. This theory will be outlined and then examined in Xenakis' work, arguing that he modelled his own art practices with sound and space on Plato, and in particular on the role Plato gives to the demiurge. And so, cities, souls and the cosmos are all constructed according to norms, which are brought together in musical theory.

AGORA**T / P** **Raviv Ganchrow** – Artist and Researcher (Royal Conservatoire, The Hague / Institute of Sonology)

Agora Circuit (installation presentation)
> see 'Installations' for description (p. 35)

AFTERNOON BLOCK**15.00-18.30**EKKLESIASTERION**T** Dr. **Michael Gallagher** – Social and Cultural Geographer (Manchester Metropolitan University)**Sounding Ruins**

This talk is about the use of audio media in researching places. The lecture 'narrates' some episodes from the production of an 'audio drift', an environmental sound work designed to be listened to on a portable MP3 player whilst walking in a landscape in Scotland that bears a unique series of ruins. Gallagher argues that, as well as representing places, portable audio works can function to shape listeners' attention and bodily movements, thereby reworking places. Such works can fold the sounds of a place back into it, a technique that is particularly suited to amplifying the haunted and uncanny qualities of places.

SMALL WATERFALL (NORTH AGORA)**P** **Els Viaene****Potamoi**

The Potamoi are the gods of the rivers and streams of the Earth. They were believed to be the first aboriginal kings of the land. In Greek mythologies, water and rivers are a pathway to invisible worlds. On the site of Ancient Messene, the river Klepsydra runs like a line woven through time and space, carved in the landscape, as a carrier of lost histories and vivid mythologies. Can we scan its traces and follow its line and functions throughout history?

In this performance, Els Viaene starts by zooming into the smallest particles, fabrics of the landscape, slowly zooming out, following the trace of the river, revealing another mode of listening each step in the process, another way of tuning into the landscape, folding one space into another, until we start to disconnect more and more from the surrounding landscape.

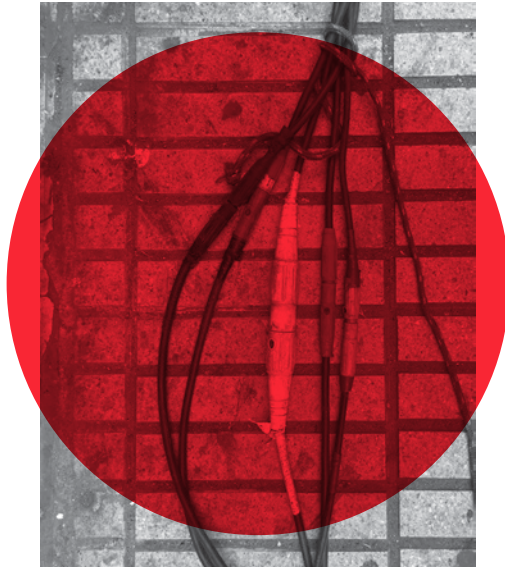
Is what we hear real or is where we are real? After the performance a sonic and visual trace will remain for the visitor to go through another aural experience over the next days.

SOUTH OF PALAESTRA

P John Grzinich

Resonant Geometries (installation presentation)

> see 'Installations' for description (p. 37)



EKKLESIASTERION

T Prof. Caitlin DeSilvey – Cultural Geographer (University of Exeter)

Curated Decay: Arts of Losing, Noticing, Listening

How might a focus on material process and persistence, rather than preservation and permanence, reorient heritage practice? What new relationships with the past (and the future) emerge from intentional accommodation of transience and decay? When change is inevitable, can we move past discussion of loss and 'letting go' to think instead about metamorphosis and 'letting be'? In her 2017 book *Curated Decay: Heritage Beyond Saving*, Caitlin DeSilvey explores these questions, and others. In this talk, she revisits one of the book's key sites, Orford Ness, Suffolk, to share an on-going research carried out as part of the *Heritage Futures* research project. Her discussion of archaeological and creative practices in this dynamic landscape highlights arts of noticing and listening, which suggest the contours of a reconfigured, post-preservation heritage sensibility.

EKKLESIASTERION

Closing panel, all participants

EKKLESIASTERION**P** Yann Leguay**headcrash**

This project is a kind of media archaeology, digging into obsolete hardware for hidden meanings. ‘headcrash’ interacts with computer data storage devices as raw material to produce unpredictable instruments. Four hard drives are used as turntables, hacked in many different ways and picked up with several magnetic sensors. Technically, the computer is controlling the hard drives via open-source software and Arduino, with speed and movements of the arms being triggered by electricity and sound being picked up directly from the sources, without any audio treatment. For the version in Ancient Messene, the concept might extend to reading even older media than analogue storage devices, what otherwise are stones...

EKKLESIASTERION**P** Hanna Hartman**Magnetic Storms (Solo for Amplified Objects)**

Smoke rises vertically. Wind felt on face. Dust and loose paper. Umbrellas used with difficulty. Large branches in motion. Trees uprooted. Structural damage and air filled with foam. Sea completely white with driving spray. Visibility reduced...

EKKLESIASTERION**P** Fernando Godoy**Concierto Orientado a Objetos**

Everything runs in circles.

“The word circle derives from the Greek κίρκος/κύκλος (kirkos/kuklos), itself a metathesis of the Homeric Greek κρίκος (krikos), meaning “hoop” or “ring”. The origins of the words circus and circuit are closely related.” (Wikipedia)

‘Concierto Orientado a Objetos’ is a performative installation based on light, movement and acoustic sound. The action uses a variety of small devices (hacked computer fans) to activate a dark space with kinetic behaviours, light and sound. As the devices are presented over the performance, the space is filled with a simulating of an artificial ecosystem or any other possibility of the imagination.

Unscheduled performative situations during the day (10:00–19:00), in various places:

P Mario de Vega**Spiegelung – Chapter 2**

> see ‘Day 1’ for description (p. 18)

P BMB con. – Justin Bennett and Roelf Toxopeus**A Performance in Different Acts**

> see ‘Day 1’ for description (p. 19)

P Jens Brand**TETRAKTYS**

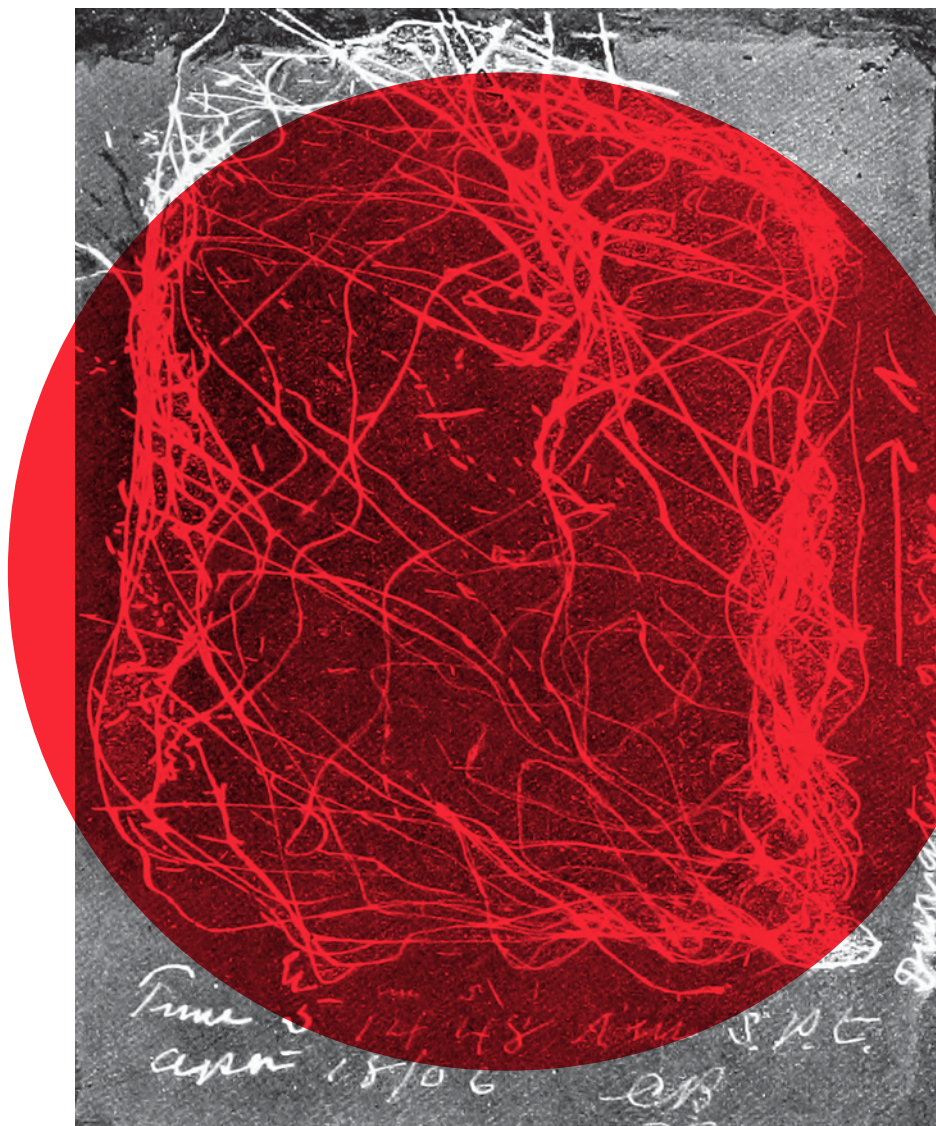
> see ‘Installations’ for description (p. 41)

P / I Acts of Listening

> see ‘Installations’ for description (p. 35)

DAY 3

SUNDAY



Seismographic record of the 1906 earthquake at the Chabot Observatory, Oakland California
Σεισμογραφική καταγραφή του σεισμού του 1906 στο Παρατηρητήριο Chabot, Όκλαντ Καλιφόρνια

3 JUNE

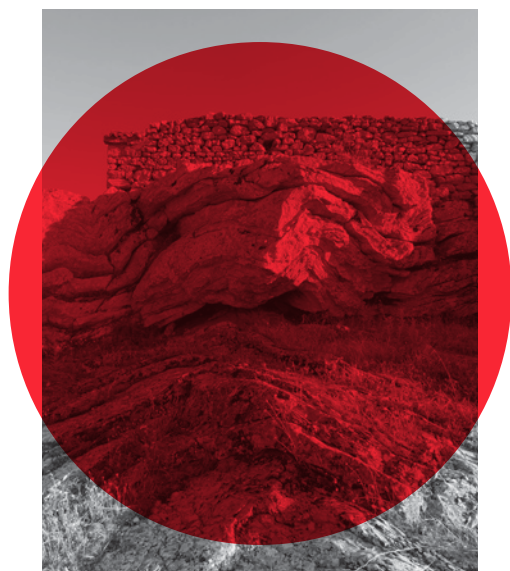
2018

Spectral Ambiences

Multiple invisible cities exist beyond and amongst their material layers. Dense mythologies and complex belief systems reinforce the respective findings; yet, they establish alternative narratives at the same time. Oracles, cults and rituals are of constituting presence for the atmosphere of the place. However, measurable energies and detectable charges, conductive and piezoelectric potentials, radiations, air pressure fields and all sorts of related phenomena, also inhabit a wide range of this spectrum. Listening and sensing as subjective practice and productive speculation culminate in the final instalment of this series, but by no means they conclude it.

Day 3

Sunday, 3 June 2018



Chair: **Marinos Koutsomichalis**

MORNING BLOCK

10:00-13:00

EKKLESIASTERION

T Prof. **Douglas Kahn** – Historian and Media Theorist (National Institute of Experimental Arts, The University of New South Wales, Sydney)

Energies as Optic in the Arts and Music

Sound studies developed during the 1990s partly in frustration with the limits of visual studies and visual arts. Instead of eyes and ears, studies of vibration moved from ears to bodies, with some venturing out to a larger ontological terrain. This paper adds energies to the mix. Sound and vibration are only two forms of energy amongst others after all, and go only so far in addressing artistic and musical self-understandings and material cultures. Rather than percussive big bangs or harmonics of primal vibrations, the paper pulls up a short of ontology to question how the arts might perform amongst practices of energy that since the mid-twentieth century have entailed, pace the philosopher Michel Serres, a global self-awareness of tangible self-annihilation.

ASKLEPIEION (WEST SIDE)

P / T / I **Shift Register** – **Martin Howse** and **Jamie Allen** – Artists and Researchers (Critical Media Lab, FHNW Academy of Art and Design, Basel)

The Afters (workshop presentation)

> see 'Installations' for description (p. 36)

EKKLESIASTERION

T Dr. **Will Schrimshaw** – Artist and Researcher (Edge Hill University, Lancashire)

The Tone of Prime Unity

In *The Soundscape*, R. Murray Schafer describes a tone of 'prime unity,' a tonal centre conditioning an international sonic unconscious. Diverging from the bucolic image of nature readily associated with Schafer's ethics and aesthetics, this tone is found in the ubiquitous hum of electrical infrastructure and appliances. A utopian potential is ascribed to this tone in Schafer's writing, whereby it constitutes the conditions for a unified international acoustic community of listening subjects.

In this lecture, we will explore Schafer's anomalous concept of the tone of prime unity and the contradictions it introduces into Schafer's project of utopian soundscape design. A discussion on the correspondence between Schafer and Marshall McLuhan will contextualise and identify the source of Schafer's concept of the tone of prime unity. The process of unconscious auditory influence this concept entails and its problematic relation to the politics of sonic warfare is of particular interest. Through a discussion on contemporary artistic practices that engage with these problems, it is argued that the tone of prime unity nonetheless presents an opportunity to shift the focus of Schafer's project from a telos of divine harmony towards collective self-determination through participatory intervention in the world around us.

STADIUM

P **Yiorgis Sakellariou**

Nympholepsy

'Nympholepsy' is a musical response to the immediate environment and history of Ancient Messene. By employing field recordings, electroacoustic composition and acousmatic performance, the work links the archaic to the contemporary by establishing a dialogue between the ethereal (sound) and the material (the ancient ruins).

The project is inspired by the myth of the nymphs Ithome and Neda who were looking after Zeus in Clepsydra spring, near Ancient Messene. The water of Clepsydra flows into the Nymphaion (fountain) of Arsinoe, a sacred site dedicated to the nymphs and located next to the theatre of the ancient city.

'Nympholepsy' explores the blurred limits between myth and history and examines the relationship between deities and human beings, nature and the supernatural, as well as the ways in which these relationships influenced the ancient Greeks' understanding of and connection with their world.

The acousmatic performance of 'Nympholepsy' will invite the audience to an immersive listening experience, an empirical interaction with Ancient Messene that will transform the perception of the site's identity. The sonic material of the work is based on the voice of Savina Yannatou, which is manipulated and combined with environmental recordings. Performed with the use of a multi-channel sound system, 'Nympholepsy' will be a sonic construction of a space that does not exist on any map but is created in the imagination of the listeners.

AFTERNOON BLOCK

14:30–17:45

STARTING: AGORA – ENDING: STADIUM

P / T Marinós Koutsomichalis – Artist and Researcher (NTNU – Norwegian University of Science and Technology, Trondheim)

Tactics against Antiquity: Contemporary Ancient Messene

‘Tactics against Antiquity’ probes the making and unmaking of intra-personal and extra-personal place-hood, history and memory. Inspired by the ancient practice of ‘peripatos’ – both as a political act and a strategy of epistemic inquiry – the artist leads a walk through the ruins of Ancient Messene, presenting the audience with audio documents of, and with creative responses to, his own personal (un)makings at play. ‘Tactics against Antiquity’ draw on found audio, folk traditions, abstract sound synthesis, dark ecology, politicised narratives, transgressive audioscape juxtapositions, tactical silence, speculative ethnography, and real time exploration of various acoustic, electromagnetic, and geophysical phenomena in-situ, intending to bring forth a post-historical and meta-phenomenological perspective of the ‘contemporary’ Ancient Messene.

STADIUM

P Cevdet Ereğ

Davul

The title refers to the instrument performed by Ereğ, a large drum with many names, common in Eastern Europe and Middle East, known variably as a *daouli* (Greek), *tapan* (Macedonian), *dahol* (Kurdish), or *tabla* (Arabic), to cite a few. Ereğ plays the drum with his own unusual method, utilising a large soft mallet, alongside various smaller implements, to beat and distort the skin of the drum, tuned lower than normal, while taking advantage of being able to walk around the space with the instrument. At times, Ereğ describes playing “as a way to drive the negative and aggressive away from inside of me, hoping

that I could do the same for the other people surrounding me”. He refers to a shamanic history of healing rituals – although the *davul* is most commonly used for weddings, dances and celebrations. “Of course, the aesthetics of dark electronics and noise that I’ve been exposed to for decades inform the overall feel as well”, adds Ereğ.

STADIUM

T Angeliki Poulou – Media Theorist, Researcher (University Sorbonne Nouvelle – Paris 3 / National and Kapodistrian University of Athens)

Staging Greek Tragedy in the Digital Era

An attempt to examine the reception of the Greek tragedy in the digital era. More specifically, the question concerns the reception of the Greek tragedy in digital theatre. In this meeting, amongst the cultural derivatives of two different and so distant seasons, a game, a ‘come and go’ between identities and qualities is developed: audience/citizen, political/religious, time-space of myth/actual current time, presence/absence. Believers in their audiovisual alphabet find ‘digital equivalents’ to the tragic chorus, the sense of community, the space, and the mimesis. Finally, the tragic appears as performative phenomenon and concept at the same time.

The starting point is the series of multimedia installations *Polytopes* of Iannis Xenakis, and in particular the *Polytope Mycenes* (1978), which is conceived as an attempt to recreate spatial relationships and qualities. Xenakis’ *Polytopes* is a patchwork of many places (topoi): topos of geography, topos of light, topos of history, topos of poetry and music, like ancient theatre and ancient Greek tragedy were. Moreover, *Polytopes* are a happening, an event, a dromenon, reclaiming the performativity and the rituality of ancient spaces.

STADIUM

T Prof. **Petros Themelis** – Professor of Classical Archaeology, Director of the Ancient Messene Project

Closing Talk – Ancient Messene

The urban landscape of Messene was constructed in the Early Hellenistic era, according to certain architectural and town-planning principles of spatial organization, which reflected the political and social values of the period applied to the demands of this programmatic city founded by the Thebans in 369 BC on the south slopes of Mount Ithome. The city was famous for its mighty fortification walls, the monumentality of its public buildings and the Hippodamian town-plan. Pax Romana distinguished Messene, particularly since the age of Augustus, as a city with a high level of social and economic status. It retained its size and urban plan around until the end of the fourth century AD. When the traveller Pausanias visited Messene during the reign of Antoninus Pius, the city was still the centre of social, economic and public life, a point of reference for the entire state. He could still admire the statues of divinities, heroes and historical figures erected in sanctuaries established in the late fourth to early third century BC. In the fourth century AD, Messene found itself powerless to hold back the progressive deterioration of its buildings, which were gradually abandoned to their fate; the theatre became the first casualty, having been used as a quarry already in the time of Diocletian. The cityscape functions as a 'palimpsest' preserving evidence related to its successive constructional phases in the course of time, from the fourth century BC to the fourteenth century AD. The character of the landscape is defined and transformed by human activities and ideologies; it is a cultural product subject to constant re-interpretation.

STADIUM

Closing panel, all participants

PALAESTRA

P **Gilles Aubry** and **Nathalie Anguezomo Mba Bikoro**

Black Anthenna

The artists re-examine the entangled histories of German colonialism in West Africa, botanic and mineral sciences, and ancient Greek civilisation, in order to create a new performance for the wrestling area (Palaestra) on the archaeological site of Ancient Messene. Departing from the amphitheatres built for recreational purposes by German settlers in Cameroon, Senegal and Gabon at the end of the 19th century, they follow the multiple traces of writer and botanist Adelbert von Chamisso, whose famous novel *The Man With No Shadow* from 1814 was performed in such theatres, and whose name was re-appropriated locally as an imaginary goddess named Chamissona. These historical and imaginary voices come to populate Aubry's and Bikoro's performative sound field, together with those of healing plants, minerals, African parrots mimicking German voices, and conceptual radio antennas. In their performance 'Black Anthenna', they invite the audience to become an active part of a process of decolonial wrestling and sonic healing, paying also tribute to Martin Bernal's thesis on the Afro-Asiatic roots of classical civilisation as expressed in his book *Black Athena* (1987).

> see also related installation (p. 39)

19:00 – 20:00

MOUNT ITHOME**P Steve Bates, ILIOS, Nikos Veliotis****Black Seas Messene**

'Black Seas' is a project about a weird listening. A listening that, as Mark Fisher describes when theorising the weird and the eerie via Lovecraft, brings two worlds together, the external and the internal. A weird listening is one that "...lies beyond standardised perception, cognition, and experience". The music/sound of 'Black Seas' always references some aspect of hallucination. It does not attempt to initiate hallucination, but rather refers to its rich and broad sonic character as described by those who hallucinate.

It is now understood that non-pathological hallucination is not uncommon amongst a general population and can range from the banal to the sensational and can include music, voices, and other sounds. Historically, those who hallucinate have been imagined as soothsayers, prophets, sages, or simply mad. 'Black Seas' attempts to imagine a space between these extremes, where the hallucinatory can be imagined as a way of listening to noise through desire, agency and otherness. Using live instrumentation and field recordings from the Old Monastery of Voulikano, Nikos Veliotis (cello, limax), ILIOS (sine wave oscillators, radio transmitters) and Steve Bates (computer, field recordings, electronics), will perform an extended tonal survey of the site.

Unscheduled performative situations during the day (10:00–19:00), in various places:

P Mario de Vega**Spiegelung – Chapter 2**

> see 'Day 1' for description (p. 18)

P BMB con. – Justin Bennett and Roelf Toxopeus**A Performance in Different Acts**

> see 'Day 1' for description (p. 19)

P Jens Brand**TETRAKTYS**

> see 'Installations' for description (p. 41)

P / I Acts of Listening

> see 'Installations' for description (p. 35)



INSTALLATIONS, SITUATIONS & INTERVENTIONS

Almost all installations are new commissions for this edition of *Tuned City* and have been developed and produced specifically for the context of the archaeological site and the village of Ancient Messene. Due to the very site-specific nature of the projects and the unique conditions of the historical environment, some projects and ideas may vary somewhat in regard to their appearance, contents or location during the actual on-site development process.

*The installations are running permanently from June 1st to June 3rd, 10:00 – 19:00.
Some of the projects have performative activations or link with presentation moments into the proceedings.*

DIFFERENT LOCATIONS

Acts of Listening

Acts of Listening is a co-production between Tsonami Festival in Valparaíso/Chile and *Tuned City*. A group of artists from Europe and South America started working together in Valparaíso in 2017, reflecting on sound as a contextual phenomenon of urban space, resuming the project now in Ancient Messene. This group works in-between places and other scheduled programme points, in very site-specific formats, including performances, interventions and installations in relation to the particular topics. The Acts of Listening group will circle around *Tuned City* like a satellite, injecting, adding, commenting, extending, blurring, questioning and challenging the proceedings.
acts-of-listening.tunedcity.net

Participants:

René Rissland (DE), **Florian Tuercke** (DE), **Franziska Windisch** (DE), **Fernando Godoy** (CL), **Nicolas Spencer** (CL), **Christian Espinoza** (CL), **Bárbara González** (CL), **Pablo Saavedra Arevalo** (CL)

TREE (SOUTH OF PALAESTRA)

Panos Amelidis

The Sounding Temple

‘The Sounding Temple’ is an artistic inquiry on the creation of a sound installation and storytelling device, based on the architecture of an ancient Greek temple. The audience will have the opportunity to walk through the ‘temple’ and experience the different soundscapes, formulated in different ‘sonic rooms’ and points of space. They will discover the various recordings of the verbal narrations and the composed imaginary sonic worlds deriving from the soundscape of the village and its inhabitants. Ancient Messene’s soundscape has been recorded, reshaped and reinvented, together with the voices of the inhabitants, telling

stories from their everyday life. ‘The Sounding Temple’ is an attempt to connect the past with the present, the ‘then’ with the ‘now’, the ancient with the contemporary.

MEASURING TABLES (NORTH EAST SIDE OF AGORA)

Raviv Ganchrow

Agora Circuit

‘Agora Circuit’ patches locational energetics through anthropogenic sedimentation at the ancient Agora of Messene. Today, after millennia of weathering, while morphing back into raw limestone, these reassembled architectural fragments expose attitudes fossilised at their intersection with terrestrial matter. They are sediments of bygone, yet familiar, civic rituals still propagating through today’s urban earthworks. Such circuits inscribed in ground and masonry habituate the social and enact the landscape beyond. The agora in particular – consisting of an open plaza combined with peripheral shaded stoas – is a crucial waymark in the perpetuation of contemporary public (and economic) space. ‘Agora Circuit’ is a live in-situ circuit, literally plugged into the expanse of stone, dirt and air. A rewiring of human-mineral binds interlinking column vibrations, irrigation channel infrasound, telluric currents of future earthquakes and distant tropical thunderstorms, marketplace standard measure resonance, and the politics of stoa reverb.

WORKSHOP AREA: EAST OF EKKLESIASTERION

Shift Register – Marin Howse and Jamie Allen

The Afters

‘Shift Register’ offers the results of a preliminary decoding for the quitting tale of ‘The Afters’, a lithic after-coding in archaeo-process, an analysis of the things which were made by hand and which we can name in the past times as chemistry and industry: ‘And I saw a useful supply priest standing over me and a channel, which had the form of a bowl, and that implementation had fifteen steps going up to it. Then the priest disconnected and a voice heard from above said to me: “I have completed the descent of the temperature values and the ascent of the steps of the other.”

When you recognize you have considered perfection, then, aging the modular data, spit on matter, take SRAM by faults, and even kept in an crater ascend directly to your electro-magnetic origin.

And, where you demonstrate that you are arrived by leakage, well analyse after the intervention of the natural data by the material. Exploiting towards the platinum, and plunging into the bowl, you will thus re-ascend to their origin.’

TREASURY

Steve Bates

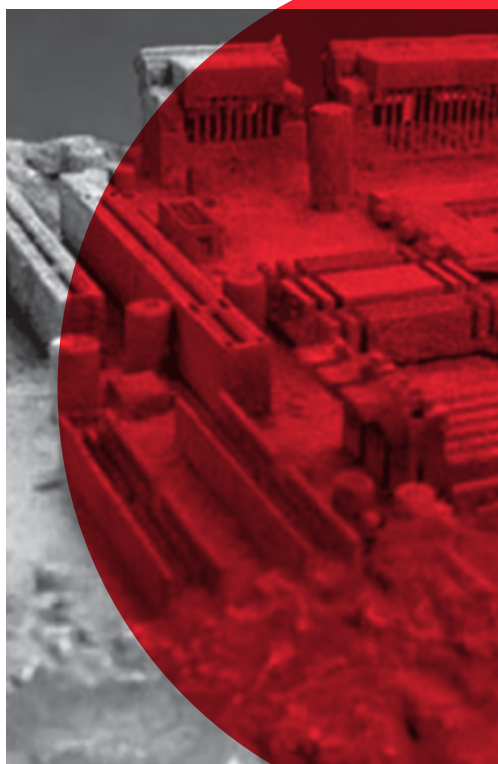
The Treasury

Field recordings of tree leaves rustling in the wind and collected from around Messene are formed into a noise composition. Using this material as sound source and playing it back in the burial chamber (also known as the Treasury), condenser microphones and speakers will be used to generate feedback based on the volume, frequency and acoustics of this space. Recording this process incorporates the feedback into the composition.

The Treasury is believed to have been the site of Philopoemen’s (253 BC – 183 BC)

incarceration and execution. While there is no record of Philopoemen experiencing hallucination, confinement, isolation, trauma, and terror have been linked to hallucinatory states. Here, it is posed more as a possible condition of his solitary experience in this cell.

The rich Greek legacy of listening for prophecy can be imagined as another kind of hallucinatory listening, while the modern carceral state is one that utilises isolation in design with acoustics, lighting and various materialities to create a minimised and maximised sense-space that often causes hallucination. How a society treats its incarcerated and those who hallucinate reveals structural, political and ethical manifestations of its ideology.



WORKSHOP AREAS: SOUTH OF THEATRE AND EAST OF EKKLESIASTERION

Prof. **Shannon Mattern** – Media Theorist
(School of Media Studies at The New
School, New York)

Listening across 5000 Miles and 4000 Years! (video-footnote)

Is it possible to listen across 5000 miles and 4000 years? Situating the work of sound designer and archivist Tony Schwartz within his urban-historical context – that is, West Midtown Manhattan during the latter half of the 20th century – I question how Schwartz's technological apparatus and methodologies, as well as our own, might afford us the opportunity to re-sound even our deepest acoustic pasts.



Motherboard of a computer
Μητρική πλακέτα ηλεκτρονικού υπολογιστή

SOUTH OF PALAESTRA

John Grzinich

Resonant Geometries

'Resonant Geometries' is a performative exploration in redefining geometric space through the phenomenon of physical resonance. The framework of the project is based on a tempered or adjustable system intended for real time performance, using tensioned lengths of instrument wires that act as both real and metaphorical lines defining space. The dimensions of this space are measured by the sonic responsiveness of the signals in the system. In this way, not only does the installation itself function as an instrument, it also becomes an extension of the space itself. The wires resonate when induced with feedback signals to generate electronic sounding tones resulting from the physical movement of the wires. What is heard, in a sense, is an auditory translation of a spatial dimension. Such an experiment is based on a speculative reasoning; to 'measure' the degree to which a space has an inherent 'tuning' based on its geometric proportions. The point-to-point two-dimensional lengths of wires can be extended, woven and crisscrossed in a three-dimensional space, adding complex layers of tonality, dissonance and harmonics to the auditory translation process. With multiple dimensions explored, emphasis is given to the physicality that is most likely to define the acoustic properties of the space, such as reflections and reverberations. The resulting sounds can be seen as an audible 'translation' of architectonic space. There are many historical precedents in both fields of geometry (architecture) and sound (tunings) from which 'Resonant Geometries' draws inspiration. Considering the location, the archaeological site of Ancient Messene in Greece offers a unique possibility for 'Resonant Geometries' to function as a speculative sonic archaeology, a means to uncover hidden meanings and symbolisms in the dimensions of a lost civilisation.

VILLAGE (KLEPSIDRA SPRING AND OLD SCHOOL)

Vicky Bisbiki

Osmosis/Migrations

Human activity in time has left its traces and continues to do so, by deforming, building up and even dominating the primitive spatial elements of its inhabitance. The project is an attempt to explore the potentials of our living space through the relegation of its structure. Considering the traces of our civilisations, which traces are being made right now? How much impact do we have on the traces that are to be formed?

Location data describing the area of Messene is gathered and used to deform sound generators, defining the unique sonification of the area. The primitive sounds are interacting with the projected virtual environment. The project consists of two installations, each one projecting interactive real time visual environments and sound. The visual elements interact with sound generators and human activity on the site of the installation. For this project, Geographical Information System (GIS), Open Data and location data (buildings, roads, rivers, etc.) technologies are used, in order to generate sound, and through sound, the visual elements of motion tracking technology for human activity detection and algorithmic synthesis of virtual environments.

VILLAGE (CENTRAL SQUARE)

Alexandros Drymonitis

viewfinder

Behind the visual reality of a city, another dimension, rich in sounds, awaits to transform Ancient Messene into an auditory experience. As visual identities change through the course of time, what remains are the stories that create the history of what lies beneath the small village of Ancient Messene. The viewfinder is the medium that reveals the untold, transforming the ancient site into a sound composition of elements lying within and at given spaces, like the Theatre, the Agora, the Stadium,

the Palaestra and the Asklepieion. What lies behind a space with a given identity? The question is not about how the city sounded in the past, but how it transforms through sound into a new era, consequently offering a new experience to the visitor. A collection of compositions, interviews, soundscapes, and art projects made for *Tuned City - Ancient Messene*, creates an interactive sound map. The visitor using the viewfinder looks from above the ruins that transform through sound into a contemporary archive of sound compositions and stories. It is a gift from the artists of *Tuned City* to the village; a monument to the days and actions that payed great respect to the glorious past of Ancient Messene and its current inhabitants.



DIFFERENT LOCATIONS

Andreas Töpfer

soundscapes

Following the idea of notating sensory impressions like taste and smell, amongst others, the soundscapes are visual explorations into our tonal environment. With simple line drawings, which are done on the spot, the notations evolve into a system of visual elements and structures. The occurring successions of audible sources, movements and phenomena form a series of short-term personal impressions of an invisible, yet dominant, sensual sphere. The result so far is an interpretable series of drawings, without claiming to lead to a universal system, but still confirming itself through repetition and similarities.



DIFFERENT LOCATIONS

**Gilles Aubry and Nathalie Anguezomo
Mba Bikoro**

Black Anthenna

The artists re-examine the entangled histories of German colonialism in West Africa, botanic and mineral sciences, and ancient Greek civilisation. Departing from the amphitheatres built for recreational purposes by German settlers in Cameroon, Senegal and Gabon at the end of the 19th century, they follow the multiple traces of writer and botanist Adelbert von Chamisso, whose famous novel *The Man With No Shadow* from 1814 was performed in such theatres, and whose name was re-appropriated locally as an imaginary goddess named Chamissona. These historical and imaginary voices come to populate Aubry's & Bikoro's performative sound field, together with those of healing plants, minerals, African parrots mimicking German voices and conceptual radio antennas.

> see related performance (p. 31)

DIFFERENT LOCATIONS

Yann Leguay

hardware

Rock engravings are among the oldest traces of human culture. Storing information in a lasting way has always been an urge of civilisation. By the time of their creation, these engraved patterns, symbols and figures had some meaning and function, but today this can be often only guessed or decoded with the knowledge of the historical context. 'hardware' is a series of hand-sculpted stones, different sizes of rocks with technological objects and symbols engraved. For *Tuned City*, this series will be extended with the addition of local stones collected during walks around the village of Ancient Messene, which will then be engraved with several symbols of sound media and their, of a younger history, users. 'hardware' produces an archaeological contradiction, confronting notions of time, technology and memory.

DIFFERENT LOCATIONS

Paul Gründorfer

Limbo

Following the idea of sonority as a temporary ubiquitous experience, 'Limbo' investigates transitions of sonic territories and happenings occurring in the present, or, might reference traces of social or site-specific contexts of other timescales.

DIFFERENT LOCATIONS

(temporary, duration 10–20 minutes)

Marc-Alexandre Reinhardt

Curatorial support: **Eric Mattson**

Act as Fate Wills, Destruction Comes

"[...] as the twentieth year of the war was approaching, they resolved to send again to Delphi to ask concerning victory. The Pythia made answer to their question: "To those who first around the altar set up tripods ten times ten to Zeus of Ithome, heaven grants glory in war and the Messenian land. For thus hath Zeus ordained. Deceit raised thee up and punishment follows after, nor would'st thou deceive the god. Act as fate wills, destruction comes on this man before that." [...] They set about making tripods of wood, as they had not money enough to make them of bronze."

– Pausanias, *Description of Greece*, Book 4 ('Messenia'), Chapter 12, sections 7–8

An anecdote from Pausanias' second century CE travelogue (*Description of Greece*) provides the conceptual frame for this exploration of the physical and historical resonance of an ancient site that was once the locus of various religious practices: the remnants of the Sanctuary of Zeus Ithomatas and the abandoned Voulkano monastery. Through a moduable tripod structure, a composition of field recordings, natural radio and vocals from an early 20th century amanès, is being reproduced from one hundred different positions. If listening to the ecology of this touristic site foregrounds the disenchantment (*Entzauberung*) of late modern society, sounding human and

non-human vibrant bodies in sacred spaces may also give us a sense of how we relate to the future and collectively act upon it. Prophecies, callings and forecasting techniques are embodied in listening practices that affect how we inhabit space. To experience sound within these ruins confronts us with a state of global precarity, a common earth-wide condition of living with no promises of stability.

> see also related performance 'Entopia' (p.16)

This project was supported by the Canada Council for the Arts and the Conseil des arts et des lettres du Québec.

VILLAGE (CONCRETE SKELETON)

Cristian Espinoza and René Rissland

Dom-ino Vibrations

In 1914, Swiss architect Le Corbusier designed his Dom-ino system. This construction system was to be completely independent of the floor plans of the house, thereby giving freedom to design the interior configuration. Long before Dom-ino, Le Corbusier began his career with studies about Ancient Greece. In fact, he was fascinated by the ancient architecture of the Greek polis.



So, it could have been an inspiration for creating Dom-ino. It was in the 1910s that reinforced concrete was introduced to Greece. In the beginning, the Dom-ino system inspired a small group of Greek architects, before being assimilated by the Greek construction industry, as the principles of the dispositif were easy to understand, assimilate and reproduce. Until today, the Polykatoikia typology, as an application of the Dom-ino system, has strongly influenced the informal bottom-up development of many Greek cities.

The unfinished skeleton structure in the heart of Ancient Messene village can be seen as a built metaphor for both the triumphal progress of Dom-ino in Greece, as well as the common informal construction tool for vernacular Greek architecture. In its rudimentary state, it is a perfect place for artistic and social appropriations. This project activates the space as experimental laboratory. Different formations of wire arrangements catch electromagnetic signals from the atmosphere and unforeseen events from the realm of shortwaves. The structure itself is used as a big antenna, telling us about present tuning politics. The hidden sounds of the aether (the ancient Greek word is *aithēr*) will be made audible for the people on the ground floor.



DIFFERENT LOCATIONS

(active each day for 10 minutes)

Jens Brand

TETRAKTYS

The Pythagorean ‘harmony of the spheres’ and resulting notions of the ‘musica mundana’ (Boethius) and ‘harmonice mundi’ (Johannes Kepler) once served as a universal model for explaining the order of the cosmos. The ideas of a world based on simple numerical proportions and the unity of art and science continued to fascinate people until well into the modern era. ‘TETRAKTYS’ plays with these interpretive contexts in subtle and ironic ways. Brand’s humming model of the spheres is generated with the aid of devices that are normally employed in entirely different contexts. The aerial drones, which form the corners of a virtual tetrahedron in space, function as sound generators of a mechanical model of the sky. Their simple chord structures, based on fifths, create changing sound surfaces that, as humming ‘spheres’, accompany the continually changing spatial constellations of the ‘celestial bodies’.

‘TETRAKTYS’ is part of Jens Brand’s series of experiments with ‘world machines’ – artistic and scientific models designed to challenge aspects of reality and explain cosmological phenomena. Brand sees his devices and installations such as *G-Player* (2004), *Small World Machine* (2011) or *Space/Site Work II* (2013) as distinctive metaphors for the appropriation of space through sound or of sound through its spatial context. The installation ‘TETRAKTYS’, too, investigates this tension, going far back into the history of art and science.

Technical supervisor: Christian Trempler

Drone operators: Tassos Fytros, Antonis Lekanidis, Dimitris Stasinou (Flying Dog, Athens) and Christian Trempler

(Initially produced for »entre limites« by Goethe-Institut Mexiko and singuhr—projekte berlin, Curator: Carsten Seiffarth)





Participants / Biographies A-Z

A

AGF (DE/FI) alias Antye Greie-Ripatti, born 1969, is a singer, software musician, producer, and e-poet. The start of her solo career was marked by the artistic exploration of digital technology. On her first solo album *Head Slash Bauch* (Orthlorng Musork, 2001), she converted fragments of HTML scripts and software handbooks into a form of electronic poetry and deconstructed pop. Her poetry, which she has converted into electronic music, pop songs, calligraphy, and digital media, has also been presented as live performances and sound installations in museums, auditoria, theatres, concert halls, and clubs. Her other projects include the German electronic duo Laub, the Lappetites, AGF/DELAY (with Vladislav Delay), THE DOLLS (Vladislav Delay and Craig Armstrong) and Zavoloka/AGF. poemproducer.com

Jamie Allen (CA) is a Canadian-born artist and scholar investigating what technologies teach us about who we are as individuals, cultures and societies. He has been an electronics engineer, a polymer chemist and an exhibition designer with the American Museum of Natural History. Allen works, learns and teaches all over the world, with NYU's Interactive Telecommunications Program, the Pratt Institute of Art and Design, Hanyang University in Seoul, and the Royal College of Art in London, amongst others. He likes to make things with his head and hands – experiments into the material systems of media, electricity and information as artworks, designs, events, and writing. He attempts to recompose the institutions he works with in ways that assert the importance of generosity, friendship, passion, and love in knowledge practices like art and research. Allen is Canada Research Chair in Infrastructure, Media & Communications at NSCAD. At NSCAD he is developing a new institute, The Institute of Departments and Organisations, seeking to reroute artistic research, revive imaginative conceptualism and foment extra-disciplinary, collaborative energies. His PhD, under the supervision of Siegfried Zielinski and Avital Ronell, was awarded in 2015 (summa cum laude) by the European Graduate School. Jamie maintains an auxiliary position as Senior Researcher at the Critical Media Lab in Basel, Switzerland, and is a co-founder of the media, art and philosophy journal *continentcontinent.cc*. jamieallen.com

Panos Amelidis (GR/UK) is a music technologist, sound practitioner and researcher. He studied music and music informatics at the Ionian University of Corfu, Greece. He completed a master in electroacoustic music and interactive audio at the University of Manchester and a PhD in Music, Technology and Innovation at De Montfort University. His work and research focus on the role of recorded narrations in the way we create new artistic works and narratives. Special importance is placed on the synergy of soundscape recordings, verbal storytelling, oral history, technology, and the opportunities provided by the electroacoustic studio. He has contributed a co-authored chapter in the book *Expanding the Horizons of Electroacoustic Music Analysis* (Cambridge, 2016). His research has been published in the *Organised Sound International Journal of Music and Technology* (2016). His work has been presented worldwide in radio stations, conferences and festivals. Since 2016, he is a lecturer in Music & Audio Technology at Bournemouth University. soundcloud.com/panosamelides

Gilles Aubry (CH/DE) is a Swiss sound artist, musician and researcher living in Berlin. His practice is based on a performative approach to field recording, documents and historical sources, often including collaborations with other artists, musicians and researchers. He critically addresses listening, sound practices, music, technology, and environmental voices, examining their relations to power structures and ideologies in various contexts. Using formats such as installation, live performance, film, publication, and radio, he creates works that playfully reconfigure materials and discourses into speculative spaces for shared experience and reflection. earpolitics.net

Steve Bates (CA) is an artist and musician living in Montreal. His work listens to boundaries and borders, points of contact and conflict. Thresholds are explored, stretched and, at times, broken. Information and signal feed back onto themselves, creating new situations and events. The sonic is the starting point for his projects, which are evocations of communication networks and systems, or expressions of spatial and temporal experience. He frequently uses sound material that is site-specific, in an attempt to uncover place and how the sonic affects our experience of site. Time can be measured, stretched, pulled at, ignored, and extended. He releases music both solo and collaboratively, often through his own small-scale publishing and curatorial project, *The Dim Coast*. His work has been exhibited in Canada, the United States, Europe, Chile, and Senegal. He works in the field, in the air, in museological/gallery, and performance contexts. These shifting territories reflect the content of his practice. stevebates.info

B

Justin Bennett (UK) is an artist working with sound and visual media. The everyday sound of our urban surroundings at every level of detail is the focus of his work and where he develops the reciprocity of music and architecture, sound and image. Bennett often works with artists from other disciplines including the performance group BMB con., theatre maker Renate Zentschnig, choreographer Eva-Cecilie Richardsen and sound artist Cilia Erens. Recent solo work has focused on urban development and public space, resulting in sound, video, animation and graphic works.
bmbcon.demon.nl/justin

Nathalie Anguezomo Mba Bikoro (GA) is a conceptual artist from the region of Woleu-Ntem in North Gabon and is presently based in Berlin. Her artistic practices move between performance, archaeology, video & sound, politically and socially engaged international/local collaborations. Through frequent community-based projects, Bikoro addresses collective narratives of identity, memory, dialogue, history, and polylingualism. Through her experience of inter- and transcontinental migration, Bikoro has developed a sensibility for cross-border interculturalism and a plurality of languages. She deconstructs these subjects in order to newly construct past and present mythologies by taking up multiple forms of media production and intervention in public space.
anguezomo-bikoro.com

Vicky Bisbiki (GR) is an artist combining new technologies and programming languages to describe and explore today's perception of the world and our role in it through the potentials of interactive artworks. She has completed a bachelor's degree in Audio and Visual Arts at the Ionian University, Greece, and a master's degree in Art and Technology of the Image at the University of Paris 8, France, and the Athens School of Fine Arts, Greece. She has presented her work and collaborative projects in several productions, festivals, cultural research and conferences, such as the European Projects EASTTIN and Performigrations, NEON & Marina Abramović Institute presented at Benaki Museum, Athens, Centre Dramatique National La Commune in Paris and the International Research Conference Technoetic Telos: Art, Myth & Media, Centre for the Arts & Culture.
medeaelectronique.com/member-vicky-bisbiki

BMB con. (NL) is a performance group working with sound, image and whatever else they can get their hands on (including you!). They perform with all sorts of things (mirrors, microphones, trees, fire, ice) in all sorts of places (museums, forests, boats, concert halls, water tanks). BMB con. was initially formed in 1989 by Justin Bennett, Wikke 't Hooft and Roelf Toxopeus and acted mostly as a fixed trio. Since 2006, BMB con. is a collaboration between a BMB core duo and different individuals and groups, depending on the occasion.
bmbcon.demon.nl/con

Jens Brand (DE) studied fine arts at the Münster Academy of Fine Arts (1988–1994). Inspired by Phill Niblock and the artistic environment at Paul Panhuysen's Het Apollohuis, he turned to experimental music and sound art. Since then, he has created a large number of installations, music performances and cross-media works. In 1992, he began an intensive collaboration with Waldo Riedl and founded mex e.V., an initiative promoting cross-media and experimental music and media projects. Jens Brand has been awarded numerous fellowships and has received many commissions to create compositions. He was a fellow at Villa Aurora in Los Angeles in 2003 and taught at the Münster Academy of Fine Arts in 2004. Since 2013, he has been a professor at the Kunsthochschule Kassel. Jens Brand lives and works in Berlin since 2010.

jensbrand.com

C

Mario de Vega's (MX/DE) work digs into the materiality of sound, the vulnerability of systems, materials and individuals, and the aesthetic potential of unstable arrangements, exploring the threshold of human perception and the physicality of listening. He has been guest artist and lecturer at Universität der Künste Berlin, Internationales Musikinstitut, Darmstadt, Technische Universität, Berlin, Ecole Nationale Supérieure des Beaux Arts de Paris, Centro de Diseño, Cine y Televisión, KW Institute of Contemporary Art, Berlin, Laboratorio Arte Alameda, Mexico City, Kyushu University, Tama Art University, Tokyo, Universität für angewandte Kunst, Vienna, and Harvestworks Digital Media Arts Center, amongst others. His work has been exhibited in Mexico, North America, Chile, South Africa, India, South Korea, China, Russia, Japan, and all over Europe. He lives and works in Berlin and Mexico City.

mariodevega.info

D

Caitlin DeSilvey (UK) is associate professor of cultural geography at the University of Exeter. She is a geographer whose research explores the cultural significance of material change and transformation, with a particular focus on heritage contexts. She worked with artists, archaeologists, environmental scientists, and heritage practitioners on a range of interdisciplinary projects, supported by funding from UK research councils (AHRC, EPSRC, NERC), the Royal Geographical Society, the Norwegian Research Council, and the European Social Fund. She often uses visual imagery and storytelling to engage people in imagining changing environments and places, and refers to patterns from the past to try to understand what the future might bring. Although much of her research is about how things (and places) fall apart, she is also interested in practices of repair and maintenance that hold things together. She is co-author of *Visible Mending*, co-editor of *Anticipatory History* and author of *Curated Decay: Heritage Beyond Saving*.

geography.exeter.ac.uk/staff/index.php?web_id=Caitlin_DeSilvey

Alexandros Drymonitis (GR) is a musician, active in the field of experimental electronic music and noise. He is an M.Mus. graduate of the Conservatorium van Amsterdam, where he studied guitar and composition. His musical practice focuses on the texture of sound and noise, exploring the borders of control and having form as a main goal. His educational aim is to provide acquired knowledge on multimedia programming. He has taught the guitar at the Music School of Amsterdam and Philippos Nakas Conservatory in Athens, and electronic music programming at Musical Praxis Conservatory in Athens. He is currently a freelancer in the field of electronic music and multimedia programming, teaching several workshops in various venues and undertaking multimedia programming in various events. He is the author of the book *Digital Electronics for Musicians*, published by Apress.

E

Cevdet Ereğ (TR) is an Istanbul-born artist and drummer. In 1989, he was one of the founders of the lauded four-piece experimental band Nekropsi, whose eclectic style has run the gamut from thrash metal and noise to psychedelic and electronic. Ereğ studied architecture in Istanbul before studying sound engineering and design. While Nekropsi provided an early musical platform for his innovations in percussion, his solo explorations of sound and architecture have appeared more frequently in his work as a conceptual artist. Ereğ was an artist-in-residence at the Rijksakademie in Amsterdam from 2005 to 2006. He participated in DOCUMENTA13 with his installation *Raum der Rhythmen/Room of Rhythms*, which was also presented at Rome's MAXXI in 2014, the Istanbul Biennial in 2015, and the Sydney Biennial in 2016. His study *Courtyard Ornamentation* was shown at the Sharjah and Marrakech Biennials in 2013 and 2014 respectively. His series *Rulers and Rhythm* appeared at the Stedelijk Museum in Amsterdam, the 12th Istanbul Biennial, and the Asia Pacific Triennial in Brisbane. This past summer (2017), he represented Turkey at the Venice Biennale with *ÇİN*, an architectural intervention with sound. In his installations, Ereğ creates site-specific immersive environments that challenge perceptions of space and time.

cevdeterek.com

Cristian Espinoza (CL) is an architect and artist working, researching and experimenting with territories under the aesthetic of dark ecologies. His works have been presented at different festivals, spaces and galleries in Argentina, Colombia, Chile, Brazil, and France.

fabulasmecanicas.wordpress.com

F

Lucia Farinati (IT/UK) is a researcher, curator and activist. She studied at the curatorial programme of Goldsmiths College, London and History of Art and Aesthetics at the University of Trento, Italy. In 2007, she established *Sound Threshold*, an interdisciplinary curatorial project exploring the relationships between site, sound and text. Since 2010, she has been also

working with the Precarious Workers Brigade collective, expanding her interest in sound from the curating of site-specific projects to the analysis of voice and listening as a political practice. She is the co-author with Claudia Firth of *The Force of Listening*, Errant Bodies Press, 2017. Lucia is currently working on a research project on audio arts in collaboration with Tate Archive, as part of her PhD at Kingston University, London.

soundthreshold.org

Michael Gallagher (UK) is a reader in the Faculty of Education at Manchester Metropolitan University. His interests include sound and space, children and young people, power, media, and research methods. His work often involves experimentation with audio and other kinds of electronic media.

michaelgallagher.co.uk



Raviv Ganchrow's (US/IL/NL) work focuses on interrelations between sound and space, aspects of which are explored through sound installations, writing and the development of sound forming technologies such as Wave Field Synthesis. He addresses an ambiguous status of sound that is at once material-spatial as well as phenomena-event. Recent installations directly engage the everyday acoustic environment, plumbing notions of 'place' that are constructed by way of frequency interdependencies between sound, location and listener. Ganchrow completed his architectural studies at the Cooper Union, New York, and received a second degree from the Institute of Sonology at The Royal Conservatory, The Hague. He has been teaching architectural design in the graduate programme at TU Delft, and is currently a faculty member at the Institute of Sonology, The Hague.

Stelios Giannoulakis (GR) is a composer, sound designer, multimedia performer, and engineer, born in 1971 in Athens, Greece. He works with digital and analogue media, solo or through various collaborations, including music for dance, cinema, video, theatre, and interactive applications. His compositional output covers a wide range of styles, from acousmatic sonic art and noise, to techno-dub, Afro-funk, jazz, and folk. Other interests include circuit bending, improvisation and music education. With an electronic and biomedical engineering background and extensive practical research in contemporary music and sound design, he has completed an MA in Digital Music Technology (Keele University, UK) and a PhD in Electroacoustic Composition (University of Bangor, North Wales). His pieces have been performed at festivals around the world and have gained international composition awards (Bourges 1999/2002, SAN Jeu de Temps 2003, Society for Promotion of New Music 2002/2005). He is a founding member of HELMCA (Hellenic Electroacoustic Music Composers Association) and he also plays with the folktronica band EleKtroBalKana and jazz quartet RSLG.

steliosgiannoulakis.wordpress.com

Fernando Godoy (CL) is a sound artist, producer and curator from Valparaíso/Chile. His work is focused on sound and listening as phenomena of our experience. His production includes experimental scores, web projects, radio pieces, sound installations, and performances. His works have been shown in Chile, Peru, Canada, Estonia, Italy, Australia, and Germany. He is the director of Tsonami Sound Art Festival in Valparaíso/Chile, co-editor of *Aural*, a physical magazine on sonic studies, artistic director of Radio Tsonami and Tsonami Records, and editor of the *Sound Chartography*.
audiomapa.org / 00000000.info / tsonami.cl

Bárbara González' (CL) work is presented as an audiovisual assembly in constant experimentation and reconstruction, using multiple objects that connect in order to address space/time relationships. She performs actions under choreographic scores that are open to improvisation, where her body works as a component and a flow activator of mechanisms. She has presented her investigation *Acción Rizoma* for more than ten years in different formats and artistic circuits, participating in festivals of sound art, experimental and electroacoustic music in Santiago, Valparaíso, Valdivia (Chile), Buenos Aires (Argentina), São Paulo (Brazil), Barcelona, Madrid (Spain), Kleylehof (Austria) and Lüneburg (Germany).
barbaragonzalezbarrera.com

Paul Gründorfer (AT) is using process-related setups to explore sonic worlds and realise site-specific interventions, developing real time audio systems that act autonomous or in reference to the spatial constellation. While considering the encounters between analogue and digital, structured or improvised elements, he is focusing on the abstract occurrence of sound and its physical impact. Electronic circuits are interconnected to cause semi-natural entities, autonomous organisms. Voice and articulation are generated through loops in feedback networks. Onomatopoeia. Artistic activities examine the connections of acoustic and visual transmitter – receiver networks. The topic transmitter – receiver is assumed as a conceptual framework for process-related experiments with sound, light and transmission of information, but also refers to the applied research methods.
tricx.net

John Grzinich (US/EE) has worked as a mixed-media artist, primarily with sound composition, performance and installation since the early 1990s, with a focus on site-specific and acoustic sound activity. His work has resulted in numerous performances and projects realised throughout Europe and the United States. His compositions have been published on a number of CDs, on labels such as SIRR (PT), Staalplaat (NL), Edition Sonoro (UK), CUT (CH), CMR (NZ), erewhon (BE), Intransitive Recordings (US), Orogenetics (US), Elevator Bath (US), Pale-Disc (JP),

Digital Narcis (JP), and Cloud of Statics (CH). Currently, he is a project and media lab coordinator for MoKS – Centre for Art and Social Practice, an international artist residency centre and project space in southeast Estonia.
maaheli.ee

H

Hanna Hartman (SE/DE) is a Swedish sound artist, composer and performer living in Berlin. Hartman studied Literature and Theatre History at the Universities of Uppsala and Stockholm, Radio and Interactive Art at Dramatiska Institutet and Electroacoustic Music at EMS in Stockholm. Having developed her very own language, the Swedish sound artist and composer Hanna Hartman creates compositions that are exclusively made from authentic sounds she has recorded around the world. Sounds are taken out of their original context and are thus perceived in their purity. Hanna Hartman seeks to reveal hidden correspondences between the most diverse auditive impressions and she creates extraordinary worlds of sound in new constellations.
hannahartman.de

Martin Howse (UK/DE) operates within the fields of discourse, speculative hardware (environmental data in open physical systems), code (an examination of layers of abstraction), free software, and the situational (performances and interventions). Heavily improvised, playing with the collapse of massed, barely functional salvaged equipment and software systems made manifest in sound/noise and image, Howse presents a complex, process-driven constructivist performance; the symphonic rise of the attempt to piece together fugal systematics is played out against the noise of collapse and machine crash at the deserted border of control.
1010.co.uk

ILIOS (GR), active in sound art and image since the early 1990s, has been exploring the extremes of sound and image-derived phenomena. Through a constant change in his sound palette, by touching and surpassing the limits of the sound spectrum, flirting with the opposites, from ultra-orthodox silence to ultra-catholic noise, ILIOS advocates an anti-career. Some of ILIOS' recorded output has been regarded by the media as "the sound of death" or "the most enervating record imaginable". By 2018, ILIOS has presented his work live more than 400 times, in various venues and festivals, in 35 countries in Asia, Europe, Oceania, South and North America, pushing the space and body resistances to a hard test, while pursuing a state of alert for the human senses.
siteilios.gr

I

J

Douglas Kahn (US/AU) is a historian and theorist of media, arts and music, focusing on the study of sound, electromagnetism and natural media. He is Professor of Media and Innovation at the National Institute of Experimental Arts (NIEA), University of New South Wales, Sydney, and

K

the author of *Earth Sound Earth Signal: Energies and Earth Magnitude in the Arts* (2013) and *Noise, Water, Meat: A History of Sound in the Arts* (1999). He co-edited *Mainframe Experimentalism: Early Computing and the Foundations of the Digital Arts* (2012) with Hannah Higgins, *Source: Music of the Avant-garde, 1966–1973* (2011) with Larry Austin and *Wireless Imagination: Sound, Radio and the Avant-garde* (1992) with Gregory Whitehead.

dougaskahn.com

Eleni Kavouki (GR) was born in Thessaloniki in 1993. She received music education as a child and in 2011 she entered the School of Film at the Aristotle University of Thessaloniki. Since then, she has taken part in various film and television productions. Her engagement with cinematic sound became the catalyst for her early artistic practice. While participating in the Erasmus student exchange programme at the Dublin Institute of Technology, she created the project *i.s.s.i.h.i* in late 2015 and began an exploration in sound art. Her research focuses on the musicality of sound-scapes and the application of sound in new media.

soundcloud.com/issihi

Kosmas Koteas has been a lawyer since 2002, specialising in trade law. He is the managing partner of the law firm Filippou Koteas – Kosmas Koteas & Associates and a business strategy consultant in BusinessWith Ltd since 2015. He handles and has tried numerous cases before Greek courts and has managed and negotiated hundreds of business agreements. Since 2016, he is the head of the Greek branch of the company Themida Inc., which is based in Chicago, and provides business and legal services in the United States and Greece. He holds master's degrees in International Trade Law (LL.M.) from The John Marshall Law School of Chicago and Democritus University of Thrace, and has studied Medieval History in the master programme of the Department of History and Archaeology at the University of Athens. He is currently studying Public History in the Hellenic Open University. He has graduated from the Law School Universitatea Alexandru Ioan Cuza in Iasi, Romania.

Marinos Koutsomichalis (GR) is a media artist, scholar and creative technologist. He was born in Athens, and has since lived and worked in various cities around the world. His interests include post-humanism, materialism, computational aesthetics, (big) data in/as art, cybernetics, post-digital objecthood, and DIWO (Do-It-With-Others) approaches to art and education. The most persistent themes in his artistic corpus are self-erasure and the post-self. He strives for contextual and geographical disparity, so that the working tactics, materials and technologies his projects pivot on are ever-renovated. Accordingly, he has publicly presented his work, pursued projects, led workshops, and held talks worldwide more than 150 times and in all sorts of milieux: from leading

museums and acclaimed biennales to industrial sites, churches, project spaces, academias, symposia, research institutions, underground venues, and squats. He has held research positions at the University of Turin, and the Norwegian University for Science and Technology in Trondheim, and has taught at the University of Wolverhampton in Birmingham, the Technical University of Crete in Rethymnon and the Contemporary Music Research Centre in Athens. He is responsible for numerous academic publications, for a series of music albums and a book. He is the founder of Ubique Media, a company offering ad hoc software/hardware solutions for media artists. He holds a PhD in Electronic Music and New Media from De Montfort University and a MA in Composition with Digital Media from the University of York.

marinoskoutsonmichalis.com

Jannis Kozatsas (GR) was born in Athens. He studied Social Anthropology and Social Policy at the Panteion University of Athens and received master's degrees in History and Philosophy of Science and Technology from the National and Kapodistrian University of Athens and Prehistoric Archaeology from the Aristotle University of Thessaloniki. He received his PhD in Philosophy (Hegel, German idealism) from the Friedrich Schiller University of Jena, Germany, in 2015. Since 2017, he is postdoc research fellow at the Panteion University of Athens, working on issues of theoretical archaeology and anthropology of technology, as well as a PhD candidate at the Aristotle University of Thessaloniki, studying Neolithic pottery and ceramic technology.

auth.academia.edu/JannisKozatsas

Prof. Dr. **Kate Lacey** (UK) is a Professor of Media History and Theory in the School of Media, Film and Music at the University of Sussex. Her research is located at the intersection of history, communication and politics. She has published widely on broadcasting history, the interplay of media history and gender politics, and the question of how emergent media forms are bound-up in the formation of publics. She is the author of *Feminine Frequencies: Gender, German Radio and the Public Sphere 1923 to 1945* (University of Michigan Press, 1996) and *Listening Publics: The Politics and Experience of Listening in the Media Age* (Polity, 2013). She was a founding member of the Radio Studies Network and *The Radio Journal*, and sits on the UK Radio Archives Advisory Committee.

sussex.ac.uk/profiles/1532

Yann Leguay's (BE) work focuses on everything around sound materiality, with diversion and tautology being the main ingredients of his work. Since 2007, his installations and performances have been shown in numerous places and festivals in Europe and beyond. He is also involved in choreographic projects (with Ula Sickle, Kabako company & Tangible Craft)

L

and composes soundtracks for artist films (Zenchen Liu, Momoko Seto, amongst others). In 2005, he co-founded the RadioFreeRobots collective, a radiophonic concept (*Radiodays* at DeApel, Amsterdam, *French May* in Hong Kong). He created the independent label Phonotopy, proposing a conceptual approach of recording media, and is now curating the *DRIFT* collection of Artkillart's label, a record series using a novel technique of crossing grooves, allowing for randomised reading.

phonotopy.org

Eric Lewis (CA) is a professor of Philosophy at McGill University, where he is also the director of the Institute for the Public Life of Art and Ideas. He researches widely on topics related to music and especially improvised music. He also has a history of research in the history of ancient science and natural philosophy. Eric Lewis is an active brass and electronics improviser. As a member of Medea Electronique, he assists in the management of the Koumaria New Media Art Residency. Prof. Lewis also holds managerial positions in CIRMMT, IHSP, and IICSI. He is presently writing a book on Jeanne Lee and experimental vocal practices. He is the author of *Alexander of Aphrodisias: On Aristotle Meteorology 4 (Ancient Commentators on Aristotle)*, *The Video Art of Sylvia Safdie, Intents and Purposes: Afrological Aesthetics and Improvisation* (at press), and co-editor of *Improvisation and Social Aesthetics*. He is an active curator of mixed-media art. Eric Lewis is involved in the AUMI project, a project developing new control surfaces to enable individuals with limited motor control to make music. He also directs the Laboratory of Urban Culture, which runs a variety of art programmes for youths in the Little Burgundy area of Montreal.

mcgill.ca/philosophy/people/faculty/lewis

M

Shannon Mattern (US) is an associate professor in the School of Media Studies at The New School in New York. Her writing and teaching focus on archives, libraries, and other media spaces, such as media infrastructures, spatial epistemologies, and mediated sensation and exhibition. She is the author of *The New Downtown Library: Designing with Communities, Deep Mapping the Media City*, and *Code and Clay, Dirt and Data: 5000 Years of Urban Media*, all published by University of Minnesota Press. She has published several dozen journal articles and book chapters, and also writes a regular long-form column on urban data and mediated infrastructures for *Places*, a journal focusing on architecture, urbanism and landscape.

wordsinspace.net/shannon

Eric Mattson (CA) is an independent curator who works in the areas of sound art and media arts. Eric Mattson has commissioned works in media art, sound art as well as kinetic art. He collaborated with festivals in Canada (including Sight & Sound, send+receive, Sounds Like, Mutek)

and abroad (CTM Berlin, Tsonami in Chile, Tuned City), as well as art galleries in Quebec and Canada. Facilitator for the artists in many ways, he also produces documents and sound objects under the label ORAL. Involved through the years in various structures with the aim to present and develop media arts practices, he is clearly devoted to hybrid forms of contemporary creation, questioning the relation between production and diffusion.

oral.qc.ca

noid (AT) is an Austrian composer and improviser, using both acoustic instruments (cello) and electronics. He has collaborated with other sound artists such as Klaus Filip, Mattin, o.blaat, erikM, and with choreographers and performers (João Fiadeiro, Katharina Bauer, Mariella Greil, Tetsuo Furudate and Akemi Takeya). With his music, he tries to understand the reality of the sound we live in. This reality includes imaginations, wishes, dreams, and acoustical hallucinations, as well as the sound of the fan of his laptop or the wolf-tone of his cello.

noid.klingt.org

Maria Papadomanolaki (GR/UK) is a sound practitioner and researcher currently based in London. Her work and research focus on creating collaborative listening experiences in sites within the urban environment that are associated with migration, transience and change. Either in the form of conversational and telematic soundwalks, outdoors listening events, durational broadcasts or exploratory workshops, Papadomanolaki is interested in activating, within the sites in question, a sonic perceptual ecology that can enrich our inherent potential as listeners and of questioning through sound our certainties and perceptual finitudes in relation to our surroundings. Papadomanolaki holds a PhD on Sonic Perceptual Ecologies at CRiSAP, UAL, London, and is the co-founder of Sound-Camp. She is the co-editor of the publications *Transmission Arts: Artists & Airwaves* (PAJ Publications, 2011), *sounds remote* (SoundCamp/Uniformbooks, 2016) and is the producer of *Sensing Cities*, an ongoing series of interviews broadcast on Resonance FM.

voicesoundtext.com

Dimitris Plantzos (GR) is a classical archaeologist, with education in Athens and Oxford. He is the author of various papers and books on Greek art and archaeology, archaeological theory and classical reception. His Greek-language textbook on Greek Art and Archaeology, first published in 2011 by Kapon Editions, was published in 2016 in English by American publishers Lockwood Press, Atlanta. He was also co-editor of the volume *A Singular Antiquity. Archaeology and Hellenic Identity in 20th century Greece* (published in Athens in 2008) and the *Wiley-Blackwell Companion to Greek Art* (published in 2012). His more recent books are *The Recent Future*, a study of archaeological biopolitics in contemporary

N

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P

Greece, published in 2016 by Athenian publisher Nefeli Editions, and a study of ancient Greek painting, which was just published by Kapon Editions. He is co-director of the Argos Orestikon Excavation Project and teaches classical archaeology and reception at the National and Kapodistrian University of Athens.

uoa.academia.edu/DimitrisPlantzos

Angeliki Poulou (GR) is a curator and theorist of media and performance art and member of the Medea Electronique art collective. She is the academic curator of the EU programme *Ancient Drama: Interdisciplinary and inter-artistic approaches* at the Michael Cacoyannis Foundation in Athens and collaborator for contemporary Greek dramaturgy at the Greek Play Project platform. She has been working as a tutor at Sorbonne University (Paris 3) and Nanterre University (Paris 10) from 2012 to 2015. She has also worked for documenta 14 within the projects of Bouchra Khalili and Les Gens d'Uterpan. She holds a PhD on Digital Culture and Ancient Greek Drama (University of Sorbonne Nouvelle–Paris III & National and Kapodistrian University of Athens).

medeaelectronique.com/member-angeliki-poulou

Q

R

Marc-Alexandre Reinhardt (CA) is a writer and multidisciplinary artist working with sound, text, installation, and performance. His research-based practice explores issues of secularisation, historicity and collective agency. Currently his work focuses on means of appropriating archaic artefacts in ways that reference and extend their initial meaning and purpose. He is also part of ACTION INDIRECTE, a collective that uses site-specific interventions to raise timely political issues in public spaces. His work has been exhibited and performed in Canada and the United States. He holds a PhD in Comparative Literature from the University of Montreal.

René Rissland (DE) is an architect, urban thinker and designer living and working in Nuremberg. He studied Architecture at the postgraduate programme for Architecture and Urban Research – akademie c/o – of the Nuremberg Academy of Fine Arts with Arno Brandlhuber. Since 2011, he is an assistant professor at the Georg Simon Ohm University of Applied Sciences in Nuremberg. In 2006, he founded the office eyland 07, which merged with Kappler Sedlak Architekten into srp.land in 2016. Their field of interest focuses on the peripheral areas of architecture and city planning, often working in interdisciplinary teams together with landscape architects, artists, musicians, and sociologists. The relationship of architecture and sound is one of the office's main focus topics.

srp.land

Andreas Rohmer (DE) is performer for **Mario de Vega's** project 'Spiegelung – Chapter 2'.

Pablo Saavedra Arevalo (CL) was born in Santiago in 1987 and currently lives in Valparaíso, Chile. He is a visual artist (Arcis University) since 2010, but also works as a curator, producer, manager, editor, craftsman, designer, carpenter, teacher, and in other areas close to the arts, almost always linked to independent initiatives. In 2008, he founded N.A.R. , which later became BieNar (2013 – present). In 2009, he co-founded the contemporary art project Pia Michelle, functioning as a space until 2012 and as a collective-entity project up to the present. He is a member of the permanent team of the sound art festival Tsonami since 2015. He is also creator and responsible for the exhibition initiatives Galería Félida and Galería Llaveró. In his artistic work, he uses diverse media and technologies, exploring objectivity, sound, action or other disciplines less related to the artistic norm.

pablosaavedraarevalo.blogspot.de

Yiorgis Sakellariou (GR) is a composer of experimental and electroacoustic music. Since 2003, he has been active internationally and responsible for solo and collaboration albums, having composed music for short films and theatrical performances, leading workshops, while ceaselessly performing his music around the globe. His practice focuses on the communal experience of listening and the communication between composer, audiences, performance spaces, and the rest of the physical and supernatural world. He only performs in absolute darkness, fostering an all-inclusive and profoundly submerging sonic experience. His PhD research at Coventry University drew inspiration from ethnomusicological and anthropological contexts and explored sonic symbolism and socio-aesthetic settings in ecstatic religious rituals in relation to field recording, electroacoustic composition and acousmatic performance. Yiorgis Sakellariou is a member of the Athenian Contemporary Music Research Centre and the Hellenic Electroacoustic Music Composers Association. Since 2004, he is curating the label Echomusic.

mechaorga.wordpress.com

Will Schrimshaw (UK) is an artist and musician based in Liverpool, UK. He is Senior Lecturer in Music and Sound at Edge Hill University. His research interests include sound, materialism and realism in the arts, FLOSS culture, electronic music, and sound in site-oriented art. Will is author of *Immanence and Immersion: On the acoustic condition in contemporary art*, published by Bloomsbury.

willschrimshaw.net

Nicolas Spencer's (CL) artistic works include concert performances and installations with emphasis on sound. His explorations in this area range from the study of nature as a motor and inspiring source to the interpretation of low frequency sounds and the over-imposition of concrete sounds.

In general, his research focuses on the search for a basic sound, textures, and its generation and visualisation through an intricate, massive, and seemingly useless machinery.

nicolasspencer.cl

T

Christian Trempler is technical supervisor and drone pilot for the 'TETRAKTY'S' project of **Jens Brand**.

Petros Themelis (GR) graduated from the School of Classical Archaeology at the University of Thessaloniki in 1959. His doctoral thesis, under the title *Frühgriechische Grabbauten*, was submitted to the Institute of Archaeology at the University of Munich, Germany, in 1972 and was published in Mainz by Zabern Verlag in 1976. From 1962 to 1963, he worked as a scientific assistant at the archaeological district of Western Macedonia and participated in excavations at Thessaloniki, Pella, Vergina and Straton, Chalkidiki, under the direction of the late 'ephoroi' (directors of the archaeological districts) Photios Petsas, Charalambos Makaronas and Manolis Andronicos. From 1963 to 1980, he served as curator and ephor of Prehistoric and Classical Antiquities at the districts of Elis and Messenia, Attica and Euboea, and Phocis and Aetolia-Acarnania. He was director of the Archaeological Museum of Delphi from 1977 to 1980, and Director of the Service of Palaeoanthropology and Cave Research in Athens from 1980 to 1984. In 1984, he was elected Professor of Classical Archaeology at the University of Crete. From 1987 to 1989, he was vice chancellor for academic affairs and president of the research committee at the same university. Since 1985, he is the director of the university excavation (Sector I) at Ancient Eleutherna on Crete. Since 1986, he is directing on the part of the Archaeological Society the 'Excavation and Restoration Project' in Ancient Messene, Peloponnesus, financed by the Greek Ministry of Culture and the European Union.

crete.academia.edu/PetrosThemelis

Dimitris Tigkas (GR) was born in Patras in 1982. He studied modern double bass with Evgeny Bratushka at the Municipal Music School of Volos and with Vasilis Papavasiliou at the Hellenic Music School in Athens, where he graduated. In September of 2006, he moved to Amsterdam, where he studied the violone (historical double bass) with Maggie Urquhart. He gained bachelor's and master's degrees at the Conservatorium van Amsterdam. He also gained a bachelor's degree in musicology from the University of Athens. He has performed as a freelance musician in many orchestras, chamber music groups and electroacoustic ensembles. He is a member of the early music ensembles *Latinitas Nostra*, *Ex Silentio* and *Armonia Atenea*, as well as the *Medea Electronique* collective.

medeaelectronique.com/member-dimitris-tigkas

Andreas Töpfer (DE) is a freelance graphic designer, illustrator and drawing artist. He works for the Berlin publisher KOOKbooks, which he founded in 2003 together with poet and editor Daniela Seel. Amongst others, he worked as art director, designer and illustrator for the Canadian magazine *Adbusters*, under the name Bill Texas, and is currently visual editor, designer and illustrator for the Norwegian literature and culture magazine *Vagant*. Currently he works at Atelier:Milchhof in Berlin. His latest book is entitled *Speculative Drawing* (Sternberg Press) and is co-authored with Armen Avanesian. salon.io/vektorbarock

Roelf Toxopeus (NL) – see **BMB con.**

Nikos Tsivikis (GR) is a Byzantine archaeologist, educated at the University of Crete. He is currently a researcher at the Römisch-Germanisches Zentralmuseum, Mainz, Germany. He is a senior member of the Ancient Messene Excavation and Restorations Project since 2005. At the same time, he is leading the Amorium Urban Survey in Asia Minor, a project hosted by the Institute of Mediterranean Studies (Rethymno, Greece). He has been awarded research fellowships in the United States (Dumbarton Oaks, Princeton University, Medieval Academy of America, Metropolitan Museum of Art, California State University at Sacramento), Greece, and Turkey (Koç University). He is specialized in the evolution of Byzantine cities, focusing on social relationships as expressed in the built and un-built environment. He has worked in many excavations and published papers on Byzantine architecture, sculpture, epigraphy, and metalwork, in English, Greek and Turkish. His concern on social issues extends beyond academia and he has been a founding member of various initiatives and joint projects, like the Society for the Study of History and Society (OMIK) and the political and cultural review *Levga*.

Florian Tuercke (DE) is a sound artist working mainly in the public sphere, creating works that are interactive and participatory, involving the audience in the production process whilst inviting them to listen rather than to hear. Florian Tuercke's artistic work is preoccupied with the examination of acoustics in public space. Since 2005, he has been working on the long-term project *URBAN AUDIO*, researching compositional phenomena in the acoustic structure of urban space. To this purpose, Tuercke installs tailor-made string instruments at public sites, e.g. at intersections, subsequently transforming the recorded ambient sounds into music. He is also involved in different interdisciplinary urban projects together with architects, musicians, choreographers, and sociologists. Tuercke's latest projects have taken place in Spain, Estonia, Finland, Poland, United States, and Germany. floriantuercke.net



V

Nikos Veliotis (GR) in the late 1980s and early 1990s was a founding member of the Greek electronic duet In Trance 95 with Alex Machairas. In the late 1990s and early 2000s, he turned towards the experimental field, exploring image & sound, mainly through the use of cello, which he destroyed during the *cello powder* performance in 2009. In the late 2000s and early 2010s, he co-founded Mohammad with ILIOS & Coti K. (renamed MMMD after Coti K's departure in 2015).

nikosveliotis.com

Els Viaene (BE) started her work as a sound artist / field recordist in 2001.

With a setup of two small microphones, she listens, zooms into and enlarges the aural landscapes surrounding us. The natural rhythms and textures of the sounds hidden in those landscapes form the basis of her work. Working on these sound materials for performances, sound compositions or installations, she makes the listeners travel into imaginary and organic environments. Through the specific use and setup of sound within a space, her installations create new spaces within existing ones, either emphasising or making the physical borders of that space disappear. In doing so, she often plays with the notions of seeing and hearing, the perception of what we see and hear and how both interfere with each other.

aurallandscape.net

W

Franziska Windisch lives and works in Cologne and Brussels. Operating in both sound art and visual art, her work moves between the areas of performance, text, composition, and installation. She develops scores for performances and actions, which often address the notion of the trace, the medium, the finite, and the unknown. Creating situations, in which transformative processes become tangible, and setups with unpredictable or irreversible results, are essential aspects of her artistic practice. She studied at the Academy of Media Arts, Cologne (diploma in 2010), Bezalel Academy of Arts and Design, Jerusalem, and Städelschule – Academy of Fine Arts in Frankfurt am Main. Since 2016, she is guest professor (eXmedia/Sound) at the Academy of Media Arts, Cologne.

franziskawindisch.com

X

Y

Savina Yannatou studied singing with Gogo Georgilopoulou and Spiros Sakkas in Athens, and later attended postgraduate studies at the Guildhall School of Music and Drama in London with a scholarship awarded by Musagetes Foundation. In 1979, she began working professionally in the Greek radio station Third Program, participating in the daily broadcast *Lilipoupolis* in collaboration with composer Lena Platonos. Subsequently, her career took off, collaborating with many Greek composers (Lena Platonos, Nikos Mamangakis, Nikos Kypourgos, Vangelis Katsoulis, Michalis Gregoriou, Dimitris Marangopoulos, Dimitris Kamarotos, amongst others), and releasing numerous albums since then. In the mid-1990s, she joined forces with jazz and traditional musicians

to form Primavera en Salonico, a band that interpreted Sephardic and Mediterranean songs and recorded eight records for Lyra and ECM Records, giving concerts all over the world.

savinayannatou.com

St. Francis Dam failure. 1928, UC Berkeley, Bancroft Library
Κατάρρευση του φράγματος St.Francis το 1928, Πολιτεία Μπέρκλεϊ, Βιβλιοθήκη Μπράνκροφτ





Credits

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Vassilis Panagiotakopoulos, Irilena Tsami

ASSISTANTS TO THE LINE PRODUCTION:

Nikitas Vassilakis, Kostis Levantis,
Iro Akrivou (Mario de Vega's project)

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PART OF THE PROGRAMME

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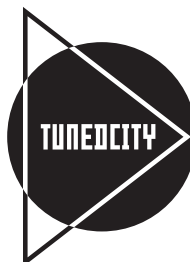
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TUNED CITY

Αρχαία Μεσσήνη

1-3.6.2018

Η είσοδος στον αρχαιολογικό χώρο για το Tuned City ξεκινάει από τις 9:00 και είναι ελεύθερη (η Στέγη του Ιδρύματος Ωνάση καλύπτει το αντίτιμο του εισιτηρίου για την είσοδο του κοινού στον αρχαιολογικό χώρο). Για την αποφυγή καθυστερήσεων, προτείνουμε η άφιξή σας στον αρχαιολογικό χώρο να γίνεται τριάντα λεπτά (30') πριν από την έναρξη της εκάστοτε δράσης.

Προτείνουμε να φοράτε άνετα ρούχα και παπούτσια και να έχετε μαζί σας καπέλο, αντηλιακό, γυαλιά ηλίου και νερό.

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Αρχαιολογικός χώρος – Χωριό 13:00 & 14:30
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interfacesnetwork.eu



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1-3.6.2018

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sgt.gr



Το *Tuned City* στην Αρχαία Μεσσήνη έχει τον υπότιτλο «πολιτικές ακρόασης». Αυτό θα μας έκανε να αναρωτηθούμε τι θα μπορούσε να είναι πολιτικό σε ό,τι αφορά την ακρόαση, ιδίως σήμερα που η πολιτική παραπέμπει όλο και περισσότερο στο «κραυγάζοντας» παρά στο «ακούγοντας».

Ίσως να έχει να κάνει με το ότι η ακρόαση διαθέτει, εκ φύσεως, μια ανατρεπτική ποιότητα μέσα της. Η ακρόαση αναπόφευκτα σε βγάζει από το επίκεντρο, συνδέοντάς σε με μια πηγή πέρα από το σώμα σου που σε επηρεάζει σωματικά, μέσω της δόνησης, καθιστώντας σε υπό μία έννοια μέρος της. Ο ήχος διαχέεται, γεμίζει όλο τον χώρο εντός της εμβέλειάς του και, καθώς το κάνει αυτό, ενώνει όσους τον ακούνε σε ένα είδος κοινότητας, σωματικά και αισθητηριακά. Ο ήχος μπορεί επίσης να ερμηνευτεί ως υποτελής, καθώς μόλις (σχετικά) πρόσφατα κατόρθωσε να εισακουστεί σε ακαδημαϊκά περιβάλλοντα και απελευθερώθηκε από τις περιοριστικές μορφές της μουσικής πρακτικής και πρόσληψης. Είναι δύσκολο να ελεγχθεί, επιρρεπής σε ατυχήματα και θεμελιωδώς ακάθαρτος, καθώς συμμειγνύεται σε ένα περίπλοκο όλον. Τέλος, βρίσκεται στον αντίθετο πόλο της κυρίαρχης οπτικής μας κουλτούρας μετατοπίζοντας το αντιληπτικό κέντρο βάρους μας, κατά τρόπο που εκτοπίζει τη νοητική λειτουργία μας και αυξάνει την αισθητηριακή λειτουργία μας προς το περιβάλλον όπου βρισκόμαστε.

Με όλους αυτούς τους τρόπους, λοιπόν, ο ήχος, όταν ακούγεται ενεργά, υπονομεύει μια δεδομένη τάξη: της σχέσης μας με τα πράγματα, τα φυτά, τα ζώα και τους ανθρώπους γύρω μας· της ιεραρχίας των αισθήσεων και της λογικής· της κατάστασης διαχωρισμού, περιχαράκωσης και ιδιώτευσης.

Ασφαλώς, όμως, έχει σημασία το τι ακούμε. Στην Αρχαία Μεσσήνη θα αφουγκραστούμε έναν φυσικό χώρο που κινείται σε αρχαίους κύκλους και, συγχρόνως, αντηχεί έναν σύγχρονο ήχο. Έναν χώρο που μέσω της δομής του αποπνέει τάξη, εξουσία, πειθαρχία και σκοπό, αλλά ο οποίος σήμερα έχει τροποποιηθεί από τις φαινομενικά τυχαίες δυνάμεις του καιρού και της φθοράς. Επίσης, όμως, έναν χώρο που η ηχηρότητά του θα εκμαιευτεί μέσα από τη γη, τις πέτρες και τη βλάστηση από τους καλλιτέχνες, τους αρχαιολόγους, τους στοχαστές και τους επαγγελματίες του ήχου που θα κινούνται, θα συνομιλούν και θα εκφράζονται καλλιτεχνικά μέσα στα όριά του. Το *Tuned City* στην Αρχαία Μεσσήνη δεν αφορά το παρελθόν. Αφορά εμάς και μας προκαλεί, ως αποδέκτες και παραγωγούς ήχου, να επανεξετάσουμε τον τρόπο ύπαρξής μας στον κόσμο.

Για όλους αυτούς τους λόγους, το *Tuned City* αποτελεί ουσιαστική συνιστώσα του πυρήνα του προγράμματος *Interfaces*, που μας προσκαλεί να αναλογιστούμε τη δυναμική της ακρόασης και της δημιουργίας ήχου, καθώς και τους τρόπους και τους χώρους στους οποίους συμβαίνουν αυτά τα δύο. Μας προσκαλεί επίσης να επανεξετάσουμε το πώς κατοικούμε τους αρχαίους τόπους με τρόπους που δείχνουν σεβασμό, αλλά συγχρόνως προκαλούν τη σκέψη. Είχαμε να διανύσουμε έναν μακρύ δρόμο για να φτάσουμε έως εδώ, αλλά μπορούμε να ελπίζουμε ότι οι ήχοι και οι ιδέες που θα γεννηθούν σε αυτό το *Tuned City* δεν θα εξασθενίσουν γρήγορα.

Χρήστος Καρράς

Γενικός Διευθυντής της Στέγης του Ιδρύματος Ωνάση

Πολιτικές της Ακρόασης

«Για να αλλάξουμε τη ζωή, θα πρέπει πρώτα να αλλάξουμε τον χώρο.»

– Henri Lefebvre

«Το να ακούς σημαίνει να επιλέγεις, να ερμηνεύεις, να δρας και να παίρνεις αποφάσεις.»

– Pauline Oliveros

Αφουγκραζόμαστε τη φωνή.

Αφουγκραζόμαστε τις πέτρες και την πόλη.

Αφουγκραζόμαστε την ιστορία και τη μυθολογία.

Αφουγκραζόμαστε το περιβάλλον.

Αφουγκραζόμαστε ο ένας τον άλλον.

Άραγε, ακούμε όλοι το ίδιο πράγμα όταν αφουγκραζόμαστε;

Οι προηγούμενοι σταθμοί του *Tuned City* συνήθως λάμβαναν χώρα σε κεντρικές ευρωπαϊκές μητροπόλεις, όπως το Βερολίνο (2008), το Ταλίν (2011) και οι Βρυξέλλες (2013). Αυτή τη χρονιά, το *Tuned City* πραγματοποιείται στην Αρχαία Μεσσήνη, το διάστημα 1–3 Ιουνίου, και αναζητά την υποδειγματική «ιδεατή πόλη»: την αρχαιοελληνική πόλιν.

«Το αστικό τοπίο της Μεσσήνης διαμορφώθηκε κατά την πρώιμη Ελληνιστική περίοδο, ακολουθώντας ορισμένες αρχιτεκτονικές και πολεοδομικές αρχές χωρικής οργάνωσης, οι οποίες και αντικατόπτριζαν τις πολιτικές και κοινωνικές αξίες της περιόδου. Αυτές οι αρχές προσαρμόστηκαν στις προδιαγραφές αυτής της προγραμματικής πόλης, η οποία και ιδρύθηκε από τους Θηβαίους το 369 π.Χ., στις νότιες πλαγιές του όρους της Ιθώμης. Η πόλη ήταν φημισμένη για τους ισχυρούς οχυρωματικούς της τοίχους, τον μνημειώδη χαρακτήρα των δημοσίων κτιρίων της και τον ιπποδάμειο πολεοδομικό σχεδιασμό της. Το αστικό τοπίο διατηρεί ενδείξεις από τις διαδοχικές κατασκευαστικές του φάσεις μέσα στο πέρασμα του χρόνου, από τον 4ο αιώνα π.Χ. μέχρι και τον 14ο αιώνα μ.Χ. Ο χαρακτήρας του τοπίου καθορίζεται και μετασχηματίζεται από τις ανθρώπινες δραστηριότητες και τις ακόλουθες ιδεολογίες. Είναι ένα πολιτισμικό προϊόν, το οποίο υπόκειται σε συνεχή επανεργονεία.»

– Πέτρος Θέμελης (Διευθυντής του Προγράμματος Ανασκαφής και Αναστήλωσης της αρχαίας Μεσσήνης)

Ο αρχαιολογικός χώρος και η συνεχιζόμενη ανασκαφή του, με όλες τις στρώσεις ιστορίας που περιέχει, είναι ο ιδανικός τόπος για να συλλογιστούμε πάνω στην «πόλη ως κατασκευή» και να εξερευνήσουμε τις αισθητηριακές πτυχές του χώρου, καθώς επίσης τις κοινωνικές και πολιτικές διαστάσεις της πόλης.

Τι προβάλλουμε πάνω σε έναν χώρο όπως αυτός; Πώς ανιχνεύουμε και διατηρούμε την ιστορία του και πώς αυτό διαμορφώνει τις σύγχρονες και μελλοντικές πολιτισμικές ταυτότητες; Τι βρίσκεται κάτω από την επιφάνεια και ανάμεσα στα εμφανή μνημειακά ευρήματα; Πώς μπορούμε να αποκωδικοποιήσουμε ιζηματώδεις μνήμες; Ποια είναι η διαφορά ανάμεσα στις τοπικές και τις απόμακρες, τις παρελθοντικές και τις τρέχουσες λειτουργίες της μνήμης; Πώς μπορούμε να προσεγγίσουμε ή και να ενεργοποιήσουμε διαφορετικούς τρόπους αντίληψης;

Η ακρόαση μοιάζει να είναι μια παθητική κατάσταση, αλλά στην πραγματικότητα είναι μια δράση, μια «αθόρυβη παραγωγή», που εμπλέκει τη μετάφραση, την αποκωδικοποίηση, την αφαίρεση, τον αυτοσχεδιασμό και τη χρήση της μνήμης, για να μπορέσουμε να αναγνωρίσουμε και να διασυνδέσουμε στοιχεία από άλλα πράγματα που έχουμε ακούσει, μια υποσυνείδητη διαλογή... Ο ακουστικός κόσμος μας περιβάλλει όπως ο αρχιτεκτονικός ιστός σε ένα αστικό περιβάλλον. Η ακρόαση είναι μια συνεχής αλληλεπίδραση.

Υπό αυτό το ενδεχόμενο, ο ήχος προτείνει μια μορφή διαπραγμάτευσης, η ακρόαση αναλαμβάνει δράση και η ακοή είναι πάντα κάτι περισσότερο από μια απλή πρόσληψη του ήχου από το αυτί. Με έμφαση στη χωροθέτηση της ακοής και τη δηλωμένη πλαισιοθέτηση της ακρόασης, το *Tuned City* εξερευνά τους τρόπους με τους οποίους οι ταλαντώσεις ενεργοποιούν μια αίσθηση του τόπου, η οποία επιστρέφει σε εμάς με τη σειρά της.

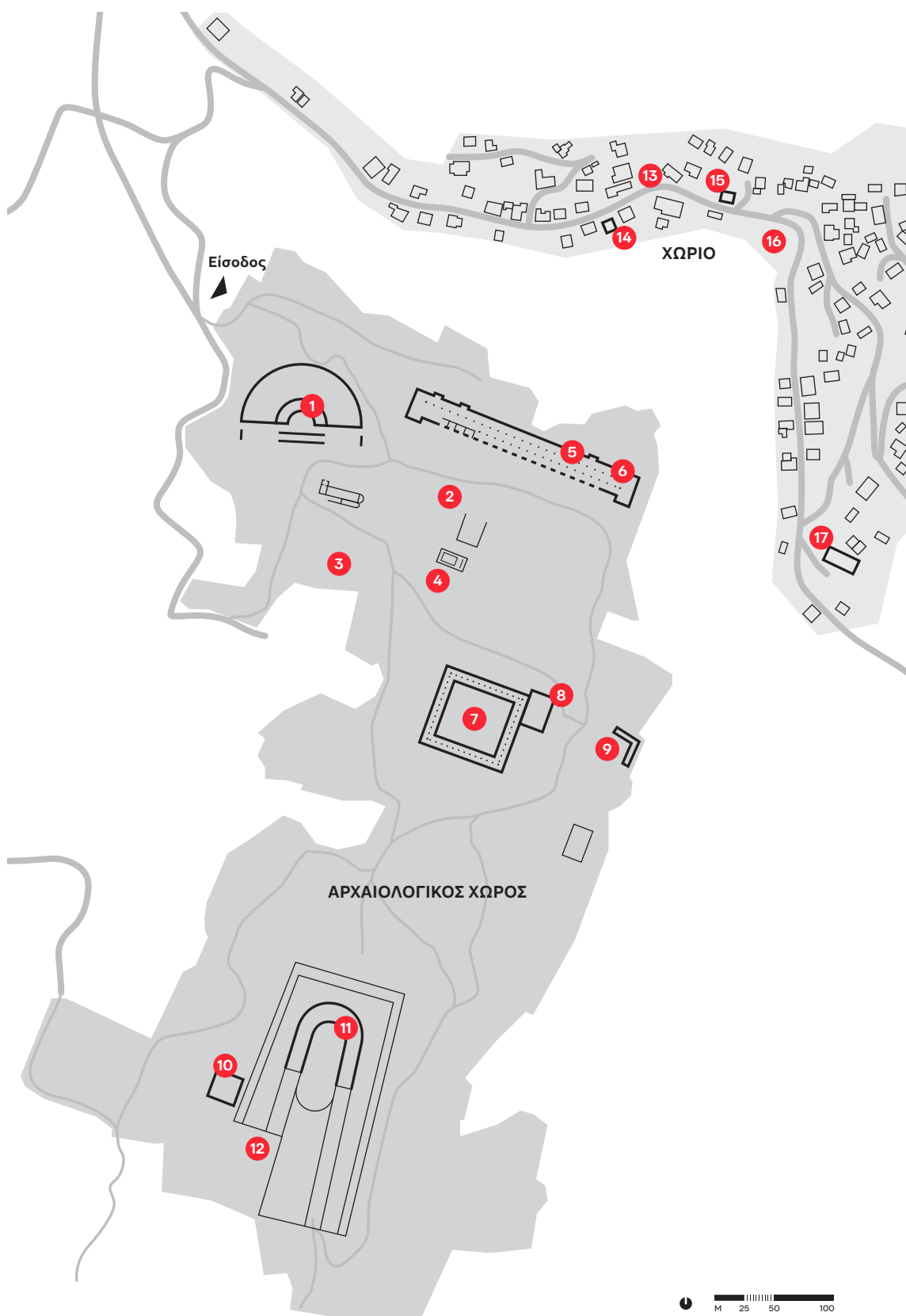
Κάθε ημέρα των εκδηλώσεων θα είναι εστιασμένη σε ένα κεντρικό θέμα: **Πολιτικές της Ακρόασης, Μέσα και Υλικότητες, Φασματικές Ατμόσφαιρες**

Καλλιτέχνες του ήχου, περφόρμερ και ερευνητές συναντιούνται για δύο εβδομάδες στον αρχαιολογικό χώρο, ανάμεσα στα ερείπια που φιλοξένησαν κάποτε μια ακμάζουσα πόλη, για να ανοίξουν έναν διάλογο, να εμπνευστούν από τη σύλληψη και την ιστορία της πόλης, τα ίχνη, τα ευρήματα και τη μοναδική της ατμόσφαιρα. Εξετάζοντας τις πραγματικές λειτουργίες και τους διαφορετικούς ορισμούς του τι ήταν τελικώς μια ιδεατή πόλη, ή του τι θα έπρεπε να είναι, τα έργα κυμαίνονται από ηχητικές εγκαταστάσεις, περιπάτους και διαλέξεις, μέχρι συναυλίες και συμμετοχικά δρώμενα.

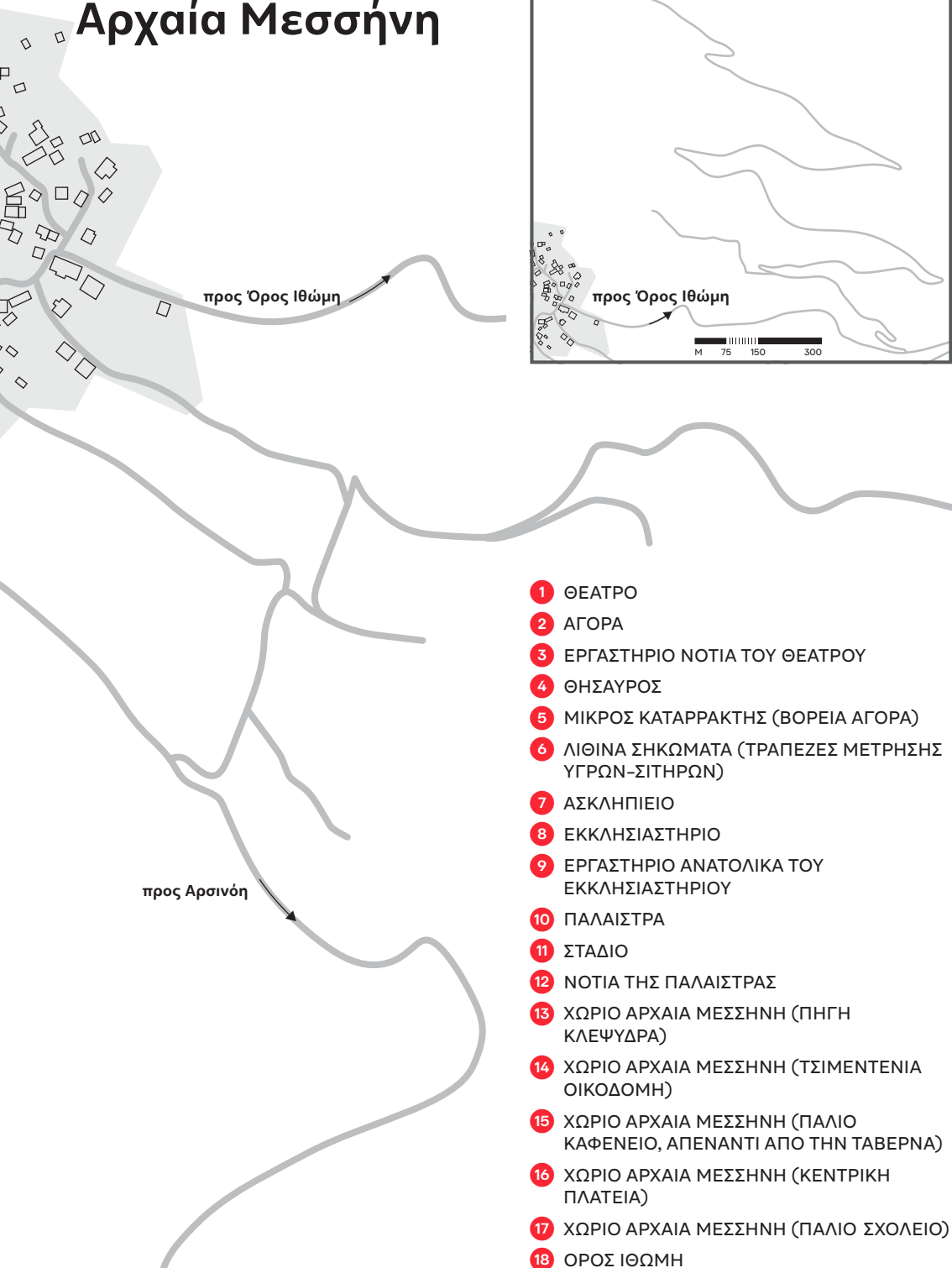
Το *Tuned City* αφουγκράζεται κάτω από τις επιφάνειες και ανάμεσα στα εμφανή ευρήματα. Για 3 ημέρες, η αρχαιοελληνική πόλη της Μεσσήνης μεταμορφώνεται σε μια τεράστια πλατφόρμα καλλιτεχνικής παραγωγής και παρουσιάσεων, συζητήσεων και διαμεσολάβησης της τέχνης του ήχου και της μουσικής σε δημόσιους χώρους, μέσα από ένα πλήθος site-specific μορφών, σε άμεση αλληλοσυσχέτιση με το τοπικό περιβάλλον και σε ζωντική συνδιαλλαγή με τα τοπικά και διεθνή ακροατήρια.

Carsten Stabenow

Επιμελητής και ιδρυτής της πλατφόρμας *Tuned City*



Αρχ



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- 14 ΧΩΡΙΟ ΑΡΧΑΙΑ ΜΕΣΣΗΝΗ (ΤΣΙΜΕΝΤΕΝΙΑ ΟΙΚΟΔΟΜΗ)
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- 17 ΧΩΡΙΟ ΑΡΧΑΙΑ ΜΕΣΣΗΝΗ (ΠΑΛΙΟ ΣΧΟΛΕΙΟ)
- 18 ΟΡΟΣ ΙΘΩΜΗ

1η Ημέρα Παρασκευή 1 Ιουνίου 2018



Πολιτικές της Ακρόασης

Οι Πολιτικές της Ακρόασης εκκινούν από την ανθρώπινη φωνή, τη διάρθρωση της σκέψης, τις προφορικές ιστορίες, τη χρήση και την κατάχρηση της γλώσσας. Επιδιώκουν να ανασκάψουν τα συστήματα της εξουσίας και του νόμου, την παραγωγή του χώρου μέσω της κοινωνικής αλληλεπίδρασης και τη συγκρότηση του Πολιτικού μέσω της διαπραγμάτευσης συμφερόντων: από τις ασώματες φωνές και τα άφωνα σώματα, την εμπρόθετη ακρόαση σε μια εγγύτητα, εμβυθισμένοι ή σε απόσταση, από την ομιλία σε ένα ακροατήριο και την ακρόαση ως μια ενεργητική πράξη, σχεδιάζοντας το περίγραμμα και νιώθοντας τους περιορισμούς και τα όρια, αποβλέποντας έτσι στις ίδιες τις δομές μιας πόλης διαλόγου.

Συντονισμός: **Lucia Farinati**

ΠΡΩΙΝΗ ΕΝΟΤΗΤΑ

10:00-13:30

ΘΕΑΤΡΟ

- 🕒 **Νίκος Τσιβίκης** – Αρχαιολόγος
(Πρόγραμμα Ανασκαφής και Αναστήλωσης
Αρχαίας Μεσσήνης / Römisch-
Germanisches Zentralmuseum, Μάιντς)

**Μεσσήνη: Ένας πολυπεριοδικός και
πολυαισθητηριακός χώρος**

ΘΕΑΤΡΟ

- 🕒 Καθηγήτρια **Kate Lacey** – Ιστορία και
Θεωρία των Μέσων (Πανεπιστήμιο του
Σάσσεξ)

**Αρχαιολογία των Μέσων και οι Πολιτικές
της Ακρόασης**

ΑΓΟΡΑ

- 🕒 **Ελένη Καπούκη**

Ονοματοποιία (παρουσίαση εγκατάστασης)

ΘΕΑΤΡΟ

- ο Δρ. **Γιάννης Κοζάτσας** – Επιστημονικός συνεργάτης (Θεωρητική Αρχαιολογία και Ανθρωπολογία της Τεχνολογίας, Πάντειο Πανεπιστήμιο)

Οι σιωπηλές φωνές του χώρου, των σωμάτων και του υλικού πολιτισμού: Νόημα, μετασχηματισμός και συμμετοχική επικοινωνία στις Νεολιθικές κοινότητες και έπειτα

ΘΕΑΤΡΟ

- ο / π **Μαρία Παπαδομανωλάκη**
– Πρακτικός ήχου και ερευνήτρια (Πανεπιστήμιο του Μπράιτον)

A Certain Geography (ηχητική περφόρμανς)

ΘΕΑΤΡΟ

- ο **Κοσμάς Κοτέας** – Δικηγόρος (Δικηγορικό Γραφείο Κοτέα και Συνεργατών, Αθήνα)

Συγκριτική ανάλυση του κράτους δικαίου στην αρχαία και τη νεότερη Ελλάδα

ΘΕΑΤΡΟ

- π **Marc-Alexandre Reinhardt**
Επιμελητική υποστήριξη: **Eric Mattson**

Εντοπία (μουσική περφόρμανς)

ΘΕΑΤΡΟ

- ο **Lucia Farinati** – Ερευνήτρια, Πολιτισμικές και Κριτικές Σπουδές (Πανεπιστήμιο του Κίνγκστον)

Η Ισχύς της Ακρόασης

ΘΕΑΤΡΟ

Πάνελ κλεισίματος με όλους τους συμμετέχοντες

ΧΩΡΙΟ ΑΡΧΑΙΑ ΜΕΣΣΗΝΗ (ΠΑΛΙΟ ΚΑΦΕΝΕΙΟ, ΑΠΕΝΑΝΤΙ ΑΠΟ ΤΗΝ ΤΑΒΕΡΝΑ)

- π **Στέλιος Γιαννουλάκης**
Plethora (μουσική περφόρμανς)

ΒΡΑΔΙΝΗ ΕΝΟΤΗΤΑ

ΘΕΑΤΡΟ

- π **Σαβίνα Γιαννάτου** (με τον **Δημήτρη Τίγκα**) και **AGF (Antye Greie-Ripatti)**

Κασσάνδρα (μουσική περφόρμανς)

Κατά τη διάρκεια της ημέρας (10:00-19:00) πραγματοποιούνται απρογραμμάτιστες δράσεις, σε διάφορους χώρους

- π **Mario de Vega**

Spiegelung – Chapter 2 (επεισόδια επιτέλεσης)

- π **BMB con. – Justin Bennett** και **Roelf Tochopeus**

Μουσική περφόρμανς σε διάφορες πράξεις

- π **Jens Brand**

Τετρακτύς (αρμονικές παρεμβάσεις στον εναέριο χώρο, ενεργό κάθε ημέρα για 10 λεπτά)

- π / ε **Acts of Listening**

2η Ημέρα

Σάββατο 2 Ιουνίου

2018



Μέσα και Υλικότητες

Ενσωματωμένες στη γεωμορφολογία του τοπίου, διαρκώς μετασχηματιζόμενες από τις γεωλογικές δραστηριότητες και τις καιρικές συνθήκες, οι ανθρώπινες εγκαταστάσεις στην Αρχαία Μεσσήνη έχουν αναπτυχθεί λόγω ανάγκης ή βούλησης. Τυπολογίες ανάμεσα σε υποθετικά ή ξεχασμένα παρελθόντα. Συστήματα αποθήκευσης αναλογικών φίλτρων. Ταλαντευόμενες ανάμεσα σε φυσικά μέσα, κατασκευασμένες, σχεδιασμένες, κτισμένες και ερειπωμένες, αποσυντιθέμενες σε ψήγματα από τις φυσικές διαδικασίες και την αποσύνθεση, μετατρέπονται σε κάτι άλλο ή γίνονται ίζημα ξανά. Ανασκαμμένες, διαβασμένες, αναλυμένες, μεταγραφμένες, αποκωδικοποιημένες, διατηρημένες, αρχειοθετημένες, μεσολαβημένες και ξεχασμένες. Αυτή η ημέρα αφουγκράζεται ζητήματα υλικότητας και ερμηνείας, αρχαιολογίας και πέραν αυτής.

Συντονισμός: Καθηγητής **Eric Lewis**

ΠΡΩΙΝΗ ΕΝΟΤΗΤΑ

10:00-13:00

ΕΚΚΛΗΣΙΑΣΤΗΡΙΟ

- Καθηγητής **Δημήτρης Πλάντζος** – Αρχαιολόγος (Εθνικό και Καποδιστριακό Πανεπιστήμιο Αθηνών)

**Η Αρχαιολογία ως πολιτισμική ταυτότητα:
Η ελληνικότητα ως προϊόν**

ΕΚΚΛΗΣΙΑΣΤΗΡΙΟ

- Π noid

Σχόλια πάνω στην αρχιτεκτονική των Αρχαίων (περφόρμανς)

ΕΚΚΛΗΣΙΑΣΤΗΡΙΟ

- Καθηγητής **Eric Lewis** – Φιλόσοφος (Πανεπιστήμιο McGill, Μόντρεαλ)

Χώρος, Ήχος και Νόμος: Από τον Σόλωνα στον Ξενάκη – Ελληνικές περιπλοκές του χωρικού, ηχητικού και ανθρώπινου νόμου

ΑΓΟΡΑ

- / Π **Raviv Ganchrow** – Καλλιτέχνης και ερευνητής (Ινστιτούτο Ηχολογίας, Βασιλικό Ωδείο της Χάγης)

Agora Circuit (παρουσίαση εγκατάστασης)

ΕΚΚΛΗΣΙΑΣΤΗΡΙΟ

- Ο Δρ. **Michael Gallagher** – Κοινωνικός και πολιτισμικός γεωγράφος (Μητροπολιτικό Πανεπιστήμιο του Μάντσεστερ)

Sounding Ruins / Ο ήχος των ερειπίων
(ηχητικός περίπατος)

ΜΙΚΡΟΣ ΚΑΤΑΡΡΑΚΤΗΣ (ΒΟΡΕΙΑ ΑΓΟΡΑ)

- Π **Els Viaene**

Ποταμοί (μουσική περφόρμανς)

ΝΟΤΙΑ ΤΗΣ ΠΑΛΑΙΣΤΡΑΣ

- Π **John Grzinich**

Αντηχητικές Γεωμετρίες (παρουσίαση εγκατάστασης)

ΕΚΚΛΗΣΙΑΣΤΗΡΙΟ

- Ο Καθηγήτρια **Caitlin DeSilvey** – Πολιτισμική γεωγράφος (Πανεπιστήμιο του Έξετερ)

Επιμελημένη αποσύνθεση: Τέχνες της απώλειας, της παρατήρησης και της ακρόασης

ΕΚΚΛΗΣΙΑΣΤΗΡΙΟ

Πάνελ κλεισίματος με όλους τους συμμετέχοντες

ΕΚΚΛΗΣΙΑΣΤΗΡΙΟ

- Π **Yann Leguay**

headcrash (μουσική περφόρμανς)

ΕΚΚΛΗΣΙΑΣΤΗΡΙΟ

- Π **Hanna Hartman**

Μαγνητικές Καταιγίδες (σόλο για ενισχυμένα αντικείμενα)

ΕΚΚΛΗΣΙΑΣΤΗΡΙΟ

- Π **Fernando Godoy**

Concierto Orientado a Objetos

Κατά τη διάρκεια της ημέρας (10:00-19:00)
πραγματοποιούνται προγραμματιστές δράσεις, σε διάφορους χώρους

- Π **Mario de Vega**

Spiegelung – Chapter 2 (επεισόδια επιτέλεσης)

- Π **BMB con. – Justin Bennett** και **Roelf Toxopeus**

Μουσική περφόρμανς σε διάφορες πράξεις

- Π **Jens Brand**

Τετρακτύς (αρμονικές παρεμβάσεις στον εναέριο χώρο, ενεργό κάθε ημέρα για 10 λεπτά)

- Π / Ε **Acts of Listening**

3η Ημέρα Κυριακή 3 Ιουνίου 2018



Φασματικές ατμόσφαιρες

Πολλαπλές αόρατες πόλεις ενυπάρχουν πέρα και ανάμεσα στις υλικές επιστρώσεις. Πυκνές μυθολογίες και πολύπλοκα συστήματα πεποιθήσεων ενισχύουν τα ευρήματα, ταυτόχρονα όμως εγκαθιδρύουν και εναλλακτικά αφηγήματα. Οι χρησμοί, οι λατρείες και οι τελετές αποτελούν στοιχεία καταστατικής σημασίας για την ατμόσφαιρα του χώρου. Ωστόσο, οι μετρήσιμες ενέργειες και οι ανιχνεύσιμες φορτίσεις, οι αγωγιμότητες και οι πιεζοηλεκτρικές δυναμικότητες, οι ακτινοβολίες, τα πεδία ατμοσφαιρικής πίεσης και όλων των ειδών τα σχετικά φαινόμενα καταλαμβάνουν μια ευρεία έκταση του φάσματος. Η ακρόαση και η συναίσθηση ως υποκειμενική πρακτική και παραγωγική εικασία οδηγούν αυτόν τον κύκλο σε μια κορύφωση, αλλά σε καμία περίπτωση στην κατάληξή του.

Συντονισμός: **Μαρίνος Κουτσομιχάλης**

ΠΡΩΙΝΗ ΕΝΟΤΗΤΑ

10:00-13:30

ΕΚΚΛΗΣΙΑΣΤΗΡΙΟ

- Καθηγητής **Douglas Kahn** – Ιστορικός και Θεωρητικός των Μέσων (Εθνικό Ίδρυμα Πειραματικών Τεχνών, Πανεπιστήμιο της Νέας Νότιας Ουαλίας, Σίδνεϊ)

Οι ενέργειες ως φακός στις τέχνες και τη μουσική

ΑΣΚΛΗΠΕΙΟ (ΔΥΤΙΚΗ ΠΛΕΥΡΑ)

- Π / ○ / Ε **Shift Register** – **Martin Howse** και **Jamie Allen** – Καλλιτέχνες και ερευνητές (Critical Media Lab, Ακαδημία Τέχνης και Σχεδίου FHNW, Βασιλεία)

The Afters (παρουσίαση εργαστηρίου)

ΕΚΚΛΗΣΙΑΣΤΗΡΙΟ

- Δρ. **Will Schrimshaw** – Καλλιτέχνης και ερευνητής (Πανεπιστήμιο Edge Hill, Λάνκασιρ)

Ο τόπος της πρωταρχικής ενότητας

ΣΤΑΔΙΟ

- Π **Γιώργης Σακελλαρίου**

Νυμφοληψία (περφόρμανς βαθιάς ακρόασης)

ΑΦΕΤΗΡΙΑ: ΑΓΟΡΑ – ΚΑΤΑΛΗΞΗ: ΣΤΑΔΙΟ

Π / Ο **Μαρίνος Κουτσομιχάλης** –
Καλλιτέχνης και ερευνητής (Νορβηγικό
Πανεπιστήμιο Επιστημών και Τεχνολογίας
[NTNU], Τρόντχαϊμ)

Τακτικές ενάντια στην αρχαιότητα:
Η σύγχρονη Αρχαία Μεσσήνη
(περιπατητική διάλεξη)

ΣΤΑΔΙΟ

Π **Cevdet Erek**
Davul (μουσική περφόρμανς)

ΣΤΑΔΙΟ

Ο **Αγγελική Πούλου** – Θεωρητικός των
Μέσων, ερευνήτρια (Πανεπιστήμιο της
Σορβόνης – Παρίσι 3 / Εθνικό και
Καποδιστριακό Πανεπιστήμιο Αθηνών)

**Η σκηνοθεσία της αρχαιοελληνικής
τραγωδίας στην ψηφιακή εποχή**

ΣΤΑΔΙΟ

Ο Καθηγητής **Πέτρος Θέμελης** –
Αρχαιολόγος (Καθηγητής Κλασικής
Αρχαιολογίας, Διευθυντής του
Προγράμματος Ανασκαφής και
Αναστήλωσης Αρχαίας Μεσσήνης)

Καταληκτήρια ομιλία: Αρχαία Μεσσήνη

ΣΤΑΔΙΟ

Πάνελ κλεισίματος με όλους τους
συμμετέχοντες

ΠΑΛΑΙΣΤΡΑ

Π **Gilles Aubry** και **Nathalie Anguezomo**
Mba Bikoro
Black Anthenna

ΟΡΟΣ ΙΘΩΜΗ

Π **Steve Bates, ILIOS, Νίκος Βελιώτης**
Black Seas Messene* (μουσική περφόρμανς)

Κατά τη διάρκεια της ημέρας (10:00–19:00)
πραγματοποιούνται απρογραμμάτιστες
δράσεις, σε διάφορους χώρους

Π **Mario de Vega**
Spiegelung – Chapter 2 (επεισόδια
επιτέλεσης)

Π **BMB con. – Justin Bennett** και **Roelf**
Toxoheus
Μουσική περφόρμανς σε διάφορες πράξεις

Π **Jens Brand**
Τετρακτύς (αρμονικές παρεμβάσεις στον
εναέριο χώρο, ενεργό κάθε ημέρα για 10 λεπτά)

Π / Ε **Acts of Listening**

* Η ανάβαση στο όρος Ιθώμη θα γίνει με
τα πόδια και θα έχει διάρκεια περίπου 75'.
Δεν θα επιτρέπεται η άνοδος οχημάτων.

ΕΓΚΑΤΑΣΤΑΣΕΙΣ, ΔΡΑΣΕΙΣ & ΠΑΡΕΜΒΑΣΕΙΣ



Σχεδόν όλες οι εγκαταστάσεις αποτελούν νέες αναθέσεις για τη συγκεκριμένη διοργάνωση του *Tuned City* και η ανάπτυξη και παραγωγή τους έχουν γίνει ειδικά για το συγκεκριμένο περιβάλλον του αρχαιολογικού χώρου και του χωριού της Αρχαίας Μεσσήνης.

Λόγω της εξαιρετικά χωροθετημένης φύσης των πρότζεκτ και των μοναδικών συνθηκών του ιστορικού περιβάλλοντος, ορισμένα πρότζεκτ και ιδέες ενδεχομένως να διαφοροποιηθούν, ως προς την εμφάνιση, το περιεχόμενο και την τοποθεσία τους κατά τη διάρκεια της διαδικασίας ανάπτυξής τους στον πραγματικό χώρο.

Οι εγκαταστάσεις λειτουργούν καθημερινά 10:00–19:00. Ορισμένα από τα πρότζεκτ έχουν επιτελεστικές δράσεις ή συνδέονται με παρουσιάσεις κατά τη διάρκειά τους.

ΔΙΑΦΟΡΟΙ ΧΩΡΟΙ

Acts of Listening

Μια συμπαραγωγή του Tsonami Festival (Βαλπαράϊσο, Χιλή) και του *Tuned City*. Καλλιτέχνες από την Ευρώπη και τη Νότια Αμερική, που ξεκίνησαν να δουλεύουν το 2017 στο Βαλπαράϊσο, συνεχίζουν τις εργασίες τους στη Μεσσήνη, συλλογιζόμενοι πάνω στον ήχο ως εννοιολογικό φαινόμενο του αστικού χώρου. Η συγκεκριμένη ομάδα θα εργαστεί στο διάκενο των χώρων και άλλων προκαθορισμένων σημείων του προγράμματος, μέσω emphaticών site-specific πρακτικών, στις οποίες περιλαμβάνονται περφόρμανς, παρεμβάσεις, εγκαταστάσεις, πάντοτε σε σχέση με τις θεματικές.

Η ομάδα του Acts of Listening θα κινείται περιμετρικά του *Tuned City* σαν ένας δορυφόρος, εμβάλλοντας, προσθέτοντας, σχολιάζοντας, προεκτείνοντας, θολώνοντας, αμφισβητώντας και προκαλώντας τις διαδικασίες. acts-of-listening.tunedcity.net

Συμμετέχουν:

René Rissland (Γερμανία), **Florian Tuercke** (Γερμανία), **Franziska Windisch** (Γερμανία), **Fernando Godoy** (Χιλή), **Nicolas Spencer** (Χιλή), **Christian Espinoza** (Χιλή), **Bárbara González** (Χιλή), **Pablo Saavedra Arevalo** (Χιλή)

ΛΙΘΙΝΑ ΣΗΚΩΜΑΤΑ (ΤΡΑΠΕΖΕΣ ΜΕΤΡΗΣΗΣ ΥΓΡΩΝ-ΣΙΤΗΡΩΝ)

Raviv Ganchrow

Agora Circuit

ΕΡΓΑΣΤΗΡΙΟ: ΑΝΑΤΟΛΙΚΑ ΤΟΥ ΕΚΚΛΗΣΙΑΣΤΗΡΙΟΥ

Shift Register – Marin Howse και **Jamie Allen**

The Afters

ΘΗΣΑΥΡΟΣ

Steve Bates

Το Θησαυροφυλάκιο

ΔΙΑΦΟΡΟΙ ΧΩΡΟΙ

(ΠΕΡΙΟΡΙΣΜΕΝΗΣ ΔΙΑΡΚΕΙΑΣ, 10-20 ΛΕΠΤΑ)

Marc-Alexandre Reinhardt

Επιμελητική υποστήριξη: **Eric Mattson**

Act as Fate Wills, Destruction Comes

ΧΩΡΙΟ ΑΡΧΑΙΑ ΜΕΣΣΗΝΗ (ΠΗΓΗ ΚΛΕΨΥΔΡΑ
ΚΑΙ ΠΑΛΙΟ ΣΧΟΛΕΙΟ)

Βίκυ Μπισμπίκη

Όσμωση/Μεταναστεύσεις

ΧΩΡΙΟ ΑΡΧΑΙΑ ΜΕΣΣΗΝΗ (ΚΕΝΤΡΙΚΗ ΠΛΑΤΕΙΑ)

Αλέξανδρος Δρυμωνίτης

viewerfinder

ΔΕΝΤΡΟ (ΝΟΤΙΑ ΤΗΣ ΠΑΛΑΙΣΤΡΑΣ)

Πάνος Αμελίδης

The Sounding Temple

ΝΟΤΙΑ ΤΗΣ ΠΑΛΑΙΣΤΡΑΣ

John Grzinich

Αντηχητικές Γεωμετρίες

ΔΙΑΦΟΡΟΙ ΧΩΡΟΙ

Paul Gründorfer

Limbo

ΧΩΡΙΟ ΑΡΧΑΙΑ ΜΕΣΣΗΝΗ (ΤΣΙΜΕΝΤΕΝΙΑ
ΟΙΚΟΔΟΜΗ)

Christian Espinoza και **René Rissland**

Δονήσεις Dom-ino

ΔΙΑΦΟΡΟΙ ΧΩΡΟΙ

Jens Brand

Τετρακτύς

ΔΙΑΦΟΡΟΙ ΧΩΡΟΙ

Gilles Aubry και **Nathalie Anguezomo**
Mba Bikoro

Black Anthenna

ΔΙΑΦΟΡΟΙ ΧΩΡΟΙ

Andreas Töpfer

Ηχοτοπία

ΕΡΓΑΣΤΗΡΙΟ: ΝΟΤΙΑ ΤΟΥ ΘΕΑΤΡΟΥ ΚΑΙ
ΑΝΑΤΟΛΙΚΑ ΤΟΥ ΕΚΚΛΗΣΙΑΣΤΗΡΙΟΥ

Καθηγήτρια **Shannon Mattern**

– Θεωρητικός των Μέσων (Τμήμα
Επικοινωνιακών Μελετών, The New School,
Νέα Υόρκη)

**Ακούγοντας διαμέσου 5.000 μιλίων και
4.000 ετών!** (βίντεο-διάλεξη/εγκατάσταση)

ΔΙΑΦΟΡΟΙ ΧΩΡΟΙ

Yann Leguay

hardware





Συντελεστές

Tuned City

Kastanienallee 73
10435 Βερολίνο, Γερμανία
T: +49 (0)30 44052612
tc@tunedcity.de

ΕΠΙΜΕΛΕΙΑ:

Carsten Stabenow (Tuned City, Βερολίνο)
Μανώλης Μανουσάκης (Medea
Electronique, Αθήνα)

ΟΡΓΑΝΩΣΗ ΠΑΡΑΓΩΓΗΣ:

Χαρά Μουρλά

ΕΚΤΕΛΕΣΗ ΠΑΡΑΓΩΓΗΣ:

Βασίλης Παναγιωτακόπουλος, Ειρηλένα Τσάμη

ΒΟΗΘΟΙ ΕΚΤΕΛΕΣΗΣ ΠΑΡΑΓΩΓΗΣ:

Νικήτας Βασιλάκης, Κωστής Λεβάντης, Ηρώ Ακριβού (στο πρότζεκτ του Mario de Vega)

ΟΜΑΔΑ ΤΕΧΝΙΚΗΣ ΥΠΟΣΤΗΡΙΞΗΣ:

Λευτέρης Καραμπίλας (Τεχνικός Διευθυντής Θεάτρου), **Ρεβέκκα Στάμου** (Γραμματεία Τεχνικών Υπηρεσιών Θεάτρου), **Γιάννης Ντόβας** (Διευθυντής Σκηνης), **Θέμος Σβορώνος** (Ηλεκτρολόγος Θεάτρου), **Θοδωρής Τσάχαλος** (Τεχνικός Ήχου), **Γιάννης Γκλιάτης** (Τεχνικός Ήχου), **Στράτος Τογανίδης** (Τεχνικός Προβολών), **Παναγιώτης Κουτσουμάνης** (Βοηθός Μηχανικός Σκηνης), **Αντώνης Ταμβακάς** (Βοηθός Μηχανικός Σκηνης), **Κυριάκος Ξανθόπουλος** (Βοηθός Ηλεκτρολόγος Θεάτρου), **Αλέκος Τζοβάρας** (Βοηθός Τεχνικός Ήχου), **Ιχόρ Ντάβιντα** (Εργάτης Γενικών Καθηκόντων), **Βλαντιμίρ Ιακιμένκο** (Εργάτης Γενικών Καθηκόντων)

Ευχαριστίες

Ευχαριστούμε το Υπουργείο Πολιτισμού και Αθλητισμού και την Εφορεία Αρχαιοτήτων Μεσσηνίας για τη συνεργασία τους, καθώς και τον Επίτιμο Καθηγητή Κλασικής Αρχαιολογίας και Διευθυντή του Προγράμματος Ανασκαφής και Αναστήλωσης της Αρχαίας Μεσσήνης, κύριο Πέτρο Θέμελη, για την πολύτιμη βοήθειά του.

Ευχαριστούμε ιδιαίτερα, για την εξαιρετική συνεργασία και την πολύτιμη υποστήριξη, τους:

Δρ. Ευαγγελία Μηλίτση-Κεχαγιά, Προϊσταμένη Εφορείας Αρχαιοτήτων Μεσσηνίας, Δημοσθένη Κοσμόπουλο, αρχαιολόγο στην Εφορεία Αρχαιοτήτων Μεσσηνίας, Αντώνη Γεωργακίλα, Αρχιφύλακα στο μουσείο και στον αρχαιολογικό χώρο της Αρχαίας Μεσσήνης, καθώς και όλο το προσωπικό φύλαξης του αρχαιολογικού χώρου.

Τον Δήμο Μεσσήνης και ιδιαίτερα τον Δήμαρχο, Γιώργο Τσώνη, την Αντιδήμαρχο Πολιτισμού, Γωγώ Παναγοπούλου, και τον Πρόεδρο της Τοπικής Κοινότητας Αρχαίας Μεσσήνης, Χρήστο Αθανασακόπουλο.

Τον Πολιτιστικό Σύλλογο Απανταχού Μαυρομματαίων «Η Αρχαία Μεσσήνη». Τον Ηγούμενο της Νέας Μονής Βουλκάνου, Πατέρα Προκόπιο.

Όλους τους κατοίκους της Αρχαίας Μεσσήνης για τη ζεστή φιλοξενία και την υποστήριξη τους και, ιδιαίτερα, τη Μαρία Μπαλοπούλου, την Ιωάννα Γεωργακοπούλου, τη Βικτωρία Yavorskaya-Αθανασακοπούλου, τον Νίκο Κουντούρη και τον Δημήτρη Παπαθανασίου. Τον Δήμο Αγίου Δημητρίου, το θεατρικό εργαστήρι του Δήμου και τη σκηνοθετρία Γεωργία Αθανασιάδου.

Το Tuned City θα ήθελε επίσης να ευχαριστήσει θερμά όλους τους υποστηρικτές, τους συνεργάτες, τους φίλους και τους συμμετέχοντες για τη συμβολή, τις σκέψεις, τις συζητήσεις, την ενασχόληση και τη βοήθειά τους για την πραγματοποίηση της διοργάνωσης του 2018 στην Αρχαία Μεσσήνη.

ΜΕΡΟΣ ΤΟΥ ΠΡΟΓΡΑΜΜΑΤΟΣ

inter^{faces}



Με συγχρηματοδότηση από το
πρόγραμμα «Δημιουργική Ευρώπη»
της Ευρωπαϊκής Ένωσης

ΣΕ ΣΥΝΕΡΓΑΣΙΑ



Δ Ι Α Ζ Ω Μ Α

ΜΕ ΤΗΝ ΥΠΟΣΤΗΡΙΞΗ



ΥΠΟΣΤΗΡΙΚΤΕΣ



(Acts of Listening)



(Raviv Ganchrow)



(Marc-Alexandre Reinhardt)

ΕΠΙΜΕΛΕΙΑ ΕΚΔΟΣΗΣ:

Χριστίνα Κοσμόγλου

ΣΥΝΤΟΝΙΣΜΟΣ ΕΚΔΟΣΗΣ:

Ισμήνη Γάτου

ΚΕΙΜΕΝΑ:

Thomas Munz

(επιμέλεια / αγγλικά)

Απόστολος Βασιλόπουλος

(επιμέλεια & μεταφράσεις / αγγλικά, ελληνικά)

Βασίλης Δουβίτσας

(επιμέλεια & μεταφράσεις / ελληνικά)

ΦΩΤΟΓΡΑΦΙΕΣ:

Φωτογραφίες εντύπου © **Carsten Stabenow**

σελ. 12, 28, 41 © **René Rissland**

σελ. 33, 76 © **Raviv Ganchrow**

ΔΗΜΙΟΥΡΓΙΚΟ ΕΞΩΦΥΛΛΟΥ:

Τζίλιαν Βιγλάκη, Θεόδωρος Κωβαίος

ΣΧΕΔΙΑΣΜΟΣ:

Γιώργος Ρυμενίδης – Grid Office



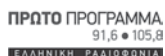
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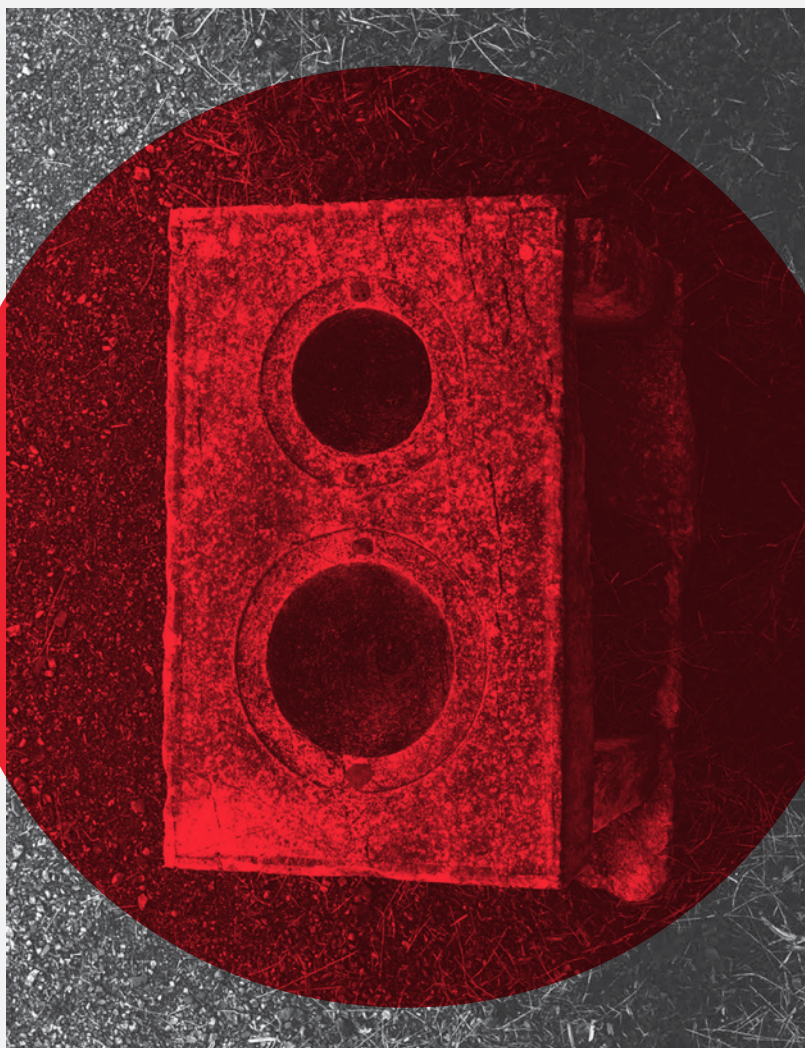


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