

NOMAD WORKSHOP / ATHENS / 01-28 OF MAY 2015

We are in the
cafe
not in center.

LUNDI	MARDI	MERCREDI	JEUDI	VENDREDI	SAMEDI	DIMANCHE
				FIRST MEETING	VERNISAGE CENTRE	SECOND MEETING
4	5	6	7	8	9	10
PREP	START 1 George	1 George	X	START 2 Nora	2 Nora	START 3 Dimitri
11	12	13	14	15	16	17
3 Dimitri	X	4 Romain	4 Romain	Beynir 5 Elina Anestasia	Beynir 5 Elina Anestasia	Beynir X
18	19	20	21	22	23	24
6 Virginia	6 Virginia	X	7 Elina	7 Elina	Red house icon	I need to leave for Thessaloniki
25 Dimitri: NO	26 Dimitri: NO	27 Dimitri: NO	28	29	30	31
				Red house icon		

EXHIBITION

A Nomad Workshop

The Nomad Workshop will take place over a period of 5 months: from May 2015 to September 2015 and in various European countries.

We chose four countries that are culturally, historically and geographically very different: Luxembourg, Latvia, Moldova and Greece.

It is a cultural project trying to enhance and share contemporary art in Europe through four experimental exhibitions.

The basic idea:

In each country we team up with five local artists, and with the participation of the local population, work and live on site to set up a free exhibition in an abandoned place.

This imaginary community aims to introduce the large public to contemporary art and create a dialogue between us, other artists, local people and their cultural institutions. Hoping to find new ways of showing, sharing and living arts.

The Final Process in Athens

We did not have a fix place. We operated in an urban environment, exploring the city and the possibilities of the public space.

We were 7 artists, knowing more or less or not at all the city.

We had 21 days to work and one week to prepare a conclusive result.

Every 2 days a different artist would propose an idea to the group and a place where it would happen.

Then every member would work out the given informations, interpret them in his or her way and react. Both individually and as a group.

7 people & one dog, one month (not even). a capital European city in a multi-level crisis.
no program, no studio just the road, the time, the odor. and the hot weather.
searching for questions. a Babylonian communication that tends to lead to creative questions.

Virginia Mastrogiannaki

Μια διαδρομή στη πόλη χάραξε μονοπάτια ανεξερεύνητα γεμάτα ιδέες και ερμηνείες απο κόσμους διάφορετικούς.Η περιπλάνηση ,η στάση,η επανακίνηση δημιούργησαν ένα έδαφος γόνιμο για εικαστικούς πειραματισμούς καθώς το ταξίδι αποδείχθηκε πολυμορφικό.Ο καθένας υπήρξε σύνολο και το σύνολο μονάδα μέσα απο τη δράση.Η πρώτη επαφή ξεδιπλώθηκε και έγινε σύστημα που πάνω του ακουμπήσαμε τα ερεθίσματά μας.Ο σκοπός έγινε όχι το αποτέλεσμα αλλά η διαδικασία,όχι το συγκροτημένο αλλά το παρορμητικό.Μια σύντομη επίσκεψη στο κόσμο αυτών που παρασύρονται στο πολύχρωμο δαιδαλώδες παιχνίδι κάτω απο την επιφάνεια της αστικής πραγματικότητας.Εφήμερες και ανώδινες ιστορίες εκτός συνόρων που εμπλουτίζουν το μύθο στη συνέχεια του.

A route in the city tracing
unexplored paths full of ideas and
interpretations of different worlds.
To wander, to stop and to restart
created fertile grounds for artists
to experiment, as the journey had
many faces.
Each person acted individually as
well as part of a group through
different actions. Our first and
initial contact grew into a system
and a grid where we could capture and
stock our stimuli. We were not driven
by a goal but from the process
itself, we didn't count on structure
nor cohesion but rather on impulsion.
It was a short visit into the world
of those who drift into the colorful
game of the urban reality.
The projects were ephemeral and
effortless scripts, outside the
fortification borders of a myth.

Elena Niarchou

- Look. The picture is slowly moving.
- I am afraid the garden won't open today.
- My apologies to all of you.
- Is that so? What a shame.
- May I ask why?
- What sort of garden is it?
- A green garden.
- Let's walk around the fence then.
- There is a break in the fence.
- That's great news.
- Let's go inside.
- / flash /
- No pictures!
- He said 'no pictures'.
- / door /
- We have now arrived at a significantly larger pond.
- What is that sound?
- It must be the sound of waves.
- But the waves are quiet.
- The sound is coming from the opposite shore.
- Let's take a look through this thing.
- / click /
- They are rivers.
- This river is dry, it's unnatural.
- Let's walk inside it.
- There is something blocking the path.
- Something in the way..yes.
- They are everywhere. They resemble cars.
- But less tall than a tree. They are short.
- Is this a dog?
- / it will rain /
- There is a forest over there as well.
- Is that a forest?
- Let's go look.
- Let's hurry.
- Or this might be a construction site of some sort.
- They look like they could be houses.
- The walls are curtains.
- There is nothing inside.
- Go!
- He said 'go'.
- / tickets /
- Look at the window. There.
- It's hard to walk here.
- It's broken.
- I wonder what happened here.
- The steps are getting bigger and bigger.
- Look.
- If we go up the stairs we should be able to find out.
- Let's go the opposite direction.
- It peels back easily.
- It's like paper.
- The bags are soft. I wonder what's inside them.

- Maybe there is grass inside.
- / around /
- We are going down a narrow path.
- Move forward. Careful.
- Everyone stay together.
- / frame /
- They can all be connected together.
- This one shows a boat.
- Everyone please gather the photos.
- They form a giant map of this place.
- Should we lay them out again?
- There. Look.
- The photos are moving sideways, along the shore.
- Look.
- Let's go upstream.
- / flags /
- There are dunes on the other end.
- Look.
- It's a radar. Strong wind coming.
- Quick. Let's take shelter.
- / door /
- You talk.
- No- Wait. Look.
- The picture is slowly moving.
- Let's inspect it.
- It's made entirely out of cloth.
- Is it a photograph?
- It's showing a building.
- It's the television. It's showing a building.
- / car /
- Perhaps they did not see us.
- Airplanes fly low. Let's cross the river.
- There is more and more stuff floating towards us.
- Look.
- Isn't that a kitchen?
- / dog /

Anastasia Douka

Quiétude

Enfin nous ne trouvèrent jamais notre temple.

Peut-être n'existe-t-il ici que des visions.

Utopie, sociologie et topologie.

Culte et culture .

Passé extrapolé :

Fonder un groupe

Invisible mais fondé.

Un groupe parmi tant.

Coalition d'un temps.

Des actions inefficaces.

Visibilité et utilité latente.

Infra-actif .

Vue sans être vue.

Intramuros.

Produire du non productif.

Parallèle du quotidien.

Transformer ce produit.

défier l'entreprise.

Abandonner l'objet.

Déformer la réalité.

Sélectionner ou restaurer.

Rendre le naturel fictionnel.

Situation conditionnelle.

Déconstruire le banal.

Affirmer le présent.

Jouer sur la route du travail.

Choisir son temps.

Travailler le mouvement.

Se perdre consciemment.

Restituer cette errance.

Cartographier l'inutilité.

Définir l'environnement.

Suivre une idée.

Construire un monument.

Ne rien changer.

Recommencer .

Quiteness

Finally we never found our temple .

Perhaps only visions exist.

Utopia, sociology and topology.

Worship and culture.

Extrapolated past :

Build a group

Invisible but founded.

A group among many .

Coalition of a time.

Inefficient actions .

Latent visibility and utility .

Infra - active .

Seen without being seen .

Intramuros .

Produce unproductiveness .

Parallel to the everydaylife .

Transforming the product.

challenge the initiative.

Drop the object.

Distort reality .

Select or restore.

Make the fictional natural.

Conditional situation.

Deconstructing the banal.

affirm the present .

Playing on the route to work .

Choose his time.

Work the movement.

Getting lost consciously.

Report this wandering.

Mapping uselessness.

Set the environment.

Follow an idea.

Building a monument.

Do not change anything .

Restart .

Romain Simian

The dementia of the conclusion

Continuous and unnecessary wanderings in the city.

Time is close.

Place anywhere.

The city is the studio and the passers are the potential viewers.

At any time you are invited to organize, to curate, to take care, to act, to participate in something in situ and to improvise for it.

There are no second thoughts . They don't lead anywhere.

Be content with the first thought and play!

Consistency and continuity does not exist.

Walk in the city,

meet people, watch the rainbow , choose color, follow the green line, paint, take pictures, collect and save something, measure, record and file objects, build a monument ,call friends for dinner, plant, read, cut out as well as print papers and put them up on the walls.

Others will rejoice, others will react and others will only tolerate you.

Act and maybe you let a hint to go or perhaps not.

Dimitris Ameladiotis

So for me the nomad workshop in Athens starts from a blank page. Nothing as a background ,nothing was important and everything was possible. We met, we discussed, we exchanged a lot of ideas. Nothing was stable. The only thing we decided was that everyone of us had to introduce an idea to the others. We walk as invisible, we wanted to show and spread our ideas among a public, but at the same time we were hiding from them. We got confused and were confusing and in some cases we got tired.

But i think that in the end nothing special was necessary to be done during that month, we were a real nomad group in some ways and it was a chance for us to see ourselves acting in a group of 7. We spoke about us and our ideas, we created small actions and accidents and of corse we walked a lot. The nomad workshop in Athens was a start of a trip, it can be the beginning of a way of thinking and get the opportunity to mature as time goes on.

Giorgos Geronditis



in front.-----

THE COLORS OF THE IRIS "An Oracle"

One red sign makes a blue walk,

three meters over the ground, sees, listens,-----

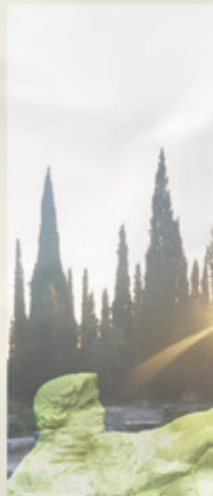
A blue song says to Feiruz* come out so the birds hear you, let the sun come
gonna follow you. The sun will say " if you try to paint the half wall you
and if you use a magic tool don't be shy to change your view.

*-the tirquaz stone-

Try to put your purple glasses and a route will start take



enjoys and narrates a story about her



the things you see and use it as

it is.



05.05.2015: Open Top Bus Responsibility.
Margarita, the woman in the picture,
sits in front me.
I observe her chemise a carreaux.
Her Master bus driver speaks
only English and no Greek.
It is a bilingual guided tour
on red headphones and blue needles.



me and he is

allow you will have light as a view

PAINT A WALL
IN YELLOW
IN A HOLE
TO HAVE LIGHT
IN THE WINDOW





"The colour of Iris or a skybow".

I had 7 people in front of me that I needed to meet. Therefore I distributed the colours of the Iris, every member getting one. In greek mythology Iris is the personification of the rainbow and messenger of the gods. She is also known as one of the goddesses of the sea and the sky. Iris links the gods to humanity. She travels with the speed of wind from one end of the world to the other, into the depths of the sea and to the underworld.

The rainbow has seven colours red, blue, yellow, orange, green, indigo and purple. In anatomy the iris gives the eye its colour. So

somehow each one of us carry a piece of the sky in his eyes. In addition to the colours, I offered to everyone objects, tools or gifts. Then each one of us started to follow his line and his colour through the city of Athens. I had the chance to meet every-one of the group individually or not for a short time and discuss about something personal or nothing, about something important or a joke.

At the end of the two days, each one of us had something as a result, a mark, a story, a sound, a light, an object, something precious and something magical. The story we created for the colours of the Iris was completed with an oracle:

"One red sign makes a blue walk, three meters over the ground, sees, listens, enjoys and narrates a story about her in front. A blue song says to Feiruz -the tirquaz stone- come out so the birds hear you, let the sun come and he is gonna follow you. The sun will says " if you try to paint the half wall yellow you will have light as a view and if you use a magic tool don't be shy to change your view. Try to put your purple glasses and a route will start take the things you see and use it as it is."

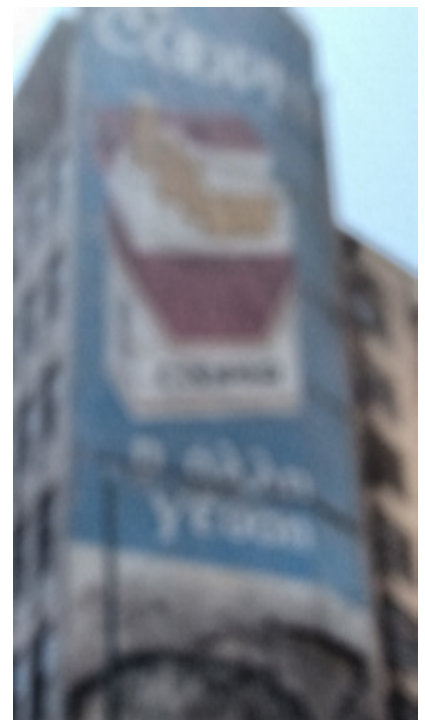
Giorgos Geronditis

The colors of the rainbow transformed
to sounds that people offered me





sound Irida project

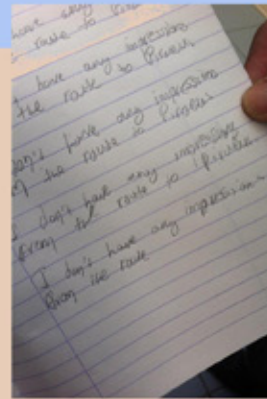




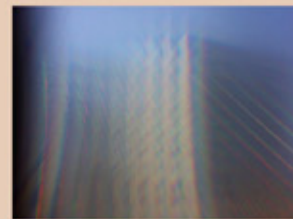
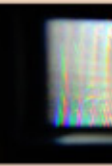
05.05.2015: Open Top Bus Responsibility. Margarita, the woman in the picture, sits in front of me. I observe her chemise à carreaux. Her Master bus driver speaks only English and no Greek. It is a bilingual guided tour on red headphones and blue needles.



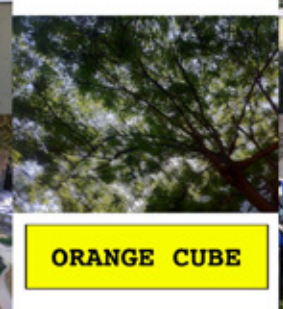
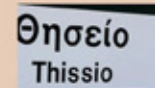
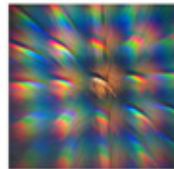
**STARTING
POINT**



BAN



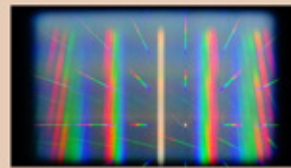
**REFLECTION
OF LIGHT**



ORANGE CUBE



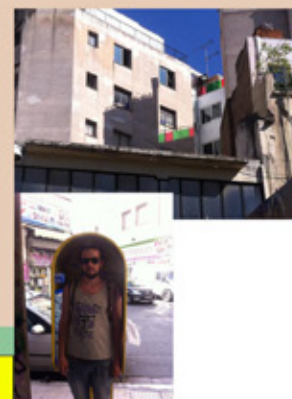
**WE NEED
MONUMENT**



**WAITING FOR
AN ACTION**



HAMMER



NEO
Impressionism

K



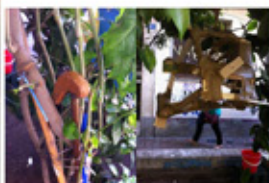
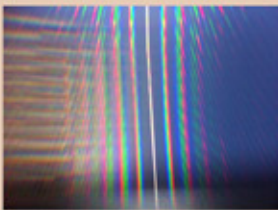
STILL LIFE



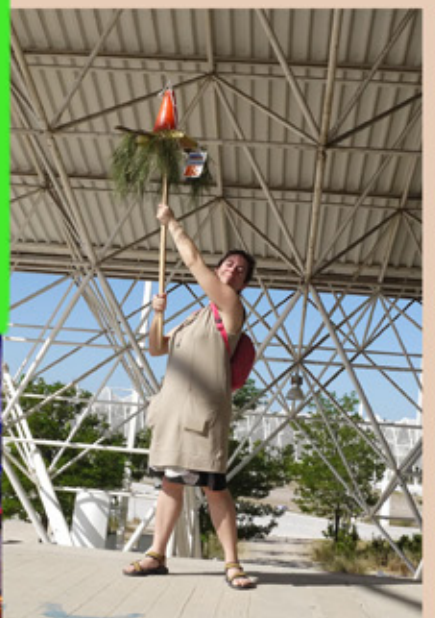
IMPRESSIONIST
INSTALLATION



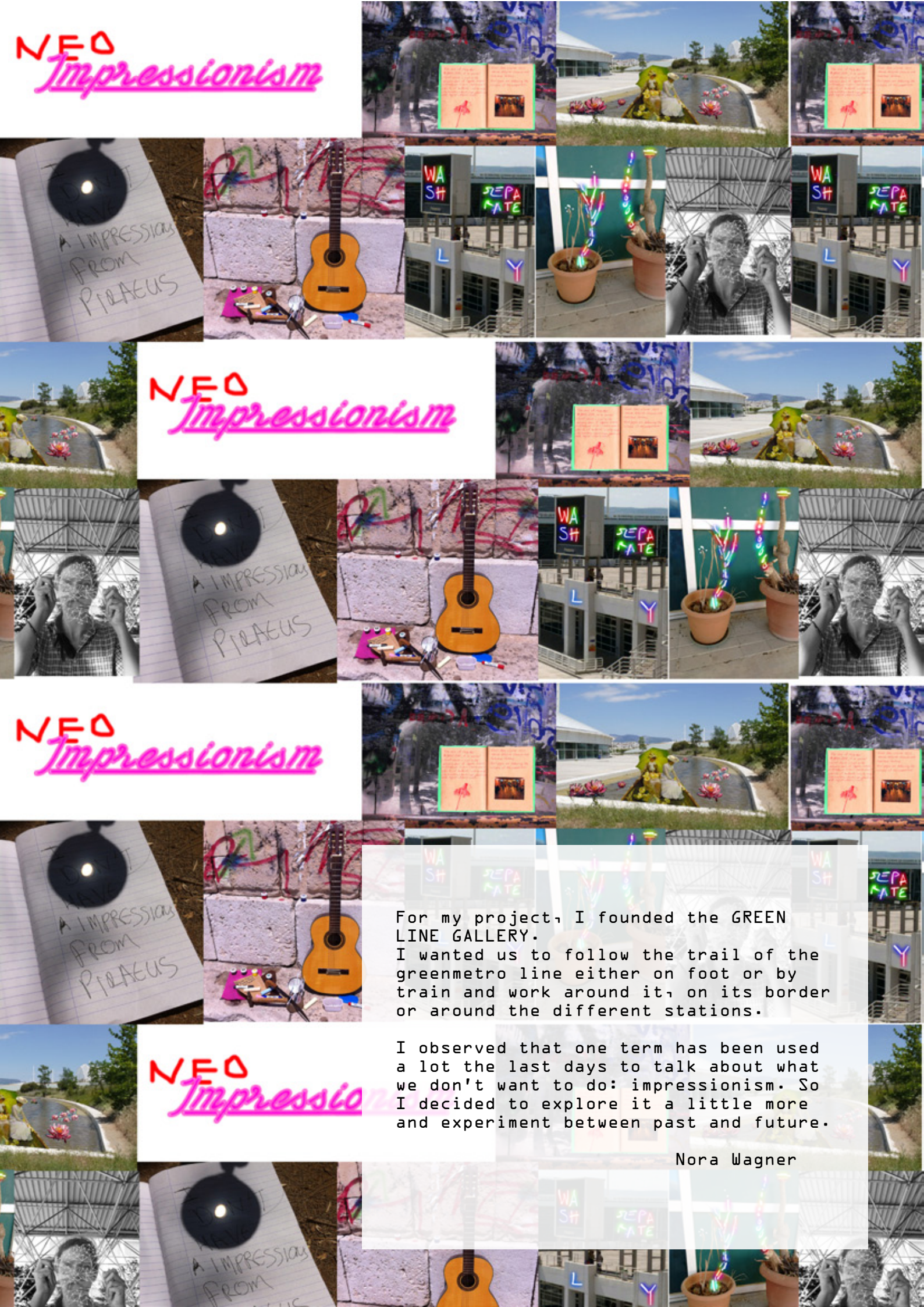
BLUE MARK



BIRD HOUSE



NEO Impressionism



NEO Impressionism

NEO Impressionism

For my project, I founded the GREEN LINE GALLERY.

I wanted us to follow the trail of the greenmetro line either on foot or by train and work around it, on its border or around the different stations.

I observed that one term has been used a lot the last days to talk about what we don't want to do: impressionism. So I decided to explore it a little more and experiment between past and future.

Nora Wagner

The Green Line Winner

The Green Line Winner is someone who is moving with Athens Electric Railways.

Green line winner 2015 moved between Omonoia and Kallithea stations.

Green line winner price its a special object which is kept in the entrance doors of Olympic Complex in Athens at Eirinis station-green line.

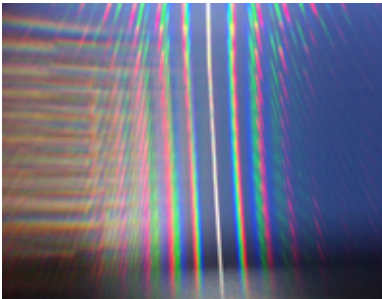
There are 34 Green line winner criteria and must be strictly respected!



More informations about Green Line Winner you can find at ''Green Line Winner Criteria''book.







video fenetre

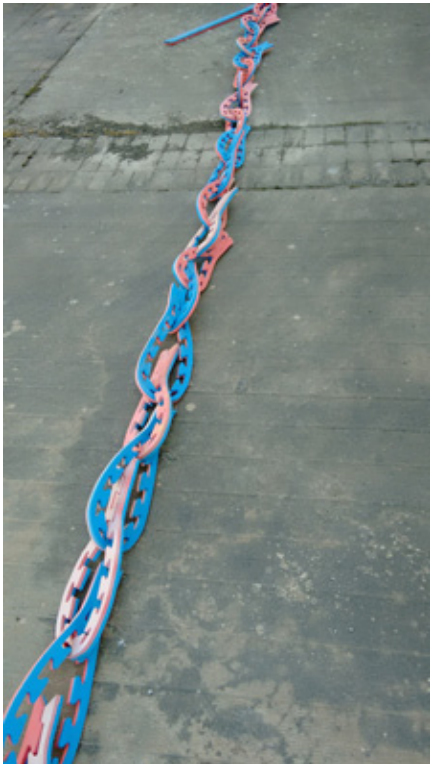


video spit out



green line video



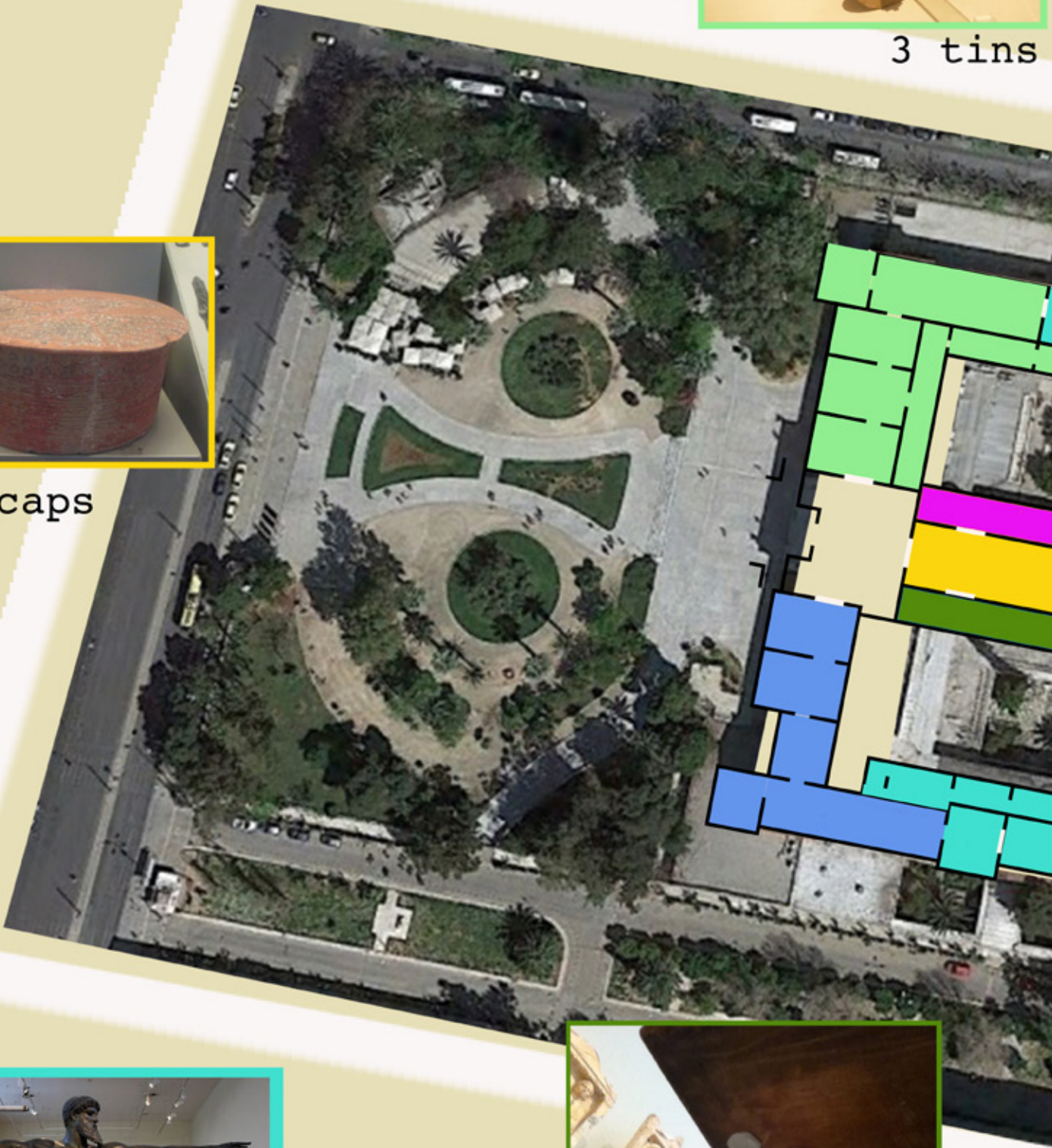




3 tins



25 caps



1978 cigarette butts



Over



320 packages of food

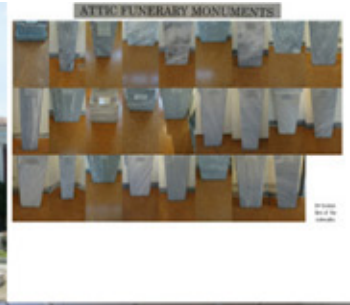


81 advertisements

7500 gums



84 broken tiles of the sidewalks



The idea of the set
The action "The idea of the set" refers to the tendency of the society to categorize the species and the notions and to separate them into supposedly similar sets so that it can control and manipulate the crowds. Also, this action highlights two forms of archaeological method in the observation and the counting objects: the one refers to ancient samples that flatter the past while the other examines worthless waste samples of our contemporary civilization. This action points epidermally the relationship between a painstaking image - window of the city, which a national museum is called to serve, and the miserable image of the sidewalk around the Museum, revealing poor social conditions.

The description of this project:

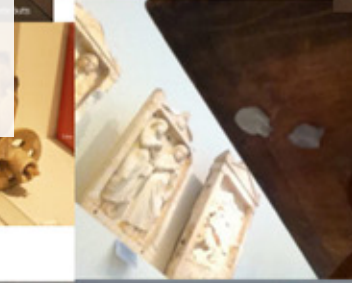
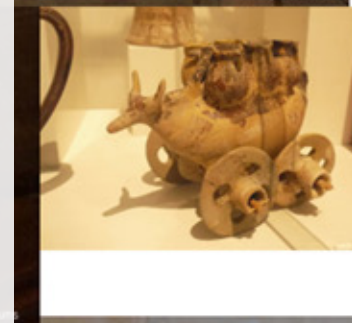
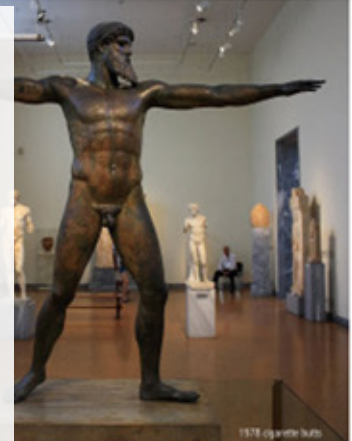
Everyone takes in the mind one object as it is referred to the below list:

- a) Advertisements= E
- b) Broken tiles of the sidewalk= R
- c) Caps= D
- d) Cigarette butts= V
- e) Gums= G
- f) Packages of food= A
- g) Tins= N

Everyone makes a tour in the National Archaeological Museum of Athens.
Everyone takes a photo of one exhibit which reflects better the idea of the object.
Everyone counts the amount of the object as it exists in the sidewalk block around the National Archaeological Museum of Athens.
The results of the research (photos and numbers)

- a) 81 advertisements
- b) 84 broken tiles of the sidewalk
- c) 25 caps
- d) 1978 cigarette butts
- e) 7500 gums
- f) 320 packages of food
- g) 3 tins

Dimitris Ameladiotis





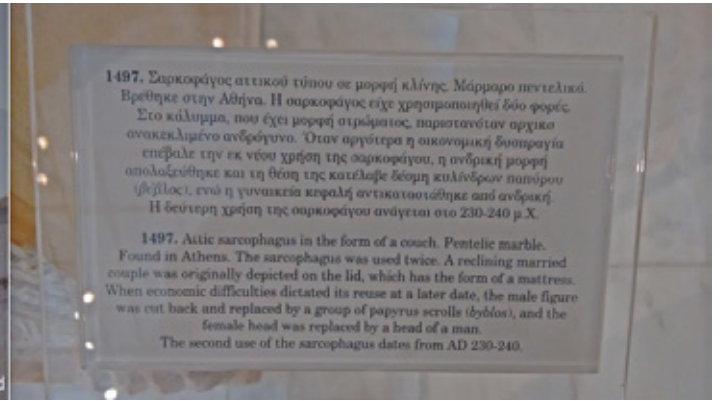
g



e



f



ATTIC FUNERARY MONUMENTS



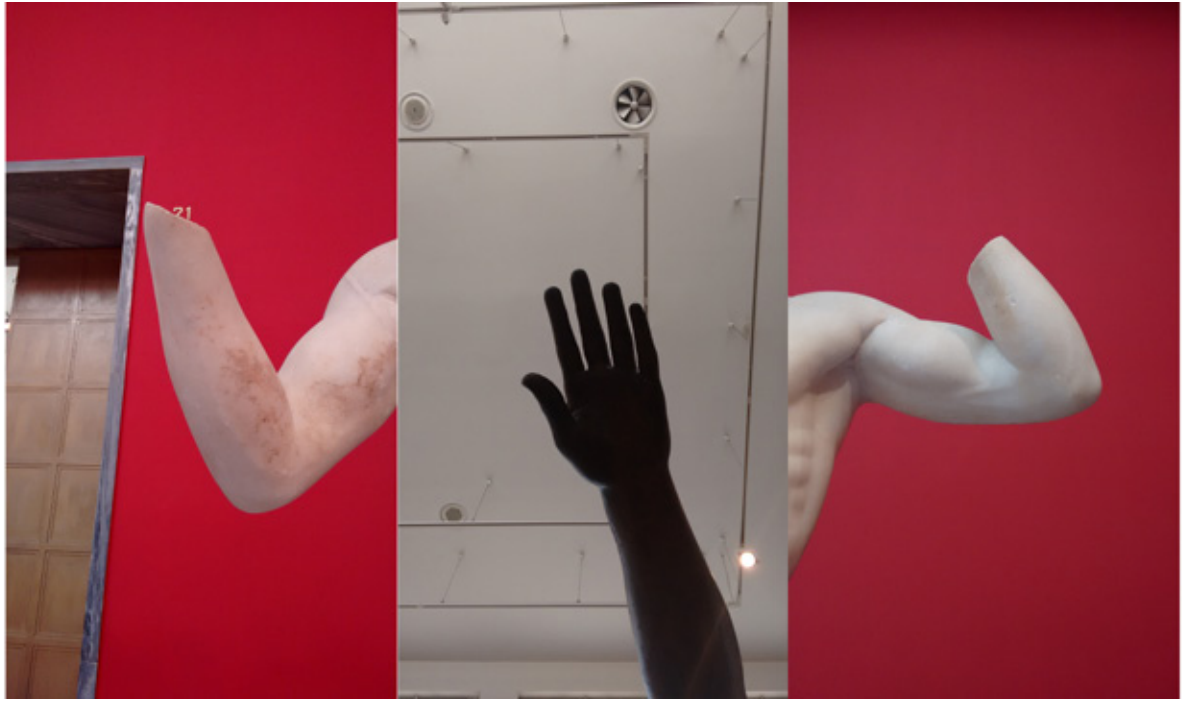
c



a

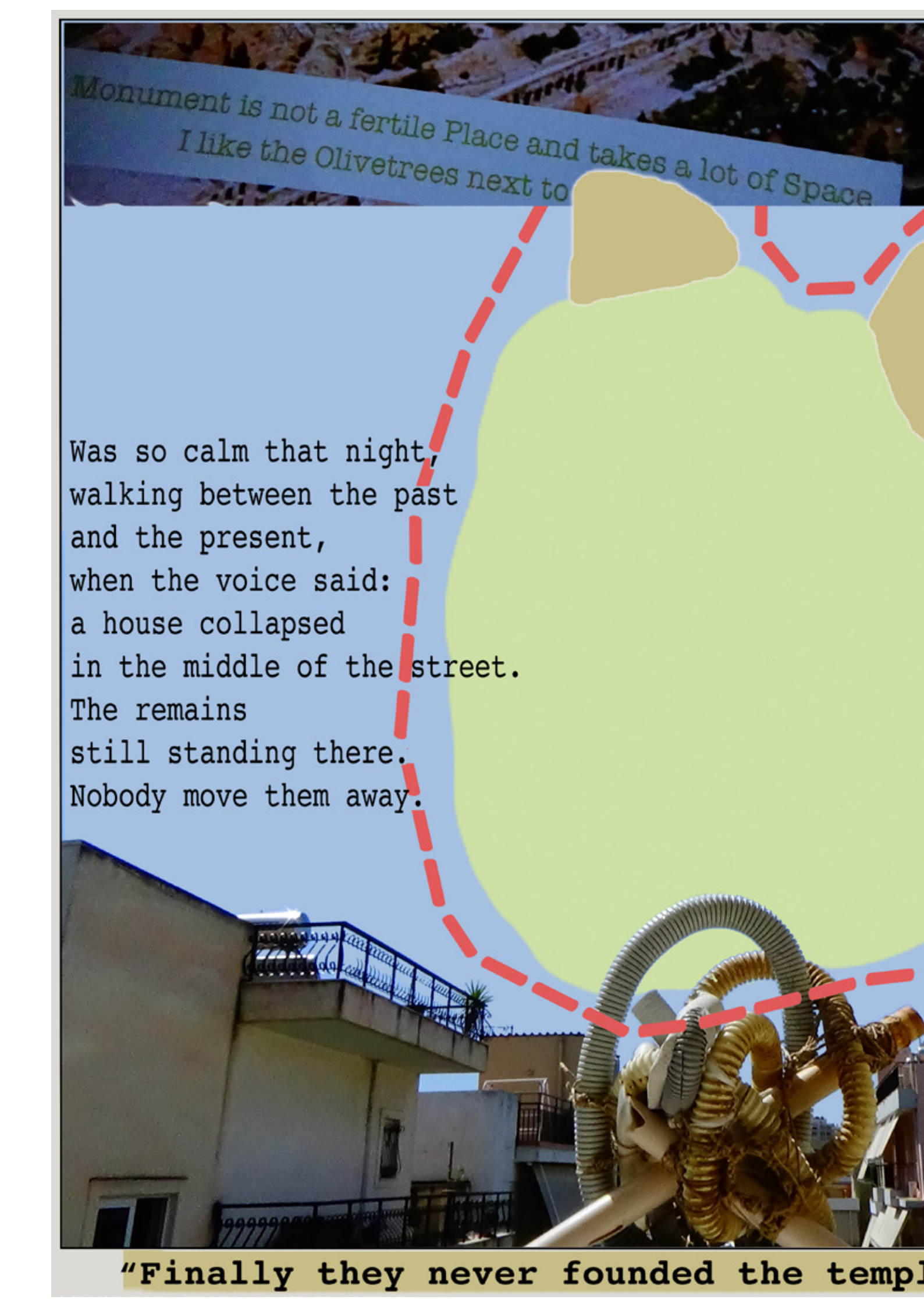
b

d





Video VID_20150510_132431826



Monument is not a fertile Place and takes a lot of Space
I like the Olivetrees next to

Was so calm that night,
walking between the past
and the present,
when the voice said:
a house collapsed
in the middle of the street.
The remains
still standing there.
Nobody move them away.

"Finally they never founded the temple"



le so they began to find solutions."



Was calm, wasn't, but we didn't let the

Was calm, wasn't, but we didn't let the

Was calm, wasn't, but we didn't let the

Was calm, wasn't, but we didn't let the

Was calm, wasn't, but we didn't let the

Was calm, wasn't, but we didn't let the

Was calm, wasn't, but we didn't let the

X Y Z T
One Night
One Road
One Hill
7 People

Romain Simian

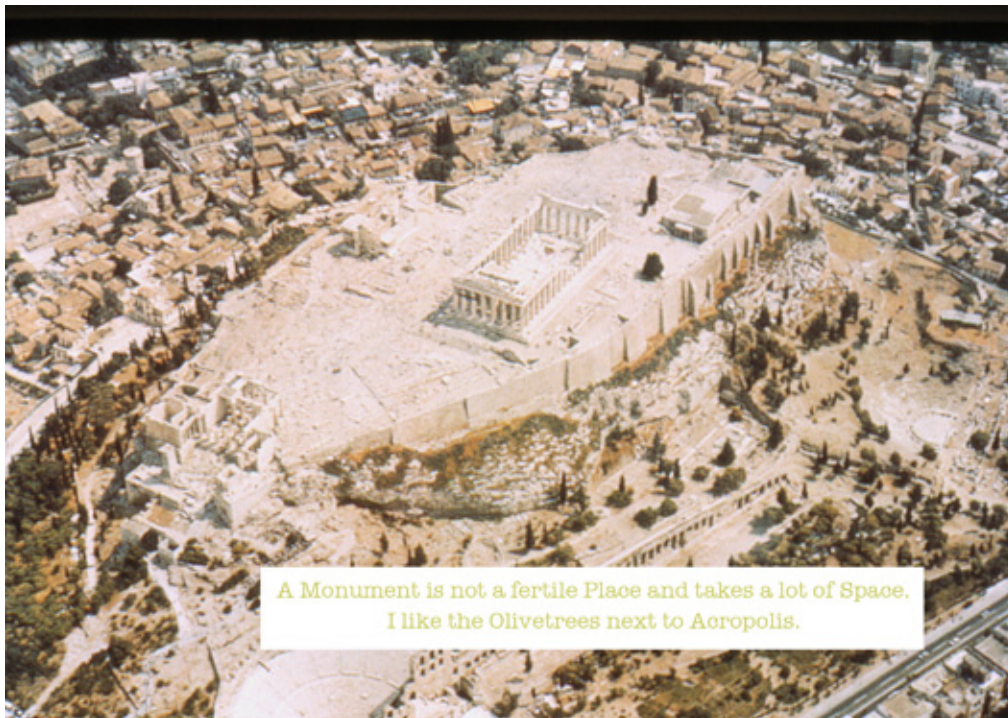


VARIOUS LIQUIDS CARRIED BY VIRTUE
OF THEIR OWN WEIGHT FROM VARIOUS
POINTS TO FORM A POOL OF VARIOUS
LIQUIDS AT A POINT OF ACCUMULATION

Was so calm that night, walking between the
past and the present, when the voice said: a
house collapsed in the middle of the street.
The remains still standing there. Nobody move
them away.

situationists sound for the image





A Monument is not a fertile Place and takes a lot of Space.
I like the Olivetrees next to Acropolis.

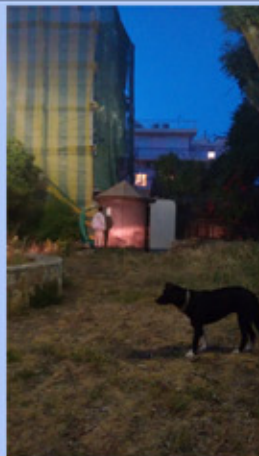
sound monument



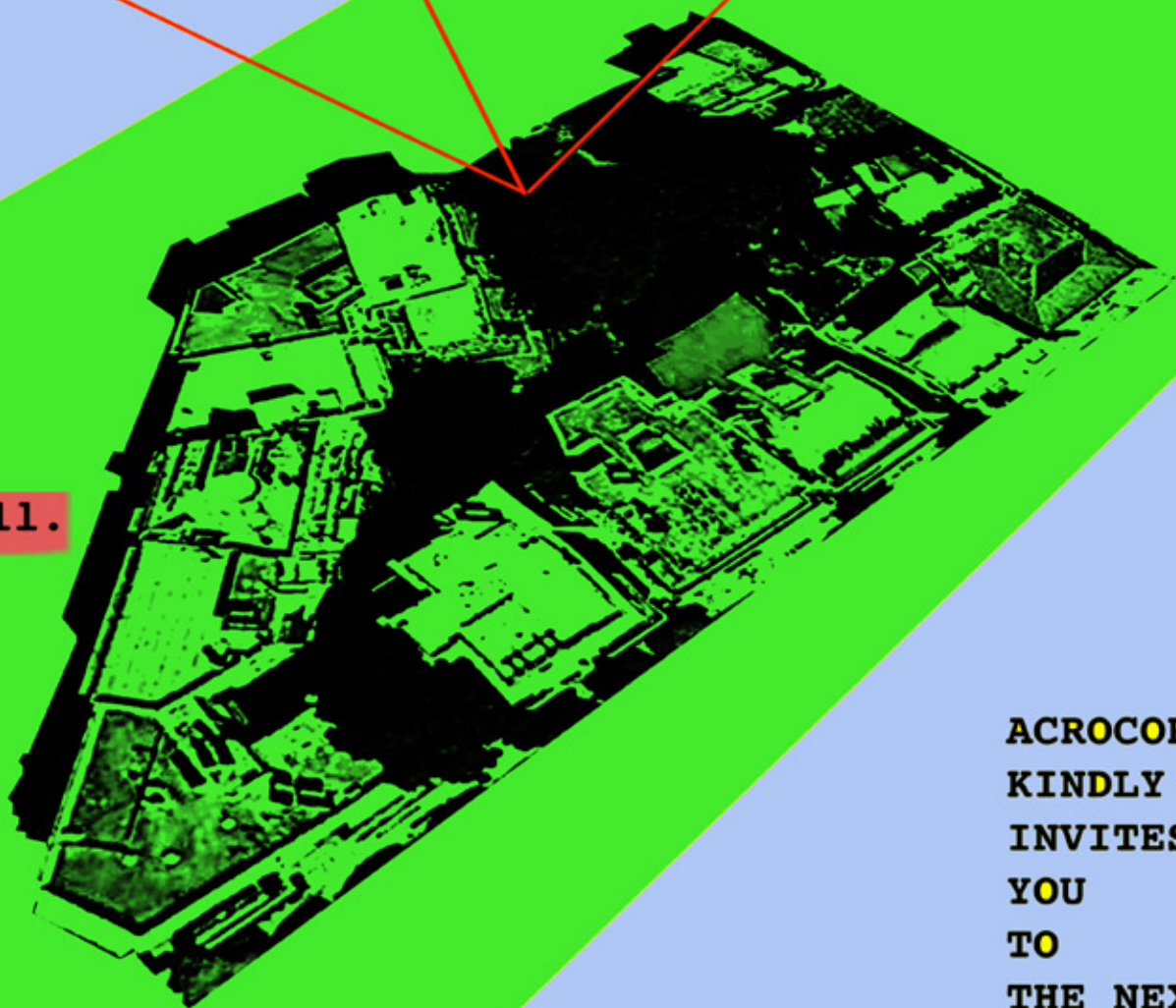


the park we spotted on our last group walk behind t





he hill.

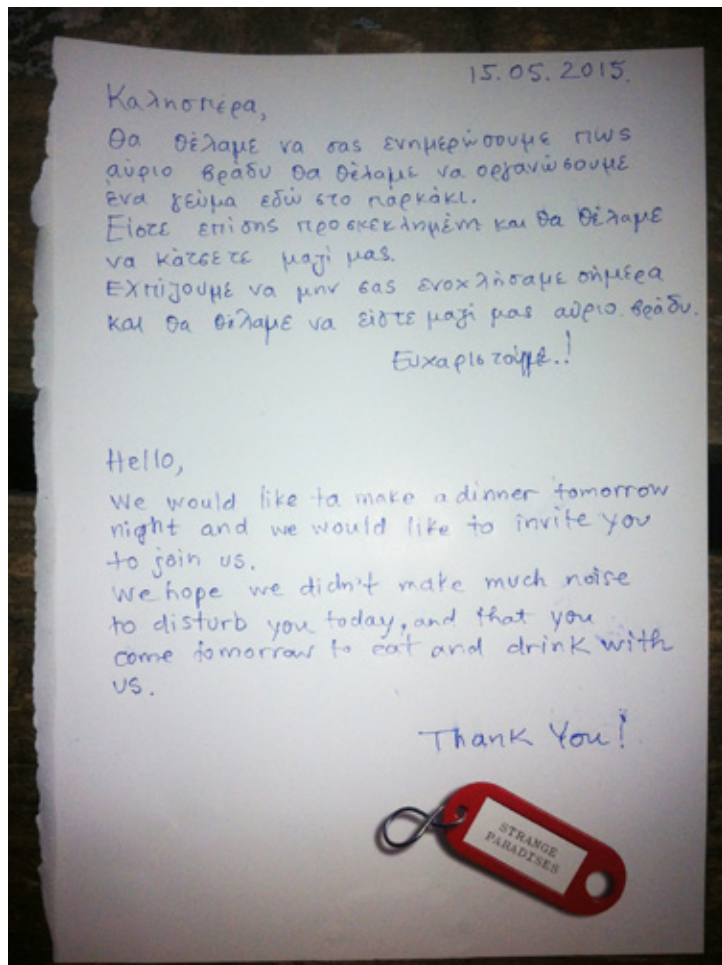


ACROCORINTH
KINDLY
INVITES
YOU
TO
THE NEXT
DINNER



17 MAY 2015
Acrocorinth
One invites one.
We have a Double Group Dinner.

Anastasia Douka



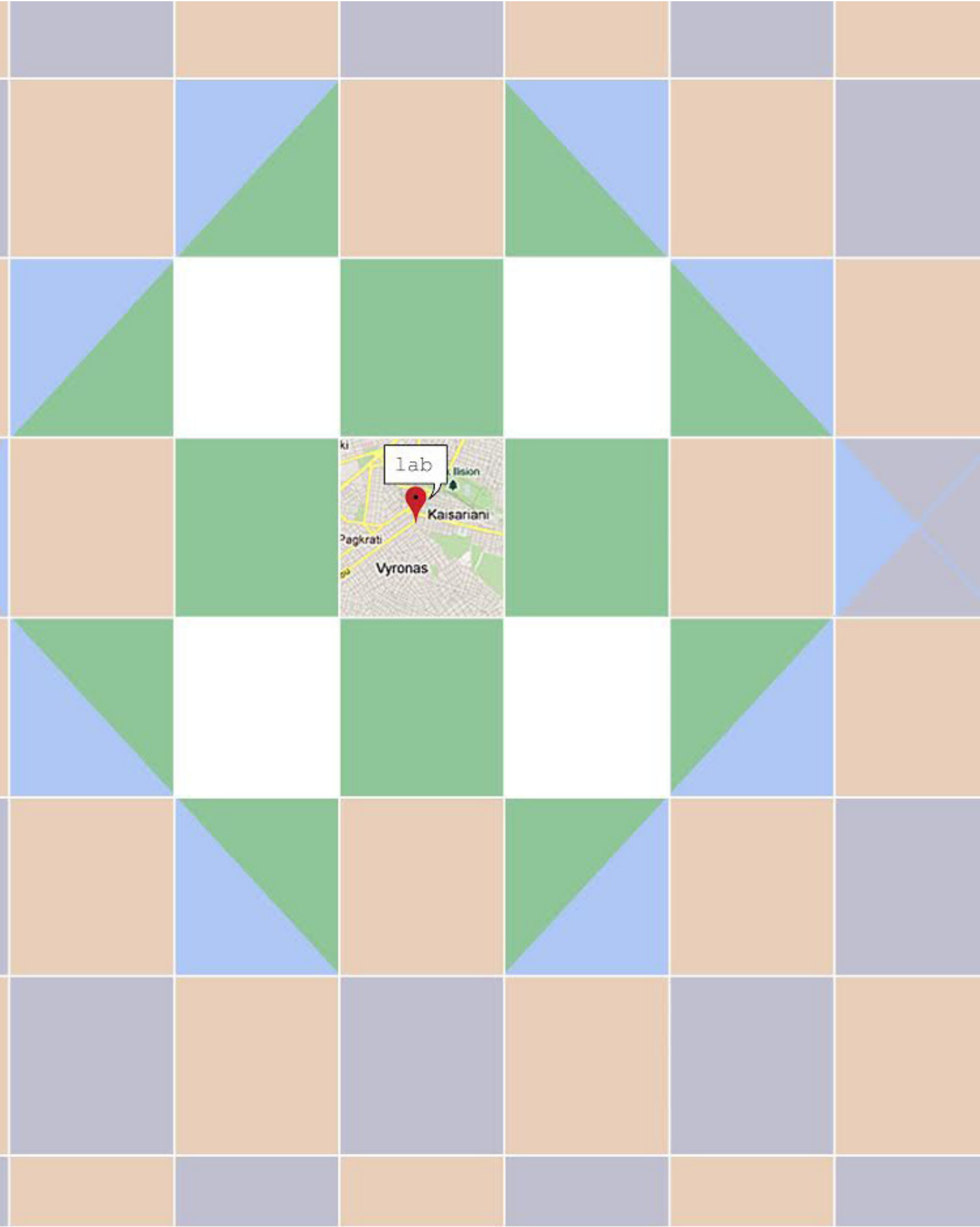
sound speech

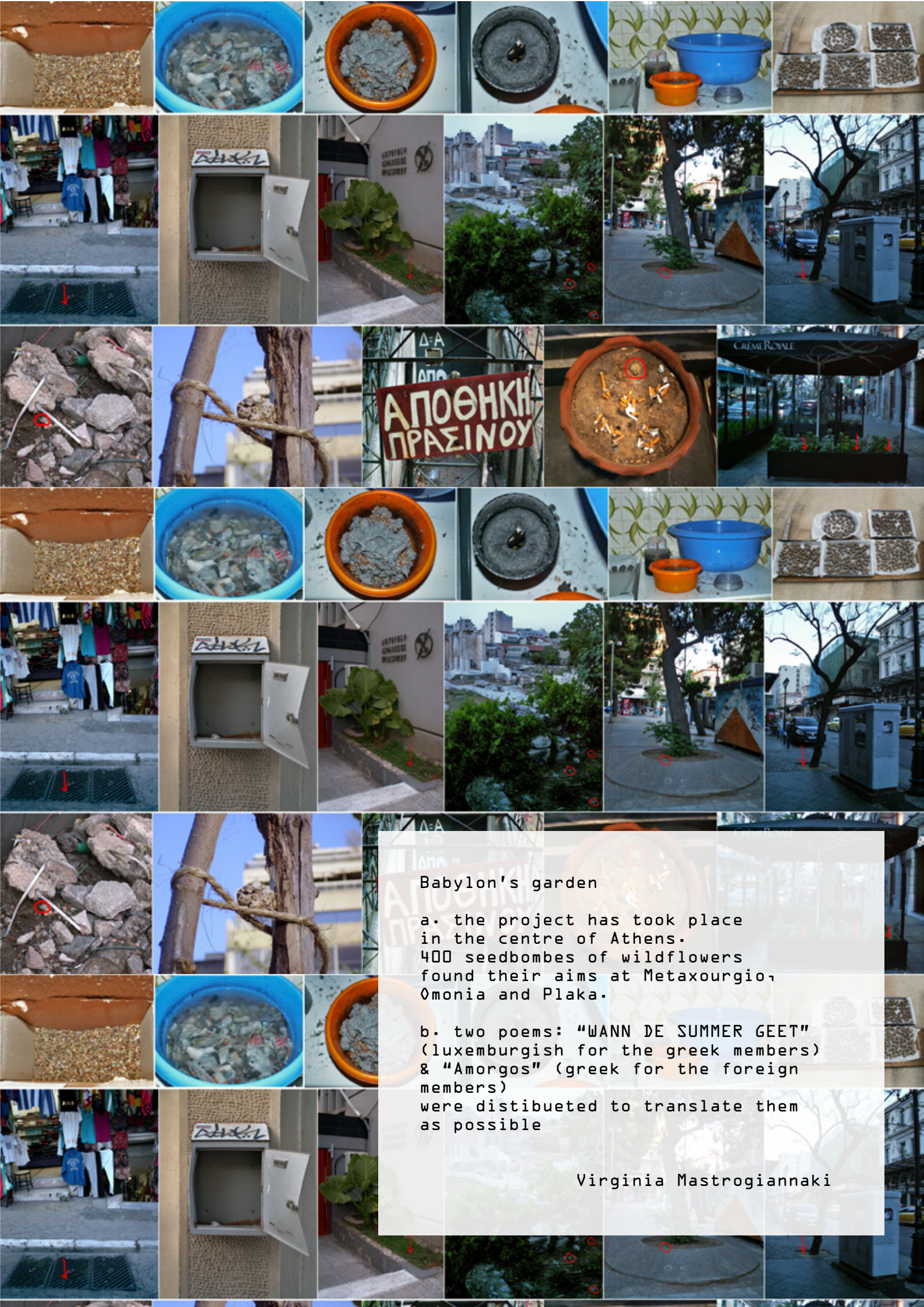




**Gentle illegal actions.
flower seed bombs in Athens.
Attack!**







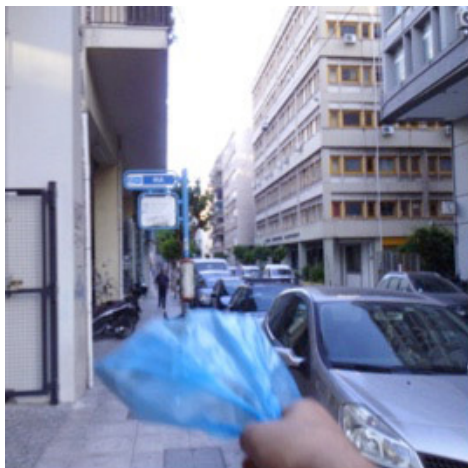
Babylon's garden

a. the project has took place in the centre of Athens. 400 seedbombs of wildflowers found their aims at Metaxourgion, Omonia and Plaka.

b. two poems: "WANN DE SUMMER GEET" (luxemburgish for the greek members) & "Amorgos" (greek for the foreign members) were distibueted to translate them as possible

Virginia Mastrogianaki

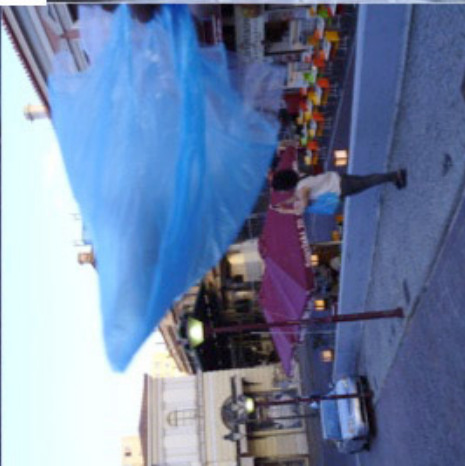
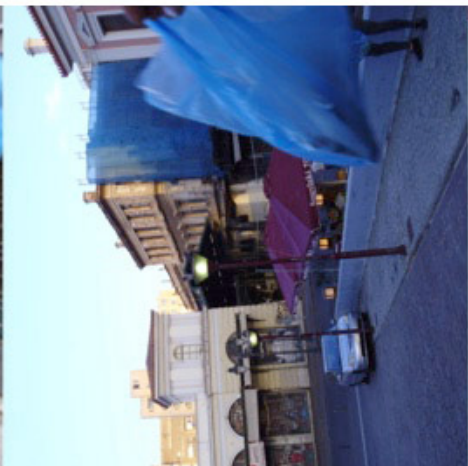
video romain et dimitris



Dräi Dee laang as a rough wall
wéi wéll duerch d'Gaasse geheet,
d'Gewëlleks as schaar! Trough the sky running,
to d'Beem hu sprouted a geklot.

Ma op eemol as everything roueq gin,
Hent geet Keng Lëftche Mei,
Keen touch laanscht the Daich, wou d'Pëppelter stin,
in 't as mer, ech weëß Net wéi.

At 't as mer sou ongemälleg hent,
at ech weëß roof Genee Bescheed:
Dräi Dee Hault de wall when d'Frëijor knows,
at och when the Summer leave.





गौ माता

(दाजदथानी भजन)

GEKL0T



video butterfly



sound babylon's garden

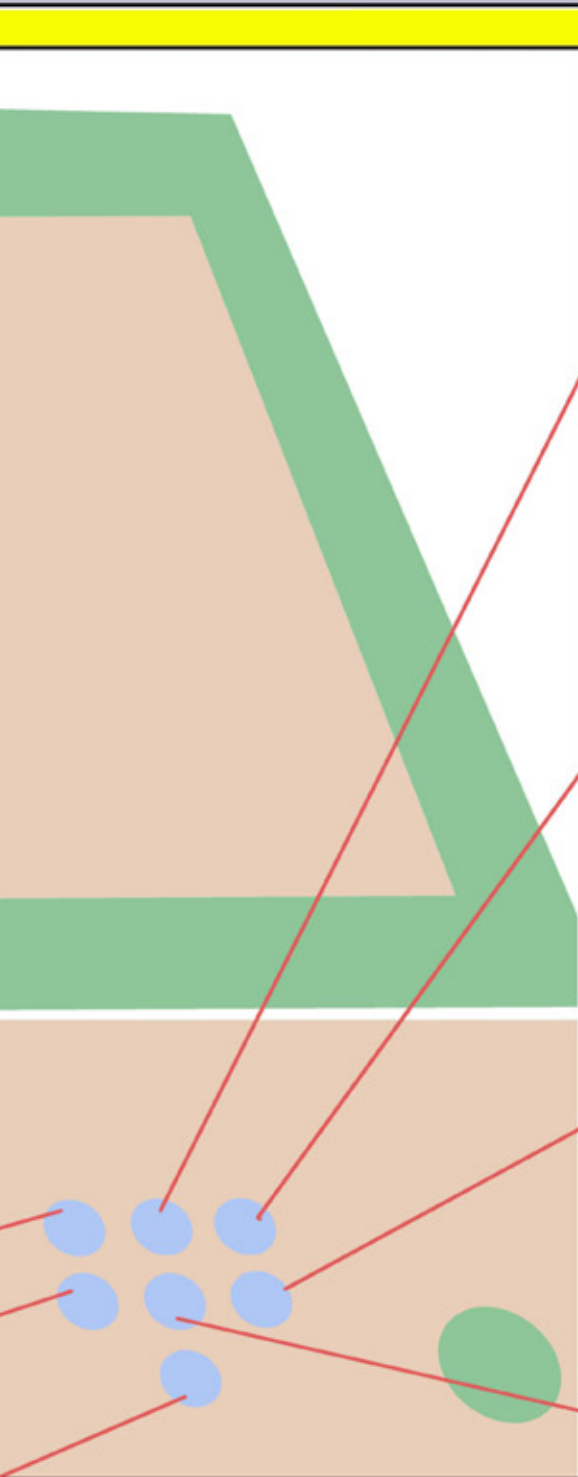


video VID_20150519_200155907[1]

in the corner of
the neighborhood

#_





#

Latitude :

37.98806

Longitude :

23.730597

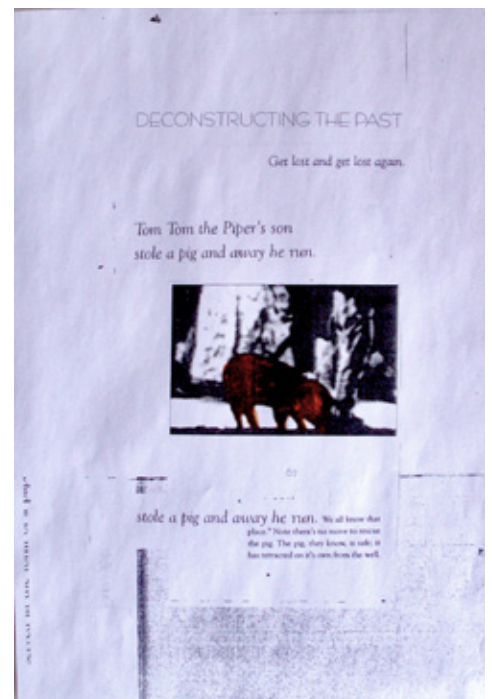


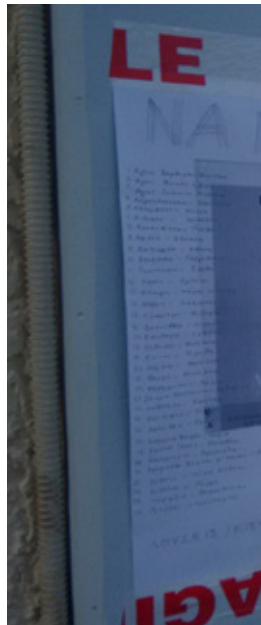
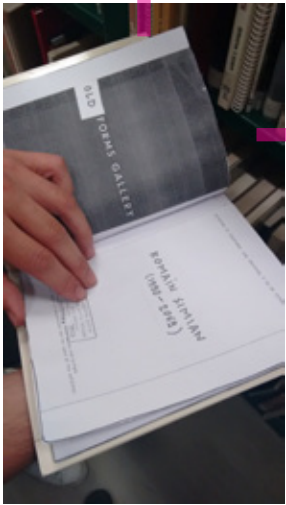
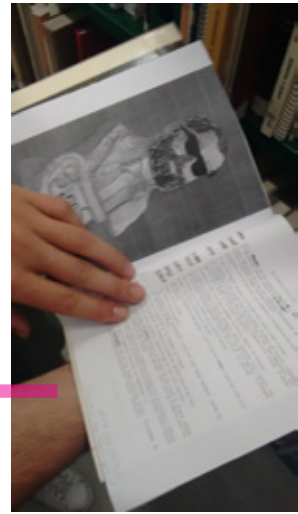
"A piece of my world it's a piece of your world"

7 people
7 books
7 ideas
7 posts
7 public points

The simple way of artistic process presenting how the imprint of each mind idea becomes a piece of the social world by posting a personal thought in the corner of the neighborhood.

Elina Niarchou







One sentence taken out of a dictionary,
words each personal and global,
both emotional and political.
A lucky chance, or not.

When are we acting as individuals, and when are we part of a group ? Where does collaboration start ? Would this project have been possible if the majority wouldn't have lived together? A lot of work and exchange happened between the interventions, at night in the taverns or at home when we showed each other our previous work, what we had done during the day, or before sleeping when we had time to digest the day and questions came up that we needed to share. Is it possible to have such a dynamic in everyday life? How can we apply all this in our artistic "routine"?

What is an exhibition ? Was our month in Athens a performed exhibition ?

Do we need a direct feedback from the public ? We were present, we made people think, about what, we don't know, but we were out of the usual, our presence broke with the daily routine of the city, very small stones in the gears of a very big machine. Maybe some people got inspired, encouraged or just taken away for some minutes, back to their childhood, their dreams, their unaccomplished goals or their forgotten imagination. Maybe we just made them laugh for a bit or gave them a story to tell at the dining table.

Is it important that they know it was art they have seen ?

Do we need to know the public ?

How could we have done a better communication? We have much more people following the blog, many people saw us in the street and we talked about the project to a lot of curious persons. Should we have done more? How could we have organized workshops without a place and electricity available? Who would have come? I would have liked to experiment a little more in this field, but one month is very short and if we would have had more questioning and work than we already had, it would have become difficult to cope with everything. Maybe we need to make choices. For whom are we doing this whole trip? I feel like doing our best is still not enough. But I guess this is a general problem in our society.

Do we already need to find a conclusion ? We want to hurry to much, have results all the time and we don't give enough time to the things to grow little by little, to much result-orientated. We are not done yet.

It is complicated. We knew it from the start, it can be frustrating, it can feel like a failure. But there is no failure. As our trip continues it is maybe easier for us to accept.

Are we using the other artists ? Importance of a final meeting to exchange all together, the first group should benefit from the research of the last as the last benefits from all our previous experiences.

Nora Wagner



"Have patience with everything that remains unsolved in your heart. Try to love the questions themselves, like locked rooms and like books written in a foreign language. Do not now look for the answers. They cannot now be given to you because you could not live them. It is a question of experiencing everything. At present you need to live the question. Perhaps you will gradually, without even noticing it, find yourself experiencing the answer, some distant day."

Rainer Maria Rilke, Letters to a Young Poet

This project is supported by_



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FONDS
CULTUREL
NATIONAL

**F O N D A T I O N
I N D E P E N D A N C E**

DEXIA BANQUE INTERNATIONALE À LUXEMBOURG
POUR LA PROMOTION DE L'ART ET DE LA CULTURE