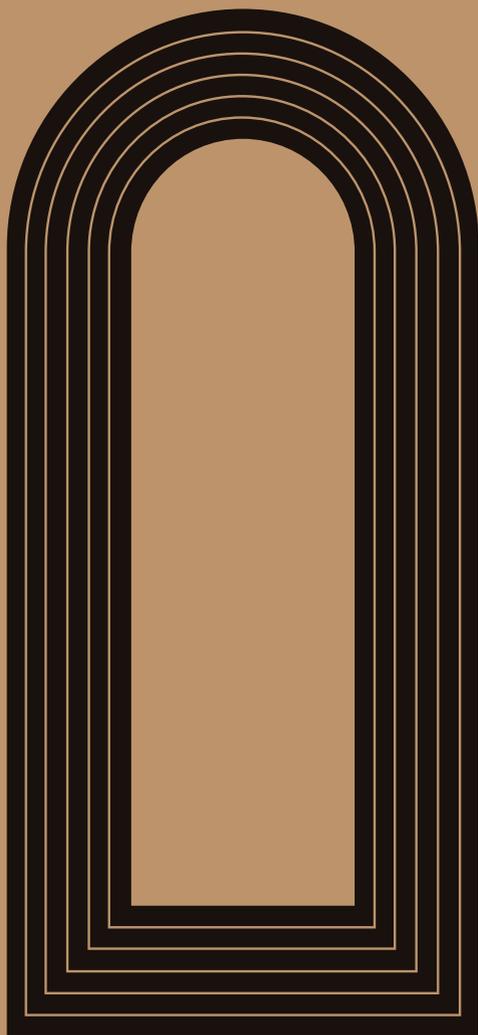


modul-dance



ATHENS

an artist's-eye view



modul-dance

Modul-dance is a multi-annual cooperation project with the participation of 20 European dancehouses from 16 countries.

One of the project's key elements is the promotion of mobility, so that artists receiving its support follow itineraries across Europe to develop their creative work and present it to different audiences.

Each of the guides in this collection shows a city from the viewpoint of a local artist, who proposes his or her own particular route to artists in transit, seeking to put them in connection with their host city. While these city routes share some basic features, each one is different and in their differences lies a wealth of gazes, aesthetics, approximations to the local and much more. In a word, they form a mirror of the diversity that modul-dance has always fostered.

The Athens city guide has been possible thanks to the curatorial work of The Isadora & Raymond Duncan Dance Research Center, a partner in the modul-dance project.

MODUL ↗ ↻ ↵ ↶ ↷
↵ ↶ ↷ ↸ ↹ DANCE

37° 58' 00" N, 23° 43' 00" E

The Isadora & Raymond Duncan Dance Research Center Athens © Prokopis Papageorgiou





Polina Kremasta

Patricia Apergi

Christiana Galanopoulou

“Mobilizing the future, visualising the present?” by Steriani Tsintziloni

Polina Kremasta presents Athens



Polina Kremasta, "Flaneur" © Anna Tagalou

Polina Kremasta

Polina Kremasta is a graduate with honours from the Rallou Manou Professional Dance School and a graduate from the School of Medicine of the University of Ioannina. She is a dancer and choreographer for the dance company Creo, participating in Greek and international festivals. The project *GODOT* was awarded the Silver Snowflake, the top prize, at the International Festival of Sarajevo in 2012. She was selected as choreographer for the European *Homme@home* programme through the Isadora & Raymond Duncan Dance Center where she has been an associate artist since 2011. She teaches contemporary dance and improvisation and is a board member of the Association of Greek Choreographers.

01

**A self-managed,
independent theatre**

Empros theatre
Riga Palamidiou 2. Psiri

theatre

Done!

02

**A kafeneio
(traditional coffee shop)**

Mouria
Charilaou Trikoupi & Kallidromiou. Exarcheia

coffee

Done!

03

**A morning stroll every Saturday,
full of tastes and colours**

Public market (laiki)
Kallidromiou. Exarcheia

market

Done!

04

A view of Athens from above

Strefi Hill
Emmanouil Mpenaki. Exarcheia

**panoramic
view**

Done!

- 05 **A quick and cheap lunch**
Kumatothrafstis cook house
Xar. Trikoupi & Valtetsiou. Exarcheia

eat

Done!

06

The best sunset

Duncan Dance Center patio
Chrysafis & Dikaiarchou. Vyronas

sunset

Done!

07

**Delicious crepes made with
natural ingredients, possibly
accompanied with a drink**

Au Grand Zinc
Em.Benaki 88 & Arachovis

crepes

Done!

08

**Handmade clothes for men
and women**

Zooms Fabrica
Praxitelous 7

clothes

Done!

09

The most historic auction since 1910, also known as...

Giousouroum

Avissinias Square. Monastiraki. Psiri

auction Done!

10

Greek music and mezes

Thessaloi

Melenikou 3. Votanikos

music & mezes

Done!

11

**A tour of what Athens offers
especially on Sunday mornings and every evening**

Panepistimiou street

tour

Done!

12

Spice safari...

Evrpidou street

spices Done!

13 **A historical residential complex built in the 1930s**

The refugees
Alexandras Avenue

history

Done!

14 **A place where you can find me, often in the evenings**

Mylos café-bar
Zoodochou Pigis & Navarinou

find me

Done!

15

A place to buy olives of all colours, sizes and origins

Kapari delicatessen
Asklipiou 22

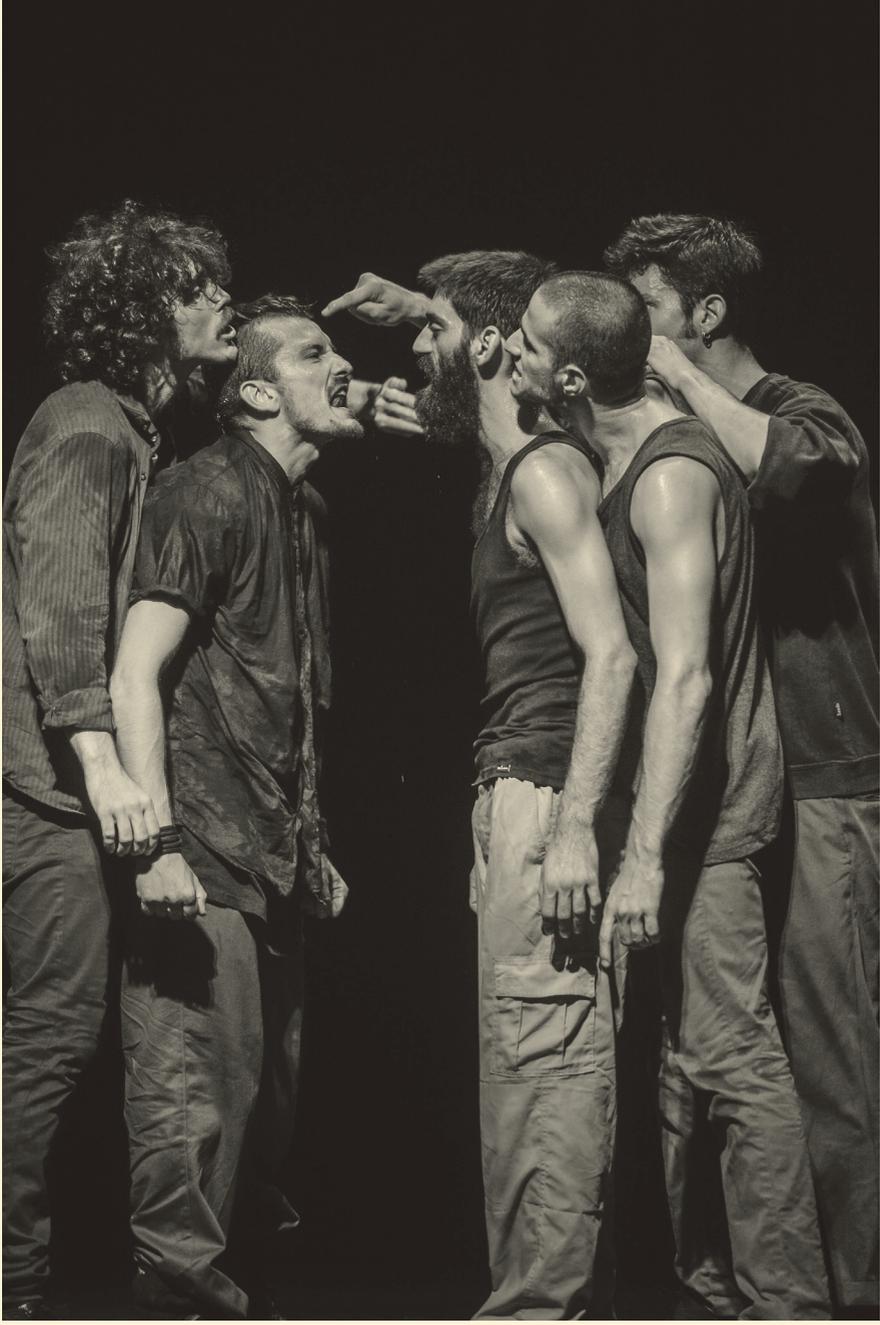
olives

Done!



Check out the Google maps version:
goo.gl/maps/4dx9h

Patricia Apergi presents Athens



Patricia Apergi/Aerites; "Planites" © Anateos Endermann

Patricia Apergi

Patricia Apergi was born in Athens. She completed her education in the departments of dance, theatre and choreography at Kapodistrian University in Athens (philosophical school), Niki Kontaxaki dance school, Nice Sophia Antipolis University and Middlesex University in London. Patricia Apergi has taken part in numerous workshops for dance and theatre and has worked as a freelance choreographer for various theatres in Greece. Her company Aerites is based in Athens and was formed in 2006. The aim of Aerites Dance Company is to create artistic initiatives based on the synergy between dance, the performing arts, poetry, theatrical practice and new technology. The company has been awarded the Ermis Prize (2008) and 3 Evg awards (2007-2009). Works presented by Aerites are: *ERA poVera* (2012), *δ.ΟΠΑ!* (*dopamines of post-Athenians*) (2010), *The Manifest of the Other* (2010), *Ferry-tails* (2009), *Apolost* (2008) and *Anorexia Socialis* (2007). In 2012 she was selected by the modul-dance project to develop the project *Planites*.

aerites.com

01

**A taste of contemporary
Greece**

Ama Laxeï (meze)

Kallidromiou 69

taste

Done!

02

A yard

Yiasemi Café Bistrot

Mnisikleous 23

yard

Done!

03

Some Bio-bites

Rakor

Plateon 10

bio

Done!

04

A souvlaki

Ta Souvlakia Tou Kosta

Platia Agias Irinis 2

eat

Done!

05

Old school

Ideal (restaurant)

Panepistimiou 46

restaurant

Done!

06

A place where you can find me

Colibri

Anapafseos 9

find me

Done!

07

A beach at the centre of Athens

Six d.o.g.s (coffee shop)

Avramiotou 6

beach

Done!

08

A garden with caffeine

Byzantine Museum café

Leoforos Vasilissis Sofias 22

garden

Done!

09

Athens by night

7 Jokers

Voulas 7

night Done!

10

A trip to the oldies

Tsin Tsin

Akadimias ke Kiafas

oldies

Done!

11

All time classic

A promenade on Herodou Atticou street
Irodou Attikou

classic Done!

12

An international award

Cine-thisio (open air cinema with views
of the Acropolis)
Apostolou Paylou 7

cinema

Done!

13

A secret

Legraina beach KAPE

secret

Done!

14

Detail

Iridanos River at Monastiraki square

detail

Done!

15

A strange place

1st cemetery in Athens
Anapafseos/Trivonianou

cemetery

Done!

16

Something for free

Navarinou park
Charilaou Trikoupi

free

Done!

18

A market

The Meet Market
(a different spot each time)

market

Done!

17

A cult place

Alex-bar – Nikos Xortareas
(coffee teller)
Fokionos Negri 53

bar

Done!

19

A tip

Do not hold your palm open
(Moutza = very offensive to Greeks)

tip

Done!



Check out the Google maps version:

goo.gl/maps/r3eZw

Christiana Galanopoulou presents modernist Athens

Cristiana Galanopoulou

Christiana Galanopoulou is an art historian, curator, festival programmer, dramaturge and author of texts on art. She studied Archaeology and Art History at the University of Athens, and she holds an MA in Gallery Studies from Essex University and a DEA in Art History from Paris I Panthéon-Sorbonne University. In 2000 she founded VideoDance, a festival on movement and the moving image, which she directed until 2007. She is currently the artistic director of MIRfestival in Athens, which she founded in 2008. She has collaborated with many Greek and European cultural institutions. Her work focuses on the intersection between contemporary audio-visual culture and the performing arts.

(A short introduction to allow you understand my proposal:

Before World War II, when Athens was still a small metropolis growing around Lycabettus and Acropolis, imitating European capitals, major Greek architects were applying the principles of modernism, occasionally in innovative ways. They were people who had studied in Athens and abroad, especially France, and they were designing buildings by trying to combine the modernist principles they had learnt abroad with the financial situation of an upcoming bourgeois class in Greece. Athens was starting to take on an identity as a city.

In the 1950s, a law enacted by the far right government of Konstantinos Karamanlis enabled building contractors to erect constructions without the mandatory contribution of an architect! The anarchy of the architectural landscape of Athens is a product of this policy. The itinerary I am proposing is a trail around a non-existent Athens, the architecturally amazing city that would have existed if this law had never been passed.

There are 3 or 4 different districts in Athens crammed with beautiful modernist 1930s buildings. I have chosen the Lycabettus area because it is safe to walk around and because the view of Athens from high up the hill is really beautiful.

When you return from this itinerary, you will be able to understand as we do the distinction between non-existent and existent Athens!)

The itinerary starts at Evangelismos metro station. Take the exit to the Hospital. When you are above ground continue walking in the direction of the traffic.

The second street on your right is Ploutarchou St. Follow Ploutarchou St. to the end, uphill. As you start along this street, to your left and right you will begin to discover the beautiful old buildings.

At number 3 Ploutarchou St. the Mavrommatis building can be seen, built in 1933, and at number 10 a building erected between 1931 and 1937.

As you walk up, cross Ypsilantou St., Karneadou St., Alopekis St. and Patriarchou Ioakim St., all of which are lined with 1930s buildings.

As you walk further along, the street becomes a stairway!

At the end of the street you will find the train station (“cable railway”, I think in English, or “funicular”) leading up Lykavittos hill. This will save you having to climb the hill! There is a train every 30 minutes, so you might have to wait a while for the next one. Please remember that in Greek it is called “teleferic”, just in case you need to ask someone!

I could only find the following information in English:
etema.gr/english/funicular.htm

And this is in Greek, but it gives you an idea:
goo.gl/OlgvEV

So, now you are on the top of the hill, enjoying the view! Look for the quaint Church of St. George and enjoy the view from that point. Aside from the view, you can feel the air, observe the city, view the Saronikos gulf, the Acropolis and everything; a magical experience for any visitor, us included! If you spot Stadiou St. (one of the 3 central parallel arteries of Athens linking Omonia Square to Syntagma Square) you will see more 1930s buildings such as the Attica store (a former army building) and the telecommunications building (15 Stadiou St.). Of course there are plenty of other period buildings in front of you like the parliament (the former palace) built in the mid-19th century!

When you have taken as many pictures as you wish, climb down the peak of the hill using the stairs. You will find yourself on a big plateau, still on the top of the hill. To your right you will be able to see the Lycabettus Amphitheatre – closed during winter... This theatre was designed by an important architect named Takis Zenetos and built in 1965. Walk past the theatre and look for the street going downhill towards Kolonaki (keep walking with the theatre on your right-hand side and the street begins at the far end of the plateau. You will see the traffic travelling uphill on this side, but do not head in the direction of the traffic; if you do, you will end up going down a completely different route!).

This street leads you to a crossing with a much larger street with traffic heading in both directions. This is the Lycabettus peripheral, and at this point specifically it is named Sarantapichou.

Right in front of you when you cross Sarantapichou there is a street with steps going downhill called Patriarchou Fotiou. As you head down the stairs you can admire the beautiful houses with gardens. At the first crossing, turn right. You are now on

Doxapatri St., a quaint lane giving you the impression you have travelled back in time to a different, quiet and peaceful Athens. Photos?

Now you can head on a short trail of these quiet streets, taking the second on your left (Patriarchou Sergiou), the first on your right (Dafnomili, another amazing Athenian street from a different era), then the first on your right (Chrysanthou Serron) and at the end (the second crossing as you look straight ahead) you are again at Sarantapichou: the Lycabettus peripheral.

Now walk to the right in the direction of the traffic. Take the 5th street on your right, then the 1st on your left and the 1st on your right, and you will find yourself at the beginning of Lycabettus St., heading down towards Kolonaki district. Parts of the street have steps but follow it all the way down in front of you. The view is beautiful. You may want to take photos of the buildings you like.

The steps lead you to the junction between Lycavittou St. and Skoufa St. There is a famous café on your right and on your left there is a church. For some years this church has been the Cathedral of Athens because the real Cathedral is under re-construction. The church on your left is St. Dionysius. It was built during the 1930s. When it is open it is worth visiting as it has a mosaic that was designed in 1933 by one of the leading figures of art and literature at the time – Fotis Kontoglou – and the paintings (1933-1936) were prepared by one of his disciples and a very famous painter – Spyros Vassiliou. It is a monument from the period we are interested in and a really beautiful church.

Once outside the church, follow Lycabettus St. again on your right and keep going down.

The next street you cross is Solonos St. There you can see the Bonis Building at number 10 Lycabettus St. (built 1931-1936) and the huge 1930s building at 5 Lycabettus St. with the strange inner courtyard.

The next street is Alexandrou Soutsou. Turn right and head towards the following street: Dimocritou. On your left on the opposite side of the street there is a pastry shop and café called Désiré. It is one of the very few really old cafés in the city that also sells traditional pastries and sweets (don't they look like modernist buildings?). You deserve a coffee and a sweet pastry! Congratulations, you have reached the end of this trail.

You are again in the heart of the city very close to Panepistimio metro station.

I really hope you enjoy this walk and I would be curious to share your impressions afterwards!

Mobilizing the future, visualising the present?

by *Steriani Tsintziloni*

Today, my dance generation tries to overcome the obstacle of being in Greece, to overcome the problem of being isolated from Europe and the USA... I hope that the next generations will not have the problems we are facing. I hope information and communication will be easy for them.

Papadamaki in Hatzopoulos, 1998

Mobility tends to be synonymous with the artist of the 20th and 21st centuries as the daily life of many involves the embodied exercise of moving from place to place. At the same time, mobility is strengthened and framed by the cultural and political agendas of the European Union, national policies, organisational initiatives and personal aspirations. By examining the history of dance diachronically it becomes evident that travel, dislocation and transgression of geographical borders have been imbued in artistic production and life of artists for many centuries.

Mobility is an extremely common concept in current discourse and not only because artists actually move around the globe to produce, perform and promote their works, or to engage in networking and sharing. Mobility is also associated with ideas and meanings which bear ideological significance. The particularities, differences and historical conditions of each country make the puzzle of what mobility actually means for the artists of this country an interesting, complex issue. It also means that those who are not able to travel run the risk of being immobile, and by implication of being invisible and absent (Le Sourd & Di Federico).

The quote at the beginning of this text by a Greek choreographer in the late 1990s suggests a problematic relationship between Greek dance artists and the international flow of information, communication and exchange. Mobility of artists for educational purposes (in the strict sense or as a lifelong factor) seems to be a common practice in the Greek dance community. We can cite as an example Koula Pratsika, the founder of the first professional modern dance school, who studied at Hellerau-Laxenburg School in the late 1920s and continues to this day. In the last three decades, new legislation, European Union policies, changes in visa requirements, artistic initiatives on a European scale, upward social mobility within the country and the prescribed symbolic core imbued within the concept of *abroad* allowed and encouraged a greater number of artists to cross European borders or the Atlantic (Tsintziloni, 2012, 136-144) mainly for study, performance and networking and, to a lesser degree, for production.

During the last three years, however, there has been a radical shift in that picture. A shift from a centralised (though problematic) system of funding, production and practice that existed in the past to the complete absence of a framework. This creates a sense of disorientation, confusion and uncertainty among artists. The problem, familiar to other countries also, is the elimination of possibilities. Not of possibilities for producing art in general, but the potential to have the “luxury” of choice and the alternative of other solutions. This strict, enforced change has limited resources and by implication only a few can take advantage. Thus, mobility seems to outlay the new working conditions that are embedded not with a symbolic core but with the need for survival. Bojana Kunst (2012) describes the position of the artist today: “what is interesting about the status of young artists on the market is that they are not necessarily in the spotlight because of the projects they have already finished but because of the ‘promise’ they embody as regards the ‘young practice’ their work has actually to materialise”.

Creating and presenting works in an international context seem to be sparse and problematic for artists resident in Greece. The problem reveals its complexity through two main strands: limited international knowledge on dance coming from Greece; and, the isolation felt by Greek artists. Both aspects reinforce and re-invent themselves under diverse disguises leading to what has aptly been described by the artist Alexandros Mistriotis at the IETM plenary meeting in Athens in November 2013: “Athens is an invisible city. The reason is that everybody thinks they know what it’s all about... people are unable to see, to look, to listen to what is really happening” (Mistriotis, 2013). The economic crisis has intensified and it has also brought to the fore old and new stereotypes and ideologically prescribed frameworks about Greece. Artists have to negotiate all these forces, which cause inflection and are being appropriated both by themselves and the rest of Europeans, in order to re-define their own artistic work in terms of content, interpretation and appreciation but also promotion and presentation.

As performing arts theorist Konstantina Georgelou observes (2013, 95-96), there are artists in Greece today that communicate, travel, and exercise their artistic practices and forms which are open and in dialogue with the international context. In practical terms, they support exchange and mobility of thoughts, people and discourses. However, “most of these examples are self-initiated and self-organised ‘collaborations’ that seek to operate from within differences and commonalities, because they are deprived of tools for projecting the future as we know it” (Georgelou, 2013, 96).

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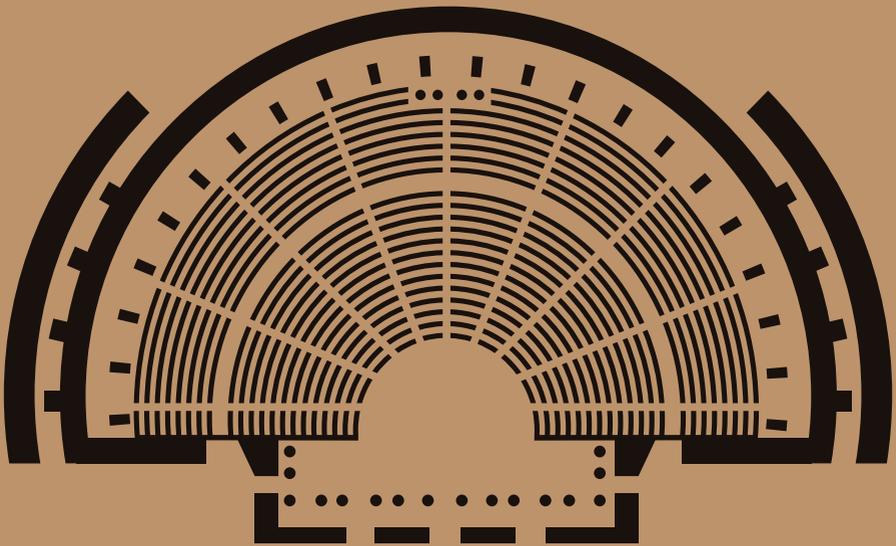
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modul-dance

Athens, an artist's-eye view

MODUL ↗ ↘ ↙ ↚
↖ ↗ ↘ ↙ DANCE



Culture



European
Dancehouse
Network

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