

# FORMS OF LIFE

SURVIVAL KIT IN THE METROPOLIS



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Commission for artistic work– National Museum of Contemporary Art –Project Room New Productions –  
April-June 2012

*Forms of life – Survival kit in the metropolis*<sup>1</sup>

Alternative title of the work:

*Forms of life – Ways of living – Counter-sovereignty Devices (Counter-Dispositifs)*  
*Arks, consciousness rescue systems for everyday operating practice in the metropolis*

THE PRESENT WORK IS INDIVIDUALLY DESIGNED, participatory, and is the result – or at least a stage – of an artistic research which occurs through a series of photos, conversations recorded on video, theoretical texts, poetic descriptions and improvised, idiosyncratic maps. It was created under a commission from the National Museum of Contemporary Art [EMST], at the invitation of (then Director) Anna Kafetsi, curated by Daphne Vitali, with the kind sponsorship of Bombay Sapphire Gin, a new production for the Project Room. It was exhibited from April to June of 2012 in the Museum at the Athens Conservatory. It was exhibited from April to June of 2012 in the National Museum of Contemporary Art space at the Athens Conservatory. On June 21st, the international museum day, it was presented to the public, at EMST, along with some of the

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<sup>1</sup> A. *The ancient Greeks did not have only one term to express what they meant with the word life. They used two terms semantically and morphologically distinct: ζωή [in the original text the word is written in Greek language], capturing the simple fact of common life of all living (animals, humans or gods) and βίος [in Greek in the original], that meant the form or way of life of an individual or a group. In modern languages, in which this contradiction disappears gradually from the vocabulary (where is maintained, as in *biology* and *zoology*, no longer means a substantial difference), a unique term – whose opacity increases in proportion with the sacredness of its meaning – depicts the naked common prerequisite that can always be isolated in any of the countless forms of life.*

Using the term *form-of-life* we rather mean, a life that can no longer be separated from its form, a life in which it is not possible to isolate something like this that is the naked life.

B. A life that is inseparable from its form, it is a life in which, its way of living, arises from the same living, and its livelihood arises from the way of living. What does this expression mean? Sets a life –human life– in which separate ways, acts and procedures of living are never just facts, but always and above all possibility of living, always and above all strength. Attitudes and forms of human living are never identified by a particular biological inclination, nor emerge from any necessity, but, inasmuch as they constitute habits, repetitions and social obligations, they always retain the character of a feature, put, namely, always in the same game –*living*. That's why –in the degree, i.e. that it is a being that has power, which can do or not do, to succeed or fail, get lost or be found– humans are the only beings whose livelihood always arises from happiness, whose fatal and painful life is associated with happiness. Humans are the only beings whose livelihood always arises from happiness, whose fatal and painful life is associated with happiness. But this constitutes directly the form-of-life as political life («Civitatem... communitatem esse institutam propter vivere et bene vivere hinc in ea»: Marsilio Padua, Defensor pacis VII).

(Giorgio Agamben, *The form-of-life*, ed. *Libertarian Culture*, Athens, 2002-3, pp. 5-6. Here the translation from the Greek language is made by Anna Tsouloufi-Lagiou and have changed pronouns to be non-binary.)

participants. In October 2015 it was presented as a "living book" for the Temporary Academy of Arts (PAT) students, within the framework of the "living library" [Peristeri Project]. During the cooperation between the National Theatre and EMST, a detail of the project was presented for the promotional campaign of the national theater season 2018-19. In 2019 (from June to October), it was presented at the *Museum of Contemporary Art of Crete in Rethymnon*, in the form of this Artist-book, a video-installation and a brochure of theoretical texts, in the context of the exhibition *Blind Date - Versions of artistic citizenship* curated by the artist Antonis Volanakis. Cordial thanks to the contributors and participants of the project (without their support and contribution there wouldn't be this work of art): Alina Lefa & Nikos Alexopoulos (photography studio hosting by Nikos Alexopoulos, both for the photography & for modeling), Nikos Arvanitis (technical support & for modeling), Charisios Tsiouras (technical support), Elias Diamesis & Panagiotis Kalamaras (theoretical support, Greek text editing and participation), Chrysoula Preoestaki, Eleana Garini, Tina Kotsi, John Plochoras & Panagiotis Kalamaras (participation as protagonists & for modeling), Maria Papanikolaou, George Katsikatsos (participation as protagonists), and the EMST curator Daphne Vitali. Also cordial thanks to Dimitra Messini and the book editing house *Anagramma* for editing and issuing this Artist-book, Despina Anastasopoulou for her excellent bookbinding, and George Katsiaficas for the English texts editing, to produce a summary publication of the project presented in the *Museum of Contemporary Art of Crete in Rethymnon*.

*Words and key terms: consciousness, society, city, postmodernism, oddities, collectively, "forms of resistance", life, operation, "schizoid subject", humanities, "social and political anthropology", "social psychology", ark, "survival kit in time of crisis", "various useful natural anti-constitutional, and administrative mechanisms and structures of knowledge and understanding", "knowledge construction", process, "accords and inconsistencies", "collective experience", systems, "systems' styles", "mechanization and mobility", "fracture and digitization", "restoration of coordination", "sociopolitical sculptures"*

#### NARRATION OF THE MYTH

We are in times of sociopolitical and anthropological crisis. In a spatial-temporal gap (wherein they are represented) eight Metropolitan figures appear as guides in the maze of predicaments that we are experiencing today. Each one of these figures undertakes to show us the vents they have discovered for exit from the crisis, through the particular form that has become their life, so, as s/he has developed it. Since a long time now, they suggest different ways of living, ways in which traditions resonate with humanist ideals, modernity, but also contemporary forms of self-organization. As oddities they produce alternatively their own living conditions they develop forms of resistance against the powerful system from which everyday life in the city has been colonized. Making events, they present ways of living different from those that are established throughout the landscape of late capitalist model of life, which is shaken now and collapsing, in the crisis.<sup>2</sup> Working as a sculptor, I borrow tools and practices of social anthropology, philosophy, political science. It is my belief, an artist who wants to be active in social and political events of her/his era, cannot constitute, cannot establish his/her identity today, if s/he will not see himself/herself within a collaborative process.

I record, and at the same time "remodel" these eight contemporary figures of the metropolis. Real persons, my heroes have multiple identities, are multifarious, multidimensional, manifold and pluralistic. Finally, are they schizoids? They are captured to be rescued within a specific vessel-Ark-vehicle, together with their surroundings, their memories, their sharpened state of consciousness, their ideas and practices in daily life. I render them as my models seeking to begin a construction of an inverted 'Pantheon', a Survival Kit, or even an ark rescue of singularities, which in a society of full commercialization, of separation and

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<sup>2</sup> Tracing these functions back to their abstract and metaphysical level, remind us of divine ideas of the ancient Greeks, where as anthropomorphic deities were depicted in the forms of Hestia, Demeter, Athena, Artemis, Apollo, Zeus, of Hermes, Dionysus and Hippocrates. Trying, in the work to bring to the surface, namely to emphasize, not these ideas as theories, but their practical applications, I suggest as representations their material assertions, their modern social and daily functions.

alienation, tend to vanish. I use the Museum as a ' container ' space. To achieve the effect I desire, I rely much on the process of collaboration. I record how they experience their daily lives, pieces of their personal history, their memories, their ideas, their political beliefs, their tactics, and particularly their personal style. We prepare together the pieces of this project. Each of them is representative of one of the daily human functions: food, shelter, movement in space, acquisition and transfer of knowledge, acquisition and broadcast of information, leisure time to play and create, for self curing, healing from physical and spiritual or mental illness, in other words: *physical survival, health, education, civilization, culture*. Under the construction of the project I distinct and give tension to this mode of each figure in which she has the stronger ' peak ', e.g. in MaP the dwelling, in TaF the traffic in the road network of the metropolitan fabric, in MrPK in terms of memory and knowledge of the political aspects on the new movements of social competition, and so on. This cutting edge in combination with the personal rhythm and the multiple daily activities of each model creates the special conscious yet purely practical, functional talent of each and every one of these people. This talent gives them vital power. Through the installation I make with my visual means, the ultimate goal is to highlight their daily attitude, concerning society and the city, so to emerge a collective, social portrait.

My purpose is to make a *synthesis* in a non-monumental style, to draw its material and its essence from the immediacy of today's everyday life in the metropolis. I manage it using specific objects and city sites.

The figures, ideally, are immortalized in the environments in which they live and develop, together with their recorded memories, as well as with the objects (tools, feeds, machines and other materials, poetic devices) which they use daily, as a cluster that is synthesized and confined within containers. The form of this complex, being completely peculiar and flowing, is transformed into something between transport vessels, a vehicle, a tomb, a dollhouse. It gives us the elusive sense of the atmosphere of a starship or a futuristic ark, the carnivores and the Pharonic tombs, up to that of specialized shops (e.g. pharmacies), or even the world of the doll Bibibo. This complex is represented through a manifold installation in the museum's area, in the project room.

These representative models are everyday people seemingly without special qualities or abilities, however multifarious and sometimes schizoid; here, they become hybrid personas whose multiple identities are dissolved in the daily flow, creating their own special rhythm, style. Each and every one of them develops their own resistance tactics within the existing dominant system. S/he discovers, and/or creates in places and city sites gaps, ' fissures ' in which s/he develops operating tactics, modalities, and social networks. They are people with a sensitive conscience in the creation and preservation of the common, having a perception of the world and the reality in which they experience, to ensure collective wellbeing and happiness, including other species other than human beings (plants, animals, goods). These humans come in contrast to the prevailing figure of our time the one-dimensional, solitary, and skilled in one and only profession. Each of us can find elements of themselves in these figures, even in a state of recession. In an expansion of the project we could have hundreds of "heroic" consciences. The activities that these persons have, as well as the "accords" they make, are an integral part of their everyday life. This is how this relationship works: it increases their vital power, their activities feed them and the activities are fed by them. They mentally empower them and support those around them. This is how situations are built, based first on the pursuit of joy and the development of imagination and creativity. But as these are states of solidarity and mutual assistance, one could even classify them as *paradisiacal, heavenly*. The aim is therefore to preserve in our consciousness and perception the idea of some distinct and very different human species, whose recorded aura will act as a picture of modern homeopathic magic, as a precursor to an upcoming society, liberated from the illusory allure and the fascination of the spirit of the modern age, that prefers the image than the object, the copy than the original, the reenactment than Reality, the phenomenon than the Being.

I ultimately suggest to the public of this exhibition an idea of creating a personal *survival kit*, for each and every one of us, made by ourselves. In it we should combine need with desire and the search for solutions to contemporary issues of everyday life, depending on the choices each one may make, but also for the commons.

I chose these specific people intuitively, because I distinguished that they work, each woman and each man of them in their own way, as "conductors" of peculiar "accords" of daily activities, which show a

sensitive conscience. In my view this mastery resembles that of the artist, upsetting in a special way the separation of art observed in everyday life with the forms of the so-called pure art. The above reason, this attempt to overthrow, is the reason that I, as an artist, exchange my position with these protagonists of a not so visible social process. A common feature these "models" have are some of the moves they make, but also, some of the objects they use, therefore some habits, places they visit or use. Their diversity is very important for the project and is enriched by their minor narratives during tours they give us through the metropolis, the human body, or musical currents, which in some cases reveal to us ephemeral, contemporary monuments, and in other cases user's guides. Within these "idiosyncratic mapping-outs" is revealed their political expression. Each hero manages to carve a path alongside the common reality. On this path she/he finds their own movement that escapes the dominant flows of a system, which literally swallows like sinkhole everything that ends up in it. In these figures, everyone can identify a part of themselves, in a context in which not everything is sold or exchanged. Each figure could be matched to a note from a peculiar musical pentagram.

Finally, my project is an attempt to construct a modern mythology embedded in a contemporary artistic context. To be realized it needs to draw directly its material from the reality of the everyday people's immediate experience. The final aim of the project through the installation is to highlight the social and political attitude of each figure and all together as a single world. Thus, I intend to make the project a question that is both existential and socio-political (and less ontological).

The models were defined in four women and four men. One could designate them as pairs covering the critical decades of the adult person, as the first age is between 50 and 55, the second between 35 and 45, while the third between 25 and 35.

My wish was for the installation to become a "game space" where visitors would be transformed from spectators into users and perpetrators, so that they would be able to use the space and rediscover it every time. My desire was for the public to move perceptually, thus, the construction itself would become the spectator's experience in the presentation space, through a process of experiencing space and time.

## THE QUESTIONNAIRE

At the beginning of the meetings with the participants we had a discussion which was based on the following questionnaire. This is run by both existential and aesthetic style, as it focuses on glamour and charm elements very basic for social contacts and relationships, always in my view. In the end, through the questionnaire, I connect the above elements with more materialistic issues and practical habits, like food, clothing, work, and I end up how all these habits are nothing more than purely conscious choices, which define the political and social attitude of the individual.

I will give you an introduction:

*What interests me to illustrate through our conversation is THAT human specificity created when we combine certain functions, through which, I think are created phenomena<sup>3</sup> of social relations. I focus on multifarious people with*

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<sup>3</sup> Phenomenology (from Wikipedia, the free encyclopedia): Phenomenology is a philosophical movement, based on the investigation of *phenomena*, that is, the things that are perceived consciously through the senses. And not in the existence of anything "itself by itself", located beyond the boundaries of human consciousness. With a starting point the experience of phenomena (what is imprinted as conscious experience), it attempts to extract the fundamental characteristics of the perceptual process and the entity of our experiences. It draws his origin from the School of Bredano [Herman Leo Van Breda], and the work of the philosopher of the 20th century Edmund Husserl. Phenomenological thought played a decisive importance in the development of existentialism in France and Germany, as it is evident in the work of Jean-Paul Sartre, Maurice Merleau-Ponty and Martin Heidegger.

multiple "functional identities", to those who are very much attracted by a pole of ideas that we would describe more or less as extremely radical, and which apply them to acts and projects for the commons. Even when these special people do not appear coordinated but with liquidity in the way they move in the metropolis. Furthermore, I would like to focus on "magic" – as it is created through attraction – that we feel for someone who emits an aura. She or he, just because he is coping with success complex daily functions, is a special "note" in the social totality and creates some rhythm, harmonic or disharmonious with wake in the public opinion. But also how, at the same time, in extending these people and their functions, is created a multitude, a society of people, a community, or a subculture. Arbitrarily defining some human species, I want to focus on one "she" or one "he", which could be the representative of each kind.

I'm giving you some notions as given:

*An irreproachable, inalienable, primitive soul.*

*Appearances.*

*Conscience.*

*The magic of Aura's emission, the charm, the attraction, and the fascination<sup>4</sup>.*

*The echo that your rhythm leaves behind (through your movements and actions).*

*Attention.*

*Discipline.*

*Political conscience.*

*The social relationship.*

*What are your usual daily activities? What are the things you do?*

*What do you do for work and what do you do for yourself?*

*Do you have a routine life, a permanent job?*

*Are you in the Commons?*

*In which way do you "move" into what we call the money economy?*

*Do you believe, or do you feel that your conscience is heightened when you are in your main work (for example in the hospital in the case of EAN) and to what extent? What quality does this function have for you?*

*In an analogous way, what happens when you deal with your other occupations (when you're in the studio, or in a concert, or when you pick discs, and so on), or during your bike rides, or etc...*

*What is the rhythm you create in your everyday life by doing all this together and how you do you attract other people? Which do you think could be the phenomena created by the rhythm and style that you make each time? Rather tell me how you feel and what you're after doing all this? Why don't you just be in one? Let's discuss a little bit about the type and quality of these rhythms.*

*Which do you think is the "magical" relationship that you have with every subject you are involved in and how does it turn into a social relationship?*

*What color do you emit when you perform your functions?*

*What are your tools for all that you do, literally and figuratively? What do you think your lab is, where do you produce these rhythms we refer to? What is your self-workshop in a nutshell?*

*What are the spaces in which you move, mostly?*

*How do you move through the city? What's the favorite and most creative part of the city for you?*

*What do you eat and drink?*

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<sup>4</sup> I think magic as a condition in which one finds him/herself in, is proportional to the sense of beauty (the glamour) of light, and all this in the material world translates into social relations, in conscious choices and in political actions.



*What do you wear, how do you dress up in everyday life? Describe qualities and style.*

*What colors do you like?*

*What's your favorite number and why?*

*What would you like to be if you weren't who you are now, how do you imagine yourself as ideal?*

*How do you deal with the disease?*

*How do you steer your sexuality?*

*How do you feel, after what we have discussed, that you develop political conscience and practice in your everyday life and how do you influence those around you?*

#### ITEMS PRODUCED

Photomonuments (GK), games such as Logic tic Tac Toe (HB) and origami (Taf). Route maps, the Globe with another representation than the usual. Items for Éan: A children's doll, a Matryoshka Russian doll-statuettes with the outside appearance of a doctor, a second of a protester, and a third that of a DJ. Items for GK: A new version of a renaissance painting with the figure of St. George killing the dragon, an arch, writings on the wall. Items for HetaVeta: A new city map, a new map of the city-bus circulation network, a maquette with city-blocks and a game with marbles, an encrypted note, a wall game with lights, a briefcase, a child's drawing; suspense during the game *treasure hunt*, or during the *unveiling of a criminal*. Items for Ms. X: Vases filled with handmade marmalades, jars full with food in vinegar, transparent small boxes with seeds from different plants; various fruits and flowers labeled like in botanical gardens. Items for Mr. Ryk: a balance shaft, a patient's danger-meter, a combined pencil, a liability armchair, an aura sensor, an aura receptor, a ROM memory-chip of multiple terabyte capacity, open space cache; a tool for fishing from the dock of a patient's memory, a library or a shelf with all the books he uses as guides. Items for MaP: A globe with different continents than usual, the hole in the back wall of a room, blueprints of an escape plan, a book-collection: 5 pages of certain books of theoreticians which she considers necessary, including Walter Benjamin, Michel Foucault, and the Greek Constitution. Items for M. PiKappa: Various hats and a special traveling sack; object for measuring the experience for conferences and massive mobilizations (counter-G8 demos like Genova); a map of Athens with marked points for the old bookshops; a map of the city network around the School of Law. Items for TaF: Experiential maps from her own cycling routes, a chocolate-fountain machine and a windmill.

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Gilles Deleuze & Felix Guattari

*The complete works of Hahnemann*  
*The complete works of Sherlock Holmes*  
*The complete works of Hippocrates*  
*The complete works of Lao Tzu*  
*The complete works of Aristotle*  
*The complete works of Heraclitus*  
*The complete works of Democritus*  
*The complete works of Epicurus*  
*The complete works of Bertrand Russell*  
*The Sobota Atlas of human anatomy*  
*Materia Medica-Repertory Synthesis*

*The complete works of Walter Benjamin*  
*The complete works of Michel Foucault*  
*The Greek Constitution*

#### UNMENTIONED

Shadow Colors.

The relationship of TAF's "I want" to the public place.

You're Alive, Roy Andersohn (Du Levande).

Songs on the 2th floor, Roy Andersohn.

Oceania: a place with remaining elements of the old world, a frustrated promise.

What exactly is interesting to be left, aura, magic, fleeting, what remains and what escapes us, gaps which are complemented by the viewer.

One shell inside another.

The Labyrinth of Konstad.

The Fortress safe container where life is safeguarded.

Transferring the rescue device to another level: instead of matches, water, food, flare, flashlight, woolen blanket, what?

#### PHRASES ON THE WALL

##### STANISLAW LEM, *SOLARIS*

– We don't need other worlds. We need mirrors. We don't know what to do with other worlds.

##### GILLES DELEUZE & FELIX GUATTARI – FRAGMENTS OF A PROJECT

– Making an event, no matter how small, is the most refined thing in the world, the opposite of making a drama or a story.

– Philosophy has no other purpose than to be considered worthy of the event.

– It is not in the world, it is done with the world.

– Becomings are the most subtle things, they constitute acts that can only be contained in one life and expressed in one style.

– Individuals or groups, in each case we are made out of lines and these lines are very different in nature.

– There are not just strange trips in the city, and travels to one place: we don't think about drug addicts whose experience is very controversial, but rather the real nomads. Regarding these nomads, we can say, as Toynbee suggests, that they are not moving. They are nomads who do not move, do not migrate, but hold a space smooth which refuse to leave, and leave it only with the purpose to conquer and die. A journey to a place is the name of all tensions, even if they grow in an expansion. Thinking means traveling.

– Language is not life, settles life: Life does not speak, listens and expects.

– The terrain is, above all, the critical distance between two beings of the same species: we're keeping our distances. What's mine is, in the first part, my distance. I only possess distances [...]. In case of emergency; I carry my territory to my body; I territorialize my body: the shell of the turtle, the hermitage of the shell, but also all tattoos that make the body a ground.

– Thinking means creating, there is no other creation; But to create means first of all to provoke the "Thinking" in thought.

– To bring the thought into a direct relationship with the outside, with its powers of the outside; In conclusion, is to make the thought of a war machine.

– Clearly we do not lack communication, on the contrary we have a lot of it; we lack creation. We lack the resistance in the present.

– The ability of resistance or, conversely, subordination to a control judge the level of any effort.

– The artist or the philosopher are incapable of creating a people, they can only invoke him with all their powers. A people can only be created through abominable pains and cannot even deal with art or philosophy. But the books of philosophy and works of art in turn incorporate an incredible amount of pain that pre-illustrates the coming of a people. These have in common the fact of resistance, resistance to death, slavery, the unbearable, shame, present.

– This system we live in cannot tolerate anything; hence its radical fragility at every point and at the same time, its power for global oppression.

– We need to talk about creation as something that is forging its way through its weaknesses [...]

– To create does not mean to communicate but to resist.

– There is a profound bond between the signs, the incident, life, Vitalism.

– There is no work that does not show in life an exit line; that does not forge a traversable path.

– As long as the strong do not exquisite to remain external, but they also penetrate each one of us, thanks to the philosophy each of us is constantly *pourparler* and in guerrilla with him/herself.

– The less you take the thought seriously, the more you think according to what the state wants. And indeed which man of the state did not dream of this impossible little thing, to be a thinker?

TONI NEGRI & MICKAEL HARDT  
EXCERPTS FROM *COMMONWEALTH*

– There is also a joy in disaster – attacking on what you hate, at the source of your pains! The metropolitanization of the world does not necessarily mean a generalization of the structures of the hierarchy and exploitation. It can also mean a generalization of the uprising and then, probably, The development of cooperation and communication networks, the increasing tension of the public and the meetings between singularities. This is where the crowd finds its home.

– Being is made in the event.

– Without the internal logic of event generation, one can only accept them from the outside, as a matter of faith, repeating the paradox generally attributed to Tertullian, *credo quia absurdum*, « I think because it's absurd ».

– The Biopolitical event that sets the production of life as an act of resistance, innovation and freedom, leads us back to the figure of the crowd as a political strategy.

– Resistance incidents have the power not only to evade control but even to create a new world.

## The protagonists

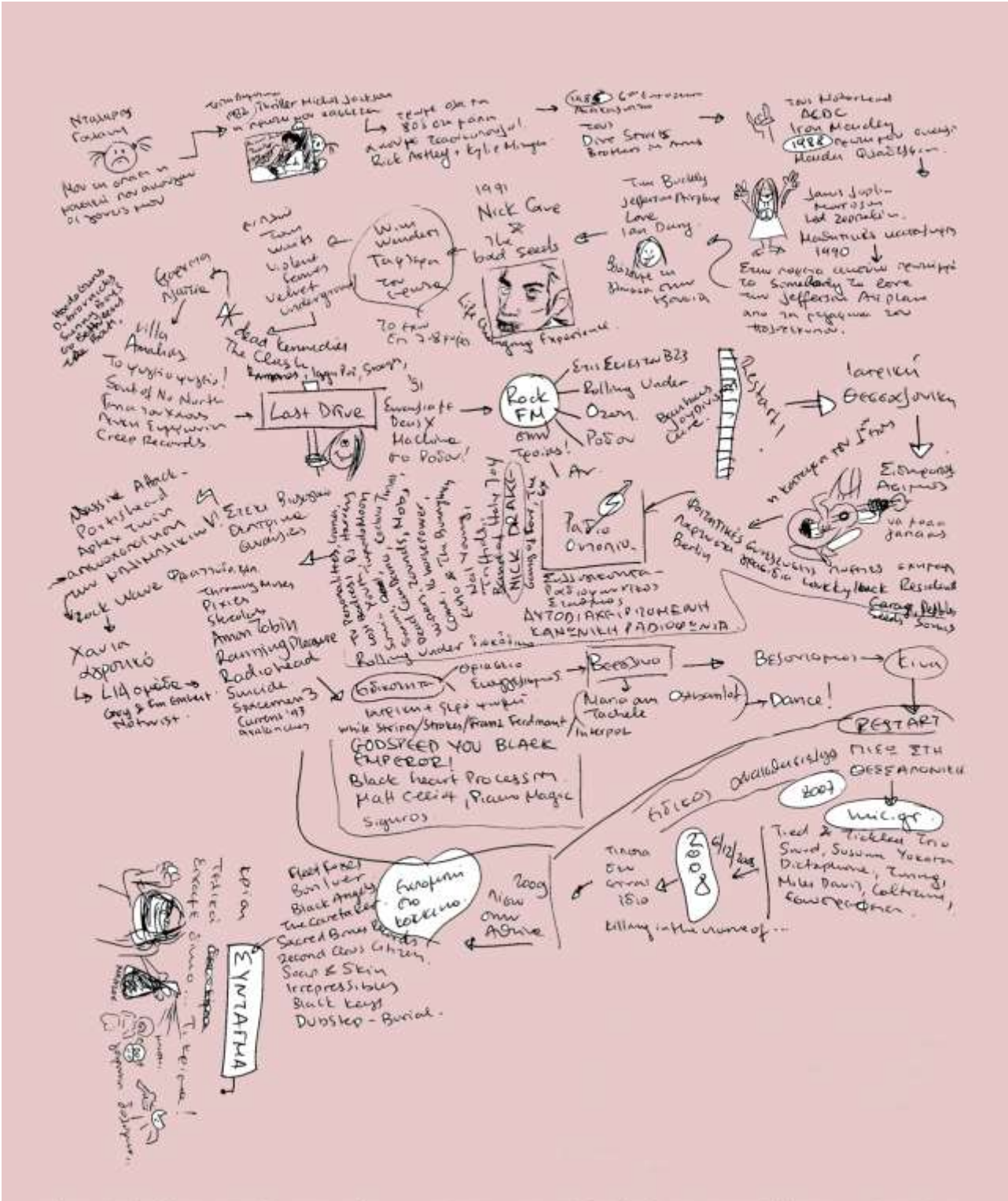
Descriptions – Portraits – Experiential maps

ÉAN, THE ENTERTAINER AND CO-PRODUCER OF THE COMMONS  
IN EVERYDAY CONDITIONS OF BLISS  
(OF HEALTH, BEAUTY, FUN AND FAIRNESS)

Éan (Aphrodite, Artemis, Hippocrates) is a doctor, an anesthesiologist at a children's hospital. As a doctor, she helps patients, also using acupuncture. At the same time, she adores contemporary music currents of the (so called) alternative music scene. Formerly she belonged to an initiative of an autonomously organized collective radio station. She now participates in an analogous style electronic music magazine, while she is a music co-producer at a radio show. Politicized by the movement during her student life, she still participates in protests and demonstrations in the streets. She also was involved with the initiatives of the Assembly's medical practice in Syntagma square during the 2011-12 occupation. Lately she also fights as a member of her public health union. She combines her social function with her aesthetic preferences –and not only in music– but also with the sociopolitical struggles in the streets and in her workplace. She supports, in her consciousness and in her works, bliss and well-being in everything she does. She is sensitive in the co-production of common situations by similar style, by inspiring such situations along with same people like her, her comrades.

She gives us an experiential tour of her personal history, alongside her political and musical preferences. This is a monumental tour, but it also can be used as a user's guide. Through her musical choices and their history, Éan sends the arrow mainly forwards but also backwards as well. Éan hears music, she “masquerades” -wears equally her doctor's mask and her gasmask- puts needles, talks, laughs, yells, runs, and heals.

Objects for Éan: A children's doll, a Matryoshka Russian doll-statuettes with the outside appearance of a doctor, a second of a protester, and a third that of a DJ, clothes and medical tools and even surgical scrubs (e.g. masks, gloves, syringes, medicines, tubes, oxygen, bottles with anesthetic, and a special outfit sporting Winnie the Pooh which she wears for kids during surgery operations). Her equipment for the demonstrations includes scarves dipped in baking soda, gas masks, Maalox and Riopan gel, special demo shoes. For her music: vinyl records and CDs, playback system with mixer and microphone.



Βιογραφικός χάρτης της Εαν εμπνευστήριας και συμπαραγωγού συνθηκών του κοινού βίαι της ευδαιμονίας

Experiential map of Ean, animator and co-producer of common life conditions of bliss















GK, THE RESEARCHER OF FISSURES IN THE PREVAILING SYSTEM,  
OF UNWRITTEN AND UNDECLARED SITES IN THE MEMORY  
OF THE MULTITUDE - TRACER AND RECORDER OF MINOR NARRATIONS

GK RESIGNED FROM THE IDEA of practicing the profession he initially studied -albeit now forced to return to it to make money- resigned also from his academic research and doctorate, recognizing the futility of intellectual knowledge that is separated from practice, sensitive to "reading" of political history, and finally, a fan of new urban culture and of Noise music, he *circulates* in the vast metropolis with his bike, *seeking* the true meaning of modern era in the central places of the metropolis, on her edges, and in her narratives. Through his wanderings, he discovers fissures in the prevailing system, unwritten and undeclared places of memory of the people coming from the lower classes, the workers, and the proletariat. He is developing the tactic of *recording of minor narratives*, basically on a lonely course, which becomes collective in its historical connection to the multitudes of the workers.

He takes us on a tour in the Piraeus area. He reveals to us his own contemporary monument the "wall with the thousand tongues", as he names it. There, in the region of Drapetsona, in the ship repair zone, there is a pier where crews of ships come from various parts of the world. During at least the last 20 years, these crews put their signatures along the wall of the breakwater, which is about 150-200 meters long. Going across this wall, paying a little attention, one can distinguish written ships' names from Odessa through Central America, and written names in people's languages from English and Arabic to Bangladeshi. In GK's opinion this place is characterized by a consciousness in transition. Accordingly, he feels that he is indirectly linked with this collective consciousness. He feels he is a passerby from the places he resides, whereas his deepest desire is to pull out roots, to do, to be and to remain local. He also feels connected directly with the emotional and political levels of the multitudes of these workers, who have passed by "the wall with the thousand tongues". He himself says: the position I'm trying to maintain is that of *the one who comes from below* without bothering to present my credentials. Because I have no expertise, I have no work to show. Just as I told you, if you ask me to present you the work I perform, I will present myself. He is my work. Without pursuing this consciously, I am in a constant transition of my identity. The phrase "the wall with the thousand tongues" is a play of language. In my mind these languages, English, Arabic etc. are physical tongues that come from a mouth and leak the air, or even more, thousands of tongues of a dragon. For some reason the wall has something threatening: the foreign sailor who came and left, he spit on the wall the loneliness of migration, just for a piece of bread some evening hour, painting the wall.

This touring has a monumental complexion, for those coming from the contemporary politicized multitude in a clear political sense, just like that of Mr. PiKappa. While sending the arrow a bit backwards, one would feel that those two arrows of the past and the present identify, in the sense we head forwards, seeking something vague, like the *Fool figure* of the Tarot cards, on insecure ground, almost flying above it.

GK steps softly, resigns, transforms, is splitting, recognizes, roams, quests, observes, participates, circulates, discovers, studies, shows.

Objects for GK: A new version of a renaissance painting with the figure of St. George killing the dragon, an arch, writings on the wall, paint, brush, hood, compass, the globe, bicycle, helmet, raincoat, backpack, Marx's Grundrisse, a mask, and an iPod.

### Από τα σπλάχνα της μητρόπολης



Παροπλισμένα λιπόθυμα πλοία στις αποβάθρες. King George, Aegean Glory, Panama Cruise, MIXAHA. Η σκουριά των πλοίων κοκκινωπή, ιώδιο, καθαρό, στο φως του ήλιου που δέει. Στην πλάτη του ψηλού κυματοθραύστη απάτριδες πολύγλωσσες γραφές αυτών που ήρθαν κι έφυγαν και χάρισαν κάτω από την ύπουλη βία της νοσταλγίας μισή υδρόγειο σε κάμποσα ευτελή τετραγωνικά μέτρα τσιμέντου. Βλαδιβοστόκ, Αρχάγγελσκ, INDONESIA, Οντέσσα, Pakistani, Κονσταντζα/Ρομάνια, Μπέογκραντ-Παρτιζάν, Πάναμα, ITAL BIANCA WAS HERE, Κάτι, αρκετά κάτι, σε αραβικά, EAENH Σ' ΑΓΑΠΩ. Αποτυπώματα/ήχη μέσα στη βιασύνη για το επόμενο TRANSIT ξεχειλίζουν στην τσιμεντένια πλάτη του ερημίτη κυματοθραύστη με τις χλιδες και μια γλώσσες, κόσμημα στο αστικό κέλυφος.

Στα περάσματα η μνήμη σχηματίζεται χωρίς προσήνεια με τρόπο τραχύ και ανέντιμο. Εκεί, η εικόνα μιας ξεθωριασμένης πατρίδας προβάλλει για να εξαπατήσει. Ο κίνδυνος έγκειται στην ολοφάνερα ανόητη σκέψη της επιστροφής. Ο άπατρις μέσα στην περιπλάνησή του δεν έχει πουθενά να επιστρέψει. Ο γενέθλιος τόπος είναι αμφίβολο αν υπάρχει ακόμη. Έχει ξεπεραστεί. Αποτέλεσε το πρώτο πέρασμα και αυτό είναι το πραγματικό περιεχόμενό του. Η παρατεταμένη απουσία εξωραίζει τις αναμνήσεις, ωστόσο συνοδεύεται από την απώλεια της οικειότητας. Θα γυρίσει κανείς εκεί πάλι. Ξένος για να ανασύρει μια σειρά νεκρών συμβολισμών.

Στην πραγματικότητα, τα περάσματα συνιστούν τη μόνη και αμετακίνητη χώρα για όσους διέρχονται. Η κατάσταση διέλευσης αποτελεί την αληθινή πατρίδα τους. Μεγάλοι αυτοκινητόδρομοι, σταθμοί λεωφορείων, αποβάθρες τρένων, αεροπορικές αίθουσες αναμονής με φωτεινούς πίνακες ανακοινώσεων. Η πατρίδα έχει μεταωρήσει εκεί κι αναπαύεται προσωρινά. Για τον πλάνητα τα περάσματα συνιστούν ένα αδιαφοροποίητο πηχτό συνεχές.

Κι αυτό είναι το τείχος μου, ο τοίχος με τις χλιδες γλώσσες. Ένα διαυγές ψέμα.



Η περιπλάνηση του ΓΚ, ερευνητή ρηγματώσεων στο επικρατούν σύστημα, καταγραφέα ελασσόνων αφηγήσεων

The wandering of GK, researcher of fissures in the prevailing system, recording of minor narratives, tracer and recorder of minor narrations











## HETA VETA, (RAG) COLLECTOR AND TRANSPORTER OF INFORMATION

H ETA VETA (HERMES), REMINDS US OF EEGABEEVA, a Disney figure in Mickey Mouse comics, the man from the future, who pulls out anything from his pocket when needed. While dealing professionally with the passage from one language to another and amateurishly with militant music, he is a *hunter*, a *poacher* and a (*rag*)*collector* of information with political and cultural content: various digital and analog files: articles, movies, music, and anything else he thinks is an information he is asked to give. He distributes them randomly, in a person to person relation, yet aiming at a specific crowd, as a *messenger* and *bearer* of some certain kind, and he does it for free. Operating this way and following that *tactic*, he creates a counter-information communication network. For many years he has blocked the animal tastes from his diet.

HetaVeta gives us a tour by a wandering around certain parts of the center of Athens, his "workshop": secondhand bookshops, dictionaries and encyclopedias; street corners, spots located next to garbage bins, from which he collects his material. These places are also his "distribution sites" and the communication product of his work. He reveals to us a part of an underground social fabric. Although he sends the arrow of history forwards, yet "collecting the past" he also sends it backwards. Weird messenger, carrier of (daily) history, he emits a green color identified with the movement of information. He is the modern version of the clever (*metis*) Hermes. HetaVeta fantasizes himself as *The Catcher in the Rye*; he is frantic with crime fiction and Noir literature, and an active observer. Still, he is in and out of situations, while featuring the momentum in tactics, speed and strategic thinking. HetaVeta wanders, walks quickly in zigzags, travels with public transportation, surfs the Internet, collects, copies, distributes, travels, observes, notes, peeks, withdraws, hears, records, reads, studies, deconstructs, reconstructs...

Objects for HetaVeta: a city map, a map of the city-bus circulation network, a maquette with city-blocks and a game with marbles, a table, a chair, a telephone, a letter opener, a telephone guide, an encrypted note, a wall game with lights, a briefcase, a child's drawing, a recorder, headphones, a revolver; suspense during the game *treasure hunt*, or during the *unveiling of a criminal*, and a walkie-talkie.



HetaVeta's experiential map of information collection and retransmission routes















Ms. X, dormant food & seed collector-gardener, nutrition producer, shares her food with her familiar people

Ms X (HESTIA, DEMETER, ARTEMIS) collects fruits and seeds, being partly self-taught, also having learned during her life from friends and relatives how to recognize the special properties of various plants. Each year she creates her own plant nursery for herself and for others. From this occupation she does not expect any financial benefit, but merely draws psychic euphoria for herself and her friends. This psychic euphoria lies in dealing with living creatures, the growth and maintenance of life, which she shares in social gatherings. More than that, she produces small amounts of fruits, vegetables and especially snacks from her own garden-sized crops, and fruits and nuts grown in abandoned fields close to her home. She shares her food with her beloved people, thereby building her own social network.

She takes us on a tour around a place on the outskirts of the metropolis, where her house is located. With her car we pass by all the different spots where she collects nuts, fruits and other stuff. Through her narration, we hear about sites of her life in the past, places connected to beloved persons, who have taught her to recognize the plants and the manners of collecting, or cooking them.

Ms. X roams around, observes, focuses, distinguishes, collects, sorts, plants, exchanges, accompanies. She is a mother, an entrepreneur, a traveler, a communicator, a driver, a producer, and a nourisher of gardens. In fact, Ms. X constructs for us a user's guide for *here and now*, sending the arrow of history forwards.

Objects for Ms. X: vases filled with handmade marmalades, jars full with food in vinegar: small, wild artichokes, peppers, and more; transparent small boxes with seeds from different plants; various fruits and flowers labeled like in botanical gardens; cactuses in small pots, various types of soil, planting equipment, casual clothing, rubber boots and flip-flops; an ice box, ice, cooking vessels (ladles and more), tree branches, and other kinds of greenery.



Experiential map of Ms. Xi's food & seed collection













### Mr. Ryk, aura regulator

MR. RYK (ASCLEPIUS, APOLLO) is a doctor of homeopathy; hence his life is intertwined with the lives of his patients. He loves music and knows how to play it. He is a music critic and presents bands in a specialized magazine for many years, while he himself makes music writing lyrics and playing guitar in a band. Despite the fact he is a human being who operates under proper logic (Western doctor), he follows such a tactic aiming to develop a sensuous society of love, through the combination of his vocation, of practicing medicine and music. This way he tries to *regulate the aura* of his patients and to heal them. The way of examination and treatment he follows constitute a form of disobedience in the dominant health system, a tendency towards autonomy. Surely this therapeutic method is widely accepted by many people. Outside of his medical and scientific expertise, both his involvements in music groups as well as his metropolitan cultural style assist him to create a *protective grid* between reality and those people who he has undertaken the task to cure.

Mr. Ryk gives us a tour in a completely different field that is human being themselves: a person's physical and conceptual body, their way of thinking, and their personal story. On a contoured map of the human body he makes a mapping out of diseases and healings in conjunction with a patient's medical history, but also the more general history of this patient's life. Mr. Ryk takes as an example a hypothetical patient's incident and according to that he looks back at events, events that stigmatized this person as a being, so to experience in a particular way his current life. In his case we obtain a user's guide and an ephemeral monument of the human body. He sends the arrow forwards by healing, and at the same time backwards through the history of diseases.

Mr. Ryk listens carefully, he notes, reads, assesses, consults, and heals. He is walking, playing, eating, drinking, sleeping, listening... he composes and plays in others music, he is playing with his children, he visits, travels, loves, watches, broadcasts and transmits...

Objects for Mr. Ryk: a balance shaft, a patient's danger-meter, a combined pencil, a liability armchair, an aura sensor, an aura receptor, a ROM memory-chip of multiple terabyte capacity, open space cache; a tool for fishing from the dock of a patient's memory, a library or a shelf with all the books he uses as guides: the Sobota Atlas of human anatomy, *Materia Medica-Repertory Synthesis*; the complete works of: Hahnemann, Sherlock Holmes, Hippocrates, Lao Tzu, Aristotle, Heraclitus, Democritus, Epicurus, and Bertrand Russell.











MaP, nomadic and ephemeral inhabitant of the public sphere, of places where people live in common

MaP (NEMESIS? ATHENA? WISDOM?) moves between theories and practice, the knowledge of constitutional law and aesthetic movements. She follows two paths: she combines artistic thinking with legal process; she makes research in methods of cultural activism. A combination of these skills reveals such a persona who realizes aesthetics through a framework of fairness. She throws an arrow towards freedom. Situations that characterize this persona are to be constantly on the move and to wander, to leave places. The tipping point of MaP is essentially *Hestia*, home, as she is permanently an ephemeral resident; she drifts into built areas, mainly in universities, wherein until recently she was given shelter.

With MaP we drive around in the city and visit various buildings (university campuses and workshops, houses, squats) where she has resided occasionally for short or long periods in her life – including different squats in Athens and the Netherlands. In the process of our roaming together, we make photos and make notes on the urban charter. In a second phase we make a patchwork using maps of cities and urban areas in relation to this tour. This style of touring touches ephemeral monumentality, as some of the buildings (p.ex. the Ubica squat in Utrecht) stand each one with its particular history and importance in the contemporary metropolitan fabric. Perhaps though, MaP is offering us a user's guide for habitation in the present circumstances of economic and social crisis. She sends the arrow forwards and backwards at the same time through the historicity of the buildings she lives in.

MaP escapes, flees, falls through the cracks; makes art, fabricates things, walls and fissures; resides, drives, walks, moves very often, travels, studies; she is carrying backpacks and suitcases.

Objects for MaP: a camper van, suitcases, bags, furniture, boxes, cars, maps, jewelry and shoes, curtains, an office, closets, storage places, a globe with different continents than usual, World Atlas, the hole in the back wall of a room, blueprints of an escape plan, a book-collection: 5 pages of certain books of theoreticians which she considers necessary, including Walter Benjamin, Michel Foucault, and the Greek Constitution.





MaP's imaginary experiential World Map of wanderings











Mr. PiKappa, engineer of ideas and carrier of feelings imprinted  
in registered words

MR. PIKAPPA (JUPITER, PLUTO, APOLLO, father, traveler, city memory relating to knowledge of sociability) is a 'machine' on the printing production of books and magazines. He has basically identified his life with his profession. He has developed since many years a tactic of *discovering*, *choosing* and *spreading* appropriate texts he translates and makes them books and brochures, mainly to the social antagonistic movement, but not only there.

With Mr. PiKappa we make a tour on Solonos street and its surrounding roads, in the center of Athens. This is an area, which he calls "the area of culture of a bygone era." He retraces everyday habits and socialization practices of those times, e.g. of studying, of hanging around, of meeting and falling in love, of having political discussions and exchange of ideas, and finally of living strongly the community and civic life in the university in Athens' heart. He returns back in the ways youth groups and the student's world were politicized, back to those who had libertarian and anarchist tendencies and habits of autonomy; those political tendencies that did not fit into any known political party of the post-dictatorship period. Here we find the multitude that later on, after the fall of the dictatorship, became part of the contemporary movement of social antagonism. Mr. PiKappa also narrates about the trips he took in the cities of Central Europe, in Italy, in France, in Germany, in England, and in Spain. The reasons of his travels involve almost always political festivities and events, but also the pursuit of his welfare as a traveler, while he features strongly the culture of the *metropolitan figure* and of the *world citizen*.

These are Mr. PiKappa's experiential situations. This tour has monumental connotations relating to parts of the contemporary politicized multitude. Furthermore, Mr. PiKappa refers to situations of the last 35 years, throughout his adult life, a time that has great significance for the intricacies of the multitude's political life in the contemporary Athens center, during the so called *metapoliteysis*, the "polity/regime change" era, meaning the post-dictatorship time. This tour has also a monumental tinge, because political and cultural lifestyle described by the narrator has disappeared from the city's center by now, since universities essentially were removed from her heart and were marginalized in remote, from the center, districts. Mr. PiKappa sends the arrow of history backwards while telling as stories from the past, and forwards as well, since he enriches other people's intelligence with the knowledge he transmits.

Mr. PiKappa discovers, selects, collects, reads, translates, corrects, typesets, used to produce films for book printing, edits, pages, prints, binds, distributes, sells, produces books; at the same time he demonstrates, he complains, he throws stones, he is wearing a scarf, gloves, and a helmet; he runs, yells, curses, drinks coffee, beers and drinks, eats outdoors in social spaces.

Objects for M. PiKappa: a library on a wall of books, films, a film loop, a letter-point meter, a keyboard, a photosynthesis lens, a chisel, bookbinders, printers, adhesive tape, a laminate surface, photo-synthesis paper in rolls; hats, and a traveling sack; maps of all the places he has traveled for collecting ideas, books and experience, for conferences and massive mobilizations (counter-G8 demos like Genova); a map of Athens with marked points for the old bookshops; a map of the city network around the School of Law.



Experiential map of Mr. PiKappa's conferences and political events











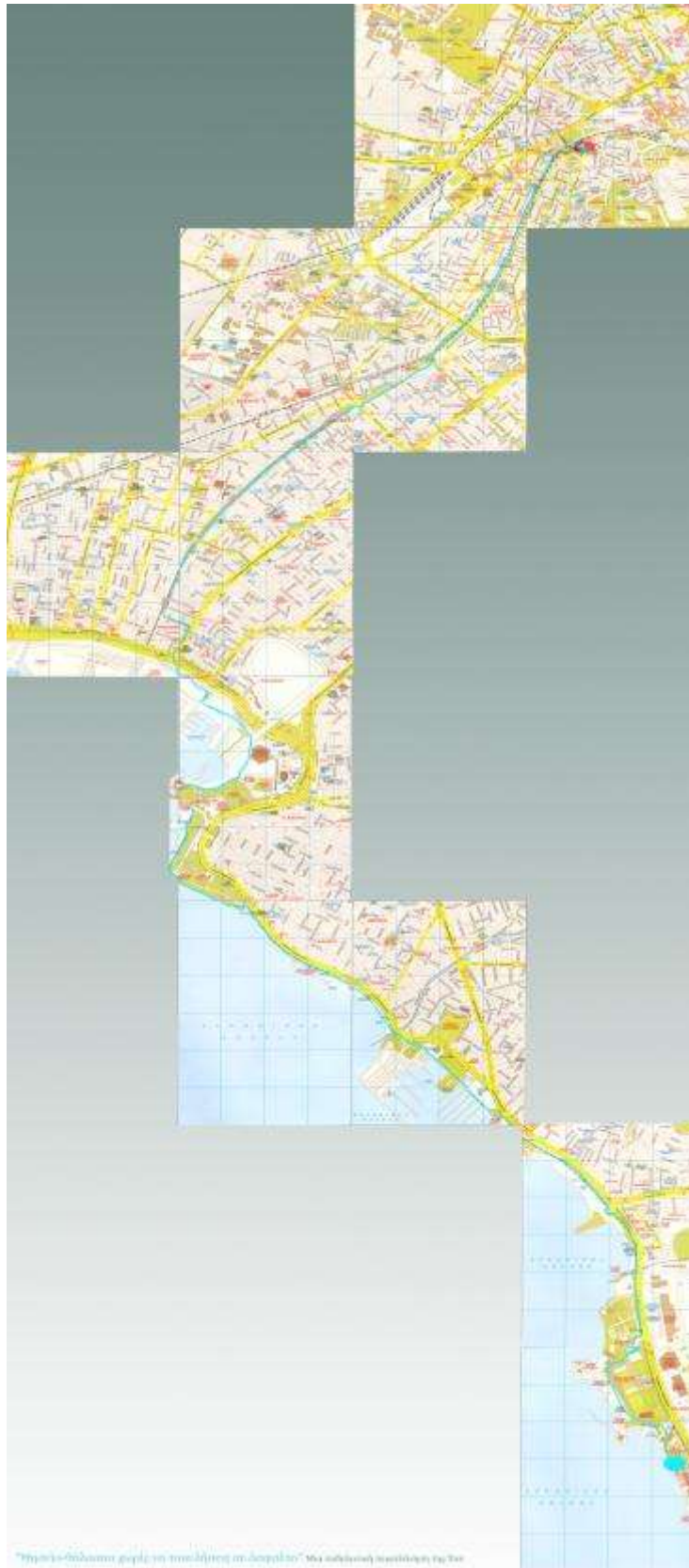


TAF, GATHERS AND SHAPES TOGETHER WITH OTHERS COLLECTIVE  
EXPERIENCES OF CAREFREE AND INNOCENCE, WHILE BECOMING  
THE MULTIPLE-TOOL OF ARTISTIC PRODUCTION

TAF (ARTEMIS, HERMES) IS A VISUAL ARTIST, a designer, and an educator of aesthetics; she is a cyclist, a formidable swimmer, a roamer in the city, a *Homo Ludens*, a playful character. TaF gathers and shapes together with others collective experiences of carefree and innocence, while becoming the multiple-tool of artistic production. She always gives the appropriate practical solutions in collaborative projects, while supporting other artists with her inventive and ingenious tactics. Woman of fantasy Utopia, and desire, she wants to become a yachtswoman, to fly with a hot-air balloon and to do acrobatics. In fact, she combines the artist's freedom of thought with the freedom of physical movement. This movement gives her the ability to "plan" anew the city physically, making random routes with her bike, while she refreshes her imagination through art teaching to young people.

She takes us on tours to various sites of Athens, through her casual everyday cycling itineraries. This *dérive* leaves a sensation of ephemeral aura; the freedom of movement at low speed, which she herself feels every time she passes from those places... lonely passages, heterotopias. TaF says, her most bizarre rides are night rides, and just because she goes into many streets upside down, climbing footbridges and crosses parks, these rides pose a hazard and sometime delinquency, a breach. Here there is a distinct oddity as it is quite weird, a woman to bike-ride alone at midnight, e.g. in industrial areas. The case of TaF is not an ephemeral monument. It is essentially a guide to the here and now. She proposes a way of moving and living. She sends the arrow forwards. TaF is cycling, dancing, swimming, riding, diving; she glows, cuts, designs, teaches, works.

Objects for TaF: bicycle route maps from the corresponding website; experiential maps from her own cycling routes; chocolate-fountain machine, windmill, design materials, box cutters, scissors, paper, cartons; phosphorescent elements such as "trouser leg-clamp", bracelets, vest, folding bike, an outdoor water bottle, a helmet, a backpack, flashing lights, and goggles.



"Thissio-sea without rolling on asphalt", a cycling tour of TaF











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