

DE MONTFORT UNIVERSITY

DOCTORAL THESIS

**Cross-arts Production Methods Utilising
Collectives**

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Department of Technology

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Declaration of Authorship

I, Emmanuil M. MANOUSAKIS, declare that this thesis titled, 'Cross-arts Production Methods Utilising Collectives' and the work presented in it are my own. I confirm that:

- This work was done wholly while in candidature for a research degree at the De Montfort University or at the University of York.
- Where any part of this thesis has previously been submitted for a degree or any other qualification at this or any other institution, this has been clearly stated.
- Where I have consulted the published work of others, this is always clearly attributed.
- Where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work.
- I have acknowledged all main sources of help.
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DE MONTFORT UNIVERSITY

Abstract

Music, Technology and Innovation Research Centre
Department of Technology

Doctor of Philosophy

Cross-arts Production Methods Utilising Collectives

by Emmanuil M. MANOUSAKIS

The very notion of ‘cross-arts’ calls for large collaborations of artists that serve different art disciplines and are eager to spend time in an artistic collective environment. The roles of the participants are not always distinct; in these productions artists acquire roles in a variety of production elements. Work may be co-directed and music improvised by a group of musicians, and artists can have multiple roles as choreographers, directors or production managers.

Within this thesis, I propose a methodology of how to develop a contemporary artistic collective; thus proposing ways of how to produce a cross-arts collective project. I give examples of works in which I participate as a composer and producer through the collective arts group *Medea Electronique*. These are collective cross-arts works that involve a number of practices like music, dance, video art, photography, set design, animation, and installation art. Simultaneously, examples of collective production ethics and practices are introduced within the context of *Koumaria Residency* that I established in 2009. When working on collective cross-arts productions, practical issues often dictate how the piece is created. I expand on these practical issues and propose methods for calling artists, sharing the profits, and organising a cross-arts production. Moreover, I take as a hypothesis that collective work is a serious answer to underfunded non-commercial art forms that aim to produce alternative art within limited budgets.

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Contents

Declaration of Authorship

Abstract

Acknowledgements

Contents

List of Figures

Portfolio

1	Introduction	1
1.1	Context	3
2	Methodology	11
2.1	Process and product	13
2.2	Artists' involvement	14
2.3	Koumaria Residency — production ground for experimentation	15
2.4	Selection process: open call recruiting method	19
2.5	The producer meta-artist	22
2.6	Improvisation as a production methodology	24
3	Medea Electronique Collective	28
3.1	Creating adaptive models in reference to Medea Electronique Collective	29
3.2	Point system/issues of authorship	30
3.3	Activities/Events sharing profits	31
3.4	What Members Gain	32
3.5	Summary	32
4	Collective Works	34
4.1	Video art, installation — <i>Fragments of the Unseen</i>	34
4.1.1	Improvisation as a production methodology	35
4.1.2	Why is <i>Fragments of the Unseen</i> a collective art piece?	37
4.1.3	Sound treatment, recording methods	37
4.1.4	<i>Exploration 1 Fragments of the Unseen — Koumaria</i>	39
4.1.5	<i>Exploration 2 Fragments of the Unseen — Hydra</i>	41
4.1.6	<i>Exploration 3 Fragments of the Unseen — London</i>	42
4.1.7	<i>Exploration 4 Fragments of the Unseen — Thailand</i>	43

4.1.8	<i>Exploration 5 Athens, Beton7</i> live performance	44
4.1.9	Summary	45
4.2	Interactive Art-Work – <i>SoundscapesLandscapes</i>	46
4.2.1	Discover a parallel reality within the city	46
4.2.2	Cross-Arts Production	46
4.2.3	Production practices and methodology	48
4.2.4	Development Stage	49
4.2.5	Pre-production	50
4.2.6	Production	52
4.2.7	Post production	52
4.2.8	Music	54
4.2.9	Summary	54
4.3	Installation Audio-Visual Art-Work — <i>Beyond Reasoning / BusStop / Soma</i>	55
4.3.1	<i>Beyond Reasoning</i>	56
4.3.1.1	Presentations	57
4.3.1.2	Beton7 Set up	57
4.3.1.3	Ankara set up	58
4.3.2	<i>Soma, ΣΩMA (BODY)</i> — Video dance installation	58
4.3.3	<i>BusStop</i> Video-dance installation	60
4.4	Performance — <i>Positive Negative</i>	62
5	Non-collective but collaborative works	64
5.1	<i>Paradise Lost Blown Backwards into the Future, Episode VII—Firmament</i>	65
6	Conclusion	69
A	Audio-Visual Material	74
B	Credits	78
B.1	<i>Fragments of the Unseen</i> site-specific cross-arts performance and video art installation	78
B.2	<i>SoundscapesLandscapes</i> , Online Interactive Map - Rhizome 1 / Neos Kosmos, Athens	78
B.3	<i>Beyond Reasoning</i> , four Chanel Audio Visual Installation	79
B.4	<i>Soma</i> , video Installation	79
B.5	<i>BusStop</i> , video Installation	79
B.6	<i>Positive Negative</i> , dance performance	79
B.7	<i>Paradise Lost</i> , radiophonic work	80
C	Sample Open Call	81
D	<i>SoundscapesLandscapes</i> application, bare bone specifications, and architecture	84
D.1	Architecture	84
D.2	Bare Bones Specifications	85
E	Calvium Design	88

F <i>Beyond Reasoning, BusStop</i> and <i>Soma</i> : Technical and installation information	89
G Profit Sharing	94
H List of contributing artists in alphabetical order	95
Bibliography	97

List of Figures

4.1	Ioanna Kampylafka with cameras attached to her body.	38
4.2	Video stills featuring while shooting <i>Exploration 1 Fragments of the Unseen</i> — Koumaria.	40
4.3	Knot Gallery 2010: Screen Presentation of <i>Exploration 1 Fragments of the Unseen</i> —Koumaria	40
4.4	Ioanna Kampylafka in Hydra while shooting <i>Exploration 2 Hydra</i>	41
4.5	Projection, Live VJ performance, National Archive Museum, Hydra 2011.	41
4.6	Ioanna Kampylafka at Deptford Market, (England) while shooting <i>Exploration 3 Fragments of the Unseen</i>	42
4.7	Ioanna Kampylafka (performer) in London Underground while shooting <i>Exploration 3 Fragments of the Unseen</i>	42
4.8	Ioanna Kampylafka, MTI concert series, Leicester, 2011.	43
4.9	Ioanna Kampylafka — <i>Exploration 4 Fragments of the Unseen</i> —Thailand	44
4.10	Ioanna Kampylafka, Electric Nights Performance at Beton 7	44
4.11	<i>SoundscapesLandscapes</i> map.	53
4.12	Beton7, Beyond Reasoning installation space	57
4.13	Sania Stribakou_Outline_ long gestures	59
4.14	Sania Stribakou — short gestures	60
4.15	<i>BusStop</i> video still	61
4.16	Dancers at Cacoyannis Foundation.	62
5.1	Marold at Kunstradio performing live	67
5.2	Dimitra Pemousi and Manolis Manousakis at ERT	68
E.1	Calvium designs.	88
F.1	Graphic representation for speaker set up.	91
F.2	<i>Beyond Reasoning</i> Screen channel 1.	92
F.3	<i>Beyond Reasoning</i> Screen channel 2.	92
F.4	<i>Beyond Reasoning</i> Screen channel 3.	92
F.5	<i>Beyond Reasoning</i> Screen channel 4.	93
F.6	<i>Beyond Reasoning</i> excerpt from screen 1, 2 and 3.	93

Portfolio

This section presents the cross-arts works that are supported by this document. The original audio composition, videos and supporting audio-visual (AV) material can be found on the accompanying hard drive. Full listing of media examples are in Appendix A.

1. *Fragments of the Unseen* (2010–2013), site-specific cross-arts performance and video art installation.
 - (a) *Fragments of the Unseen — Koumaria*, Knot Gallery, EMW Festival, Athens, Greece 2010.
 - (b) *Fragments of the Unseen — Hydra*, 11th Plateau Festival, Hydra, Greece 2011.
 - (c) *Fragments of the Unseen — London*, MTI concert series, Leicester, UK 2011.
Goethe Institute Athens, Art Up Benaki Museum, Athens, Greece 2012.
 - (d) *Fragments of the Unseen — Soundscape and Performance at Beton7 Arts Centre*, Athens, Greece 2012.
 - (e) *Fragments of the Unseen — Thailand* 2013 (not performed)
2. *SoundscapeLandscapes* (2013–Present), soundmap, phone app, interactive installation application.
 - (a) Onassis Cultural Centre, Athens, 2013 to Present
3. *Beyond Reasoning* (2012), four track audio-visual installation.
 - (a) Beton 7 Arts Centre, Athens, Greece 2012.
 - (b) Goethe Institute Ankara, Bilkent Üniversitesi İletişim ve Tasarım Bölümü, Ankara, Turkey 2013.

4. *SOMA* (2014), video dance piece.
5. *BusStop* (2013), audio-visual installation
 - (a) Michael Cakoyannis Foundation Athens, Greece 2013.
6. *Positive Negative* (2013), dance performance.
 - (a) Michalis Cacoyannis Foundation Athens, Greece 2013.
7. *Paradise Lost — Blown Backwards to the Future, Episode VII* (2012), radiophonic work.
 - (a) Kunstradio, Vienna, Austria 2012.

Chapter 1

Introduction

The main objective of this research is to explore ways in which cross-arts can be produced within a collective group of artists. Furthermore, I introduce a hybrid production artist model, that of the producer meta-artist. This is best described through my own practice within the works of the portfolio. In these works, I participate as a composer, sound artist and producer, which also includes curation. Although the idea behind similar examples of participation is not new, the shift of the role of the curator, as quoted by O' Neil, is introduced by A. Farquhason: “to curate [...] may also suggest a shift in the conception of what curators do, from a person who works at some remove from the processes of artist production, to one actively ‘in the thick of it’ ” (O' Neil, 2007: 14). I support that curatorial and production practices have been changing from that of an organisational and administrative role to a more participant organisation. I expand on this practice and the producer meta-artist in my work is someone who organises, administrates, advises and subsequently participates in the process of making an art project. More so, I have acquired this role within Medea Electronique Collective, in which I have participated as a composer and producer since 2007. The working paradigms in this thesis are cross-arts productions by Medea Electronique from 2009 to 2016. Medea Electronique is an Athens based collective of which I have been a member since 2007.

It is important to mention that the works presented in the portfolio were created during the Greek economic recession, which has lasted since 2008 — see also (Koutsomichalis and Rodousakis, 2015) for more on how the Greek economic recession has influenced artistic practices towards more distributed and socially-empowered schemata. This has

affected in large part not only the thematic content of the works but the way the works were produced. I wanted to explore the impact of this through the creation of a portfolio of work that consisted of music compositions, installations, interactive art pieces and video art. To further investigate this objective, I also considered various production practices in order to create cross-arts works including working in Medea Electronique, as mentioned above. These are introduced at Koumaria Residency which I helped initiate. Koumaria Residency is a cross-arts discipline residency which annually invites artists to work collectively towards producing a final cross-arts piece. Both activities will be discussed in detail within the thesis.

The research also presents a number of issues around creating collective and/or collaborative artworks. I have expanded on these practical matters and proposed methods for calling artists, sharing the profits and organising a collective production. Furthermore, I have attempted to define the differences between collective, collaborative and solo art making practices in relation to my own work discussed in this thesis. This definition has helped me formulate a production practice for creating collective cross-arts works. I also emphasise improvisation as a production technique for creating content in cross-art fixed media works. Given that improvisation is used widely in performative fields - more commonly associated with modes of improvisation methods in music, sound art, dance, acting, and performance - I find it equally important to introduce it in relation to production practices.

The structure of this thesis begins with a broader discussion on production practices creating collective artwork within the context of my own work. This is followed by an in-depth discussion on the portfolio of cross-arts works that are grouped together thematically. The way each piece is created is dealt within the thematic sections. Additional supporting documentation is included as appendices. Having worked in the popular music and film industry, I drew inspiration from popular production methodologies, and used them in my collective production practice. This idea is illustrated by Moorefield's statement that "the development of production methodologies has been more additive than evolutionary" (Moorefield, 2005: 47).

Issues in curating have been raised since the early nineteen-nineties where curators and artists tried to find a balance between curation and art production. Watkins argues that curating is a form of artistic practice. He argues that curating is a "necessary,

if insufficient, medium through which the communication between art and its audience takes place” (Watkins, 1987: 27). I support in this thesis that a producer meta-artist in a collective art production is someone who has a significant artistic impact on the working process. His/her work expands from administrating and organising to participating as an artist. Production decision-making often has to do with, for example, a choice of space, rental equipment, materials, and number of actors or musicians. As I will expand in more detail later, all of these affect the final aesthetic result of the work. Similarly, Paul O’ Neil argues that:

[...] the cross fading of individual positions within our cultural economy has aided the transformation of artistic practice. Its slight shift away from an author-centre cultural hierarchy towards a post-productive discourse, in which the function of curating become another recognised part of the expanded field of art production (O’ Neil, 2007: 21)

Conclusively, the producer meta-artist is defined as a new role that not only has an organisational and administrative part, but also as a participator in the collective artistic outcome. The producer meta-artist’s participation in the production process is clear through the decisions made and the effect these decisions have on the aesthetics of the final artwork. These are collective cross-arts works that involve a number of practices like music, dance, video art, photography, set design, animation, and installation art. Being multi-author productions, the producer meta-artist has an equal role with the other participant artists. This is notable in many of the works of the Koumaria Residency, as well as other projects of Medea Electronique that are discussed in this thesis. These works form an example of how to develop a contemporary artistic collective, thus proposing ways of how to produce a cross-arts collective project.

1.1 Context

As a practitioner of sound and music who has participated in collaborative schemes, I was always keen to learn about the practicalities of newly created synergies. I was particularly interested in collaboration within cross-arts and how this challenged the traditional model of a solo artist within a larger collective production scheme that involved practitioners in theatre, dance, performance, computer programming and other

disciplines. I introduce a production methodology which is largely developed through my own practice. My aim is to study the way these works are produced and meet the aesthetic challenges in the creation of these pieces by starting a discussion within this thesis, filling the gap that Birringer feels is missing:

[...] it is rare that we learn about specific challenges encountered in the aesthetic creation of performance systems that integrate performer and audiovisual/responsive environments, especially the various architectures of projective environments (Biringner, 2010: 240).

Two factors influenced my decision to further explore and study collective methods of producing contemporary cross-art works. The first is a practical reality, the ongoing economic crisis in Greece¹, which has affected my practice and that of others. Because of these circumstances, a vast number of artists from different disciplines have been left without funding and literally without work or opportunity. The second is more theoretical in nature, summarised by the following quotation by Karls Beveridges' argument that “[...] a community still seems the only means by which we can overcome the extreme isolation of our vacant subjectivity, and begin to deal with the larger world”. And he continues by supporting that “[...] such communities, based initially on professional groupings, could form the de-structuring of the present art-world; its institutions and authorities [...]” (As quoted in Gilbert, 2007: 77), thus expanding the argument that collaboration could be an answer to underfunded art production while helping art-groups maintain their autonomy².

Furthermore, I was inspired by Howard Becker's presentation of his theory of 'art worlds', a hypothesis that the production of an artwork is a collective result of a network of individuals. In his book *Art Worlds* he proposes that: “People who cooperate to produce a work of art usually do not decide things afresh. Instead, they rely on earlier agreements now become customary, agreements that have become part of the conventional way of doing things in that art” (Becker, 2008: 29). I make practical and effective use of his theory to create a consensus between the members of Medea Electronique. This is

¹Referring to Greek economic recession since 2008. Being involved in the independent cross-arts since 1998, I started my PHD in 2009 at the beginning of the economic recession. I was deeply affected by the consequences both economically and emotionally. My thesis is inspired by the consequences and arguable misfortune of this condition.

²See also (Carpentier and De Cleen, 2008) and (Weick and Roberts, 1993).

expanded in my methodology section within my definitions on collective, collaborative and solo art respectively.

My participation within the collective expanded from the one of the composer to the one of the producer meta-artist. This is part a creative role and part a curatorial role in the sense that I administrate and organise the productions I am involved in. On one hand, if I was to describe my work as a composer, then this would be defined by my participation as a sound artist who researches, records sounds, composes, improvises music and makes sound installations. On the other hand, my involvement in production is of the one who administrates, organises and, as a result, takes decisions within the production that affect the aesthetic outcome. This finds ground in part on the traditional role of a curator who is someone who has expertise in one or more art forms and administrates and organises an art event by selecting artists on a given thematic. A curator often works for an institution or an art gallery and their role ranges from expanding the production process of each artwork to advising and collaborating directly with the artists they have selected. In the 1960s, the term ‘demystification’ was introduced in order to define the process in “[...] revealing and evaluating the more hidden curatorial components of an exhibition, making evident that the actions of curators had an impact on which artworks were exhibited and how they were produced, mediated and distributed for the viewer” (O’ Neil, 2016: 34). My involvement as a producer lies within the context of the curator and it is further expanded by participating actively in the creative decisions within the collective. Within my methodology section I introduce the role of the producer meta-artist. There I expand on the practices and methodologies used to produce the works in my portfolio. More so, I introduce the producer meta-artist as an alternative and new role within the art production process.

Questions may arise concerning why an artist needs to create within a collective? What is the need to make art with other artists? What do artists gain in return for giving their art and expertise for free or for very low pay? The answers lie within the context in which I have made my work. This is the ongoing financial crisis in Greece that has affected my practice and the practice of many other artists who have found themselves without work or showcase. As an answer to this, I helped initiate a collective group of artists under the name Medea Electronique. It is fair to say that in times of economic crisis the art community needs vision and collective art can play a vital role in unifying the art scene. “Such crisis often forces reappraisals of conditions of production, reevaluation of

the nature of artistic work, and reconfiguration of the position of the artist in relation to economic, social, and political institutions” (Enwezor, 2004: 1). The financial crisis in Argentina in 1998–2002 and the resulting collectively run factories could form an example of how to create collective arts organisations. As documented in the film *The Take* (2004) directed by Avi Lewis and Naomi Klein, large Argentinian factories were closed down right before the outbreak of the crisis. The owners fled the country leaving the workers unpaid and their industries bankrupt. The unemployment numbers rose to the extent that the public economy ceased to exist. Brukman, a small suit factory, set the example for others to follow. The workers of Brukman never stopped going to work. They decided to take their fate in their own hands and formed what is now called a collective run factory that became successful not only in profits, thus self-sufficient, but also as a new collective-led business model. Soon a number of companies like Zanon Ceramics, Forja San Martin, Instituto Comunicaciones (private school), Clinica Medrano (hospital), Astillero Almirante Brown Shipbuilding, Ghelco (ice cream factory) were being run successfully. Over two hundred companies developed to become collectively run factories that gave work to more than 15,000 people.

Workers formed unions and ran the companies communally. What is most important is that decisions were taken collectively, and they formed a participatory, democratic voting system. Regardless of their political or social background, the need for employment forced the workers to form a system of collaborative work ethics. They gave back to communities, hospitals, and people in need, proving that a system of collaborative effort could be useful for a community.

The longing for another type of society, based on sharing and cooperation, which has been forcefully expressed by the ‘new media critique’ since the mid 1990s, carries on some of the pathos of the post 1968 ‘new social movements’ when new means of communication began to be generally reasonable, even cheap to acquire (Billing, Lind and Nilsson, 2007: 19).

Although art collectives are not always in opposition, politics and social reform issues might have played some role in their formation or influenced their works. The Black Artist Collective (B.A.G) in the United States is a characteristic example that was formed under a period in which the Afro-American political movements rose in the name

of freedom of speech and equal rights. Through interdisciplinary performance they tried to raise an awareness of the civil rights of black people. They established a local arts academy in their area for youths, produced multimedia productions, and articulated a social agenda covering civil rights, nationalism, and the role of the arts in society. The organization quickly became one of the Midwest's most significant exemplars of the emergent Black Arts Movement of the 1960s (Looker, 2004).

On the other hand, some characteristic examples of collectives that no matter their art practice or political and social background call for shared goals and a coherent contemporary voice. Blnk Art Collective — a collective made up of members from a range of political and social backgrounds — their collective includes artists working in different mediums, they define an artist collective as “[. . .] an initiative that is the result of a group of artists working together, usually under their own management, towards shared goals” (as described by them on their flicker account³). The Abdusters is a global network of culture jammers and creatives working to change the way information flows, corporations wield power, and how ‘meaning’ is produced in society⁴. Another example is CAE a collective of five media practitioners of various specializations including computer graphics and web design, film/video, photography, text art, book art and performance.

... the collectivization of the artistic production is not new-think of the various party games and other group shenanigans of the futurists, Dadaists, and surrealists, not to mention the more earnest and properly political efforts to collectivize authorship undertaken by the productivists (sic), muralists and social realists (Stimson and Sholetter, 2007: xi).

Collective art processes are by no means new. Collectives have been formed for a variety of reasons. As mentioned these ranged from collectives formed on political and social ideals, like Black Artists Group (B.A.G), to the Association for the Advancement of Creative Musicians (AACM) which was dedicated to manage Jazz musicians and protect their performance rights.

Within my own research, I have drawn inspiration from contemporary art groups such as Builders Association⁵, a New York based performance and media ensemble, and their

³http://www.flickr.com/groups/bl_nkartcollective/ Accessed January 12, 2017.

⁴<http://www.adbusters.org/magazine> Accessed January 12, 2017.

⁵<http://www.thebuildersassociation.org> Accessed January 12, 2017.

work *Super Vision*⁶. The work is an interactive performance and video installation. In the program notes to *Super Vision* the ensemble attests that they “[...] explore the changing nature of our relationship to living in a post-private society, where personal electronic information is constantly collected and distributed [...]” ([TheBuildersAssociation, n.d.](#)). Their influence can be found in *Fragments of the Unseen*⁷, submitted in the portfolio of this research. *Fragments of the Unseen* is a multichannel audio-visual installation with improvisational and performance elements. The idea for the piece is that a performer records and collects video material in public places, through a set of video cameras strapped to their body. The work identifies environmental, sociological or political issues found in Hydra (Greece), Thailand and London. The early works of the provocative and significant performance collective the Wooster Group⁸ — a collective dedicated to showcasing and celebrating ephemeral art placed on streets in cities around the world — have also been significant in influencing my work. Their work *Hamlet* was of relevance to my research⁹. Their members contribute in all aspects of a works evolution. Using improvisation as a production methodology the Wooster group use the technique of devising in creating their works under the direction of Whims. More so the members of the production participate in “[...] practices such as ‘Task Driven Dramaturgy’ ” to literally put it this talks about “actions created through a series of tasks, rules or conditions set down by the director[...]” ([Schirle, 2005](#): 91–95). The Wooster Group, like Medea Electronique, incorporate a range of technologies, writing, audio, video art and computer art forms. “[...] Making a new conception of dramaturgy, not merely a play or text, and more than drama [...] the differentiation and inner dialogue of speech styles and performance languages (live and mediatized) is at the heart of its dramaturgical process” ([Marranca, 2003](#): 4). The works at Koumaria residency often use video and interactive technology in performance. Very similar to the Wooster Group, the residents and their work are dedicated to showcasing and celebrating ephemeral art. Similar to the Wooster Group, residents of Koumaria have created performances at, for example, the Onassis Cultural Centre in 2012¹⁰.

⁶http://www.thebuildersassociation.org/prod_supervision Accessed January 12, 2017.

⁷<http://www.medeaelectronique.com/2011/05/fragments-of-the-unseen/> Accessed January 12, 2017.

⁸<http://thewoostergroup.org/blog/> Accessed January 12, 2017.

⁹<http://www.woostercollective.com/#grid-view> Accessed January 12, 2017.

¹⁰<https://vimeo.com/album/1666008/video/52501033> Accessed January 12, 2017.

Authentic cultural creation is dependent for its existence on authentic collective life, on the vitality of the ‘organic’ social group in whatever form [...] The only authentic cultural production today has seemed to be what can draw on the collective experience of marginal pockets of the social life of the world system [...] (Jameson, 1992: 23).

These collectives influenced the structural organisation of and inspired Medea Electronique. Similarly, the comments of Marianne Weems, in conversation with Srila Nayak reflect the approach taken by Medea: “[...] all of our shows everyone is there from the beginning—the designers, the actors and dramaturg and me and whoever is trying to write the script and all the performers. We investigate the material together and then it takes these different form”¹¹. The involvement of each member within the collective is seen as of equal importance and this forms the basis for the idea of collectivity (I expand further on this point within my methodology).

It is important to add, the live cinema performances of the Greek-based collective Drog_A_teK/Erasers¹² in relation to Medea. The Erasers’ search for a new audio-visual alphabet. Their practice includes VJing with generative and abstract material that includes visuals generated by performers manipulating objects and smashing toys. A kind of experimental theatre with cameras: a ‘live cinema’ project. They formed in 2001, and their performances have been instrumental in shaping my own work. Their influence on my work can be found in cross-arts projects like *Beyond Reasoning* and *Bus Stop*. Both works were created using improvisation as a main production methodology¹³, very similar to the practices of Drog_A_teK. A major part of my practice introduced in this thesis is sound composition for cross-art works, video art, installations and performance. My music idioms range from classical electroacoustic to noise improvisations, soundscapes, and sound design. Also, noise music has been an essential part of my practice and it is part of my sound aesthetic. I drew inspiration from composers like John Cage, Iannis Xenakis, Bernard Parmegiani and Murray Schafer, particular examples being *Polytopes* by Xenakis, the choreographies and music of Cunningham and Cage, and Cage’s performance piece *Radio Music*. Works in my portfolio that demonstrate these influences are: *BusStop*, *Beyond Reasoning* and *Soma*. *SoundscapesLandscapes* is a work that is

¹¹http://www.thebuildersassociation.org/about_staff_MarianneWeems.html Accessed January 12, 2017

¹²<https://www.facebook.com/drogatekofficial> Accessed January 12, 2017.

¹³Further analysed in the supporting documentation.

based on Murray Schafer's theory of acoustic ecology. It uses field recording techniques to capture the sound of the city of Athens. The urban landscape has changed rapidly in Athens over the last one hundred years, which, in actual fact, is one of the newest city capitals in Europe. With a vast ancient and modern history, the area used for the field recordings has changed from an open field and running river — where farmers harvested vegetables and maintained vine yards — to a modern 'city' with no respect for its past. The river banks have been filled with large cement buildings, utilising every inch of space and destroying all natural resources of the area. The recordings I made revealed this catastrophe. The sonic environment has been transformed to an industrial, heavily populated modern city soundscape. Through my compositions I tried to reveal the sounds of the past with the present. This is evident in my piece *Birds*, which can be found in the portfolio. In creating this work, I visited the area very early in the morning before traffic began and recorded the scape of the city and the isolated sound of a bird. These sounds became the main theme of my composition that is discussed in more detail in my works chapter. My original recordings are included in the portfolio as part of the context of this thesis.

Chapter 2

Methodology

Within this chapter, I further discuss issues of authorship, artist participation, distribution of roles and administration in a collective cross-arts production. I also introduce a working methodology through a participation model that develops at Koumaria Residency and expands through the art works produced by Medea Electronique. I use improvisation as a production method for creating audio-visual content, and I introduce the role of the producer meta-artist. For that reason, I find it important to clarify my involvement in the artworks presented in this thesis. Within this collective environment, I am involved in practical matters and production decision making that really affect artistic outcomes. Furthermore in this chapter, I introduce the role of the producer meta-artist. This new role in art production puts in context my practice and further develops a model of organisation within a collective arts production environment. Equally important to me is to initiate a consensus among the members of the collective. Artists, working within a collective environment need agreement in order to be able to expand their collaboration and solve practical production issues. Although such an investigation about these processes is common ground between designers, interactional composers, and programmers, as Birringer states,

[...] it is rare that we learn about specific challenges encountered in the aesthetic creation of performance systems that integrate performer and audio-visual/responsive environments, especially the various architectures of projective environments (Birringer, 2010: 240).

The works in my portfolio serve as case studies of collective art production. These are works created using a similar production methodology both in creating the content (I introduce improvisation as a tool for creating audio-visual material), and within the consensus developed among the members of the collective. It is through these works that I introduce a participation model that could be effective both in a collective production and within an art making process. The production value of the works presented varies. There are works developed and presented that are small scale productions, such as a video art piece or a music composition, and larger collaborations that involve a greater number of artists. For example, *SoundscapesLandscapes*, compared to the rest of the works presented in this research, is a considerably larger-scale production. It involves many sound and video artists, a company that creates phone applications, graphic designers, poets, writers and researchers. Without undermining the rest of the works submitted in this thesis, I need to make a clear distinction between their production values and that of the piece *SoundscapesLandscapes*. *SoundscapesLandscapes* is mainly differentiated by a larger budget, and a contractual agreement that was made between Medea Electronique and the Onassis Cultural Centre.

For example, works like *Soma* and *BusStop*, presented in the thesis, are initiatives of the collective where Medea members offered their time and expertise in a volunteer manner. Importantly, these works did not have a given deadline. More so, Medea members could improvise and work with no time restrictions on such projects. The artists were free to decide and change the outcome throughout the creative process. On the other hand, *Soundscapeslandscapes* had a definite deadline, which was clearly stated in a contract. At the same time, outsourced work, like the app development by Calvium, is completed within a certain time frame. Another major difference between *SoundscapesLandscapes* and other works presented in this thesis is the need for coordination between a large number of artists working in audio and video. In *SoundscapesLandscapes*, there was a very close dependency between all participant artists. Sound artists created audio works for the visual material and at the same time delivered sound for the interactive map application. Strict timelines needed to be followed to avoid delays within the production process chain. It also required a significant amount of production effort similar to other fields, for example, filmmaking, advertising, recording for a major label or making projects for the TV or the Internet. The expertise and knowledge in these commercial fields – in distributing royalties, public relations, developing contracts and

finding distribution channels, and technical personnel – are relevant to turning a small-scale production into a large-scale project that is successfully completed.

2.1 Process and product

A premise of this research is that in a collective, there is a group aesthetic decision that must be made early on, and that an attempt be made to subordinate personal aesthetics to the collective direction. To achieve this artistic aim, what might be considered as artistic “habits” need to be challenged. What becomes evident through this art practice is the need for general “social” reform. Gau and Schlieben support that “[...] In terms of both their content as well as selected methodologies and performance, all the projects are experiments in identifying and fostering alternative dynamics and economies of social exchange, which have lasting impact on public spheres [...]” (Gau and Schlieben, 2008: 1). Art collectives are a potential microcosm of alternative forms of society. Like in any society or social group that forms a kind of collaboration, smaller schemes that structure collaborations need this practice to prosper. There is a common goal, a common aesthetic that forms a cohesive art language and a collective effort¹.

Process and product are two complementary outcomes of the research. My research is concentrating on the practical aspect and the production needs of an art collective. The practice, being collective, is defined by the methodology used to produce the art works submitted in this thesis. As described in section 2.3 on page 15, there is a consensus to be made by all participant artists. This is very important for the process of making a collective art work and extends to sharing the same predisposition for the arts and having the initiative to fulfil their art views within a common art project. By this I mean that the finished works presented in this thesis are works of collective cross-arts that involved a number of artists, technicians, producers, and curators. All of them worked collectively in order to create art-works that have a common aesthetic outcome. It is important to state at this point that within this process I have a definite role by actively participating in the collective. In each of the cases presented in this research, my involvement in the art works is distinguished and clearly defined from that of the rest of the collective as the one of the producer meta-artist and composer/sound artist.

¹See also (Billing, Lind and Nilsson, 2007; Stimson and Sholetter, 2007).

The works examined here and presented in the thesis were produced within a collective environment. The methodologies, though, differ from piece to piece, as my participation ranged from that of the composer to the producer meta-artist. More so, my research is concentrated on the practical aspect and the production needs of an art collective, thus filling the gap that exists between theory and production practices. The process of creating these works defines a method of producing contemporary ‘cross-art’ work very much influenced by popular TV, film and theatre production practices.

2.2 Artists’ involvement

What makes this research diverse is that the works were produced using a collaborative method, or similar collaborative processes, in order to make contemporary art. It justifies the role of the artists in multi-authorship work. The dancer becomes the writer, for example; the writer has equal say in the dance movement. Devising is the key to many *Medea* productions², but not all. That is why creating a methodology that is based on project specific production practices is important. Mixed media art projects do not always involve performance. They are also based on technology and fixed media material created by artists working ‘solo’ in a collective environment. The role of the producer meta-artist is to make use of all these elements in a collective artwork. For example, *Beyond Reasoning* is an installation art piece made by the collective using improvised material by the actors and fixed media audio visual material from Panagiotis Goubouros (video) and myself (sound composition). *SoundscapesLandscapes* is a collective art piece where the participant composers have created an auditory environment where the listener cannot distinguish one piece from another. These works are discussed in further detail in the portfolio section.

²The collective was established in 2009 producing a work based on Euripides play *Medea*. It was a collective effort presented at Benaki Museum of modern art in Athens Greece. Since then all productions with which I am involved are made collectively.

2.3 Koumaria Residency — production ground for experimentation

The Koumaria Residency was initiated in 2009 to provide a test ground for practicing and producing collective art, and I have participated in the Residency as a composer and producer meta-artist. It has also become a key methodological tool for this research. Heywood states that “Micro-residencies enable artists to rapidly develop ideas, within the collaborative environment of the Studio” (Heywood, 2011). Like Koumaria Residency, they “provide a platform for critical and technical investigation and experimentation, and an opportunity in which new ideas can get off the ground” (*ibid.*). At the foothills of Mount Taygetos in the village of Sellasia, near Sparta, Greece, Medea Electronique transformed an olive grove into a place of creation for contemporary arts. Artists from all over the world practicing cross-arts travel to Greece, and inspired by their surroundings engage in an improvisational multicultural dialogue resulting in several collaborative and collective art pieces. Meals are taken communally, living spaces are common and studios are shared. The aim of this creative meeting, besides fostering artistic experimentation, is to enable experienced and newer artists to work collaboratively/collectively, as well as to facilitate the exchange of diverse ideas and problems between people that hold different perspectives concerning artistic creation. In this sense, the results of the residency can be judged both aesthetically and socially, for they are experiments in both domains.

I have coined the term ‘Temporary Symbiotic Collective Art Process’ to describe the practices at the residency. This term is also used to better define an art production process that takes place over a short period of time involving a number of artists that choose to live together in a cooperative relationship in order to work on a common project. The isolated environment of the Koumaria Residency becomes one of the main elements of the way I practice the production of cross-arts. During this time, the residents cut themselves off from their normal daily routine, whatever that may be, and create special living conditions that include only the residents. This way the production environment is not affected by exogenous forces, but only by the symbiotic relationships developed at the Residency. In many cases, the artists work outside their traditional roles, sharing their views on a variety of subjects. Limited access to advanced studio equipment and limited Internet access frequently encourages artists to discover ways to

produce their work that may exceed and confront their expertise. That is what makes this artistic symbiosis so important.

It is safe to say that there are several archetypes of works created at the Residency that include: collective improvised cross-arts, video art, photography, computer music, improvised music with live instruments and animation. These archetypes can also be categorised by the way these works were produced: collectively, collaboratively, or as solo works. The variety is very much dependent on the relationships and the different dynamics developed during the residency. Furthermore, by giving a definition of what constitutes a 'collective' cross-arts piece, I intend to make a clear distinction between works of multiple authors and single authors respectively. This way the reader will better understand the methodology presented in this research. These definitions are not given in order to make an overall statement of what is collective art. I am giving these definitions in order to better contextualise my work. What constitutes a collective is clearly something open to interpretation. Collectives are always subject to member changes and their involvement in the projects varies from time to time. Projects within the same collective are materialised by different leading figures, as the membership is a constant that is subject to change. Although different manifestations form a mosaic of collective characteristics in my definition, I argue that a collective is characterised by a conjunction of art aesthetics and art views and the constant recruitment of new members is a vital element of a long lasting collective production scheme. All these elements help form a unique art language within an art group that shares the same arts views.

In a collective there is a group aesthetic decision that is made, and that is to eliminate personal aesthetics over collective direction. This elimination process is the basis for a new approach towards art production. Conflict might arise during this process. For example, performers, video artists and composers coming from different working environments and practices need to establish a new working ethos; they need to share their ideas, and have them open to criticism, and change them according to the needs of the art work. The composer needs to listen to the choreographer. The choreographer has to work with the video artist and the set designer. The video artist has to work with the composer. The producer meta-artist needs to find the resources needed for the project to develop. This is a cycle of events and all relationships need to be clear from the

beginning. They need to form a consensus that would best serve the work and not their individual art trade.

Problems inevitably arise in groups engaged in collective action. As Schlieben states:

[...] Marcun Olsen recognizes three: the first being that group members profit from advantages, irrespective of their participation in the groups' activities; secondly, different aims require complex coordination; and lastly, there is a potential conflict of interest, stemming from disagreements about the group's essential aims [...] (Schlieben, 2007: 34).

Although there are examples of conflicting ideas and personalities at Koumaria Residency, the fact that the resident artist has to participate in a full scale production at the end of the Residency helps overcome several of these issues. This is when, as described earlier, a 'Temporary Symbiotic Collective Art Process' takes place.

Conflict and disagreements within the residency environment sometimes occur when artists want to 'direct' their own work. By this I mean that they want to have absolute control over the final art outcome. Most of these cases end up being single author works. There are many instances where artists will refuse assistance since they are not collectively credited for the work. In other instances, artists that want to work 'solo', offer themselves as working crew in other productions and in return they get assistance for their artworks. The producer meta-artist in both cases needs to become a mediator and help form a consensus between all parties. If this is not possible, then the other members of Medea try to assist in order for the work to be accomplished. Nevertheless, the Residency is about making collective work. As a producer meta-artist my aim is to help realise all works within the residency environment.

Classical, legally binding agreements rarely appear in the contemporary world of art, or, if they do appear, this happens only after everything has been done. Legally binding agreements in art and culture have a life of their own; they are autonomous in relation to negotiable reality in which works of art actually come to life. In that sense, they are separated from life as well – they are born dead and their only purpose or aim is to remain (Vesič, 2014: 31).

Therefore, someone could say that what generally defines a collective is a group of artists that share the same predisposition for the arts and have the initiative to fulfil their art views within a common art project. More so, its members aim to create a common approach, as someone would expect from a multiple author work. These are by nature multiple author works that are defined by the use of distinctive art forms (like sound composition, video and performance) and have as a result an art piece with a distinct and cohesive art language. A paradigm of these works that was created at the Residency and has influenced the practice of Medea, and subsequently my practice, is the video installation *BusStop*, made by the residents of Koumaria 2013 and Medea members Panayiotis Goubouros (video art), Ioanna Kampylafka (choreography) and myself (sound composition). I will discuss the work further in the portfolio section. Another example is the work *Residue* by residents of Koumaria 2013 Stavros Apostolatos (performance), Hen Lovely Bird (performance) and Medea members Eric Lewis (trumpet), and Guido De Flaviis (saxophone). The work is a performance that was realised in situ at the old olive oil factory. Both the works *BusStop* and *Residue* are the outcome of a common aesthetic approach that has developed through a creative process among the artists at all stages of production.

There are cases in which artists *collaborated* with a limited number of residents in order to produce an artwork they had started developing prior to their arrival and what I will define as collaborative efforts. What I propose is that collaborative art is characterised by the involvement of a number of artists that seek some kind of a consensus around the work that is to be made. What generally distinguishes this arrangement is that the one who first conceived the work, the initiator who invited the rest of the artists to participate, controls the final aesthetics of the project. It is clear that the final outcome is the vision of the initiator. In this case (collaborative), the issues of authorship fall between the small lines of the level of participation of each member of the collaboration. That is why this consensus is so important. The collaborative group does not decide on a common aesthetic that is built during the working period of this collaboration but follows the vision of the initiator, who in turn uses the material produced in order to make the final work. Examples include the video work *Improvisation* (2010) by Ioanna Kampylafka and Paris Erotokritou and the photography exhibition *Portraits* (2011) by Aspasia Koulira who, with the help of residents, made a series of individual portraits using as a background a selection of nude residents, who as living sculptures stand in

the middle of the olive grove. Again, although these projects had a director/initiator who led the project, they were produced in the context of the residency theme and a collective living environment.

Since the first residency in 2009, cases of single author works have also occurred and include: the video work *Blind Walk* (2009) by Jovana Popic and Ariadne Mikou and documented at Kinitiras Dance Centre, Athens ; and the short video *Sellasia* (2010) that was presented within a daily blog³ More recent works *EU Only* (2011) by Ioana Paun, which is a site-specific performance/video, and *Stones* (2011), an animated short film by Hans De Wolf, were realised with the help of some participant residents. The last two works were presented in the context of a final performance at Onassis Cultural Centre, Athens.

2.4 Selection process: open call recruiting method

Medea Electronique has been using open calls to recruit members, find actors, performers, musicians for cross-arts works and performances. An open call serves as the first exposure of the work, like a snapshot, a teaser for the ‘art world’ to encourage participation. It gives basic information regarding the production methods and practices and presents basic information about the people already involved in the project. It also promotes the work through various online portals that support independent art and are dedicated to ‘advertising’ position openings. Some of these are *resartis*⁴, *transartis*⁵, *compositiontoday*⁶, *e-artnow*⁷, and *call4scores*⁸. Artists that want to participate in residencies look for opportunities in these blogs, which host profiles of different residency programs. Some of them are directed towards specific art practices, like *dancingopportunities* were dancers find residency programs. It is the same with *compositiontoday*, which hosts information on opportunities for composers and sound artists. *Resartist* and *Transartis* on the other hand are networks of centres, organisations, and individuals and host their profiles of residency artist programs.

³<https://vimeo.com/album/1666008/video/17044270> Accessed June 21st, 2016.

⁴<http://www.resartis.org/en/> Accessed January 12, 2017.

⁵<http://www.transartists.org/> Accessed January 12, 2017.

⁶<http://www.compositiontoday.com/> Accessed January 12, 2017.

⁷<http://www.e-artnow.org/> Accessed January 12, 2017.

⁸<http://call4scores.blogspot.gr/> Accessed January 12, 2017.

Another dimension I would like to point out is that Medea draws critical evaluation for its works from the applications and correspondence with the applicants. The number of applications received is a variant to be considered. It shows the amount of public interest in the proposed work or residency. More so applicant questions can be effective and influential to the production. Through the issues the questions raise they could point out weaknesses of the proposed work. Finally, through a detailed open call, Medea can narrow down and screen possible applicants. The use of the open call for Koumaria Residency⁹ is best described in the following excerpt:

Medea invites applications from artists working across the spectrum of new media arts (musicians, dancers-performers, video artists, photographers, etc.) to participate in the residency. We will select up to six participants from the applications received. We are excited by the fact that innovative artist Miya Masaoka will be in attendance for the end of the residency to both work with the residents, and participate in the collective work. It is possible that other guest artists will “drop in” during the course of the residency^{10 11}

The applicants fill out an application where they attach their biography, links to their works and a proposed work to be realised at the residency. These are distributed to the members of Medea that would like to take part in the selection process. The collective receives around two hundred applications a year and making a selection is hard. Within three weeks they must review them and vote for the seven residents they would prefer to work with at the residency. The selection is largely based on how the applicants develop their thoughts on collective art making through their proposed projects. What we are looking for is artists that wish to work within a collective production environment. We also look for applicants who offer their expertise to projects created by other residents, help in the house and are prepared to share their ideas openly with other members of the residency. The links to their art works offer additional information on their aesthetics and art practice. These are considered as well. Medea does not choose residents per ethnic background, sex or age. Koumaria is an equal opportunity residency and accepts residents from different art disciplines, that range from young inexperienced

⁹<http://www.koumaria.gr> Accessed January 12, 2017.

¹⁰A sample of an open call can be found in Appendix B.

¹¹<http://medeaelectronique.com/koumaria-2012-open-call-oct-08th-21st-2012-open/> Accessed January 12, 2016

artists to experienced older professionals with an educational, theoretical or practice-based background. Residents that have participated at the residency come from Europe, Canada and the United States but also from Iran, Egypt, Pakistan, Brazil and other countries. This helps the residency have a very diverse outcome which differs from year to year. The ideas developed at the residency and practiced through cross-arts are very much influenced by the multi-ethnic background of the residents. Also younger artists bring fresh ideas. They also bring energy and enthusiasm into the residency. More experienced artists bring balance by offering their technical and artistic expertise, thus helping other residents develop their projects.

Taking all these considerations into account, applicants that receive the highest number of votes are selected for a skype interview. The reason for this is to get acquainted with the applicants and their work at a more personal level. In addition, Medea members might have some questions regarding the level of participation on some of the works attached to their proposal. Members that have participated in the voting process select the residents they would like to interview. The way this happens is that sound artists interview sound artists, performers interview performers and so on. Through this interview process we make a second selection with candidates that through their interview can support their will to work collectively. Then the finalists are contacted and offered a position and a contract to participate at the residency.

The open call has promoted the collective character of Koumaria, which is a perfect environment to explore further possibilities of this recruiting method. Since 2009, more than eighty artists have participated and collaborated with Medea. Medea members could meet artists that came from different parts of the world practicing different art disciplines, offering experience, technology and new aesthetic propositions. Medea members, including myself, have learned through this process, making the residency a learning experience for both participant artists and organisers. The collective offers their expertise and help and in return they receive help and support for their own projects. Although there are many great art works and performances produced at residency, the most valuable outcome is that Medea has been enriched with new members. These are, Eric Lewis (Canada, improviser) and Michael Larsson (Sweden, video artist) who participated at the very first residency in 2009 and since then they have been returning annually. Most importantly they have participated in several Medea's projects. Ioanna Kampylafka (Greece, performer) participated in 2009 as a resident artist and then helped

organise the residency for several years. She also participated in several productions as a performer. Alexandros Drymonitis (Greece, computer artist, noise practitioner) is now running Electric Nights, an annual electronic arts festival produced and administered by Medea Electronique. These cases are evidence that an open call can work as a recruiting method for artists and developing collectives.

2.5 The producer meta-artist

Throughout my work presented in the portfolio, the idea of production and method are interchangeable in the making of an art-work. Artist and producer are seen as having equal roles. Within the collective the artist, as well as being involved in what can be considered ‘art’ making, becomes a producer, has administrative roles, seeks funding, curates events, hires tech personnel and organises other aspects of production. Most importantly, the producer meta-artist participates in decision making within the collective that affects the final outcome aesthetically. Similarly, to the participant artists — like the video artist, composer, choreographer — the producer meta-artist brings their experience as a creator to the process of producing an art project. My involvement started as a maker of practical decisions within the collective. Koumaria Residency might have been the starting point. Being both a host and an artist, I had to assist the residents and their productions, help them in their day-by-day needs and participate as artist in their projects. These involved location scouting, arranging special menus, finding electric power adaptors, recording and making sound for their films or performances even cooking and cleaning the house. Also I had to take practical decisions such as, distribution of resources, make shooting plans, find performance spaces. Choices that really affected the final outcome of the works and resulted in a more aesthetic driven position. This became evident when Medea Electronique got involved in larger installation pieces, cross-art performances and festivals where I had to take greater responsibilities as a producer. For example, in 2013 within the work *SoundscapesLandscapes* I was involved in many aspects of production. This expanded from administration and recording and composing soundscapes, to placing the sounds and compositions of all artists on the interactive map. Defining the way the interactive map was working, as well as the user experience. My choice to do so was out of a strong aesthetic decision and not just out of convenience and this is how the idea of the producer meta-artist came to practice. This is defined within

the ongoing discussion in curatorial practices and the argument regarding curating as ‘art’ as stated by Charlesworth: “Where does the distinction lie between artist and curator? Can we still distinguish artwork and curatorial production in a meaningful way?” and he goes on to state that “[...] the artist as curator, similarly emerges from the collapse of any viable distinction between the work of artists and the work of curators [...]” (Charlesworth, 2007: 95).

The producer meta-artist can be seen as having a significant artistic impact on the working process. Production decision-making often has to do with a choice of space, rental equipment, materials, and number of, for example, actors or musicians. Thinking in production terms, planning and managing budgets also have a major impact on the artistic outcome. For example, a budget decision on the number of loudspeakers can really affect the auditory outcome of a project. Similarly, the make of the loudspeakers and other variants such as mixers, microphones and technical materials, can all have an influence. The producer in this case, acting as a meta-artist, should be able to find effective ways to overcome these issues and propose/provide the artists with alternatives that meet the needs of the project. For example, the auditory experience in *SoundscapesLandscapes* was affected by the make of the headphones. The sponsor gave the project expensive iPhones and tablets, but provided cheap headphones. The decision made by the Collective was that the app needed to be stable in order for the user to have a unified audio-visual experience. That meant expensive devices were needed rather than a better make of headphones. For that reason, the music and audio tracks were remixed and mastered bearing in mind the characteristics of the cheap headphones. As a result, the user would see/listen and read the material but would not have an auditory experience that an expensive set of headphones would provide.

Production decisions that affect the art outcome are, for example, very common at Koumaria Residency¹². There, the artists and the curator really have to find very creative solutions in order to present work. Due to remote location of the Residency and onus on site-specific work, amenities and facilities are often scarce. Even providing electricity to certain site-specific locations can prove problematic. This in turn forces the choreographers, performers, and musicians to recreate the way they produce art. As an example, I take Koumaria 2014, which was first presented in Sellasia (Sparta),

¹²The final outcome of the first year’s Residency was his work *From Both Sides Now: Improvising Across Communities*. Medea is partners with ISCAP1 (Improvisation Community and Social Practice) and the Onassis Cultural Centre, Athens.

the small village that hosts the residency, and then restaged at the Onassis Cultural Centre (OCC). In Selassia, the residents occupied an abandoned olive-press factory for two weeks in order to rehearse and present their artworks. They collected old machinery and utensils from an illegal open dumping site and turned the debris into interactive objects that produced sound and light. By contrast, when the work was presented in Athens at the OCC, the artists had all the technical facilities they could hope for. We loaded up a truck with all the ‘junk’ and went to stage the work in Athens. The fact that the space was always lit made the final installation a presentation of old utility equipment rather than an interactive artwork. There were some presentation issues with the final installation at the OCC. The light sensors did not work properly, and the sound that was generated from the piezoelectric speakers was not loud enough for the large open foyer space. In both cases, quick and effective production decisions had to be found in order to resolve matters that affected the artwork. A re-arrangement of the initially planned installation gave a less interactive but satisfactory result. A producer in cases like this needs to propose several scenarios and know the work in depth in order to get a satisfactory outcome.

Independent art productions in urban places face similar problems. Unlike the Onassis Cultural Centre case mentioned above, Medea’s works and productions are often staged in abandoned spaces. Electric Nights Festival, an annual electronic music festival that Medea organises, is staged in unique abandoned spaces. The artists have limited facilities with only a couple of speakers and small lighting rig for performance. The works are developed for the specific stage and the space we provide. The choice of space becomes a variant that defines the art outcome.

2.6 Improvisation as a production methodology

In the musical domain, improvisation is neither a style of music nor a body of musical techniques (G. Lewis, 2002: 218)

In my research, I emphasise and expand on improvisation practices as a production technique and in the production of cross-art fixed media works. Given that improvisation is used widely in performative fields — for example, music, sound art, dance, acting, and performance art — it is important to introduce improvisation in fields which have

not traditionally been associated with performative improvisation, like visual arts, studio arts, film or video. In many such fields, improvisation is becoming an increasingly valuable practice either through the development of new performative and improvised features of the art-form, or by calling attention to aspects of production practices. However, improvisation is largely confined to individual art forms, focusing on specific modes, techniques, and languages within each given field.

In my study, I explore improvisation as a production technique to create audio-visual content for cross-arts practice. I introduce it and expand within the production practices of the Medea Electronique Collective. Taking as a paradigm the works *Fragments of the Unseen*, *Beyond Reasoning*, *Bus Stop* and *Soma* I analyse the importance of improvisation in the creation of fixed media cross-arts pieces: for example, works by Medea members, Ioanna Kampylafka (Dance), Pangiotis Goubouros, (Video), Michal Larsson (Video), and also Koumaria resident artists¹³, Sania Stribakou (Dance), actors Nadia Deliyannis, Stavros Loukeris, Haris Mavroudis, and Lida Matsagou. The works are unified by the way the content was created. A performer or performers improvised on a given theme in order to create some first video footage and sound elements. For example, *Beyond Reasoning* was inspired by a problematic mentioned by Nechvatals based on the notion that “[...] we are constantly immersed in an information-overloaded virtual world of distributed networks [...]”, as quoted in (Zou, 2011). The way the collective worked is the following: I made a four-channel sound composition, which was later given to the performing actors to improvise against (or with?). Each channel was dedicated to a performer. Each actor/performer was placed on a stage (black box) and was asked to react only to their dedicated sound channel. The actors were free to interpret the noise, sound-based samples in any way they wanted. The lighting was also limited and a strobe light was placed in order to partially light their movement¹⁴. No direction other than the characteristic loudness of the music or the strobe light effect was given to them. They had to work with these three elements. Noise music, strobe light and Nechvatals’ quote. The video content of the installation was created by a series of improvisations made by the performers. More information on the practices and content created of each mentioned work can be found within the supporting documentation.

¹³ List of resident artists can found in appendix B.

¹⁴A lamp that produces very short, intense flashes of light by means of an electric discharge in a gas. The ability of strobe lights to “freeze” the motion of rapidly moving objects makes them very useful in photography and in making measurements of vibration or other types of high-speed motion.

Although it might seem odd to theorize improvisation as a production methodology in a cross-arts fixed media installation art, contemporary arts could benefit from improvisational production methodologies to find common ground across artistic fields. It is an additional element in the production process. More so, it would be useful for better understanding important differences in outlook and approach, and maybe improve collective practice. At the same time improvisation might prove a useful production practice, were performers, video artist, dancers, musicians use it as a starting point in order to create audio-visual content for a fixed media cross-arts piece or installation similar to the projects created by Medea Electronique or at Koumaria Residency. It is a clean slate approach, producing an art piece from the ground up were artists are encouraged to start something from scratch. This approach is concerned with both production technique and methodology. By default, pre-written works are discouraged and artists are given only a theme as a starting point. For example, at Koumaria Residency the collective creates a ‘Theme’ and calls for improvisers coming from different disciplines¹⁵. The thematic varies year-to-year and is open to interpretation. In 2016, the theme of the residency was “Diasporas in Dialogue: Multiculturalism, Migration and the Improvisatory Imagination”. Selected participant artists came from different cultural and ethnic backgrounds and their practice ranged from dance, live electronics, and live painting and fixed media artists including cinematographers, directors and painters. What unified their art practice, and therefore the works, was improvisation. Improvisers, by practice spontaneously offer material and in general are more open to collaboration. For example, musicians improvising on digital music platforms can offer sound samples, dancers can improvise movement and visual artists can project some first, sketch videos or images. Working under a common theme, a dialogue is cultivated. This dialogue leads to more improvisations that later, after repetition, become structured material. These result in video dance pieces, interactive performances and more. In 2016, the work *Remnant*, (video dance art-piece by Iranian performer and visual artist Rah, cinematographer and director Nadav Heyman, composer Rasmus Zschoch and myself as a sound designer), was made by a series of improvisations. Rah performed in an abandoned motel on the old road connecting Tripoli and Sparta in the Peloponnese. The aged, demolished motel built in 1800s, as locals say, used to be in use until the late 1940s. Now it is an empty space with no roof and only some walls with a couple of windows that are reminders of its past use. What is left over, now serves as a set for performance. *Remnant* is a video

¹⁵As described in 2.4 on page 19

art piece made at Koumaria Residency with content made by a series of improvisations. In this work, Rah, through her improvisations, explores a woman's childhood memories as she revisits her deserted home.

It is important to put the works created at the Residency or by the Medea Electronique Collective in the following context. These are works created with very limited funding. There are also cases where the only resources are the time and availability of the members of the Collective. Medea members serve as crew for works created at the Residency, try to provide technical advice and also perform in many of the works created. Even the works of the Collective often utilise the members equally. They offer their free time as crew, artist or production assistants. Within a limited time, and no actual pay given to the participant artist or crew, large-scale productions without recourses need improvised performance and audio-visual arts for the creation of content. *Beyond Reasoning* is a good example of a work with no budget that was shot in one studio session. The amount of monetary resources for this project could not support more than a six-hour shoot. Each actor gave their time for free and their improvisations provided content that would in most cases be costly and time consuming. Similar cases to these can be found in the works produced at Koumaria Residency.

Chapter 3

Medea Electronique Collective

Medea Electronique is a collective formed in 2006 in Athens, Greece, and inspired by a play on words between Medea (a sorceress in Greek mythology) and Media, and consists of a wide-range of individual artists. Its members share a predisposition for innovation in the performing arts in fields such as music, video, design, painting, multimedia, robotics, interactive technology and media production. Productions range from multimedia theatrical plays to experimental audio-visual performances, and from improvised noise music to field recording and electro-acoustic composition.

I use the works of Medea Electronique, included in this research, as a case study of collective production practices. Within this section I expand on how the collective administrates, produces and creates its projects, what the members gain and what is the consensus they have formed. Furthermore, I expand on issues of authorship and profit sharing.

Since 2007, Medea Electronique has been continuously active within the arts in Greece helping initiate the inaugural EMW (Electro Media Works) festival in Athens in 2008¹, and quickly expanding to encompass a wide range of collaborative projects, workshops, installations, concerts and residency events. Throughout this time, their members have consistently engaged with what it means to work collaboratively as artists, and how such a group can best function to originate, produce and, crucially, participate in collective cross-arts practice.

¹Now Electric Nights, <http://www.electrictnights.gr> Accessed January 12, 2017.

Current members of Medea Electronique (2016) are: Manolis Manousakis (producer meta-artist/sound artist), Michael Larsson (video artist), Ioanna Kampylafka (performer), Kleopatra Korai (animator), Yannis Lolis (video artist designer), Christos Laskaris (painter), Tim Ward (composer), Haris Germanidis (video artist), Panayiotis Goubouros (animator), Eric Lewis (philosopher/improviser), Theodoris Zioutos (improviser / sound technician), Aggeliki Poulou (curator), Alexandros Drymonitis (noise practitioner), Marinos Koutsomichalis (sound artist), and Rustle Is (sound artist).

3.1 Creating adaptive models in reference to Medea Electronique Collective

I use this section to establish the foundations of an agreement that could serve as a preliminary arrangement for such artistic collaborations. I take as an example Medea Electronique, as I believe that in order to build a solid foundation, an art collective needs to work both as an art organisation and a media production company. Organisation and administration are key elements for the creation of any work. Needless to say that raising funds always becomes an issue in the independent art world. On one hand, an arts organisation may try to seek funds to make art works; on the other hand a media production company will seek to profit from its art works in order to be able to fund future projects. Although Medea's purpose is not to seek profit, Medea needs funding for accomplishing its projects. Funding comes from different sources, like private art funders, friends and family, and other private resources such as ticket sales from venues (for example, the Electric Nights Festival). However, the main income of Medea Electronique comes from its members. It is the members who are offering their time for free, and who support the work with personal funds and equipment. Often members are helping as technical crew and sharing a love for collective art. As Charnley states, their support "[...] does not derive from a super-egoic injunction to 'love thy neighbour', but from the position of 'do not give up on your desire'. In other words, pursue your unconscious desire, as far as you can" (Charnley, 2011: 44).

Through the works presented in this thesis, I address issues of ownership and distribution of administration work using material gathered from various discussions and meetings held by members of Medea Electronique Collective. These are presented in detail within

the work *SoundscapesLandscapes* and are meant to help broaden the discussion in collective cross-arts productions as well as further expand my role as producer meta-artist.

It is important to state at this point that the members of Medea Electronique have not formed a not-for-profit organisation with a legal entity, or a limited partnership or an artists' association. The organisational structure of the collective is based on the roles the members assume for each project. There are no clear leaders, but since there are multiple areas of expertise to be covered, the collective has managed to create a structure that all members serve equally in different activities, making the collective self-sufficient both in administrative work and funding. The initial idea behind the creation of this collective was to enable artists to work under a common artistic umbrella. Within this scheme, members of the collective have the opportunity to meet other musicians, choreographers, video artists, and present ideas and develop synergies. More so, the structure of the collective helps its members reduce project costs, find technical help, equipment, special expertise (like computer programming), interactive systems and artistic talent coming from a range of backgrounds.

Therefore, the collective serves as a pool of artists with different expertise that make themselves available to work within a collective environment.

3.2 Point system/issues of authorship

Contemporary art production is intimately connected to the art market, and thus financial considerations often take precedence over many aesthetic concerns. Thus, the question of ownership and authorship becomes crucial within this context if an art product is to have value. Collective art production is often antithetical to authorship, or is at least ambiguous (Drew, 2007: 112).

Collective art productions are not protected by intellectual law, as are individual trades such as directing, music composing, and script writing. The multiple roles that the artists acquire during a collective cross-arts work make the distinction of “who does what” even harder to define. As I stated in my definition, what constitutes collective art work lies in the aim of its members to create a common approach, as someone would expect from a multiple author work. More so as Charnley states, “[...] ethical reflection

is a central feature of collaborative art, where the artist must overcome their own privileged status in order to create an equal dialogue with the participants” (Charnley, 2011: 37). As stated in the introduction, works are co-directed, music is largely improvised by a group of musicians, and performers usually have multiple roles as choreographers, directors or production managers. Medea Electronique, in order to avoid future conflicts among the team members, made a private agreement that the members would distribute performance, publicity, and intellectual rights equally. The members agreed, for example, that it did not matter if you were an artist or a stagehand. However, the number of hours worked on a production would be accounted for by a points system where each member is given one unit per hour of work. More information on profit distribution can be found in Appendix G.

3.3 Activities/Events sharing profits

Most projects within the collective are under-funded or not funded at all. The members of the collective mainly fund the projects they instigate. Although such actions might appear altruistic and bear no relation to any conventional funding strategy, it is the way most works of Medea get developed.

Medea has been active through a number of activities such as the Koumaria Residency, workshops, large installation works, Medea Lab, The Instant Synthesis Ensemble, and Electric Nights Festival. Each activity, in order to qualify as a Medea project, must have at least one producer and one administrator. This should not exclude other members that want to participate and administrators and producers could alternate from time to time. Since each of these activities requires significant resources both in time and money, they should be self-sufficient. Each activity gives 10% of its profits (after tax) to Medea for the use of its name and administration. This money is directed to other activities or projects that Medea members have agreed to fund. Similarly, Medea projects that are funded give 10% to future Medea activities. An example that falls in to this the work *SoundscapesLandscapes* that will be discussed in more details later. Ten percent of total production earnings were used to fund the Koumaria Residency that same year. A similar percentage was transferred from the workshops Medea initiated Medea various organisations to cover the expenses of Electric Nights Festival².

²Electric Nights is Medea’s annual noise festival is held in different venues in Athens.

3.4 What Members Gain

Members gain from Medea a production infrastructure such as equipment, technology resources (for example, online presence), interactive virtual reality (VR) applications, administrative support, and access to social media networks. They have access to Medea's cultural affiliates, for example art institutes, galleries, and concert halls. They can also join Koumaria Residency and participate for free without applying. Medea members can also propose projects for future Medea productions. The collective in return can find funding for these productions. Medea members gain credit from all Medea productions and activities thus creating a large catalogue of works that are also mentioned on Medea's website. By having many members, and constantly recruiting new ones, Medea has created a pool of artists that can be utilised in various events and projects. As already mentioned, many projects Medea is involved in are produced without funding. This is made possible because of the low pay, and often free time Medea members are willing to give. I am aware that issues often arise when artists are asked to give their time and artistic expertise for free. I am not researching the reasons behind such decisions. I do not aim to give an answer to why other artists offer their time for free. My aim is to research artists' involvement within Medea's projects. Members of the collective are free to decide if they want to participate or not for various reasons in a production. This will not exclude them from future projects or pause their membership. Within this research I am presenting the benefits an artist gains when working within a collective environment. However, I do not support that an artist should work for free. Such unpaid work, though, might be a way for members to gain experience, develop a portfolio, and find connections within the independent art-scene.

3.5 Summary

In my research I concentrate on contemporary production practices inspired by collective processes. I take these practices a step further and introduce Medea Electronique as a case study of producing collective cross-arts work. I also give examples of works created under a consensus that allows the members of the collective to acquire equal intellectual property of the work. More so to be involved artistically throughout the production process, seeking collective artistic ownership. Members share equally the profits which

are distributed, based on a point system that values time equally regardless of the way a member participates in the project. As mentioned, there are a number of roles within the collective that include, for example, stage hands, composers, video artists, performers and administrators.

It could be considered that all collaborations between artists in the independent cross-arts scene seek a consensus that involves a combination of economic, ethical, artistic, structural, and/or ideological concerns. Words like ‘team work’, ‘network’, ‘collective’, ‘collaborations’, and ‘cooperation’ seem to be common among art practitioners who create collaborative work. Artists often use nouns like groups, collectives, teams, couples, synergies and schemes to name their collaboration and to justify the agreement behind their alliance. Although most groups might not define their work directly as collective (or use any other adjective to describe it), such groups share the same predisposition for collective arts. The precise meaning of collective is often based on the consensus these groups form amongst their members. For this reason, in my research I identify the needs of a contemporary arts production and I create a basic structural formula for an artist collective. I start by creating a consensus among the participating artists and I expand on issues regarding sharing future profits, administrative work, initiating projects, and membership issues. Moreover, I give a detailed description of what members could gain by participating in a collaborative scheme and juxtapose it against the possible obligations this may incur.

Chapter 4

Collective Works

In this chapter, I present examples of collective production and curatorship methods, and contrast these with their counterparts in non-collective, single author art works. I clarify the distinction between collective and collaborative art respectively and I use works like *SoundscapesLandscapes* to illustrate collective interactive composition, in which both the composer and interface-user collaborate via a phone application to create a unique sound map. Likewise, the work *Fragments of the Unseen* is an example of a devised methodology for creating and producing collective cross-arts work. On the other hand, *Paradise Lost* is an example of what I consider as a collaborative methodology. I expand on these issues in order to differentiate single author works from both collective and collaborative production methodologies and to further develop my arguments concerning collective art production.

4.1 Video art, installation — *Fragments of the Unseen*

Fragments of the Unseen is a video art installation project initiated at Koumaria Residency 2010 by members of the Medea Electronique Collective¹. The initial idea was first introduced to the team by residents and Medea members Ioanna Kampylafka (dancer/-choreographer) and Michael Larsson (video artist), and soon became a collective art piece with the involvement of additional artists including myself. Since the first exploration at Koumaria Residency, where the project was initiated and exhibited, four

¹<http://www.koumaria.gr> Accessed January 12, 2017.

additional explorations have followed — Hydra (Greece), London, Thailand and Athens — making a series of five works in total. These are *Exploration 1, Fragments of the Unseen — Koumaria*, *Exploration 2, Fragments of the Unseen — Hydra*, *Exploration 3, Fragments of the Unseen — London*, *Exploration 4, Fragments of the Unseen — Thailand* and *Exploration 5, in Athens, Beton7, live performance*.

The work is influenced by the location and physical space of the visited places. The infinite sky and endless horizon seen through the vast olive groves in Koumaria, the absence of human activity on the top of a hill on the island of Hydra, the busy streets of London and the meditative gardens of Thailand became the inspiration behind the explorations of *Fragments of the Unseen* (the fifth, Athens exploration, is a audio composition and is discussed further below). Using the above sites as a ‘stage’, a performer explores the location with the use of multiple cameras and a set of binaural microphones attached to their body. The space becomes a natural backdrop and site specificity becomes an important element in the creation of the video content. It also affects the movement of the performer either by confining it, like the exploration in London, or by giving absolute freedom to move around, like the exploration in Hydra. The performer reveals aspects of their own identity and how they perceive the location and physical space that they occupy. As a ‘transformable creature’, similar to a chameleon, they create new shapes and change their basic characteristics according to the environment. The working process and improvisation, as well as the performance, involve a multidisciplinary approach that extends to the point of view of the performer. Through this interaction a set of audio-visual samples are captured to create a new, yet related cross-art piece.

The aim of the pieces is to identify environmental, sociological or political subjects that have the ability to juxtapose, contrast or question established ideas of a given space or situation. By exploring the above thematic directions – without an earlier frame of reference – the performer gains awareness of a particular space and convey this through a reconstructed expression.

4.1.1 Improvisation as a production methodology

In *Fragments of the Unseen* my contribution was equally divided between composing the sound and producing the video-art installation pieces as a whole. The main reason behind my involvement was that I saw this work as a collective effort. Furthermore, my

study of fixed media cross-arts supports the contention that the process of improvisation could be a production method for fixed media cross-arts installations. As I stated within my methodology, improvisation is used to generate content for fixed media installation art pieces. This is a practice that identifies the works of Medea Electronique both aesthetically and practically in terms of production. *Fragments of the Unseen*, as an example of such a production work, provides a good case study².

Interestingly, the outcome of all different explorations (Koumaria, Hydra, London, Thailand, and Athens), has a unified aesthetic and artistic language. The reason primarily lies in the way the works were produced. As we explored each piece without an earlier frame of reference (we visited each place and got involved in a guerrilla style manner), improvisation became a valuable production element. It was part of our practice in conceptualising the work, shooting the footage, and even producing sounds: for example, we found ourselves wondering around London, recording and shooting at different locations. In London we faced restrictions from the vast privatisation of public space. We got questioned and stopped several times by private security personnel. The audio-visual material from the cameras and attached microphones became the content for the video-art installation piece presented later in this thesis. Within this context, the performer, having in mind the basic technology worn in performance, aims her body towards the direction she wishes to shoot.

The concept informing this approach calls for the performer to become one with the environment. Improvisation is the medium to achieve this. Hence, what started as an improvised site-specific performance takes different art formations through various improvised practices like live electronics, VJing and dance performance and has a variety of outcomes. What makes this approach unique is that being a collective art piece, although improvised through so many different environments and art forms, it always ends up having a common aesthetic regardless of its staging. Consequently, it is recognisable both as a piece of fixed media art and as a performance. The subjects, being the people³, the buildings⁴ or nature⁵, become performers through the ‘eyes’ of the performer, the cameras attached to each hand and foot⁶. All these are also edited⁷ into a fixed media

² Also see (Kamoche and Cunha, 2003)

³London, Thailand.

⁴London, Thailand.

⁵Koumaria, Hydra, Thailand

⁶As seen in Fig. 4.1 on page 38

⁷Michael Larsson.

video art piece. This outcome is re-transformed into material for a live audio-visual performance, a dance performance, an installation, or a soundscape composition⁸.

4.1.2 Why is *Fragments of the Unseen* a collective art piece?

Fragments of the Unseen is a work that was created by a group, in this case by three members of the Medea Electronique, that practice different art disciplines. The way the work is produced, and the new explorations planned, required equal involvement by the three artists participating in creating, studying and producing the different fragments. The distinction between the art forms practiced is obvious (sound, performance, video) but the involvement in the process of each other's art is what gives this work a distinct and cohesive artistic language, which is a product of a common aesthetic approach. The result is a collective art piece.

4.1.3 Sound treatment, recording methods

The sound has the characteristics of a soundscape recording of the environment, along with voice samples and noise-based sound (scratches, footsteps, and microphone artefacts produced from direct microphone contact with the performer's clothes or body). The soundscape of each piece is different and the urban environment of each place distinguishes it. One common aesthetic shared among the five different versions of the work results from the use of similar sound compositional techniques throughout.

There are three recording methods used in this project. One of them is shown in figure 4.1 on the next page. The performer has attached a recording device⁹, which records the immediate sound that her body produces, like footsteps, sounds coming from her movement and voice improvisation. Another recording technique I use is binaural recordings with a set of OKM binaural microphones. These are easy to attach on the performer or myself. In addition, I recorded a soundscape with the use of a hyper cardioid, very directional, shotgun microphone¹⁰ in order to identify distinct sound characteristics of the space. For example, in Hydra I wanted to have a close capture of the sound of the burning rubbish. In this case, I used the shotgun microphone. Then I played back this

⁸All artwork results are analysed through the different explorations.

⁹An Olympus LS 11

¹⁰A Sennheizer MKH 60

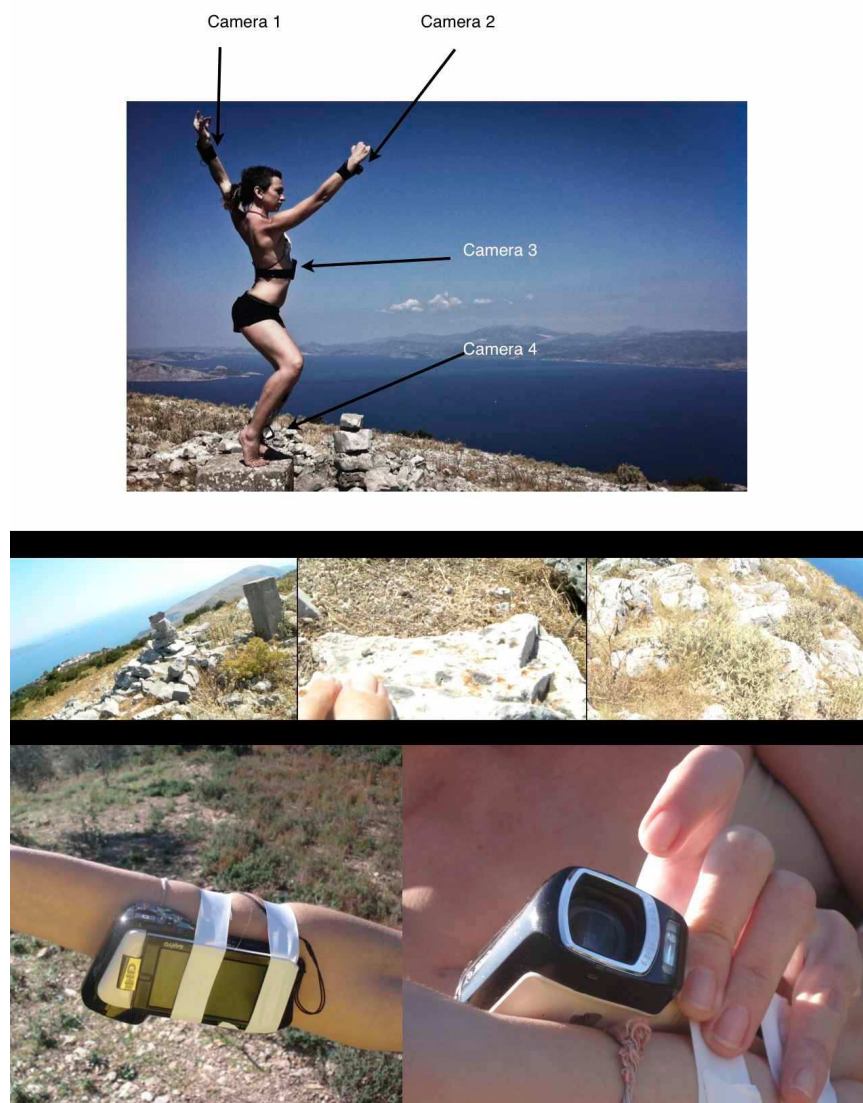


FIGURE 4.1: Ioanna Kampylafka (performer) with cameras attached to body showing cameras strapped on her body.

sound while Ioanna was performing and mixed it with a binaural recording of children playing on the beach just a few meters away from the unrestricted rubbish dump. The open, spatial quality of the binaural recording gave a contrast to the closeness of the fire.

When I perform the sounds as live electronics, I use Kenaxis, a Max/MSP-based application by Stefan Smulovitz¹¹. Kenaxis is an engine that has six main playback channels, two granulation presets, and an option of adding VST plugins. I use it mainly to mix the different sound sources together, similar to the scene I described previously. The final audio outcome is a combination of soundscapes, and a series of sounds that have derived

¹¹<http://www.kenaxis.com> Accessed June 22d, 2016.

from the recordings of each space but are granulated, mutated, reversed, slowed down, and edited into smaller sections. These processed sounds provided further material that could be explored.

In addition to the video-art installation works created from the explorations in (Koumaria, Hydra, London and Thailand), I decided to create a fifth exploration, which was an autonomous audio composition that could stand as an audio installation. This exploration was presented at Beton 7. Gathering the sound material recorded by the cameras and the additional recordings I made at each location, I combined them in a sound-work such that no one specific place is distinguishable any more.

The audience, listening to the composition, travels from place to place; the sound of the footsteps in the tunnel of London blends in with the sound of the mules walking on the stone pavements of Hydra. The characteristic rhythmic sound of banging wooden blocks together, calling the monks for pray in the monastery of Hydra blends in with the chanting of the preacher in Thailand followed by the voices of the vendors in a Deptford street market in south London. The auditory experience evolves by challenging the listener through a series of juxtaposed audio events that come from different parts of the world. Finally, the purpose is to create an augmented reality in an internationalised audio environment that would evolve each time a new exploration is added. *Fragments of the Unseen* has been presented in a variety of ways, from single screenings as a video art installation to a live dance performance¹² and an interactive installation¹³. The nature of the work, being a cross-arts work with audio-visual material gathered from different places, leads to an open interpretation of the ways it could be presented. An important aspect to take into account is that venues that have hosted the work so far have played an important role in the work's presentation outcome¹⁴.

4.1.4 *Exploration 1 Fragments of the Unseen — Koumaria*

The departure point of *Exploration 1 - Koumaria* is an olive grove at the foot of Mount Taygetos¹⁵. The idea behind the 'Unseen' is to experience space not through the eyes, but through the outermost points of a body. The aesthetic approach of *Exploration 1 -*

¹²During the 2010 Koumaria presentation at Knot Gallery, Athens.

¹³MTI Concert Series, Leicester.

¹⁴Knot Gallery 2010, Hydra, Eleventh Plateau Festival 2011, Hydra, MTI concert series 2011, Beton7 2012

¹⁵<http://vimeo.com/17821611> Accessed July 17, 2016.



FIGURE 4.2: Video stills featuring Ioanna Kampylafka (performer) at Koumaria while shooting *Exploration 1 Fragments of the Unseen — Koumaria*.



FIGURE 4.3: Photograph from Knot Gallery 2010, Screen Presentation of *Exploration 1 Fragments of the Unseen-Koumaria*

Koumaria has a continual influence that is manifested in the final result in *Exploration 2 - Hydra* and all consecutive explorations. This repetitive aesthetic approach became an aesthetic proposition that is defined in large part by the image captured. This is from the perspective of Ioanna's hands, sternum, and feet¹⁶, although she does not have direct contact with the camera - meaning she is not looking through the viewfinder.

Exploration 1 - Koumaria was presented in Athens during EMW 10¹⁷, a two-day collective arts meeting at Knot Gallery, a non-profit organisation founded in 2008¹⁸. The two main sectors in which the organisation is involved are theatre and music. One of the main goals of KNOT gallery is the production and presentation of experimental projects that have resulted from the cooperation of its members, using a wide range of artistic media.



FIGURE 4.4: Video stills featuring Ioanna Kampylafka (performer) in Hydra while shooting *Exploration 2 Fragments of the Unseen — Hydra*.



FIGURE 4.5: Projection, Live VJ performance, National Archive Museum, Hydra 2011.

4.1.5 *Exploration 2 Fragments of the Unseen — Hydra*

In July 2011, I proposed a second fragment to be realised in Hydra during the Eleventh Plateau Festival¹⁹. Eleventh Plateau that year was dedicated to the environmental issues that Hydra faces. Although the picturesque port of the island overwhelms the visitor with its beauty, there is a hidden part of the island, which is concealed (Unseen) from the majority of visitors. Travelling to the outskirts of the island reveals another reality. An unrestricted rubbish dump is burning in the forest, with the residue being washed into the sea. A recent fire burned the east side of the island and has left its mark next to the beautiful monastery that has stood there for the last three hundred and fifty years. Human interaction has destroyed what, in other circumstances, would have been seen as a “paradise on earth”. Without any remorse, some inhabitants of Hydra continue to destroy whatever is hidden behind the picturesque port of the island²⁰.

¹⁶Like the technical description in 4.1 on page 38.

¹⁷Electro Media Works is a biannual meeting for innovative media art, electronic media art, electronic music and cross-arts organised by Medea Electronique. In 2010, the festival evolved around two broad themes: Collective Arts and Artistic Synergies. The programme featured workshops, presentations and performances and a dialogue amongst a diverse range of independent collectives, cooperating groups, spaces and institutions. See also (Stefanou, forthcoming).

¹⁸By Themelis Glynatsis (director) and Yannis Kotsonis (composer).

¹⁹<http://eleventhplateau.wordpress.com/> Accessed June 22d, 2016.

²⁰<http://vimeo.com/26309599> Accessed June 22d, 2016.



FIGURE 4.6: Video stills featuring Ioanna Kampylafka (performer) at Deptford Market, (England) while shooting *Exploration 3 Fragments of the Unseen – London*.



FIGURE 4.7: Video stills featuring Ioanna Kampylafka (performer) in London Underground while shooting *Exploration 3 Fragments of the Unseen – London*.

The Festival (Eleventh Plateau) took place in collaboration with the Ecological Association of Hydra and was hosted at the National Archive Museum²¹. The Museum is situated in an historic building across from the harbor where the ferries dock, and overlooks the picturesque port. Next to it are a series of bars and cafes, restaurants and sandwich shops that are open 24 hours. Most installations were placed outdoors in various sites around the coast of Hydra. The performance took place on the Museum’s terrace, dominated by a large rock – the size of a seven-story building.

4.1.6 *Exploration 3 Fragments of the Unseen — London*

In London, as with the previous two pieces, we started with improvised site-specific performances in public spaces. We visited London Bridge, St Paul’s Cathedral, (which in 2012 was occupied by the anti-capitalist occupy movement), Deptford Market, Oxford Street and the City. Michael, Ioanna and I recorded all visual and auditory experiences and then edited them as in Hydra and Koumaria into a single channel video-art work.

²¹Founded in 1988, the association is responsible for preserving Hydra as one of the few places in the world without vehicles.



FIGURE 4.8: Featuring Ioanna Kampylafka, MTI concert series, Leicester, 2011.

In addition, we made a live performance using both the video-art piece (which served as an introduction to the performance), and the original content we shot and recorded in London. The performance took place at the PACE Building during the MTI Event Series in Leicester²², 2011 and included dance, live electronics, and VJing. Through staging this work, we wanted to reveal to the audience the video and audio capturing techniques via the performative aspect of the work. The concept of structured improvisation was evident in the performance as well. Ioanna performed a set of choreographed movements similar to the site specific performances she did on the streets of London. By ‘structured’ I mean that she pre-organised her movements according to the way she moved in situ in the original locations, and in doing so brought a kind of site specificity within a theater setting. She moved to sound improvisations in which I used original recorded material from the streets of London. These were traffic sounds, recorded material from the open market in Deptford, people in Oxford Street during lunch time and the demonstrations during the occupation movement at St Paul Cathedral. Visually the performance had a backdrop made of video images which were shot during the above events that I just described. A long screen at the back of the stage was used for projecting Michael’s improvised editing. As seen in Fig. 9, the stage was lit in the centre for Ioanna while the video was playing behind her. Our performance was twenty minutes long.

4.1.7 *Exploration 4 Fragments of the Unseen — Thailand*

The exploration in Thailand was shot during a trip Ioanna Kampylafka took in Spring 2012. This was the first work of the series that she shot entirely on her own, and it required additional technical preparation. For that reason, we bought a different set of cameras that could easily be used and hidden inside her clothes. At the same time these cameras, although simple to use without Michael’s help, did not have a preview. Most importantly they had only a pre-fix lighting setting for all conditions. Although

²²<https://vimeo.com/album/1666006/video/35311644> Accessed June 22d, 2016.



FIGURE 4.9: Video stills featuring Ioanna Kampylafka (performer) - *Exploration 4 Fragments of the Unseen — Thailand*.



FIGURE 4.10: Featuring Ioanna Kampylafka, Electric Nights Performance at Beton7.

location sound was recorded using a handheld digital recorder, the quality was poor and the samples were insufficient both in duration and number. There were several unwanted noise elements, like wind noise. Eventually, all sound had to be recreated and synchronised during post-production. My goal was to edit the sound of the places she visited in Thailand and make a ‘soundtrack’. I used the recordings she made and I juxtaposed them with the recorded sound taken from the cameras. I also created extra noise-based ‘hand’ sounds by performing live with the cameras in the studio along with the video material and tried to emulate her movements. At the same time, I used the recorded material she got from the handheld digital recorder. What inspired this piece was the extreme juxtaposition of loud sounds created by the rapid Westernisation of the big cities of Thailand, such as the sounds of the red light district and jazz clubs, with the country’s quieter religious past.

The final result of this piece is a video art work and a soundscape composition²³.

4.1.8 *Exploration 5 Athens, Beton7 live performance*

For three consecutive days, a variation of the work was presented during Electric Nights²⁴, a three-day electronic arts festival at Beton7²⁵, Athens, Greece. Ioanna, with a set of

²³<https://vimeo.com/57452441> Accessed June 22, 2016.

²⁴<https://vimeo.com/album/2187539> Accessed June 23, 2016.

²⁵<http://www.beton7.com> Accessed June 23, 2016.

cameras attached to her body, re-enacted the way she shot the fragments, performing to the sounds of the soundscape I composed. The audience became our subjects in this project. As Ioanna danced around the public, their faces, expressions and body parts became the objects projected onto the screens. The performance lasted about ten minutes and was always introduced with a projection of a *Fragment*.

4.1.9 Summary

This is a collective piece of art. It was created by members of Medea Electronique, Ioanna Kampylafka (Dance Performance), Michael Larsson (Video, VJ) and myself in different roles. It was initiated at Koumaria Residency and soon enough I became involved both as a producer meta-artist and sound designer. As a sound designer I recorded, edited and made the audio tracks for the five explorations. As a producer meta-artist I initiated two explorations: Exploration 2 - Hydra and Exploration 3 - London. It was under my recommendation that these fragments were produced. I arranged budgets, made the trip arrangements and administration. I also researched in depth the historic and current socio-economic situations of both Hydra and London and made suggestions to the team for shooting locations, such as the City of London and the unrestricted open dump in Hydra.

Throughout my involvement in the production of *Fragments of the Unseen*, the main production and aesthetic issue was to create a common production language that could be applied to all five works. This method found its ground in site-specific improvisations in public spaces, which were used as a primary method for collecting audio-visual material. In addition, the attachment of the cameras on the performers' body gave movement to the video and it influenced the way it was edited. The gestures of the performer are captured in the shot and add another level of complexity in the rhythmic characteristic of the work. Lastly, an overriding aesthetic of the works was the interventions and chance interactions with the public who passed during recording: for example, at Oxford Street during rush hour, or the red light district in Thailand where an audience gathered, which interacted with Ioanna either by commenting, stopping (in case of law enforcement interaction such as *Exploration 3, Fragments of the Unseen — London*) or simply ignoring. Subsequently, the role and actions of the performer changed in each

individual case; and as a consequence, a unique but yet unified aesthetic approach was created in each piece.

4.2 Interactive Art-Work –*SoundscapesLandscapes*

4.2.1 Discover a parallel reality within the city

SoundscapesLandscapes is an interactive digital map, compiled as a phone application, and created by Medea Electronique for Onassis Cultural Centre in 2013. Using a tablet or smart phone, the user explores the neighborhood of Neos Kosmos²⁶ that is transformed into a digital urban installation with art-works which draw on material from the digital mapping of the buildings, businesses and public spaces of the area. The intention was to offer a parallel route through the city rich in sounds and images that transform a simple city walk into an interactive artistic experience. The application is updated continuously as the area is explored, providing a continuous audio-soundscape unique to the user's current location. It also uses the current location of the user to offer related videos for viewing. Within this production, the collective documented everyday life around Neos Kosmos, studied the history of the neighborhood, and presented the locals and their life stories. The users of the app found out the unseen side of a neighborhood, hidden from general view, to give the work an anthropological and social aspect as well. Through this newly created narrative, Medea explored new ways of creating interactive art using mobile phone technology.

4.2.2 Cross-Arts Production

I always felt the need to incorporate more effective production practices into cross-art works developed with Medea Electronique. In my research, I found a vast amount of literature on film production and independent filmmaking, but nothing relevant to the practice and production of cross-arts. This is a gap that I aim to fill by starting a discussion on collective production practices. In theory, it is analysed and expanded upon within the Koumaria Residency, and in practice it has also found ground for implementation in works by Medea that have a larger budget and could be seen as a

²⁶https://en.wikipedia.org/wiki/Neos_Kosmos,_Athens Accessed June 23, 2016.

more commercial endeavor. For that reason, I am using a basic production approach based on the film *Ouzeri Tsitsanis*, a work produced by Telekinisis SA²⁷. This approach is evident in the work *SoundscapesLandscapes*. I adapted this practice to fit the needs of a collective like Medea Electronique so it could be used as a production prototype by other collectives. Within this methodology, I have added a list of expertise needed to create the cross-arts work *SoundscapesLandscapes*. The information below can work as a step-by-step production methodology in order to organise such a production.

In the work that I have produced so far, and presented here, I take as a given that cross-arts, filmmaking, advertising, recording for a major label, or making projects for the TV or the Internet, all require a significant amount of production effort. The use of a number of different art practices in cross-arts works requires the involvement of artists and technicians with expertise similar to filmmaking and theatre. That is why independent cross-art productions would undoubtedly benefit from popular production practices. The expertise and knowledge in distributing royalties, public relations, developing contracts and finding distribution channels, could lead to the relative success or failure of the work.

In this chapter I argue that an arts-collective, like Medea Electronique, when in production should work as a ‘popular media’ production house. To achieve this the members of the group should take responsibility for a number of tasks within the production work and production value chain. By this I mean that administrative roles must be given to all group members. Participants in the production should try to manage a variety of roles, from basic administration to more complex production company management. Most members must take on at least two or three responsibilities, for example, the administration of the website, the making of the music, the administration of social media and the production management and curatorship of a festival. The complexity of the involvement in a process like this can be challenging. That is why a basic agreement between the collective members is so important.

When designing a production, there are several matters that the collective should have in mind. Taking as a paradigm Medea’s *SoundscapesLandscapes*, I propose a list of actions that should be taken into account in order to better methodise a production. A work process is generally divided into the following phases: project development,

²⁷ <http://www.telekinissi.gr> Accessed June 23, 2016.

pre-production, production, post-production, screening, performance or exhibition depending on the proposed outcome.

4.2.3 Production practices and methodology

*SoundscapeLandscapes*²⁸ was initiated by a group of artists that recorded and made soundscape compositions, electroacoustic pieces, video art and animation and researched Neos Kosmos by conducting a series of interviews in the neighborhood²⁹. I participated in that group as a Medea member, producer and composer. When developing the project it was clear from the outset that the complexity of the production was an issue and needed to be taken into consideration. Making an interactive mobile phone app needed knowledge in phone technology, a knowledge that Medea members did not initially have. Consequently, Medea needed to hire a programmer or a company to accomplish this. As the instigator of the project, we needed to arrange the working conditions of a commercial company within the collective environment in which we intended to work. Medea is a group of artists that takes collective decisions on almost every matter. These range from art decisions, such as sound aesthetics for example, to distribution of money. The company we finally hired for the development of the app was a company that made apps commercially. This company also helped shape the production and gave us a contract with a timeline on when they needed content and when they would have deliverables. Their organisation of work flow was strict. Missing a deliverable on our side meant an extra cost to Medea for the rescheduling of the app company's time. Working to such a tight schedule and in a commercial environment sometimes clashed with the members of the Collective. For that reason, I divided my time between composing and organising the production at an early stage and developing my role as a producer meta-artist.

Although the initial thought was to make an interactive online sound map, the project included a very large amount of visual and text materials. The research that these materials came from was based on historical events that took place in the area, like the very start of the civil war in Greece³⁰. We gathered a series of recordings based on historical texts and testimonies and created a voice over as an audio guide in the app.

²⁸First presented at Onassis Cultural Center September 2014, <http://www.sgt.gr/gr/programme/event/1180> Accessed June 22, 2016.

²⁹Tim Ward, Christos Carras, Marinos Koutsomichalis, Kostas Bokos, Panayiotis Goubouros, Kleopatra Korai and myself.

³⁰1945–1949

The Collective also interviewed the people who lived in the area, especially residents who had their roots in this suburb. Most of them are Armenian descendents who immigrated to the area in the 1930s. Also, there is a large Muslim community who is active in trade and keeps groceries stores. When all elements (sound, image, research) came together, the way the work could be presented in public was brought into question again. It turned out that the online map was not the most representative platform for the work. The material the artists had made called for in situ interactivity rather than being presented online. The first tests, at an early stage of the work, suggested that it could be performed better if presented as a mobile phone app.

4.2.4 Development Stage

The development of such a work often involves a back-and-forth process of exchanging ideas, creativity and research. It is where you place all your creative ‘cards’ on the table. You choose your collaborators and decide with whom and how you can work, and conclude on a mutual consensus. This selection could happen within a collective as well. Medea Electronique has a number of projects that a variety of its members are engaged in. Members can drop in at any time and share ideas. More details are provided in Chapter 3.1 on page 29. The development stage is also where all the needs of the project first appear, where it can prove — as with *SoundscapeLandscapes* — that major revisions are required if the project is to be successful. In this phase, most of the time was divided between research, location scouting, and meetings among the artist group to discuss the way the mobile phone application could be integrated into the project. We walked around the area, met with locals, researched the history of the place. We also made an extensive archive with interviews of locals; these also included people who are actively involved in the community, like solidarities, priests of different religious groups, including the mufti and the orthodox Greek and Armenian priests. These provided information on both the history of the area and everyday activities. Walking around the area we found points of interest, like old abandoned buildings, houses and old coffee shops. These became both auditory and visual elements of the walk. One of the main issues that Medea had to address during this phase of the production was the use of the mobile device. We wanted the app to be used by a wide audience. This ranged from younger to elderly users with less or more experience in technology; and users that had access to expensive mobile devices to users with older phones. That is why we needed

to design the app to be easy to operate in both operating systems, Android and IOS. A downfall was that the phones that could be used for running our app had to be of the latest technology and at that time when the app was developed this meant that it could run on iPhone 4s and the latest Android phones of LG and Samsung. For that reason, the production decided to give out phones with the app pre-installed to users that didn't have access to a smart phone. These were given out for free at the front desk of the OCC. The users had to return them after a two hour walk. Several talks on sound and video aesthetics took place, mainly reviewing issues of quality. One of the issues raised was on the limitations a phone application has, and that such applications cannot host content of more than several megabytes (MB). This was a major issue for the creative team. Sound and video files needed to be compressed and played back at relatively low quality; issues of bitrate and length were raised. In order to create a final proposal that had to include technical specifications, we needed to take into account all these matters, which subsequently could affect the proposed budget. I expand on this later in relation to the production phases. The development stage ended with a proposal to the Onassis Cultural Centre and a projected budget.

SoundscapesLandscapes production was based on three stages: pre-production, production and post-production. Researching and organising the first recordings occurred during the pre-production; recording and editing material happened during the production stage; and lastly, making all these available to the public, by placing them on a sound map, took place during the postproduction phase. Post-production for *SoundscapesLandscapes* went through several different steps in order to be completed and for the team to end up with a working app. It was a process that involved two other companies, Calvium (mobile phone app developer) and Beetroot a design studio in Thessaloniki, Greece which designed the interface.

4.2.5 Pre-production

The pre-production phase is often the most important aspect of our production in Medea. Here we made a list of the expertise (production team, crew members, artists etc.) and potential responsibilities amongst the group members. My role as a producer meta-artist included production management in sound and video, exchanging information among all artist groups and part of the soundscape recording. In addition, my involvement

extended to arranging the sound file-sharing among the artists and taking part in the video shoots. I also created a proposal with the help of the curator in order to fund the project. As the producer of the project, I took the responsibility to make the budget. Although I knew from the beginning that members of this work would have to fulfill more than one task, I broke down the cost in great detail. This way we had a clear view of how much money we would need if we were to hire additional help. The first breakdown of the roles resulted in twenty-one different positions that we had to cover. Taking into account that legal and accounting services needed to be hired in order to draw contracts and secure filming licenses, the list came down to nineteen. As with any commercial production house, as the one producing *Ouzeri Tsitsanis*³¹ we turned a space into an office. Although temporary, we needed a space in which we could all gather and fulfill several administrative issues. This space had to have Internet access, fax (still used at the time of production) and storage space. There we met, talked, and organised the production step-by-step. We also needed administration space at the area where we were shooting and recording. That space needed to provide us with Internet and storage. We made a deal with a local coffee shop and used the storage space behind the bar for the period of time when working on location in Neos Kosmos.³² Having a space dedicated to administration proved vital in this production. All documentation was in one physical place. In a project like *SoundscapesLandscapes* with hundreds of hours of recordings, interviews and documentation materials, it was impossible to share these files via the Internet. A dedicated hard drive in one place was the safest way not to lose any material in the course of the project.

After assigning the roles and making a basic breakdown of the production, we worked on a pre-production plan. This was basically the time needed to organise the production, recording, shooting and editing all material. This process defined how many days of shooting and recording we needed to complete the first phase of the project. Office administration was divided between two members of Medea, Aggeliki Poulou (curator) and myself. Phone calls, emails and directions to the app developers were handled by me. Phone calls and arrangements for interviews and the press were made by Aggeliki. To begin with we assigned roles to each of the participant artists in order to fill all positions. For example, curator Aggeliki Poulou made extensive research of the area we

³¹*Ouzeri Tsitsanis* (Film 2016) is a feature film in which I worked as a sound editor and music production manager. Information can be found at <http://www.ouzeritsitsanis.gr> (Accessed June 23, 2016) or on imdb at <http://www.imdb.com/title/tt4508712/> (Accessed June 23, 2016)

³²The part of the city in which the project *SoundscapesLandscapes* took place.

planned to work on. She also took interviews from local athletic groups, churches, and shop owners. Aggeliki wrote the text and program notes and gave historic information that could be of help for the rest of the team. She was also part of the promotion and public relations of the project.

4.2.6 Production

Production involved soundscape recordings, interviews with local residents, events and video recordings. The artists, including myself, visited the open market — one of the largest in Athens — went to coffee shops and interviewed the customers. We also met with the local religious leaders — Greek, Armenian and Muslim — and interviewed them and recorded their stories. Within the content of the app, the artists represented each community equally and there were many stories of immigrants coming to the area from the Middle East: Armenians in the 1930s; Greeks from Asia Minor in the 1950s; Egyptians in the 1970s; Kurds in the 1980s; Albanians in the 1990s; and Syrians, Afghans and Iraqis in more recent years.

The recordings of their stories and religious services became part of the app and informed the user on both recent activities of the community and sound artists. The artists also visited traditional Greek/Armenian stores selling local goods, like Kebab restaurants. The Collective also recorded activities in parks, like games of football and basketball between local teams. All these recordings and sound files were used both as content for the sound map and the audio compositions that the artists produced for the project. Sound designers and composers made over seventy compositions that used the above-mentioned recordings. Laterly, at post production, the compositions and raw recordings were edited and mastered and arranged into an interactive sound map.

4.2.7 Post production

An extensive part of this production was to make the correct technical requirements we needed for the mobile phone application. These requirements changed several times whilst working on the project. One major issue was the communication with Calvium.³³

³³Calvium gave the best offer and became our partner <http://calvium.com/> Accessed June 23, 2016.

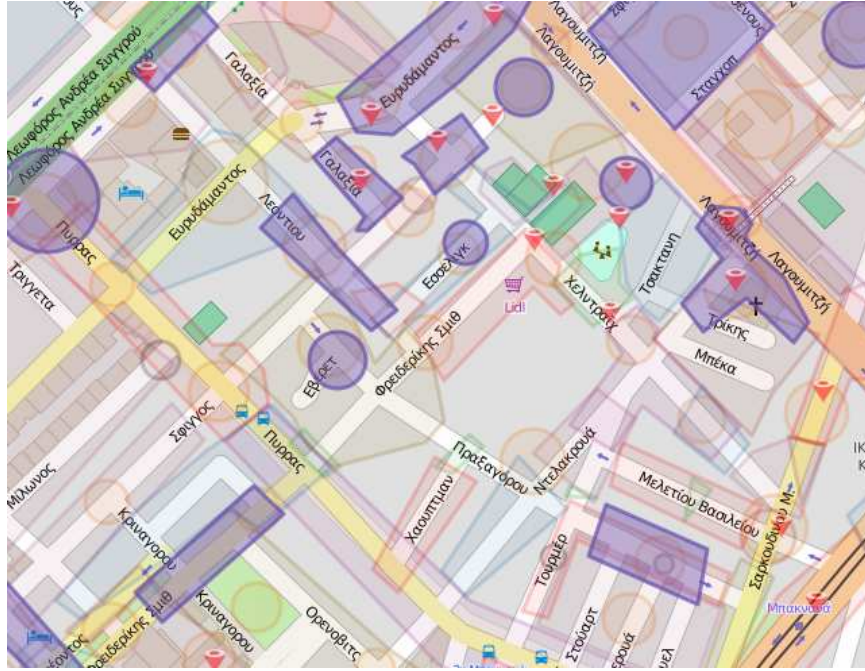


FIGURE 4.11: Screenshot map showing active sound regions of the interactive map application.

Calvium is a company that creates intelligent phone applications and is based in Bristol, UK. Their participation in the project was that of the application developer. They were chosen by the Onassis Cultural Centre and Medea Electronique because of their experience and involvement in similar projects. We needed to have a dedicated Medea member to be in constant communication with them, someone who would closely follow the development of the application and test that technical specifications had been developed as agreed. Tim Ward³⁴ accepted that additional role and became the mediator between Medea Electronique, Onassis Cultural Centre (which had become the funder of the project), and Calvium. Tim also revised the technical specifications according to the needs of the team whilst in production.

Calvium, as mentioned above developed a phone app that hosted a sound-walk audiovisual map according to technical specifications given by the creative team, Medea Electronique³⁵. First they created an online interactive map where I set the boundaries of each composition or soundscape recording and activated an area on the map using the graphic design interface they provided. These are illustrated by the purple areas in figure 4.11.

³⁴Sound artist and Medea member

³⁵See Appendix C.

I should also mention here the involvement of Beetroot³⁶, a communication design office based in Thessaloniki, Greece, that provides design services to OCC. They were related to the project by designing the graphic elements of the application. These were the logos, the map (see Fig.11), the app's buttons and generally all the graphic design the app needed. Samples of their designs related to the project can be found in Appendix E

4.2.8 Music

As one of the composers and sound artists of the project, I completed a series of recordings around the area³⁷ of Neos Kosmos during the production stage. I used these as a source material to be edited and to make original music compositions. My main inspiration came from sound sources that were directly associated with human activity. I walked through the neighborhood and recorded the song of caged birds on balconies. As the locals advised me, I went there at five o'clock in the morning. It was the time the municipality watered the public gardens, and when the birds sang the loudest. I placed this composition in the sound map at the exact place recorded. The user had the experience of listening through headphones to the original composition³⁸ and at the same time the original sound coming from the balconies³⁹. I recorded the street market and roads. I involved the Arab community and recorded the mosque and the small Arabic grocery store, creating a sound composition with these two elements⁴⁰.

4.2.9 Summary

SoundsapesLandscapes is a collective work of art that involved a group of artists, a commercial phone application company (Calvium) and an art institute (OCC) that funded the project. As a producer meta-artist within this project, I was able to expand my practice to a more organised model of production. This enabled me to break down the production into different phases such as, development, pre-production, production, post production, to better administrate the work flow. During these phases, I participated both as an artist and producer. This also included creating the content, evaluating the

³⁶<http://www.beetroot.gr/work> Accessed June 23, 2016

³⁷These can be found in Appendix A.

³⁸Folder SoundsapesLandscapes/Works/Audio Files/Birds Composition

³⁹Folder SoundsapesLandscapes/Original Recordings/Audio Files/ Birds Dourgouti

⁴⁰Folder SoundsapesLandscapes/Works/Audio Files/ Muslim Temple Composition.

app provided by Calvium, and making the proposal and contracts with the OCC. Administration and distribution of roles within the collective proved to be very important in the process. This not only enhanced the collaboration between the members of the collective, but also gave the initiative to members to acquire roles within the production. I could say that this is a larger scale production, which proves that within a collective environment an independent production can work along the lines of a commercial company as well as receive support from an international art foundation. Acting as a producer meta-artist in such an endeavor through my work and research, I demonstrate that such a venture can work. Furthermore, I have suggested a paradigm that can be used by collectives to help organise their productions and make partnerships with companies working in the commercial sector and art institutions.

4.3 Installation Audio-Visual Art-Work — *Beyond Reasoning / BusStop / Soma*

The works, *Beyond Reasoning*, *Bus Stop* and *Soma*, created by Medea Electronique share similar sound aesthetics and composition techniques. Also the works were produced collectively. These are fixed media audio-visual installations that used improvisation as a method to create content. I created noise music and sound samples produced while performing live with Max/MSP and other software like Ableton live. I also used hardware electronic synthesisers such as the Athens Video Art Synth, made by Dirty Electronics and John Richards. I used my improvised performances in each case to create noise samples that I later edited into sound compositions and used as content for my fixed media art installations. This is a technique used in all three works presented in this chapter.

[...] an art noise virtual environment that can be considered as a miniscule abstraction of our larger noisy world. While immersed in a noise art environment, the immersant is stimulated to experience a paradoxical (and disjunctive) state of connectivity and disconnectivity ([Nechavatal, 2011](#)).

Beyond Reasoning, *Soma* and *BusStop* aim to put the viewers into a disturbing individual ‘reality’ and make them react to it. The set-up of the screens and the way the visuals

are presented share similar installation requirements both technically and aesthetically. The installation set up in all three works is similar. These are works to be screened in a gallery space. Four projectors and four speakers are used in order to create a surround image and sound environment. The aim is for the spectator to stand at the centre of an audio-visual installation as an observer surrounded by sounds and images that alternate with fluctuating speed. While standing in the middle of a three-dimensional space, one can choose what to see, but cannot choose what to listen to, as the audio comes from four different audio sources with only small gaps of silence. The concept lies in the fact that the viewer enters a virtual environment dominated by abrupt changes of image and sound, which represent essentially the speed at which things happen. The individual viewer is also in the focus of the installation. Participating actively in the works through his/her own reactions to noise and rapidly changing images makes them part of the installation like the four protagonists of the projections, even the viewer who will leave dissatisfied from the ‘annoying’ environment that we have created. And there lies the essence. The installation is not meant to put the viewer into deep thought, but to make them want to react. The visual aesthetics of all three installations are a fixed frame that defines the area of each protagonist respectively, as the room in which the spectator stands is limited to four walls. The images, projected in high contrast, create a sense of detachment from all that colour symbolises: diversity, optimism and character.

4.3.1 *Beyond Reasoning*

Beyond Reasoning is a four-channel audio-visual installation piece realised between 2012–2013 by Medea Electronique. The main concept of the installation is based on the idea that noise is a resonance that interferes with the audition of a message in the process of emission. This work reveals the frustration we felt at that time of the recent economic crisis in Greece (and further afield) and the subsequent crisis this triggered in relation to morality and social values within the country. The work represents the inability to express any emotion of resistance. The four characters, powerless, stand in front of the camera and their reactions to the soundtrack represent their failure to react against the establishment.

The compositions are made of treated voice samples taken from a series of recorded improvisations in gibberish by vocalist Savina Yannatou, ranging from extreme silence



FIGURE 4.12: Beton7, *Beyond Reasoning* installation space.

to noise. In addition, she sang improvised melodic passages as well as producing unpitched sounds, like screams, cries and laughter, to act out the four different characters presented in the work. I combined these sounds along with noise elements to compose four autonomous pieces. These were later used while shooting the video in order for the actors to improvise their movement. Each of the actors worked on one composition and improvised on the music without any given direction. Their improvisations were directed by sudden changes of the composition. The actors visited us at a black box photography studio. Placed in the centre of the stage, they listened to one of the single channel music files. Their movements were captured and later edited with the music track as a single channel video track. The channels are both independent and in dependency. Although made separately, the audio and video are meant to be played back in unison making one large audio-visual installation.

4.3.1.1 Presentations

The work has been presented twice, first in 2012 in Athens (Greece) during a collective exhibition at Beton 7 arts centre and in 2013 at the Bilkent University in Ankara (Turkey).

4.3.1.2 Beton7 Set up

In a gallery room, four speakers and four videos are projected on each wall to surround the public. Although alternate set-ups have also been used, the piece is designed to be set up in a square creating an immersive environment of sound and image⁴¹. Each

⁴¹The presentation in Ankara required a different approach in the way the projectors would be installed and we ended up making a multi-screen projection that separated the screens in multiple rooms and different sound sources. The final result had a larger visual dimension but was the same as an auditory experience.

wall is covered by a large projection and four speakers are placed next to each image creating a four channel surround auditory experience. Our initial aim was for the public to stand in the middle of the room or walk towards a side when sound or image draws their attention. At Beton7 the experience as seen in Fig. 4.12 on the previous page was more relevant to a movie theatre setting. The audience, although informed about the way the installation worked, decided to sit on one side of the room. Instead of walking around and being affected from sound and image they experienced the work in what could be considered a more traditional theatrical setting.

4.3.1.3 Ankara set up

The discussions with curator Bazak Senova⁴² started sometime in September 2013 and involved the creation of an alternative set up. The gallery space was divided into multiple rooms of different sizes and with different usages. Other spaces had multiple windows, and many had large columns scattered about. The final result consisted of a large installation with multiple screenings that surrounded the exhibition area at Bilkent University in Ankara (Turkey). Many of the images were doubled or tripled in order to fill the large empty spaces and walls. The audience was free to walk from room to room experiencing the work in a very different way from that the collective had initially designed (and had previously presented in Athens at Beton Art Gallery⁴³). Consequently, the relationship between audience and artwork changed. The fact that the spectators had the choice to move from one place to the other made them more active in relation to the dynamics initially planned by the creators. As a result the piece became more of an exhibition work rather than a visual and auditory experience.

4.3.2 *Soma, ΣΩΜΑ (BODY) — Video dance installation*

The original inspiration came from an original text written by Vassiliki Tsouka⁴⁴ (Greek born, Australian art curator and writer) *Ζωες σε υπερθετικο βαθμο και μη*⁴⁵ in English “Exaggerated lives”⁴⁶. The concept behind the written work was to express the way we experience our bodies through love, hate, and death.

⁴²<http://basaksenova.com/CV.html> Accessed July 12, 2016

⁴³<http://www.beton7.com/index.php/en/> Accessed July 10, 2016

⁴⁴<https://www.facebook.com/vikytsouka> Accessed July 2, 2016.

⁴⁵Greek title.

⁴⁶In free translation.

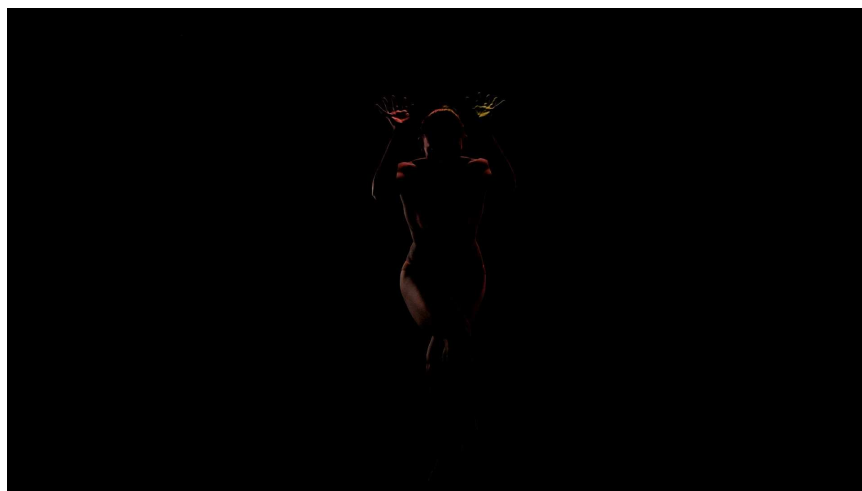


FIGURE 4.13: Video still featuring Sania Stribakou_Outline_ long gestures.

The production was developed in two different stages. I first started working on the sound material⁴⁷. Having read the text, I selected words to record in order to make sound samples. I invited the performer and dancer Sania Stribakou to the studio and started making voice improvisations. I directed her towards constructing different vocalisations of the vowel and consonant letters forming the word *SOMA*. For example, Sania performed voice improvisations by prolonging the consonants: “Sssssssssssss” and “Mmmmmmm”. She also gave samples of “MAAAAAAAAA”, “OooooOOOoooo”⁴⁸. These were recorded several times in different rhythm, loudness and expression. She improvised several times projecting very antithetical feelings like hate, love, distress and joy. She breathed heavily and at the same time she broke into loud laughter, all in a performance around the word *SOMA*. As in other projects presented in this research, the basic methodology for making content derived from improvisation.

I edited all the sounds into small samples. I divided and categorised them by sound characteristics such as, loudness and expression. I then started making the first sound designs, based on two basic composition elements: long noise samples made using brassage techniques⁴⁹, and short detached glitch⁵⁰ elements made of voice material. These

⁴⁷Same with *Beyond Reasoning* and *BusStop*.

⁴⁸Samples of the working process can be found in Appendix A under work *Soma*.

⁴⁹Brassage is the technical name given to chopping up a sound-file into little ‘slices’ and redistributing them in some user-defined order. The technique of brassage is found in the software: *Chunk Mungler*, *Granular Synthesis* and *Sample Hose*. In the case of time-stretching, slices are in a linear out in a linear order and redistributed in such a way that the effect is of a ‘stretching’ in the time.

⁵⁰In several usages in information technology, a glitch (pronounced GLIHTCH) is a sudden break in function or continuity, sometimes of a transient nature, with a varying degree of seriousness. According to Eric Raymond, author of *The New Hacker’s Dictionary*, glitch is from the German ‘glitschen’ meaning ‘to slip’, via Yiddish ‘glitshen’, meaning ‘to slide or skid’. In different contexts, the term has different meanings.

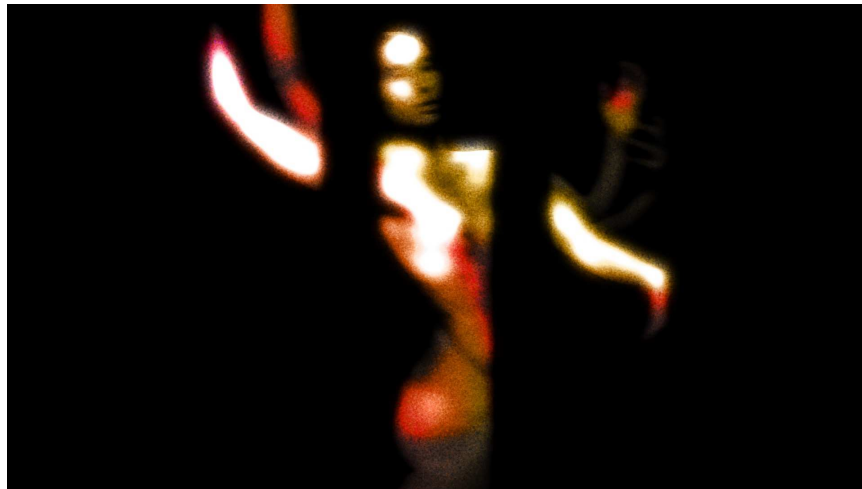


FIGURE 4.14: Video still featuring Sania Stribakou — short gestures.

constituted the main components of my sound pallet. The final composition was structured both from the original recordings of the word *SOMA*, introduced at the beginning of the piece, and the sound material I composed. The final duration of the piece is five minutes.

The second phase of the creative process was shooting the video. The production was set in a photography studio. Video artist and Medea Electronique member Panagiotis Goubouros collaborated with light designer Kosta Kostopoulo and created a black stage with limited lighting resembling a black box performance space. The initial idea behind the video shoot was to make two different sets of visual material based on the sound composition. As in the first stage of the production, we introduced an improvisational methodology. The basic direction was to perform long gestures on the brassage elements and short gestures on the short detached glitch elements. The light designer made two lighting set ups. The first one outlined the figure of the performer who performed long gestural movements while listening to the music, and a second one that consisted of close ups of different body parts moving to the rhythm of the glitch elements.

The material was edited by Panagiotis Goubouros into a five-minute video dance piece.

4.3.3 *BusStop* Video-dance installation

Busstop is a case study example that came out of Koumaria Residency. Using the production practice discussed in detail in section 2 on page 11, the residents of Koumaria Residency 2013 collaborated with Medea Electronique members in order to create *BusStop*,



FIGURE 4.15: *BusStop* video still featuring, back row Stavros Apostolatos, Eli Anna Peristeraki, Panos Amelides, Dimitris Tigkas, Hen Lovely Bird, and front row Alessandra Fabbri, Eric Lewis, Omar Shahir.

a three-channel audio-visual installation piece consisting of different group improvisations, solo performances and duos. As mentioned in the methodology section, the work was set in an abandoned olive oil factory in Sellasia (Sparta), Greece⁵¹. The natural dissolution of the building served as a backdrop to the staged, improvised movement of the performers. What was once the centre of productivity in a community of olive grove farmers is now a ‘set’⁵² with old machinery and broken tools, bags and piles of olive stones; an empty space, full of memories and stories of the past.

As in the works *Soma* and *Beyond Reasoning*, the sound composition preceded the visual work. The compositional material I used drew its inspiration from the original machinery once used at the factory. There are two main sound elements in the work. First, noise samples and resonators that create a background of noise material comprising long gestural sounds, characterised by slow alternations in frequency and loudness. The minimal changes create a soundscape that aims to fill the space as background music that has no definite beginning or end. Second, random voice samples representing people’s ‘cries’ of desperation. This element resembled the feeling I got when interviewing the villagers who used to work in the factory. I was inspired by their ‘call’ for help, a desperate cry for the loss of the factory, which resembled the ‘old’ days of glorious harvest and oil production⁵³. The performers involved drew inspiration from the history of the

⁵¹<https://www.google.gr/maps/place/0inountas+230+64/@37.1678027,22.4172435,17z/data=!4m2!3m1!1s0x13602e909c9eb2bb:0x400bd2ce2b99140?hl=en> Accessed July 2, 2016.

⁵²Film set.

⁵³The village used to produce three hundred tones of extra virgin olive oil.



FIGURE 4.16: Dancers Ioanna Kampylafka and Stavros Apostolatos at Cacoyannis Foundation in Athens, Greece.

building and different usages it had through time. Like at a bus stop during rush hour, the actors/performers interchange positions. They come and go in ‘waves’. Sometimes they interact; sometimes they do not.

4.4 Performance — *Positive Negative*

Inspired by Yin and Yang theory, *Positive Negative* is a dance piece about dependent opposites within oneself. The figure of a male dancer exploring his duality is projected onto two large, rectangular screens placed next to each other. In the first two parts the performer tries to balance himself within a positive and negative force through constant transformation and interaction. The final part concludes with the entrance of a second dancer representing the symbiosis of his dual self into a harmonious ‘whole’.

I started composing this work by making samples in the studio of voice improvisations by singer Savina Yannatou. She followed some basic directions I gave her towards the thematic of each section within the piece. Singing in gibberish, she made melodic lines, recitatives, single vowel sounds and effects such as screams and coughs. We recorded several hours of samples in different tone ranges and variations in loudness. She whispered, yelled and repeated phrases, giving me enough contrasting samples to accommodate the positive/negative themes of the work. I created a pool of sounds that I later edited in to short and long phrases. I then divided these phrases into melodic, percussive, soft and loud and started working with them using several electroacoustic music composition

techniques. The samples were first edited and then mainly processed through granular synthesis/re-synthesis techniques. I also shifted the frequency of a melodic phrase up or down several times and mixed it in order to create a new sound. Another technique I used was convoluting her voice samples with piano sounds that I recorded at the studio. These were single piano notes and clusters. The result was long reverberating sounds. I ended up making several sound-designed elements ranging from noise, glitch to melodic material. Subsequently, I re-edited the samples and composed longer phrases using the original recordings and processed sounds to create in total two compositions: *Positive* and *Negative*. Both compositions shared the same material but the material was transformed, mixed and developed into different pieces. The pieces are intended to be played consecutively, first positive, then negative. Both compositions include elements of one another by constantly transforming into each other.

The performance of *Positive Negative* was developed during Koumaria Residency in 2013. Stavros Apostolatos (Dancer), resident artist, choreographed the work with the support of Medea member and dancer Ioanna Kampylafka. They created a staged dance performance with structured improvised elements. In *Positive*, Stavros dances solo to short noise, glitch and percussive sounds. The entrance of the second dancer in *Negative* introduces new performance elements that are characterised by the long durational material, slow tempo, and lyrical gestures that juxtapose with the sounds and dance movement of *Positive*. Within *Positive*, there is a piece of *Negative*. Within *Negative*, there is a piece of *Positive*. This forces the performers into a continuous struggle to maintain balance between mutually dependent opposites. The piece was realised as a dance performance during Koumaria Residency 2013 and presented at Cacoyannis Foundation in Athens, Greece.

Chapter 5

Non-collective but collaborative works

In my research, I have made a distinction between collective and collaborative works of art. More so, I use collaborative as a divergent to collective to better define my collective art practice. The works presented so far in my portfolio are works created under a collective consensus as described in Chapter 2.3 on page 15. They shared similar production practices which are defined by the way the works were produced. Within this chapter, I develop and present a collaborative practice example. Similar to a collective production, a group of artists, technicians and administrators are involved in the making of the project. What differentiates the process is the consensus developed amongst them. This is defined by a series of practicalities such as ownership of the work, royalties and curatorship, and extends to production decisions such as distribution of incomes. The group of people working under this agreement do not participate equally in production decision making. Most importantly, although artists may take part in the creative process, the final art piece is not credited to a group of people (like in the examples of Medea Electronique productions), but to the initiator. For example, my credit in the collaborative work *Paradise Lost Blown Backwards into The Future* presented later in this thesis was for sound design and composition and the initiator was Marold Philippsen.

Paradise Lost Blown Backwards into The Future was commissioned by Kunstradio, Vienna¹, October 2012 and curated by Marold Langer Philippsen. As distinct from ‘collective’ the adaptation of Milton’s original work *Paradise Lost* is a collaborative work (discussed in more detail below), where everyone had a defined role from the beginning of the project. What generally distinguished this agreement is that the one who first conceived the work, in this case Marold, controlled both the production process and the final aesthetics of the project. This is evident through a series of discussions, later discussed in the supporting documentation, making the final outcome the vision of the initiator. As identified later, in this case (collaborative), the issues of authorship fall within the small lines of the level of participation of each member of the collaboration. That is why a consensus is so important. In *Paradise Lost Blown Backwards into The Future* a collaborative scheme and common aesthetic were not built during the working period of the collaboration but follow the vision of the initiator.

5.1 *Paradise Lost Blown Backwards into the Future, Episode VII—Firmament*

The original story of *Paradise Lost* comes from the first pages of Genesis and is about Adam and Eve – how they came to be created and how they lost their place in the Garden of Eden, known to us as Paradise. The story is further expanded upon by Milton into a narrative poem. It also includes the story of the origin of Satan.

[...] Originally, he was Lucifer, an angel in heaven who led his followers in a war against God, and was ultimately sent with them to hell. Thirst for revenge led him to cause man’s downfall by turning into a serpent and tempting Eve to eat the forbidden fruit ([Summary, 1999](#))

The poem *Paradise Lost* was adapted by Marold Langer Philippsen (curator) into a series of twelve episodes, which were presented monthly at Kunstradio, Vienna. Each episode was commissioned to a different artist, or group of artists, who in return produced a 45-minute radiophonic work². The work that I was involved in was *Paradise*

¹http://www.kunstradio.at/PROJECTS/CURATED_BY/PARADIES/index.html Accessed July 2, 2016.

²http://kunstradio.at/PROJECTS/CURATED_BY/PARADIES/index.html Accessed January 12, 2017.

Lost, Blown Backwards into the Future, Episode VII — Firmament. This work was a modern adaptation of the poem, which was largely influenced by events that took place in Athens during the pre-election period of the June 2012 elections in Greece. These events were the economic referendum, the large demonstrations in Athens, the political uncertainty in the country and the rise of the neo-Fascist party “Golden Dawn” influenced the modern adaptation of the poem. The production team was made up of three members and included Marold Langer Philippsen (curator), Dimitra Pemousi (Director) and myself who participated as a composer and sound designer. Our roles were distinct from the beginning of the collaboration. Marold conceived the overall work and hired several artists to complete the twelve episodes. He approached Dimitra in order to direct the seventh episode and in turn Dimitra approached me. The consensus made is the following. The work was credited to Marold, who initiated the project and gave the basic guidelines to other members of the production. These were mainly aesthetic propositions concerning the sound and music. He curated the process towards a more avant-garde electroacoustic music idiom.

Dimitra directed the seventh episode radiophonic piece and organised the work flow between all members of the production. She was influenced by the political events and came up with the idea to take a random set of interviews at Syntagma square in Athens, a symbolic place in the history of local opposition movements³. The questions were inspired by the original text of Milton’s *Paradise Lost*. The interviewer asked, among other questions: “*Have you found your paradise? Is there a paradise? Do you think we live in paradise?*”⁴ Although these questions were clichés, the political situation between 2009-2012 in Greece and the results of the economic crisis, which greatly affected the lives of most Greek residents, led to answers that could be characterised as statements against the political regime. The final result was a plethora of answers that were relayed to the project⁵. I also recorded a series of soundscapes at open-air political speeches, rallies and protests, took samples from radio talks and TV political talk shows and used the material in the sound composition for the episode.

³<http://www.athensinfo.com/wtssyntagma.htm> Accessed January 12, 2017.

⁴This question is a direct reference to a known beer ad that states: “*Live your myth in Greece, Drink Mythos*”.

⁵They were recorded during the election period when the dilemma of being part of European Union or not was in question. Economic crisis and the implementation of the economic measures by the EU and the Monetary Fund played an important role in people’s answers.



FIGURE 5.1: Marold at Kunstradio performing live.

In the end we accumulated over three hours of sound samples and interviews that had to be edited down into pieces in order to create a linear story based on our material and adapt it to Milton's work. By selecting the interviews and dividing the material into chapters, we created a parallel story to Milton's *Paradise Lost*. Our episode (as in Milton's work) was unfolded into twelve chapters; each chapter was inspired by a character in the original work. For example, Satan was replaced by well known Greek politicians and their speeches in parliament. Other characters were the Angels; these were replaced with interviews by people who expressed their feelings on the current political situation. The narrative was developed by Dimitra based on the interviews. She highlighted the parts she wanted me to use and gave me a time line of sound events and interviews related to our story. As a composer and sound designer I edited the soundscape material. I also composed additional sound material using voice samples, riot soundscapes and radio clips.

The project was initially planned to be presented live at Kunstradio, Vienna. However, production budget cuts forced us to rearrange our initial plan, and the work had to be broadcasted from Athens. The live electronic elements we originally planned to use had to be re-organised. As a result, the composition itself changed in style and aesthetic, from an improvised, live electronics work, to a fixed media piece. We arranged a network performance that was streamed live on the 20 January 2013, at Kunstradio. Interacting with the live-stream from ERT (Greek National Public Radio) Marold Langer-Philippsen participated by asking the audience similar questions to our interviews such as: "*Have you found your paradise? Is there a paradise? Do you think we live in paradise?*". This was the result of a long process of listening and adapting the outcome of the interviews to the poem. Although it could be considered a collective production, the final result was the vision of the director, thus making it a collaborative piece of art⁶.

⁶Dimitra Pemousi.



FIGURE 5.2: Dimitra Pemousi and Manolis Manousakis ERT Greek National Public Radio.

The reason I was involved in this project is because of the complexity of adapting a poem consisting of ten books and more than ten thousand verses into an audio work. The challenge of transforming the lyrics, which have a definite and obvious meaning, into a composition without the linearity of the original text, was considerable. I was not involved as much in the production of the work but was involved in editing, composing and recording. I advised on narrative and story-making and took part in the meetings with Marold, but my role was basically one of composer.

I created a series of compositions, twelve in total, that are presented as a unified piece. This is an electroacoustic fixed media composition using noise elements, voice and urban soundscapes, interviews and audio samples taken from TV and radio shows. Although several treatments and composition techniques were used, such as live electronics, gestural sound design and glitch elements, my intention was to maintain a unified sound character throughout that supported the narrative.

Chapter 6

Conclusion

This chapter is an overview of my findings and the key concepts of my research. I will start by revisiting my main objectives which are:

1. To propose ways of how to produce a cross-arts collective project, expanding on practical issues by proposing methods for calling artists, sharing the profits, and organising a cross-arts production.
2. Introduce the role of the producer meta-artist as a new artist model which is defined not only as someone who administrates and organises but has an equal involvement in the artistic outcome.
3. Develop a consensus between artists participating in a collective, like Medea Electronique and the Koumaria Residency, defining collective work as a divergent to collaborative work and solo.
4. Support on how collective work is a serious answer to underfunded non-commercial art forms that aim to produce alternative art within limited budgets.

In my research, I investigated how, in the current Greek recession, which began in 2008, creative production methods needed to be found in order to create artworks within a collective arts environment. More so, the economic crisis that started in 2008 and led to the referendums in Greece in 2010 was the driving force behind my decision to research how collective art making could be an answer to underfunded art production. During this period, most Greek art groups lost their funding and public support. At

the same time, big private companies withdrew their sponsorship of major orchestras, theatre venues, and galleries. Artists that relied on this money to fund their art were left without any financial support. Likewise, my own practice was affected. I soon realised that I had to be more creative in my productions if I was to continue making cross-arts works. I used as a vehicle Medea Electronique. As Enwezor states, collectives tend to emerge in times of crisis: “Such a crisis often forces reappraisals of conditions of production, re-evaluation of the nature of artistic work, and reconfiguration of the position of the artist in relation to economic, social, and political institutions” (Enwezor, 2004). My goals extended to creating an environment that would help explore collective art practice at Koumaria Residency. I also defined the works created at the residency by separating them into three distinct categories: collective, collaborative and solo. These categories helped explain the way the works in my portfolio were produced. I illustrated that ‘production’ is as critical as art making for a cross-arts practitioner. Consequently, I emphasised the role of the producer within a collective arts production. One way to meet this objective was through practice, to construct creative production methodologies and make collective cross-arts works. For that reason, I introduced the role of the producer meta-artist in cross-arts, challenging the participation model of an artist/composer/producer/meta-artist within a collective. As a producer meta-artist, I gave solutions on how to administrate, organise and subsequently lead an arts collective. In the works I submitted, my artistic involvement was equally valued to the work of the other artists. This is evident through the works in my portfolio where my involvement extends from composing to participating actively in the production.

I developed a practice that included improvisation and collective art-making, establishing a production prototype that could better serve art-production. This method proved to be vital and expanded the artistic vision of Medea, influenced other artists to join forces and participate in the works, and recruited new members. Most importantly, it gave the collective alternative funding from private sponsors who shared the same artistic vision. Koumaria Residency was based on a non-funded module although it received funding at a later date for three consecutive years, 2016 to 2018. Furthermore, I created a portfolio of original art and explored ways in which cross-arts can be made in times of crisis.

The producer meta-artist was introduced in this thesis as a new role within a collective art production. Through this, I could better define my own participation that extended

the traditional activities an artist acquired within a group. It is evident that working with a large group of artists brings new challenges. For that reason, I started a discussion of how an arts-collective can be an effective production tool in the hands of the independent artist. I did this by presenting paradigms of my own work and investigated the production methodology on which my practice is based. My participation in these works ranged from composing original electroacoustic compositions to improvising live electronics, to producing multimedia cross-arts projects. Influenced by a variety of issues in different disciplines, through this thesis I have experienced in full what I expressed through cross-arts artistic synergies. My practice found shelter at Koumaria Residency and the productions of Medea Electronique. The collective served as a production ground for experimentation and exploration of new ideas. The members embraced my ideas and work, and their input influenced the final work of art in ways that I could not have predicted. An idea within Medea became a large production scheme. The members' input in the structure of the works, and the collective aesthetic decisions all resulted in a vast amount of installation work. Without their participation, which extended from offering their art and free labour, the works would have never been produced.

Many times the authorship of the works created by a large group of artists is in question. The concept of single authorship is in doubt and rightfully the artists of cross-arts works acquire equal intellectual property rights. For that reason, I also defined collaborative art as a separate method of creative process, distinct from collective art in that the initiator retains overall authority. My intention was to define collective art as where a consensus is established between artists, producers, and technicians involved in multidisciplinary projects. This has proved vital in my practice and the works produced within Medea. It is important for the artists that decide to participate in Medea's works to know the practicalities behind our collaboration. A collective work of art is a conjunction of artistic ideas that exceed the vision of a sole creator. The value of these works lies in the members' participation and effort to complete a project.

A complement finding of this research is that practicing collective arts is a living condition as well as an aesthetic proposition. By living condition, I mean that having collaborated for more than ten years with most of the Medea members, we have become friends, collaborators, and, in many cases, members have become part of what could be considered a family. Although in my thesis I have supported that a contemporary collective does not have to form an extended family model, it is fair to say that friendship

within a group of artists is important; and challenges and contributes to collaboration and practice. This is not always a given and it could lead to conflictual situations. To avoid these situations, a working ethos should be developed among the members of the collective that dictates their involvement in each production. I have supported that it does not matter if someone participates as a stage-hand or an artist. All roles within a production are equally valued. More so for the collective to prosper, participants need to be able to offer their time in a variety of positions. Dancers, choreographers, musicians, video artist also have multiple administrative duties.

Human resources management within Medea is another important element that I wish to elaborate upon more in the future. Being involved in Medea for more than ten years, I have experienced collaborating with several new artists. Medea started with five members and since 2006 has recruited ten more. Also there is a large number of collaborators that have been working sporadically in different Medea projects. This includes, for example, residents, artists, and dancers. As I have already pointed out, through my study on Koumaria residency, recruiting methodologies like the open call can be applied in order to find artists that wish to share their time and expertise within a collective. I strongly believe that a collective needs new artists to be constantly involved in its productions. On one hand, younger artists bring new ideas and energy that is needed for new project developments; on the other hand, more experienced artists bring experience and knowledge. Planning carefully the needs of the organisation, a collective is always in need of administrative support. As I have already mentioned, artists acquire a variety of roles within a collective production, for example a dancer might help in administration, a musician could be involved in promotion of an event and so on. All available resources are needed in order for a production to be accomplished. For that reason, it might be valuable for Medea to make calls in the future looking for people who can take directly administrative and production positions.

Managing volunteers is very similar to paid staff – their roles should be carefully specified, they should be recruited carefully, they should be oriented and trained, they should be organized into appropriate teams or with suitable supervisors, they should be delegated to, their performance should be monitored, performance issues should be addressed, and they should be rewarded for their performance ([Manama, 2016](#))

Caterina Manama supports that “[...] there is a misconception that there is a big difference in managing human resources in for-profit versus nonprofit organisations [...]” (Manama, 2016). She supports that they should be managed alike. Organisations like Medea often have unpaid human resources like residents, interns and artists that according to Manama should be managed much like employees: “[...] it’s just that they’re not compensated with money; they’re compensated in other ways [...]” (ibid.). In the case of Medea Electronique, as I have already expanded in my chapter covering methodology, members gain experience by being involved in an advanced artistic environment.

Koumaria Residency serves as case study for collective art work and improvisation. Both define the way the works are produced. Equally important to me are the conditions under which works are made. That is why I coined the term ‘Temporary Symbiotic Art Production Process’ for productions initiated and developed in situ at a residency centre. The success of this production method is further analysed and expanded within the works of the collective. Proof of this are the thirty art pieces created and the participation of over eighty residents during the Koumaria Residency. These alternatives are also stated in my research within the methodology described for each piece submitted. In my case, the collective is the medium that led to the creation of several works. Members and participants in the Residency gained international attention that led to the funding of other activities by Medea. This was possible because of the involvement of many artists who wanted to participate, share their expertise and give their time freely to be part of a larger scheme. Collective production, independent art production, the role of the producer/curator as a meta artist, definitions of collective and collaborative practices, devising and improvisation as a production tool, the role of the collective in contemporary art and performance, participatory theories and practices, cooperation, collaboration, groups, and collectives: these are the key issues defining and describing my practice. I attested that the producer meta-artist has an equal role to that of the artist in developing the final aesthetic of a work. More so, all the works presented in this thesis flesh-out and substantiate my argument that collective work is a serious answer to under-funded non-commercial art forms that aim to produce alternative art within limited budgets.

Appendix A

Audio-Visual Material

Folder, — Fragments of the Unseen

1. Folder, Fragments of the Unseen/Works/Audio File/Soundscape Composition
2. Folder, Fragments of the Unseen/Works/Video File/Koumaria
3. Folder, Fragments of the Unseen/Works/Video File/Hydra
4. Folder, Fragments of the Unseen/Works/Video File/London
5. Folder, Fragments of the Unseen /Works/Video File/Thailand

Folder, — Fragments of the Unseen/Documentation

1. Folder, Fragments of the Unseen /Documentation/Jpg Files/ Ioanna Insitu Koumaria, Camera on Arm, Camera on leg, Camera on hand, Camera on chest
2. Folder, Fragments of the Unseen /Documentation/Video Files/ Hydra Live Performance
3. Folder, Fragments of the Unseen /Documentation/Video Files/ London Fragment, Insitu Performance and recording
4. Folder, Fragments of the Unseen /Documentation/Video Files/ London Fragment, Insitu Performance, Deptford Market

5. Folder, Fragments of the Unseen /Documentation/Video Files/ London Fragment, Insitu Performance, OXFORD STREET PART ONE
6. Folder, Fragments of the Unseen /Documentation/Video Files/ London Fragment, Insitu Performance, OXFORD STREET PART TWO

Folder, — SoundscapesLandscapes

1. Folder, SoundscapesLandscapes /Works/Audio Files/ Birds Composition
2. Folder, SoundscapesLandscapes /Works/Audio Files/ Baknana Composition
3. Folder, SoundscapesLandscapes /Works/Audio Files/ Graduation Composition
4. Folder, SoundscapesLandscapes /Works/Audio Files/ Highway Composition
5. Folder, SoundscapesLandscapes /Works/Audio Files/ Muslim Temple Composition
6. Folder, SoundscapesLandscapes /Works/Audio Files/ SGT Composition
7. Folder, SoundscapesLandscapes /Works/Audio Files/ Tram Composition
8. Folder, SoundscapesLandscapes /Works/Audio Files/ Open Market Soundscape
9. Folder, SoundscapesLandscapes /Works/Audio Files/ Playground Soundscape
10. Folder, SoundscapesLandscapes /Works/Video Files/ Analypseos
11. Folder, SoundscapesLandscapes /Works/Video Files/ Tram
12. Folder, SoundscapesLandscapes /Works/Video Files/ Muslim pray

Folder, — SoundscapesLandscapes/Original Recordings

1. Folder, SoundscapesLandscapes/Original Recordings /Audio Files/ Baknana church recording.
2. Folder, SoundscapesLandscapes /Audio Files/ Tram Station Kasomouli
3. Folder, SoundscapesLandscapes /Audio Files/ Tram Ride Kasomouli
4. Folder, SoundscapesLandscapes /Audio Files/ Recording SGT Entrance

5. Folder, SoundscapesLandscapes /Audio Files/ Open Market
6. Folder, SoundscapesLandscapes /Audio Files/ Pater Constantine Interview
7. Folder, SoundscapesLandscapes /Audio Files/ Soccer Training Park
8. Folder, SoundscapesLandscapes /Audio Files/ Playground Park
9. Folder, SoundscapesLandscapes /Audio Files/ Mechanics Shop
10. Folder, SoundscapesLandscapes /Audio Files/ Coffee shop backgammon game
11. Folder, SoundscapesLandscapes /Audio Files/ Birds Dourgouti

Folder, — Beyond Reasoning

1. File Beyond Reasoning / Works/Audio Files/ 4 TRACK INSTALLATION PIECE /Surround 1, Surround2, Surround 3, Surround 4
2. File Beyond Reasoning / Works/Audio Files/ STEREO REFERENCE/ Beyond Reasoning (Stereo Reference)
3. File Beyond Reasoning / Works/Video Files/ Four channel presentation / Lida, Haris, Nadia, Stavros
4. File Beyond Reasoning / Works/ Video Files/ One channel presentation / Beyond reasoning one channel

Folder, — BusStop

1. Folder, BusStop / Works/Audio Files/STEREO/ BusStop
2. Folder, BusStop / Works/Audio Files/SURROUND/ BUSTSTOP mix 01 Left Sur, BUSTSTOP mix 01 Left, BUSTSTOP mix 01 LFE, BUSTSTOP mix 01 LFE, BUSTSTOP mix 01 Right
3. Folder, BusStop / Works/Video Files/ BusStop

Folder, — Paradise Lost

1. Folder, Paradise Lost / Works/Audio Files/ Paradise Lost All Episodes

2. Folder, Paradise Lost / Works/Documentation/ Radio Booth ERT

Folder- Soma

1. Folder, Soma/Works/Audio Files/ Soma
2. Folder, Soma/Works/Video Files/ Soma

Folder, — Positive Negative

1. Folder, Positive Negative/Works/Audio Files/ Positive, Negative
2. Folder, Positive Negative / Works/Video Files/ Live Performance at Cacoyannis Foundation

Appendix B

Credits

B.1 *Fragments of the Unseen* site-specific cross-arts performance and video art installation

A project by Medea Electronique, 2010-2013 Sound Composition: Manolis Manousakis
Video: Michal Larsson Dance: Ioanna Kampylafka

B.2 *SoundscapesLandscapes*, Online Interactive Map - Rhizome 1 / Neos Kosmos, Athens

An Onassis Cultural Centre production A project by Medea Electronique, 2013/2014
Production Coordination: Manolis Manousakis Sound: Costas Bokos (Studio19st), Christos Carras, Vassilis Koundouris (Studio19st), Marinos Koutsomichalis, Manolis Manousakis, Tim Ward
Video: Panagiotis Goubouros, Kleopatra Korai, Michael Larsson Curator/-
Texts: Angeliki Poulou App Design: CalviumApp Graphic Design: beetroot.gr Voice-overs: Nadia Deliyannis, Yannis Evaggelidis, Stavros Loukeris, Charis Mavroudis

B.3 *Beyond Reasoning*, four Chanel Audio Visual Installation

A project by Medea Electronique, 2010/2011 Production Design: Manolis Manousakis
Video: Panagiotis Goubouros Sound Composition: Manolis Manousakis Actors: Lida Matsagou, Nadia Deligianni, Haris Mavroudis, Stavros Loukeris, Voice Improvisations: Savvina Yannatou Director of Photography: Kostas Kostopoulos Camera: Dimitris Yiagkouridis

B.4 *Soma*, video Installation

A project by Medea Electronique, 2014/2015 Sound Composition: Manolis Manousakis
Video: Panagiotis Goubouros Dance: Sania Stribakou Lighting: Kostas Kostopoulos

B.5 *BusStop*, video Installation

A project by Medea Electronique, 2013 Video - Panayiotis Goubouros Music - Manolis Manousakis Dancers - Stavros Apostolatos, Alessandra Fabbri, Hen Lovely Bird, Ioanna Kampylafka Performers - Panos Amelides, Alessandra Leone, Eric Lewis, Omar Shahir, Dimitris Tigkas, Eli Anna Peristeraki Makeup - Jasa Baka

B.6 *Positive Negative*, dance performance

A project by Medea Electronique, 2013 The work was choreographed by Stavros Apostolatos¹ during Koumaria Residency in 2013 and presented at the Michalis Cacoyannis Foundation². Additional credits include Ioanna Kampylafka dancer/performer and Guido De Flaviis Baritone Saxophone. Koumaria Resident, Alexandra Leone, designed the lighting and helped in the production of the piece.

¹ <http://stavrosapostolatos.blogspot.gr/> Accessed July 2d, 2016.

² <http://www.mcf.gr/en/> Accessed July 3d, 2016.

Concept: Manolis Manousakis Electroacoustic Music, Sound Synthesis: Manolis Manousakis
Choreography: Ioanna Kambylafka and Stavros Apostolatos, Voice improvisation: Savvina
Yannatou³. Baritone Saxophone: Guido De Flaviis

B.7 *Paradise Lost*, radiophonic work

Production: Kunstradio, Austria, 2012

Curator: Marold Langer-Philippsen Research/Interviews: Dimitra Pemousi Music /
Sound Editing: Manolis Manousakis Songs and voice improvisations: Savvina Yannatou
Double bass: Dimitris Tigas Texts: Dimitris Botsos

The poem heard at the opening of the work is "*Ithaka*" by Ntinou Christianopoulos.
Main interviewees; Kostas Kostopoulos, Stavros Loukeris, Nadia Deliyannis, Chrisa
Thodi, Antonia Bardis, Elizabeth Bonanou

³<http://www.savvayannatou.com/> Accessed July 3d, 2016.

Appendix C

Sample Open Call

Koumaria 2015 Open Call

By artist collective Medea Electronique

<http://www.medeaelectronique.com/>

Deadline to apply July 1st 2015

Residency runs from SEPTEMBER 11th 2015 to SEPTEMBER 21st 2015

Residency Theme: Remote site-specific acoustic improvisations: A Recording Project

Residency

Since 2009 the artist collective Medea Electronique has organised an annual 10-day experimental artist residency, Koumaria, near Sparta in Greece (the village of Sellasia), focusing on improvisation and new media practices. New-media artists from all over the world, inspired by the Greek natural landscape, come together to create a multicultural and cross-media ‘dialogue’ culminating in a collective presentation both locally and in Athens at the end of the residency. Past residents have formed lasting friendships and new artistic partnerships. For us the residency serves as a model for future creative collaborations.

For our 2015 residency we propose something different—more adventurous! This year we will focus on acoustic musical improvisation, and site-specific performances/recordings scattered amongst a variety of sites in the Peloponnese. Using our residency home, an organic olive oil farm at the foot of Mount Taigetos in Sparta, as an initial base, we will travel to remote locations—isolated mountain tops, ancient ruins, medieval castles, remote beaches and caves, and perform and record collective improvisations, both amongst

ourselves and locals we may encounter or arrange to have join us. We will travel often by foot or truck, carrying in what we need—tents, food, instruments, equipment, and so on. We will seek out a variety of geographical, cultural and acoustic environments. We will also document our performances, both with video and high quality audio recordings, with the intent of releasing these.

Residents should be excited by the idea of, and prepared to, hike with their instruments, a pack, sleeping bag and gear, and then perform in possibly rugged conditions. Sometimes we will sleep out, and prepare our food on an open fire, sometimes we will use remote mountain lodges, or village accommodations. If you like the idea of performing in an archaic Greek ruin on one day, on a remote beach the next, and on the mountain top which is the mythological home of the muses thereafter, each day in different combinations and permutations, and adapting to different acoustic conditions, weather, musical styles and situations, then this residency may be perfect for you!

Members of Medea Electronique will assist, both as improvisers, and video and audio technicians. This residency stresses collective improvisation and communal living—we will divide tasks, eat and live collectively, and all share equally in the credits for our artistic outputs. Medea Electronique will arrange for all the ground transportation, lodging, and related logistical support. The precise sites we will visit will depend on conditions such as the weather at the time and the precise interests of the residents. Residents should be comfortable improvising with a variety of instruments, in ensembles of assorted sizes, and in both idiomatic and non-idiomatic styles.

While most costs associated with this residency will be covered by Medea Electronique, residents should expect expenses related to food and lodging of approximately 200 Euros. This will cover occasions when we must dine in restaurants, or use remote lodging for which there is a charge. Residents should come with cash in hand, as accessing funds electronically can be difficult in remote regions.

Please read rules and regulations before applying. These can be found online at:
<http://www.medeaelectronique.com/2015/04/koumaria-residency-2015-rules-and-regulations/>

Apply online at: <http://www.medeaelectronique.com/koumaria-residency-2015-application/>
Or send email to info@medeaelectronique.com

With love from Athens

Medea Electronique

Appendix D

SoundscapesLandscapes

application, bare bone

specifications, and architecture

D.1 Architecture

This part is to provide information architecture; procedure and publishing guidance to deliver a high quality soundwalk app with a compelling end-user experience based on the bare bones app requirements document sent on the June 21 2013.

This package has four fixed app pages:

- How To Page
- Outside Map Page
- Inside map page
- About Map Page

The app will also have text information pages and videos that pop up at GPS spots,

Splash Screen

When the app is loading a splash screen will display. This is a fixed full screen image.

When the app has loaded it will display the download screen.

Download Screen

This screen will welcome the user to the app in both English and Greek. There will be four buttons on the page - the actual names for the buttons will be defined when the project begins.

- The How To button goes to the How To Page
- The Outside button is shown as currently highlighted and has no action when pressed
- The Inside button goes to the Inside Map Page
- The About button goes to the About Page

How To Page

The How To Page provides instructions on the way the app works and any location specific things of which to be aware.

- The Inside button goes to the Inside Map Page
- The About button goes to the About Page

About Page

The About Page is the information you want about the app, credits for sponsors and details about people in the stories etc.

Inside Map Page

This page will show a floor plan of the buildings and the location of the QR spots. The floor plans to be shown within the app would be supplied by the Onassis Cultural Centre.

D.2 Bare Bones Specifications

Requirement 1 User movement & GPS tracking. The user wanders freely. The app tracks their location via GPS and updates its display to reflect their location.

- There are no predefined routes to follow. Instead the user is free to wander as they wish.

- The app tracks their location via GPS and displays it on the map with one of the following two options (as advised and agreed with app team):
- User location indicated with a visible mark (or a wider circle depending on GPS accuracy)
- No indication of user location - instead the map automatically scrolls to keep their location in the centre.
- The map should be able to zoom and scroll so a user can examine the map in more detail if they wish.

Requirement 2 Real-time sound mixing & playback via ‘sonic spots’The user needs to hear a continuous mix of sound files as they walk. The mix is created in real-time and is dependent on their location.

- The creative team supplies a collection of stereo sound files, each with a duration between 1min and 4mins.
- For each sound file the creative team supplies (a) a GPS location tag, (b) a distance of influence in meters, (c) a volume level, (d) a fade-in time and (e) a fade-out time.
- Each sound file is loaded into the app with its associated data and becomes what we have termed a sonic spot. It is not visible to the user in any way.
- The app compares the GPS location of the user to the location of all sonic spots and follows the rules below:
 - When the user’s comes within the distance of influence of the sound file, the sound file fades in and starts to play.
 - When the user moves beyond the distance of influence of the sound file, the sound file fades out and stops.
 - If the user is within the distance of influence of more than one sonic spot, they all play at the same time, mixed together by the app.
 - The mix of sound files is created in real time by the app, which pays attention to the volume level and fade-in and fade-out times specified for each sonic spot.

Requirement 3 When the audio/video material finishes the app should smoothly resume audio playback for the current location and map tracking.

Requirement 4 Further information given to the user via ‘info spots’ Text information will be displayed to the user at pre-defined ‘info spots’

- The creative team will write a collection of small text files (c. 30-40 words in each file). Each file will have an associated GPS location – named an ‘info spot’.
- When the user passes within a specified distance of an info spot, the text material will be displayed automatically on a small pop-up window on top of whatever the app is running at that time.
- Users should be able to dismiss this window with a simple action.

Requirement 5 Video playback modes When playing back audio/video material at a QR spot the app should follow metadata instructions given by the creative team for each QR spot in order to choose between two different kinds of video playback.

- Video playback one will be simple full screen playback.
- Video playback two will be via a smaller window in the center of the screen. In this case the remainder of the screen will be filled up with a live image from the devices’ video camera (in other words the video playback will be on top of the image of the live camera, obstructing a certain section of it).
- If for some technical reason the camera is not available (problems with Android devices for example) the video should default to full screen playback.

Requirement 6 The user must be able to pause, mute and quit the experience.

- When a user presses the pause button, the app suspends itself and goes silent. All current settings (location and sounds player) are remembered and the app continues from these settings when pause is released.
- In pause mode GPS tracking is turned off so the user can move freely without influencing the app – if their location changes drastically when pause is released, a quick but smooth transition to the new location should be achieved.
- When the mute button is pressed, all sound is turned off.
- When a user presses quit, the application stops. Restarting the app simply restarts from the beginning – no record of the previous experience is held.

Appendix E

Calvium Design



FIGURE E.1: Calvium designs.

Appendix F

Beyond Reasoning, BusStop and *Soma*: Technical and installation information

In this appendix I place basic technical information regarding the installation.

Audio Installation

The audio installation consists of four individual audio channels. The diagram below shows the placement of the speakers in a square room. Alternative set ups could be used but it should be taken into account that the audio is mixed in a four-channel surround mode. Audio source one and two could be paired as stereo, same thing with audio source three and four. The curator installing the work should always note this relation between audio sources. By this I mean that although screen one and audio one are designed to always be installed together, in order for the sound to make sense, screen two should always be installed in reference to screen one. If (like the examples of *Beton 7* and *Ankara*) the screens can't be placed in the suggested relation they should at least be paired.

Visual

The screens should follow the same schematics as the sound. Screen one and screen two should always be placed one next to the other, either in corner walls or in order. Even in the case of an alternative set with multiple doubled screens the order should always be followed in order for the correct sound files to follow the correct screens. Silence (fade

to black for the visuals) should always fall at the exact time with auditory silence. Any alternate position of the screens in relation to the sound source will result to a misfit between sound and image (Appendix F).

Play Back Options

There are alternative playback options. These range from using four DVD players or Blue Rays, four Media players or best-case scenario a pc with installed software qLab. Firing up different devices could always prove tricky if devices are not checked regularly. By the end of the day several frames could be lost and the screens wont be in sync. Using qLab might be more expensive since it requires a dedicated pc with four video outputs plus the purchase of the software but is by far the safest way. If any of the first three playback options is used, (dvd, blue ray, media player) each device provided must, use either right or left output of the dvd or blue ray player and go straight to the appropriate designated speaker.

For example: DVD or Blue Ray disk labeled Lida Channel ,1 Screen 1, Speaker 1 should project Video Channel to Screen 1 and Audio Channel to Speaker 1. Speakers/Monitors depending on the size of the room could be of any size between 6 and 8 inch in diameter. If possible they could be paired with a sub woofer. If the Q Lab Option is used then the minimum audio requirements are an audio card with a four-channel output. Each output should be directed at the designated speaker according to the above example. All channels should be fired at the same time. The sound and video is edited in sequence and shouldn't have any delay from machine to machine. The dvd/blue ray disk is programmed with no menu to run in a loop.

Alternative Options

If the room is dark and small there is an alternative of using four LCD screens or TV sets no less than 40-inch size. In this case the audio could be played back from the TV sets (alternative mix required, if this is the option chosen).

Suggested audio and screen set up.

The sound and image of all three installations is made to surround the public. Although alternate set-ups have been used to fit in space, (The pictures above are an example of an alternate set), the work is designed for presentation in an even square room. Channels should always be presented at the order suggested above. For example in an alternative

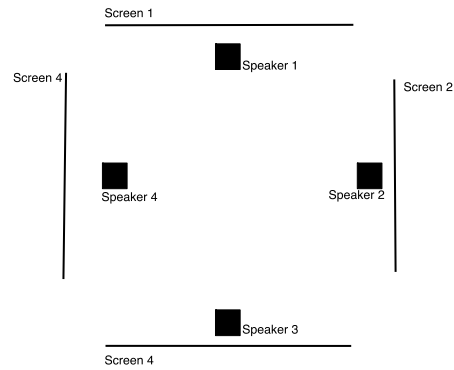


FIGURE F.1: Graphic representation for speaker set up.

to the proposed setting, Channel one should always start the order of the screen set up followed by channel 2, 3 and 4.

The table below illustrates the hardware used for *Beyond Reasoning*.

	Items	Specifications
Projectors	4	2500 Lumens Minimum
Speakers	4	Self powered 8inch Speakers
DVD	4	
Computer	1	Preferably Mac with 4 video outputs
Software	1	Qlab

See figures [F.2 on the following page](#), [F.3 on the next page](#), [F.4 on the following page](#) and [F.5 on page 93](#) for four screen shots for reference to the video files.



FIGURE F.2: *Beyond Reasoning* Screen channel 1, screen 1, speaker 1, Actress Lida Matsagou.



FIGURE F.3: *Beyond Reasoning* Screen shot Lida channel 2, screen 2, speaker 2, Actor Haris Mavroudis.



FIGURE F.4: *Beyond Reasoning* Screen channel 3, screen 3, speaker 3, Actress Nadia Deliyanni.



FIGURE F.5: *Beyond Reasoning* Screen shot Stavros channel 4, screen 4, speaker 4, Actor Stavros Loukeris.



FIGURE F.6: *Beyond Reasoning* excerpt from screen 1, 2 and 3.

Appendix G

Profit Sharing

Medea Electronique has created an hourly based point system for sharing the profits for its live events and performances. For example, a two hour ISE gig needs three hours of set up, equipment, a sound engineer, administration and press. The units could be shared as follows. The performers get 2 units. The sound engineer gets two units. Administration and press share two units as well. Units could be given on hardware supplied. But these can be paid only if a public event is profitable. A basic rule of thumb can be the following. After the event, members total up the liabilities, and pay them in order of importance; obligatory expenses are paid first (venue, commercial hire, printing etc.) and financial contributors get + 25% in return. It does not matter what role the member has, no-one gets additional units per hour.

The remainder would be split much like shares; a percentage of units (e.g. 10%) could be put into a future fund so that financial contributors were no longer required. Total profit remaining divided by total units = rate per unit. The remainder can be paid out to each person who accrued units: number of units accrued X rate per unit. Units can be translated in to time of space usage for personal activities at the Medea Lab, like workshops, concerts, etc. The big bonus of this system is that everyone gets paid fairly. Nobody will ever loose any money and finally and most importantly, all members take ownership of the project.

Appendix H

List of contributing artists in alphabetical order

1. Apostolatos, Stavros (dance performance), Positive/Negative, Koumaria Resident
2. Baka, Jasa (costume designer), Koumaria Resident
3. Bokos, Kostas (sound designer), SoundscapesLandscapes
4. De Flaviis, Guido (saxophone, improviser), Medea Member
5. Deliyannis, Nadia (actress), Beyond Reasoning
6. Drymonitis, Alexandros (live electronics), Medea Member
7. Evangelidis, Kostantinos (composer),
8. Fabri, Alessandra (performer), Bus Stop, Koumaria Resident
9. Germanidis, Haris (producer, vj), Medea Member
10. Giannoulakis, Stelios (live electronics), Former Medea Member
11. Goubouros, Panagiotis (video artist), Medea Member
12. Kampylafka, Ioanna (dance performance), Medea Member
13. Karras, Christos (sound artist), SoundscapesLandscape
14. Korai, Kleopatra (video artist, director), Medea Member

15. Kostopoulos, Kostas (photographer), Beyond Reasoning
16. Koteas, Kosmas (writer), Medea Member
17. Koudouris, Vassilis (video artist), Soundscapes Landscapes
18. Koutsomichalis, Marinos (sound artist), Soundscapes Landscapes
19. Larsson, Michael (video artist, photographer), Medea Member
20. Leone, Alessandra (Video Artist), Koumaria Resident
21. Lewis, Eric (philosopher, improviser), Medea Member
22. Lolis, Yannis (video artist, designer), Medea Member
23. Loukeris, Stavros (actor), Beyond Reasoning
24. Matsagou, Lida (actress), Beyond Reasoning
25. Mavroudis, Haris (actor), Beyond Reasoning
26. Olafson, Freya (dance performance), Koumaria Resident
27. Paun, Ioanna (video artist), Koumaria Resident
28. Pemousi, Dimitra (director), Paradise Lost
29. Peristeraki, Eli (curator), Medea Member
30. Poulou, Aggeliki (curator), Medea Member
31. Stribakou, Sania (dance performance), Soma
32. Tigas, Dimitris (double bass, improviser), Medea Member
33. Tsagarakis, Panagiotis (designer of interactive systems), Koumaria Resident
34. Ward, Tim (sound artist), Medea Member
35. Yannatou, Savina (singer), Positive/Negative

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