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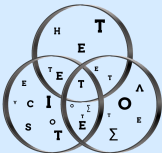
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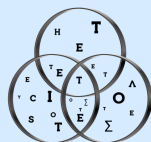
The Sound of Water Behind The Sound of The Wind

ELENI TZIRTZILAKI, SEVIE TSAMPALLA, GEDSKE RAMLØV

ΕΛΕΝΗ ΤΖΙΡΤΖΙΛΑΚΗ,
ΣΕΒΗ ΤΣΑΜΠΑΛΛΑ,
GEDSKE RAMLØV

Ο ΗΧΟΣ ΤΟΥ ΝΕΡΟΥ ΠΙΣΩ ΑΠΟ ΤΟΝ
ΗΧΟ ΤΟΥ ΑΝΕΜΟΥ





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Author, Eleni Tzirtzilaki, Sieve Tsampalla, Gedske Ramløv

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DECAEXASELIDO ONLINE EDITION

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DECAEXASELIDO ONLINE EDITION 2026 constitutes the first publication of its kind by the cultural and research organisation **THE TEAOΣ SOCIETY**.

The publication was developed in connection with the **THE TEAOΣ SOCIETY Open Call**, “**The Water Arteries of Greece and Cyprus**,” and subsequently conceived as a dedicated platform through which to present and disseminate research generated through the initiative that, while not fully aligned with all of the formal requirements of the original call, demonstrated significant research value and merited further development and public dissemination.

The **DECAEXASELIDO ONLINE EDITION 2026** therefore provides an opportunity to bring this body of research into a broader public and scholarly context, while acknowledging the diverse forms, methodologies and perspectives that emerged through the research process.

The title **DECAEXASELIDO** refers to the fundamental editorial unit of a standard sixteen-page print publication. Within the framework of an open call, researchers and scholars were invited to submit abstracts of dissertations and research projects that investigate aspects of culture in Greece.

Through this second round of **DECAEXASELIDO**, **THE TEAOΣ SOCIETY** seeks to foster a plurality of voices and contribute to a substantive and critical dialogue on the water landscapes of **Greece and Cyprus: their arteries, histories, infrastructures, and political formations**. The edition explores water not only as a natural resource, but as a cultural, social, and political force that has shaped territories, communities, economies, and collective memories across the region. At the same time, it recognizes and supports researchers as authors in their fields of expertise, while conferring institutional and scholarly recognition upon their work and advancing critical approaches to the evolving relations between water, society, and place.

- **The Sound of Water Behind, The Sound of The Wind**

Eleni Tzirtzilaki, Sevie Tsampalla, Gedske Ramløv
by nomadikiarxitektoniki.net

THE TEAOΣ SOCIETY extends its sincere gratitude to all researchers and scholars who submitted their perceptive and insightful studies, thereby contributing significantly to the enrichment of dialogue on culture.

Special thanks are also addressed to the review committee for their dedication, critical perspective, and their selfless, voluntary participation in the process.

Eleni Tzirtzilaki, Sevie Tsampalla, Gedske Ramløv

νομαδική αρχιτεκτονική

The residency (12 – 27 October 2024, Sifnos, Greece) was supported by a Mobility Fund by Culture Moves Europe.

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This study presents the findings of an artistic research residency on the island of Sifnos, investigating water as a common good and its relationship to women's lived experience. The research drew upon Sifnos' tradition of collective water management, historical studies of the island's settlements (Tzakou, 1979), and feminist scholarship that understands water as an extension of the female body (Neimanis, 2017). The methodology combined walking-based research and site-specific observation across inhabited settlements (Ano Petali, Apollonia, Kato Petali, Kastro and Faros) and the surrounding agricultural landscape, documenting the island's water infrastructure, including cisterns, wells and natural springs.

A central component of the research involved collecting oral histories, primarily from women residents, concerning the everyday use and

management of water. These narratives recounted practices such as washing blankets in the seasonal river, the communal sharing of water in Poulati, and the annual whitewashing of household cisterns.

Inspired by Ursula K. Le Guin's *The Carrier Bag Theory of Fiction* (1986), our *dorvades*—the traditional woven shoulder bags of Sifnos—became carriers of stories and testimonies concerning the island's increasingly problematic water management, including desalination, groundwater drilling and growing pressure on local water resources.

The findings reveal the profound relationship between women and the island's water network while highlighting the historical interdependence of the community built around its shared management. In light of increasing water scarcity and the unsustainable consumption associated with overtourism, the project proposes the development of a feminist cartography of Sifnos' water paths—a mapping that traces not only hydrological routes but also the memories, labour, care and social relations carried by water.

Echoing Ursula K. Le Guin's words that "there are still seeds to be gathered, and room in the bag of stars," this cartography offers hope for alternative feminist approaches to environmental stewardship and collective responsibility. By bringing together history, topography and lived experience, it aims to serve as a tool for raising awareness among both local communities and visitors while proposing new responses to urgent environmental challenges and extractive approaches to natural resource management.

The sound of water behind the sound of the wind

Eleni Tzirtzilaki, Sevie Tsampalla, and Gedske Ramløv



*Terraces (louria) and dry-stone walls in Poulati.
Photo by Eleni Tzirtzilaki*

This text is part of the artistic research conducted on the island of Sifnos in October 2024 by architect, visual artist, and poet Eleni Tzirtzilaki, visual artist Gedske Ramløv, and curator Sevie Tsampalla. The field research focused on the study of natural springs, as well water collection and distribution systems on the island. The artistic interventions are situated within a broader search for practices responding to urgent conditions and for new relationships with water that can be formed today[i].

The research took place three months after Sifnos was declared in a state of emergency by the General Secretariat for Civil Protection due to water drought and scarcity[ii]. Although the project had already been scheduled, its timing highlights the urgency of both the situation and the research itself.

Historically, water in Sifnos was treated as a common good and the community had a strong

relationship to water. As evidenced by the so-called *louria* on the slopes— with the dry-stone walls built by farmers to protect the soil, the abundance of cisterns in homes and reservoirs in agricultural land, and the communal wells used to draw groundwater, the inhabitants possessed the knowledge to store and share water sustainably. Caring for water was both a private and a collective responsibility.

Today, the sharp increase in tourism, the construction of new tourist complexes, and private homes with swimming pools and gardens within agricultural landscapes have led to excessive consumption and the privatization of water. State, municipal, and private management—mainly through desalination and drilling—further burdens and degrades water resources. We argue that this management is rooted in patriarchal and extractive logics and is fundamentally at odds with the island’s historical water ecosystem and the relationships that the community once formed around it.

The aim of this research is to help bring visibility to the island’s water ecosystem and the crucial role that women played—though their contribution remains largely unacknowledged. The methodology includes mapping through walking practices, oral interviews, conducting literature research, and on-site observation regarding the architecture of water in Sifnos. An integral part of the methodology consists of performative actions, which, through a hydrofeminist lens, explore how artistic practices—by re-approaching the relationship between the female body and water—can contribute to the creation of new relations of care.

The undertaken research approaches the water ecosystem as a complex field of dialogue between architecture, landscape, and community. This tripartite relationship guided the literature research. Particularly useful were Anastasia Tzakou's architectural study (1979) on local building traditions, Friedrich Wagner's (2001) work on pottery settlements, and folklorist Antonis Troullos' (2007) work on springs, fountains, wells, and watermills. These studies allowed us to understand the relationship to water not as mere management or a technical system, but as a cultural practice deeply embedded in everyday life, local knowledge, and the material culture of Sifnos.

Although references in the literature are scattered, the contribution of women to daily life with water becomes evident. Fetching water from communal fountains and wells was a female task, closely linked to household needs. Women carried drinking water in clay vessels. In the courtyards of small and medium-sized houses, women drew water from the cistern, washed clothes, cooked food and rested (Tzakou, 1979). Women ensured access to this precious resource under harsh conditions, such as during war or extreme drought, as we learn from Troullos (2007, pp.21; 36-37): "At this fountain [the Fontana in Kastro], during the fearful times of persecution and looting, women came down from the upper Kastro with countless precautions just to draw a little water". "...during the great droughts of the island, women would descend together at dawn to the Marino well and collect water drop by drop...".

In such references we recognized affinities with Ursula Le Guin's "The Carrier Bag Theory of Fiction," and her effort toward a feminist rethinking of narrative. Le Guin challenges the dominant male centric idea that the spear was humanity's earliest tool. Shifting attention to the

container—the bag, pouch, shell, or gourd—she proposes another mode of storytelling, away from the hero and weapon, toward stories centered on women, gathering, and care.

To rethink the relationship between the female body, water, and its containers or carriers, we turned to Astrida Neimanis. In *Bodies of Water* (2017), Neimanis argues that reimagining water requires rethinking bodies and embodiment. Hydrofeminism emphasizes that bodies are watery and water is embodied. We are inseparably connected to the planet's waters through a fluid continuum, and inseparable from the urgent ecological challenges of our time. In Sifnos, we encountered the "carrier bag theory" not only in women carrying water in vessels, but we saw the island itself as a container of watery memories and absences. Recovering female narratives and understanding our bodies as part of an extended watery web is vital for ecological survival. Could we, as gatherers ourselves, gradually transform our bodies into containers receiving the stories of inhabitants, retelling and re-signifying them?

This methodology was based on walking as an artistic practice, drawing from Francesco Careri's theory of "walking and pausing" (*camminare e fermarsi*, 2025), as well as practices linking walking to an embodied awareness of landscape[iii]. Walking functions as a mapping tool, while pausing marks a conscious decision to engage with a place—to listen and enter into transformative relationships with those who inhabit it.

Carrying a *ntorvas*—a traditional Sifnian farmer's bag—on our backs, we began our common journey. Through our pauses, we traced both the architecture and mechanics of water infrastructures and sought to recover female narratives. This process resulted in a carrier bag

of non-hierarchical stories. During this dry autumn, the containers were empty, but the many testimonies pointed out that water remains a powerful medium of stories, mediation, and encounters.

Returning to the same places, through performative actions we attempted to reconnect with the soil, the architecture, the local communities, and the memories of water.

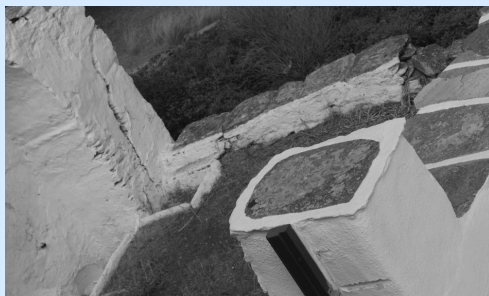
Katerina Apostoliadou accompanied us along our routes through the settlements, connecting us with wells that are now almost hidden and no longer in use. Women spoke to us about how they used to rinse wild greens there (in Ano Petali, at the wells of Gafchia and Marino), and about others “where the young girls would go to wash” (the well at Agios Antonis, the well in Kato Petali — Katerina, Ourania, Maria). They told us that rainwater from cisterns was heavier on the stomach, and that residents preferred water from springs and wells. In the context of water scarcity, Katerina told us: “I cannot bear to look at the wells—I cannot stand seeing them empty of water.”



Making a stop in Poulati. Photo by Eleni Tzirtzilaki



Well of Agios Antonios under the church of Panagia Ouranofora or Geraniofora. Photo by Eleni Tzirtzilaki



Spring in Kato Petali (flea ton Lefkion). Photo by Eleni Tzirtzilaki

At the well of Gafchia, we heard about water divination practices and the custom of “silent water,” repeated every year on June 24, during the feast of Klidonas. Girls had to carry the water home in silence, either in jugs (or in their mouths), in order to dream of their future husband. Yet either they would forget and speak, or boys would try to make them talk—so they often had to repeat the journey many times. If they succeeded, they would hide the water and drop in fruits or melted lead, interpreting the shapes that formed in order to predict whom they would marry. Returning there, Gedske carried out a small intervention: kneeling around the well, she wrapped and stitched it with a white sheet, emphasizing its altered shape (it has been cut and is no longer circular) and creating a fabric vessel that holds the story of the silent water.

Every house on the island once had a collection system: water was gathered in winter from the rooftop and directed through the afkla (downpipe) into a cistern, usually underground, beneath the kitchen or courtyard. Katerina described the cleaning and whitewashing of the rooftop with a mixture of lime, oil, and water, followed by an additional coating with oil during the first rains, so that clean water would end up in the cistern. Sand, seaweed, porcelain, and fine straw were used as binding materials for the roof. She and her sister still whitewash the roof of their house, which dates back to 1880: “everything is done on your knees,” she told us. This care took



The silent water (to amilito nero), drawing by Eleni Tzirtzilaki

place from mid-September—everyone would climb up to their rooftops, collectively preparing to welcome the water.

Today, there are still houses in the settlements that maintain and use their cisterns; however, most have abandoned them or converted them into extra rooms, sometimes even for rental. In newer houses and hotels, cisterns are no longer constructed. Instead, swimming pools are built, while the traditional water pathways (seasonal streams) are forgotten or filled in, inevitably leading to the loss of “water literacy.”

We often paused in order to document the afklas of the houses. Originally, they were ceramic structures made of interlocking pieces and sometimes, they were connected to a metal box that acted as a filter. In cases where there was no financial capacity, the afkla was replaced by a simple groove along the wall, and the water was collected in a large ceramic pot.



Intervention by Gedske Ramløv at the Gafias well. Photo by Sevie Tsampalla



Avkl(i)a. Photo by Eleni Tzirtzilaki

In the performance “The Broken Afkla. Her Body,” documented on video, Eleni performed a dance with the fragments of a ceramic afkla that had been broken by the wind—a downpipe she had made with the potter brothers Skandalis for her house. At one point, she had tried to use the downpipe without coating it, onto the stone wall of her home, but the strong winter wind threw it away. In this work, the naked body becomes a carrier of memory and fracture.

In Poulati, we admired the former water-sharing system of the springs. Vangelis and Apostolos spoke to us about the farmlands and the dramatic decline in cultivation in the area. From thirty farmers, only three remain. In Faros, we saw the former communal cistern of the village potters, which is now used as a bar serving area.

The methodology of walking and pausing is a process of listening, documenting, and re-signifying the place. Through these routes, reconnecting with the traces and memories of water becomes an act of care—and a way of resisting oblivion. The walking continues—like an open flow, where water and its stories persist in passing through us.

Near the house—artist studio of Eleni Tzirtzilaki, where the residency took place, in Ano Petali—one of the main settlements of Sifnos—there is a stream, most of which has been cemented; nonetheless, water still flows—it finds its way through. Where the main path crosses the stream stands the so-called Yofyri, the bridge, which became a central point of our research and final actions. Here, next to Panagia ta Gournia, women once washed carpets and woven textiles—conversations, laughter, stories; the relationship with water here was essential. Eleni, who has lived on the island for many years, spoke to us about her connection to this place: “When I pass

by and hear the voices of the frogs, it is reassuring, because it means there is water. For years, during the drought, the frogs could no longer be heard at the bridge, and this caused great concern.”



Eleni Tzirtzilaki, The broken avkl(i)a. Her body. Video still by Sevie Tsampalla



Cistern in Poulati. Photo by Eleni Tzirtzilaki

Nina Valli-Filippou, who lived in her mansion right there, had written already twenty years ago: “River of the Bridge, beside you—near you my days are rooted, and now I am losing you. My river—you too have become a tale: Once upon a time! ‘By the rivers we wept and mourned,’ as the prophet David sings in the psalms. Willows, mint, frogs—all drowned by cement... it brings tears.” (Valli-Filippou, 2006, p.39)



Katerina in front of Nina's house. Photo by Eleni Tzirtzilaki

It was there that we chose to carry out the final performative interventions. We visited the bridge and first cleared the dried riverbed. This place functioned both literally and metaphorically as a point of convergence of different forces—individual and collective.

Eleni's intervention took place in front of Nina's house, as an act of homage to Nina's house, to water, and to the vegetation that surrounded it: the linden trees and the myrtles outside the house, where Nina used to sit and speak with passersby. In the riverbed, Eleni symbolically searched for the frogs, while on the bridge, she read poems addressed to the water and the frogs, and invited people to write water-messages on red ribbons that were then hung on the trees. The presence of residents and passersby gradually transformed the action into a collective moment: we recalled Nina's memories and spoke about water—then and now.

Ode to a forgotten, once-flowing stream

*The nymphs and spirits of the water weep
and Pan has been exiled
to the ravaged bank—
what kind of world do we wish to live in?
As the wind returned
the sound of water has vanished.
I can no longer hear the frogs,
their songs,
and Anna is no longer here
at the crossroads,
in the silent house—
the house empty, only
furniture covered in gauzes of death,
Anna absent,
only in photographs
and objects,
and the photographs without a soul.
The girls at the Klidonas well sought the silent
water
to dream of their love
.....*



The women at the bridge and the reading of the poem by Eleni. Photo by Gedske Ramløv

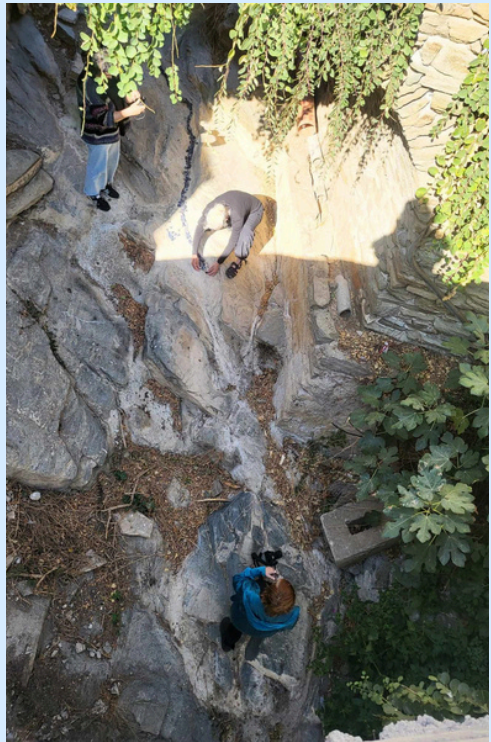
Beneath the bridge, Gedske gathered stones of different sizes from the dry river. In the darkness of her room, she treated them so that they would acquire a blue colour in the first light of the sun, and placed them back, reconstructing the trace that the water had shaped in the landscape. At the end of the action, in a gesture poised between despair and hope, she poured water over them, symbolically reactivating the flow. This act operates simultaneously as a reparative gesture and as a process of measuring time: a confrontation with decay and the possibility of the landscape's irreversible drying. The intervention is inscribed within a broader understanding of flows—akin to water as it moves between different states and behaviours. At times the flow advances; at times it is interrupted, gathers, stagnates—waiting either to continue or to be absorbed[iv].

This research is an invitation to view water as a

relationship requiring care. Returning to Le Guin, we aimed for a feminist mapping of water: filling a bag with stories, memories, routes, and practices—some forgotten, others still practised till this day[v]. Mapping becomes a powerful artistic and political tool against technocratic and patriarchal conceptions of water. Returning to Neimanis, the water crisis is not only environmental, but profoundly social. Water carries traces of social relations, material conditions, and possibilities. It is essential to rediscover pathways of care and learning in relation to water—in Sifnos and beyond—and to deepen them through artistic practices in collaboration with communities. Such actions may include restoring drinking water access, reactivating cisterns instead of building pools, and halting drilling. Paraphrasing Le Guin, even in drought conditions, there are “seeds” (traditional knowledge, community practices, stories) that must be gathered.



The tale of the frogs, drawing by Eleni Tzirtzilaki



The three of us beneath the bridge, in the riverbed of the Gournia stream. Photograph by Fabrizio Lanzilei.

We would like to express our heartfelt thank you to: Katerina Apostoliadou, Ourania Kalogerou, Maria Loumidi, Yanis Zogkos, George Sahinis, Vangelis, Fabrizio, Claudia, Popi Prokou, Apostolis, Hanna and Erich



Intervention by Gedske Ramløv at the Gournia riverbed. Photo by Sevie Tsampalla

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- [i] See a summary in:
<https://nomadikiarxitektoniki.net/kalliergeia/art-residency-%ce%bf-%ce%ae%cf%87%ce%b9%cf%82-%cf%84%ce%b9%cf%85-%ce%bd%ce%b5%cf%81%ce%b9%cf%8d-%cf%80%ce%af%cf%83%cf%89-%ce%b1%cf%80%cf%8c-%cf%84%ce%b9%ce%bd-%ce%ae%cf%87%ce%b9-%cf%84%ce%bf/>
 (τελευταία επίσκεψη 28/06/2026). The residency was realised after an invitation by Eleni Tzirtzilaki, who lives and has an atelier on the island. It was made possible with funding by Cultural Mobility programme of the European Union, Culture MovesEurope.
- [ii] See <https://www.sustainablecyclades.gr/2024/07/23/leipsydria-sti-sifno-i-avastachri-omalorita-tou-katepeigontos/> (last accessed 28/06/2026).
- [iii] Walking practices constitute a core method of Nomadic Architecture, of which Tzirtzilaki is a founding member. See <https://nomadikiarxitektoniki.net> (last accessed 28/06/2026).
- [iv] <https://www.gedskeramlov.com/in-a-river-where-water-no-longer-flows> (last accessed 28/06/2026).
- [v] See the research of the group Flea. <https://flea.ghost.io/to-nero-pro-ta-palia/>. (τελευταία επίσκεψη 28/06/2026).

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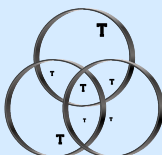
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ΤΕΛΟΣ

Η **Ελένη Τζιρτζιλάκη** είναι αρχιτέκτονας, community artist και ποιήτρια. Η τέχνη της περιλαμβάνει δράσεις με περπάτημα, ποίηση, ζωγραφική, συγγραφή και επιτέλεση. Απόφοιτος της Αρχιτεκτονικής της Φλωρεντίας, πραγματοποίησε τη διδακτορική της διατριβή στο Εθνικό Μετσόβιο Πολυτεχνείο, με τίτλο *Εκτοπισμένοι Αστικοί Νομάδες στις μητροπόλεις. Σύγχρονα ζητήματα για τη μετακίνηση την πόλη και τον χώρο* (Νήσος 2009). Είναι ιδρυτικό μέλος της Νομαδικής Αρχιτεκτονικής, υπήρξε μέλος της ομάδας Αστικό Κενό και της ομάδας που σχεδίασε, μετά από αρχιτεκτονικό διαγωνισμό, την πλατεία Μοναστηρακίου. Οι δράσεις της εμπεριέχονται σε πλήθος εκδόσεων: *Νομαδική Αρχιτεκτονική* Περπατώντας σε ενάλυτα τοπία (Futura 2018), *Σπίτι ως Ύφασμα, Memoria* Γυναίκες στο Βουνό, *Woman Case* Συμβάν Επιτελεστικές Διαλέξεις (2024) και το πρόσφατο *Πλανόδιες Γυναίκες που κατοικούν με άγνωστα ζώα και κάνουν φτερά* (Futura 2024). Έχει εκδόσει δυο ποιητικές συλλογές: *Ακούω τις μέρες αυτές την Αθήνα* (Γαβριηλίδης 2013), *Το σώμα της-Από τη θάλασσα* (Γαβριηλίδης 2020).

Η **Σέβη Τσάμπαλλα** είναι επιμελήτρια με έδρα τις Βρυξέλλες. Η επιμελητική της πρακτική εστιάζει σε επιτόπιες καλλιτεχνικές προσεγγίσεις, και διερευνά τις δυνατότητες που αναδύονται όταν η τέχνη συναντά την οικολογία, τον δημόσιο χώρο και συλλογικές μορφές οργάνωσης. Έχει σπουδάσει ιστορία της τέχνης και πολιτισμικές σπουδές και κατέχει διδακτορικό στις εκθεσιακές σπουδές από το Liverpool John Moores University. Η έρευνά της εξετάζει τις εμπλοκές των μπιενάλε με πρακτικές των κοινών (commoning). Έχει επιμεληθεί εκθέσεις και projects για το S.M.A.K., την Tate Liverpool και τη Liverpool Biennial και συν-επιμελήθηκε την Bruges Triennial 2024: Spaces of Possibility. Από το 2025 είναι επιμελήτρια στο LOV2030, όπου επιβλέπει και διαμορφώνει το καλλιτεχνικό πρόγραμμα της Λέβεν (Leuven) και της Ανατολικής Βραβάντης (Oost Brabant) ως Πολιτιστικής Πρωτεύουσας της Ευρώπης 2030.

Η **Gedske Ramløv** (γεν. Κοπεγχάγη) ζει και εργάζεται μεταξύ Ιταλίας και Δανίας. Σπούδασε σχέδιο και ζωγραφική με την καλλιτέχνη Karen Højgaard και παρακολούθησε μαθήματα σχεδίου στη Ny Carlsberg Glyptotek στη Δανία. Σπούδασε επίσης ανατολική φιλοσοφία στο Πανεπιστήμιο του Urbino και εργάστηκε ως βοηθός του Ιταλού καλλιτέχνη Pier Paolo Calzolari. Η καλλιτεχνική της πρακτική αναπτύσσεται μέσα από διεπιστημονικά πρότζεκτ που συνδυάζουν την τέχνη, το τοπίο και τον ήχο, συχνά σε συνεργασία με επιμελητές και άλλους καλλιτέχνες. Ερχόμενη σε άμεση σχέση με το νερό, το έδαφος και τον αέρα, και μελετώντας φυσικά φαινόμενα, τα έργα της λειτουργούν ως φορείς μνήμης και πληροφορίας, διερευνώντας παραδείγματα που μαρτυρούν τη «μεταμορφική» εξέλιξη μιας κοινότητας ή μιας συγκεκριμένης γεωγραφικής περιοχής. Το έργο της έχει παρουσιαστεί σε πλήθος εκθέσεων στην Ευρώπη και την Ασία. Κατά τη διάρκεια της πορείας της έχει συμμετάσχει σε εργαστήρια και σεμινάρια, διεθνείς εκπαιδευτικές εμπειρίες και καλλιτεχνικές residencies στην Αυστρία, την Ελλάδα, τη Ρουμανία, το Σαν Μαρίνο και τη λιμνοθάλασσα της Βενετίας.

Νομαδική Αρχιτεκτονική | nomadikiarxitektoniki.net

Η **Νομαδική Αρχιτεκτονική** υλοποιεί δράσεις στον δημόσιο χώρο και στα αστικά κενά, οι οποίες κινούνται ανάμεσα στην τέχνη, την αρχιτεκτονική και τον ακτιβισμό. Μέσα από το περπάτημα, τις συναντήσεις, την καλλιέργεια της γης και την τροφή και τις εφήμερες χαρτογραφίες, διασχίζουν σύνορα φυλής, φύλου, εθνότητας και γλώσσας, αναδεικνύουν συναισθήματα και καταστάσεις άρνησης, εξάιρεσης και «γυμνής ζωής», αλλά και συμπόνιας, συμφιλίωσης και εξέγερσης. Οι δράσεις δημιουργούνται στις ρωγμές, στις μετατοπίσεις, στα περάσματα και στον κατακερματισμό του σύγχρονου χώρου. Αφορούν περιοχές σε κρίση και εστιάζουν σε ζητήματα μετανάστευσης και εκτοπισμού, έμφυλης διαφοράς και διεκδίκησης των κοινών αγαθών. Η διαδικασία βασίζεται στη συνεργασία νομαδικών υποκειμένων διαφορετικών ειδικοτήτων, καθώς και στη συνεργασία με τους κατοίκους, μέσα από τη δημιουργία «εφήμερων κοινοτήτων».

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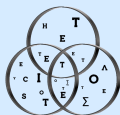
Eleni Tzirtzilaki is an architect, community artist, and poet. Her artistic practice includes walking-based actions, poetry, painting, writing, and performance. She is a graduate of the Faculty of Architecture in Florence and completed her PhD at the National Technical University of Athens, with the dissertation "Displaced Urban Nomads in Metropolises. Contemporary Issues of Mobility, the City, and Space" (Nissos, 2009). She is a founding member of Nomadic Architecture and has been a member of the Urban Void (Astiko Keno) collective, as well as part of the team that designed Monastiraki Square, following an architectural competition. Her projects have been featured in numerous publications, including *Nomadic Architecture: Walking in Vulnerable Landscapes* (Futura, 2018), *Home as Fabric, Memoria: Women on the Mountain, Woman Case – Event Performative Lectures* (2024), and the recent *Wandering Women Who Dwell with Unknown Animals and Grow Wings* (Futura, 2024). She has published two poetry collections: *These Days I Listen to Athens* (Gavriilidis, 2013) and *Her Body – From the Sea* (Gavriilidis, 2020).

Sevie Tsampalla is a Brussels-based curator. Her curatorial practice focuses on site-specific artistic approaches and explores the possibilities that emerge when art intersects with ecology, public space, and collective forms of organisation. She studied art history and cultural studies and holds a PhD in exhibition studies from Liverpool John Moores University. Her research examined the complex entanglements between biennials and practices of commoning. She has curated exhibitions and projects for S.M.A.K., Tate Liverpool, and Liverpool Biennial, and co-curated Bruges Triennial 2024: *Spaces of Possibility*. Since 2025, she is a curator at LOV2030, where she oversees and co-shapes the artistic programme of Leuven and the region of East Brabant as European Capital of Culture 2030.

Gedske Ramlöv (b. Copenhagen) lives and works between Italy and Denmark. She studied drawing and painting with artist Karen Højgaard and took drawing courses at the Ny Carlsberg Glyptotek, DK. She also studied Oriental philosophy at the University of Urbino and worked as an assistant to Italian artist Pier Paolo Calzolari. Her practice unfolds through interdisciplinary projects that combine art, landscape, and sound, often in collaboration with curators and other artists. Engaging with water, soil, air and studying natural phenomena, her works become vehicles that carry memories and information by investigating paradigms that testify the 'metamorphic' development of a community or a particular geographical area. Her work has been exhibited in numerous exhibitions across Europe and Asia. Throughout her career, she has participated in workshops and seminars, international study experiences and artist residencies in Austria, Greece, Romania, San Marino, and the Venice lagoon.

Nomadic Architecture | nomadikiarxitektoniki.net

Nomadic Architecture carries out actions in public space and in urban voids that operate at the intersection of art, architecture, and activism. Through walking, encounters, the cultivation of land, and food, as well as ephemeral cartographies, these actions cross boundaries of race, gender, ethnicity, and language, bringing to the fore emotions and conditions of refusal, exception, and "bare life," as well as compassion, reconciliation, and revolt. The actions emerge in cracks, displacements, passages, and the fragmentation of contemporary space. They engage with areas in crisis and focus on issues of migration and displacement, gender difference, and the struggle for the commons. The process is grounded in collaboration among nomadic subjects from different disciplines, as well as in collaboration with local residents, through the creation of "ephemeral communities."



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Arts & Culture Research Lab Observatory

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