

Songs of the Body

Idea-Concept Olga Hatzidaki

Implementation Khandaq

Contributors

Dancers

Mika Kefalogianni, Eleftheria Komi, Olia Lydaki, Georgia Petrali, Evita Tsakalaki, Vivie Filippidi

Artwork Chrysanthi Koumianaki (envelope with 5 unpublished dance scores between 2019 - 2024)

Letter Melissanthi Giannousi

with the support of NEON Organization for Culture and Development

Supporting Creativity

NEON

Heraklion, July 2024

To Khandaq - an institution of art and culture

Dear contributors,

it is with interest and curiosity that I heard about the ***Songs of the Body*** project that you are preparing for the month of August this year in Heraklion, Crete.

An action of multiple activations through contemporary dance, free movement and improvisation, which will take place from the 1st to the 12nd of August in the public space of the city with great female artists.

So, apart from the space, the dancers take the audience, locals or visitors - all of them passers-by- by surprise, for a few minutes, as they are unaware of the performance, they do not know whether it is planned, an improvisation, or a spontaneous reaction of one of their counterparts, local or visitor I mean, yet passers-by all of them.

Spontaneously, the action left me curious and with some questions. Why dance without music? Why dance without the dancers standing out? What is the connection between dance and space? How does an improvisation, deprived of props, seek to find them in a one of the city's landmarks?

The truth is that as soon as I asked myself the questions, I would immediately get the responses.

Too often, we cross the city in a hurry, without paying attention to spots considered neutral, or again, we label landmarks as they are, obeying a one-dimensional function. Lions Square, the Koules Fortress, the Tomb of Nikos Kazantzakis.

And sometimes, these spots are our own landmarks. The bench of the first kiss, the walked, re-walked alley on our way to work, the garden of a museum, the low wall when we can have a few-minutes rest in our middle-aged lives.

It is the place, the space, on the one hand, and the dances of emotions of the moment and the emotions we will recall in the future, on the other.

Thus, the answer is given by the dancers themselves, as they know how to interact and "sing" with the body, to "sing" either their joy or their pain.

I wish you all the best from the bottom of my heart,
Miss Valentini

[Miss Valentini was the owner of a dance school in post-war Heraklion. Her choreography representing Minoan women, in costumes designed by Thomas Fanourakis, has gone down in the history of the city.]

PROGRAM

Performances take place during the last moments before sunset.

Viewers are advised to be on location **no later than 19:55**

1 AUGUST

Olia Lydaki

[Agia Ekaterini Square](#)

2 AUGUST

Evita Tsakalaki

[Jesus Gate](#)

3 AUGUST

Georgia Petrali

[Rocca a Mare Fortress \(at the beginning of the narrow route towards the lighthouse\)](#)

11 AUGUST

Eleftheria Komi

[Tomb of Nikos Kazantzakis](#)

12 AUGUST **exceptionally this performance begins shortly after sunrise, **meeting at 6.30**

Mika Kefalogianni

[Morosini Fountain \(Lions Square\)](#)

12 AUGUST

Vivie Filippidi

[Plastic Venus di Milo at the Coastal Route near Karavolas Theatre](#)

Vinyasa Yoga Public Session, open to participants

