

# NEON + MAI

# AS ONE

## LONG DURATIONAL PERFORMANCES

**Yota Argyropoulou**, actress

Athens, Greece

*One Person at a Time*

Two identical rooms offer a place to explore two sides of a “mirror” — what is real and what is a construct. Yota Argyropoulou enters into a fictional world of emotional experience and invites visitors to follow her into action and inaction, detachment and connection. For eight hours each day and for seven weeks, one room will be her own truth, where time is suspended, a place of privacy “shattered” by the arrival of the real: the visitor in the other room. The glass between them isolates but at the same time invites communication, intimacy, and moments of genuine connection.

**Virginia Mastrogiannaki**, visual artist

(1978), Athens, Greece

*Jargon*

A human clock measures time as it passes, as it tests the limits of body and mind. Virginia Mastrogiannaki renders her own body an analogue machine, a tool for calculating time, the hours we work, the time of the space in which she finds herself. Her mind battles to remain focused on every minute, eight hours a day, for seven weeks. This is an ascetic act that nevertheless links her with others through the overlay of time and place. The inability of the mind to follow the passage of time means mistakes are unavoidable, but notes taken on paper restore the spirit to the task at hand.

**Lambros Pigounis**, composer and sound artist

(1976), Athens, Greece

*Micropolitics of Noise*

Driven by his research in acoustic ecology in relation to the human body, Lambros Pigounis will be attempting to give physical form to the micropolitics of sound-signaling threats and to demonstrate the ways in which noise can be used as a form of violence that also shapes the soundscape of the future. He will create a long-durational situation in which his body is exposed to subsonic vibrational forces, triggered by the presence of people around him. Left in a state of constant threat for seven weeks, the body unconsciously experiences three kinds of fear-induced reactions: fight — flight — freeze.

**Nancy Stamatopoulou**, dancer and performance maker

(1976), Thessaloniki, Greece

*White Cave*

In this allegory of Plato’s Cave, Nancy Stamatopoulou directs her own “spiritual confinement” within a reality composed of everyday objects. For eight hours each day over the course of seven weeks, the artist will remain within the narrow limits set by the sights of a camera lens, confined inside her own personal “cave” and the shadowy re-enactment of a personal truth. Time passes slowly, like the movement of a turtle. Actions are repetitious, like a punishment. Reality feels remote, the possibility of escape imperceptible.

**Thodoris Trampas**, visual artist  
(1991), Devonport, Australia  
*Pagaia*

Nature and creation, division and composition. Thodoris Trampas delineates a process of union through destruction, and the need for reconciliation with the other side. In an enclosed space, six metres by seven, for seven weeks and eight hours each day, the body is set against the material world — a large piece of rock — in order to create its replica in plaster. This copying, this repetition, is a way of experiencing the existence of nature from scratch. Smashing the rock differentiates the copy from the original, and the resulting fragments accumulate and change the mass of the material — transform it, give it new form.

**Despina Zacharopoulou**, visual artist  
(1982), Tripoli, Greece  
*Corner Time*

This performance explores the mental spaces that open up during control exchange in human relationships. Over the course of seven weeks, for eight hours per day, the artist will “host” the audience in an enclosed space and perform a set of actions combining methods and goals drawn from practices of meditation, discipline and restriction. The goal of this piece is to create potent, experimental situations of control exchange while playing with the multiple functions of the gaze: a mechanism for introspection, surveillance, recognition and communication.