



ECOPHILIA NOW International Festival Sat 22-Sun 23 November 2025

PartSuspended
Artist Collective

ecophilia
NOW
festival

22 November 2025: To Pano Spiti, Leoforos Alexandras 37
23 November 2025: Lalava Workshop, Komnion 39, Athens

Saturday 22 November 2025 To Pano Spiti, Leoforos Alexandras 37		
Video-works		
16.00-23.00	The Body an as Archive: Surer Agun Dance Nostalgia	Suparna Banerjee & Shrimoyee Chattopadhyay (India)
	Endemics	Roksolana Dudka & Vartan Markarian (Ukraine)
	Chickens	Geo Kalogeropoulou & Eirini Kartsaki (Greece)
	The Ground	Ekaterini Kriezī (Denmark)
	Copyedit	Angeliki Malakasioti (Greece)
	“Inflorescence” ’21	Lydia Margaroni (Greece)
Workshops		
15.30-16.45	Performance Poetry Workshop	Maro Galani (Greece)
17.00-18.45	*Experience Connection Beyond Touch	Márta Ladjánszki & Zsolt Varga (Hungary)
Talk		
19.00-20.00	Ecofeminism & Aging	Dr Chloe Kolyri (psychoanalyst-schizoanalyst), Clara VR (clinical psychologist), PartSuspended Artist Collective (Greece, UK, Spain)
Performances		
20.15-20.45	*UMARMUNG Sculpture Park 7.0 – a duet with movement and sound	Márta Ladjánszki & Zsolt Varga (Hungary)
21.00-21.30	Amani — a performance poetry act	Maro Galani (Greece)
22.00-23.00]dia.logos.sym.posion[PartSuspended Artist Collective (Greece, UK, Spain) *special guest: Eva Matsigkou (Greece)
	*Supported by L1 Independent Artists Association of Public Utility, Pro Cultura Urbis Public Foundation – Budapest City, FEA, Ministry of Culture and Innovation. Performances were realised with the financial support of the Pro Cultura Urbis Public Foundation and the Independent Performing Arts Fund.	

Sunday 23 November 2025 Lalava Workshop, Komnion 39		
Video-works		
16.00-23.00	The Body an as Archive: Surer Agun Dance Nostalgia	Suparna Banerjee & Shrimoyee Chattopadhyay (India)
	Endemics	Roksolana Dudka & Vartan Markarian (Ukraine)
	Chickens	Geo Kalogeropoulou & Eirini Kartsaki (Greece)
	The Ground	Ekaterini Kriezi (Denmark)
	Copyedit	Angeliki Malakasioti (Greece)
	"Inflorescence" '21	Lydia Margaroni (Greece)
Talks		
15.00-16.00	(de)TOUR DE FORCE	Erro Grupo (Spain, Brazil)
	Naturalia Artificialia	Sara Maino (Italy)
	The Body an as Archive: Surer Agun Dance Nostalgia	Suparna Banerjee (India)
Workshops		
16.15-17.45	Sun, sea, and Microplastics	Hrissi Karapanagioti & Andreas Tzachristas (Greece)
18.00-19.15	Zine making: Urban & natural landscapes	Lalava collective (Greece, France)
19.30-20.45	Permaculture - "Moving to the Countryside!"	Tina Lymberis (Australia - Greece)
Open Mic		
21.00-22.30	Dialogue(s): Lifeforms speak!	PartSuspended Artist Collective (Greece, UK, Spain) *Titika Dimitroulia (Greece) & Special Guests

ECOPHILIA NOW International Festival 2025 22–23 November 2025

The **ECOPHILIA NOW International Festival 2025** returns this November as a two-day celebration of art, ecology, and dialogue. Taking place on **Saturday 22 and Sunday 23 November**, the festival gathers artists, activists, environmentalists, and thinkers from across Europe and beyond — including Greece, Hungary, Spain, Italy, Ukraine, Denmark and India — to explore the intersections of creativity, community, and care for our ecosystems.

Rooted in the idea of ecophilia — the love (philia) for our shared home (eco) — this year's edition invites participants and audiences to rethink and experience their relationship with the natural environment as well as the urban space. Through **dialogue** and artistic exchange, **ECOPHILIA NOW 2025** examines how we might rebuild friendship with nature and with each other across borders, disciplines, and perspectives.

The festival features a dynamic programme of **performances, video-works, sound art, talks, and educational workshops**, foregrounding feminist and inclusive practices that open new ways of thinking about the environment, urban space, equality, and coexistence.

At a time when ecological and social challenges demand collective imagination, **ECOPHILIA NOW 2025** calls for renewed dialogue and shared action — fostering spaces where art becomes a medium for reflection, connection, and transformation.



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ECOPHILIA NOW Διεθνές Φεστιβάλ 2025 22–23 Νοεμβρίου 2025

Το **ECOPHILIA NOW Διεθνές Φεστιβάλ 2025** επιστρέφει τον Νοέμβριο με μια διήμερη γιορτή τέχνης, οικολογίας και διαλόγου. Το φεστιβάλ θα πραγματοποιηθεί το **Σάββατο 22 και την Κυριακή 23 Νοεμβρίου**, συγκεντρώνοντας άτομα από όλη την Ευρώπη και πέρα απ'αυτή — συμπεριλαμβανομένων της Ελλάδας, Ουγγαρίας, Ισπανίας, Ιταλίας, Ουκρανίας, Δανίας και Ινδίας — τα οποία δραστηριοποιούνται στην τέχνη, στο στοχασμό, στον ακτιβισμό και στην περιβαλλοντολογία, ώστε να εξερευνήσουν τις διασταυρώσεις δημιουργικότητας, κοινότητας και φροντίδας για τα οικοσυστήματά μας.

Βασισμένη στην έννοια της οικοφιλίας — της αγάπης (φιλία) για το κοινό μας σπίτι (οίκος) — η φετινή διοργάνωση καλεί συμμετέχοντες και κοινό να επαναπροσδιορίσουν και να βιώσουν τη σχέση τους με το φυσικό περιβάλλον, καθώς και τον αστικό χώρο. Μέσα από **διάλογο** και καλλιτεχνική ανταλλαγή, το **ECOPHILIA NOW 2025** εξετάζει πώς μπορούμε να ξαναχτίσουμε τη φιλία με τη φύση και μεταξύ μας πέρα από σύνορα, πεδία και οπτικές.

Το φεστιβάλ παρουσιάζει ένα δυναμικό πρόγραμμα **παραστάσεων, βίντεο, ηχητικών έργων, ομιλιών και εκπαιδευτικών εργαστηρίων**, αναδεικνύοντας φεμινιστικές και συμπεριληπτικές πρακτικές που ανοίγουν νέους τρόπους σκέψης γύρω από το περιβάλλον, τον αστικό χώρο, την ισότητα και τη συνύπαρξη.

Σε μια εποχή που οι οικολογικές και κοινωνικές προκλήσεις απαιτούν συλλογική φαντασία, το **ECOPHILIA NOW 2025** καλεί σε ανανεωμένο διάλογο και κοινή δράση — καλλιεργώντας χώρους όπου η τέχνη γίνεται μέσο στοχασμού, σύνδεσης και μετασχηματισμού.



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Programme notes

VIDEO-WORKS

SATURDAY 22 NOV & SUNDAY 23 NOV 2025
16.00-23.00

'The Body an as Archive: *Surer Agun* Dance Nostalgia' by Suparna Banerjee & Dr. Shrimoyee Chattopadhyay (India)



'The Body an as Archive: *Surer Agun* Dance Nostalgia' is a documentary that explores the concept of the dancer's body as an archive of cultural history and movement. The film centers on the revival of the Tagore dance, originally choreographed in the 1970s for the Surochanda dance school in West Bengal, India. After more than a decade of dormancy, the dance was revived by Suparna Banerjee and her peers during the COVID-19 pandemic, highlighting the resilience of cultural practices. This revival brought together participants from four different continents. The documentary also poses critical questions about the dancer's body as a repository of movement, memory, and cultural context, examining how these elements evolve over time. Directed by Banerjee and co-directed by Shrimoyee Chattopadhyay, the film broadly illuminates the significance of the body in preserving and transmitting collective knowledge and narratives through dance.

Suparna Banerjee is an independent dance teacher, researcher, and also a visiting artist-scholar at Iowa State University (ISU), United States. She also taught dance at FLAME University in India. She holds a Ph.D. from the University of Roehampton, UK, and multiple

degrees in performing arts and English from Indian universities. Trained in Bharatanatyam and Tagore dances, Banerjee has over two decades of experience in global stage performances and a strong focus on dance pedagogy, technology, identity politics, and urban performance. Her publications include contributions to anthologies by Palgrave Macmillan and Routledge (forthcoming) and she has authored several papers in peer-reviewed journals. Banerjee has presented her research at international conferences and conducted workshops for diverse groups, including the elderly and individuals with special needs. She has received numerous awards, including the 'Selma Jeanne Cohen Award', the 'Alvin Edgar Grant' from ISU, the 'Hawaii State Legislature's Artist Grant,' and Visiting Artist Grants from Pennsylvania State University, USA.

Dr. Shrimoyee Chattopadhyay is an Assistant Professor of English at Christ University, Pune, Lavasa. She has completed her PhD at the Doctoral School of Literary and Cultural Studies, University of Debrecen, Hungary, under the prestigious Stipendium Hungaricum Scholarship programme. Her research area is contemporary South Asian diaspora fiction and film, but her interests include memory studies, trauma studies, food culture, gender studies, and urban studies. She has received the Bangabidya Young Scholar Award in 2022 for her scholarly article, titled "Recreating a Smaller Bengal within Neoliberal Urban Locations: Female Empowerment in Monica Ali's Brick Lane and Jhumpa Lahiri's The Namesake". Her scholarly articles have been published in national and international journals and she has also authored book chapters. Her first book, titled "Non-conforming Women in Neoliberal Cities: Rethinking Empowerment in Contemporary Diaspora Fiction and Film", was published by Routledge, Taylor & Francis Group, in August 2025.

‘Endemics’ by Roksolana Dudka & Vartan Markarian (Ukraine)



The ‘Endemics’ project is a series of video-works presenting virtual plant sculptures and unique spaces (natural and fictional landscapes) created in VR. The ‘Endemics’ collection is dedicated to individual cities of Ukraine that have been affected by the devastation of war and cities that could "restore their habitat". Each flower is a separate story, unique, which cannot be found anywhere else. The project combines ethnic and modern forms of art that represent Ukraine in the world and create a new narrative in the process of popularizing Ukrainian culture and art abroad.

The project was created as part of the short-term residency FLOWERS OF WAR by Carbon community, as part of the festival in Nice, France in 2022 OVNi - Objectif Vidéo Nice.

Roksolana Dudka

Painting and ceramics, projects in public spaces, Installation, VR/AR/VIDEO ART.

PHD in art, associate professor at the Department of Architecture and Design at Lutsk National Technical University (UKRAINE). Poltava, Ukraine

My artistic practice has evolved profoundly in recent years through the integration of media art and advanced technologies. Moving away from traditional media, I now work with virtual and augmented reality, video art, and installations that expand my expressive potential and deepen conceptual exploration. Amid the ongoing war in my country, I continue to engage with intangible cultural heritage, combining it with diverse media that add depth and complexity to my works. This enables me not only to document reality but also to transform cultural narratives by reflecting on the emotional and intellectual challenges of our time. My research into ornaments, symbols, and attributes has gained new meaning through digital technologies, becoming both a tool of self-identification and a medium for communication

with audiences. I create interactive spaces in virtual reality and digital formats that invite reflection on existence and humanity's place in the universe.

My works merge simplicity and complexity, infusing familiar forms with multilayered interpretations. Through fairy-tale imagery and symbolic motifs, I encourage contemplation of personal growth and aesthetic harmony. Modern technologies allow me to construct new visual and conceptual realities reinterpreting both the world I inhabit and the one I strive to create.

<https://www.instagram.com/roxfolkart>

Vartan Markarian

Installation, new media (immersive VR & 360 video, AR, digital art), painting. Poltava, Ukraine

The practice of Vartan Markarian combines art, research, and digital technologies to explore ecological and cultural processes. His projects investigate themes of memory, transformation of landscapes, destruction, and recovery – both of natural ecosystems and cultural ties.

In 2025, Vartan Markarian is working on several key projects focused on processes of restoration in their different aspects. One of them is a VR documentary exploring the preservation of cultural heritage in wartime, particularly through the lens of museums as places of memory that transform from traditional exhibition spaces into hidden archives. Another direction of his work is related to digital art: Vartan Markarian continues to explore the Anthropocene through 3D scanning of burned forests, documenting traces of ecological devastation and processes of natural regeneration after fires caused by climate change and war.

<https://www.instagram.com/artvartan>

'Chickens' by Geo Kalogeropoulou & Eirini Kartsaki (Greece)



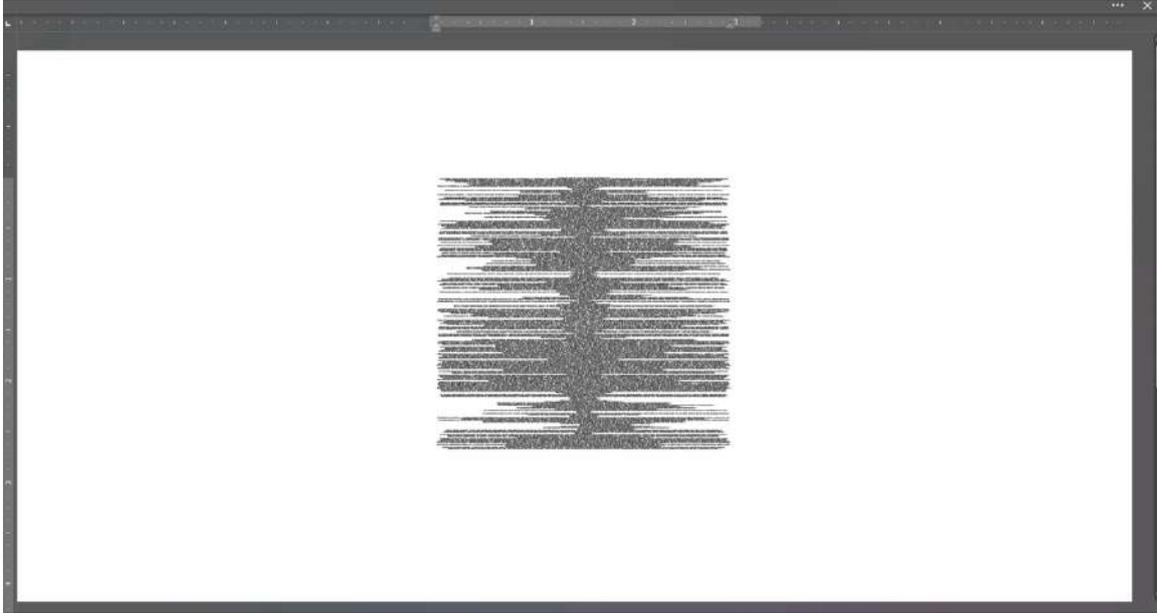
Two existential chickens in search of meaning. "I mean, it's pretty painful, but punk is here for us".

Dr Comet aka Geo Kalogeropoulou is into space, philosophy, music and time travel. She is a multidisciplinary artist and her basic interest is the philosophy of time. She uses words, images and music in order to understand and express her experience in time, and she approaches art in a DIY experimental style. She also teaches music to children and adults and makes comic books. She is a core member of the PartSuspended Artist Collective and the Lalava workshop and social space in Athens.

Eirini Kartsaki is a writer, performance maker and lecturer. Her work explores sexuality, excess and female desire, often moving between embodied practice, visceral imagery and narrative repetition. Working between fictional and autobiographical writing, she investigates absurdity of language and the weird in ordinary situations. Her project NO MORE CHILDREN investigates the compulsion toward reproductive futurity and the tensions that arise between desire, agency and expectation. She has been awarded the Audiences Award and the Champe Libre Award for her collaborative work with Tante&Tante, and she is currently developing a new monograph on theatres of the weird, proposing performance as a space that exceeds normative meaning and resists prescribed categories.

Kartsaki's performances have been presented across major UK and international venues, including Tate Britain, the V&A, Whitechapel Gallery, Sadler's Wells, Camden People's Theatre, Arnolfini, The Yard, Chisenhale Dance Space and Palais de Tokyo, Soho Theatre and Biennale d'art contemporain de Lyon. Her practice has been supported by Arts Council England.

'COPYEDIT' by Angeliki Malakasioti (Greece)



The artist experiments with poetic expression through performative text manipulation of ChatGPT's "Terms of use" text, edited, recorded and screened in a video format. The act of editing becomes the artwork itself. Positioned at the intersection of conceptual art, digital performance, and video art, the work emphasises the creative potential of evolving textual forms, while exploring how performance can be set in dialogue with technological change and the proliferation of artificial intelligence in recent years.

The chosen document functions as a "monolith" in the contemporary world, symbolizing how people, activities and structures have been massively affected by digital systems. The video stages the live manipulation of the text on screen, exploring the possibilities of poetic expression through its textual content, identity and structure. The writer experiments with different forms of textual adaptation, reiteration, erasure and recomposition, resulting in textual outcomes that shift between literature, manifestos or legal discourse. By foregrounding the materiality of text on screen, it invites the audience to experience language not just as content, but as movement, shape, or digital presence.

Angeliki Malakasioti is an Assistant Professor at the Department of Audio & Visual Arts at Ionian University. She studied architecture at the Aristotle University of Thessaloniki and earned an MArch in Architectural Design with distinction from the Bartlett School of Architecture, UCL. Her PhD, *Anatomy of the Digital Body – Spatial Aspects of the Self and the Immaterial on the Web*, was awarded with honors, followed by postdoctoral research on *The Architecture of Melancholy – the Case of Video Games*. Her research and artistic work explores digital image and composition, hybrid environments, audiovisual representation, speculative design, and digital culture. Malakasioti's work has been widely published and presented internationally in conferences, festivals, and exhibitions, earning distinctions in experimental filmmaking, photography, and art-based research.

'Inflorescence' '21 by Lydia Margaroni (Greece)



An imprint, during a time of confinement, of the joy of life discovered within the city — within the home — within the room — within everydayness. I record, without artifice, images of time and interaction, centered on a plant and around it, within a familiar environment, as a whole.

Through the camera, its flowering and withering are inscribed into consciousness, as it grows and winds through space and time, with the alternation of light playing a decisive role. A condensed process and event, framed by phrases and diagrams from an Agronomy book — flower, seed/sperm, ovary, fertilization, womb, fruit.

Lydia Margaroni

Artist and author. Graduated from Athens School of Fine Arts in painting, and postgraduate studies in Sculpture (ASFA). Her works cover a wide range of visual arts (painting, sculpture, trash-art constructions, performances, LandArt, ephemeral art). She has collaborated with the Metal Recycling through Art company, U.B.U. (Used But Useful) with scrap sculptures. She is a member of Chamber of Fine Arts of Greece. She participates in activistic art groups ("Where earth is art", "KalliergiaKalliergia", RefrACTionART)

Her published works are:

1. TOTEM 2020, short stories published by Iolkos.
2. THE MYSTERY OF ISIDOROU DYKAS 2024, novel, published by Iolkos.

Texts of her have been published in the press, in collective publications or as accompanying visual works in exhibitions and catalogues.

<https://refractionart.net/lydia-margaroni/>

Contact details: lydia@margaronis.com, FB/ Lydia Margaroni

'The Ground' by Ekaterini Kriezi (Denmark)



Soil is a three-phase, heterogeneous, anisotropic, and dynamic porous system. It is three-phase because all three states of matter coexist within it: solid, liquid, and gaseous. It is heterogeneous and anisotropic, since its properties - different in each dimension - shift and transform. And as a dynamic system, it is never static but marked by constant variability. I examine the individual properties of soil in order to reveal the complexity and importance of this fundamental element for our sustainability. Through images and sound, I translate through an artistic gaze knowledge into an imaginary landscape dismantled and reassembled.

Ekaterini Kriezi is a Greek/ Danish visual artist and musician working with digital art, video art, sounds, installations and performances. Her work is connected with activism and tries to bring awareness on concerns of our society. She also works as an engineer focusing on Fluid Mechanics and Thermodynamics. She lives and works in Denmark.

<https://refractionart.net/ekaterini-kriezi/>

Contact details: kreon70@yahoo.co.uk, FB/ Ekaterini Kriezi

WORKSHOPS

SATURDAY 22 NOV 2025

'Performance Poetry Workshop' by Maro Galani (Greece)

15.30-16.45

Woman – Body – Voice

Inspiration: *Susan Sontag, Regarding the Pain of Others · Virginia Woolf, Three Guineas*

Occasion: Following the performance *Amani*

Aim: To move from viewing to embodied participation — from regarding to embodying.

Maro Galani (PhD) is a member of special teaching staff at the University of Patras and at the MSc "Creative Writing" of the University of Western Macedonia and of Department of Film Studies of the Aristotle University, on scientific area Performance Writing. She is the scientific director and lecturer of the KEDIBIM programs of the University of Patras "Performance: theory and practice" and "Creative & Performance Writing. She has published literature, theatre, poetry and scientific writings on Dance and Theatre in Education. She worked in Greece, Belgium, Bulgaria, Great Britain in more than 30 performances as a dancer, choreographer, performer and performance.

‘Experience Connection Beyond Touch’ by Márta Ladjánszki and Zsolt Varga (Hungary)

17.00-18.45



UMARMUNG Szoborpark
5_Hengermalom_foto_Vas Peter

We invite you to step into a space where movement, sound, and focused attention weave together to form an embrace — one that exists even without physical touch.

In this immersive workshop, you'll be guided through practices that awaken sensitivity to space, resonance, and shared presence. Together, we'll explore how sound and movement can become pathways to genuine, felt connection — with yourself, with others, and with the environment around you.

We'll explore how our bodies and awareness can resonate with each other and with the space around us. Through gentle exploration, shared presence, and subtle shifts of movement and sound, we'll discover how connection can be felt — not just seen.

Join us in this delicate dance of perception and presence.

Whether you're a mover, artist, or simply curious about deepening your awareness, this experience will invite you to **feel rather than observe, to resonate rather than perform.**

It's an experience to enter — a shared vibration you can feel from within.

Márta Ladjánszki is a renowned dancer, choreographer, and performance artist (was born and is based in Hungary) known for her bold, experimental approach to contemporary dance. She is the co-founder and artistic leader of L1 Association, a key platform supporting independent artists in Hungary. Ladjánszki's work often explores the boundaries of the body, identity, and vulnerability, blending movement with visual and performance art. With a career spanning over three decades, she has created numerous solo and group pieces that have been presented internationally. Her unique movement language combines raw

physicality with emotional depth, challenging both performers and audiences. As a choreographer, she collaborates with artists from various disciplines, fostering a rich, interdisciplinary dialogue. She is also committed to supporting emerging voices in the dance scene through mentoring and curatorial work. Ladjánszki's fearless artistic vision and commitment to experimentation have made her a central figure in the Central European contemporary dance landscape. Her performances are not just shows—they are powerful, immersive experiences. For audiences seeking thought-provoking and boundary-pushing dance, Márta Ladjánszki delivers with authenticity and intensity.

Márta Ladjánszki is not only an acclaimed dancer and choreographer but also a **highly respected curator and project manager** within the independent performing arts scene. As the founding member and artistic program director of L1 Association, she has been instrumental in creating platforms for experimental and interdisciplinary art in Hungary and internationally. She has curated numerous festivals, residencies, and international exchange programs, demonstrating a sharp eye for innovative talent and a deep commitment to supporting emerging artists. Her organizational skills and artistic insight make her a sought-after collaborator in both creative and administrative roles. She has also been invited to participate in selection processes and advisory roles for various independent initiatives and art platforms. She brings a unique perspective to selection processes, valuing authenticity, experimentation, and artistic integrity. Márta has also contributed to the professional dance field as a **jury member at several international competitions**, including the **Opus 1 Choreography Competition in Celje (Slovenia, 2021)**, the **International Choreography Competition in Jerusalem (Israel, 2018, 2019, 2025)**, and the **Jarmila Jeřábková Award – New Europe Festival in Prague (Czech Republic, 2015)**. Since 2013 it has had long term cooperation with **Lucky Trimmer Festival** (based in Berlin). Márta is known for her inclusive, artist-focused approach and her ability to build long-term, sustainable initiatives. Her ability to combine artistic insight with organizational expertise has made her a key figure in cross-cultural artistic exchange. Through her work, she continues to foster new generations of artists and contribute to the evolution of contemporary performance in Central Europe. Her impact reaches far beyond the stage, creating lasting structures and opportunities for independent art-making.

Zsolt Varga is a multi-instrumentalist, composer, and sound & movement artist based in Budapest, known for his adventurous and deeply collaborative approach to music. He works both in performance and composition, blending improvisation, electronic textures, free jazz and movement-based sound design. As a long-standing member and since 2011 chairman of the L1 Association, he contributes to shaping experimental and contemporary dance culture in Hungary. Varga has partnered repeatedly with choreographers and dancers: notably with Márta Ladjánszki, performing/composing in her works, and contributing sound to IPTanz – Ilona Pászthy and platforms like L1danceFest. He also collaborates with ensembles and lineups such as McLoecky, Bálványos Társulat, Limited Timpani, Desert Chaos, The Pastorz and Ági és Fiúk where his versatile playing – especially saxophone – and compositional voice take many forms. His compositions often serve not merely as background, but as integral partners in choreography, shaping space and movement with sound. Varga is equally at home in solo improvisation and in large creative teams, bringing precision, spontaneity, and sensitivity to each project. His work bridges disciplines—dance, sound art, performance—and

offers audiences immersive listening that moves with them. Whether in concert halls, studios, or site-specific settings, Zsolt Varga's music carries both emotional resonance and experimental edge.

<https://martaatwork.com/>

<https://www.facebook.com/martaladjanszkiatwork>

<https://www.instagram.com/martaladjanszki/>

<https://l1.hu/en>

<https://www.facebook.com/hirek.elegy>

<https://www.instagram.com/l1association/>

Supported by L1 Independent Artists Association of Public Utility, Pro Cultura Urbis Public Foundation – Budapest City, FEA, Ministry of Culture and Innovation. Performances were realised with the financial support of the Pro Cultura Urbis Public Foundation and the Independent Performing Arts Fund.

SUNDAY 23 NOV 2025

**'Sun, sea, and Microplastics' by Hrisi Karapanagioti and Andreas Tzachristas
(Greece)**

16.15-17.45

Microplastic pollution is a hot topic related to the environment. There are several ways to approach the problem and create awareness. In this workshop, we will explore possible ways for the audience to be exposed to the microplastic problem and to experientially learn about microplastics but we will also try to create awareness by remind the audience the feeling of the sun and the sea. Initially, we will discuss about the microplastic problem, then, we will experientially learn about microplastics, then, each of us will create their performance related to microplastics, the sun and the sea, and then, each one will present their performance, and finally, we will conclude to an ensemble performance entitled "Sun, sea, and microplastics". Note: please, ask the participants to bring their own towel and flip flops. If they wish they can bring their own beachwear.



Hrisi K. Karapanagioti is a Professor of Environmental Chemistry at the Department of Chemistry in the University of Patras. She is an environmental scientist and a dancetheater performer, a lifelong student & educator of environmental chemistry, environmental education & performing arts, microplastic collector & researcher, water lover & wastewater friend. She is the author of many scientific papers and co-organizer and presenter of several conference sessions organized by GESAMP, UNEP, IAEA, EGU, NOAA, G20, etc. She has joined DERIDAncetheatre Ensemble since March 2015 and has participated in several events and performances (on microplastic pollution, violence toward women, mneme of historical events, the fairy side of the sea). She has presented and organized several sessions, conferences and seminars related to Performing Arts and Environment or Environmental Education in Greece, Turkey, USA, and S. Korea.

Andreas Tzachristas is a Post Doctorate Researcher at the Department of Chemistry in the University of Patras and visiting professor in universities in China and Cyprus. He is a chemist, theater lover and auditor, and dancetheater amateur. He has been studying environmental pollution since 2012 and has participated in several events and educational activities throughout Greece.

Zine making: Urban & natural landscapes' by Lalava collective (Greece, France)

18.00-19.15



Join us for an open, hands-on zine-making workshop with Lalava, where Athens becomes both our inspiration and our material. Moving between the city's dense urban textures and the quieter rhythms of its natural pockets, we will explore how landscapes—built, wild, imagined, and remembered—can be reassembled through experimental collage, cut-ups, drawing, and collective composition. This workshop welcomes anyone curious about DIY publishing, ephemeral printing, and collaborative forms of storytelling. Together, we will gather fragments, impressions, colors, and sounds of the city, transforming them into small, handmade publications that hold our shared perspectives.

No previous experience is needed; only a willingness to play, explore, and create in dialogue with others. Come fold, tear, glue, and invent with us as we build a temporary zine studio and map Athens through many hands, many eyes, and many layered textures.

Lalava

Art workshop and social space in Athens

<https://www.instagram.com/lalavaworkshop/>

Permaculture - 'Moving to the Countryside!' by Tina Lymberis

19.30-20.45



Let's explore how to prepare for your transition to the countryside and envision what such a choice could look, feel and taste like! Whether you want to rent a house in a village, start your own permaculture farm or build a community eco-project, this interactive experience invites you to activate your creativity, ecological awareness, and personal empowerment through the fusion of play, spoken word poetry, storytelling, and permaculture principles. Be prepared: You may step out of this experience and be propelled directly into the countryside!

Tina Lymberis is a Coach, Speaker, Podcaster, Eco-Arts producer, and Spoken-word Poet advocating for a Regenerative Lifestyle. She is dedicated to guiding people to break free from conventional lifestyles to design original, meaningful, and fun ways of living that regenerate themselves, their

communities, and the Earth - preferably in the countryside!

Growing up between Australia and Greece, Tina has spent 30 years studying a broad range of self-development methodologies, permaculture, communication, and collaboration, alongside personal healing practices. Tina is known for her energetic, authentic, and creative approach to coaching and education, blending personal & ecological awareness, storytelling, rhyming, and song to ignite transformation.

Through her *Regenerative Lifestyle Lab* podcast, courses such as '*Moving to the Countryside*' and Eco-Arts productions such as the musical theatrical '*Kompostopia*', she is a shining example of her mantra: 'If you see the possibility, it is your response-ability to bring your vision into reality!'

<https://www.tinalymberis.com>

facebook.com/tina.lymberis

Insta @tina.lymberis

youtube.com/kompostopia

TALKS

SATURDAY 22 NOV 2025

‘Ecofeminism & Aging’ by Dr Chloe Kolyri (psychoanalyst-schizoanalyst), Clara VR (clinical psychologist), PartSuspended Artist Collective (Greece, UK, Spain)

19.00-20.00



Together with Dr. Chloe Kolyri, we will explore how aging bodies move within—and are shaped by—ecological vulnerability, and how ecofeminist, queer, and schizoanalytic perspectives can open new pathways for sensing and understanding these entanglements. In our dialogue, we are interested in how aging can be reclaimed from narratives of decline and instead approached as an active site of relation: to land, to memory, to interdependence, to futures that refuse linearity. Dr. Kolyri’s way of approaching theory as something shared, lived, and continuously unsettled aligns with our own desire to think collectively, to unsettle dominant imaginaries, and to attune to the subtle, shifting agencies of bodies and environments. This session invites audiences to imagine aging as a political and ecological becoming—one that

unfolds across more-than-human worlds and insists on new forms of solidarity, care, and response-ability.

Dr. Chloe Kolyri is a psychoanalyst and schizoanalyst whose work bridges medicine, psychiatry, and critical theory, having graduated as a medical doctor from the National and Kapodistrian University of Athens in 1968 before completing postgraduate studies in Working Class and Neurosis, a specialization in Neurology and Psychiatry at Aiginition Mental Health Hospital, and a psychoanalytic formation with the French Psychoanalytic Society in Paris. She received her PhD from N.K.U.A. in 1981 with a dissertation on the relationship between psychoanalysis and schizoanalysis, a theoretical axis that continues to shape her research, teaching, and writing. Her recent publications include contributions to forthcoming edited volumes on *Black Mirror* and on queer pedagogies, as well as her book *Gender as Bait* (2016). She has also translated significant theoretical works into Greek, including texts by C. Andrea, J. Rose, G. Spivak, and Askay & Farquhar. Active in intellectual and activist communities, she is a member of the Greek anti-psychiatry society, a founding member of the Queering Psychoanalysis group, and the organizer of a long-standing Deleuze and Guattari study group offering seminars, workshops, and discussions twice monthly.

Clara VR (Vlachodimitropoulos Rodriguez) is a clinical psychologist based in Athens, Greece. They are involved in the Queering Psychoanalysis seminars and the Callichimaera writing collective. Their clinical practice focuses on queer and migrant minorities, balancing private work with community-based volunteering... and an ongoing effort to make sense of Deleuze and Guattari. Their research interests include queer livelihoods, art, and BDSM. When not doing yoga or translating obscure psychoanalytic texts, you can find them them-splaining Lacan to friends, while insisting, of course, that they are in no way, shape, or form a Lacanian

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Recently, their book entitled *SPIRALS: A poetry and art anthology* was published by Tears in the Fence (Dorset, July 2024, <https://tearsinthefence.com/new-books/>).
<https://www.partsuspended.com/>

SUNDAY 23 NOV 2025

'(de)TOUR DE FORCE' by ERRO Grupo (Spain, Brazil)

15.00-16.00



Could a whole city be converted into a touristic spectacle where each person represents a role demanded by this situation? Not only the people who sustain the city with their work are gentrified, but they also participate in the spectacle of their own gentrification and exploitation by the market.

(de)TOUR DE FORCE, ERRO's most recent street theatre piece that has premiered in Barcelona last September, invites the participants to a walk throughout the tensions between urbanism and human passions while questioning whether a whole city can become a touristic spectacle. The semantic clarity of urbanists, advertisers and capital is about swallowing everything that is diffuse, inclassifiable and human to transform it into a product of the autophagic theme park that has become the city, in which case, the city itself, is the product.

This talk aims to expose some of the procedures and ethnographic strategies created by ERRO Grupo in its creative process focused in the case study developed during the creation of the play (de)TOUR DE FORCE.

ERRO Grupo was founded in 2001 in Florianópolis, Brazil, with the aim of experimenting with art as an intervention in people's everyday lives. Since 2018, we have been divided between members based in Florianópolis and others living in Barcelona, using urban spaces as a field of action and connection among people walking through the streets in search of other ways of living and of artistic integration with the city. Our trajectory and work are dedicated to the research and creation of theatre, body arts, visual arts, and performance, exploring the merging of artistic languages and the dissolution of art through its interference in the daily

flows of the city, the urban landscape, and the media, by creating possible situations.
<http://www.errogrupo.com.br/v4/pt/>

Luana Raiter – Playwright, performer, and interdisciplinary artist. Her research focuses on the institutionalization and subversion of participatory processes in art. She holds a PhD in Performing Arts from Santa Catarina State University (Brazil), with an internship at the Anthropology of Art Department at Universitat de Barcelona (Spain). She has been a member of ERRO Grupo since 2001.

Pedro Bennaton – Theatre director, postgraduate professor, and playwright. His research focuses on strategies, observation, and ethnography for urban interventions. He holds a PhD in Theatre from Santa Catarina State University with an internship at the Social Anthropology Department at Universitat de Barcelona (Spain). He has been a member of ERRO Grupo since 2001.

'Naturalia Artificialia' by Sara Maino (Italy)

15.00-16.00



Sara Maino will be talking about her last sound installation and the personal approach to the museum contents within the exhibition Naturalia Artificialia at Fondazione Museo Civico di Rovereto in Italy.

<https://www.fondazionemcr.it/naturalia-artificialia-mostra>

Press release

https://www.fondazionemcr.it/cs_context.jsp?ID_LINK=111988&area=74&id_context=482819&COL0003=21

Sound Map

https://umap.openstreetmap.fr/it/map/dialeno-viaggio-alle-sorgenti-del-leno_1189598#10/45.8123/11.0670

Sara Maino is an expert in teaching and storytelling of the territory through collective memories and soundscapes. She designs and conducts sound and creative workshops for festivals, schools, organisations in Italy and Belgium.

<https://www.saramaino.it/>

A talk about making: 'The Body an as Archive: *Surer Agun* Dance Nostalgia'
by Suparna Banerjee (India)

15.00-16.00



'The Body an as Archive: *Surer Agun* Dance Nostalgia' is a documentary that explores the concept of the dancer's body as an archive of cultural history and movement. The film centers on the revival of the Tagore dance, originally choreographed in the 1970s for the Surochanda dance school in West Bengal, India. After more than a decade of dormancy, the dance was revived by Suparna Banerjee and her peers during the COVID-19 pandemic, highlighting the resilience of cultural practices. This revival brought together participants from four different continents. The documentary also poses critical questions about the dancer's body as a repository of movement, memory, and cultural context, examining how these elements evolve over time. Directed by Banerjee and co-directed by Shrimoyee Chattopadhyay, the film broadly illuminates the significance of the body in preserving and transmitting collective knowledge and narratives through dance.

Suparna Banerjee is an independent dance teacher, researcher, and also a visiting artist-scholar at Iowa State University (ISU), United States. She also taught dance at FLAME University in India. She holds a Ph.D. from the University of Roehampton, UK, and multiple degrees in performing arts and English from Indian universities. Trained in Bharatanatyam and Tagore dances, Banerjee has over two decades of experience in global stage performances and a strong focus on dance pedagogy, technology, identity politics, and urban performance. Her publications include contributions to anthologies by Palgrave Macmillan and Routledge (forthcoming) and she has authored several papers in peer-reviewed journals. Banerjee has presented her research at international conferences and conducted workshops for diverse groups, including the elderly and individuals with special needs. She has received numerous awards, including the 'Selma Jeanne Cohen Award', the 'Alvin Edgar Grant' from ISU, the 'Hawaii State Legislature's Artist Grant,' and Visiting Artist Grants from Pennsylvania State University, USA.

PERFORMANCES

SATURDAY 22 NOV 2025

**'UMARMUNG Sculpture Park 7.0 – a duet with movement and sound' by
Márta Ladjánszki & Zsolt Varga (Hungary)**

20.15-20.45



UMARMUNG_Szoborpark_5_Hengermalom__
Nagy_Lili

What happens when **dance and space** intertwine and you experience relationships in a new dimension? **UMARMUNG** is more than just a theatrical performance: it is an artistic journey where movements, sound, and attention create deep connections that transcend physical boundaries.

Why is it special?

If you have seen it, you know that **UMARMUNG** is always taking on new forms, making every moment of **space and time** unique. The latest versions offer new emotions and experiences, adapted to the **location and event** – and this is just the beginning. Our movements now penetrate even deeper, and **our connections are reinterpreted not only between the dancers, but also between you and the space.**

What happens in a hug when there is no need for touch?

Sounds, spaces, attention are intertwined, and the presence we share takes on a **whole new meaning**. **UMARMUNG** is not just a dance – it is a **sensual journey** that captures every fiber of your attention. If you haven't experienced it yet, now is your chance to experience what lies within a connection that is stronger than physical contact.

Come and be part of an experience that connects us all at the same time, while moving through space takes on a new meaning.

Márta Ladjánszki is a renowned dancer, choreographer, and performance artist (was born and is based in Hungary) known for her bold, experimental approach to contemporary dance. She is the co-founder and artistic leader of L1 Association, a key platform supporting independent artists in Hungary. Ladjánszki's work often explores the boundaries of the body, identity, and vulnerability, blending movement with visual and performance art. With a career spanning over three decades, she has created numerous solo and group pieces that have been presented internationally. Her unique movement language combines raw physicality with emotional depth, challenging both performers and audiences. As a choreographer, she collaborates with artists from various disciplines, fostering a rich, interdisciplinary dialogue. She is also committed to supporting emerging voices in the dance scene through mentoring and curatorial work. Ladjánszki's fearless artistic vision and commitment to experimentation have made her a central figure in the Central European contemporary dance landscape. Her performances are not just shows—they are powerful, immersive experiences. For audiences seeking thought-provoking and boundary-pushing dance, Márta Ladjánszki delivers with authenticity and intensity.

Márta Ladjánszki is not only an acclaimed dancer and choreographer but also a **highly respected curator and project manager** within the independent performing arts scene. As the founding member and artistic program director of L1 Association, she has been instrumental in creating platforms for experimental and interdisciplinary art in Hungary and internationally. She has curated numerous festivals, residencies, and international exchange programs, demonstrating a sharp eye for innovative talent and a deep commitment to supporting emerging artists. Her organizational skills and artistic insight make her a sought-after collaborator in both creative and administrative roles. She has also been invited to participate in selection processes and advisory roles for various independent initiatives and art platforms. She brings a unique perspective to selection processes, valuing authenticity, experimentation, and artistic integrity. Márta has also contributed to the professional dance field as a **jury member at several international competitions**, including the **Opus 1 Choreography Competition in Celje (Slovenia, 2021)**, the **International Choreography Competition in Jerusalem (Israel, 2018, 2019, 2025)**, and the **Jarmila Jeřábková Award – New Europe Festival in Prague (Czech Republic, 2015)**. Since 2013 it has had long term cooperation with **Lucky Trimmer Festival** (based in Berlin). Márta is known for her inclusive, artist-focused approach and her ability to build long-term, sustainable initiatives. Her ability to combine artistic insight with organizational expertise has made her a key figure in cross-cultural artistic exchange. Through her work, she continues to foster new generations of artists and contribute to the evolution of contemporary performance in Central Europe. Her impact reaches far beyond the stage, creating lasting structures and opportunities for independent art-making.

Zsolt Varga is a multi-instrumentalist, composer, and sound & movement artist based in Budapest, known for his adventurous and deeply collaborative approach to music. He works both in performance and composition, blending improvisation, electronic textures, free jazz and movement-based sound design. As a long-standing member and since 2011 chairman of the L1 Association, he contributes to shaping experimental and contemporary dance culture in Hungary. Varga has partnered repeatedly with choreographers and dancers: notably with Márta Ladjánszki, performing/composing in her works, and contributing sound to IPTanz –

Ilona Pászthy and platforms like L1danceFest. He also collaborates with ensembles and lineups such as McLoecky, Bálványos Társulat, Limited Timpani, Desert Chaos, The Pastorz and Ági és Fiúk where his versatile playing – especially saxophone – and compositional voice take many forms. His compositions often serve not merely as background, but as integral partners in choreography, shaping space and movement with sound. Varga is equally at home in solo improvisation and in large creative teams, bringing precision, spontaneity, and sensitivity to each project. His work bridges disciplines—dance, sound art, performance—and offers audiences immersive listening that moves with them. Whether in concert halls, studios, or site-specific settings, Zsolt Varga’s music carries both emotional resonance and experimental edge.

<https://martaatwork.com/>
<https://www.facebook.com/martaladjanszkiatwork>
<https://www.instagram.com/martaladjanszki/>

<https://l1.hu/en>
<https://www.facebook.com/hirek.elegy>
<https://www.instagram.com/l1association/>

Supported by L1 Independent Artists Association of Public Utility, Pro Cultura Urbis Public Foundation – Budapest City, FEA, Ministry of Culture and Innovation. Performances were realised with the financial support of the Pro Cultura Urbis Public Foundation and the Independent Performing Arts Fund.

'Amani — a performance poetry act' by Maro Galani (Greece)
21.00-21.30



Amani does not answer the question “what shall we do to prevent war.” It is a poetic gesture that poses the question anew — through the female body, through the voice, and through narration as presence.

A performative act of language and memory, based on the poem *Amani*, with references to Susan Sontag and Virginia Woolf.

Maro Galani (PhD) is a member of special teaching staff at the University of Patras and at the MSc "Creative Writing" of the University of Western Macedonia and of Department of Film Studies of the Aristotle University, on scientific area Performance Writing. She is the scientific director and lecturer of the KEDIBIM programs of the University of Patras "Performance: theory and practice" and "Creative & Performance Writing. She has published literature, theatre, poetry and scientific writings on Dance and Theatre in Education. She worked in Greece, Belgium, Bulgaria, Great Britain in more than 30 performances as a dancer, choreographer, performer and performance

]dia.logos.sym.osition[by PartSuspended Artist Collective (Greece, UK, Spain)
22.00-23.00



In the performance]dia.logos.sym.osition[, dialogue is our raw material and the heart of our encounter is a question of democracy. What does it mean to have a dialogue? What are the ingredients of an open dialogue? What does it mean to sit together in a time of ecological urgency? How can the voices of non-human animals be included in our dialogue? How can democracy feel when it is not debated in halls of power, but embodied in small acts of listening, responding, and imagining otherwise? Around the symposion table the performance explores dialogue not as a tool for agreement but as a fragile, necessary ritual—an open invitation to think, dream, and act together.

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Special guest:

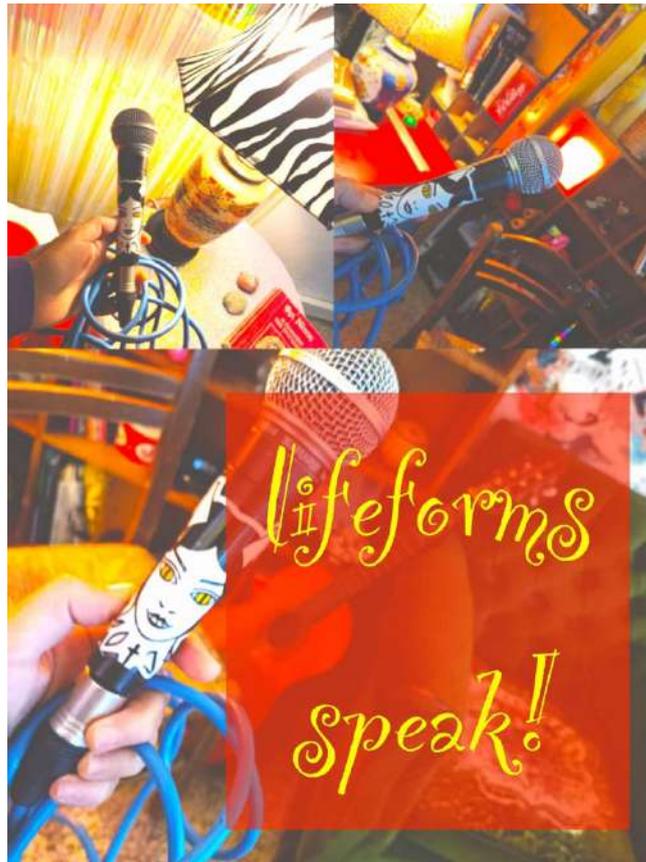
Eva Matsigkou is a sound artist and musician exploring listening through performance, writing, and compositional practices. Her work focuses on the relationship between sound, space, and embodied experience, often unfolding as site-specific and intermedia projects. She is the co-founder of the feminist duo I broke the vase.

SUNDAY 23 NOV 2025

OPEN MIC - 'Dialogue(s): Lifeforms Speak!' hosted by PartSuspended Artist Collective

Special Guests

SUNDAY 23 NOV 2025, 21.00-22.30



Step into an evening where every voice, gesture and vibration becomes part of a shared living dialogue. 'Dialogue(s): Lifeforms Speak!' invites you to an energising Open Mic session at ECOPHILIA NOW International Festival, hosted by **PartSuspended Artist Collective**. Bring your poems, jokes, acoustic instruments, sketches, stories or spontaneous musings, and add your presence to a playful, cross-species chorus of creativity.

This is a space where human expression meets ecological imagination, and where emerging and established performers stand side by side. Expect an atmosphere of warmth, curiosity, and collective invention as invited special guests join the stage to spark conversations through sound, movement and image. Whether you come to perform or simply to listen, you're welcomed into a vibrant community moment celebrating the many ways lifeforms speak.

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www.partsuspended.com
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