



“AGIOS ACHILLEIOS / EDGE OF BEGINNING”

ART INSTALLATION

OPEN CALL

AUGUST - SEPTEMBER 2026

PRESPA, GREECE

INTRODUCTION

The end is also a beginning, especially on an island, surrounded by water. The end of one journey is the beginning of the next. The cyclical nature of experience, together with the value it adds to our inner world, invites us to return and to relive—perhaps with different eyes—this moment (and every subsequent one).

Agios Achilleios invites you to walk. You encounter visual sites in harmonious coexistence with the landscape. You move freely, reach dead ends, return to the same point, linger over something that has moved you deeply. In the end—or perhaps at the beginning (it hardly matters) you find yourself at the Basilica. The sounds of the island that accompanied you along the walk are re-signified within a pre-recorded soundscape, designed to loop, as if it were itself another visual site. What does it mean, ultimately, to leave and to return? Where do you belong? To whom do you refer? Prespa has been both point of departure and destination for centuries—again and again.

The curating team (Yorgos Ziavras, Dimitra Marini, Jay Raissis), designs a visual narrative in dialogue with the island. Multidisciplinary artists are invited to create new works from scratch or to rework existing ones, placed at strategic points across the island and made accessible through a curated walk. The walk concludes at the Basilica, where the soundscape—composed by **Chilean multimedia artist Pablo Garreton**—functions simultaneously as an ending and a beginning.

The intervention unfolds over **a two-month period, from 1 August to 30 September**. The visual walk, accessible throughout this entire timeframe, invites everyone into a personal journey. It operates as a prelude to the **TRIETHNÉS International Music Festival**, and after its completion remains as an aesthetic trace of the creative process that preceded it. During the days of the Festival's main programme, live music intersects with the walk.

With the support of a dedicated application and QR codes, audiences are free to navigate the island, gradually discovering the points of intervention and composing a multisensory experience that brings together space, the sounds of nature, and contemporary creation. A journey, a tribute to the travellers of Prespa.

OPEN CALL - CONCEPT 2026

The proposal centres on a ritual walk on Agios Achilleios, developed in response to the festival's 2026 theme, “**Back to the Beginning.**” In Prespa, return is not a simple reversal, but part of an ongoing cycle: people leave and return, seasons shift, and once-silent paths are walked again. The beginning is not fixed in the past; it emerges wherever movement completes its circle.

Here, return is not only physical, but also cultural and sensory. Sounds, languages, and gestures travel across borders and find their way back, transformed by time and distance. Musical traditions, like the communities that sustain them, exist in constant exchange—what departs carries forward, and what returns brings with it the memory of elsewhere. “Back to the Beginning” thus does not seek to reconstruct an origin, but to approach it as something living—reached again through renewal rather than repetition.

Drawing on this understanding, the project transforms historical memory into an embodied experience of trust, guidance, and collective movement. At its core is a path that visitors follow. The path reactivates a shared sense of reliance and orientation.

The walk unfolds **across ten points on the island**, shifting emphasis from destination to journey. Through touch, movement, and sound, participants engage with the landscape as a space of memory, connection, and continuous return.

DURATION

The artistic intervention on the island of Agios Achilleios is scheduled to take place from **August 1 until September 30**. Its duration is closely connected to the festival program, which takes place from August 27 to 30. The installation functions both as a reminder and point of anticipation in the weeks leading up to the festival, and afterward as a lasting trace—something that remains in the landscape as a memory of the festivities.

TECHNICAL GUIDE

Below you will find all the information and technical details regarding your participation in the open call. Please review them carefully, as you will need to specify certain elements in your application to the program.

THE PLACE

[Agios Achilleios](#) is an island located in the Small Prespa Lake, in northwestern Greece, near the borders with Albania and North Macedonia. It lies at an altitude of approximately 850 meters above sea level and is covered by extensive forest and natural landscapes, where wildlife—including free-roaming water buffalo and numerous bird species—can be observed.

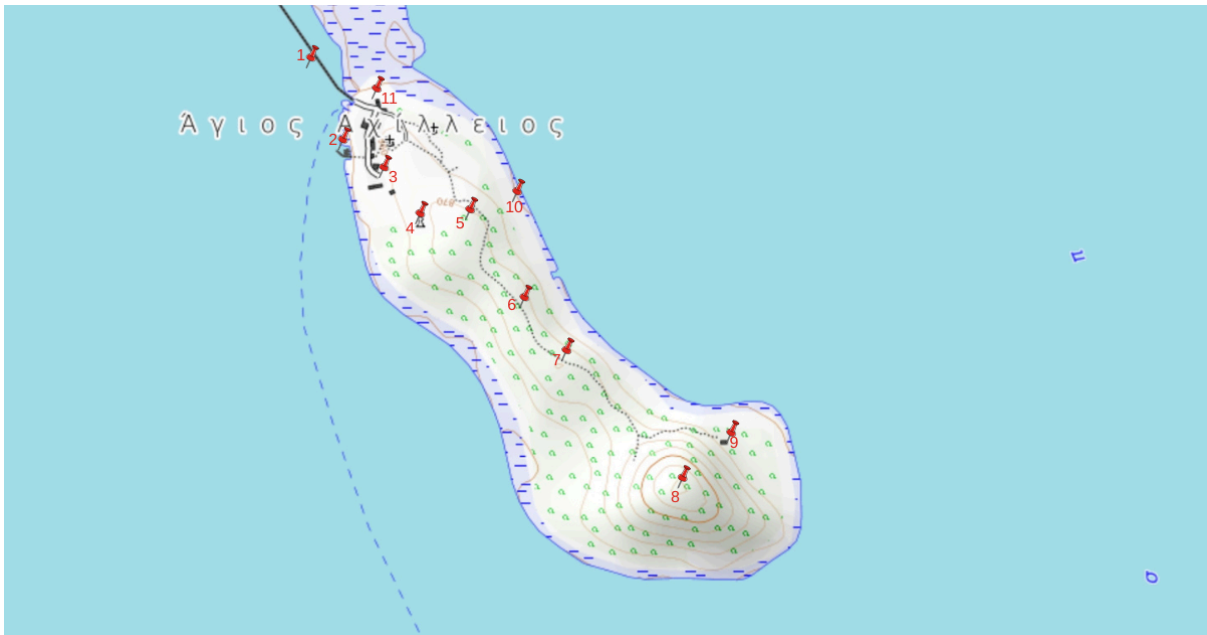
The Prespa region is often referred to in Greek as *Triethnés* (Τριεθνές), meaning “three nations,” reflecting its unique position at the meeting point of three countries. It is one of only two tri-border areas in Greece: the Prespa Lakes region, where Greece meets Albania and North Macedonia, and the Evros region, where Greece borders Turkey and Bulgaria. The festival draws its name directly from this distinctive geographical and symbolic context.

The island has a permanent population of around six inhabitants and is connected to the mainland by a floating pedestrian bridge. Its most important landmark is the Basilica of Saint Achilleios, a monumental Byzantine basilica dating from the late 10th century, built during the reign of Tsar Samuel of Bulgaria, who established the island as a major religious and political center of his empire.

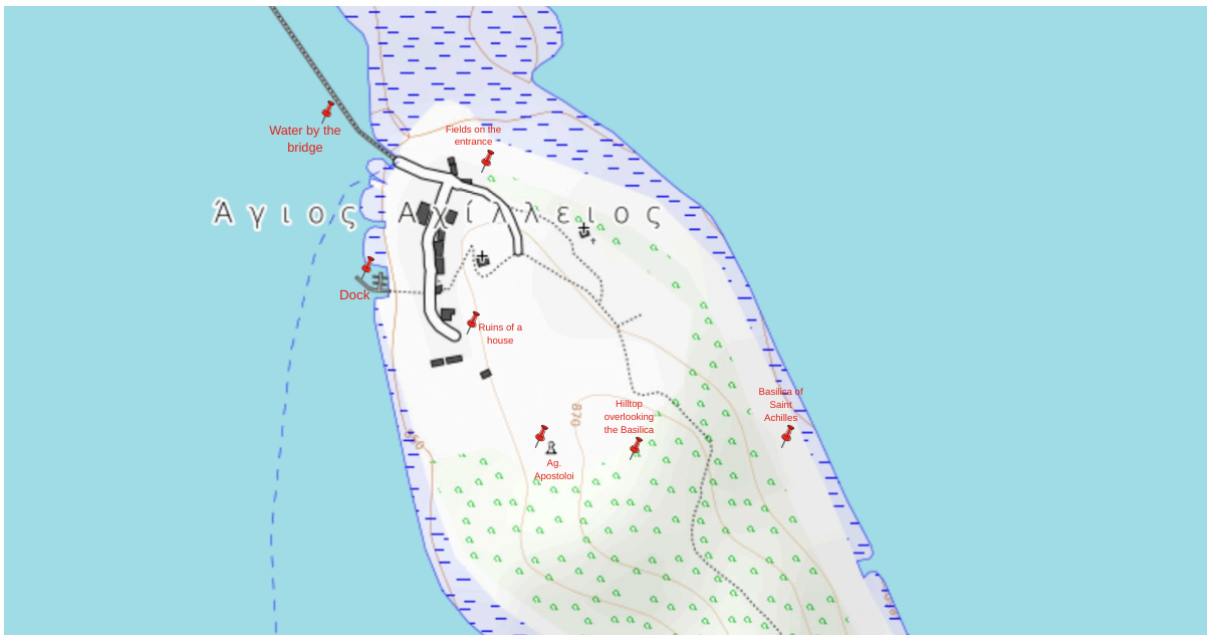
Today, Agios Achilleios is part of the Prespa National Park, a protected area of exceptional ecological importance, and is known for its unique combination of cultural heritage and untouched natural environment.

In preparation for the project, we encourage participants to visit Prespa and Agios Achillios Island prior to the installation period, in order to engage with the natural environment and landscape in advance.

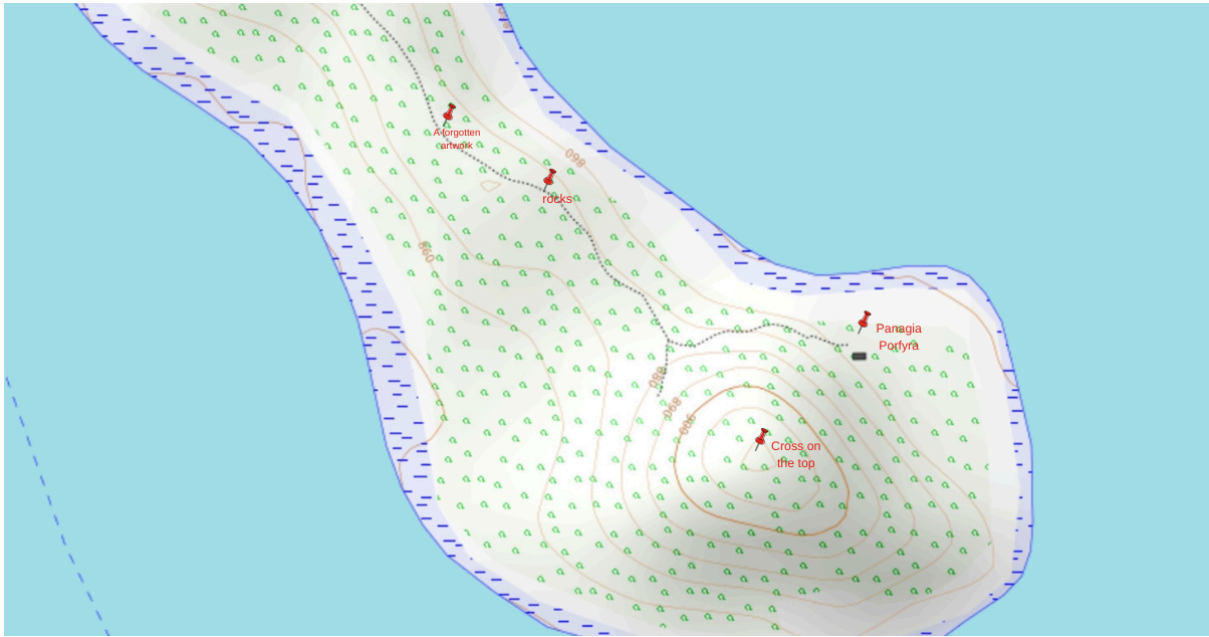
INSTALLATION LOCATIONS



An overview of the island showing all numbered locations. A detailed description and analysis of each numbered location follows on the pages below.



The locations and their respective names across the first half of the island are shown here. On the following pages, their spatial relationships and the intended visitor experience are explained in detail.



The locations and their respective names across the second half of the island are shown here. On the following pages, their spatial relationships and the intended visitor experience are explained in detail.

Location No.1 - “In the water by the bridge”

At this site, the proposed artwork is intended to be installed within the water, floating and clearly visible to visitors as they approach the island via the pedestrian bridge. The bridge, approximately one kilometre in length, constitutes the sole access route to the island of Agios Achillios and therefore shapes the visitor’s entire approach experience. The work should engage with this gradual movement across the water and be perceptible from a distance, unfolding visually as one advances toward the island.

The surrounding environment is characterised by active small-scale fishing by local residents and extensive reed formations along the shoreline. Proposals are encouraged to respond sensitively to these ecological and social conditions, acknowledging both the natural landscape and the everyday practices that define the site.



View from the bridge overlooking the land, walking away from Ag. Achilles

Location No.2 - “The Dock”

This is the island's only boat dock, serving as a vital point of access and activity. Fishing boats are moored here throughout the year, alongside vessels used for transporting goods to and from the island.

There is potential for an artwork to be situated either on land in the immediate vicinity of the dock or within the water itself. Proposals should take into consideration the dock's continuous functional use and its role as a working site within the daily life of the island.



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Location No.3 - “Ruins of a home”

Upon leaving the dock and walking toward the interior of the island, visitors encounter the ruins of an old house. At this site, the artwork may be installed either within the remains of the structure or in dialogue with them, occupying the surrounding area.

This marks the first inland location in which the artistic presence shifts away from the water and begins to assert itself within the island’s built and historical landscape. From this point, the path continues straight ahead and gradually ascends further into the island.



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Location No.4 - “Agioi Apostoloi”

At this location, visitors have ascended close to the first hilltop. Here stand the ruins of an early Byzantine basilica—distinct from the basilica for which the island is widely known. The terrain continues to rise, offering a clear and unobstructed view toward Albania and across the expanse of Mikri Prespa.

An artwork may be situated either within the ancient ruins or in the surrounding landscape. Proposals must ensure that the existing pathway—leading further upward to the hilltop and to the subsequent installation sites—remains fully accessible and unobstructed.



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Location No.5 - “Top of the hill overlooking the Basilica”

At this point, the visitor reaches the first hilltop—though not the highest elevation on the island—and begins to experience a clear 360-degree view of both the island and the lake. The distinctive quality of this location lies in its direct visual relationship with the Basilica of Agios Achillios, the island’s principal landmark, which can be seen prominently from here.

The area offers ample space for artistic intervention. An artwork may be positioned freely within the broader site, provided that it is not installed at the very summit of the hill. A visual dialogue between the artwork and the Basilica must be maintained, ensuring reciprocal visibility between the two.



The path continues, as shown on the right side of the image. Please refer to the explanation accompanying the image of Location 6 below. © TRIETHNES FESTIVAL

Location No.6 - “A forgotten art installation”

At this location, an existing art installation has been in place for several years. While its original intention appears to have been different, it has gradually taken on an unintended function, currently serving as a water basin for the animals that roam freely across the island.

Topographically, this point marks a sudden dip in elevation before the path ascends once again. It also functions as a crossroads within the exhibition route: on their return journey, visitors will follow the lower path from here toward the Basilica and gradually make their way out of the exhibition and the island. As a result, this site will be encountered twice—once on the way in and once on the way back—giving it particular significance within the overall spatial narrative.



In the image, the hilltop identified as Location No. 5 appears directly ahead. Visitors are intended to descend from this point along the visible paths and continue straight onward. On their return, they will follow the lower path visible on the right side of the image, creating a circular route that guides movement through the site in a structured and intentional manner. © TRIETHNES FESTIVAL

Location No.7 - “Rocks”

This location holds particular significance within the overall landscape of the island. Its defining feature is the sudden emergence of exposed rocks within an otherwise soft and earthen terrain. These rocks intersect the path itself, immediately altering the surface underfoot and heightening the visitor’s physical awareness of the site.

The perspective shifts here as well: clearer views toward the Albanian mountain peaks unfold, and the increased altitude reveals steep descents on either side, leading sharply down toward the water.

Space for artwork at this site is limited. Any intervention must be carefully positioned to the left or right of the path, ensuring uninterrupted and safe passage while responding thoughtfully to the terrain and its pronounced spatial qualities.

As this pathway serves as the primary path on the island, the artwork at this location will be encountered twice by visitors—once on their way in and again on their return—thereby amplifying its experiential impact within the overall route.



The path continues straight ahead toward the inner parts of the island, as shown in the image. © TRIETHNES FESTIVAL

Location No.8 - “The Cross on the Summit”

This location marks the summit of the hill on the island. Its defining feature is the presence of a large Christian cross installed by the Greek Orthodox Church. The cross is of significant scale, visible from all surrounding areas with direct sightlines to the island, and is illuminated at night by powerful lighting.

An artwork proposed for this site may choose to enter into dialogue with the cross or remain independent from it conceptually. The terrain is relatively steep and uneven, with limited flat surfaces available for installation.

Any proposal must ensure that the artwork does not touch, attach to, or physically intervene in the structure of the cross, and that it approaches the site with respect toward its religious significance and the Orthodox tradition.



This location functions as a terminus within the route. From here, visitors must descend and follow an alternative path leading toward the next installation site. © TRIETHNES FESTIVAL

Location No.9 - “Panagia Porfyra”

Porfyra in Greek refers to the royal purple, derived from the word *porfyro* (πορφύρο), a color known since antiquity as the pigment of imperial authority and sacred dignity. The Panagia Porfyra Monastery takes its name from this tradition. Today, the only structure that remains standing is a small temple, distinguished by its remarkable and historically significant wall paintings.

Within the interior of the temple, particularly on the partition wall between the narthex and the main nave, some of the earliest surviving murals have been preserved. According to an inscription within the church, these frescoes date back to 1524 and were executed under the care of the priest-monk Theodosios, making them an important example of post-Byzantine ecclesiastical art.

The wider site includes the ruins of the former monastery complex, which extend around the temple and remain visible within the landscape. This location offers substantial space for the placement of artworks, both in dialogue with the standing temple and within the surrounding ruins. Any artistic intervention should approach the site with sensitivity, acknowledging its historical, spiritual, and architectural significance while engaging thoughtfully with its atmosphere and spatial character.



This location functions as a terminus within the route. From here, visitors must descend and follow an alternative path leading toward the next installation site. © TRIETHNES FESTIVAL

Location No.10 - “Basilica of Saint Achilles”

A prominent landmark on the island, the Basilica of Saint Achilles is both the historical and symbolic center of the site, having given the island its name. It dates back to the 10th century, when the region was an important center of the First Bulgarian Empire, and substantial parts of the structure remain standing today. Its monumental scale, architectural clarity, and open visibility within the landscape make it the most recognizable and significant monument on the island.

In front of the basilica lies an open, flat area of soft natural terrain, offering ample space for the placement of artworks. This forecourt creates a natural gathering point and a transitional zone between the surrounding landscape and the interior of the monument.

During the days of the festival, the basilica will also serve as the focal point for a sound-based installation and performance. For four consecutive days, an electronic music work by composer Pablo Garretón will be performed through a system of speakers placed around the basilica. Visitors will be able to enter and move within the structure while listening, experiencing the work in direct spatial and acoustic dialogue with the architecture and historical atmosphere of the site.



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Location No.11 - “Fields at the entrance of the Island”

The location is designated within the framework of the collaboration with the School of Fine Arts in Florina, Greece.

This is the final location of the path, completing the circular route and returning visitors to the point where their journey began, near the pedestrian bridge at the entrance to the island. This area also serves as the main information point of the exhibition, marking both an arrival and a departure, and offering a moment of orientation and reflection.

The site provides ample space for the placement of an artwork. The terrain is flat and soft, situated at a low altitude close to the water's edge. The surrounding landscape is calm and expansive: distant mountains define the horizon, while dense reed beds extend outward, partially obscuring the open water and creating a layered, shifting boundary between land and lake. The atmosphere here is quiet and contemplative, shaped by the subtle movement of wind, water, and vegetation.

An artwork placed in this location may engage with themes of transition, return, and threshold, responding to the environmental openness and the symbolic role of this point as both the conclusion of the exhibition path and the re-entry into the everyday world beyond the island.



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HOW TO APPLY

To apply to this Open Call, please follow the instructions below carefully. Should you require any clarification or additional information, you may contact us at triethnesfest@gmail.com.

1. Artistic Proposal

Submit a proposal for your work, either an existing piece or a new work you intend to create. Please include the conceptual motivation behind the work and clearly explain its relationship to the specific spatial, historical, and environmental context of the island, as well as to the curatorial framework outlined above. In your proposal you must choose up to **(2) locations** and explain clearly the thought behind your choice.

The festival's curatorial team reserves the right to relocate an artwork without prior approval from the artist if logistical constraints make its originally proposed placement unfeasible.

2. Technical Specifications

Provide detailed technical information, including dimensions, weight, materials, and any installation requirements. All works must be suitable for outdoor presentation and able to remain installed for the full duration of the program, withstanding natural weather conditions. Works requiring electricity, including video, sound, or other powered elements, are not eligible.

It is recommended that artworks be transportable in a standard-sized car, either as a whole or in parts. In the case of multiple components, the work should consist of no more than five parts, with each part not exceeding 10 kg. If the artwork is a single piece, its total weight should not exceed 40 kg. In terms of dimensions, single-component works should not exceed 100 cm in height and 100 cm in width. All artworks must be portable by hand: single-piece works should be carried by a maximum of three people, while individual components should be manageable by no more than two people.

3. Materials and Resources

This Open Call encourages the use of existing, found, and second-hand materials, minimizing the introduction of new resources wherever possible. Inspired by the rich landscape of Prespa and guided by a strong commitment to environmental sustainability, the program seeks to present artworks that engage with reuse, transformation, and material memory.



Artists are encouraged to work with materials that would otherwise be discarded, repurposed from waste streams, or responsibly sourced from the broader Prespa region, where appropriate and without causing harm to the natural environment. The conceptual and material reuse of such elements should form an integral part of the artistic proposal.

Please note that the program does not provide a budget for the purchase of materials. Participating artists are therefore expected to independently source their materials at no cost and clearly explain their origin, significance, and reuse within the context of the work.

4. Who can apply

Eligible to apply to the open call are professional artists and fine arts students based in **Greece, Albania, and North Macedonia**. Applicants must be at least 18 years of age at the time of application.

In exceptional cases, applicants under the age of 18 may be considered, provided their submission demonstrates outstanding conceptual thinking and artistic maturity; such applications will be reviewed on a case-by-case basis under specific conditions.

5. Eligible Formats

Eligible formats include sculpture, installation art, and other artistic practices that can be presented outdoors within the framework of the program.

6. Application Format and Submission

Please complete the application form available on the festival's website. The form requires the following:

- A detailed description of the proposed work
- Technical specifications, including materials and installation requirements (e.g. screws, fixings, etc.). Please note that if a work requires a stand, it must be provided by the artist
 - Visual documentation (sketches, renderings, or photographs of existing works, if applicable), up to 3 images
- A short biography in the third person (up to 100 words)

The completed form, along with all accompanying materials, must be submitted by **30 May 2026**.

Applications that do not follow these guidelines, are incomplete, or are submitted after the deadline will not be considered.



Proposals will be evaluated based on their relevance to the concept, as well as their alignment with the project's conceptual and technical specifications.

FACILITIES & WHAT WE PROVIDE

TRIETHNÉS FESTIVAL will provide the following to participants selected through the open call:

- Accommodation at a private mountain refuge in Mikrolimni, Greece, from 26 July to 2 August 2026, for the installation period and from 28 September to 30 September for the deinstallation. The facility includes three rooms with bunk beds (3, 3, and 4 beds respectively), each with a private bathroom, as well as shared kitchen and living areas.
- A reimbursement of €100 per participant to support expenses related to participation in the open call. Please note that this reimbursement does not cover the purchase of new materials for the artworks.
- The festival will provide breakfast and lunch to participants, either through catering or in the form of a per diem/weekly grocery allowance per person.

CONNECT WITH US

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Facebook: [TRIETHNÉS International Music Festival](https://www.facebook.com/TRIETHNÉS%20International%20Music%20Festival)

MANAGEMENT COMMITTEE

Yorgos Zivras, Concept / Festival Artistic Director

Jay Raissis, Project Coordinator / Festival Executive Director

Dimitra Marini, Curator / Artistic Partner

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