

IONIAN UNIVERSITY  
8<sup>th</sup> AUDIOVISUAL ARTS FESTIVAL



TWO-DAY SYMPOSIUM PROGRAMME  
16-17 MAY 2014

**Metamorphoses of Corporeality:  
Art - Body - Technology**

IONIAN ACADEMY

Co-organized:

Department of Audio & Visual Arts

Region of Ionian Islands



8th AUDIOVISUAL ARTS FESTIVAL

Two-Day Symposium

Metamorphoses of Corporeality: Art-Body-Technology

May 16-17, 2014, Ionian Academy, Corfu

Co-organized: Department of Audio & Visual Arts, Ionian University and Region of Ionian Islands

**Scientific committee:**

**Marianne Strapatsakis, *Ionian University***

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## 8th AUDIOVISUAL ARTS FESTIVAL

### Two-Day Symposium

### Metamorphoses of Corporeality: Art-Body-Technology

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## Friday 16 May 2014

08:30 Welcome and Registration

09:00 Greetings

09:30 Session 1 - Chair: Andreas Floros, Assistant Professor, Dept. AVarts, Ionian University

1.1. EPHMEE sound projection system, Filippos Theocharidis, PhD candidate, Dept. Music Studies, Ionian University and Andreas Mniestris, Associate Professor, Dept. Music Studies, Ionian University.

1.2. Musical Discipline: corporeality as a spatial convention on the interpretation of the musical event, Vasilis Aronidis, Architect Engineer, Musician.

1.3. Touch and Vibration: Hearing Deaf Soundscapes, Panayotis Panopoulos, Social Anthropologist, Permanent Assistant Professor, Dept. of Social Anthropology and History, Univ. of the Aegean.

11:00 Coffee Break

11:30 Keynote Speech I - Chair: Marianne Strapatsakis, Associate Professor, Dept. AVarts, Ionian University

Expanded body in live performances, Michele Sambin, Film and theatre director, video-maker, musician and painter, Professor of performing arts, Univ. of Padua.

12:30 Presentations Poster and Screening I

- The transformation of human voice into timbre by means of composing for flute and electronics, Andreas Mniestris, Associate Professor, Dept. Music Studies, Ionian University, Myrto Korkokiou, MMus in Performance, PhD candidate, Dept. Music Studies, Ionian University and Apostolos Loufopoulos, PhD, Assistant Professor, Dept. AVarts, Ionian University.

- NoTours Athens: The city-score and Baudelaire with headphones, George Samantas, Social Anthropologist, Sound Artist, DJ.

- Representational approaches of the notion of co-presence in mixed environments, Chrysa Papasarrantou, PhD candidate, Dept. of Architecture, Univ. of Thessaly and Evelyn Gavrilou, Architect Engineer.

- The Thinking Body in Corporeal Space, Stavros Moutzourellis, Architect.

- Human Body, Analogies, Zones, Effects, Dynamics, Georgios Tsiouris, Art Painter, Full Professor, Dept. of Graphic Design, Faculty of Fine Arts and Design, TEI of Athens.

- Depicting the female body in art as a worship object and ritualistic means, Symeon Nikolidakis, Philologist, Special Scientific Collaborator of Instruction, Open Education Foundation and Calliope Tsantali, English Language and Literature Teacher, Post-graduate student in the Sciences of Education, Open University of Cyprus.

- Body and space in artistic practice, Andreas Sitorengo, Artist and educator.

13:30 Lunch Break

14:30 Session 2 - Chair: Andreas Giannakouloupoulos, Lecturer, Dept. AVarts, Ionian University

2.1. Body as Lex Icon, Fotis Kagelaris, Dr. of Psychopathology.

2.2. Augmenting artist-flâneur: "Botanizing", "weaving" and "tuning" the geographies of urban experience, Bill Psarras, Artist, PhD candidate, Goldsmiths University of London, UK.

2.3. Slices through space, Vasilis Bouzas, Adjunct Lecturer, Dept. of Fine and Applied Arts, Univ. of Western Macedonia.

16:00 Coffee Break

16:30 Session 3 - Chair: Elena Hamalidi, Assistant Professor, Dept. AVarts, Ionian University

3.1. Design and colour reveal psychodynamic conditions of the human body, Anna Benaki, Associate Professor, Art Painter, Dept. of Graphic Design, Faculty of Fine Arts and Design, TEI of Athens.

3.2. From the hybrid body to the mannequin, Nikos Mykoniatis, Art Historian.

3.3. From A. Artaud's rawness to the intangible body of mixed media performances. Theoretical in-trends, Dimitris Moumouris, Ms in Theater Studies, theorist and researcher of performing arts.

18:00 Closing of the 1st day.



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### Saturday 17 May 2014

09:00 Welcome and Registration

09:30 Session 4 - Chair: Ioannis Deliyannis, Lecturer, Dept. AVarts, Ionian University

4.1. Body and Personhood in web-based virtual worlds: from Cyborgs to Avatars, Nefeli Dimitriadi, Dr. in Aesthetics, Art and Technology of Image, Instructor at the School of Fine Arts.

4.2. The Trans\*parents of Somatechnics, Demetra Vogiatzaki, Architect.

4.3. Reading Through Embryologist's Eyes, Adam Zaretsky, Visiting Assistant Professor, Dept. Media Arts, Marist College, USA.

11:00 Coffee break

11:30 Keynote 2 - Chair: Konstantinos Tiligadis, Assistant Professor, Dept. AVarts, Ionian University

Art and redesign of the body, Anna Hatziyiannaki, Art Historian and President of the NGO ARTOPOS for Art and Technology.

12:30 Presentations Poster and Screening II

- The photographed body: From Hippolyte Bayard to the anonymous selfie of the digital age, Io Paschou, PhD in History of Art, Instructor, Dept. of Photography, TEI of Athens.

- Political representations of the body in the work of Raymond Depardon, Panagiotis Papadimitropoulos, Assistant Professor of Photography and Sciences, Dept. of Visual Arts, Univ. of Ioannina.

- Pain and Performance: Physical pain as a return to the deleuzian *primitive territorial machine* in modern artistic practices, Dana Papachristou, musicologist and artist, PhD candidate, Paris 8 - Vincennes and Ionian University.

- Distortions of pleasure and pain, Francis Bacon in Last tango in Paris, Despoina Poulou, PhD candidate in Philosophy, Aristotle University Thessaloniki.

- Body as Lex Icon, Fotis Kagelaris, Dr. of Psychopathology.

- The body transformation, Babis Venetopoulos, Artist, Lecturer, Dept. of Fine and Applied Arts, School of Fine Arts, Aristotle University Thessaloniki.

13:30 Lunch Break

14:30 Session 5 - Chair: Dalila Honorato, Lecturer, Dept. AVarts, Ionian University

5.1. Between Arcadia and the Circus: Portraiture of tattooed bodies in the 19th and 20th Century, María Inés Plaza-Lazo, KU University of Eichstätt, Germany.

5.2. SKIN-less, Xenofon Bitsikas, Artist, Associate Professor, School of Fine Arts, Univ. of Ioannina and Polyxeni Mantzou, Architect, Associate Professor, Dep. of Architecture, Democritus University of Thrace.

5.3. In the constellation of a fission: Deconstructing the subject in carnal surfaces, Athanasia Vidali-Soula, PhD candidate, Dept. AVarts, Ionian University.

16:00 Coffee Break

16:30 Session 6 - Chair: Theodoros Lotis, Assistant Professor, Dept. Music Studies, Ionian University

6.1. Intimate Screen Performance: Experimental Directing and Acting Practices in Digital Filmmaking, Michael Andrew Morgan (UK), European Film College, Denmark.

6.2. When the spectator becomes the protagonist: The forking paths, Bruno Mendes da Silva, Universidade do Algarve, Portugal.

6.3. The controlled body in light of the practice of human trafficking. Five narrative animation spots, from the collaboration between TEI of Athens and the THE NO PROJECT organization, Eleni Mouri, PhD, Assistant Professor of animation, Dept. of Graphic Design, TEI of Athens.

18:00 Closing.



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**Friday 16 May 2014**

**09:30 Session 1**

Coordination: Andreas Floros, Assistant Professor, Dept. AVarts, Ionian University

1.1. ERHMME's sound projection system

Filippos Theocharidis

*PhD candidate, Department Music Studies, Ionian University*

Andreas Mniestris

*Associate Professor, Department Music Studies, Ionian University*

During the last years EPHMEE has been developing a system for the diffusion of electroacoustic music that is adjusted accordingly to the developments of the digital technologies of recording, processing and reproduction of sound. This system includes an interface for the control of *spatialization* based on the established *paradigm*, i.e. the use of a faders to control the *sound projection*. This *paradigm* imposes a non-intuitive relationship between the physical gesture and the movement and/or localization of the *diffused* sonic material. On the other hand, the existing technology allows us to utilise alternative devices, such as touch screens, different types of motion sensors etc. where we can collect information coming from bodily gestures of the user, allowing the definition of a new *paradigm of spatialisation* control. In this paper we present a brief description of the *diffusion* system we currently use in EPHMEE for our concerts and we propose a number of improvements based on the redefinition of the relationship between body-gesture-sound spatialisation in order to render diffusing sound in the concert more ergonomic and intuitive.



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### 1.2. Musical Discipline: corporeality as a spatial convention on the interpretation of the musical event

Vasilis Aronidis  
*Architect Engineer, Musician*

In an attempt to investigate the relationship of the architecture of the musical and spatial fields with the human body, I will endeavor to approach the first concepts relative to how the sound syntax, converses and interacts with the space and the people.

The search for the mechanisms by which the particular sound and architectural creations mutually influence each other will be the basic aim of this paper. Arguing that architecture and music are both involved in the way a musical experience is structured and also in creating a particular type of audience, I will briefly present three cases in which different types of audiences and different structures of pieces relate to different architecture of space and different somatic behavior.

Through the analysis of these examples, I will endeavor to define a palette of conceptual tools for understanding corporeality as a spatial convention, but also the role of the space which boxes in the audience experience as a field where bodily disciplines are imposed.

### 1.3 Touch and Vibration: Hearing Deaf Soundscapes

Panayotis Panopoulos  
*Social Anthropologist, Permanent Assistant Professor, Department of Social Anthropology and History, University of the Aegean*

The world of the deaf is anything but soundless; it is a world in which sound is experienced and felt through touch and vibration, rather than through hearing. What are the consequences of this affirmation for the multisensory perception of sound and music by both deaf and hearing? What does it mean that sound affects touch as well as hearing (or that hearing is a kind of touch), and that bodies vibrate through hearing perceptions at least as much as ears hear them? The presentation will be based on several examples of deaf musicians, ranging from avant-garde to experimental and from rave to rap, as well as on examples of artistic, musical and visual, experimental works that destabilize the boundaries of the body and the senses through liminal artistic performances.

Keywords: Sound, music, deafness, senses, performance.



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### **11:30 Keynote speech I**

Coordination: Marianne Strapatsakis, Associated Professor, Dept. AVarts, Ionian University

#### Expanded body in live performances

Michele Sambin

*Film and theatre director, video-maker, musician and painter, professor of performing arts, University of Padua*

At the heart of my research is the performer in a live relation with the public. Everything starts from the body and its innate energy. Technology is the medium which permits me to expand its potentialities.

I started my long artistic path in the Seventies through an analysis of what at the time was the new medium, the video. I realized many video-musical-performances in which my body multiplied in many bodies interacting among each other.

This pioneering experience has, subsequently, flow into the theatre one. In 1980, together with Pierangela Allegro, I founded Tam Teatromusica, a group of artists whom, in thirty years of activity, realized a great number of multimedia work for the theatrical scene. During the presentation, a election of fragments will be proposed, which document the research evolution of my carrer.



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## 12:30 Presentations Poster and Screening I

### The transformation of human voice into timbre by means of composing for flute and electronics

Andreas Mniestris  
*Associated Professor, Ionian University*

Myrto Korkokiou  
*MMus in Performance, PhD candidate, Ionian University*

Apostolos Loufopoulos  
*PhD, Assistant Professor, Ionian University*

The flute sound is produced by the breath mechanism, which is a three-step process for wind players (inhalation-suspension-exhalation), in combination with the instrument's body. The open hole embouchure allows flutist to use a variety of vocal sounds. These sounds could be unaltered vocal sounds (recitation, singing, use of phonemes and syllables, cries, sigh), combined sounds (singing and playing simultaneously), soundless vocal sounds (whispers, murmurs, wind sounds, noisy breath, voice and unvoiced consonants, complex of consonants) and percussive sounds (articulation techniques with open or close embouchure such as tongue-stop, tongue-pizzicato, flutter-tonguing, beat-boxing). The combination of the above vocal sound 'effects' with electronic means expand further the flute sound, creating, on one hand timbral alterations of the primal flute sound, and on the other hand harmonic sound layers or "harmony of timbres". In the Electroacoustic Music field, a mixture of vocal-flute sounds can be used to create polyphonic layers and rhythmic motifs, enriching sound spectrum. The timbre exploration of vocal sounds leads to a constantly developing flute technique, which can be creatively embodied in the language of the Electroacoustic Music.

Keywords: voice, breath, flute, electroacoustic music, sound.





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### NoTours Athens - The city-score and Baudelaire with headphones

George Samantas

*Social Anthropologist, Sound Artist, DJ*

NoTours is a digital platform of open-source software that has been developed by escoitar.org since 2010. Combining several technical, technological, artistic and theoretical fields, the noTours application seeks to create soundwalks within the city, by utilising locative media, aiming to the augmented aurality by overlaying several acoustic layers, narratives and artificial soundscapes, that highlight the relation of each creator to their urban environment. Currently, there is an ongoing wide “augmentation” of the centre of Athens, with the collaboration of 17 sound artists, students, and theorists, that will be introduced to the public in September, 2014 by Goethe Institut. As a collaborating sound artist and anthropologist, I will refer to the sound narratives in Athens, and I will seek to pinpoint the bodily dimensions of the particular program. On one hand, the artistic practice of soundwalks in general, brings forth the users-listeners' body, engaging it kinaesthetically and aurally with the existing structured environment. On the other hand, noTours platform in particular, informed by “promenadology”, aims not to guide through the city, but to render the users' bodies into co-creators of the aural-and-wandering experience.

### Representational approaches of the notion of co-presence in mixed environments

Chrysa Papasarantou

*PhD candidate, Department of Architecture, University of Thessaly*

Evelyn Gavrilou

*Architect Engineer*

Previous research focused on analyzing interactive environments where user's body is employed as the primary medium of interaction, as well as defining an alternative framework for the design process of mixed environments, namely the notion of mixed embodied presence. Mixed embodied presence was defined as the coherent sense of presence that derives from the progressive bodily involvement and interaction of the user in an environment consisting of physical and digital entities. It is a measure that is related to the parameters of embodied interaction, the nature of interaction as well as the mediate or immediate presence of other users in the interactive environment (co-presence).

Four conditions of co-presence were extracted during an on-going project that aims to measure mixed embodied presence. One of them is the “echo condition”, in which only traces of (previous) bodily activity are visible to the user. This research is focused on finding the ways that this condition can be related to the notion of mixed embodied presence. Thus an investigation on different fields of art is performed in order to find out the most proper representing mechanism. The main goal is to study and enrich the parameters that assist the mixture of physical and digital experience in a coherent lived experience.



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### The Thinking Body in Corporeal Space

Stavros Moutzourellis

*Architect*

The present work aims to raise concern and set queries about the eviction of the body and the corporeal experience out of the contemporary thinking and production of architecture and space as a consequence of the philosophical separation of mind and body. Finally, it attempts suggestions and answers through interpretations of the beliefs of the French phenomenologist philosopher of the last century, Maurice Merleau Ponty.

Many scholars are that the greatest contribution of Merleau Ponty in philosophy and the hallmark of the difference in the field of phenomenology is to highlight the potential of the human body as a non- intellectual rather conscious relationship to its environment.

Ponty's key point is a "thinking body" without the mediation of mind. The body on the one hand is identified as a first element that moves, lives and gets influenced by the space and on the other hand like a space-producing element. Beyond the senses as a means of taking in environment, body is the perceptive and creative factor reconstructed by the "tangible space" that composes.

No picture is just a picture. No sound is just a sound. A picture is never an univocal representation of an image on the retina or a play of a sound inside the mind as the sensory indivisible body intervenes` it is the result of the experience of the body and it wouldn't have existed if it hadn't been preceded by the experience and the reality of the body in the world. The perception of space from the thinking body though is not the composition within the body or within the mind of sensual components been provided by every single sense but a united and simultaneous process been instantly and constantly redefined and back fed from all the senses into perception.

Therefore, through the "physical intelligence" is suggested not only an interpretation of our body but as well for the space itself. Our task is to create spaces that encourage "poetic thought of the body."

Keywords: Perception, Phenomenology, Merleau Ponty, Thinking Body, Embodied Space.



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### **Human body, analogies, zones, effects, dynamics**

Georgios Tsiouris

*Full Professor, Art Painter, Department of Graphic Design, Faculty of Fine Arts and Design, TEI Athens*

The human body is at the top of creation. It is made up to perfectly serve physically, emotionally and psychically the divine creation, man. It has been used as a unit of measurement in architecture, mathematics, and art. Maybe it is the first letter of the alphabet that denotes man standing upright. The three classical ancient styles of antiquity are a good example of the relation between architecture and the human body. The human body is divided into zones. These zones follow an evolutionary path upwards from instinct to logic. The human face is architecturally designed in the same way. It follows the same order: logic - emotions - animal instinct. The face outline and the shapes that are formed imply elements of character and behavioural predisposition of the specific person. The zones and the formed angles denote the weaknesses and the strengths of a person. Aristotle, Plato, Le Corbusier, other philosophers, artists and mathematicians have studied the human body. The measuring instruments that Ancient Greeks and Egyptians used were smart because their design was inspired by the structure and organization of the human body. The body and the face reveal man's inner world. It is easy to note that the animal and plant kingdoms, a large number of minerals, and man himself observe the rules of line.

Keywords: human body, analogies, zones, effects.

### **Depicting the female body in art as a worship object and ritualistic means**

Symeon Nikolidakis

*Philologist, Special Scientific Collaborator of Instruction, Open Education Foundation*

Calliope Tsantali

*English Language and Literature Teacher, Post-graduate student in the Sciences of Education, Open University of Cyprus*

From antiquity up to the Byzantine era and Medieval Times the human body plays a critical role in all societies. The symbolisms of female body are remodeled in correspondence to the era, conditions and social challenges. Thus, the concept of body is given a new meaning and is reshaped from one society to another. The female body is also a means of religious worship and artistic inspiration. New technologies play a crucial role to this direction as students and teachers are given the possibility to produce work on a cross-curricular basis and find material from different sources. This way polyphony and verbal pluralism are reinforced.

The present study aims to elevate the female body and locate its evolution within time and space. In this framework instructional practices will be suggested so that students come in contact with the concept of body and comprehend its rationale. They will also be able to perceive the body as a whole. School books and innovative



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practices enable students to approach the body and its aspects. Museum Education offers students the possibility to comprehend and directly approach the female body by seeking the reasons and manners by which it is transformed in every society.

Keywords: female body, art, instruction, Museum Education.

### Body and space in artistic practice

Andreas Sitorengo  
*Artist, Educator*

In the interactive installation titled, “Fish Memory”, a goldfish plays the leading role. Goldfish are a known symbol of short-term memory, holding an average length of seven seconds. The goldfish stimulates sensors, which activate four different aesthetically shaped blocks of ice. These ice blocks construct and deconstruct within the seven-second duration of the goldfish’s memory. The ice blocks symbolize a potential structure of a “language” of communication.

In the video, “Dry Soul”, the theme focuses on departure from the ship dry dock. The water fills the dry dock with abnormal speed--everything occurs with abnormal speed. The interpretation of the work and its connection with the title can be found in the meaning of a proverb put forth by Heraclitus. “...The satisfaction of desire, of pleasure, leads souls to the point of becoming damp. And this dampened pleasure is the death of the soul...” (p. 244).

In the video, “The Bench”, the camera begins with a steady shot of the top of a tree. In the calm motionlessness, a flock of birds suddenly invade, entering the camera frame at a diagonal. The flock moves altogether in rhythmic circles around and within the tree. Moving as a single body, the birds take a moment to rest on their “bench”, before getting up and leaving again.



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## 14:30 Session 2

Coordination: Andreas Giannakouloupoulos, Lecturer, Dept. AVarts, Ionian University

### 2.1. Body as Lex Icon

Fotis Kagelaris

*Doctor Psychopathology*

In terms of meta-biology, the 'soma' is a signifier which even though it is related to the biologic body, it has foreclosed it in order to exist as an image in logos. The subject as a consequence of desire, results from the death of the body and its rise as a signifying image, a lex icon (λεξ εικον).

### 2.2. Augmenting artist-flâneur:

#### "Botanizing", "weaving" and "tuning" the geographies of urban experience

Bill Psarras

*Artist, PhD candidate at Goldsmiths University of London, UK*

This paper explores the concept of urban walking as an aesthetic and sensory embodied media practice in the 21st century city. It focuses on a contemporary walking artist of the city, the interconnections with the notions of flânerie and psychogeography as well as the ways different technologies have augmented his ambulant experience. This paper brings forward the walking - 'this most obvious and most obscure thing in the world' as Solnit (2001: 3) suggests. From Baudelairian (1864) and Benjaminian (1925) flâneur, to the Situationists psychogeography and from Michel de Certeau's cultural tactics to artists such as Long, Fulton, Alÿs and Pope - they all understood urban walking as a cultural act.

The notion of urban walking was strongly related with flâneur - a concept of great cultural significance, which synopsised the walking observer of modernity. Psychogeography constituted a more radical consideration towards the society of the spectacle - a meeting platform of art, psychology and geography. The multiparametric notion of city has rendered it a rich ocean of sensorial stimuli, situations and data that forms a palette for the flâneur. This paper focuses in particular in three main metaphors, which the author has altered by considering them as 'cognitive ambulant devices' (Psarras, 2013). In particular, Benjamin's (1924) metaphor of "botanizing" on the asphalt, the Schafer's (1977) indicative use of "tuning" and De Certeau's metaphor on the walking as a "weaving" of places.

How do these metaphors describe a contemporary "augmented" flâneur, who either personally or collectively conducts "botanizings" on the senses, the emotions and even on the data-landscapes of the city - by mapping material or immaterial geographies of the 21st century city?

Keywords: Walking art, flâneur, city, emotional geographies, media arts.



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### 2.3. Slices through Space

Vasilis Bouzas

*Adjunct Lecturer, Department of Fine and Applied Arts, University of Western Macedonia*

The proposed interactive installation in a 'non place,' such as a subway station comprises an imprint of a keyboard's grid on the floor, sensors that sense the passengers' movements on the imprinted characters, audio transmitters and layered transparent boxes-'beehives of information' which contain classified information of cartography. The passenger movements control the audio output of the speakers and the lighting of the boxes. Depending on his/her position and direction, and the duration of his/her staying, each passenger reveals, in conjunction with other ones, an audiovisual signal of certain duration related to his memory. The body movements uncover a situationist mapping. Each user is the carrier of the light and is in constant interaction with parts of the real space through his body. At the same time, his/her idol appears on the reflective boxed surface. The soundscape, which responds to the spatial arrangement of the bodies, is refined by the randomness of their movement and their positions in space. Harmony chords are emitted when certain key-words are activated by the users' movements or their presence on corresponding positions.



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### 16:30 Session 3

Coordination: Elena Hamalidi, Assistant Professor, Dept. Avarts, Ionian University

#### 3.1. Design and colour reveal psychodynamic conditions of the human body

Anna Benaki

*Associate Professor, Art Painter, Department of Graphic Design, Faculty of Fine Arts and Design, TEI Athens*

Nowadays, when the social climate is suffocating, a special approach to our psychosomatic conditions through form and colour leads us to an ideal world, a world of another reality. Through drawing, which is a tool of knowledge and information, we receive the messages which offer us the structure and function of the human body. It is a continuous struggle to achieve a harmonious aesthetic result via recognition of the “essential form” by observing harmony and contrast and not the imitation of inanimate matter, and thus sensitize the human soul.

The interweaving of linear and plastic elements reveals men’s or women’s bodies flinging, swirling, curling up or struggling and asserting themselves in a strong and vigorous way within an imaginary space-time, expressing man’s attitude towards the deepest values of life. Mythical figures, with their plastic and colour plethora, form representations in which the protagonist is the human being. The movements and rhythm of the bodies are characterized by drama and lyricism and create intense psychodynamic conditions. Surfaces define mass, and lines define surfaces. The forms the bodies are drawn, have the ability to decrease or increase colour intensity; that’s why the way they are arranged in the synthesis is most significant. This special quest for live human bodies through drawing and colour constitutes a serious study and endless research into combinations of plastic and linear elements, the interaction of which plays a definitive role in the form of the work which is the ‘give-and-take’ of both the creator’s and spectator’s emotions.

Keywords: Body, Psychodynamic conditions, Design, Colour.

#### 3.2. From the hybrid body to the mannequin

Nikos Mykoniatis

*Art Historian*

The two versions of visual artists/photographers of Ruud van Empel and Izima Kaoru could be considered examples of modern ways that study thoroughly with the human body. Ruud van Empel creates hybrid bodies embedded in hybrid environments using technology and utilising digital applications. A process which he calls digital collage. Izima Kaoru relies on cinematic techniques, organises series of photographs where the lens focuses continuously closer to the female body to finally reveal a scene of horror and simultaneously an aesthetic imprint. In their work they make use of the photographic lens on the one hand as the additional tool of the flâneur, beyond the human eye, and on the other as the lens of a microscope, the scientist’s tool that sharpens observation.



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The selection of these artists helps to understand the transformation through photographic interpretation. Ruud Van Empel creates the "monsters" of a peculiar cartoon world, far beyond the natural photographic portrait as documentation. Moreover, Izima Kaoru's models choose a "perfect" pose for the emergence of the body as if it is dead. Captured as lifeless shells that someone can discover frame by frame, as the camera is constantly approaching, transforms the bodies from details of the landscape to the dominant theme.

### **3.3. From A. Artaud's rawness to the intangible body of mixed media performances Theoretical in - trends**

Dimitris Moumouris

*Ms in Theater Studies, theorist and researcher of performing arts*

From the form of corporality left to us the legacy of A. Artaud, body - witness of performances we passed on the intangible fluid physicality of the performances mixed media. The material body of the passions in line with the virtual body.

The body is the core of the show. One of the key demands of theoretical performing arts is the simultaneous existence and presence of natural bodies. It raises the question of whether we continue to have performance - accomplishment, once mixed media performances in the boundary line of the property of the liveness is repealed. Of course the mixed media performances, term proposed by the Ph. Auslander, we have the combination of live and mediated representations. The coexistence of the two forms of representation, make us meditate on the incremental potential of new media to show. Consequently the concept of performativity takes on new dimensions.

Through the dynamic created between the living and the intangible bodies develops a particular form memory of performance. Each participant in the interaction, passing the threshold of marginal utopia of performance belongs to the group of this show is coming and bringing with him the mnemonic suitcase. Then pass the memories of the experience of the show and the next time you renew the experience. This individual cycle modulates overall collective memory and experience.

Keywords: mixed-media performance, liveness, performance art, memory, performativity.





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**Saturday 17 May 2014**

**09:30 Session 4**

Coordination: Ioannis Deliyannis, Lecturer, Dept. AVarts, Ionian University

**4.1. Body and Personhood in web-based virtual worlds: from Cyborgs to Avatars**

Nefeli Dimitriadi

*Dr. Aesthetics, Art and Technology of Image, Instructor at the School of Fine Arts*

The emergence of the term Cyborg in the 60s, related to the first wave of Cybernetics, establishes the new concept of the extension of the human body with the use of technologies. The “cybernetic organism” not only brings together organic and mechanical elements within a body, but also creates a new identity of this body.

In parallel, developments in computer technology leads to the creation of digital environments from which emerges the concept of “virtual human” or “digital clone”, while Internet constitutes a new space of gathering, where people mainly through role-play games, are invited to choose a way of representing themselves, firstly in a textual, then visual 2d way, and last by the three-dimensional representations known as “avatars”.

The Sanskrit word “avatar”, meaning “descent-incarnation” of the divine, treats the body as a vessel into which the soul migrates during the cycle of reincarnations, reflecting the Indo-European concept of separation of matter and spirit.

The changing of a body, acquiring a new body, a body of other materiality or non-materiality, raise, amongst others, questions about the meaning of Personhood, from the Cyborg to the Avatars of virtual worlds on the internet.



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#### **4.2. The Trans\*parents of Somatechnics**

Demetra Vogiatzaki  
*Architect*

When gender crossing (trans\*) subjects articulate with society's impositions, -especially those who force them into prostitution and therefore into public exposure-, they are capable of generating new sites, as the drag show clubs, or alternatively signifying existing ones as the red-light "sidewalks". However, even the trans\* body itself is formed by synthesizing internal and external -otherwise : private and public- demands, using techniques ranging from clothing and performance to surgical and hormonal intervention. This instrumental management of the body is reminiscent of those augmented body-projects, that we usually name as somatechnics, cyborgs, transhuman etc., who roam as the latest evidences of a continuously enlarging design code, that blurred the boundaries between human and artifact ,offering new perspectives in the management of our mortality. Although the trans\* body could be a milestone in this tradition of technological integration and body design, it is repressed and muted in the shadowed corners of gender and sexuality. This paper explores critically the principles governing the construction and repulsion of trans\* bodies, arguing that they can redefine the "firmitas", "utilitas" and "venustas" values of design architecture.

#### **4.3. Reading Through Embryologist's Eyes**

Adam Zaretsky  
*Visiting Assistant Professor, Media Arts Department, Marist College, USA*

And it is here that developmental biology cannot disavow its cleavage from the lifeworld, as it is. The life world appears, forms, fuses and networks without stewardship. Compared to the expiring use of non-humans in our labs, (e.g., eels, goats and human cell cultures), the microsurgical, toxicological and genetic alterations of embryos that lead to actual born-into bodies of transgenic organisms carry more continuance, some of them live on semi-freely even after meddling. IGM (inherited genetic modification of the Human genome) offers the human versions of this artistic isolation and pain, captivity and denial. This is the bargain that experimental research entails for the object of processional desire.

Keywords: IGM, ritual, enhancement, embryo, psychogeography.



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## 11:30 Keynote speech 2

Coordination: Konstantinos Tiligadis, Assistant Professor, Dept. AVarts, Ionian University

### Art and Redesign of the Body

Anna Hatziyiannaki

*Art Historian and President of the NGO ARTOPOS for Art and Technology*

While NASA plans for space tourism and migration to other planets, the body of the homo sapiens is not evolutionarily ready to keep up with modern technology. So its redesign has gone beyond Science Fiction and reached the reality of interdisciplinary research groups created by artists and scientists of big research facilities such as MIT or CERN. The design and development of the future body is an open project in progress. Many ancestors of the 'Transhuman' already live among us. They turn to science and technology for implants, plastic surgery, prosthetics, pharmaceutical and genetic support for health, youth and life expansion. Their consciousness differs from the Homo sapiens, who take the fateful ageing and death of the body for granted. The technological and biotechnological redesign of the body started from Mythology, continued in Science Fiction and became an experimental reality through the Cybernetic Body and Bio Art, as it develops. Talking about today's transformations of corporality, through technology and biotechnology's experiments with art, one cannot exclude the work of the performer Stelarc, who utilises artificial technology, the internet, mechanical, robotic and electronic prosthetics, surgical methods and permanent external biotechnological incorporation within his mediums. Natasha Vita More is also working on a theoretical level towards the Transhuman body having designed the body of the 21st Century.

The moral issues set by the opponents of the Transhumanism movement, can be summed up in the arguments within the philosophy developed by Francis Fukuyama and Ronald Bailey. If someone attempted to ease the tone between the conversationalists who represent their opinions, one would remind them that the essence of the issue is political and is proven to be prophetic within the thought of Michel Foucault in his lectures entitled "The birth of Bio-Politics". The moral issues come across, to a certain degree, as very academic issues when compared to the results of the scientific research in nanotechnology, bio-photonic telematic networks and the field theory that is reported by professor Roy Ascott in one of his publications (2005) in which he documents, using scientific data, that there is a sort of connection between the western materialistic concept and spirituality. Maybe this is the bridge that connects the western materialistic concept with the mother of all sciences, shamanism. After all, it is practically understandable that the scientific techniques and methods are only tools for the transformation of corporality. What moves the processes is the human will, a spiritual force that can either be interpreted with the quantum theory or with Ascott's syncretism, or is a precondition of every movement.

Keywords: Transhumanism, Redesign of the Body, Cybernetic Body, Bio Art, Medical Humanities, Posthuman, Prometheus, Centaurs, Hybrids, Stelarc, Semi-living sculpture, «Ear on Arm», Natasha Vita-More, DNA, Prosthetics, Robotics, Aesthetic Surgery, Bioethics, Michel Foucault, Francis Fukuyama, Ronald Bailey, Nanotechnology, Field Theory, Quantumphysics, Shamanism, Roy Ascott.



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## 12:30 Presentations Poster and Screening II

### The photographed body: from Hippolyte Bayars to the anonymous selfie of the digital age

Io Paschou

*PhD in History of Art, Instructor, Department of Photography, TEI Athens*

From the nude self-portrait of Hippolyte Bayard to the modern approach of ourselves through the immediacy of the current digital technology, the body has always been a 'place' for exploration regarding the limits of the photographic frame, the shadow and light and also of the photographic angle. The assumption that photography reproduces reality - the believability of the human body - does not exist. Neither can the assumption that the lens is an unbiased eye, rather than the human eye that is influenced by feeling or the preferences of the individual: the photographer reveals his aesthetic and psychological inclinations through the selection of his subjects, the placing and the lighting of the objects or the body being photographed. "Photography differs from other graphic arts" wrote Lewis Mumford "in regard to the process being defined within each stage by the outer conditions."

In the current presentation we will search for the definition of the photographed body from the 19<sup>th</sup> Century up to the present day in regard not only to the form but also the essence. By adopting terms from the psychoanalytic theory, we will explore the process of "photography" through the process of establishing the subject as it is described by Lacan; as an agonizing attempt of the self to avoid its scattering and shattering. Thus this attempt leads the self to organise as a body like armor, which is phenomenally solid and impregnable. But is it true?

Keywords: photographed body, digital technology, The Self, believability, self-portrait

### Pain and Performance

#### Physical pain as a return to the deleuzian *primitive territorial machine* in modern artistic practices

Dana Papachristou

*Musicologist and artist, PhD candidate, Paris 8 - Vincennes and Ionian University*

Beginning with Deleuze and Guattari and their work *Anti-Oedipe* (1972) I will attempt to connect the role of physical pain in the practice of performance art with the suffering throughout the process of initiation in the oral and vocal rituals of the primitive social machine. The scripture as a system is absent in performance art creating a different writing relationship within the space (body), a body geo-graphy, independent from the linearity hand-voice-script but nonetheless with immediate affinity to social signified "in a radial and multi-dimensional organisation".

The contemporary artistic practices of performance embrace pain as a tool to achieve the representation of empathy. Performance as a ritual is a graphism onto the body and relates the body, as a corporeal space, with an



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disembodied territory of artistic representation. The artist, as the sufferer of the ritual in an Urstaat, receives the pain not as a sign of revenge but as the effect of the active word onto the body which causes pleasure to the gazing eye.

### Political representations of the body in the work of Raymond Depardon

Panagiotis Papadimitropoulos

*Assistant Professor of Photography and Sciences, Department of Visual Arts, University of Ioannina*

Raymond Depardon, well known photographer and filmmaker, in his attempt to answer the question «What is politics?», he comes up with the following definition: «Politics is the realization of injustice perceived since our childhood». Depardon does not cease to record and denounce this injustice, as the sovereignty of the powerful over the weaker, with a self-reflective glance that characterizes him. His lens captures the space of mental hospital (San Clemente, 1980), the sentence imposed by the court on the defendant (Délits Flagrants, 1994 and 10e Chambre, instants d'audience, 2004), the interrogation at the police station (Faits divers, 1983), the election campaign of Valéry Giscard d'Estaing, the misery and suffering of the African continent (Afriques: Comment ça va avec la douleur?, 1996), the forgotten farmer of the distant French province (Profils paysans, 2001).

He does not though transform this misery into a spectacle. He shoots with humanity, as if he was himself an orphan and a farmer. Because, above being an artist, he is a poet. And because he is a poet, he does not make human suffering a profession. His lens is touched even by the warm sand and the cold wind of the African desert (Un homme sans l'occident, 2003), by the light, by the light of any kind, even that of the moon, because as he says, «the light is happiness». He complements though: «If the light is happiness, the frame is pain, it is a prison». Here's the real question posed by Depardon's poetic: Can art represent, close in the frame, the body's need for freedom, justice and spirituality?

### Distortions of pleasure and pain. Francis Bacon in Last tango in Paris

Despoina Poulou

*PhD Student in Philosophy, Aristotle University Thessaloniki*

The first visual stimuli of Last tango in Paris (Bernardo Bertolucci, Ultimo tango a Parigi [1972]) are two paintings of Francis Bacon (Portrait of Lucian Freud [1954], Study of portrait [Isabel Rawsthorn] [1964]); the main characters of the cinematic universe are being introduced through their 'simulacra', revealing the director's intentions to converse with the painter's distressing gaze. In a movie that examines the possibility of an escape from normative reality, the wish to convey Bacon's imaginary to cinematic language outgrows the creation of a visually resembling composition and aims at grasping the intense existential violence of his work. The painter's color palette is adopted so that the cinematic subjects can immerse in an environment that enables their introverted movement and, at the same



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time, allows them to emerge from it as fundamental forms of the mise en scène. The camera moves through distorting surfaces and altering mirrors, transforming the bodies into visual manifestations of the characters' psychological conflicts, in an effort to grasp the painful expressiveness of Bacon's portraits. In this context, fragments -frames- of Bertolucci's movie are dialectically examined with interrelated works of Bacon, so that the external and the internal adjacencies are detected, in a way that preserves the bodies as main expressers of the violent -erotic or deathly, voluptuous or afflictive- tension. Finally, issues such as the methodology of Vittorio Storaro's work, as the cinematographer of Last tango, and the influence of filmmakers, such as Sergei Eisenstein, on the work of Bacon, are considered.

Keywords: Bertolucci, Bacon, body, existence, violence.

#### Body as Lex Icon

Fotis Kagelaris  
*Doctor Psychopathology*

See presentation 2.1.

#### The body transformation

Babis Venetopoulos  
*Artist, Lecturer, Department of Fine and Applied Arts, School of Fine Arts*

The body becomes the medium to explore issues of extreme existential conditions and to offer a critique of the methods for the exercise of power and the mechanisms employed for the imposition of psychological violence. The image of the body is the starting material to examine concepts like confinement, transformation, the tragic aspect of being and the shrinking of physical and intellectual boundaries of contemporary man. The incarceration, the discipline, the punishment that can emanate from forms of power of the society, from the power that we practice to our bodies and our mental substance or even, from the power of the natural illness. Extremely oppressively techniques as the surveillance, aiming at the complete subjugation and the isolation which through the scary silence that imposes, takes the absolute form of the exercise of control and power. The power becomes a technician of the orthopedic of the behavior and a constructor of obedient bodies, which it made sure to dislocate at first and then to convert them at will. The attitude of the body, its parts and its articulations are also determined and the control of the power enters the body. The body undergoes a shockingly complicated transformation. It is an exhibition and presentation showing the instantaneous deterioration of the body and the destruction of the spirit.



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## 14:30 Session 5

Coordination: Dalila Honorato, Lecturer, Dept. AVarts, Ionian University

### 5.1. Between Arcadia and the Circus: Portraiture of tattooed bodies in the 19th and 20th Century

María Inés Plaza-Lazo  
*KU University of Eichstätt, Germany*

This paper is oriented to the experiences of the body, its motion between the self and intercultural experiences and its representation in high and low culture. The explanation for a globalized aesthetic form of tattooing finds its roots at the very beginning of the 19th century. The clichés on the tattooed body as a criminal, a nomad body - the sailor, the prostitute, the murder - is, so my proposal- the result of the scientific discourse of the time, willing to understand the origin and cause of European Tattoo practice. When dealing with new approaches towards esthetic experience and the historical responsibility in relation to the visual arts, one has to take a look to all kind of visual movements, which the flood of images through mass media brings to us. Tattooing and its particular historical development turns to be my research field, in which the current issue of my final thesis developed into a philological and historical analyze on the first descriptions of European Tattoos. To mark the limits of this art historical argument is very difficult, as the historiography of Tattooing has been a matter for anthropologists, ethnologists or sociologists but very few for art historians.

I defend the idea of focusing on the roots of the now globalized Tattooing within the framework of Art History as a former visual production, and its popularity nowadays as a reflection of its upcoming institutionalization. (For example, the existence of over 200 Tattoo-Conventions that are taking place every year since the beginning of 21th century). As an extension to my work on the first descriptions of Tattooing, I would like to present today the question of the first representations of tattooed bodies in European visual arts at the beginning of the modernity. The question of the representation of the tattooed body opens a range of portraits that respond to other categories than the rest of portraits of the time. The perception of the artist will be defined by the knowledge he possesses on this rare and „new% kind of human expressions for the European of the 19th Century. The presented continuity between the paintings I would like to discuss today concern not only the urgent comparative analyzes, but also a kind of development that should be pointed out. „Between Arcadia and the Circus: Portraiture of tattooed bodies in the 19th and 20th Century% therefore, is the temporal range I would like to call to the instances within the following representations of the tattooed body as a medium synchronized image-phenomena: For instance the end of painting as an academic art, and the beginning of tattooing as a normalized but subversive production, as well as the invention of the tattoo-machine, in 1891. The Portraits to be analyzed are: Omai, from Joshua Reynolds, 1778 // Poster of Captain Constantinus, at Folies-Bergère, around 1880 // The photo-series of Felix Beato of Japanese Tattooed Men, from mid. 19th // Liebeskranke (Lovesick), from George Grosz, 1916// Suleika, from Otto Dix, 1920 // Egon Erwin Kisch, from Christian Schad, 1928.



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## 5.2. SKIN-less

Xenofon Bitsikas

*Artist, Associate Professor, School of Fine Arts, University of Ioannina*

Polyxeni Mantzou

*Architect, Associate Professor, Dep. of Architecture, Democritus University of Thrace*

At first there is only skin. The proposed paper examines the skin as a model for understanding our relation to our world. From the wholeness of the body, which at the moment of creation is encountered in the skin, progressively the body develops in its complexity, unfolding differences and specifications. The skin is not only the deepest but furthermore, the oldest. We are originated from ectoderm and endoderm, which in a later moment peel away, in order to give way to a third surface, the mesoderm. And it is from these three dermal layers that everything else is formed, internal organs, blood, muscles, connective tissues and the skeleton. Once the body has come into being, the skin becomes a mediator, a way to interact with our surroundings. But when other mediators, such as contemporary interfaces, become more and more determinant, the skin is left hanging, it becomes a rather awkward packaging, a detached envelope; very adaptable, very interactive, very controllable and changeable, but not very essential. Artists have pointed out this obsolescence of the skin, which of course is linked to an obsolescence of the proper body. Digital interfaces facilitate a relation to our surroundings that is not mediated by the skin. The skin's characteristics, its porosity, its complexity, its aliveness and its adaptability, become therefore characteristics of non-functional use. Interfaces operate without necessity of other mediators. The subject contracts and shrivels in an unspecified interior, immaterial and non-localizable. When the skin becomes obsolete, the body is no longer a definitive condition for the existence. The subject's last habitat becomes its proper code. Exteriority and interiority are mere impressions. New possibilities arise.

This new corporeal condition is analyzed through theoretical approaches as well as artistic works, such as Sonia Cillari's "Sensitive to Pleasure", Marce-li Antunez's "Protomembrana" and Jordan Wolfson's animatronic sculpture, titled "Female figure".

Keywords: Skin, interface, body, code, art.





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### **5.3. In the constellation of a fission: Deconstructing the subject in carnal surfaces**

Athanasia Vidali-Soula

*PhD candidate, Dept. AVarts, Ionian University*

This theoretical argument was born together with an artistic happening which took place in Athens in 2012. During this event, the viewers were invited to consume a surreal anthropomorphic candy-sculpture representing a female skin surface. This materiality of the human body - particularly the dialectic surface of the human skin - was used as a prism for the emergence of my perspective.

For Jean-Luc Nancy, image is a physical surface containing a densification of significance, beyond however the material dimension of the world. Could one argue something similar for this lively surface that constitutes the human skin? Apparent exteriority that, although at first sight seems to perform a mere function of coverage, under a closer look emerges bearing the suggestive signs of a body language blurring the boundaries of inside and outside. It is a seducing language of absence; an invitation towards a fusion that, by dissolving the concept of distinct entities -and, thus, units of significance - could perhaps be perceived as an antidote against our fortification in individuality.

What could arise from this change of perspective, based on the horizon of physicality? In the happening, a “violent” celebratory scene of death is proposed. The edible sweet skin becomes the center of a symbolic sacrifice, bearing new creative possibilities. The participators produce interpretations beyond the initial predictions of the artist. It is a movement reminiscent of the rhizomatic thought of Deleuze and Guattari where everything is explained as horizontal, volatile relations in a perpetual interplay of surfaces. Under this perspective, conceptual stability is nothing but an illusion. Instead of measurable constants of the self, one should speak of moments of touch where the notions of subject, world and representation, intertwine in a perpetual reconfiguration.

Keywords: surface, skin, deconstruction, rhizome, exteriority.



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## 16:30 Session 6

Coordination: Theodoros Lotis, Assistant Professor, Dept. Music Studies, Ionian University

### 6.1. Intimate Screen Performance: Experimental Directing and Acting Practices in Digital Filmmaking

Michael Andrew Morgan  
*European Film College, Denmark*

My presentation will address the concept of intimacy in screen performance, through its production process in digital filmmaking. I will define intimacy by its “relations” and “interactions” to create “self-disclosure”, “positive response” and “mutual understanding” as identified by performance theorist Bruce Barton (Barton, 2014). Filmmaker and Scholar Virginia Pitts has defined an “artisanal mode” of filmmaking, with directors such as David Lynch and Lars Von Trier operating cameras to create a “direct and intimate relationship” with their actors (Pitts, 2011). This approach has been made possible through the use of digital cameras that are “lightweight” and “light-sensitive”, but also due to recording on “low-cost” tape or high-capacity disc space, that multiple and extended takes can be filmed. However, it is also the director’s individual presence that will form and shape an intimate relationship with the actor, beyond a physical proximity. Filmmaker Sally Potter, who works extensively on-set with her actors, has revealed her working processes in directing actors as a form of “naked cinema”, requiring an “extraordinary degree of openness” (Potter, 2014). I will argue that this practice can be started in the creation process, specifically in devising, improvisation or rehearsal stages. I will offer examples from my recent “Intimate Filmmaking” workshop at the European Film College, with student actors and directors participating in collaborative exercises using digital cameras. I will demonstrate different stages of intimacy in both the relationship and interaction between director and actor. Finally, I will conclude by suggesting that these practices ultimately have the potential to nurture an intimacy between the spectator and the actor/character. In Potter’s words ‘Each member of the audience will, in turn, experience it as their own.’ (Potter, 2014)

Keywords: Performance, Filmmaking, Directing, Acting, Intimacy.



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### **6.2 When the spectator becomes the protagonist: The forking paths**

Bruno Mendes da Silva  
CIAC, Universidade do Algarve, Portugal

The project The Forking Paths aims to create a set of interactive cinematographic narratives, within an applied research that seeks to transfer the spectator from an extradiegetic level to an intradiegetic level, creating a metalepsis. The intention is, above all, to analyze the possibilities of the spectator's identification as the main character, by the manipulation of the idea of time in Cinema. In the first narrative, Haze, we aim to reach this propose trough the use of specific narrative resources, as well as through the possibility of choice between alternative image flows. The project The forking paths is intended to be available in different media and supports such as the Internet, touch sensitive screen devices and conventional cinemas. Through the immersion in the interactive narrative, we look forward to creating a mirror effect, where the spectator and the protagonist share the same identity, becoming the spectator-protagonist. As in the case of first person genre. videogames, the different flows of images will be based in subjective shot that overlaps the protagonist point of view, replacing it by the spectator's point of view. This solution will enhance a "discorporation" of the look. The eye's body is abolished. As it is never felt or revealed it is technologically neutralized. Thus, the body becomes an excess of baggage to the traveller of the narrative "The forking paths".

Keywords: digital art, cinema, Interactivity, time, narrative.

### **6.3 The controlled body in light of the practice of human trafficking. Five narrative animation spots, from the collaboration between TEI of Athens and the THE NO PROJECT organization**

Eleni Mouri  
*PhD, Assistant professor of animation, Dept. of Graphic Design, TEI Athens*

The dynamic of Animation art lies in the narrative structure of non-existing world, while the events that take place are imaginary as well. The creator constructs his own world for taking aim at projecting his opinion, criticizing and developing his beliefs through the symbols and abstraction. The given task to TEI Athens students of Graphic Design, in the class of Animation, was to communicate the problem of human trafficking through narrative animation. The problem is the economic exploitation of people by man. Under this frame, the collaboration with THE NO PROJECT organization was evolved. The organization is an independent initiative against human trafficking. It focuses on the main role of asking; it forwards the youth awareness in order to have young people to change the attitude of the society towards the issue. Here will be presented the results, after the collaboration of TEI Athens and «THE NO PROJECT» humanitarian organization, of the visual material development. The created movies focus on the use of human body as a money making machine. The use of symbols and abstraction are characteristics of the narrative animation and of the tough issue.

Keywords: narrative, story board, concept art, animation, human trafficking.



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