

TABOO TRANSGRESSION TRANSCENDENCE



IN ART & SCIENCE

10th Audiovisual Arts Festival

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BOOK OF ABSTRACTS

Ionian University

Faculty of Music & Audiovisual Arts

Departments of Audio and Visual Arts & Music Studies (EPHMEE)



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TABOO - TRANSGRESSION - TRANSCENDENCE

in Art & Science

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"Zombies, Cyborgs & Chimeras: Creepy, Uncanny & Contestable Bodies"

[ENG]

In this age of body hacking, gene mapping, prosthetic augmentation, organ swapping, face transplants, gender reassignments, AI and AL, what it means to be other and what generates aliveness and affect becomes problematic. This is a time of Circulating Flesh, Fractal Flesh and Phantom Flesh. A time of extreme absence and alien experience. Of bodies performing in remote spaces with split physiologies and multiple agencies, where bodies are simultaneously possessed and performing. Being neither one nor the other, being neither here nor there, but partly present and mostly absent. Subjectively, the body now experiences itself as a more extruded system, rather than an enclosed structure. The self becomes situated beyond the skin. It is partly through this extrusion that the body becomes empty. But this radical emptiness is not through a lack but rather through excess. Bodies are profoundly obsolete. Bodies are inadequate, empty, involuntary, and absent to their agency. We are living in an age of excess and indifference. Of prosthetic augmentation and extended operational systems. An age of Organs Without Bodies, of organs awaiting bodies. Cadavers can be preserved forever with plastination and comatose bodies can be sustained indefinitely on life-support systems, whilst cryogenically suspended bodies await re-animation at some imagined future. The dead, the near-dead, the un-dead and the yet to be born now exist simultaneously. This is an age of the Cadaver, the Comatose and the Chimera. Of Zombies, Cyborgs, Hybrids and Humanoids. The creepy and the uncanny proliferate. The body has become contemporary chimera of meat, metal and code.

Keynote Speaker

Stelarc

Curtin University, Australia



Stelarc is a performance artist who has visually probed and acoustically amplified his body. He has made three films of the inside of his body. Between 1976-1988 he completed 26 body suspension performances with hooks into the skin. He has used medical instruments, prosthetics, robotics, Virtual Reality systems, the Internet and biotechnology to engineer intimate and involuntary interfaces with the body. He explores Alternate Anatomical Architectures with augmented and extended body constructs.

He has performed with a THIRD HAND, an EXTENDED ARM, a VIRTUAL ARM, a STOMACH SCULPTURE and EXOSKELETON, a 6-legged walking robot. His FRACTAL FLESH, PING BODY and PARASITE performances explored involuntary, remote and internet choreography of the body with electrical stimulation of the muscles. His PROSTHETIC HEAD is an embodied conversational agent that speaks to the person who interrogates it. He is surgically constructing an EXTRA EAR on his arm that will be internet enabled, making it a publicly accessible acoustical organ for people in other places. He is presently performing as his avatar from his SECOND LIFE site.

In 1995 Stelarc received a three year Fellowship from The Visual Arts/Craft Board, The Australia Council and in 2004 was awarded a two year New Media Arts Fellowship. In 1997 he was appointed Honorary Professor of Art and Robotics at Carnegie Mellon University, Pittsburgh. He was Artist-In-Residence for Hamburg City in 1997. In 2000 he was awarded an Honorary Degree of Laws by Monash University. He has completed Visiting Artist positions in Art and Technology, at the Faculty of Art and Design at Ohio State University in Columbus in 2002, 2003 & 2004. He has been Principal Research Fellow in the Performance Arts Digital Research Unit and a Visiting Professor at The Nottingham Trent University, UK. Between 2006 and 2011 he was Senior Research Fellow and Visiting Artist at the MARCS Lab, University of Western Sydney, Australia. He is currently Chair in Performance Art, School of Arts, Brunel University, Uxbridge, UK. In 2010 he has received a special projects grant from the Australia Council and was also awarded the Prix Ars Electronica Hybrid Arts Prize. In 2012 he was the recipient of the Michael Cook Performance and Body Artist Award. In 2014 he initiated and was director of the Alternate Anatomies Lab for two years.

In 2015 he received the Australia Council's Emerging and Experimental Arts Award. He is presently a Distinguished Research Fellow in the School of Design and Art, Curtin University. Stelarc's artwork is represented by the SCOTT LIVESEY GALLERIES in Melbourne.

Keynote Speaker

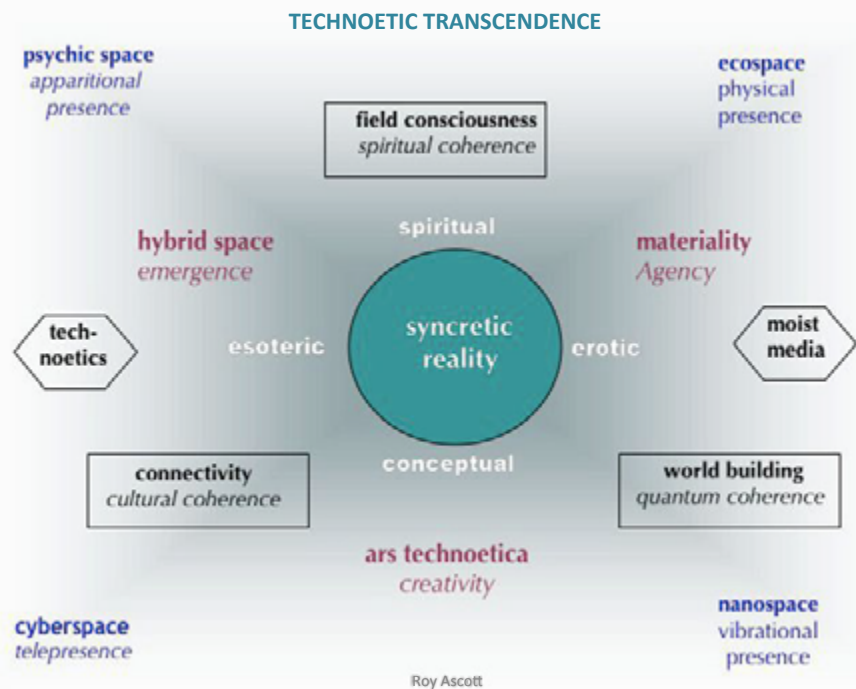
Ascott, Roy

Plymouth University, UK



“Technoetic Transcendence: the message of moistmedia”

[ENG]



Recipient of the Ars Electronica Golden Nica Award for Visionary Pioneers of Media Art 2014, Roy Ascott has shown at the Shanghai Biennale, Venice Biennale, Biennale do Mercosul Brazil, European Media Festival, Musée d'Art Moderne, Paris, etc. His seminal projects include *La Plissure du Texte* at Electra, Paris 1984, (Second Life versions in 2010, 2012), and *Aspects of Gaia* Ars Electronica, 1989. His retrospective *The Syncretic Sense* was shown at Plymouth Arts Centre, 2009; at the Incheon International Digital Art Festival, Korea, 2010, and at SPACE, Hackney, London, 2011. Roy Ascott: *Syncretic Cybernetics* was part of the Shanghai Biennale 2012. Roy Ascott: *The Analogues*, Plug-In ICA Winnipeg in 2013. His work is in the Tate permanent collection.

He is President of the Planetary Collegium (World Universities Forum Award for Best Practice in Higher Education 2011), and the DeTao Master of Technoetic Arts at the Beijing DeTao Masters Academy in Shanghai; Honorary Professor of Aalborg University, Copenhagen, and University of West London.

In 1960s London, he established the radical Groundcourse at Ealing and then Ipswich, and taught at the Slade, Saint Martins and the Central Schools of Art. In the 1970s he was President of Ontario College of Art, Toronto, and later Vice-President of San Francisco Art Institute. He was Professor of Communications Theory, University of Applied Arts, Vienna, in the 1980s, and University of Wales Professor of Interactive Arts in the 1990s.

He is a graduate of King's College, University of Durham.

He lectures and publishes throughout the Americas, Europe, Asia and Australia. Founding Editor of *Technoetic Arts* (Intellect), and Honorary Editor of *Leonard* (MIT Press). His books include: 未来就是现在: 艺术、技术和意识 [The Future is Now: Art, Technology, and Consciousness], Gold Wall Press, Beijing, 2012; *Telematic Embrace: Visionary Theories of Art Technology and Consciousness*, University of California Press, 2003. 테크노에틱 아트 [Technoetic Arts]. Yonsei University Press, 2002. 텔레마틱스 : 新しい美学の構築に向かって。 [Art & Telematics: toward the Construction of New Aesthetics] NTT, Tokyo, 1998.

He advises new media centres, festivals and juries throughout Europe, Australia, Brazil, Canada, China, Japan, Korea, the USA, CEC and UNESCO.

Universe: The land of Utopia

[GR]

What would we think if we could realize that everything we perceive around us is not the real Universe but a distorted and partial image on a three-dimensional Euclidean mirror made by the human physiology?

What would we think if we could really understand that the Universe is timeless and that each one of its points is simultaneously everywhere? That Universe has no "in" or "out"? That whatever we perceive as distant it is just old, and everything we perceive as big it is in fact small?

We would probably think that we are in the land of Utopia. But the truth is that the land of Utopia is the Universe that our physiology let us measure and perceive.

So, let us search for the real Universe and its properties in the world of modern physics, beyond and outside the utopia of fake material reality.

Keynote Speaker

Danezis, Manos

University of Athens, Greece



Manos Danezis was born in Piraeus on 16 October 1949 and is Assistant Professor of Astrophysics at the University of Athens, Department of Physics.

He received his BSc in Mathematics from the University of Athens (1975) and a Diploma in Programming in 1973. He worked for his PhD in Astrophysics in Paris and he defended his thesis at the University of Athens, Department of Physics.

His scientific interests are: Spectroscopic study of hot emission stars in the visible and ultra violet (UV) region of the electromagnetic spectrum, Spectroscopic study of Active Galactic Nuclei (AGNs) in the visible and ultraviolet spectral region, stellar atmospheres, binary star systems and History and Philosophy of Science. He has cooperated with many observatories in Greece and abroad.

He has published more than 200 scientific papers in international peer reviewed journals and proceedings of international conferences in Greece and abroad. He is the author of 24 books on the subjects of Astrophysics, of History and Philosophy of Sciences and of social interest. He is coauthor in 7 University Textbooks and he is the scientific editor or he has written the preface of 10 books and 14 statistical studies. Furthermore, he is the author of more than 250 scientific articles and more than 200 articles of social interest in the daily and periodical press.

He is member of the International Astronomical Union (IAU), the European Astronomical Society (EAS), the Hellenic Astronomical Society (Hel.AS), the Union of Physicists, the Greek Mathematical Society, the "Conservation Association of Language Heritage" and the "Association of Historical Studies of Ancient Greek Mathematics".

He has given more than 320 lectures as a guest speaker at universities, scientific associations and Unions.

He has been the writer and presenter of 151 scientific documentaries presented in seven television series. Hundreds of thousands of reports can be found online related to them. He has received the "Aronis" and "Koskorozi" awards from the University of Athens and the Ministry of Education, for a series of books and the "Hellenic-American University prize" for the TV series "The Universe I loved". He has also been awarded by the Association of Physicists and by many Greek Municipalities for his overall research and educational contribution.

Argyrokastriti, Marily

Ionian University, Greece

I was born in Corfu, Greece in 1973 and I got in 1997 a degree in painting from the Academy of Fine Arts, Brera in Milan, Italy. I am a PHD student at the Audiovisual Arts Dep. of the Ionian University and my academic research, focuses on the subject of the Identity and the Body in Internet art. Since 2001 I've been teaching drawing, painting, history of the art and applied arts in the secondary education, while since 2005 I've been also teaching drawing and painting at the Audiovisual Arts Dep. of the Ionian University. From 1996 up to 2001 I was the publisher of the local history and culture magazine EXIT in Corfu and from 1991 'till 2003 I was secretary of the METEIKASMA cinema club. I have written numerous articles on art and culture for various newspapers and magazines and lately I'm collaborating with the art blog DIMART on subjects of culture and gender. I speak fluently English, French, Italian and I have a fair knowledge of the German language.

Taboo and transcendence in Internet Art

[GR]

Taboo is the forbidding condition and secluded field that borderlines and normalizes behavior and it concerns mainly concrete space and time. The internet as a "non place" and as a "non time" constitutes a heterotopic landscape in the Foucauldian sense, an area so to speak of crisis and decline at times, where alternative perspectives can be met. In this sense how do we face taboo on the internet? Whole sites have the facility of demising taboos and the lifting of the real world restrictions mainly concerning sexual issues. Artists comment on this activity in their own way.

"Whenever you put your body online, in some way you are in conversation with porn" States the internet artist Ann Hirsch commenting the possible objectification of the female primarily body and the truth is that the erotic research and the porn industry as significant parameters of the on line experience is the principal commentation subject of other artists as well like Mary Bond, Erica Alexander and Alexandra Marzella. But through the obvious occupation with taboo subjects like porn (in the sense that it constitutes a point of privacy and acceptance of any declining desire) cases like Faith Holland's who is accepting the "porn norm" and the "holly" convention of the sexual arousal but in the same time blows over this silent consent "vandalizing" with anti-erotic images the sites aimed for sexual arousal, manufacturing a transcendence inside a heterotopic field of complicity, creating in this way a new "taboo".

In this manner taboo is being diversified and reexamined in relation to its employment in the real world. There are taboos that are being catalyzed inside the internet and the emergence of new ones, like in the social media world where the appearance of nipples is abolished as well as the reference to women's period (Rupi Kaur) as much as the revealing of an obese body, introducing in this way the taboo of the showcase of the "beautiful" against the "non beautiful" in an effort to create a normalizing condition on behalf of the social media.

In other transcendences we could refer on the transcendence of the gender and identity limitations like in the performance by George Jacotey and the occupation with the female breast that consists an object of commentation and observation and it's being burdened with subjectivity in a multisemantic confrontation like in the work of Jessica Gomoula.

Other transcendences and transgressions regard the publication of private activities like "chatting" and photographic material and the blurring between the private and the public.

This introduction is making an attempt to designate the relation between taboo and its transcendence in the internet and in the "real world" through the analysis of the work of internet artists that have worked in relation to the subject.

As an epicenter I will focus on artists that have worked on the subject in the last 5 years.

Body as taboo: The Art History approach

[GR]

Athanasekou, Maria

independent art historian, Greece

The aim of this paper is to discuss body as seen through the prism of art as well as the consideration of the new ways of thinking and creating art having body as a point of departure.

Taboo is any person or thing forbidden to be approached, touched, named or used because it is thought to be sacred or miasmatic. Body has, constituted, perhaps, the biggest and longest standing taboo in art. Body is a kind of finite shell, the clothing of life.

Body ages, hurts, bears children, bleeds, makes love, transforms and deforms, wears out and dies, it concerns philosophy, psychology, medicine, art, but it also becomes art, a carrier for the realization of artistic ideas and a means of creative or destructive expression.

Ever since last century body has been redefined, objectified, connected with technological developments such as robotic or hybrid constructions, it has been pierced, it received implants, it was suspended from hooks and it has floated in the void, it has been tortured, mutilated and operated on, it has become a cyborg, it has been clothed with raw steaks or it has given its fat to make soap and it has been called avant-garde, post-modern, art.

Artists such as Orlan, Stelarc or Aziz + Cucher put body at the heart of the quest of art. Are plastic surgeries, the abuse and torture, the violence against the body, the same body of the artist, art?

From what kind of autoimmunity do modern artists suffer from, since they attack their very own body?

Through a short retrospection of the history of body portrayal, the reasons that dictated the specific aesthetics will be discussed, though emphasis will be put on body as canvas, as a means of artistic expression in contemporary and modern art where taboos no longer exist.

Maria Athanasekou is an art historian. She completed a PhD in art history at the School of Architecture of the National Technical University of Athens, an MA in Renaissance Studies at the University of London, Birkbeck College and a BA in Archaeology and History of Art at the National University of Athens, School of Philosophy, Department of History and Archaeology. As a doctoral student she received the National Technical University of Athens Special Account for Research (E.L.K.E.) scholarship for three years. As a BA graduate student she received the Erasmus Programme (European Community Action Scheme for the Mobility of University Students) scholarship and the final year of her studies was attended at St. Patrick's College in Maynooth, Ireland. She has been teaching art history at public and private institutions, as well as at the National Technical University, School of Architecture, the University of Athens-Plato Academy, Lifelong Learning Institutions etc. She has also delivered papers in a number of international conferences of art history which have been published. She likes telling stories about art, to share and communicate through the images. She believes that art has a lot of stories to tell, many of which, if not all, concern us or will at some future period of our lives, as long as the field of our existence broadens.

Athanassakis, Irini

Artist researcher, France

*1968, greek and austrian nationalities, lives in Paris since 2014

My artistic-research work includes images, words, objects and theoretical writings published and shown mostly in Germany, Austria, France and Greece (e.g. Haus der Kulturen der Welt, Berlin, TAF Athens, MIET Thessaloniki, Kunsthalles Wien, Maison des Métallous, Paris). Questions on how to live together are evolving around the topics of life, love and oiko-nomia (from eco-nomics to Bio-logics of life and for life).

Artistic (sculpture et transmedia art at the University of Applied Arts, Vienna, Austria), philosophical (doctoral studies in history of art and philosophy, Vienna, Austria) and economic training (european business schools in Reutlingen (D) and London (GB)) led to the emulation of research around images, signs, words and objects that surround us in a ludico-sémiotic manner, concentrating mostly on questions of the economy - oikonomia as ways of living (together). Since the birth of my daughter in 2011 I have shifted to artistic research around the Gift of Life and of MILK as ultimate matters (of giving without reciprocity). Before my artistic training, I worked as financial auditor for KPMG in Vienna, Paris and Berlin (1990-1994). After graduating at the University of Applied Arts 1999 on "The Possible and the Uncertain" I taught as researcher in the Institute of Design (Prof. Alison Clarke/ Prof. Paolo Piva) at the University of Applied Arts Vienna (De-Sign - Über Zeichen und Dinge - about everyday signs and objects 2001-2004). I pursued my doctoral research on financial shares as images et objects of culture (and belief) "Die Aktie als Bild", and obtained my PhD with distinction, in 2007 (published 2008 by Springer Vienna/New York). Since then I have been working on bonds and obligations. With Thomas Macho, I initiated the conference and the book "BONDS. Schuld, Schulden und andere Verbindlichkeiten" (Bonds. Debt, guilt and other liabilities), a cooperation of the Humboldt-Universität zu Berlin and the Haus der Kulturen der Welt Berlin 2012/ Published in 2014, Fink, (D).

I am currently working on a Post-Doc Project on "Bonds of Love and Life" in co-operation with the IFK (Thomas Macho, Vienna). The gift of life and love (i.e. OOCYTES and MILK), opposed to the debt of life and other debt constructions) are considered as a new semantic field of Bio-Logics.

BIO – LOGICS of ART. Poems on the Aesthetics and Linguistics of Assisted Reproductive Technology (ART)

[ENG]

Having children used to be (considered as) the most natural thing in the world, but it stopped being so. Not only because of the increasing number of infertile women and man (maybe due to environmental and life style issues), not only because of the increasing age of procreation in so-called developed countries (for reasons of education, employment, mating habits etc.). Since the nineties, Assisted reproductive technology (ART) has been revolutionized and techniques, medication and research are still one of the most innovative of our times, despite the still explosive demography situation and the vanishing resources on the planet. Making life (possible) seems to have stopped being about sex and love and bonds between families. The media are full of celebrities in their forties or fifties, made up as ever young women, holding their newborns in their arms. This media buzz and the banality of having children later or late have somehow led to a situation where young women often forget about the age where they could become pregnant easily. In order to cope with later infertility some "progressive" companies as Google or Apple are even recommending their women staff to freeze oocytes (eggs) in order to be able to have children later, when it would be too late to produce eggs naturally. Despite many ethical fights and objections of churches and traditionalists, medically assisted procreation has gained something like normality. Photographies of an oocyte with a needle in it have travelled around the globe and do not produce any kind of shock. Biopolitics, Bioethics and BioArtists have found another exciting topic. Scientific, political and philosophical discussions, media images and information are one way of approaching the issue. When it comes to be in the situation of being labelled "infertile" with the question on whether to go for ART and the whole process of leaving the own body and its logics and (im)possibilities to the arts of the medical corps is another one. Getting to know about hormones, drugs, temperatures, needles and general anaesthesia step by step pushed the own boundaries of what is acceptable further and further and I entered the laboratories of the heirs of Dr. Frankenstein, leaving the bedroom far behind. Many strong emotions, as fear, hope, pain, despair, sadness, questions of life, the beginning and the end of it and the increasing knowledge about what is or is not happening in the body got tangled to a knot and the only obsessive question that remained was: am I going to have a baby or not? During my long procedure of medically assisted pregnancy I collected images, documents, drug packagings and papers on the issue and finally, years after the birth of my daughter, come to the point where I can and need to find a form for this life performance". A bag especially crocheted for the drug packagings and a series of drawings mingling biochemical, medical, historical, gender and personal data, information and thoughts constitute the poems of the Bio-Logics of Making Life Possible.

Genome editing: engineering, applications and limitations

[ENG]

Advances in genetics and molecular biology – that began in the 1960s – have led to continuous improvements in our understanding of DNA's central role in the determination of biological attributes. They were followed by the era of "gene reading", when scientists indicated the exact location and sequence of each gene and defined the hallmarks of many genetic disorders. These understandings led to numerous innovations in medicine and agriculture that have improved human life. Now we are entering the era of "gene editing", a technique that enables scientists to make precise changes in the sequence of a selected gene. Genome editing is a type of genetic engineering in which DNA is inserted, deleted or replaced in the genome of an organism using programmable nucleases. These nucleases are commonly referred as "molecular scissors". A particularly enticing application of engineered nucleases is the possibility of achieving therapeutic genome editing in diseased cells and tissues, by correcting the disease-causing mutations directly. Genome editing was selected by Nature Methods as the 2011 Method of the Year. The CRISPR-Cas system (Clustered Regularly-Interspaced Short Palindromic Repeats), a genome editing tool is undoubtedly a revolution to science and was selected as 2015 Breakthrough of the Year, by Science Magazine. To this extent genome editing technologies erase the exciting prospect of eliminating certain genetic diseases but they also promote ethical concerns and have sparked great debate about how these technologies should be used in the future.

Avramouli, Antigoni

Ionian University, Greece

Antigoni Avramouli is a Ph.D. student in the Department of Informatics at the Ionian University. She earned a B.S. degree in Molecular Biology and Genetics at the Democritus University of Trace, Greece (2010). She has completed an interdisciplinary Master's of Clinical Applications of Molecular Medicine in University of Thessaly, postgraduate study program of the School of Medicine (2012). Research Interests: Her research is mainly focused in the molecular pathways involved in the pathogenesis of neurodegenerative diseases.

Bouzas, Vasily

University of Western Macedonia,
Greece

Vasily Bouzas studied Fine Arts at the Athens School of Fine Arts of Athens and got his MFA on Computer Graphics and Interactive Media from Pratt Institute of New York sponsored by IIE and IKY. He also holds a Diploma of Civil Engineer of National Technical University of Athens. His interests include drawing, painting, photography, audio, video, and interactive media. His work consists mainly of audio video installations and explorations on Web-art has been exhibited in numerous shows. He has participated in symposia, talks, and events at many international venues and is currently an Assistant Professor in Fine and Applied Arts of the University of Western Macedonia, Greece.

The Discreet charm of surveillance

[ENG]

The proposal aims to present the new forms of control and manipulation, as they have been developed by the use of new technologies, through the presentation and commentary of selected contemporary artworks that incorporate and at the same time criticize new forms of surveillance, such as those developed in a number of aspects of our personal and social life. Emphasis is given to the separation of the concept of surveillance as a form of protecting an organization and extending the means of expression, from the concept of control and as a form of manipulation, as multiple possibilities of positive application of the new forms on the social and artistic field are also presented. It highlights the continuity of the research of the artists on the topic through the presentation of key historical projects that incorporate monitoring forms into their technical and conceptual status by using different means of expression. It emphasizes the presentation of contemporary forms of surveillance as they have been developed through Internet, especially through the interaction and co management of massive information data. The use of visual works, analyzing and commenting forms of modern surveillance, not only is related to the fact that a large proportion of criticism and commentary comes from the world of art (the disclosure of surveillance), but also abolishes the totally abstract and invisible environment of the modern forms of surveillance by providing the necessary visualization. The selected artworks refer to the invisible surveillance that takes place in real time during the online communication of thousands unsuspecting users from all over the digital world community, to the possibility of interference of interaction, to the distortion and the creation of new content, to the power of surveillance through the visual representation of the data of the user's communication, to new forms of surveillance as they have been developed through the use of mobiles, wireless networks and sensors that use the user's location (locative media) as well as the "things'" location (the internet of the things). The works simultaneously reveal the dynamics of the positive use of surveillance on the fields of social and artistic practices and the actual and potential risks of a possible misappropriation. It presents the correlation of the projects with a wide range of modern theoretical approaches which are highlighting the different characteristics of the current "Super-Panopticon" through the presentation of its dematerialized and decentralized characteristics, the massive "self-monitoring" which occurs in converting the object to subject (inverse surveillance), the voluntary disclosure of personal multiple data formats during the interaction process, the massive collection, storage, classification and commercialization of metadata, the subsequent attempt to manipulate social behavior and finally the possibility of intimidation and coercion. Emphasis is given to the invisible but constant presence and pervasiveness of surveillance that extends from acts to traces. The conclusion of the proposal refers to a series of findings related to the main characteristics of the modern forms of surveillance like the relation to the touch and the sound rather to the picture, the interaction performed by the use of computer keyboard and mobiles, the code and the lines of the transmitted data and finally the volitional participation of the "subject" to the process.

«Mannequins Smell of Criminal Transgression». Hyperrealistic Dummies in Contemporary Visual Culture

[ENG]

In May 2004, Maurizio Cattelan shocked the art world by presenting three life-size, hyperrealistic effigies of children hanging from an old oak in a central square of Milan. A few months later, one of those puppets reappeared in the first Biennale of Contemporary Art of Sevilla. Tracing back the history of the furious debate raised by these provocative installations, I will particularly focus on the material used to build them, namely wax, investigating its subversive meaning for aesthetics as both the science of perception and the theory of art. As for the first one, what is at stake is the very fact that hyperrealistic puppets transgress the boundaries between the real objects or persons and their corresponding images: when realism turns into hyper-realism, and similarity into identity, a dead image can be perceived as if it were a living being. As for the second one, the question is why contemporary hyperrealistic works should be considered as a genuine form of art, whereas ordinary wax figures à la Madame Tussauds – although being materially indiscernible from their much more appreciated counterparts – should not. In line with the conference theme «Transgression», my paper is aimed at explaining why, in the last forty years, so many artists from all over the world have taken advantage of the specific properties of particular materials (from traditional wax to the more «technological» silicone, fiberglass, and polyester resin) to create images which so closely resemble their models that they can easily be mistaken for the models themselves.

Conte, Pietro

Universidade de Lisboa, Portugal

Pietro Conte is Assistant Professor of Aesthetics at the University of Lisbon (Portugal) and Lecturer in Art Criticism at the Bergamo Academy of Fine Arts «Carrara» (Italy). In 2009 he was awarded the New Aesthetics Prize provided by the Italian Society of Aesthetics, and he is currently focusing on the question of mimicry and hyperrealism. Among his most recent publications are the monograph *Flash and Wax. Aesthetics and Phenomenology of Hyperrealism* and the first Italian editions of Erwin Panofsky's *Tomb Sculpture* and Julius von Schlosser's *History of Portraiture in Wax*.

Decet, Elisa

University of Birmingham, Italy

I have a bachelors and a Master's degree in History of Contemporary Art from the University of Venice, Ca' Foscari (including Erasmus at the University of Helsinki). I did a year-long internship at the MART (Museum of Modern and Contemporary Museum of Trento and Rovereto) working on the project "The artist: how to catalogue and promote the work of the artists through editorial projects and exhibitions". I have worked as assistant curator for the project Dolomiti Contemporanee. The Dolomiti Contemporanee gives attention to old abandoned industrial buildings and fills them with new life, through residency, exhibitions and joint project with museums and galleries. I am currently a part time Ph.D student at Birmingham University, under the supervision of prof. Matthew Rampley. The research is an analysis of the role and function of so-called 'transgressive art' since the 1980s. I am very interesting in avant-gardist practices, politics of transgression, social art, and in general on the implication of art on society.

How Technology and Transgression prevent social stagnation

[ENG]

The paper aims at analysing the impact of the new technology on the concept of transgression in contemporary art. One of the more useful contributions to the debate over the meaning of transgression is Chris Jenks' book, *Transgression*. A basic arguments highlighted by Jenks is worth exploring. It is the importance of context in defining transgressive behaviour. As Jenks notes, the meaning of a transgressive act resides in the context of the act's reception rather than in the intention of the actor. Transgression then depend on time and place. In art though, the aesthetic of transgression was highly influenced by anthropological and ethnological studies (Mary Douglas), by the psychoanalytic field (Sigmund Freud, Jacques Lacan, Julia Kristeva) and by philosophy (Marcel Mauss, Roger Caillois, Georges Bataille, Michel Foucault). Frequently, the body acquired a central role, becoming the place where transgression is acted. The Viennese Actionists, Gina Pane, Carolee Schneemann, Mike Kelly and Paul McCarthy are just few of the artists that made of the human body the focus of their research. Nevertheless, I argue, a veering point for the understanding of the contemporary aesthetic of transgression began with the 1990s. In terms of socialcultural concerns, the western civilization was experiencing a period of social and political conflicts marked by radical change. In conjunction with that the new technology, in particular the emerging of internet fostered a process of commodification that took even transgression to be commodified. Referring to this period many authors (among others Anthony Julius) claim that the artists have crossed all the possible limits, leading to the exhaustion of the aesthetic of transgression. Therefore, transgression would not be able to create any space for critique, being a sterile self-celebratory art practice.

Curiously, decades later the supposed exhaustion, transgression, it is still a main concern of contemporary art. Transgression, I argue is still a powerful source that prevent stagnation even if its role and functions has notably changed. The principal reason of the changing has to be identify in the impact of the new technology that has challenged those concepts on which transgression rest: time and place. The technological progress has provided the artists with new tools to create work of art and at the same time to support the ever-present quest for innovation. At the same time it has notably changed the perception of transgression. The paper will then discuss the powerful connection between technology and art in pursuing the aesthetic of transgression analysing some contemporary works of art to support this thesis.

“Love - Death – Self: artistic narratives”

[GR]

Love, death, self: A taboo triptych, intertwined with human existence. Three inseparable issues that constitute a problematic grid for the Ovidian Narcissus myth. A theme that continuously recurs in artistic creation, as well. Alberti attributed to Narcissus the beginning of artistic creation, characterising him as the finder of painting. Narcissus strives to exceed the limits, and so does the painter. The painter, or any other artist, like Narcissus, has to deal with these taboo issues alone. If solitude is interwoven with the artist, then the visual narrative is what transforms it into a creative component. This exploratory study is part of wider research carried out in the Department of Communication and Mass Media, within the postgraduate course “Artistic Issues” in the direction of Cultural and Film studies. Specifically, the way in which artistic creation contributes to the management of love, death and the self is examined, both in visual and in descriptive narrative. Interviews of contemporary Greek artists constitute a key tool for this project.

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Kapodistrian University of Athens, Greece

Katerina Papakyriakopoulou attended the Kapodistrian University of Athens earning a degree in Communication and Media Studies, where she continues to study her master's degree in Cultural and Cinema Studies. In 2015 she received her Bachelor Piano Degree from the National Conservatory of Athens. She did her internship at Athens Digital Arts Festival as a communication manager. Since 2011 she has been working as a journalist on the websites: Avgi.gr, Apofitos.com, Pints.gr and Thinkinghumanity.com. She has also participated as a radio producer in the voluntary web-radio of ERT Open. In September 2015 she participated in a conference-workshop of the University of Athens, titled: Hybrid City 2015 Conference. She is currently working at Innews Company as a media analyst. She speaks English and French.

Diamantopoulou, Evaguelia

Kapodistrian University of Athens, Greece

Evangelia Diamantopoulou is a lecturer at the Department of Communication and Mass Media in the University of Athens. Her expertise is History of Art with an emphasis on Greek art, both in its historical diachrony as well as in its selective affinities to the art of other cultures. Her current research interests focus on identity and diversity issues in the artistic creation. Her articles have been published in Greek and foreign scientific journals.

Her published work includes the monographs:

1. Theophilos in Pelium: Painting and Stage, Alexandria, 2007, Athens
2. The Art of Billiards: a Game with Pictures, Taxideutis, 2010, Athens
3. Giannoulis Chalepas' two-fronted identity, Taxideutis, 2012, Athens

Katsineli, Alexandra

Kapodistrian University of Athens, Greece

Alexandra Katsineli was born in 1992 in Athens. From 2010 until 2014 she studied in the Faculty of Communication and Mass Media of the National Kapodistrian University of Athens, graduating with Honours. During her undergraduate studies she attended one semester at the Faculty of Journalism and Communication of the University of Vienna - participating in the Erasmus programme. Later she completed her postgraduate studies in the Art History School of St. Andrews University in Scotland. Her dissertation deals with the modern Greek sculpture and is titled “Medea in Yannoulis Chalepas' Nineteenth and Twentieth Century Art: From Tragedy to Catharsis”. In 2014 she did a three-month internship in the consulate office of the Greek Embassy in Vienna. She has also worked as an English teacher in Xian'ning Experimental Primary School in People's Republic of China from October 2015 until January 2016. She speaks English, French and German.

Ampatzoglou, Anna

Kapodistrian University of Athens, Greece

Anna Ampatzoglou attended the Kapodistrian University of Athens earning a degree in Communication and Media Studies, where she continues to study her master's degree in Cultural and Cinema Studies since 2014. During the academic year 2010-2011 she completed her internship at the National Radio Television (ERT), working as a news reporter and a journalist on the TV informative broadcast “Symveni Tora”. In July 2012 she participated at a presentation concerning cultural events, such as musical poetry, at the Cultural Association of Gavrio in the island of Andros. She is fluent in English and French and has been studying the Chinese language and culture for seven years. Since October 2015 she works as a Chinese language teacher in the private academy So Easy.

Donato, Jessica

Goldsmiths College, UK

I am an independent writer, researcher and art critic, with a background in art history. My area of interest concerns the encounter between contemporary art and the latest development in biotechnologies, questioning modes of artistic creation merging with scientific practices, such as synthetic biology or genetic engineering. My critical approach is transversal and interdisciplinary, connecting the aesthetics, the science, the ethics and the politics entangled with what is often defined as "bioart". I am currently writing a blog, which focuses on artworks not only representing life manipulation, but above all performing it, with the purpose of reaching a wide audience not necessarily familiar with biotech innovation and its cultural, sociological, economic and moral implications.

Amongst my future research plans, I aim to investigate the problematic issues related to the practical challenge of staging living art in museums or institutions, mainly created to preserve dead art.

Education

MA Degree in Contemporary Art Theory, Goldsmiths College, London, 2014.

Dissertation title: Bioart under the lens of a Kantian microscope. Distinction.

BA Degree in Art History, Università degli Studi Roma Tre, Rome, 2010.

Dissertation title: The Cubist issue of "Valori Plastici". Distinction.

Bioart under the lens of a kantian microscope

[ENG]

"The artist is the one who liberates a life, a powerful life, a life that is more than personal, it is not his/her life."

Gilles Deleuze

What happens when artists leave their studios in order to step into scientific laboratories where materials like blood, tissues, cells, genes become a new palette for their artistic creations? The loose and generic term "bioart" tries to label this new artistic tendency as an intimate relation and interaction with bioscience and life manipulation. I am interested in exploring and understanding in which terms it is possible to experience biotechnology through the arts. Is there some space for an aesthetic experience of this intriguing mingling?

Some instances of art engaging with genetic manipulation, tissue culture engineering, or synthetic biology are the subject matters I will critically investigate, drawing on Kant's account on art, elaborated in the third Critique. Kant is one of the key thinkers who influenced the "eighteenth century definition of 'aesthetics' as sensuous, intuitive, individual and unrepeatable as contrasted with 'logic' which is conceptual, rationale, generalizable and subject to strict and invariant rules of correctness" [Blocker, 1979: 182]. This legacy, still today, informs and constitutes the terrain where art and science are categorised as two diametrically opposite disciplines.

Prompted by this tension, I will offer a fresh interpretation of some Kant's crucial ideas on art; specifically focusing on the act of artistic creation and on what the product of this creation does, namely, expressing aesthetic ideas. I will engage with these philosophical problems to propose an artistic and aesthetic dimension in which bioart may orbit.

Under this lens, I will scrutinise artworks such as Victimless Leather, by Tissue Culture and Art Project, Natural History of the Enigma by Eduardo Kac and Pigeon d'Or by Revital Cohen and Tuur Van Balen in order to demonstrate how the aesthetic judgment of these artworks can be significantly shaped on how they embody their multiple meanings through the indirect presentation of ideas in sensible form. I will argue, in fact, that bioart can be aesthetically mediated by dint of a feeling that involves one's cognition and imagination. An intensity felt that cannot be communicated by a determinate concept nor by a fixed message, but that carries with it the force to hit people's gut and mind. An intensity that, echoing Kant's thoughts and reasoning, I will describe as "feeling of synthetic life", entangling the visceral connections between bioart and life.

This component of radical indeterminacy, spliced with life itself, becomes all the more compelling and fascinating when merging with the problematic issues related to the latest advances in biotechnologies and their social, ethical, political and moral implications. The physical encounter with the materiality and the liveliness of bioart brings science outside the environmental norm of a lab, providing a provocative platform where the complexity of the matter can be experienced from an artistic and aesthetic angle.

The oral and written, critical lecture is, then, my role in the afterlife of these artworks. A sort of drama of narration about their short lives but, perhaps long deaths.

Tactical Extinction

[ENG]

The Last Male White Rhinoceros has been placed under 24 hour armed guard in Kenya, with hopes that he can inseminate before his passing, despite rapid aging and decreasing sperm-count. His ivory horn has been removed (a sacrifice to the gods of capitalism) to make him less attractive to poachers, and strikingly compositional photo-shoots featuring the "living artifact" guarded by armed soldiers, have spawned a media campaign summoning a congregation of sapiens to mourn yet another bloody ramification of Global Capitalism.

Almost all of the headlines code this specimen as "The Last of his kind" in accordance with Western exotic fantasies of extinction (The Last Unicorn, The Last of the Mohicans, The Last Airbender, The Last Samurai, The Last Emperor...) When there appears to be an abundance of one species, the general public remains indifferent, until the point of no return is reached. Global capitalism produces the poverty which necessitates poachers to slaughter and castrate endangered species, and simultaneously commodifies that extinction into a product, a "headline", a tearjerker for the Western masses to unknowingly mourn the consequences of their privilege.

"Discovery" is the first stage of Colonization : it implies that up until a thing or a being has been witnessed or documented by The West, it did not heretofore exist, and therefore cannot exist any longer as it once was. The act of encounter is itself colonial. Baudrillard asserts that "In order for ethnology to live, its object must die" and that "by dying, the object takes its revenge for being "discovered" and with its death defies the science that wants to grasp it" [Baudrillard 1988: 14]. This can be clearly articulated when examining the range of cultures that have been entirely eradicated from diseases spread by and upon contact. However the metaphor extends past ethnology into all interspecies relations.

Ontological Anarchist Hakim Bey describes a core concept he calls the TAZ (or Temporary Autonomous Zone) which is an experiential and spatial "uprising which does not engage directly with the State" but "liberates an area (of land, of time, of imagination) and then dissolves itself to re-form elsewhere/elsewhen before the State can crush it" [Bey, 1985: 101]. He calls this capacity "the will to power as disappearance" [Bey, 1985: 128].

This paper/presentation will excavate an/other narrative of extinction: as a performance of autonomy, a declaration of sovereignty, a biological will to power, a refusal for a circus bear to perform for its captors : I will de-exoticize and construct a eulogy for a sacrificial act of symbolic suicide.

An excerpt of this paper was published in Link Editions Photodump (Issue 11, 2016) as part of A Collection of Trophy Images, and will contribute to a lecture/performance and publication of the same name produced by my fictional Museum of Artificial Histories.

Dudeck, Michael

The Museum of Artificial Histories
Canada

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b. 1984 in Canada, lives and works in Rome, Italy.

EDUCATION

2014 MA (with distinction) Individualized Program, Concordia University (Montreal, Canada)
2008 BFA University of Manitoba School of Art (Winnipeg Canada)

SELECTED LECTURES, PERFORMANCES + VIDEO SCREENINGS

2015 WITCHDOCTOR (Video Works 2005-2015) Zacheta National Gallery of Art, [Warsaw Poland]
2015 Fish M/Other (Ape Witch) Graz Kunstverein
2015 Artificial Intelligence, University of the Arts Helsinki
2015 The Messiah Complex 5.0, PROGRESS Festival (Toronto)
2014 Punc Arkæology : Queering Cartographies Union Theological Seminary [NY, USA]
2014 Religiosity for Cyborgs Asylum Arts, [New York, USA]
2014 The Messiah Complex 3.0, The Brucebo Museum, Visby Sweden
2014 The Messiah Complex 1.0 Ortega Y Gasset Projects, NY, USA
2014 Punc Arkæology, as part of Encuentro, Hemispheric Institute of Performance and Politics, [Montreal, Canada]
2014 The Genesis Complex, The Glasshouse, [New York, USA]
2013 Fish M/Other Re-Mix, Witte de With CCA, [Rotterdam, Holland]
2013 Exegesis II – Museum Insel Hombroich, curated by Elke Luyten [Neuss, Germany]
2013 Fish Religion – Parade Ground, New York

SELECTED SOLO EXHIBITIONS

2014 Queering Genesis through Punc Arkæology, Freeman Space (NY, USA)
2012 Messiah, Pari Nadimi Gallery (Toronto, Canada)
2011 Amygdala, Ace Art (Winnipeg, Canada)
2009 Parthenogenesis, Pari Nadimi Gallery (Toronto, Canada)

PUBLICATIONS [SOLO ARTIST MONOGRAPHS]

2017 Ecce Hominid– self-published, softcover, 240 pages, 9" x 6" [under construction]
2014 THE GENESIS COMPLEX – self-published, softcover, 80 pages. 8" x 8"
2012 RELIGION – self-published, softcover, 80 pages 8" x 8" 2009 Parthenogenesis – self published, hardcover 198 pages.

Ganatsiou, Paraskevi

Ionian University, Greece

I was born in Athens and grew up in Xanthi and Larissa. I graduated of Greek Literature Department, Faculty of Philosophical Studies, Aristotle University of Thessaloniki and I graduated of the Music Department of Fine Arts of the same University. I have a master diploma entitled: Managing cultural heritage evidences and new technologies (Archives, Librarianship and Museology Department of the Ionian University). Master thesis title: The Archaeological Site of Delphi as an Open Air Museum: Museum – educational action's proposals and programs for high school students. Ongoing PhD thesis at the Ionian University entitled: Open Access in Literary, Philosophical and Historical Journals and Copyrights. The open access effects on education and on teaching. Work experience (17 years) as a teacher of Greek language and literature and as a teacher of music. Since 2009 I leave in Corfu and I work as a teacher in secondary schools. Since 2012, I am a manager of educational school programs on cultural, environmental and health issues for students. I have experience in organizing student events and educational activities. I have made announcements in conferences in Greece and abroad as well as publications in conference proceedings. I am member of a scientific research team named IHRC (Information, History, Regulation and Culture) which organizes conferences, speeches, participation at conferences, writing and publishing of books. I speak English and quite good Italian. I use Information and Communication Technology for educational purposes. Interests: Museums, monuments, technology, art, especially visual arts, walks in nature, music, reading, traveling.

Terms and limits of art in modern school. The example of literature using new technological and communication environments and spaces trasgression.

[GR]

Nowadays, the activity of modern man in a society called Information Society makes him to have new needs and expectations, as citizen, through an interaction and interdependence relationship with environments and means. Because of image domination as educational and communication medium there is a strong need of a new learning product approach in school. In modern school, art becomes an easy vehicle, available for use, not only as a main subject in artistic lessons, music lessons, in theater education even in literary art. In the name of the cross-thematic approach of school subjects, art permeates any school scientific field coming, frequently, confronted with science. Under what conditions is art involved, everywhere, in the educational process? What are the limits of art at school? Should art have limits? Can school overcome them? How can a new aesthetic be formed, and how art is connected with new environments and transgressions of space? Such questions cover a big part of this research. When art uses internet capabilities, like hypertext, social media, online tours and virtual worlds or augmented reality and other environments, a new kind of audience and users are created. Users interact with the medium, interfere and shape the final product. Furthermore, visitors of contemporary art galleries interact with the exhibits, and change them even with the simple movement of their bodies if the material allows them to do it (for instance, in the case of an exhibit with broken mirrors). Nowadays, technological means in museums make the audience immerse in the history. Citizens increasingly immerse in a digital and borderless lifestyle. Generally, the contemporary art is not the art of no touching. In this research, as a case study of an educational art object the interest will be focused on literature. The literature is an art of word in the traditional sense of the term. But what will happen if literature arises and grows up, is produced and is handled exclusively in a digital environment? As regards literature, the consequences of internet use, both, in writing and in perceiving a literary work creates a new type of writer, reader, and reading. Moreover, there are online journals studies, projects reviews, and literary quotations which often give the possibility of open access. These issues contribute to the redefinition of the relationship between literature works and users and between these works and copyright themes. The logic of using comments, the disturbing of narrative order and the use of hypertext capabilities can interrupt the reading and connect the reader with other relevant texts, images and sound documents. All these activities change the study of literature and act as a catalyst to the traditional linear model of reading. The hyper-literature and cyber-literature are modern words which seek their identity. The term of cyber-literature refers to any written text that uses computers for works creation and its consumption and disseminating. This new cyber-literature work allows the user to decide if he prefers a linear navigation or not. All this process becomes possible with reader's control or without it. When the power of the word, in representing things and ideas, is transferred to another medium such as a picture a question arises. Can we still talk about literature as an art of word and writing or can we deal with a kind of art with a new identity (Giakoumatou, 2002)? In this case, how can we define transgression point and limits in art? What is certain is that an art product, regardless of the form that it uses, is still an act of creation which has an experimental character, by definition. That's why any artistic work should have a feeling of freedom and could find a place in the horizon of people expectation that has mature judgment, rich knowledge and perceptiveness (Papanikolaou, 2009). Regardless of how artists create their works, traditional literary works or new literary works created into a new environment, does not change a basic thought about art. An artistic practice it's good to be remembered for its message, its soul and not for the sounds of the bells as Bernajean Porter says, trying to set boundaries between the medium and the purpose of an artwork. People will read out art all the time and in various ways. They will study past artworks and contemporary works and they will always be concerned about what the limit point in art is or what is considered transgression. As long as man will exist in this world, art will always be a contemporary theme of endless discussions.

The Web of Hate Revisited Considering the European Refugee Crisis

[ENG]

The advance of technology and the World Wide Web had as a result the spread of communication and the ease of access to information. When Web of Hate (Boyd et al: 1996) came out, it was a really shocking revelation to see how extremists groups were using the web in order to achieve their goals. Twenty years later the Web of hate takes advantage of the information and communication technologies at an unprecedented level. Extremist groups all over the world are using the Web as a medium for spreading their ideology. Nowadays, more than ever before, as Europe deals with an influx of thousands of migrants, hate speech is more prominent. On the other hand, what is worth noted is the critical view towards those who hate. Nowadays the hate has given way to "hate for those who hate". But how far this phenomenon go and does it contradict the legislation regarding the freedom of speech? Isn't it self-contradictory to regulate someone's opinions just because they are different to the general public? The aim of this paper is to examine the web of hate under the shed of the European Refugee Crisis which followed the civil war in Syria and the Middle East upheaval. The crisis accounts for the rise of right-wing political parties all over Europe in the political level and a significant increase of hate speech throughout social media in the communicational level.

Key topics that will be covered in this paper include:

- Examining the Web of Hate these days. How the Web of Hate is formed these days and what changes have taken place during the last 20 years?
- Rules, laws and ethics that cover the hate speech in comparison to the "hate those who hate" phenomenon. Does hate speech contrast the freedom of speech? What is the general public's reaction?
- Web vs IRL regulation. More specifically, what is the regulation regarding Hate Speech and how this is applied to the Web. For instance, if someone has a hate group on Facebook, does Facebook ban the group or the group owner?
- How contemporary crises affect the Web of Hate. In the occasion of the migration crisis Facebook's owner Mark Zuckerberg announced that they will tight their regulations regarding hate speech.

The Web of hate, increasingly expanding from fascist and racist minorities to the larger conservative sectors of the society, challenges the rules and ethics of modern online communities. After all, "hating the haters" just seems not enough...

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Giannakouloupoulos, Andreas

Ionian University, Greece

Andreas Giannakouloupoulos is an Assistant Professor at the department of Audio and Visual Arts of the Ionian University, where he teaches courses related to Internet Communication, New Media and the Web Technologies. He holds a BA (Ptychio) in Economics from the University of Athens (UoA), a BA (Ptychio) in Communication and Media Studies from UoA, a Master of Arts in Communication and Media Studies from UoA, and a Master of Science in Logic from the University of Amsterdam. His doctoral dissertation, approved by the University of Athens, was in the field of web accessibility. The main field of his academic activities is Computer Mediated Communication and especially the web development technologies. His research interests focus on information architecture, web-based media, content management platforms and e-learning systems as means of effective communication via the web.

Limniati, Laida

University of Helsinki, Finland

Laida Limniati is working as Marketing Executive and Marketing Executive and for many years she has worked as a Technology Editor. She holds a BA (Bachelor) in Communication and Media Studies from the National and Kapodistrian University of Athens (UoA), a MA (Master) in Communication and Media Studies from UoA with Major in Digital Media and Interactive Environments, a Master of Arts in Quality Journalism and New Technologies from Danube University Krems and she is waiting for her Master of Arts in Social Sciences (Major in Media and Global Communication) from the University of Helsinki. She loves Japanese culture and Japanese manga and anime in particular. Her interests also include: new technologies, internet, storytelling, transmedia storytelling, and social media.

Gouleti, Katerina

Aristotle University of Thessaloniki
Greece

Dr Katerina Gouleti holds a BA from the English Department of Aristotle University. She gained her MA (sponsored by EU scholarship) in "Science of Translation" specializing in Translation and New Technologies from the Ionian University. Her PhD dissertation in Audiovisual Translation was completed in the English Department of Translation and Intercultural Studies (AUTH). She has taught undergraduate and postgraduate courses in Audiovisual, Economic and Specialized Translation at Aristotle University as a Teaching Fellow while having worked in teaching and executive positions in secondary, postsecondary and tertiary education (International Hellenic University, Greek Ministry of Internal Affairs). She has worked as a freelance translator of specialized texts for the industry). Her research interests focus on the area of subtitling, intercultural communication and EFL.

Translating the "queer": subtitling and taboo words

[GR]

Using taboo words is intricately linked with culture specific utterances which reflect the cultural background embedded in each culture. Should there be a need to be transferred from one linguistic system to another, finding cultural equivalents can challenge the translation act. Especially when dealing with subtitling, the existence of parallel channels of information i.e. visual and linguistic (both in source and target language) can pose further difficulties for the subtitlers. The aim of the present paper is the analysis of these challenges and a potential justification of the choices made within a framework of norms, directives and stereotypes. How is this task differentiated when translating for a wider audience via television programs? How much freedom is at hand when translating for a festival dealing itself with a taboo issue such as homosexuality? (International LGBT Film Festival/ Co-organized by Thessaloniki International Film Festival). What is thought to be acceptable and how is this being altered on different occasions?

Unwhole Bodies

[ENG]

Haig, Ian

RMIT University, Melbourne, Australia

What is a body anyway ? The Heaven's Gate cult referred to it as a 'container' a temporary vessel for housing our blood, organs and viscera, buying time until something better came along. Marshall Applewhite of the Heaven's Gate was pinning his hopes on the 'level above human' and the shift of the body to a superior state of being. The transformation and ascension of the body has a familiar tinge of the west coast, granola munching, yoga worshipping Californian about it for sure. Applewhite's other project for the transformation of the human body prior to the Heaven's Gate was after all another cult of sorts, called Human Individual Metamorphosis.

But whether its Californian New Age healing or The Heaven's Gate cult, or advances in 3D printing of human organs, or The Extropians idea of singularity - the narrative of bodily improvement and enhancement plays out across the cultural landscape. The state of the body it would appear is something to be corrected and improved upon with the help of science and technological innovation, via a Judeo Christian trajectory of amelioration and enrichment. However perhaps there is another way of conceptualising the body, what gets in the way of all this talk of the improvement of the body, is the body itself. While Stelarc may claim the body is obsolete, perhaps a more accurate catch cry to the contemporary condition of the body would be the body is in parts. The multiplied and fragmented body plays out across the contemporary media sphere, as our bodies function as a new kind of species; in a distributed state, our identities spread out across the media environment of communication technologies. Social media, email, twitter feeds, selfies, all give us the body, not as a whole form, but the body edited and re-assembled. Organ harvesting and transplants of vital organs, 3D printing of bodily organs, human biological material in laboratory petri dishes are all body parts in need of a body after all. The heart transplant, the kidney replacement, a nip and tuck here and there, replanting material from your butt cheek to your other cheek, the re-assembled human body, an amalgam of parts, a composite form. It would appear we were never 'whole' to begin with, the body a meccano kit of tissue and viscera.

Ian Haig works across media, from video, sculpture, drawing, technology based media and installation. Haig's practice refuses to accept that the low and the base level are devoid of value and cultural meaning. His body obsessed themes can be seen throughout a large body of work over the last twenty years. Previous works have looked to the contemporary media sphere and its relationship to the visceral body, the degenerative aspects of pervasive new technologies, to cultural forms of fanaticism and cults, to ideas of attraction and repulsion, body horror and the defamiliarisation of the human body.

His work has been exhibited in galleries and video/media festivals around the world. Including exhibitions at: The Australian Centre for Contemporary Art, Melbourne; The Ian Potter Museum of Art, Melbourne; The Experimental Art Foundation, Adelaide; The Australian Centre for the Moving Image, Melbourne; Gallery of Modern Art, Brisbane; The Museum of Modern Art, New York; Artec Biennale – Nagoya, Japan; Centre Georges Pompidou, Paris; Art Museum of China, Beijing; Museum Villa Rot, Burgrieden-Rot, Germany. In addition his video work has screened in over 120 Festivals internationally. In 2003 he received a fellowship from the New Media Arts Board of the Australia Council and in 2013 he curated the video art show Unco at The Torrance Art Museum in Los Angeles.

Haig, Ian

RMIT University, Melbourne, Australia

Ian Haig works across media, from video, sculpture, drawing, technology based media and installation. Haig's practice refuses to accept that the low and the base level are devoid of value and cultural meaning. His body obsessed themes can be seen throughout a large body of work over the last twenty years. Previous works have looked to the contemporary media sphere and its relationship to the visceral body, the degenerative aspects of pervasive new technologies, to cultural forms of fanaticism and cults, to ideas of attraction and repulsion, body horror and the defamiliarisation of the human body.

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Impossible and incompatible bodies

[ENG]

I am interested in the incompatible aesthetic of the messy, abject body and its aesthetic opposite: the clean, sterile and technological. The aesthetics of the abject and the technological seem to operate at opposite ends of the aesthetic spectrum. As Alessandra Lemma has argued: Technology de-abjectifies the human body, banishing the messy, internal body and its expelled or leaked fluids. It creates distance from our organic nature and limitations, protecting us from the crude reality.¹ For some time now a theory for the body within new media art culture has been developed, including the disembodiment, augmentation and extension of the body within emerging media. However, it is my proposition that with all this talk of the body and art and technology, a theory of the abject body within the genre is not present. The eradication and jettisoning of the abject body from the framework of art and technology appears to be as violent and absolute as the aesthetics of the abject body itself. However our bodies are increasingly becoming extensions of the media environment. William Gibson has articulated the physical has been colonised by our technologies to a degree.² Our identities and biologies now extend into the framework of the screen and the mediasphere, As curator, and critic Joshua Decter has defined: media cultures as a euphemism for how we reproduce ourselves, as a society, into a spectacular—i.e., ocular and aural—organism whose viscera has become technology itself.³ Philip K Dick also spoke of the changing definitions of our bodies in relationship to the media sphere when he stated: In a very real sense our technological environment is becoming alive, or at least quasi-alive and in ways specifically and fundamentally analogous to ourselves.⁴ I plan to present an image rich 20 minute talk which looks at a range of my own work in detail and its relationship to the interior body, the abject, the visceral and the technological body.

¹ Lemma, A. (2010) *Under the Skin: Psychoanalytic Study of Body Modification*, Routledge, p.174

² Gibson, W. (2010) William Gibson on the emergence of Google as form of Artificial Intelligence (online video) http://www.nytimes.com/2010/09/01/opinion/01gibson.html?_r=0

³ Kaplan, Z. (2014) Art Focused and Distracted: Three new media exhibitions curated by Joshua Decter <http://classic.rhizome.org/editorial/2014/apr/28/art-focused-and-distracted-joshua-decter/>

⁴ Christopher, R. (2013) Philip K. Dick: Speaking with the Dead ('interview' between Philip K. Dick & Erik Davis) <http://roychristopher.com/philip-k-dick-speaking-with-the-dead>

Disappeared Histories: The Sacred and Profane Digital Object

[ENG]

Halberstam, Joshua

BCC/City University of New York
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Whether and to what degree, we judge an object or event as transgressive depends in part on the framing of the experience. Viewing something displayed in a museum promotes a different experiential affect than observing it on the street. Indeed, recent studies show that even our “disgust reaction,” a response generally tied to universal, evolutionary dispositions, are contoured differently when viewed in an artistic setting. This cognitive framing is an important factor in explaining why aesthetic enjoyment and negative emotions do not exclude each other. But a deeper factor at work in our reactions to the transgressive and taboo traces to an entrenched concern with the pedigree of objects, a proclivity that will be significantly challenged by future technologies.

Humans always and everywhere have imbued objects with “extra-physical” status based on the objects’ origins and use: some are deemed sacred, worthy antiques, collector items, sentimental mementoes, or possessing (in Walter Benjamin’s terms) the “aura” of an objet d’art, while other objects are judged as tainted, polluted or worthless replicas. These ontological attributions matter across our aesthetic and moral judgments; they help explain, for example, why, explicit depictions of sex in film are xrated while violence is not: the sex is real (and if faked, still “really” erotic) while filmed violence is faked (if not, they are, indeed xrated, illegal snuff movies.) But this attachment to the “metaphysical weight” of objects —and our resultant judgments about the transgressive and taboo in art— will undergo significant challenges as we enter more advanced stages of technology.

This presentation will review recent salient studies, particularly from cognitive science and behavioral economics, on our embedded concern with the provenance of objects, including their sometimes transgressive status, (particularly as related to displays of human bodies and their excretions), and address the question of whether— and how—these attachments transfer to “digital objects,” the replaceable, regenerative, reiterative, reproducible bits of cyberspace. What, say, is the digital equivalent of a Duchamp urinal? Depictions of incest or cannibalism in virtual reality? Early discussions focused on the loss of “artistic aura” as exemplified in the innovations of photography and film. But, future technologies will go much further in untethering “artwork” from objects and events, including documentations of such objects or events, and draw attention away from fixed entities to focus instead on data-driven operations (editability, interactivity, distributive openness.) Should we view this development, generally, as a healthy diminution of a superstitious infusion of “magical” qualities to physical objects, or a significant threat to a needed, deepseated perception of the past in the present? Inasmuch as crossing established barriers of the transgressive and taboo is significant to art, a future nonspatial, nonphysical art, less invested in the transgressive/taboo history of things, will necessitate (radically) new notions of the transgressive. This talk offers some suggestions of what might count as nonobject, freighted transgressive experiences and their ongoing aesthetic importance.

Joshua Halberstam is currently Professor at Bronx Community College/City University where he teaches communication and philosophy. Before teaching at BCC, Halberstam taught philosophy at Teachers College, Columbia University, New York University and the New School for Social Research. He received his Ph.D. in philosophy from New York University. He has published widely in professional journals in the areas of epistemology, legal theory, ethics, social and political philosophy, and the philosophy of religion. He has also published numerous articles for the general reader on education, ethics, culture issues, and Jewish thought. His books include: *Everyday Ethics* (Penguin-Viking), *Virtues and Vices* (ed. (Prentice-Hall)), *Work: Making a living and Making a Life* (Putnam), the novel *A Seat at the Table* (Sourcebooks), and, most recently, *The Blind Angel: New Old Chassidic Tales* (TobyPress) a book of translations from the Yiddish. In addition to his professional activities, Halberstam is a frequent guest on national television (including a repeat guest on Oprah Winfrey show and CNN) and radio (including serving as a guest essayist on NPR’s *All Things Considered*).

Ivanova, Nevena

DeTao Roy Ascott Studio @Shanghai
Institute of Visual Art, China

Nevena Ivanova, PhD (Tokyo University), is a Senior Lecturer in Technoetic Arts at the DeTao Roy Ascott Studio at the Shanghai Institute of Visual Art, China. Her research engages with a series of thinkers and texts from across the fields of process and materialist philosophies, including Alfred Whitehead, Gilles Deleuze, Karen Barad, and Luciana Parisi, together with explorations of bioart discourses, non-anthropocentric forms of creativity, and emerging sensing apparatuses (biotechnology and nanotechnology). She has written within the field of media philosophy and published in academic journals such as *Social Science Information* (SAGE), *MIRA* (Intellect), *Journal of Film and Video* (University of Illinois) and *Technoetic Arts: A Journal for Speculative Research* (Intellect). Her current focus is on artistic and conceptual experimentation with computation, nonlinear causality and complexity in molecular systems such as bacteria, cancer cells, and software and the various forms of ontological indeterminacy and entanglements between biomedicine and digital media.

Intra-species Transgressions and Micro-ontological Indeterminacy

[ENG]

M. Tuberculosis is an unusual infectious agent. The World Health Organization (2010) reports that as much as one third of the world's population is infected by tuberculosis (TB) and nearly 2 million die from the disease each year. In this regard it is considered the deadliest infectious pathogen in the human history and the mainstream biomedical research has always been focused on the "control, treatment and eradication of TB." [6] However, as much as 90-95% of the infected individuals live with the bacteria without experiencing any symptoms of disease and only approximately 5-10% of individuals, frequently due to lowered immunity, suffer from its acute form. Another unusual feature of the tubercle bacillus is that, unlike other pathogens, it does not rely on the production of toxins to survive but on its ability to hack the host's immune and metabolic systems and form, if we borrow a term coined by Deleuze and Guattari, new micro-molecular machinic assemblages within them. [2][6][7][8][9][10] "*M. Tuberculosis* is a chronic intracellular pathogen that resides in humans as its only known host. Within humans, *M. tuberculosis* resides chiefly within the macrophage phagosome, the cell type most committed to its eradication." [10] This extraordinary phenomenon speaks about the ontological indeterminacy, ambivalence, and plasticity of all molecular elements involved, whether bacterial or human. The complexity and persistence of TB throughout human history suggests that such intra-active phenomenon must have evolved during a long-lasting agential co-determination between mycobacteria and their host [6] and a handful of scientific research has embarked on the tangential trajectory of investigating the possible endosymbiotic participation of mycobacteria in human evolution. Indeed, there has been found biochemical evidence that invites the hypothesis that *M. tuberculosis* originally joined the human holobiont as a brain evolution-enhancing endosymbiont, thus possibly contributing to the development of human consciousness and creative potential. [2][3][4] During the 19th century's epidemics of tuberculosis throughout Europe, multiple literary and medical sources generated metaphors around *spes phthisica* (TB) as bringing forth excess of passion and ecstatic periods of creative activity. [11][12] "So well established was the cliché which connected TB and creativity that at the end of the century one critic suggested that it was the progressive disappearance of TB which accounted for the current decline of literature and the arts." [1] Exploring the complexity of mycobacteria's entanglements within human corporeality leads us to questions that challenge anthropocentric conceptions of creativity in a twofold manner. As noted above, the tubercle bacillus forms machinic assemblages (Deleuze and Guattari) and operates as an endosymbiont with human bio-systems. It is possible that these endosymbiotic assemblages contribute to human creativity and destabilize simple notions of its origin. In a double reflection, the concept of creativity itself could be revisited along alternative lines: it cannot be considered anymore only as the production of human cultural artefacts and experiences, but rather it can be understood as ubiquitous activity performed by heterogeneous highly dynamic machinic assemblages (comprising of human, animal, computational, social, molecular, bacterial, viral, and other processes), which lead to the production of novel modes of existence.

Computational aesthetics and radical novelty: a transcendence beyond algorithms for creative music synthesis?

[ENG]

Automatic music and sound composition lays within the Creative Intelligence research field and gains increasing attention, inspiring both researchers and musicians. The integration of Artificial Intelligence approaches in music synthesis introduces a mixture of structure and unexpectedness allowing an un-conventional exploration, transformation and/or combination of the musical elements. Despite the significant technical advances in the field, a set of fundamental questions needs to be practically addressed: can any algorithmic synthesis process provide music output with aesthetic content? And how this aesthetic evaluation can be measured? In this work we present an overview and typical examples of creative music systems focussing on their potential in accordance with several aesthetic aspects, aiming to conclude about the assumptions to be made for the role of the user in the process of creating artistic results that, not only fits but also, transforms his own personal aesthetics.

Kaliakatsos-Papakostas, Maximos

Aristotle University of Thessaloniki, Thessaloniki

Maximos Kaliakatsos-Papakostas is currently a postdoctoral researcher at the Music Department of the Aristotle University of Thessaloniki. He holds a PhD in Computational Intelligence methods for music related tasks, an MSc in Computational Intelligence and a Bachelor's degree in Mathematics, from the Department of Mathematics, University of Patras. Among his research interests are automated music generation and information retrieval, as well as conceptual blending between multiple domains for generating novel musical concepts.

Drossos, Konstantinos

Tampere Univ. of Technology, Finland

Konstantinos Drossos holds a BEng on Sound and Musical Instruments Technology with distinction from Technological Educational Institute of Ionian Islands (Kefalonia, Greece), an MSc from I.S.V.R., University of Southampton (Southampton, U.K.) and in 2015 he received his PhD on emotional information retrieval from sound events from the Audiovisual Arts Dept, Ionian University (Corfu, Greece). Currently he is a post doctoral researcher at the Audio Research Group, Dept. of Signal Processing, Tampere University of Technology (Tampere, Finland). His main research interests are emotion recognition from sound events, sound events recognition, audio perception, audio captioning and audio interfaces. He has also worked as a freelancer acoustic consultant, freelancer audio programmer, adjunct lecturer at the dept. of Sound and Musical Instruments Technology of the Technological Educational Institute of Ionian Islands and as researcher in various research and development projects. He is a member of IEEE and Hellenic Institute of Acoustics.

Floros, Andreas

Ionian University, Greece

Andreas Floros received his engineering and Ph.D. degree from the department of electrical and computer engineering, University of Patras. His research was mainly focused on digital audio signal processing and conversion techniques for all-digital power amplification methods. He was also involved in research in the area of audio technology and acoustics. In 2001, he joined the semiconductors industry, working in projects in the area of digital audio delivery over PANs and WLANs, wireless VoIP technologies and lately with audio encoding and compression implementations in embedded processors. For a period of three years (2005 - 2008), he was an adjunct professor at the department of informatics, Ionian University. During this period of time he also taught at the postgraduate degree "Arts and Technologies of Sound" organized by the dept. of Music Studies, Ionian University. On January 2008, he was appointed in the position of Assistant Professor at the department of Audiovisual Arts, Ionian University. Today, he is an Associate Professor and the Head of the department. His current research focuses on analysis and processing of audio signals, intelligent digital audio effects, creative intelligence, audio-only games, auditory interfaces and displays, as well as augmented reality audio foundations and applications. Dr. Floros is a member of the Audio Engineering Society, while he participates in the AES Technical Committee on Network Audio Systems and Audio for Games.

Kaloudi, Kostoula

University of the Peloponnese, Greece

Kostoula Kaloudi is a Lecturer at the Department of Theatre Studies at the University of the Peloponnese. She studied film direction in Athens and went on to pursue film and audiovisual studies at the University Paul Valéry-Montpellier III. Her doctoral thesis concerns the relationship of the Greek cinema and history. She has taught courses on film at the Ionian University on Corfu, the Aristotle University in Thessaloniki and the University of the Peloponnese. She has contributed articles to academic reviews in Greece and France and she has participated in international conferences. Her research interests focus on the relationship of cinema and history, the representation of individual and collective memory in the cinema, and cinematic techniques for narrating the past.

Film adaptations of Frankenstein: Overcoming death on screen

[GR]

Since its inception, the cinema has been influenced by various art genres and scientific disciplines. Daguerreotype, photography, optical toys and literature, as well as psychoanalysis, hypnosis and the invention of the railroad, all left their mark on the emergence and evolution of cinematic storytelling. Mary Shelley's novel *Frankenstein* was adapted for the cinema for the first time in 1910. This legend shares elements that are part of the very essence of cinema. The idea of creating a living creature by assembling human limbs has a counterpart in the cinematic concept of editing, thereby creating a self-contained space-time for the duration of each film, one that is free from the rational limitations of real time. Moreover, the continuation of life after death, another of the novel's themes, is akin to the cinema's ability to bestow immortality upon its characters through the continuous repetition of images, and timelessness upon film actors, whose appeal lives on in every screening. Isn't recreation of life present in every film, in fact, watched without stopping to think that all those people on the silver screen may well be long dead? It is no accident, therefore, that *Frankenstein* is present in various periods, genres and schools in the history of the cinema. After the earliest version, of 1910, and the 1931 film of the same name – a milestone for fantasy cinema – *Frankenstein* re-emerges on the silver screen in 1973 in a production by Andy Warhol; as *Blackenstein* (1973) in a blaxploitation B-movie; in the cult musical *The Rocky Horror Picture Show* (1975); in the comedy *Frankestein Junior* (1974); and in the Greek fringe film *The Dracula of Exarcheia* (1981), which deals with the subculture and fringe groups of the period. The legend of *Frankenstein* features in film examples that are in themselves a transgression of the cinematic narrative, as they refute the prevailing taboos. Fittingly, variations on this theme can be identified in underground cinema, B-movies and in one of the earliest films that touch on sexual diversity, among others.

This encounter of art and science, and its filmic outcome, therefore, provide an opportunity to recall a series of "different" films, which defied the rules of their time. Also, to discuss the "mummy complex", as Andre Bazin called the cinema's ability to "mummify" the past, to transform it into a continuous present that comes back to life with each screening. The overcoming of death, the assembly of space and time, the restoration of the past, and the special role of the director with the power to transgress limits – all of them characteristic of the character of Dr *Frankenstein* – are only some of the themes encountered in the numerous film adaptations of this story.

Sacrum intolerandus - Colonial Transgressions

[ENG]

Kedziora, Anna

University of Arts in Poznan, Poland

From the perspective of capitalism driven Europe, the sacredness of oversea exotic landscapes was difficult to accept. The space of fascination and expectations was also the space of economical desire. Colonial landscape was a sacrum which had to be conquered, possessed, re-shaped, utilized. Desacralized. Turned into a profane instrument of power. For our own pleasure, economical and political reasons we've changed the distribution of unbelievably many species. They migrated with us, were dragged or introduced intentionally across the globe. New habitats were created, plants adapted, animals domesticated. They've changed biodiversity, violated balance threatened other species. Paradoxically, in the heart of Industrial Revolution economically and politically valuable plants (e.g. cash crops) have become a most valuable currency, green gold. Also exotic animals were treasured and imported. Mobility is natural but there had existed natural borders impossible to cross, natural safety barriers. Crossing these barriers has been one of civilization successes and (un) natural disasters. Colonial transgressions involved also formations, transformations and de-formations of landscape. E.g. following the old Roman rule of terra nullius vast terrains of conquered lands were stripped of indigenous flora and signs of previous cultivation. Ruined landscapes were then transformed according to European patterns. Local inhabitants deprived of their history and traditions. Their right to the land undermined, their existence threatened. Newly introduced plants changed the land in which they were planted to factories building up European wealth. At all costs. Plantations were examples of practical implementation of landscape as a power tool. Jill Cassis claims that using the word plantation for a colony and garden for a plantation was aimed at mythologizing the Empire as „anti-empire“, „anti-conquest“. This non aggressive image of plantation was constructed to naturalize the presence of colonizers. Colonial activity and network provided a crucial influx of specimen from empires' peripheries to their centers. It was both satisfying the collecting desire and inciting it. Collecting exotic species and putting them on display clearly led to human ascendancy over wild nature. People had the intellectual power to perceive, name, describe, classify. Europeans also had political and economical power to travel, colonize, hunt or buy and bring back whatever they desired. This colonial urge to re-organize and systematize the Exotic represents a more universal, human urge to re-organize and systematize the Natural. Also imperial hunting was closely connected to natural history collecting fever with many hunters collecting trophies and specimens for private and public collections. It affected both animals and indigenous inhabitants (local hunters treated as poachers when only Europeans were permitted to hunt legally). Like collecting, hunting was a display of political dominance over the conquered lands and inhabitants and symbolic human dominance over the environment. Like plantations it was another way of using landscape as an effective tool of power. Colonial transgressions affected not only political and geographic borders but also moral, cultural, emotional. They constituted the source and display of imperial power. Theoretical presentation evolves around my PhD artwork (documentation at: www.annakedziora.com).

Visual artist, curator and academic teacher. Born in 1982 in Konin, lives and works in Poznan, Poland. Holds degrees in English (M.A.), and Photography (M.A. & PhD). Since 2010 a teaching assistant in the Photography Department at the University of Arts in Poznan, PL. Co-organizer and manager of an international photography competition Poznan Photo Diploma Award. Presented her works in several individual and group exhibitions in Poland, Germany, Belarus, Slovakia, Lithuania. In her works she examines relations between photography and language (audio installation ABSENT IMAGES), between photography and memory and their universal and personal dimensions (photographic series NOT JUST FAMILY STORIES), tensions between nature and culture (photographic series SILENT SPRING, SUMMER BEACH), anthropocentric perspectives in representations of nature (video installation OBSERVATORY), entanglement of landscape and power (exhibition SACRUM INTOLERANDUS). Her PhD work Sacrum intolerandus evolved around the notion of landscape-power relationship in the context of Western European colonialism. Colonial landscape was viewed as a sacrum which had to be conquered, possessed, re-shaped, utilized and desacralized. The work focuses particularly the notion of artificial mobility and forced displacement of species, formations, transformations and de-formations of landscape as an embodiment of power.

Kessler, Rob

Central Saint Martins -
University of the Arts London, UK

Rob Kessler is a visual artist, Professor at Central Saint Martins and Chair in Arts, Design & Science at the University of the Arts London. A former NESTA Fellow at Kew and Research Fellow at the Gulbenkian Science Institute, Portugal, he collaborates with botanical scientists and molecular biologists to explore the living world at a microscopic level. He exhibits and lectures internationally and has published an award winning series of books on Pollen, Seeds and Fruit with Dr Madeline Harley and Dr. Wolfgang Stuppy of Kew published by Papadakis. In 2010 they also published a monograph of his work, Rob Kessler Up Close. He is a fellow of the Royal Microscopical Society, The Linnean Society and The Royal Society of the Arts and President of the newly formed Science and the Arts section of the British Science Association.

Recent exhibitions:

2016

Nature Morte, Konsthallen Bohuslän Museum
Great Expectations, Hunt Institute for
Botanical Documentation, Pittsburgh, USA

2015

Archetypes of Nature, Fundación Minera
Escondida, Antofagasta, Chile (solo)
Lens on Life, University Museum, Heidelberg,
Germany
BLAST, Atrium Gallery, Bournemouth
University.
Zoom: worlds through a microscope. Oxford
Brookes University

2014

Silken Cells, Forty Hall, London (solo)
Mi Pattern, Lethaby Gallery, London (solo)
Apiculture, bees and the art of pollination,
Penninsula Art Gallery, Plymouth

2013

Meadow, Platform Gallery, Habitat, London

2012

Pratos, Pétalas e Pixeis – Uma artista
no Laboratório, Sala Verde, Estação
Agronomica
Nacional, Oeiras, Portugal

2011

Morphogenesis, Instituto, Gulbenkian
Ciencia, Oeiras, Portugal
Jardim Porcelanico, Installation, Gulbenkian
Foundation, Lisbon, Portugal

Beyond Effect: Chromatic transgressions and the scientific image

[ENG]

In a recent advert on the website of the Royal Microscopic Society a course was being offered in Enhancing your image. The course aimed "to give delegates an introduction to the basics in colouring and enhancing images taken on a microscope with Adobe Photoshop, enabling them to make their images even more beautiful and inspiring". So how does this square with scientific truth?

Technology dissolves boundaries but lays traps for the unsuspecting user. Until recently the rules governing the use of imaging programmes for the scientist have been determined by the discipline, protocols to be observed to ensure that effect does not undermine the role of the image as proof, evidence of a measurable investigation. But now it would seem that "beauty" is an admissible quality. Leaving aside how one defines beauty in this context the opportunities for scientists to project their images to a wider public are increasing as witnessed by competitions like Nikon Small World. These competitions reveal a dazzling and colourful array of neural networks, bacterial monstrosities and other micro-organisms selected and judged for scientific relevance, originality, technical proficiency and visual impact. With such prescriptive criteria it is not surprising that much of this work is shunned or dismissed by the art world, and understandable given the lack of any clear aesthetic or critical position. Ignorance of scientific content also inhibits evaluation by the non-specialist, but the art world too is shackled by its own reluctance to engage with work that does not conform to the vagaries of its own rules. Witness how long it took for photography to be accepted as an art form.

Transgressive boundaries evolve out of habit and ignorance. To dissolve the barriers, to create meaningful, informed work that goes beyond the superficial, beyond the "creative bypassing of scientific grammar", to explore ideas of commonality and difference that can straddle these seemingly detached communities requires a deeper exchange. The practices of science and art may be considered as a process and a product, a way of examining the world through a series of filters. The effect of these filters serves to reveal subjects under new conditions, exposing the hidden, clarifying ambiguity, concealing the unwanted and in so doing to provoking alternative observations and arguments. A process of subtle distortion and mediation.

Drawing upon extensive personal experience working with botanical scientists, molecular biologists and geneticists, the presentation will explore the shifting nature of scientific imaging and its potential within art practice.

Transgressing the taboo of life in psytrance performances

[GR]

How can we conceive the cosmopolitan ideal of life so much embraced by 'countercultural' positions as it is aestheticized into spatialized (sub)cultural practices? Indeed, how can we think of the bodily expenditure of energy due to the drug-fueled long lasting dancing without falling to idealisms of "alternate experiences" and romanticisms about alternative practices? This presentation wishes to explore the performance of psytrance festivals – a quintessential cultural product of the Electronic Dance Music (EDM) carnivalesque celebration, drug consumption (for the most part LSD and MDMA) and euphoric traveling of the 1960s – with a special emphasis on aesthetics, affective belonging and the care of one's self.

During summers, the European continent vibrates with festivals of all kinds of art and music genres. Such tradition follows a strong genealogy of many of the 1960s movements' desire for a utopia, even a temporary one, of an alternative aesthetic and affective community. Psytrance festivals – a genre in EDM – are prominent within this map of European events precisely because they embody a powerful cultural imagination of traveling and nomadism, aesthetic difference and individual transcendence. Indeed, psytrance techno-culture attracts people to participate in its nomadic routes and phantasmagoric practices, in ways that are akin to 'alternative', 'spiritual' or 'other' ways of life. This fact coincides with the aesthetic and affective over-determination of the psytrance event due to the audio-visual technologies and chemical-drug consumption of the participants.

By examining the euphoric mobility in transient remote 'dream worlds', which has gained great popularity after the turn of the 21st century, I wish to discuss the relationship between the care for the inner self that participants potentially manifest during the drug fueled psytrance carnival, and the affective formations, desiring-images and interpretative schemes that weave the fantasy of the psytrance music culture. Contrary to most academic literature that read in the EDM event a 'liminal experience' and a 'heterotopic' setup – a supposedly evidence of the possibility for an out-of-theordinary or utopian site against the everyday normativity – I will discuss the excess in consumption and bodily expenditure within the metaphors that support the psytrance techno-aesthetics, which reconstructs the impression of the real and the meaning of the human.

Kyriakopoulos, Leandros

Research Center for the Humanities in
Athens, Greece

Leandros Kyriakopoulos is a social anthropologist, currently a postdoctoral fellow in the Research Center for the Humanities in Athens, Greece, and a lecturer in the department of History, Archeology and Social Anthropology at the University of Thessaly. His academic interests include the study of the senses, techno-aesthetics, the aestheticization of politics, cosmopolitanism, urban nomadism, new technologies, biopolitics and processes of subjectification.

Kotsopoulos, Sofoklis

Aristotle University of Thessaloniki,
Greece

Sofoklis Kotsopoulos graduated from the School of Architecture of the Aristotle University of Thessalonica (2006), then moved to Rome, where he obtained a Master's Degree (2007) in Architectural Restoration and Enhancement of historical centers, from the University of Rome 3. There, he worked for the Municipality of Rome on works concerned with maintenance and restoration in the historical center. He completed his PhD thesis in Architecture at the Aristotle University, in the Sector of the History of Architecture and Restoration, which was presented in 2014. The thesis dealt with issues such as the history of architecture and urban planning, cultural exchanges, social analysis of cities, urban transformation and expression of aesthetics in architecture. For the last few years, he has been teaching courses in the same Sector, as well as at the TEI (Technological Educational Institute) of Thessaly in the former Department of Renovation and Restoration. At the same time, he runs a private architectural practice, dealing with a wide range of designs, from new homes and restorations to urban interventions and planning. He has taken part in architectural competitions and awards, winning various mentions, while also taking part in group exhibitions of architectural and artistic interest. His theoretical and design work has been internationally and nationally published in scientific journals and at conferences. He has been a member of government committees for the protection of the architectural heritage and the natural environment.

3D Projection mapping on historical shells. Art experiments, challenges to the science of architectural restoration

[GR]

The nature of historical shells, individual monuments and sites, is consistent with natural light, while the use of artificial light – in recent history – is used to lengthen the time of use, but – more recently – is a means to enhance and promote the monument itself. In the last decade, state of the art audiovisual and lighting have made video projection possible onto building facades, internationally known as 3D projection or video mapping. The use of this technology in parts of historic buildings is a particularly interesting form of art, but also one more tool in the service of science of the architectural restoration, but in parallel concern.

This new art form has developed at quite some speed in the last few years, thanks to the wider appeal of the final specific result. The overthrow – albeit temporary – of the everyday image, the alternation between impressive forms and shapes, function as a reaction of the subconscious to the established form of a city landscape. This usually results in - even indirectly - the participatory presence of monuments in modern development and depth of contemporary artistic reflection, because it is usually an end in itself. The historical work of art becomes both the reason and cause of the creation of art and culture production, the second canvas in a new work of art. In this way we see an absolute dialogue of the historical art form in a contemporary, interactive sequence of images. By itself, this process is an essential dimension of the science of architectural restoration: the integration of monuments into modern life.

Furthermore, the promotion of architectural pieces and elements through point designed projections and the potential of completely identical shapes and forms with reality and their projection, may add an interesting educational dimension. The reproduction of color, even partially permanent, may comprise an innovative tool in the continuous effort to describe a deteriorated monument, usually ancient, while with one composite treatment, the final result may provide an educational means to impart much information about the monument itself.

Naturally, there are objections in this field. Is it all possibly just urban extravaganza and an insult to the authenticity and value of symbolism, from the moment that a monument downgrades its semantic status by becoming part of the background? These objections, which arise from the theory that the violation of the building's use as a temporary alternative scenography, very often end up debasing the specific visual art to a delinquency of the historical regularity. Despite the fact that the building – monument, does not become damaged, the question is, whether, it is "desecrated" or not. Is there, or should there be a limit to the above issue, and how the rules are imposed, and where the limit of the projected elements are? Is it possible that temporariness is the panacea for each type of delinquency on monuments? Or is it possible that the temporary degradation of the authenticity of the monument is just a taboo? "When monuments are your screen..."

From Beardsley to Shelley: Sex, politics and transgressive readings of *Lysistrata* in England

[GR]

Kotzamani, Marina

University of the Peloponnese, Greece

A comparison between two English 19th century transgressive works, both of which were inspired by Aristophanes: *Lysistrata*, a set of 8 drawings of the play by the infamous belle époque artist Aubrey Beardsley and *Oedipus Tyrannus*; or *Swellfoot the Tyrant* a play by the great romantic poet Percy Shelley, which, in spite of its misleading title, has also been inspired by *Lysistrata*. Beardsley's work was included in the first unexpurgated –and anonymous– translation of *Lysistrata* in England, published privately in 1896, to avoid censorship. Bold and luscious, the sexuality of Beardsley's drawings is regarded as pornographic even today, although research has noted the politically progressive character of this work, which transcends voyeurism. Regarding Shelley's *Swellfoot*, it was published anonymously in 1820 and was confiscated upon circulation. This is a political play, focusing on a royal sexual scandal which had shaken England at that time, from an antimonarchist, popular perspective. I explore the emphasis on the body in both works, paying particular attention to the identifying between sexuality and political transgression. As in Aristophanes' *Lysistrata*, in the English versions sexuality becomes a marker of revolutionary political changes which relate to the democratizing of society, whether this concerns state politics or gender relations. Sexuality is also related to spectacle, giving shape to a performative approach in the two works, emphasizing theatricality. I pay attention to the ways the body is employed as a set in both versions. The paper unveils the existence of a transgressive tradition of reading *Lysistrata* in England, which begins with Shelley and is passed on to Beardsley. This tradition focuses on gender and closely relates to the development of the feminist movement in England.

Marina Kotzamani is an assistant professor of theater at the University of the Peloponnese, Greece. She has a doctorate in theater from the Graduate School of the City University of New York. She has also studied Linguistics and Philosophy at MIT (M.Sc.) and University College London (B.A.) She has published articles on the production and reception of classical Greek drama, as well as on the contemporary theater in internationally acclaimed journals including *PAJ* (MIT press), *Theater/Yale School of Drama and Theatre Journal*. Recent work includes "Lysistrata on Broadway" in *Ancient Comedy and Reception: Essays in Honor of Jeffrey Henderson* and "Greek History as Environmental Performance: Iannis Xenakis' Mycenae Polytope and Beyond," *Gamma*, Volume 24 (2016). Kotzamani taught full time for several years at the Classics Department of Columbia University and has also collaborated as a dramaturg with professional companies in New York City including CSC and LaMama

Kristensen, Stefan

University of Geneva, Switzerland

Stefan Kristensen is a philosopher, and co-founder of Utopiana. He is currently working as a research fellow at the Art history department, University of Geneva. He has widely published on topics related to the philosophy of perception, language and subjectivity, on contemporary aesthetics and on the philosophy of psychoanalysis: two books (*Parole et subjectivité* (2010), *Jean-Luc Godard Philosophe* (2014)) and many articles.

Barseghian, Anna

Utopiana, Switzerland - Armenia

Anna Barseghian is an artist and curator, cofounder and director of Utopiana (Geneva, Switzerland and Yerevan, Armenia). Among other projects, she is the author, with Stefan Kristensen, of *Armenography* (2005-2007) and *Spectrography* (2012), multimedia installations on the experience of the diaspora and the presence of Armenian ghosts in the former Ottoman empire. As a curator, she has conceived and organized various events and exhibitions in Armenia and Switzerland, in particular *Desire without Destiny* (Geneva, 2014) and *Beast and Adversity* (2015).

Beast and Adversity on the Problem of Animism in a (post) modern technological world

[ENG]

Last year, Utopiana organized a multimedia event under the title "Beast and Adversity", from August 15 to September 17, with many artists and thinkers¹. This public event consisted in an exhibition and a series of performances, encounters, and workshops. Our aim in this proposal is ¹. to show a few examples of the artistic strategies presented in this context, and 2. to reflect on the issue of animism in the contemporary European context. The purpose was to reflect on the relations of the humans with the forces that exceed our mastery. The notion of adversity means that the more we try to master and control the forces of nature, the bigger the danger becomes. A clear example of this is obviously the contemporary issue of climate change: as much as humankind has managed to control and exploit various sources of energy, this has given rise to the most dangerous ecological process of all times. The awareness of nature as a set of not (entirely) controllable forces can be identified as animism. Apart from the very question of the existence of something like spirits, animism implies an awareness of the impossibility of foreseeing and controlling all the forces influencing our lives, be it "inside" our psyche or "outside" in the environment. But it is indeed a big challenge to make these forces visible in the context of our supposedly hyper rational societies. One of the questions involved in this context is the compatibility of the animist way of thinking and the use of (post)modern technologies. Contrary to a common assumption, the invention of communication technologies among others has not eliminated the world of spirits; the animist way of thinking and feeling has only found new media. Such was the assumption behind the performance of Elisabeth von Samsonow, author of *Anti-Electra*, Another event was run by a Candomble school lead by Master Kabila Aruanda, the Factory of World Joy, from Sao Paulo (Brazil) who came to perform their rituals involving afro-brazilian Orixá spirits during two evenings, followed by a discussion with the participants. A third moment workshops with the writer and philosopher David Abram, who showed how our use of technologies can be both against and in favor of developing our senses and our belonging to the natural world. The issue in our talk will be to show how the use of technologies can enable a new animist worldview, a visualization of adversity. In order to do so, the notion of the "machine" from Deleuze and Guattari is useful. If art is indeed the creation of abstract machines, i.e. ways of orienting perception, then it is obvious that a creative use of technologies can help us to raise our awareness and our sensitivity towards the forces of nature.

¹ For more information, see the following link : <<http://utopiana.ch/2015/la-bete-et-ladversite-2/>>

Human Robot Interaction in Manga and Anime: Can people fall in love with Robots?

[ENG]

The purpose of this paper is to present Human Robot Interaction (HRI) as this becomes evident in the world of manga and anime. Human Robot Interaction combines characteristics from various fields, such as: psychology, human machine interaction, artificial intelligence etc. This paper focus on the psychological and social implications HRI has in people. Can people develop feelings for machines or is this just another sci-fi scenario?

Levy (2007) mentions that if a robot acts like it has feelings, how we can say that it hasn't? Even Turkle who disproves the non authentic communication recognizes that even if the feelings are programmed, the reactions they cause can be real.

But on the other hand, isn't it taboo to attribute human characteristics to a machine? Japan is one of the key players in robotics industry. Taking this into consideration it is not strange to see a lot of manga and anime having HRI as the main concept. From the popular Chobits to the darker and more serious Ai-Ren, HRI is presented as a given but there is always the taboo of the human-non human interaction.

There is a big difference on how the robots are presented in Hollywood Movies and US comics and in Japanese manga, anime and culture in general. In US comics robots are usually presented as evil or as machines that they are going to rise against people and conquer the world.

Bartneck et al (2005) in their research reached the conclusion that different cultures have different notions regarding robots either by the media, either by the ideas that they are prominent in their environments. This is not surprising, since on the one hand the Japanese government is thinking of hiring robots for taking care of the elder (Wired.com, 2010). For that reason, the theory of the robots taking care of the world that we are watching in Hollywood movies is rare in Japanese culture.

The paper will focus on the way HRI is presented in manga and anime and the psychological and social effects the relationship has.

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Limniati, Laida

University of Helsinki, Finland

Laida Limniati is working as Marketing Executive and Marketing Executive and for many years she has worked as a Technology Editor. She holds a BA (Bachelor) in Communication and Media Studies from the National and Kapodistrian University of Athens (UoA), a MA (Master) in Communication and Media Studies from UoA with Major in Digital Media and Interactive Environments, a Master of Arts in Quality Journalism and New Technologies from Danube University Krems and she is waiting for her Master of Arts in Social Sciences (Major in Media and Global Communication) from the University of Helsinki. She loves Japanese culture and Japanese manga and anime in particular. Her interests also include: new technologies, internet, storytelling, transmedia storytelling, and social media.

Giannakouloupoulos, Andreas

Ionian University, Greece

Andreas Giannakouloupoulos is an Assistant Professor at the department of Audio and Visual Arts of the Ionian University, where he teaches courses related to Internet Communication, New Media and the Web Technologies. He holds a BA (Ptychio) in Economics from the University of Athens (UoA), a BA (Ptychio) in Communication and Media Studies from UoA, a Master of Arts in Communication and Media Studies from UoA, and a Master of Science in Logic from the University of Amsterdam. His doctoral dissertation, approved by the University of Athens, was in the field of web accessibility. The main field of his academic activities is Computer Mediated Communication and especially the web development technologies. His research interests focus on information architecture, web-based media, content management platforms and e-learning systems as means of effective communication via the web.

Lukin, Ines

Center for Visual Studies Zagreb, Croatia

Born in Rijeka, Croatia in 1989. I have obtained Bachelor's degree at Faculty of Textile Technology (University of Zagreb) in Industrial Design of Clothing and Textiles, after which I was awarded Master degree in Theory and Culture of Fashion in 2012. I graduated with the topic of "Time and Conceptual Fashion", reinterpreting fashion as body design through Heidegger's concepts of time and epoche. Apart from fashion theory, my other interests include philosophy, visual studies and contemporary art and design. I am currently participating in the project "Image and Anti-image: Julije Knifer and the Problem of Representation", organized by Center for Visual Studies Zagreb. As part of the project, in December 2015 I have participated at the conference "Image and Anti-image" with the paper titled "Intimacy, Repetitivity, Seduction: Reading Knifer through the perspective of Sennett and Baudrillard". Since 2014 I work as a designer in Germany.

Spaces of intimacy: Transgressing the visual simulation of desire

[ENG]

Bataille writes that man lives in constant fear of himself; his erotic urges terrify him. Using this as my starting point, I want to question genesis of erotic desire through the concept of seduction (Baudrillard) and intimacy. Eroticism is not merely a biologic urge or melancholic longing; it is a desire of human being to be, if only for a moment, "the only one" to another human being, and not merely "one of the many". Eroticism is thus unique experience of time and space through temporary unification with another human being, that though briefly violates the transient nature of life.

The main question of this paper is how to define eroticism and transgression in the age of simulation and visual seduction of sign? Baudrillard shows that the turning point is now contained in the state of simulation, characterized by the seducing nature of repetitive Oneness. Instead of being one among many others, we are now faced with the challenge of being one among many that are, essentially, the same. This brings out the new aspect of erotic desire in relation to another human being, as man is never alone among those that are different, yet he is indeed alone among those that are the same. How is then possible to define seduction, as the prerequisite for seducing is the desire for the other, and not for the same?

If desire is a source of inner life, then there can be no seduction without desire, and no eroticism without seduction. Transgression of a simulated desire is not possible if we confine eroticism to the inner life. This does not mean that eroticism does not derive from it; the problem is that the immanence of desire has become questionable under the proliferation of signs, so that the concept of "innerness" needs to be fundamentally questioned. I would like to open spaces of intimacy by reinterpreting the concept of seduction through transgression and eroticism in the context of the new understanding of intimacy. Seduction of the intimate, as opposed to the seduction of a sign, contains traces of fascination by another being. This fascination is not merely infatuation as it carries the connotation of temporal duration; it is encounter in time.

Transgression thus becomes a quest for intimacy beyond the simulation of erotic desire. Instead of replicating itself, it appears as a pure coincidence. In the world of visual imagery of sameness, the only sanctuary of our desire appears to be beyond internal/external geography of being. In which ways can we define spaces of intimacy so that we could, instead of being seduced, become those who are seducing in the pure aberration of our intimate desire?

Disgust and the Fear of Contagion

[ENG]

Lynch, Alanna

Independent artist, Germany

My artistic practice is research-based operating between the areas of art and science. I use ideas surrounding the fear of contagion to examine ideas of disgust.

I work with ideas of power and relations. More specifically, I examine how negative affects such as those associated with disgust and fear, are constructed and the aesthetics surrounding them. I'm interested in the political implications of this, how affect can be manipulated, how external forces can exert an influence on an individual and the questions this poses for notions of agency. Recently a specific focus in my work has been on the fear of contagion and how threat is registered within the body by rupturing notions of its self-containment, themes I believe to be urgent in a contemporary context. Speaking of difference and the visceral body, I have been working with the sense of smell, body fluids and swarms of insects due to their resistance to containment, boundary crossing abilities and affective potency. Working with feelings of disgust and fear I seek to find a balance with an aesthetics of care and sense of intimacy in order to achieve an effect that does not push away the viewer but invites them in.

My interest in disgust relates to its role in maintaining boundaries, whether physical, social, or moral. Seen from the perspective of extending the immune system through behaviour, I look at interpersonal disgust as it is used to dehumanize. Informed by studies addressing cultural variability, irrationality, proximity and magical thinking just to name a few, I harness the power of the visceral nature of disgust to convey what I see as very pressing issues in society.

My artistic practice is research-based and interdisciplinary, combining studies in the areas of biology, psychology and research practices with experiences in activism and community organizing as well as formal artistic training in textiles, materials and performance. All this accumulated knowledge I apply to my work, which allows me to bring multiple perspectives, approaches and sensibilities, from both art and science as well as experience from positions of privilege and more marginal ones.

Works to be presented include Potentials (2015) an installation/performance with fruit flies, my thesis exhibition Contagious Affections (2015) as well as potentially previous works with flies and urine.

Alanna Lynch (b. 1978) is an artist and independent researcher from Montreal, Canada currently living and working in Berlin. She recently completed an MFA at Valand Academy in Gothenburg, Sweden (2015) and holds a BFA from Concordia University in Montreal (2009). She holds a BA in Psychology (Queen's University, 2001) where she also studied biology, a Master in Information Studies (McGill University, 2013) and she completed one year of study at the Montreal Centre for Contemporary Textiles (2006). She is a member of the Berlin-based collective Smell Lab and recently completed an internship as a curatorial assistant at Art Laboratory Berlin. Alanna has exhibited internationally, in Canada, Sweden, Norway, Mexico, Argentina and Germany. Recent awards include the Goldrausch Künstlerinnenprojekt Scholarship (Berlin, 2016), Eric Ericson Foundation Stipend (Sweden, 2015) and Eva and Hugo Bergman Scholarship (Sweden, 2015).

Margarou, Eleni

Experimental Senior High School of
University of Macedonia, Greece

I was born in 1965 in Serres. Since 1978, I have been a permanent resident of Thessaloniki. In 1987, I graduated from Aristotle University of Thessaloniki, School of Greek Philology, Dpt. of History and Archaeology. In 2000, I received a doctoral degree on Byzantine History. Between 1991 and 1993, I worked as a special collaborator in Byzantine Research Association. Since 1995, I have been a teacher of Greek Language, Literature and History in the Secondary Education. Meanwhile, I worked at the Centre for Byzantine Research (2000-2001) and the Greek Language Center (2008-2009). Since 2002, I have been working at the Experimental School of the University of Macedonia. I have participated as a listener, speaker and reviewer in numerous scientific conferences and conventions, and my work has been published in greek and foreign journals. I have repeatedly participated as a trainer in the Introductory Training Programme of newly appointed teachers (2nd Thessaloniki Regional Training Centre) and as a mentor in the Internship of Students of AUTH. I have realized European programs, Cultural, Environmental Programs, Health and Career Programs, while I have drawn and implemented digital teaching scenarios for the Greek Language Center. For one of my digital scenarios, I received the first prize in the Competition "Open Educational Practices of Development of Digital Educational Content for Primary and Secondary Education" (Greek Ministry of Education, 2015).

Matsiori, Anna

Experimental Senior High School of
University of Macedonia, Greece

I was born in 1965 and I am a permanent resident of Thessaloniki. I have studied Business Administration at the Graduate School of Industrial Studies and Pedagogy at Education Academies in Thessaloniki. I have a Master's degree in Economic Sciences from School of Economics of Aristotle University of Thessaloniki. I also have a degree of Pedagogical Sciences from Pedagogical Technical School and I have also attended the Programme Counselling and Guidance of School of Pedagogical & Technological Education. Since 1989, I have worked as a teacher and since 1995 I have been a teacher of Economics in Secondary Education. I have participated as a listener and speaker in seminars and conferences and my work has been published in Greek and foreign journals. I am a reviewer for conferences and my research is a chapter in the book Total Quality Management and Education. I have materialized many programs while I have developed the Advance Electronic Scenarios (Aesop) for teaching economic sciences. For one of my digital scenarios, I received the first prize from the Greek Ministry of Education (2015). I won the Excellence and Innovation Award in 2012 and 2013 under the Institution of Excellence and Promotion of Good Practices in Primary and Secondary Education. For the last eight years, I have been coordinator of the economic courses in 53rd Rating Center and I have repeatedly participated as a trainer in the Introductory Training of newly appointed teachers of the 2nd Thessaloniki Regional Training Centre.

"The world of sound and image": audiovisual literacy in high school

[GR]

The rapid spread of media brings a new dimension to the problem of education. Posters, photographs, comics, music, television products, radio broadcasts, films, documentaries and video games have flooded our lives, resulting in the "world of sound and image" which currently constitutes an important source of knowledge and a way for students to express themselves and to get involved in a variety of future occupations. The school has to adjust and monitor this development aiming to children's education and its own preparation and growth in order to meet the needs of modern society, and teacher's professional development. In this context, in recent years a large number of schools and teachers can present remarkable projects, utilizing creatively and variously modern media. This article is divided into three parts. The first part attempts a short presentation of the problem that has been emerged in the educational community around the audiovisual and digital education nowadays. The second part refers to the multiple benefits that can be brought to students, teachers and schools by the creation and development of a network of all types of schools (secondary schools, general high schools, EPAL, artistic, experimental) and of teachers open to or wishing to open their doors to the "world of sound and image", operating at a local, regional and national level. At the same time, it presents the newly established Local Thematic Network of the 1st and 2nd KESYP Western Thessaloniki "The world of sound and image. Personal and professional development skills ", its aims, objectives and actions. Finally, the third part refers to a project running during the current school year at the Experimental High School of the University of Macedonia within the specific network, concerning the teaching of the French language through art and Greek mythology. Students get inspired by the myth of Orpheus and Eurydice and write poems, compose music, sing and dance, while they are conquering the digital storytelling techniques and the ways of using digital media.

Syvaka, Triantafyllia

Experimental Senior High School of
University of Macedonia, Greece

I was born in Thessaloniki in 1960. I am Teacher of French and Headmistress in Experimental Senior High School of University of Macedonia. I have been working for 25 years in education. I studied French language and literature (Bachelor's degree), Hellenic culture (Bachelor's degree), I have a Master's degree in Education and a Master's degree in Orthodox Theology. I speak French (Level C2), English (Level B2) and Italian, I have computer skills: Proficient knowledge of MS office (Word, Excel, PowerPoint, Access, Outlook, Internet), Knowledge of web 2.0 tools. I have many published articles.

Tsionki, Magdalene

KESYP Neapolis, Greece

I am English Teacher, Career Counsellor since 1988, and Manager in 1st KESYP (Counseling and Orientation Center) of Western Thessaloniki. I have BA in English Language and Literature (Aristotle University of Thessaloniki), a Master's degree in Education Leadership (European University Cyprus), a Certificate in Counselling and Career Guidance (ASPAITE Thessaloniki). I speak English (Level C2) and French (Level B1). My Organizational / managerial skills are: Desk Career Meetings regarding academic guidance issues. Desk Career Meetings in cooperation with Aristotle University of Thessaloniki, University of Macedonia, Alexander Technological Educational Institute of Thessaloniki and 3rd Army Corps, Police Department, Merchant Marine Academy Michanionas, Fire Service, Church Academies and Music Institutes. Establishing cooperation networks of schools entitled Sound and Vision. Establishment of a network of schools in cooperation with KESYP Lesvos and Kilis on refugee. My Job-related skills are: Coordination and monitoring of Career Education Projects implementing in Secondary schools. Teacher training in educational and vocational guidance issues. Seminars on PCT matters. My digital competences: ICT Level A. Also, I have many published articles in scientific conferences.

Selfless body, bodiless self: The mind-uploading scenario

[GR]

Mazarakis, John

Aristotle University of Thessaloniki,
Greece

The radical developments in the field of the bionic technologies seem to affect the contemporary definition of 'human being' and the limits of his bodily existence. In the context of the technological ecstasy during the 20th and the 21st century, the sci-fi scenarios concerning the junction of human and machine and the uploading of human consciousness in digital environments seem to be realizable. In the following presentation, I will attempt to evaluate a) the philosophical validity of those scenarios, b) their socio-political aspect and c) the moral and ontological risks which accompany them.

In his work *Mind Children: The Future of Robot and Human Intelligence* (1990), Hans Moravec argues that human subjectivity is a complex pattern of informations, which is not fully dependent on its bodily substance and could be uploaded in a computer, as a set of digital data. According to transhumanists, mind-uploading will be one of the first steps of humanity towards its post- biological evolution - which is presented as the only chance of human kind to survive the forthcoming ecological disaster of our planet.

In the first part of this presentation, I will attempt to find the points of intersection between the contemporary posthuman theories concerning the validity of the mind-uploading scenario and the major philosophical views about self and human consciousness (Descartes, Locke, Hume). In the second part, I will examine the notion of Moravec's bodiless self and relate it with the post- structuralist relativization of self and the postmodern criticism of the essentialist definitions of human being. Finally, I will highlight the deeper relation between posthumanism and late modernity, in the context of which the moral foundation of the posthuman ideal (Nietzsche) and its ontological critique (Heidegger) can be detected.

The metaphysical, ontological and moral foundation of a bodiless, post-human utopia cannot come in terms with the postmodern rejection of the grand narratives of emancipation. The ideal of the posthuman which transcends its biological limitations and acquires immortality through technology is directly related with philosophical theories like idealism and utilitarianism, which, nowadays are subject of severe criticism and, consequently, leads posthumanism to the reevaluation of its ethical and ontological grounding.

John Mazarakis is a Ph.D candidate in Film Studies, in Aristotle University of Thessaloniki. He received his MA in History of Philosophy in 2015 and the subject of his thesis was "Wittgenstein and the Postmodern: The Roots of Postmodern Thought in the Later Work of Ludwig Wittgenstein". He receives a scholarship from Onassis Foundation and he is currently writing his Ph.D dissertation which focuses on the semiological system of what he defines as the post-myth. His research interests involve: philosophy of language, philosophy of mind, postmodernism, posthumanism, mythology studies and new media semiotics.

Moschovou, Eirini

Ionian University, Greece

Eirini Moschovou is a senior student at Ionian University in the department of Music Studies. Her research interests lie in the area of pop culture and subculture with focus on Greek music. Her primary specialization is Greek metal music. She has collaborated with Aristotle University of Thessaloniki, School of Music Studies during her internship creating a unique audio archive with the title "Hellenic metal music archive" which is registered in the library of the corresponding department.

Discussion with a pagan music photograph**[GR]**

Metal music has almost reached 50 years in the art world. In Greece everything happened a little bit later. Once entered the borders' of the country, this new kind of music gave rise to inspiration and the formation of similar bands was a matter of time. Pioneer bands like Northwind, Sarissa, Flames etc. formed the basis of the cultivation of further artistic movement towards multiple recipients. The roots of Greek metal music can be first met at the early 80's. After that, in 1990, by command of the need for externalisation and idealisation of the ancient Greek culture and religion, a new sub-genre is born. "Greek pagan black metal" music combines the subculture of black metal with Greek pagan religion in an elaborate artistic sub-genre of Greek music. Both pagan religion and the "heretic temper" of black metal music constitute a "Forbidden fruit" not only for the society of Greece. "A picture is worth a thousand words" so through a gallery of photographs that represent music we will elicit information about the substance of the music itself. Thus, we will be able to learn about the things that construct Greek pagan black metal music. Photographs of distinctive bands of this sub-genre will be used as examples.

"The most profound is the skin" – tattoo and taboo

[ENG]

My paper concerns an exhibition I am curating under the title: "The most profound is the skin". The exhibition is about a specific case study: the collection of tattoos made by criminals recollected by the Forensic Institute of Lisbon in-between 1910 and 1930.

On the basis of this collection I will try to think the three main concepts of the conference: taboo (if nowadays tattoos are elements of fashion, at the beginning of the XX century, they were ethically reproved and unacceptable); transgression (tattoos were an illegal practice, only present within marginal communities); transcendence (most of the tattoos concern religious or symbolic themes intending to make the daily life more elevated or sublimated).

The tattoo in itself will be thought out according to three perspectives: the scientific point of view (medical / legal / historical / sociological / documental); the philosophic point of view (questions linked to the concepts of body, territory and power); the artistic point of view (today's reinterpretation of tattoo in contemporary creations made by artists and in body piercing practices).

Michel Foucault is the thinker who echoes behind the proposed analysis. First, for the idea of "infamous man", a man who's obscure, tiny and miserable life does not endure except in quick fragments which only by chance may be rescued from total forgetfulness. In fact, these tattoos belong to marginals, criminals, prisoners and, in case of women, to poor fado singers and prostitutes.

A second foucaultian dimension concerns the relation between epistemology and power structures. There is a deep will of truth behind this collection. In the beginning of the XX century, Medicine advanced the scientific hypothesis of establishing a direct connection between tattoo practices and predisposition to crime, thus finding a scientific justification for criminality and deviants behaviors.

But, if Michel Foucault is the author who introduces the organizational point of view on the tattoos, Gilles Deleuze is the author who guides the aesthetic point of view. Skin, limit, affect, intensity, strength, are some of the concepts to be explored in my paper. Mostly on basis of *A Thousand Plateaus*, I intend to think out questions like: in which way may a body reinvent itself and, in this re-designing of itself, in which way may it become other? What is the experiment of inhabiting a body? What is to construct a body? Is tattoo an act of body invention or of body discovery?

Nabais, Catarina

Center for Philosophy of Science of
Lisbon University, Portugal

PhD in Philosophy by Université Paris VIII, Vincennes - Saint-Denis, under the supervision of Jacques Rancière, with a dissertation untitled: «L'Esthétique en tant que Philosophie de la Nature: le Concept de Vie chez Gilles Deleuze. Pour une Théorie Naturelle de l'Expressivité. Regards sur la Littérature», 2007. Pos-doc Researcher at the Centre of Philosophy of Science of University of Lisbon (CFCUL) since 2007. Head of the CFCUL Science and Art Research Group from 2008 up to 2014. Head of the Science-Art Philosophy LAB (SAP-LAB) since 2014.

Some publications

Nabais, Catarina (2013), Gilles Deleuze: Philosophie et Littérature, Paris: Harmattan.

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Nabais, Catarina; Tavares, Cristina; Valente Alves, Manuel; Pina, Marco; Pombo, Olga; Reis dos Santos, Ricardo; di Marco, Sílvia (ed) (2011), *corpoIMAGEM - Representações do Corpo na Ciência e na Arte. Roteiro da exposição*, Lisboa: National Science Agency Ciência Viva/ FCT project Image in Science and Art.

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Nevrokopli, Foteini

Aristotle University of Thessaloniki,
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Tsitouridou, Rodi

Aristotle University of Thessaloniki,
Greece

Rosy Tsitouridou and Fenia Nevrokopli were born in Thessaloniki in 1991. Their common path, starting from schooldays, continues till today. They studied at the School of Architecture AUTH, where they were given the opportunity to collaborate in a variety of workshops, creating and learning collectively. The research thesis "Out of Space & Time | Ugly as a synthetic principle" is the latest example of their creative collaboration. The notion of Ugly, central to their research, is a continuous field of quest, reflection and creation.

Out of Space & Time | Ugly as a synthetic principle

[GR]

The notion of Ugly, its contribution to artistic creation and its functions in art and architecture is central to this research thesis. Accepting and embracing Ugly as a synthetic principle is the result of a chronic, evolutionary process of violations and excesses in the field of aesthetics that eventually leads the aesthetic theory of Beauty to degradation. This degradation is initiated through the awareness of how every human project evolves in time. The entropic reality of the material world can be seen as a movement from order to a growing disorder, culminating in total disarray. The aesthetic theory of Beauty, tightly clinging to order, appears deficient. However, this does not automatically lead to acceptance of hitherto forbidden Ugly. Various aesthetic theories interposed, describing qualities beyond Beauty, such as the theories of Genius, Sublime and Picturesque. These aesthetic theories preface the Ugly. A description of what is eventually Ugly, is proposed by Mark Cousins through two cases, in his essay "The Ugly". The first case describes Ugly as an object, which is experienced as something that is there, and as something that should not be there. In other words, Ugly coincides with the idea of an object in the wrong place, out of place. It is, therefore, something defiled, an ugly deduction of "good space", an obstacle which not only occupies part of space, but threatens to infect it all. In the second case, Cousins describes Ugly as an object that is not there when it should be. This refers to an object that bears a wound, a fragmentary object, to the fragment of an object, a "ghost". In this case, Ugly is understood as a mismatch between the existence of the object and the representation of this existence. The positive dimension of Ugly, compared to Beautiful, is the aggressive reaction caused in its facing. The subject wants to destroy and eliminate the ugly object. Thus, a murderous vitality is triggered that ultimately motivates and energizes the subject. The admission of Ugly in artistic creation negates previous considerations of what art and architecture should be. The use of Ugly as synthetic principle and tool ceases the self-limitation of artistic creation and the spatial and temporal limits are brought down. Art is led to a fluid multiplicity of forms of implementation and architecture accepts and integrates its spatial and temporal negativity. Creation leaks out of space and time. The above research and writing was the stepping stone for a quest of Ugly in the urban landscape of Thessaloniki. Elements of the search are defined five notions: the wrong place, the obstacle, the wound, the ghost and the fragment. These notions constitute the most tangible and precise versions of Ugly and for this reason are defined as elements of the search. Each element is attributed with a photographic collection and an experiential narrative.

Fungi decay as an art form

[ENG]

Fungi degradation of human goods is commonly associated with destruction processes in which quality and beauty is lost. In this sequence of works filamentous fungi growth is manipulated in laboratorial environment to intentionally promote the decay of easily recognizable symbols of human civilization/culture, transformation that results in a new art form. As often happens with common artifacts fungi can jeopardize even the more refined human creations. In this project, the growth of fungi gradually covers/destroys selected human constructions included in the growth medium, being destroyed and substituted by their own biological patterns. In one of the pieces the sentence from the New Testament "In the beginning was the Word, and the Word was with God, and the Word was God"; is made gradually unreadable by the action of "nature" in the form of microorganisms that by the end totally cover the original message. Another example uses lace as the material support for fungi growth. The production and use of laces and embroideries is very ancient in human costumes and traditionally related with fragility, refinement and beauty. In this work, by destroying the beauty produced by man we can progressively see images of biological decay that is used here as an instrument of transformation and appropriation as an art form. The intention is to reflect about the use of biological processes in contemporary art creation, namely in bio art. While our previous bio art constructs explored microorganisms as an art instrument [1] producing new patterns/colors induced by the artist but in its final form determined by nature, here similar methods are used in the destruction of man-made artifacts.

[1] – P. Noronha. "Biopaintings produced by filamentous fungi", vol.49, nº 1, Leonardo MIT press (2016). Published with a time lapse movie created with images of filamentous fungi growth (title: life is art).

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Patricia Noronha is a visual artist/researcher and uses a microbiology laboratory as her art-studio. She works in art-science experimentation bridging these two cultures, confronting and debating two activities currently considered distinct and independent. Patricia Noronha has a PhD in Molecular Biology and is a post-Doc in artistic studies at Instituto de Tecnologia Química e Biológica (ITQB-UNL). Was grantee from Fundação para a Ciência e Tecnologia (FCT) (SFRH/BPD/44351) 2008-2014. Her work with biofilms and filamentous fungi is developed in the Microbiology of Man-made Environments Laboratory from iBET (Instituto de Biologia Experimental e Tecnológica).

The research is focused in exploring microorganism's growth, especially in the form of biofilms or filamentous fungi patterns, as an art instrument. Biopaintings are obtained by controlling the growth of yeast or filamentous fungi on specific surfaces and stabilizing the final result. The biopaintings result from the artist's experimentation with the evolving patterns created by the interactions between the microorganisms in the growth medium. The result is not deterministic and the deviations are part of the creative process and suggest new directions to be explored. The final product is a consequence of the action of the artist upon the biomaterials and of the competition/cooperation between microorganisms.

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Education

- PhD Candidate in Philosophy in University of Crete (Thesis Title: "Freedom Of the Will and Moral Responsibility. Critical examination of modern compatibilist theories with particular emphasis on semi-compatibilism" (2013 to).

- MA in philosophy in University of Crete specializing in Ancient philosophy (Plato, name-things relation) (2008-2012).

- Degree in European Culture of the Greek Open University (2008).

Participation in Conferences

- Participation in the 1st National Congress of MA Graduate Students and PhD Students in Philosophy, Patras, 22-23-24 October 2015 (with announcement).

Research interests

- The problem of Free Will, Philosophy of Mind, Ancient Philosophy.

Human Evolution, Free Will and Social Restriction

[GR]

The connection between Free Will and the theory of evolution is a real problem for the modern thought. In his book «the descent of man» (Darwin, 1981), Darwin claims something subversive: he argues that there is a natural morality. For him, moral behavior derived from the natural tendency towards empathy generally found in animals, through the evolution of morality. By comparing human behavior with the behavior of animals he came to the conclusion that the moral sentiment is based on the sociability of the species and especially the feeling of altruism. If free will is considered a necessary condition for the moral sentiment, then the result from Darwinian claim is that the human will has evolved in parallel with the biological development of man.

Current studies are trying to approach the problem of human evolution by splitting it into two separate parts which complement each other. The first relates to the biological development of human subjects based on genetic information and therefore is characterized necessary. This part is further characterized as "deficient" when trying to explain human complexity by relying solely on it. The second concerns the physical development of human organizations which depend mainly on properties that are developed at the level of mind and brain and is characterized chaotic. Necessary condition to achieve the previous approach is to overcome the obstacle of dualism (body - consciousness). To overcome this obstacle, however, requires the naturalization of consciousness (Azzone, 2013).

The first of the two necessary parts for a clearer understanding of the concept of human evolution, can be considered to be guided by the genetic system. It grows by the same genetic evolutionary mechanisms in the manner explained by Darwin. The second of the two parts should be considered separate from the first because it is produced by mechanisms that are guided by the neuronal functions of the brain system. Azzone claims that the second part is the more important precisely because this part has created three of the most fundamental human characteristics. The language, human intentionality and free will.

These views encountered vigorous social reactions. Although the evolution has proven now to be the cornerstone of biological science, "...Without the light of evolution, biology is a pile of various events, some of which are interesting or intriguing, but that does not constitute as a whole a meaningful picture..." (Dobzhansky, 1973), however this assumption finds strong opponents. Already after civil war in Greece the Darwinian theory will be marked as "taboo" by "Declaration of Christian Scientists Union" (Source: Sunday Eleftherotypia, 30/7/2000).

Let us consider what would be the reaction to a possible association of free will with human evolution. This recommendation relates to the mentioned possible connection. If finally free will is a result of human evolution, then the questions that arise are undoubtedly very important. But the answers of these questions will shed light on the understanding of the human species, the complexity of our being and a clearer understanding of the occurrence of any restrictions absurdity imposed by social morality.

Sturm Und Drang, The Return - Geniezeit Of The Posthuman

[ENG]

As Jean Paul Sartre (1976) wrote, "Humanism is nothing but an ideology of lies, a perfect justification for pillage; its honeyed words, its affectations of sensibility were only alibis for our aggression." Man, privileged amongst other species and his own kind, has been attacked by the "anthropological deregulation" (Baudrillard, 2001), inevitably leading to the end of what is known as humanism. Yet, long before, during the late 18th-century, the German movement of Sturm and Drang arose in the criticism of the Enlightenment ideals, which no longer defined the human condition. Being addressed as the Geniezeit or the era of the genius, the period that lasted no more than two decades paved the way for the advent of free expression against the imposed rationalism and aesthetics, as well as freedom from the imperiousness of the sociopolitical and religious structures of the time.

Similar to the iconic Goethe's "Prometheus" of Geniezeit, the posthuman asserts himself/herself in the modern society, rebelling against the entrenched sociopolitical, religious and artistic boundaries. Furthermore, in the likeness of Prometheus, posthuman, more than human himself, is in pursuit of subduing the anthropocentric relationships developed by man with other living things and objects, often based on violence and exploitation. The dehumanization process further affects the relationships of man with his own kind, referring to different racial, national or minority groups with different characteristics, as society still suppresses difference and alienates people from their potential, according to Deleuze (1998). Thus, posthumanism signifies the evolution of human species, consisting of multiple identities, overturning the existing ones, and machines, which function in an indiscernible manner (Nayar, 2013), as well as giving "things voices where there had been silence", and bringing "to sight that which was invisible" (Ihde, 2006).

In this paper, four different cases of humans who harmoniously coexist in conjunction with technological artifacts, in the posthuman condition and who exceed the limits of human culture, society and art are discussed. Firstly, we have investigated the work of neuroscientist Christof Koch, President and Chief

Scientific Officer of the Allen Institute for Brain Science in Seattle, who examines consciousness as a fundamental property of networked entities and has formulated his version of the panpsychism doctrine. Secondly, we studied Prototype, a collaborative project between the singer Viktoria Modesta and The Alternative Limb Project that aims to eliminate the common notion concerning power and sexuality in people with disabilities with the use of technologically enhanced prosthetics. This project allowed for pop culture to demonstrate the concept of a bionic artist rather than a medical case evoking sympathy. The third case we investigated was the Primo Posthuman project, as elaborated by Dr. Natasha Vita-More, a prototype future body of conceptual design that aims at superlongevity. Finally, we studied Jaqapparatus 1, a robotic art installation performance developed by video artist Chris Cunningham, which was exhibited at the Audi City London high-tech concept store. The installation features two anthropomorphized machines in a surreal mating/dominating display in correspondence to the human mating strategies, offering a glimpse to the posthuman future.

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James Papoutsis (Ph.D., English, York) specializes in contemporary literature, American literature, and popular culture. He has published fiction in numerous national and international literary journals and his work has earned him a number of major arts grants. He is currently completing a novel with the support of a Canada Council grant. He has also worked in theatre, both as a playwright and more recently as part of a collective that developed an audiobased experimental theatre project that was featured in the Festival Of Original Theatre. He recently delivered papers at the CAAS and PCA/ACA conferences about his ongoing research on literature and culture post1945.

Daddies, Boyfriends, and Fathers: Strategies of Disruption and the Incest Taboo in Kathy Acker's *Blood and Guts In Highschool* and Sylvia Plath's *Daddy* [ENG]

In the world of Kathy Acker's novels, marginalized and disempowered female protagonists navigate a figurative terrain that is composed of a series of cultural texts; ones that were written by those in positions of power and authority. What distinguishes Acker's work from that of other postmodern writers who offer rereadings of existing cultural texts is that Acker's acts of rereading involve the intentional use of various cultural taboos, the most notable of which is the incest taboo.

Written as a multimodal novel, *Blood and Guts in Highschool* includes crude drawings of genitalia and opens with a stageplay script that at first appears to involve an incestuous relationship between the protagonist, Janey, and her father. Our initial reaction to the incestuous acts is an important part of the overall effect that the novel has upon its readers, and while it later begins to appear as if Janey is actually using the term "father" to refer to a boyfriend (a tactic borrowed from Sylvia Plath's conflation of the father/husband figure in her poem *Daddy*) Acker's strategic use of taboo disrupts comfortable reading patterns and challenges our complacency as readers of fiction.

Animatronics; From movies to museum. The Casa Parlante Living History Museum in Corfu, Greece

[GR]

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Ionian University, Greece

This paper aims to present animatronics' route in space and time, along with their evolving and upgraded options and uses in modern times both in entertainment and/or educational environments, such as museums. It will also present Casa Parlante – the Living Museum, a particular and unique museum in Corfu, Greece. Casa Parlante in Italian means the “speaking house”. The choice of this specific name isn't random. It means that the house is “alive” and has voice, talking about habits, manners and everyday life of a typical 19-th century noble family. Casa Parlante employs human-resembling animatronics, using robotic technology to guide visitors in the past by offering a unique and holistic experience. Therefore, Casa Parlante is considered to be undoubtedly a “sui generis” museum.

The 21-st century museum is an evolving and living museum. Modern museums have shifted from object-oriented to visitors-oriented exhibitions, unfolding an intense human-centered character. Hence, they shifted their main focus to visitors' expectations and participation, caring to operate both for visitors and wider society [Black,2006]. As recently stated by Sheng and Chan (2012: 53): «In modern times, museums serve the functions of collection, research and exhibition, as well as education and recreation. They have gradually acquired visitor-based roles instead of museum based roles» (Sheng et al, 2012: 53).

Towards this end, museums have adopted innovative technologies to encourage and augment visitors' participation and involvement [Simon,2010]. Museum-related new technologies range from simple digital documenting and cataloguing applications to special museum information portals, on line exhibits and advanced virtual reality applications [Mac Donald,2006, Wassom,2015].

Animatronics (animation electronics) are life-like robots that resemble to people or animals. The term is also attributed to the whole process of creating and handling robotic models. Contemporary museums are attracted to animatronics. Natural history museums use animatronics to liven animals, with dinosaurs being the most frequent choice [Tunnicliffe, 2000]. Animatronics or robotics, mainly animal models, trigger visitors' imagination and enrich their experience, behaving as novel cognitive and learning tools. Dinosaur models, in particular, are considered to be very spectacular and high-profile public attractions especially when they are designed to move their limbs, head and jaws (Casaleiro, 1997).

In Greece, animatronics in museum exhibitions are virtually nonexistent. In fact, the only one known is the Casa Parlante museum, discussed and presented in this paper. In the case of the Casa Parlante museum, animatronics in the form of human-like robots have totally capsized a classical and typical subject-oriented exhibition. Along with historically documented information, they have significantly contributed to a romantic, imaginary story in a way that offers mental, sensory and imaginative excitement.

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Dr Georgios Papaioannou was born in Ioannina, Greece. At an early age he was exposed to scholarship and international travel. His life has reflected this. After gaining his BA degree at Ioannina University, he went to Britain where he completed an MA Degree in Archaeology and IT at University College London. He then went on to take a PhD at King's College London in classics, archaeology, cultural heritage and IT. After spending time in Spain and conducting archaeological work in Jordan, Syria and Oman, he joined the staff of the Ionian University in Corfu, Greece, where he now is an Assistant Professor at the Department of Archives, Library Sciences and Museology, and the Director of the Museology Lab of the Ionian University. The focus of his research interests lies in museums, archaeology, education (including distance learning) and IT applications, including augmented reality and mobile applications. He has set-up archaeological exhibitions at the Lowest Place on Earth in Jordan and exhibitions at various museums in Greece. He has led and coordinated multi-partner cross border research and innovation projects, and he received relevant project coordination awards. Dr Papaioannou is General-Secretary of the Hellenic Society for Near Eastern Studies and a member of ICOM. He has lectured, excavated and led tours to the UK, Greece, Cyprus, Spain, Syria, Oman, Turkey, Yemen and Saudi Arabia.

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Dr Georgios Papaioannou was born in Ioannina, Greece. At an early age he was exposed to scholarship and international travel. His life has reflected this. After gaining his BA degree at Ioannina University, he went to Britain where he completed an MA Degree in Archaeology and IT at University College London. He then went on to take a PhD at King's College London in classics, archaeology, cultural heritage and IT. After spending time in Spain and conducting archaeological work in Jordan, Syria and Oman, he joined the staff of the Ionian University in Corfu, Greece, where he now is an Assistant Professor at the Department of Archives, Library Sciences and Museology, and the Director of the Museology Lab of the Ionian University. The focus of his research interests lies in museums, archaeology, education (including distance learning) and IT applications, including augmented reality and mobile applications. He has set-up archaeological exhibitions at the Lowest Place on Earth in Jordan and exhibitions at various museums in Greece. He has led and coordinated multi-partner cross border research and innovation projects, and he received relevant project coordination awards. Dr Papaioannou is General-Secretary of the Hellenic Society for Near Eastern Studies and a member of ICOM. He has lectured, excavated and led tours to the UK, Greece, Cyprus, Spain, Syria, Oman, Turkey, Yemen and Saudi Arabia.

Museums go digital. And what about ethics? Is there a path to pass or a route to follow?

[GR]

This paper aims to unfold a discussion about 21st-century museum reality and profile, which diverge noticeably from the old-fashioned and granted claim that museums were mainly protection-oriented warehouses of important cultural objects [Voudouri, 2003]. It discusses museum's ongoing development and evolution, evoked by the appearance/break out of digital technologies. Because of that, new challenges, expectations, attributes and concerns arise in museum spaces, especially from an ethical perspective/aspect. This paper focuses on stimulating thoughts towards this direction and conceptualize new, multifaceted and interdisciplinary needs and demands.

It is widely accepted that digital technologies and developments offer unprecedented opportunities to augment engagement and provide novel and distinctive forms of participation, sociality and creativity in museums as informal learning environments [Patel et.al, 2016]. Digitality, in all aspects and functions, is an emerging topic of interest in museum studies and practice [Yu-Chang Li et.al, 2015].

As a result of such digital incorporation, the majority of museums, if not all, shifted their way of behaving. They no longer treat their audiences as passive consumers but as cultural and active participants [Skydsgaard et.al, 2016]. This is exactly what Simon implies, when referring to museum "as a participatory place, says that is a place, where visitors create ideas, express their views and share knowledge with other visitors" [Simon, 2010]. Thereby, museums nowadays aim to provide space and activities for pleasure/recreation, social interaction and contemplation, in order to be higher on the agendas and visitor's preferences [Waltl, 2006].

Modern museum experience includes act and activation, feel and sense, knowledge and entertainment. It is a mental and physical procedure that converts exhibition messages and stimuli into emotionally and intellectually valid and valuable experiences relating to personalized processes guided by distinctive educational, emotional and behavioral characteristics.

Museum professional's behavior enriches with new attributes and ethical guidelines and disciplines, aiming at providing and ensuring a high-level degree of responsibility towards visitors and society [Edson, 1997]. The "ethics" definition needs to be updated and digitalized. New components should be added and new perspectives should be taken under consideration. In addition, we argue that since museum landscapes have radically been transformed to including social media landscapes, on line exhibits, museum websites and in situ spots where digital technologies are applied and used, then this new museum digital area should be explored and lead to a new museum atmosphere.

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Choreomaniac NeuroDance and Its Aesthetics: Dance Research and Controversies Connected to Cognitive Neuroscience and Meme Theory

[ENG]

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Hecker's nineteenth century study of the compulsive dance (his insight into a massive-scale "common delusion" widespread in Europe with detailed description of its health hazards and fatal outcomes) gains on relevance when reread from the contemporary perspective. The research of the Medieval dancing mania should not stop at discovering mechanisms of health and disease that lie behind this phenomenon. Social sciences methodologies are applied to improve health, but there are some areas of research that remain in the theoretical no man's land between medical social sciences, cognitive neurosciences, memetic theory and – in this particular case – performance theory. Neuroscience research has demonstrated common neural mechanisms between executed and observed action at the neural level. Neuroimaging experiments in humans have showed the activation of a frontoparietal neural network that is involved in the observation and imagination of action. There are also new insights into the problem of the self representing the other, with the new cognitive neuroscience view of psychological identification.

Contemporary research in developmental science, cognitive psychology, and neuroscience provides cumulative evidence for a view of similarities in the construction of representations of the self and others. Trevarthen's term (1979) intersubject sympathy – a predisposition to be sensitive and responsive to the subjective states of other people – gains in relevance in the light of the newly conducted experiments with neonatal imitation. These findings have led Gallagher and Meltzoff (1996) to propose that the understanding of the other person is primarily a form of embodied practice. (2004). Reciprocal imitation is now seen as a natural paradigm to explore self-other connectedness. We can hypothesize about neurological aspects of empathy where the shared representations model (visible in the choreography) may also be applied to the processing of emotions so that the perception of emotion would activate the neural mechanisms that are responsible for the generation of emotions, prompt the observer to resonate with the state of another individual. The fresh insight into the phenomenon of medieval choreomania shows its benefits when it comes to discussing controversies in Meme Theory, for example the confusion regarding the distinction between replicator and phenotype, the problem of inheritance of acquired characteristics, the relationship between memetics and sociobiology, and the selection or mutation of memes being carried out by conscious foresight. The analysis of choreomania is potentially rewarding because it gives possibility to see (in a most drastic way) the effects of germline replication. A particular choreomemplex is instantiated on neuronal level. The most intriguing element of analysis of the dancing plague choreomemplex is on the crossroad between the subconscious and the conscious where the process of pairing of memetic phenotype characterization with the ideal thematic primitive takes place. It is doubtful whether we should interpret the particular germline replication process (choreomime symptomatology related to the dancing plague) as pathological condition. From the sociomedical perspective it is clearly so. On the other hand, from the point of view of memetic theory, it is not deviance from the norm in the process of creating memeproducts.

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She has published several articles in international conferences and journals and her research interests are mainly related to the fields of Cognitive Science and Learning Difficulties, Dyscalculia and Algorithmic Thinking Difficulties, Artificial Neural Networks and Algorithms, Artificial Intelligence and Pattern Recognition, Neuronal Disorders treatment using Neuroinformatics, Neurofeedback Training, Neurodegenerative Diseases, and Educational Neuroscience.

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Neurofeedback and Neuroethics' Limitations

[ENG]

Neurofeedback is a way to train the brain to present-oriented, adaptable, flexible and open changes. EEG Biofeedback involves helping a person learn how to modify his brainwave activity in order to improve attention and impulsivity, to reduce anxiety and depressive symptoms as well as to reduce aggressive behavior and migraines. Neurofeedback allows users to get instantaneous feedback about brain wave activity. Brainwave activity is measured on an EEG (electroencephalogram). Brain and mind states are correlated with electrical signal activity; the EEG record information about brain function. For instance, Delta waves are correlated with the sleeping state; Theta Waves reveal states of creativity and spontaneity. In addition, Alpha Waves are noticed during relaxed states, and Beta Waves appear mostly during paying an attention to tasks. The sensors used are placed on the scalp and ear and pick up on the individual's brainwave activity. This feedback is displayed in the form of games on the computer screen. By maintaining the brainwave in a certain frequency, the individual is rewarded with visual and auditory feedback. The EEG reveals patterns of repetitiveness, coherence, and intensity, which can be analyzed and used to monitor the of brain activity. Over time, the brain learns to adjust and stay more reliably within the intended range.

The ethical issue in neurofeedback is a topic of concern in basic science and clinical research. Human subjects and patients undergoing research and treatment exhibit their naturally judgmental nature on what is "moral" or "ethical" and raise several questions about dilemmas in regards to moral and ethical issues about clinical treatment regimens. Ethical reflections emerging from neuroscience research and clinical neurology formed a new discipline known by the term Neuroethics. The field of Neuroethics has emerged as a novel branch of bioethics-related with ethical challenges in neuroscience and neurotechnology. Neuroethics is the study of ethical, legal and social implications that arise from scientific findings concerning the brain while performing basic science and clinical research within the frame of neuroscience. Neuroethics focus on these ethical issues about psycho-pharmaceuticals and other ways of intervening in the mind as well as the implementation on neuroscience itself. Furthermore, Neuroethics deals with the regulation of Neuroscientific approaches, within the frame traditional moral and philosophical problems. Those moral issues mainly concern the nature of free will and moral responsibility, self-deception aspects, limitations in free will and the nature of personhood. Neuroethics encompasses the numerous ways and diverse methodologies through which developments in basic and clinical neuroscience traverse with social, legal, moral and ethical issues.

Research approaches of video art to identity and diversity issues. The case of Isaac Julien

[GR]

Polymeris, Gerasimos

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The art as a representation and formatting of human ideas and feelings, follows an evolution which adapts to the social, cultural and political conditions of the modern digital age. The negative social stereotypes are challenging contemporary artists who try to negate them through their works by projecting positive aspects. This paper aims to analyze the research approaches of contemporary videoartists to identity and diversity issues which cause the collective interest. In particular we will focus on the work of Isaac Julien, an award-winning post-modern artist of videoart, who investigated different representations of race in art and homophobia in British and American culture. He is one of the most important British artists in the field of installations and cinema. In his work, uses elements of disciplines and varied practices (cinema, dance, photography, music, theater, painting and sculpture) , commenting on them and the gathering in audiovisual installations dramatic, photographic works and documentaries. Julien presents a combination of an iconological and socio-historical methodological approach, aiming at a comparative study of social reality. A key element of his work is the respect of human nature and the sensitivity to discrimination issues because of the specific identities. The area of dark hall with multiple screens video installations allows the viewer to have a unique experience. In conclusion we can say that the artistic creations involve a dialogue with contemporary theorists and express in a particular aesthetic way the collective and traumatic experiences and expectations of minorities who try to integrate in a society characterized by stereotypes and prejudices.

Gerasimos Polymeris lives in Corfu and he is a School Advisor in Informatics in the region of Ionian Islands, Ministry of Education, Research and Religious Affairs. He holds a Master in Education (HOU), a Postgraduate Certificate in Open and Distance Education (HOU), a Bachelor in Computer Science from the University of Crete, a Bachelor in Mathematics from the Aristotle University of Thessaloniki (AUTH) and he attends the Postgraduate Programme "Audiovisual Arts in the Digital Age" of the Ionian University (Department of Audio and Visual Arts). He has an extensive teaching and counselling experience as a teacher and advisor in Computer Science and Adult Education. Also, he has participated in many research and development projects in the area of Software Educational Technologies. His currently scientific publications are papers in Proceedings of Greek National and International Conferences and Journals. He is a member of the Hellenic Mathematical Society, the Hellenic Association of Informatics Professors and he served as chairman of National Union of School Advisors of the Ionian Islands Department. His research interests include ICT in Education, Learning Design and Teachers Training, design and evaluation of Web Learning Technologies, Teaching in Virtual and Blended Learning Environments and Technologies of Interaction in Audiovisual Arts.

Pombo, Olga

Center for Philosophy of Science of
Lisbon University, Portugal

Olga Pombo concluded her PhD in 1998 at the University of Lisbon, with the dissertation untitled "Unity of Science and disciplinary configuration of knowledge". In 2009, she got the Aggregation in History and Philosophy of Science with the lesson "Tasks of the Epistemology and Philosophy of Science for the XXI century". Professor of the Unit of History and Philosophy of the Science of the Faculty of Sciences of the University of Lisbon of which she was the President between 2007 and 2012. She has coordinated several research projects, namely, "Encyclopedia and Hypertext" (1999-2002), "Scientific Culture. Conceptual migrations and Social Contaminations" (2002-2005), "Image in Science and the Art" (2006-2011), "Universal Logics and Unity of Science" (2008-2010) or "Knowledge Dynamics in the Field of Social Sciences: Abduction, Intuition and Invention" (2011-2012). She is founder member of the Société de Philosophie des Sciences and of the Latin American Chair Leopoldo Zea of Philosophy and Epistemology, Brazil. Since 2003, she is the Coordinator of the Center for Philosophy of Sciences of the University of Lisbon (CFCUL) and, since 2013, Program Director of the Doctoral FCT international program "Philosophy of Science, Technology, Art and Society". She is currently the editor of *Kairos - Journal of Philosophy and Science* and of several book series, namely: "Image in Science and Art". She has lectured intensively in Portugal and abroad. She is the author of circa 150 studies.

Some publications:

2010, Olga Pombo, *Word and the World Splendor. Studies on Leibniz*, Lisbon: Fim de Século
2010 - Olga Pombo; Alexander Gerner (Eds.), *Studies in Diagrammatology and Diagram Praxis*, London: College Publications
2010 - Olga Pombo; Shahid Rahman; John Symons; Juan Manuel Torres (Eds.), *Unity of Science: New Approaches - Otto Neurath and the Unity of Science*, Dordrecht/Heidelberg/London/New York: Springer
2010 - Olga Pombo; Silvia di Marco e Marco Pina (eds), *Neuroaesthetics, Can Science explain Art?* Lisbon: Fim de Século
2010 - Olga Pombo; Silvia di Marco (Edrs), *The Images Science is Made Of*, Lisbon: Fim de Século
2011 - Olga Pombo, *Unity of Science. Programs, Figures and Metaphors*, Lisbon: Grádiva
2011 - Olga Pombo et alii (Coord.), *CorpoIMAGEM - bodyIMAGE - Representations of the Body in Science and Art*, Lisbon: Ciência Viva
2011 - Olga Pombo; Marco Pina (eds), *On Darwin*, Lisbon: Fim de Século
2012 - Olga Pombo (Ed.), *Universal Logic and Unity of Science*, Lisbon: CFCUL
2012 - Olga Pombo; Antonio Guerreiro (eds), *From word civilization to image civilization*, Lisbon: Fim de Século
2012 - Olga Pombo, *The Circles of Knowledge*, Lisbon: Grádiva
2012 - Olga Pombo; Shahid Rahman; John Symons; Juan Manuel Torres (Eds.), *Special Sciences and the Unity of Science*, Dordrecht/Heidelberg/London/New York: Springer
2013 - Olga Pombo, *Tasks of the Philosophy of Science for the XXI century*, Lisbon, CFCUL

Scientific images may also be transgressive. An epistemological approach

[ENG]

Behind the linguistic dimension of its statements, science has always produced images. From all kinds of diagrammatic procedures to illustrative images, from maps and tables to graphics and pictures, from rudimentary sketches to sophisticated satellite images, from photography to scanning tunnelling microscopic images, science has always produced imagetic devices, each day in a more and more deep relationship. With these images, science has looked for seeing further in three dimensions: 1) the far, the distant, the cosmic; 2) the inside, the internal, the intimate; 3) the small, the minimum, the micro, the nano. Scientific images have served for representing with detail and precision what was observed, for collecting, comparing and systematizing data, for showing, presenting, exposing what was discovered, that is, for communicating scientific results.

Today, with powerful novel techniques, science has not only enormously enlarged the field of the visible but it has made visible the invisible. Through the production of the most astonishing images, science is able to put us face to face to the most remote galaxies, to the inner nano structures of the body and of the universe. Science imagery has overcome the confines of our visibility. It has transgressed the borders of human visibility.

But, in doing so, science has encountered huge cognitive problems and unsuspected difficulties. Precisely because recent scientific images give us to see what we could never see other wise, how can we trust the information they provide? How can we rely on their representative significance? Some critique speaks about the end of their truth value. They emphasize their mythical, fictional, artistic or political nature. Is that so?

This paper aims 1) to analyze the several epistemological roles which scientific images may perform; 2) to make explicit the transgressive nature of contemporary scientific images; 3) to discuss the sceptic and relativistic arguments and 4) to point out to a prospective solution by stressing the heuristic and pragmatic role of scientific images. This paper aims at an epistemological examination of actual science imagery. We propose 1) to analyze the several roles which scientific images may perform; 2) to make explicit the transgressive nature of contemporary scientific images; 3) to discuss the sceptic and relativistic arguments concerning the cognitive value of contemporary scientific images; 4) to point out to a prospective solution by stressing the heuristic and pragmatic role of scientific images.

Erotic and visual transgressions: From Georges Bataille to Nagisa Oshima

[GR]

The way eroticism and death coexist in N. Oshima's *In the Realm of the Senses* (1976), often led to the movie's almost self-evident association with the macabre eroticism of G. Bataille. The latest "defined" eroticism as the assertion of life up to the point of death; on the other hand, Oshima, based on the true and especially popular, to the Japanese, story of Abe Sada, who killed and subsequently castrated her lover, created a movie that glorified the power of a desire that transcended the boundaries of the physical world. Visual elements of *The Empire of the Senses*, which may have succeeded its greatest transgression by rupturing the boundaries between cinema and pornography, have been compared to the provocative writings of Bataille and specifically to some of the episodes in the *Story of the eye* and dangerous erotic "game" of its adolescents. The egg, the privileged object which in Bataille is part of a metaphoric chain where words are sacrificed, returns in Oshima as the symbolic negation of the productive nature of an eroticism that is gradually driven to death, through a progressive repetitiousness; that way, everything, even food, becomes part of the erotic ritual. In *Eroticism*, among other works, Bataille refers to the complementary relationship between taboo and transgression, while examining the prohibitions concerning death and eroticism: the horror that a corpse gives birth to, the taboo of incest and menstrual blood. *The Empire of the Senses*, through its "theatrical" weddings, its "necrophiliac" copulations and its suffocating and violent erotic encounters, resists the taboos, not only through the isolation and the "extreme" erotic behavior that puts its lovers against society, but also through the fearless visualization of its story which triggers the discussion "art or pornography". Finally, the question is whether and how Oshima commits a visual transgression equally powerful to the story he chooses to film.

Poulou, Despoina

Aristotle University of Thessaloniki,
Greece

Despoina Poulou studied Cultural Technology and Communication at Aegean University, and Audio & Visual Arts at Ionian University, has a Master's Degree on "Digital Art Forms" from the School of Fine Arts, and is currently a Phd Student of Philosophy, with film aesthetics as field of research, in the Department of Philosophy and Education, at Aristotle University.

Rari, Eirini

Hospital-University Unit of the Sainte-Anne Hospital of Paris, France

Eirini Rari was born in Athens, Greece. She completed her graduate studies in Psychology at the Panteion University of Social and Political Sciences in Athens and she continued her postgraduate studies in Clinical Psychology in Paris, France at the Paris VII-Denis Diderot University where she also defended her PhD thesis, entitled "The body as a bargaining chip - a psychoanalytic approach to the requests for voluntary amputation" in 2015, under the supervision of Pr. Jacques André.

She has worked at the Centre of Clinical Ethics of the Cochin Hospital of Paris from 2006 to 2009 and is currently employed as a clinical psychologist and researcher at the Hospital-University Unit of the Sainte-Anne Hospital of Paris from 2008 until today, where she works with transgender and gender dysphoric individuals.

Apotemnophilia, acrotomophilia, body integrity identity disorder: From the eroticism of impairment to the aesthetics of lack

[GR]

If sexual attraction to the handicapped body (gendered or not) has been reported since the beginning of the 19th century, classified among the sexual perversions, the proliferation of social media (chat rooms, blogs) has lead, in the last two decades, to a wider recognition of the wish to obtain a motor handicap or an amputation of a (healthy or viable) limb and to the development of a new disorder (body integrity identity disorder, analogous to gender identity disorder). The reshaping of the subjective experience through internet communities, along with the search for a medical answer to the « transgressive » demand to obtain a handicap, has at the same time contributed to its transmutation, from a fetishistic problematic (apotemnophilia, acrotomophilia) to a semi-recognised nosographic category and to the emergence of a particular aesthetic of the lack of a limb. This shift in focus has been made possible through the de-sexualisation of the body in its impaired dimension and, in parallel, through the emergence of a specific notion of identity and of self-disposal of the body that passes through its modification. Seemingly a deprivation step, the demand for voluntary amputation contains a paradox in the sense that, despite its strong component of self-completion and extension of the experience of the self, this is achieved through diminishing the possibilities offered by the body in its integrity, thus revisiting from a new angle the notion of self-augmentation. The character of lack that the image of the impaired or amputated body conveys –a lack perceived in the spectator's eye-, charged with a minus sign, resonates in some contexts with the psycho-somatic trauma that it highlights and subverts or transforms at the same time, while it underlines, in a broader perspective, the importance of negativity in the experiences of identity.

Doing the Taboo: Examining Affect and Participation in Bioart

[ENG]

Roijackers, Marie Mart

University of Amsterdam, Netherlands

This paper develops a theoretical framework for how the concepts of affect and participation might enhance our understanding of bioart – an emerging art movement in which artists engage with tools and materials on offer via biotechnology. Drawing principally on a Deleuzian conceptualization of affect, I first explore how it allows us to understand bioart experiences as an oscillation between a sense of activity and a sense of passivity in which [we or humans or living beings—your choice] can affect and simultaneously be affected by another body. Secondly, through an engagement with *mutaFelch* (a bioart performance in which Adam Zaretsky deploys a DIY adaptation of gene gun technology in order to create living paint), I follow Sedgwick and Tomkin's plea to examine affect as a manifold concept consisting of different and often overflowing gradations (such as disgust, eroticism, and fear). This facilitates an insight into the specific visceral mechanisms underlying any interaction between viewer, artist, and artificially constructed life. However, even though affect draws attention to a viewer's involvement in a work, affect does not suggest issues of power that participation – both in theory and in practice – inevitably brings forward. Thus, in order to reflect upon power issues inherent in every participatory practice, I expand my affective reading of bioart by incorporating the concept of participation. I conclude that by incorporating both the intimate realm of bodily experience and a critical, theoretical approach that understands the power structure intrinsic in technology, participation enhances and augments our understanding of biotechnologies.

Marie Mart Roijackers studied Art History in Amsterdam (BA) and Leiden (MA) and is a former participant of the Art and Research Honours Programme at the Gerrit Rietveld Academy. Chief among her research interests is bioart and the need of art theoretical and philosophical approaches to subsume embodied experiences into a theoretical framework and thus provide a better understanding of both the aesthetically dimension of an artwork and the bioethical issues it raises. For her Master's Thesis, Roijackers sought active engagement with her research topic by participating in Adam Zaretsky's *mutaFelch* performance. Her wide-ranging interests have led to several curatorial projects such as *Fluiten in het Donker* and *de Appel Art Centre* (2011); award-winning film productions including *De Wind m'n Vrind* that won the *Kunstbende* award; and the composition *Gregorian Readymade* that was performed by the *AskolSchönberg Ensemble* at the *Concertgebouw* in Amsterdam. She developed an artistic communication method that was implemented in the Dutch Prosecutors Office (www.kantopia.nl). Roijackers currently teaches art history and cultural theory at a high school in Amsterdam.

Hewson, Sofia Ropek

University of Cambridge, UK

BA (Hons) 1st Class, English and French, University of Durham MA with Distinction, Culture and Difference, University of Durham PhD (in progress), French, University of Cambridge

PhD title: Desire under late-capitalism: real and imagined transgression in contemporary French literature.

MA thesis title: Plasticity, 'biodrag' and transgression in Paul B. Preciado's *Testo Junkie*.

Research interests: Paul B. Preciado, Michel Houellebecq, Marxist theory, queer theory, gender and sexuality studies, porn studies, theories of desire and transgression.

2015-2018: AHRC Doctoral Studentship, University of Cambridge 2015-2018: Vice-Chancellor's Scholar, University of Cambridge 2014-2015: University of Durham Faculty MA Scholarship

Previous papers: 'Brains, drugs and dildos: activating neuroplasticity through pharmacology and prosthetics', *The Evidence of Plasticity: A Workshop with Catherine Malabou*, University of Durham.

Bodily transgression: neuro and somatic plasticity and 'biodrag' in Paul B. Preciado's *Testo Junkie*

[ENG]

My paper will examine affective capitalism and the ways in which the pharmaceutical and pornographic industries construct bodies and direct desires. Through an analysis of Paul B. Preciado's *Testo Junkie*, I will explore the complications and possibilities associated with self-experimentation as political transgression. *Testo Junkie: Sex, Drugs and Biopolitics in the Pharmacopornographic Era* (Preciado, 2013) is a rich combination of narrative and theory concerned with the possibility of bodily political praxis. Preciado's aim is to inspire the subversion of neoliberal, 'pharmacopornographic' manipulations of subjectivity. Paul B. Preciado (formerly Beatriz Preciado) takes testosterone illicitly, rather than as a 'medicine' for gender dysphoria, and examines its effects, both personally and politically. My paper will interrogate Preciado's self-experimentation or 'do-it-yourself bioterrorism of gender' and its incitement to collective political action. (Preciado 2013: 389). According to Preciado, the pharmaceutical industry functions on the presupposition of somatic (bodily) plasticity: 'as if the body was a plastic and open landscape' (2003). This bodily 'plasticity' encodes the potential for radical resistance or transgression: if bodies can be passively moulded, they are also capable of active processes – whether destructive or creative. But Catherine Malabou contends that we often 'substitute for plasticity its mistaken cognate, flexibility' (Malabou 2009: 12). By comparison, flexibility indicates only the capacity to 'receive form', which aligns with neoliberal demands for adaptability, mobility and fluidity of capital. Distinguishing between bodily plasticity and flexibility is a primary concern in the works of Preciado, particularly as contemporary capitalism appears to produce its totalising effects through embracing fluidity and difference. In the context of bodily plasticity, Preciado examines the pharmaceutical industry's assertion of authority through transforming concepts of masculinity, femininity, heterosexuality, homosexuality and the libido into 'tangible realities': 'depression into Prozac [...] our erection into Viagra, our fertility/ sterility into the Pill' (2013: 34). My paper will analyse the 'plastic' and transgressive possibilities of these material assertions of techno-capitalist authority. I will also trace Preciado's theoretical injection of performativity with biopower. Preciado develops Judith Butler's analysis of performativity through 'biodrag activism': 'the pharmacopornographic production of somatic fictions of femininity and masculinity' or 'living (molecular) mimicry' (2013: 191). Through experimentation with testosterone in *Testo Junkie*, Preciado explores the subversive political dimension of 'biodrag'. Preciado writes that our bodies are 'political laboratories' capable of multiple micropolitical resistances (2013: 54). My paper will analyse the galvanising impact of Preciado's deconstructive work, together with exploring the difficulties inherent in micropolitical transgression. Ultimately, Preciado's conceptions of desire and gender under late-capitalism provide an exciting theoretical viewpoint from which to examine the (im)possibility of bodily transgression.

The Cyberspace and the Emancipated Artist

[ENG]

Rosen, Avi

Technion IIT, Israel

This paper highlights the cyber-artist and analyses his place and his art in cyberspace. The central argument is: cyberspace creates a real change in the artist, his art and the art condition.

Some argue that artificial intelligence is the attempt to make humanlike machines. As soon as the contemporary artist plunges into cyberspace the whole sphere of knowledge restructures itself around him, mirroring his personal history, his preferences and habits. A cyber artist equipped with digital gadgets is instantly transformed to an information cloud system which maintains its homeostasis, its continuity and intrinsic order. This is a revolutionary situation where the traditional artist, on the one hand loses his autonomy, and on the other hand is a part of an holistic system, acting inside it and influenced by its interrelations.

For some theorists cyberspace is a mental geography, free from the bounds of physical space and time. In many ways cyberspace can be understood as an artistic psychological "space." When a surfer powers up his computer, launches a program, writes an e-mail, or logs on an online application, he often feels, consciously or subconsciously, immersed in a timeless "place" or "space" that is loaded with a wide array of artistic iconography and iconology. The cyberspace encourages an artistic awareness and action of the surfer. Sharing artistic information is one of the more promising prospects of cyberspace. Such a sharing promises also sharing in conscious. Cyberspace is a digital canvas, the home of the cyber-artist.

A closer study of two experimental digital video art pieces 'Selfie #2' and 'Drawing #2', illustrates this insight. In these works computer screen and artist's mental screen are interwoven and digitally manipulated, forming contiguity of near and far, inside and outside, object and subject within the same time-space.

Cyber artist is a multidisciplinary omnipresent performer of his art=life durée. Cyberspace vanishing point is the pixel on the electronic gadget display, linked to a 'black hole' singularity of a global cloud hubs such as Google, Facebook and YouTube which drains and short circuits the surfer's viewpoint and self-consciousness, thus creating a unified global consciousness, perspective, sense of distance, and artistic expression. This is a paradigmatic shift from the traditional artistic perception of space- time, and the perspective of the subjective single viewpoint.

2010- Ph.D. Faculty of the Arts, the Art History department, Tel Aviv University. Thesis subject: "Time- space compression in cyberspace art".
1999 M.Sc. Industrial Design, Technion I.I.T. Thesis subject: 'Art Internet Interaction'.

1984 B.F.A. "Bezalel" Art Academy, Jerusalem. Computer art projects.

1976 Practical Engineer in Electronics at the "Junior Technical Collage", Haifa.

1987- Working at the Signal Processing Lab. Department of Electrical Engineering Haifa Technion I.I.T.

1997- Lecturer, "New Media Art" at Art Department of Haifa University, Art Institute of 'Oranim' the 'Kibutzim' Seminary, Tivon.

1991-1996 - Lecturer, Basic design. The Faculty of Architecture and Town Planning, Technion I.I.T.

Avi Rosen is internationally recognized for his new media art. A pioneer of computer art in the pre-Web '80s, emerged in the early '90s with his local and global network art. His visionary integration of man-machine explores the fuzzy boundary of art and human in the digital media era.

Full CV: <http://sipl.technion.ac.il/~avi/cv.html>

Salem, Malek Lema

Birzeit University, Palestine

Lema Salem is an American Palestinian Associate Professor at Birzeit University (Palestine) in the English Literature and the Cultural Studies departments. She is a member of the course development committee and the program quality assessment committee for the Arts faculty. Dr. Salem also teaches at Al-Quds University (Palestine) in the Media department in the cinema studies sector where she is also adding new experience, enhancing teaching methods, and improving the quality of the curriculum to cover a wider spectrum of the cinematic and cultural studies fields. Dr. Salem has been involved in several events and conferences and she is currently working on publishing her book on women in Palestinian cinema.

Dr. Salem received a PhD in Middle Eastern Studies in 2015 from the University of Manchester (UK) in which they granted her a three-year bursary. Her research interests revolve around cinema in the Middle East, relating them to different studies such as gender studies, cultural studies, cinema studies, post-colonial studies, and others. Dr. Salem received an MA from Royal Holloway, University of London (UK) in Screenwriting for TV and Film with distinction and a BA in English Language and Literature from Birzeit University (Palestine).

Silence...No More

[ENG]

Palestinian cinema has captured various aspects of the most turbulent periods of Palestine. The bulk of interest and attention has been limited to few wellknown men filmmakers, thus this paper will introduce a selective corpus of known and marginalized Palestinian women films. In the early 21st century Palestinian women's cinematic transgressions can be seen as a foundation for transformation and challenge of what is considered taboo. I argue that Palestinian women filmmakers are instrumental in steering their way into the mainstream cinema and festivals while addressing new issues in historical contemporary Palestine. Like other Arab cinemas, Palestinian women's films deconstruct taboos, while simultaneously reconstructing concepts of contemporary sociocultural norms. Palestinian women filmmakers' undeniably witnessed a dynamic development: their films interweave and reflect on the complex and often contradictory contemporary, historical and sociocultural differences in a complex geopolitical space. In Palestinian social context, love and sexuality are two issues that are considered taboo topics. However, these two social realities are essential for the understanding of gender identities/roles and their relation to cultural norms as women from different religious backgrounds are affected by the same traditional norms. In short, Palestinians have different levels of attachment and inclination to cultural traditions or/and patriarchal ideology in Palestine, or/and what is considered taboo. These women filmmakers examine the fact that many women are taught, from their youth onwards, that their bodies and associated behaviours are tied to their family's honour and that the family is a fundamental pillar in Palestinian society. Scholars have affirmed that women who violate this honour code and who bring 'shame' will be punished. Films analysed and studied in this paper reveal women discovering how they themselves are viewed, used as sexual objects, and what is considered taboo. De Beauvoir differentiates.

Lost in Transgression: Ian McEwan's *The Cement Garden*

[ENG]

Shiloh, Ilana

The Academic Center of Law and
Business, Israel

Transgression is an action which involves an overcoming of limits. While in its biblical sense it primarily referred to an offense against God, the concept has undergone several shifts in meaning since it entered the English language in the 16th century. As noted by Anthony Julius in *Transgressions: The Offences of Art*, the word has acquired multilayered denotations throughout history. Today it may evoke the denial of doctrinal truths; the violation of rules, principles, or taboos; the giving of serious offense; and the exceeding or erasing of physical or conceptual boundaries. But if transgression seems to be morally reprehensible, it is, by the same token, inevitable. Since any reflection on a boundary must presuppose the possibility of crossing it, the act of mentally grasping a boundary amounts to envisioning its transcendence. If we imagine a crossing line, we cannot help but surmise what lies beyond it. The concepts of transgression and transcendence are thus apparently interlaced through the very existence of boundaries.

Transcendence is also conceptually linked to transgression in 20th century existentialist thought. Transcendence, the condition of being that is outside or beyond, is an essential characteristic of Sartre's philosophy. Sartre maintained that human beings are more than just part of the natural world. They surpass sheer existence by thrusting themselves perpetually beyond their immediate situation; each human being harbors the potential for the constant transgression of that which at any particular point is. This conflation of transcendence and transgression does not only refer to the uniquely human faculties of consciousness, reflection or creation. Existentialist thought posits that all life has transgressive potential. Becoming is a matter of – matter. It is something of the body.

Transgression is also celebrated in postmodern philosophy. Postmodern theories abound with the ideas of flouting, breaking and overcoming various sociocultural boundaries, ideas that are subsumed under the general concept of transgression. This is the ideological underpinning of deconstruction, which exposes the arbitrary nature of binary concepts and systems of value. The philosophy of deconstruction can thus be seen as a continuation of modernist artistic practices, which were consciously transgressing social and cultural taboos, especially those linked to the expression of sexuality and the clearcut differentiation between the masculine and the feminine.

Transgression is the thematic core of Ian McEwan's 1978 novel *The Cement Garden*. With the title's oblique reference to the Garden of Eden and to the primordial transgressive act, the original sin, the novel projects a fictional universe in which there are no ethical boundaries. It is a fictional universe inhabited by four young siblings who have lost both their parents and have been left free to experiment, in the words of the adolescent protagonist/narrator, with "every fascinating violation" – incest, gender transformation, regression to babyhood. The philosophical implications of this narrative premise, and the novel's artistic impact, are the concern of the present paper.

Ilana Shiloh is lecturer and Head of English Studies at the Academic Center of Law and Business in Ramat Gan, Israel. She received her Ph.D. in American literature from Tel Aviv University, where she taught in the Department of English. She is the author of *Paul Auster and Postmodern Quest: On the Road to Nowhere* (Peter Lang, 2002), and of *The Double, the Labyrinth and the Locked Room: Metaphors of Paradox in Crime Fiction and Film* (Peter Lang, 2010). She has published a wide range of articles on contemporary fiction and film and her fields of interest are postmodernism, existentialism, the ethics and psychology of evil, art theory and rock music.

Silvestrin, Daniela

Independent researcher, curator and cultural manager, Germany

Daniela Silvestrin is an independent researcher, curator and cultural manager with a background in law, history of art and curatorial studies. In her research she explores hybrid artistic practices at the intersection of art, law and science that explore new ways of relating to vibrant materialities, driven by the emergence of critical political and ethical concerns in an era where technology increasingly impacts all life and blurs known distinctions between the human and non-human, life and matter. Her work critically reflects on the implications of new technologies, analyzed and discussed through the lens of artistic reflection and knowledge production. Since 2014 she works with the new initiative and collective STATE Experience Science in Berlin as the art & science curator, and since 2015 with the Disruption Network Lab as curator and program manager. Together with the artists Mario de Vega and Víctor Mazón Gardoqui, she is co-editor of the book "LIMEN. Ecologies of Transmission" (Berlin / Mexico City, 2016). Her research is supported through the Working and Research Grant for Visual Art 2015, awarded by the Berlin Senate Chancellery for Cultural Affairs, Germany.

Ecologies of Transmission. Artistic explorations of the taboos and secrets in today's lived electromagnetism

[ENG]

Since humans discovered the nature of electromagnetic waves and started to use this knowledge for the development of communication technologies, the density of microwave radiation on the planet has added up to 1018 times the level reaching us naturally from the sun— creating an atmosphere within our atmosphere that continues to increase in density through new applications of microwave technology every day. Electromagnetic waves are biologically active and living cells react to them; humans cannot consciously perceive but a small range of their spectrum as visible light, or warmth on the skin, while some animal species actively possess perception abilities of a bigger part of the frequency spectrum. With the advent of the "Wireless Age", the nervous systems of all human and nonhuman bodies have become receiving antennas; cell tissues are traversed by alternating and direct currents as well as electromagnetic fields constantly and everywhere by now, affecting more and more the living conditions of humans, animals and plants. Although medical and epidemiological research is accumulating proves for the destructive effects of these increasingly more potent Arial Unicode MS, the mobile phone industry's opposition and immense financial power succeed in keeping these details under wraps, and in creating uncertainty and ignorance about negative scientific research results by producing their own scientific studies and creating their own experts to challenge any claim against their products. Being commodified and polluted excessively, the „Hertzian Space“ has become subject to mechanisms of power and control that alter our perception of reality. Unlike the former industrial society our society today understands itself as a so-called "knowledge society," where science, and especially the various disciplines within the natural sciences, has become the driving economic and productive force in an increasingly networked and global economy. At the same time and especially in connection with newly developed technologies, the question of what lies and remains outside of scientific knowledge production, for what reason and with what consequences, has been asked more frequently in the last years. The resulting field of research related to the various forms of such non-knowledge has become known through the concept of "Agnotology", introduced and coined by the historian of science Robert Proctor. This presentation will use the book "LIMEN. Ecologies of transmission" (Berlin/Mexico City, 2016), an artistic publication and project exploring today's condition of "lived electromagnetism" by the artists Mario de Vega and Victor Mazon together with Daniela Silvestrin, as a starting point to present artistic projects and works that confront taboos in this specific scientific field of research, employing different formats to scrutinize the excessive way of exploitation of today's techno-scientific know-how and its dangerous devotion to the illusion of indefinite progress and increase of economic return. It takes the excessive use of the electromagnetic sphere and the manufacturing of ignorance as a starting point for a creative and critical investigation of methodologies of power and control in the techno-scientific developments, which paved the way and create a main condition for what has become the Anthropocene and the Wireless Age we are living in today.

OrgantradAR: Data Body Augmentation and Post-biological Organ Trade for Profit

[ENG]

Stadon, Julian

 Salzburg University of Applied Sciences,
Austria

The concept of data body augmentation predates the contemporary computer vision iteration of the term and in fact, data body augmentation within art has a long rich history. This presentation will examine augmentation in regards to contemporary representations of identity and the body, in particular postdigital techniques such as mixed reality interfacing and 3D fabrication. It will also look at how perceptions of data mining and data body ownership are often ignorant to the monetary implications of such evolving networks and what impact such system will have on future societies, in the advent of future post-biological technologies, such as bio-printing, DIY organ farming and open bio-data

Starting with an introduction to relevant theoretical and arts based discourse, the presentation will then focus on the OrgantradAR project, an ongoing investigation (since 2005) into the relationship between humans, bodies, embodied interaction with digital networks, contemporary data body creation and proliferation, data mining, ownership and privacy. Then many iterations of the project have produced a complex virtual organ trade network that allows the viewer to 'donate' augmentations of their own viscera as virtual organs (that are in fact clones of open source organ models). These organs are then placed in a virtual environment with an economy that is actually monetized and not simulated (Second Life) where the organs are traded for profit (for the artist). These organs can then be exported out of the virtual trade network and fabricated, through 3D printing as substrates for DIY organ farming and in the future, for bio-printing.

New methods of production and proliferation of bodies as data and flesh are emerging rapidly and these technologies will, in the future redefine our understandings of humanity. With the advent of human representation, specifically of identity and individual bodies, the concept of the data body emerged. Data Bodies were traditionally very permanent and object orientated, however now they are now atemporal, constantly shifting and evolving. Online identity, through standardization and ubiquitous computing is becoming increasingly permanent and data bodies are returning to their origin status as identity artifacts. While originally a passive phenomena, data bodies have evolved to become symbiotic entities for individuals, in relation to the body and it is becoming increasingly necessary that we examine the role of these data bodies, how we represent them, how they augment us/we augment them and how this contributes to the evolution of post-biological identity.

With the monetization of online data, new ethical issues such as ownership and privacy, along with materiality and biopolitics in particular are emerging and as our data body augmentations become more ubiquitous and embedded in our physical/biological bodily existence, the need for serious discourse in this area emerges. This presentation seeks to provide a foundation for such a discourse, using relevant examples from art and theory to do so.

Julian Stadon is an artist, designer, curator, and senior lecturer/researcher at Salzburg University of Applied Science. Stadon is also Director of The Mixed and Augmented Reality Research Organisation, a MASHD Program Chair and Steering Committee member for the International Symposium on Mixed and Augmented Reality. Previously, Stadon founded Dorkbot Perth (2009/2013) and lectured at Curtin University, Murdoch University and The SAE/Qantm Institute, Perth. Stadon has published and exhibited his research on numerous occasions, including at Ars Electronica, Fukuoka City Museum, ISEA, Transdisciplinary Imaging Conference, Art and Science International Exhibition Beijing, Translife Weather Tunnel, Transreal Topologies, Data Body as Artifact Exhibition, Decode:Recode, IEEE/ACM ISMAR, IEEE Cyberworlds, The Banff Center, ACMI, BCS London, IEEE/ACM DSRT, Furtherfield, RiAus, NERAM, TU Munich, HITLab NZ, The Banff New Media Institute and MAH Re:live. Stadon originally studied a BSc. (Marine Biology) before switching to a BA (Art), followed by a Master of Electronic Art, at Curtin University. His current research focuses on the augmentation of data bodies that are created by living systems, post-biological identity and the relationship between embodied data and data bodies and he is currently completing a PhD at Brighton University on these topics. Academically, Stadon focuses his teaching in several areas that traverse art, interaction and interface design, game studies, next generation interfaces, creative coding and physical computing, mixed reality and other innovative media, all under a paradigm of Anthropocenic Design, a field he established to address current issues in both education and wider contexts.

Sylaïou, Styliani

Ionian University, Greece

Dr Stella SYLAIU Archaeologist, MSc in Archaeological Computing, MA in Museology, PhD. Her background is in Humanities (BSc. History and Archaeology, Aristotle University of Thessaloniki, Greece). Her field of expertise lies in Cultural Informatics. She has an M.Sc. in Archaeological Computing from the University of Southampton, UK; an MA in Museology from the Aristotle University of Thessaloniki, Greece and a PhD from the Inter-departmental Postgraduate Programme, Protection, Conservation and Restoration of Cultural Monuments of the Aristotle University of Thessaloniki, Greece, funded by the Marie Curie Scholarship for the Transfer of Knowledge (Centre of VLSI and Computer Graphics, University of Sussex, UK). She has participated in various national and European research projects. She has many years of work experience in archaeological projects, ephorates of antiquities, museums and cultural NGOs. In the past six years she has served as Faculty Associate at the University of Ioannina, the University of Western Macedonia, the Aristotle University of Thessaloniki, the Hellenic Open University, and the Technological Educational Institute of Central Greece for courses of dissemination and promotion of culture with the aid of ICT. She has delivered thirty-seven papers at national and international peer-reviewed conferences and eleven papers at scientific journals. She currently works as Adjunct faculty member in the Aristotle University of Thessaloniki and the Hellenic Open University.

Papaioannou, Georgios

Ionian University, Greece

Dr Georgios Papaioannou was born in Ioannina, Greece. At an early age he was exposed to scholarship and international travel. His life has reflected this. After gaining his BA degree at Ioannina University, he went to Britain where he completed an MA Degree in Archaeology and IT at University College London. He then went on to take a PhD at King's College London in classics, archaeology, cultural heritage and IT. After spending time in Spain and conducting archaeological work in Jordan, Syria and Oman, he joined the staff of the Ionian University in Corfu, Greece, where he now is an Assistant Professor at the Department of Archives, Library Sciences and Museology, and the Director of the Museology Lab of the Ionian University. The focus of his research interests lies in museums, archaeology, education (including distance learning) and IT applications, including augmented reality and mobile applications. He has set-up archaeological exhibitions at the Lowest Place on Earth in Jordan and exhibitions at various museums in Greece. He has led and coordinated multi-partner cross border research and innovation projects, and he received relevant project coordination awards. Dr Papaioannou is General-Secretary of the Hellenic Society for Near Eastern Studies and a member of ICOM. He has lectured, excavated and led tours to the UK, Greece, Cyprus, Spain, Syria, Oman, Turkey, Yemen and Saudi Arabia.

Integrating art education with technology: a survey and some good examples

[ENG]

The departure point of this investigation is the integration of Information and Communication Technologies (ICT) in art education. ICT pervade everyday life, not only for introducing new forms of creative cultural expression and meanings for art, but also for providing a range of benefits to be gained in arts pedagogy and education. The increasingly important role of ICT in the way people create, communicate and learn opens novel opportunities and means for art education projects to create and express beyond the traditional ways. ICT can facilitate and promote new forms of creative expression and inquiry about art, trigger creativity and positively influence learning. Art Education can integrate new media, providing help to people for constructing their own understandings and -in the framework of an open-ended learning procedure- for making new meanings of what they are experiencing. ICT and Art Education can be the vehicles for contemporary artists to disseminate their work and facilitate contemporary understandings of the complexities of art, promote democracy and develop aesthetic perception, sensitivities and creativity. They can also provide a sense of accomplishment use imagination, critical thinking, and physical and mental skills. This article seeks to present the results of a survey in the field of arts education and technology. It presents new ways by which art is interpreted and absorbed in contemporary society. It is also concerned with the questions like what knowledge can be produced through arts education and with what methods and tools, what can be their potential problems and limitations. We are going to present good examples and practices of these new expressive media that provide innovative opportunities in an effort to explore the borders of the arts education between entertainment and learning. More than just an extensive survey about the ways the integration of ICT enhance and transform arts education, this study is part of a larger investigation into the relationship that has been developed between arts education, gamification and constructivism, focusing especially on the practices of artists and art educators working in collaboration.

At the Edge of Human

[ENG]

Biotechnology operates within the framework of the socially accepted methods, while art aims to preserve certain freedom in expression to address relevant social issues, also to reveal the oppressed and the tabooed topics of the society, often in order to enlighten certain ideologies at work or some hidden mechanisms and politics. There are body interventions that are accepted by the society, as for instance the cut in the body is allowed for medical purposes in order to save life or optimize the functionality of the human body. Body intervention for aesthetic purposes are also culturally accepted. Yet at the same time we often hit the limits of the power our own bodies. Thus cultivating one's body in an aquarium is more than just a controversial act (Polona Tratnik, 37°C, Hair in Vitro), while at the same time cultivating a plant or an animal in a home kept glass vitrine is culturally a wide spread practice.

Furthermore, in this moment, addressing the survival tactics of human in extreme conditions is one of the central themes in the popular discourse (Ultimate Survival series and similar). We are almost facing the likely scenario of global food deficit. Yet, are we ready to accept such a survival plan to utilize human potential to produce molecules for nutrition purposes? Maja Smrekar proposed an "auto-survival" strategy with producing Maya's Yogurt, with which she challenges the issue of fostering life with exploiting natural resources. The objective to ensure the survival of human species is ironically or perhaps only radically proposed by two projects that plan hybridization of human species with other species. Špela Petrič and Robertina Šebjanič suggest to create a trans-species of the human and algae, humalgae, which would provide humans with better conditions of survival on Earth in circumstances that may be difficult to predict. However, despite the proposed genetic hybridization, man would still retain the human form, phenotype. Maja Smrekar plans to perform in vitro fertilization of her egg with dog sperm in order to make us aware of the fact that human species needs a stronger predator in order to survive extreme conditions.

Tratnik, Polona

Alma Mater Europaea - Institutum Studiorum Humanitatis, Slovenia

Polona Tratnik, Ph.D., Senior Research Associate and Associate Professor for philosophy of culture, is a vice-dean for research at the Alma Mater Europaea - Institutum Studiorum Humanitatis, Faculty for Higher Education, where she is also the PI of the research program Investigation of Cultural Formations. She is president of the Slovenian Society of Aesthetics and holds courses at the Faculty for Education, University of Maribor and the Faculty for Design, University of Primorska. She is Associate Professor for theory of art and media at Singidunum University, Faculty for Media and Communication. She is the PI of a research program at the AMEU ISH. She was Head of the Department for Cultural Studies, Faculty of Humanities, University of Primorska. In 2012 she was a Fulbright Visiting Scholar and a Guest Professor at University of California Santa Cruz. She was a Guest Professor also in Beijing, Helsinki and Mexico. She is an author of five monographs, among others of the *Hacer-vivir más allá del cuerpo y del medio* (Mexico City: Herder, 2013). Since 2010 she is a member of the research group Arte+Ciencia at the Facultad de Filosofía y Letras, Universidad Nacional Autónoma de México. She is a bio art pioneer.

Uzelac, Mirjana

University of Alberta, Canada

Mirjana Uzelac is a PhD student in the Department of Anthropology at University of Alberta, Canada. Her research is focused on anthropology of science, particularly in the post-socialist and post-Yugoslav context.

A native of Belgrade, Serbia, Mirjana holds a B.A. in Archaeology and an M.A. in Ethnology and Anthropology, both from University of Belgrade. For her M.A. thesis she conducted ethnographic research at the Nikola Tesla Museum in Belgrade, where she explored the way the Museum represented Tesla and his work, particularly in the context of Tesla as a prominent figure of Serbian national pride. Her current research focuses on natural sciences in post-socialist, post-Yugoslav Serbia, particularly in relation to country's position on the periphery of Europe. The research examines science as a specific aspect of culture and explores how natural sciences are influenced by culture in Serbia, by taking into account the socio-political context, post-socialist and nationalist tendencies, as well as scientific traditions. Furthermore, the research examines how Serbian culture itself is influenced by scientific work, particularly in terms of using and abusing science for political and ideological purposes.

In 2015, Mirjana became a TA and course developer for the newly-founded Fieldschool for Ethnographic Sensibility, a course University of Alberta Anthropology Department offers in Belgrade, Serbia. As of 2016, she is an Assistant Director of the Fieldschool.

Tesla's Ashes: From Commonplace to Transgressive

[ENG]

The Nikola Tesla Museum in Belgrade, Serbia is an institution dedicated to Tesla's inventions and life. The Museum is the home of Tesla's ashes, which are kept inside a spherical urn and displayed in a special memorial room. The paper examines a controversy surrounding the urn and its aesthetics, particularly in the light of changed political perspectives and attitudes toward death and funeral. The paper demonstrates how commonplace rituals and objects can become transgressive, particularly in the context of proper funeral places.

Nikola Tesla is a significant figure of national pride in post-socialist Serbia, yet the Museum was built during Yugoslav socialism, in the 1950s. The Museum's memorial room still reflects the socialist aesthetics and attitudes toward death: it is a place intentionally devoid of any religious symbolism. Tesla's urn and its pedestal were made by famed Yugoslav artists of the time. The shape of the urn, a gold-plated sphere, was chosen because of Tesla's fondness for spheres. The memorial room itself is dark, with one light source illuminating the sphere on the pedestal and nothing more. The room is designed as a liminal place within the Museum to emphasize its special character and to allow people to pay their respects to Tesla. The room and urn represent socialist views about proper memorial places and dignified funeral for a famed scientist.

This is considered absolutely unacceptable in the post-socialist, largely religious Serbia. An urn designed by socialist artists and displayed publicly for everyone to see it is not considered a proper resting place for Tesla. The Memorial room, once considered respectful and proper, is now seen as an abomination and desecration. There is a public outcry to remove the ashes from the Museum and give Tesla a proper Orthodox Christian funeral.

Using ethnographic approach, the paper examines a shift in attitudes towards death and proper funeral places. I will compare the urn and memorial room then and now: their aesthetics, meanings and people's attitudes in order to demonstrate how commonplace objects and practices can become transgressive.

Transgressing Taboos: a gender centered study of illusions

[ENG]

Vale, Alma López
UNED, Spain

Illusionist, magicians and seers become a sort of fashion during the 19th century. There are factors from that have provoked their growing, both from the development of technological systems and from the necessity of expression in a really constricted society as Victorian was. In this sense, we will argue that people who was engaged to create illusions or to contact with the so-called afterlife or beyond, largely transgressed social norms imposed, though with great popular success. This success and proliferation prompted some researchers take an interest in these methods. Examples are found in different societies for the study of psychic phenomena and illusions, such as Society for Psychical Research in Britain, its American homologues, mainly the American Society for Psychical Research, or the French Société de Psychologie Physique; all of them founded in the 19th century. However, inside this approach is necessary to differentiate the treatment of these phenomena from a gender perspective, which determined both its expression and study.

In this paper we study the manifestation of these illusions linked to the strange phenomena and differences in gender. Men generally maintained an active, creative, skeptical paper and mentally healthy; while women were passive, controlled by spirits that were manifested through them, gullible and branded as hysterical. One example is the study of Binet, who was allied with magicians to investigate these phenomena, introducing them as partners in science. Meanwhile, demonstrations created or experienced by women were studied as pathological. These investigations can be considered as transgressive as to its subject matter, but conservative –patriarchal- in relation to gender view. We will, to show these differences, have reference both what we can called the “paranormal” taboo and, on the other side, those artistic techniques for creating these illusions, used by both men –magicians, scientist- and women –as mediums, hysterics.

Alma López Vale (Santiago de Compostela, Spain, 1987) is PhD current student at Department of Philosophy, at UNED (Madrid) since 2012 and teaching assistant at the same university since 2014. She graduated in Philosophy from University of Santiago de Compostela in 2009; graduated in Social and Cultural Anthropology from UNED in 2012; and Master in Logic and Philosophy of Science from University of Santiago de Compostela in 2010.

Her primary research interests are in spectrality, ghost and estrange phenomena on the philosophical side and gender philosophy. Her dissertation mainly explores Kantian and Jamesian thought on ghosts and spirit-seers, trying to understand how these phenomena affect people till nowadays. As a secondary –but not less important- research she studies female characters and their relevance to human history, such as Alice James or May Lou Alcott. She is kindly interested in hysteria as a social or cultural illness, how it can be explained in patriarchal terms and how this explanation suits our actual society.

Among his most recent meetings joined are: XII Congreso Internacional del Grupo de Investigación Escritoras y Escrituras Locas. Escritoras y Personajes Femeninos Cuestionando Las Normas, University of Seville, December 10-12, 2015; 39th SPR International Annual Conference, held at University of Greenwich (London), July 16-19, 2015; VII Congreso de la Sociedad Académica de Filosofía, University of Cádiz, May 25-28, 2015.

Vidali Soula, Athanasia

Ionian University, Greece

Athanasia Vidali-Soula (b. 1986) is a visual artist. She has graduated from the Athens School of Fine Arts with a Diploma with Honors in Painting (2010) and a Master with Honors in Fine Arts (2012). She is currently a PhD student at the Department of Audio and Visual Arts of the Ionian University. She is member of the Interactive Arts Research Lab of the Ionian University, while during 2014 she was a visiting researcher at the Center of Philosophy of Science of the University of Lisbon, with a fellowship from the State Scholarships Foundation. Her artistic work has been exhibited in various exhibitions in Greece and abroad. Her work revolves around issues concerning the human quality (sometimes perverse or bestial), and an approach of the embodied subjectivity, that touches the borders joining art with philosophical thought.

Touching flesh: tracing the human in medical representations and artistic processes

[ENG]

What does it mean for human subjectivity to approach the body through the eyes of technology? Here, I refer to the potential representations occurring by drawing near the body under the perspective of medical observation. How can this view, filtrated through technology, alter the perception of ourselves? Which coordinates might direct our choices in this representation? Which are the details that we choose to focus on? New technologies continuously widen the horizon of traditional forms of image production, composing information in novel ways. But even in the era of the machinic view, we still remain bodies, whose affinity with the animal strangely reappears in the cartography of medical detailing.

Understanding the meaning of images in our era is a major issue. Could drawing, as a bodily procedure, contribute to a more comprehensive understanding of the image? My attempt anchors to this question as I produce detailed images of the human skin in various liminal states. The drawings, based on medical macro- and micro-photography, oscillate between a thematic abstraction and an intensified zooming into the living surface, while the artist – imitating the intermittent, vertical movement of the scanner or the printing needle – attempts to inscribe the image in producing a kind of performative choreography, where the movement of the digital (and its particular registering) entangles with the corporeal tempo. Could we produce an imageprocess; a surface tracing the tempo of a body in an attempt to register and appropriate its various perspectives as it dives with the help of the microscopic lens into the landscape of its surface?

Allowing for a pause in this line of thought, in order to return from a different perspective, I would like to indicate an interesting correlation between the qualities of the image and that of the skin. According to the thought of Jean-Luc Nancy, image functions like a skin due to its surface, while the nude body, in its exposition, bears the qualities of the image. But if image acts like a skin and skin like an image, where should one search for the subject? Perhaps in our time of numerous screens bearing images, the subject itself should be related to the notion of image-surface. Could one argue that image becomes the surface-screen where the subject appears? Or rather, how can the contemporary subject be defined in visual terms?

Image becomes a skin, through which we can touch the qualities of the human subject. Meanwhile, under close observation of the living skin, one can discover the traces of an entropy characterizing all living beings. Perhaps, after all, image is intimately linked to death, the deepest quality hidden under the "skin" of living. Registering the details of the declining body borders, ultimately, with a declination of the subject, indicating the creative fragility of the clean humanistic view, as we delve into the pulsating landscape of living flesh.

Material Empathy in an Indivisible Landscape

[ENG]

Wightman, Jenifer

Cornell University, USA

In Robert Smithson's 1973 Artforum article "Frederick Law Olmsted and the Dialectical Landscape", he suggested that the art in remediating could be termed "mud extraction sculpture" where "A consciousness of mud and the realms of sedimentation is necessary in order to understand the landscape as it exists."

Extraction engages a process of selection and rejection. In the pursuit of selecting a desired form (positive), an offcast waste product (negative) is also formed. These 'wastings' from 'production' – often recognized for having adverse impacts on the ecosystem – create new landscapes. In the United States, the worst of these 'new' landscapes are designated Superfund Sites

(Comprehensive Environmental Response, Compensation, and Liability Act of 1980 (CERCLA)), requiring national, state, and polluting organizations to pool funds to remediate highly contaminated sites. To see what was living in New York City's three Superfund sites, I fabricated steel and glass frames to hold mud and water from each: Hudson River (Polychlorinated biphenyls, PCBs), Gowanus Canal (industrial wastes), and Newtown Creek (large oil spill).

Though difficult to see individually, microbes existing within mud photosynthesize pigments. As a species grows from individual to colony, it becomes visible as pointillist pigments culminate horizontal blocks of color. As these bacteria express themselves (i.e. live: consume, reproduce, deplete resources, release wastes), they exhaust their habitat creating an altered landscape suitable to a predecessor. Selecting and rejecting, like us, bacteria are bounded by the law of conservation of mass. These processes of growth and decay are intimately linked inversions resulting in beautiful transforming colorfields. As evidenced by these vibrant and literal landscape paintings made from the mud of three Superfund sites, our 'wastescares' still afford simple, highly adaptable, singlecell organisms an ecosystem to craft a unique, colorful, and synthetic existence. Of course, this habitat is not amenable to all life (as evidenced by lack of other life), but the industry of microbial metabolism is transforming the earth. Life & landscape is an intimate, malleable, and reciprocal whole.

Jenifer Wightman is a scientist specializing in greenhouse gas inventories and life cycle analysis of agronomic systems at Cornell University. She teaches Sustainable Systems at Parsons. Her art practice began in 2002 and employs scientific tropes to incite curiosity and inform an ecological rationality.

Relevant PUBLICATION

Wightman, J. "Winogradsky Rothko: Bacterial Ecosystem as Pastoral Landscape". *Journal of Visual Culture*. 2008.

Recent PUBLICATIONS

Wightman, J, et al. "New York dairy manure management greenhouse gas emissions and mitigation costs (1992-2022)". *Journal of Environmental Quality*. 2016.
Wightman, J, et al. "Assessing Sustainable Bioenergy Feedstock Production Potential by Integrated Geospatial Analysis of Land Use and Land Quality". *Bioenergy Research*. 2015.
Wightman, J, et al. "Land Quality and Management Practices Strongly Affect Greenhouse Gas Emissions of Bioenergy Feedstocks". *Bioenergy Research*. 2015.

Select COLLECTIONS

Austrian National Library, Vienna, Austria
Bibliothèque Mazarine, Paris, France
Bodleian Library, Oxford, UK Bodmer Library, Cologne, Switzerland
Cambridge University Library, Cambridge, UK
Danish Royal Library, Copenhagen, Denmark
Gutenberg Museum, Mainz, Germany
Library of Congress, Washington DC
National Library of Scotland, Edinburgh, UK
Russian State Library, Moscow, Russia
Staatsbibliothek zu Berlin, Berlin, Germany
Vatican Library, Vatican City, Italy

Relevant SCREENINGS

Gowanus Canal (2013) – collaboration with Sarah Christman
Imagine Science Film Festival, NY, NY, USA
Views from the Avant Garde, NY Film Festival, NY, NY, USA
Ann Arbor Film Festival, Ann Arbor, MI, USA (Art & Science Award)

EDUCATION

2002, M.S., Cornell University: Environmental Toxicology
1994, B.S., Carnegie Mellon University: Cell Biology

EMPLOYMENT

2014-present, Part-time Faculty, Parsons, NY, USA.
2008-present, Research Associate, Department of Crop and Soil Science, Cornell University, Ithaca, NY, USA

Zantides, Evripides

Cyprus University of Technology, Cyprus

Evripides Zantides is Associate Professor of Graphic Communication and Head at the Department of Multimedia and Graphic Arts at Cyprus University of Technology. His professional activities include the presentation of research papers at a number of journals and international conferences on semiotics, graphic design education, typography and visual communication, and his participation, with distinguished work, in refereed Art and Design biennales and other international exhibitions. Actively involved in educational, conference and exhibition evaluation committees, he is the delegate for Cyprus in the Association Typographique Internationale (ATypI), as well as in the International Association for Semiotic Studies (IASS-AIS). In addition, he is a member of the Graphic and Illustrators Association of Cyprus (GIC), the International Association for Visual Semiotics (AISV), the Hellenic Semiotic Society (HSS) and founder member the Cyprus Semiotics Association (CSA). His research interests are based on semiotics in the process of fine or applied audio/visualization of verbal language, using image, text/typography and sound. He is the founder and director of the Semiotics and Visual Communication Lab of the Cyprus University of Technology (www.svclab.com).

Profanity and obscenity in the vernacular literary texts of Cyprus: Vasilis Michaelides' *To Palioman* (The struggle)/ *πάλιωμαν* as a mixed media installation [GR]

The vernacular literary texts of Cyprus includes collections of "millomena/μυλλωμένα" songs, that is, verses written in the Cypriot dialect, dealing with issues of taboo around sexual content. They are characterised as obscene and allusive because they are rich in immodest forms of address and in a bawdiness that often puts forward issues of power and dynamics between genders. Constructed in the idiomatic Cypriot culture, these verses access the human genitals through allegory in order to parody everyday issues and challenge the sexual performances and social roles between women and men.

The purpose of this paper is to present and make commentary on the mixed media installation of the poem, *To palioman tou villou me ton poutton*/*To πάλιωμαν του Βίλλου με τον πούττον* (1916) by Vasilis Michaelides. This mixed media installation (Zantides, E., 2004) was part of a group exhibition titled, *Gender Explorations at Diatopos gallery*, Nicosia in 2004. The poem details a struggle/dialogue between the penis (*villos/Βίλλος*) and the vagina (*pouttos/πούττον*): as the poem opens, the masculine dominates in its demand to subordinate the female gender, later on, though, the vagina doesn't falter from being expressive in an equally lewd way as the penis, finally reaching a more superior state and thus, winning the "struggle". V. Michaelides, artfully and methodically elevates the female gender, bestowing it with a nuanced powerful role in sexuality. He depicts women as active and partaking symbolically in society, even if the society in which the poem was written had already established its patriarchy.

In this mixed media installation, two armies of plastic toy soldiers are in battle, as they accompany two "war machines". The first is made of plastic pigs and has the shape of a penis, while the second is from plastic cows and bears the form of the vulva. The "battle/struggle" unfolds on the floor and, at the same time, to complete the concept, there is a projection of the poem's printed words on the installation. The intertextual references to other linguistic messages, like "chauvinist-pig" and "silly cow" are subverted through a reading of the text that is displayed on the art objects. In this paper, a theoretical framework and a conceptual process and analysis of the art installation is proposed.

BioQueering Methods of Transgenesis

[ENG]

Zaretsky, Adam

Marist University, USA

Biolistics, Electroporation, Microinjection of viral vectors into human ovum, Human Embryonic Stem Cells (HESc) or fertilized zygotes are a form of mecha-sex. What is the troubled gender of the human sexual participant towards an other-body hereditary expression? The answers rest on the: 1) applicator's desire, 2) mating type (mechanical) 3) modified genetic intention 4) erotic reading of reproduction in itself (unborn anatomy as an erotic.) Considering the objectified dominance (scope and poke), the lust for reproductive signature (living fame) as well as the standard libidinal taboos of xenotransplantation, GMO and heritage – incest, pedophilia, seminecrophilia, coprophagy, zoophilia and ritual murder – it almost seems as if gendering the terminal sexual act is less important than considering the entrenched aspects (forced differences) of the remainders: transgenic offspring. But the forgotten womb as conduit of human embryonic engineering product is both a material device and beyond some thing. Unless our surrogates are material chattel alone, the womb is not a value free remainder of disembodied cyborg anatomy. Though born-in and given as an inner space, psychic uteri are not shadow caves of lack. Our queer glass lab wombs, our surrogates and our donors are home labs for the differently abled inheritors of our sensual genome bending. Is reprogenetic technology biopornography? The biology of transgenic human sexual selection can read through BioQueer filters as a psychosocial reflex for what will prove to be the problem children of a mass psychological syndrome.

Adam Zaretsky, Ph.D. is a Wet-Lab Art Practitioner mixing Ecology, Biotechnology, Non-human Relations, Body Performance and Gastronomy. Zaretsky stages lively, hands-on bioart production labs based on topics such as: foreign species invasion (pure/impure), radical food science (edible/inedible), jazz bioinformatics (code/flesh), tissue culture (undead/semi-alive), transgenic design issues (traits/desires), interactive ethology (person/machine/non-human) and physiology (performance/stress). A former researcher at the MIT department of biology, for the past decade Zaretsky has been teaching an experimental bioart class called VivoArts at: San Francisco State University (SFSU), SymbioticA (UWA), Rensselaer Polytechnic Institute (RPI), University of Leiden's The Arts and Genomic Centre (TAGC), and with the Waag Society. Last year he taught DIY-IGM (Do It Yourself Inherited Genetic Modification of the Human Genome) at Carnegie Mellon (CMU) and New York University (NYU). He also runs a public life arts school: VASTAL (The Vivoarts School for Transgenic Aesthetics Ltd.) His art practice focuses on an array of legal, ethical, social and libidinal implications of biotechnological materials and methods with a focus on transgenic humans. Adam is currently a Visiting Professor of Media Arts in the School of Communication and the Arts at Marist College and resides in Woodstock, New York.

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