HAL

Hub of Arts Laboratory

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Information Day

26

October 2023
17:30-21:00

Library, Ionian University
72, Ioannou Theotoki str., Corfu

AUDIO VISUAL ARTS

ΙΟΝΙΟ ΠΑΝΕΠΙΣΤΗΜΙΟ 1984
IONIAN UNIVERSITY 1984

HAL — Hub of Arts Laboratory

HAL is a distinctly original and ambitious research program, which is set to yield multiple benefits for the Ionian Islands Prefecture, while also providing the various Labs of the Department of Audio and Visual Arts of the Ionian University with the opportunity to collaborate more closely and more creatively together. In addition to its other positive outcomes, HAL extends the technical expertise of said Labs and supports and further develops the Department's research and innovation infrastructure, while at the same time fortifying its academic research workforce through the recruitment of a significant number of new researchers.

The program is exclusively carried out by the Department of Audio and Visual Arts, not as part or as an extension of an already launched project, but as an autonomous project with specific goals, giving a new impetus to the Ionian Islands' economy, its infrastructure and know-how. More specifically, HAL reinforces and makes, via a field that has not been efficiently developed in any of the other Greek Prefectures: up-to-date interactive audiovisual arts.

Within this framework, the program focuses on designing, developing and providing digital multimedia, transmedia and interactive content on the following two axes: 1) Immersive Environments and Gamified Content and, 2) Telematic Performance Arts. These two directions have not been widely in other similar fab labs, but are fully compatible with the particular attributes of the social fabric and the local economy to be found in the Ionian Islands Prefecture and, because of that, substantial and immediately deployable.

The well-rounded, multisensory experiences and applications to be designed by the program appeal to institutions and companies from a wide variety of fields: research, creative and performing arts, cultural entertainment, the travel and hospitality industries. Applications of this kind gain even greater significance, as they constitute reliable alternative solutions to the especially adverse climate currently faced by the Ionian Islands –and many other economies around the world-, in light of recent health-related, financial and social developments.

Given, on the one hand, the Department's already rich work in immersive environments, gamification and telematic arts, and, on the other, the HAL research team's technical expertise, the program is to introduce targeted tools that contribute significantly to the development of the Prefecture's tourism-related potential, by accentuating its cultural aspects and its synergy with the creative industries. Using true innovation and research as its starting point, HAL offers remarkable, directly utilizable answers to today's challenges, answers that, in essence, benefit society as a whole.

Ionian Film Office Metaverse

SHORT DESCRIPTION

The Ionian Film Office Metaverse Space is a pioneering digital domain born from the collaboration between the Ionian Islands Film Office and the Ionian University. This immersive platform not only promotes the Ionian Islands as a top-tier filming location but also serves as a nexus for filmmakers, creatives, and enthusiasts. Moreover, it has expanded its horizons to cater to tourism agencies, showcasing both public and private locations, and spotlighting local businesses.capacity of this particular area in terms of the environment and the people who can aid realise their tourism-based projects. Visitors will be able to watch on video how the space functions, while they will be able to use their mobile devices in order to access it and interact with other visitors.

The Ionian Film Office Metaverse Space is a multifaceted digital ecosystem that seamlessly melds the physical and virtual realms. It not only positions the Ionian Islands as a cinematic paradise but also as a must-visit tourist destination, all while fostering a thriving community of professionals and enthusiasts eager to explore and contribute to this enchanting region.
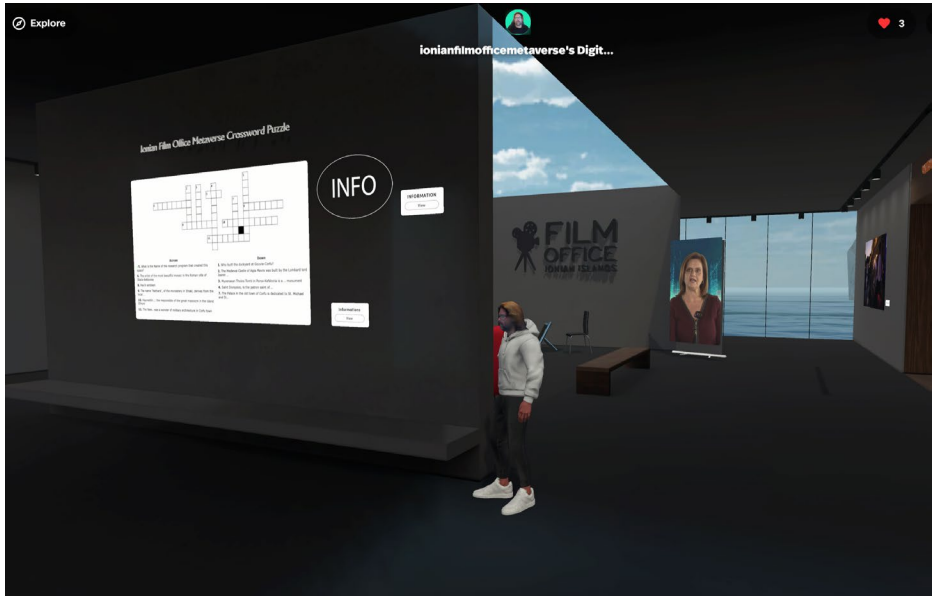
CREATORS

Dr Yannis Deliyannis is an Associate Professor at Ionian University in Corfu. He is a member of the Faculty of the Department of Audio and Visual Arts and a founding member of the inArts research laboratory. He has created various interactive multimedia systems ranging from experimental television stations featuring multiple modes of delivery to educational and multi-sensory games. He is the author of a series of journal and conference publications in the above field and a series of books targeting the experimental and creative aspects of the technologies involved. He is involved in the design of user-centred software products and services, focusing on the use of mobile sensory systems to create intelligent interactive systems, entertainment education systems, educational applications for people with disabilities, multimedia adapters, holograms, interactive navigation narrative applications, augmente, virtual reality and metaverse systems.

Dr Iakovos Panagopoulos is Assistant Professor in "Film Production Specializing in Creating Audiovisual Narratives" at the Department of Audio & Visual Arts, Ionian University. He focusses on the combination of practical filmmaking and academic research and his book, "The Third Path in Cinema: The Academic Filmmaker Model", is the first published in Greece that deals with film practice research field in academia. He is an award-winning director with short fiction films such as Flickering Souls Set Alight (2019) and Allimonò (2020) and documentaries such as A Quest for Eternity (2020) and Iannis Xenakis: Music of the Universe (2023). He is a member of the Scriptwriters Guild of Greece and the Greek Directors Guild. He integrates StoryLab (Skills Training for Democratised Film Industries) in the UK and InArts Lab (Interactive Arts Lab) at the Ionian University in Greece.

PROJECT **02**

Vibrating Earth

SHORT DESCRIPTION

Vibrating earth is a video presenting an audiovisual immersive art installation based on seismic data. The installation consists of a cylindrical multi projection that creates an immersive experience, containing video footage from rocky areas of the island of Corfu. Data visualization and sonification is a practice that combines science and art as a way of turning the scientific data that represent the complexity of physical processes into a visual and audible experience. Seismic data is crucial for studying earthquake behavior, including fault movements and earthquake source mechanisms.The visualization method creates parameter mapping functions that link the seismic data to some of the parameters of the existing video such as sharpening i.e. the stronger the earthquake, the more intense the spikes that appear on the video.The same data are being used for the compositional techniques in the sonification process by using methods for creating parameter mapping functions that link data to the sound synthesis, influencing frequency (pitch), amplitude (volume) and duration of sound.

08:21:55.070, 40.7065, 23.3222, 11.0,4.1,287.0,51.0, -77.0,2.01E+22,32.7 km ENE of Thessaloniki
01:00:49.610, 38.8580, 26.3400, 11.0,4.0,314.0,66.0, -14.0,1.33E+22,35.2 km SSE of Mytilini
08:21:55.070, 40.7065, 23.3222, 11.0,4.1,287.0,51.0, -77.0,2.01E+22,32.7 km ENE of Thessaloniki
09:01:08.160, 41.4775, 19.4997, 19.0,5.1,346.0,70.0, 154.0,5.70E+23,176.9 km WNW of Florina
21:39:04.730, 37.9895, 21.2873, 15.0,4.4,305.0, 8.0, 86.0,4.95E+22,7.9 km NNE of Andrivitsa
12:42:39.660, 34.9630, 25.9792, 12.0,4.6,230.0,49.0, 90.0,1.11E+23,87.0 km ESE of Iraklion
06:49:46.770, 39.8050, 20.8695, 16.0,4.0,315.0,31.0, 70.0,1.22E+22,21.8 km NW of Ioannina
06:56:53.940, 36.7560, 21.3256, 15.0,4.1,413.0,49.0, 176.0,2.11E+22,34.0 km W of Methoni
07:12:25.360, 39.2726, 21.6485, 14.0,5.1,154.0,55.0, -102.0,5.84E+23,25.7 km WSW of Karditsa
08:26:23.030, 39.2552, 21.6304, 16.0,4.1,156.0,53.0, -98.0,1.59E+22,25.1 km W of Karditsa
00:24:11.930, 34.5532, 26.4285, 13.0,4.4,138.0,85.0, 10.0,4.42E+22,139.9 km SSW of Kerpathos
02:52:49.440, 35.4704, 26.5064,186.0,4.3,127.0,54.0, 14.0,3.41E+22,61.7 km WSW of Karpathos
10:21:52.370, 38.8313, 21.6689, 15.0,9.0,299.0,32.0, 168.0,3.44E+23,3.2 km WNW of Methoni
13:15:57.980, 36.1508, 26.2054, 70.0,4.5,150.0,66.9, 33.0,7.96E+22,99.8 km E of Iraklion
22:22:55.040, 37.3786, 20.6067, 16.0,4.8,117.0,83.0, 78.0,2.10E+23,52.5 km SSW of Zakynthos
22:54:51.460, 37.2301, 20.4955, 20.0,6.6,119.0,84.0, 66.0,9.05E+25,59.5 km SW of Zakynthos
23:09:21.770, 37.1851, 20.7180, 22.0,5.1, 6.0,21.0, 176.0,5.88E+23,74.6 km SSW of Zakynthos
00:13:41.710, 37.9315, 20.4725, 19.0,5.1, 10.0,24.0, 172.0,7.13E+22,31.9 km SW of Zakynthos
01:03:59.740, 37.1428, 20.4073, 14.0,4.4, 26.0,70.0, 176.0,7.06E+22,67.0 km SW of Zakynthos
05:41:38.989, 37.4493, 20.6347, 16.0,4.1,131.0,57.0, 140.0,1.05E+23,44.4 km SSW of Zakynthos
12:00:16.490, 38.9164, 22.4406, 16.0,4.5,252.0,33.0, -100.0,6.29E+22,1.9 km NNE of Lamia
12:41:15.840, 37.4649, 20.5754, 16.0,4.5, 24.0,51.0, 172.0,6.45E+22,46.0 km SW of Zakynthos
18:07:10.310, 37.4671, 20.8347, 17.0,4.5, 14.0,65.0, 14.0,5.15E+22,42.0 km SSW of Zakynthos
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02:59:58.530, 37.5935, 20.4764, 14.0,4.5, 26.0,72.0, 172.0,6.33E+22,43.5 km WSW of Zakynthos
08:22:25.150, 37.4556, 20.3784, 12.0,4.4, 34.0,31.0, 164.0,4.96E+22,58.0 km SW of Zakynthos

The project uses a data base
provided by
The Seimological Laboratory
of the
Department of Geophysics
and Geothermics
of the National and Kapodistrian
University of Athens.

CREATORS

Tania Tsiridou holds a Phd degree from the Audiovisual Arts department, Ionian University, Masters diploma in Digital Arts (Athens, Art Academy) and a Diploma in Sociology from the University of Cologne (Magister Artium). She has participated in exhibitions and has taken part in collaborative new media art and research projects. Since 2007, she teaches at the Audiovisual Arts department, Ionian University. Currently her research interests include data driven art, interaction and immersive environments.

Thanasis Mamatsis is a PhD candidate in the School of Electrical and Computer Engineering, at the National Technical University of Athens (NTUA). He received his M.Sc. in Electrical and Computer Engineering from the aforementioned University. Since 2022, he has won a grant from the Research Committee of NTUA for the support of his PhD. During the present year, he has assisted in the project "HAL" of Ionian University, in the hub run by Tania Tsirigou. He has six publications in International Journals with Impact Factor and three presentations at International Conferences. His professional interests include Renewable Energy Systems, Electrical and Computer Engineering and he was responsible for the construction of more than ten photovoltaic power plants. His research interests are mainly in the fields of Pattern Recognition, Machine Learning, Writer Identification, Archaeometry and Scientific Computing.

Vasilis Agiomyrgianakis is an audiovisual artist, composer and researcher. In 2016 he completed his PhD at the University of Huddersfield in programming languages for interactive audiovisual arts and computer music. He is experienced in live coding for audiovisual performances as well as in the development of microcomputer sensor systems for artistic and academic purposes. He teaches Computer Sound Design at the Department of Photography and Audiovisual Arts - University of West Attica (Greece), he is a postdoctoral researcher at HAL (Hub of Art Laboratories), at the Department of Audio and Visual Arts - Ionian University (Greece) and a visitor researcher at Hokkaido Information University (Japan). He has published papers, music and participated with his works in various conferences and festivals in Europe and Japan.

Octagon Pharmacy

SHORT DESCRIPTION

Octagon Pharmacy is an immersive video work that explores the role of bioinformatics, human cohorts, data sources, transgenic animals and artificial intelligence in pharmaceutical development. Being in the Pharma Pipeline includes analogical vignettes covering: 1) disease, 2) human subjects, 3) genomics, 4) biosensors, 5) bioinformatics, 6) artificial intelligence, 7) animal models and 8) industrial fermentation. These eight topics are imagined as the eight legs of an octopus. This analogy is a teaching tool meant to explore complexity in data driven life science and introduce non-professionals to the drug development research process. The preposterous walk through projection on translucent head gear alludes to psychological movements in rebirthing, egg acquisition/embryo implantation in IVF new repro technology and the turmoil of mismanagement. This includes the medicalization of embryos, preimplantation genetic diagnosis (PGD), and gene therapy as germline drug delivery.
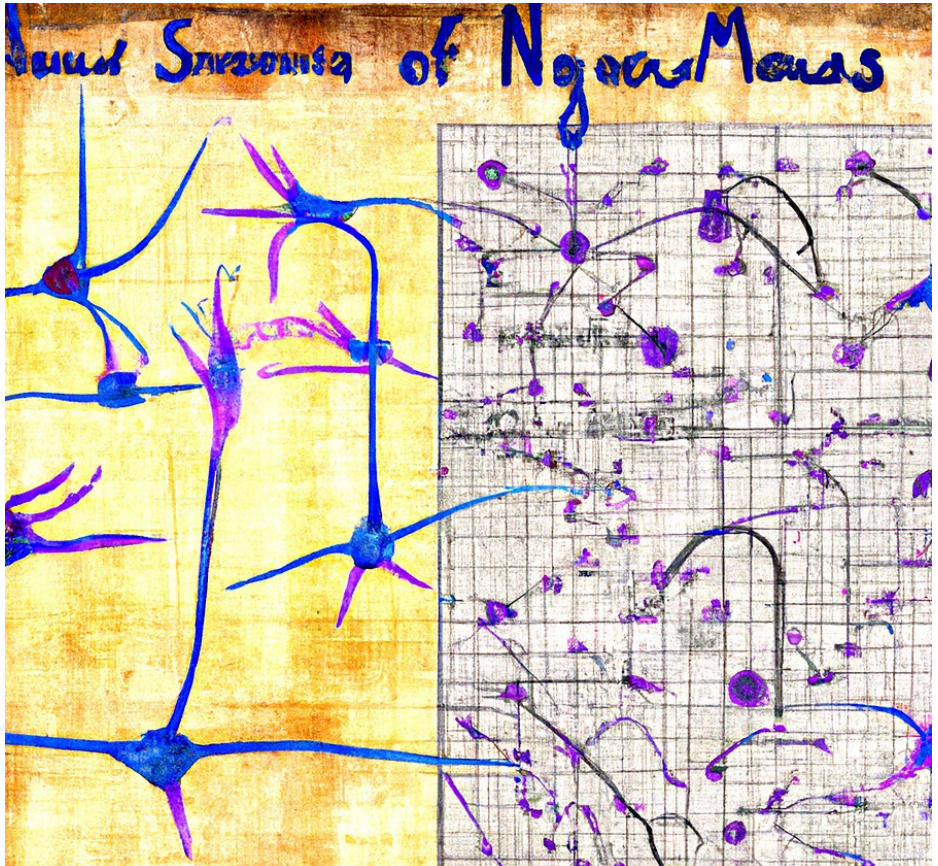
Adam Zaretsky is a Wet-Lab Art Practitioner mixing Ecology, Biotechnology, Non-human Relations, Body Performance and Gastronomy. Zaretsky stages lively, hands-on bioart production labs based on topics such as: foreign species invasion (pure/impure), radical food science (edible/inedible), jazz bioinformatics (code/flesh), tissue culture (undead/semi-alive), transgenic design issues (traits/desires), interactive ethology (person/machine/non-human) and physiology (performance/stress). 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. The work presented at TTT Malta was developed while a Researcher @ Hub of Art Laboratories (HAL), of the Department of Audio & Visual Arts (AVArts), Ionian University, Greece.
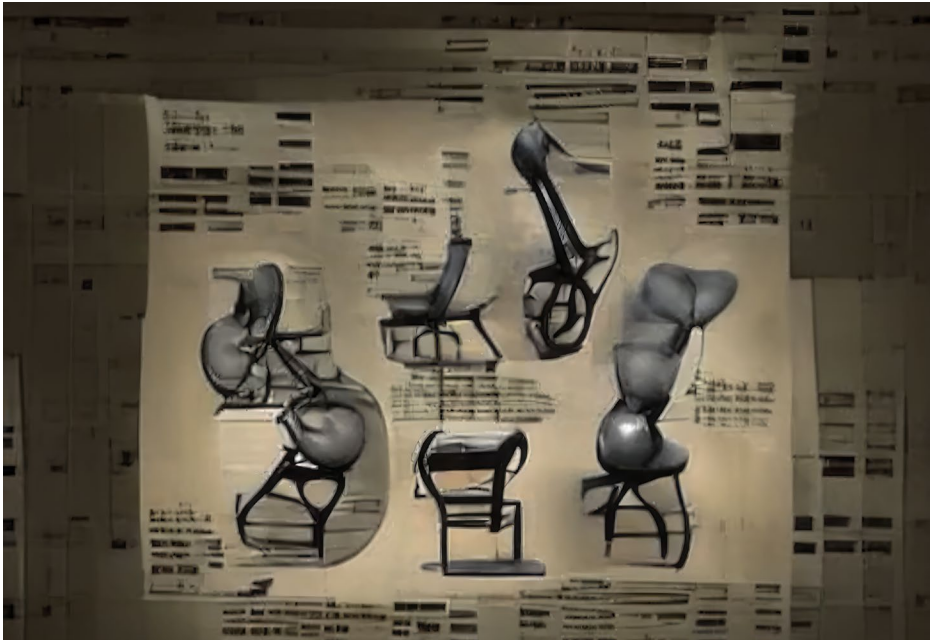
Abortion Chairs

SHORT DESCRIPTION

A visual work with the theme of abortion chairs explores the complex and sensitive issue of abortion through the use of video art and animation. The work was created with technical intelligence, using drawings that were sketched with a pencil and then animated to bring them to life. The concept of abortion chairs is a metaphorical representation of the emotional and physical discomfort that women go through when they undergo an abortion procedure. The chairs are symbolic of the medical equipment used during the procedure, but they also represent the isolation and vulnerability that women experience during this time. The video art and animation techniques used in this work aim to create a sense of empathy and understanding for women who have gone through this experience. The use of animation allows the artist to create a world that is both surreal and familiar, where emotions and experiences are heightened and amplified. Through the use of line drawings, the artist is able to convey the complex emotions that surround the topic of abortion. The simplicity of the line drawing allows for a directness of expression that is both honest and raw. The animation of these drawings adds a layer of depth and complexity to the work, allowing the artist to explore the subject matter in a nuanced and multi-dimensional way. Overall, this visual work with the theme of abortion chairs is a thought-provoking and powerful exploration of a highly contentious issue. The use of technical intelligence, video art, and animation elevates the work to a level of emotional and intellectual depth that is rare in contemporary art. It is a testament to the power of visual art to inspire empathy, understanding, and social change.

Konstantinos Tiligadis is a Professor in Painting specializing in three-dimensional Digital Representation (3D Animation) at the Department of Audio and Visual Arts, Ionian University, Greece. He was born in Athens in 1967. He studied painting under N. Kessanlis and scenography under G. Ziakas at the Athens School of Fine Arts (1990-99). With a Greek state scholarship (1994-95), he attended painting, sculpture, model in motion and photography at the Academy of Fine Arts in Seville, Spain. He got his Master's degree in Digital Arts from the Athens School of Fine Arts (2000-03). His work has been exhibited in several venues and art festivals, and he was awarded the 1st prize for Olympic Truce Through Painting (2004) in Damascus, Syria. His work is part of private collections and museums in Greece and abroad. He has collaborated with the Eugenides Foundation (Planetarium) for the making of a 3D film in the framework of the Cultural Olympiad (2004). He has participated in many conferences and research projects. He taught at the undergraduate program of the Athens School of Fine Arts (2003-2009) at the Master's program Digital Arts, A.S.F.A. (2006) and the Technical Educational Institute of Athens (2007) at the Department of Graphic Design.

Maria ilia Katsaridou is a post-doctoral researcher at the Department of Audio and Visual Arts of Ionian University, Greece. Her post-doctoral research focuses on interactive narratives and interactive art. She is a visiting professor of Semiotics of Interactive Narrative and Digital Games at the Interdepartmental Master Program in Semiotics, Culture and Communication of Aristotle University of Thessaloniki, Greece and a member of Media Semiotics Research Group (at AUTh SemioLab). In addition to her book Sylvain Chomet's Distinctive Animation: From the Triplets of Belleville to the Illusionist (2023, Bloomsbury Academic Publishing) she has published many articles and book chapters.

Takekurabe

SHORT DESCRIPTION

Telematic Dance performance between 1 dancer in Malta and 1 dancer in Japan, accompanied by live sound synthesis and live graphics synthesis. The two dancers create a dialog by coordinating their dance and communicating through the sound produced from their movements tracked by wearable wireless sensors. "Takekurabe" refers to a short story by Ichiyo Higuchi, a pioneer woman novelist in 19th century Japan, adapting an episode from the classic 9th century collection "Tales of Ise" to the contemporary social reality of early industrialised Japan in the Meiji period. It is a tale of lost innocence about the romantic friendship of children growing up and playing together in a working class neighbourhood.

Iannis Zannos has a background in music composition, ethnomusicology and interactive performance.He has worked as Director of the Music Technology and Documentation section at the State Institute for Music Research (S.I.M.) in Berlin, Germany, and Research Director at the Center for Research for Electronic Art Technology (CREATE) at the University of California, Santa Barbara. He teaches audio and interactive media arts at the Department of Audiovisual Arts of the Ionian University, Corfu. Since 2018 he focusses on telematic dance performance with a series of works between Greece, Japan and other countries.

Dancer and Choreographer **Maria Rantou** is a Graduate of the State School of Dance Arts in Athens. She collaborates with dance groups and choreographers in Greece and abroad, participating in international festivals since 2004. She was assistant choreographer for the opening ceremony of the Athens 2004 Paralympic Games, and participated in the opening ceremony of the 25th Athens Classic Marathon. In 2015 she wa member of Dimitris Papaiõannou's choreographic team for the opening ceremony of the inaugural European Games in Baku, Azerbaijan. In 2012 she co-founded Garage21 and the Garage Performing Arts Center. She has collaborated with Fotis Nikolaou, Euripides Laskaridis, Dimitris Papaiõannou, Risa Steinberg, Alexandra Waierstall, Greek National Opera, Ariane Economou, Konstantinos Rigos, Richard Alston, Martin Lawrence, Hellenic Dance Company, N.Q.R projects, Akin, Analysis Dance company, Yelp, Dimitra Trypani, Giorgos Grigorakis, and the Municipal and Regional Theatre of Corfu. As a choreographer with Garage21 dance group she presented amongst others the solo performance "Casp", and "The Meat Served at Dinner".

Performer and director **Yoshimitsu Yoshiya** holds a bachelor degree in Art history from Doshisha University (2019) and a Masters Degree in Intermedia from Tokyo University of the Arts. He creates performance works focusing on object theater, a genre of puppetry. He explores ways of encountering non-humans and others while using a variety of techniques, including dance, singing, acting, instrumental performance, juggling, and puppetry. Recently, he has been focusing on the relationship with family and others and trying to relate to objects as holders of those memories.

Vicky Bisbiki is a Visual Artist and Creative Technologist. From chaos to order and from order to chaos is a main point of interest in her artworks. In her projects she combines new technologies, programming languages, interactive synthesis and processing of live visuals, sensors, cameras and 3d projection mapping in order to create non linear narratives and to approach the potentials of the space in relationship with human. She owns a postgraduate degree in Audio Visual Arts (Ionian University, Corfu, Greece) and a joint master degree in 'Arts et Technologies de l'Image' (Fine Arts University, Athens, Greece & Paris 8, Paris France). She has participate in collaborative projects, theatrical plays, festivals, cultural and research projects in Greece and abroad, such as: Centre Dramatique National la Commune Paris, Ionion Center for the Arts and Culture, Onassis Cultural Centre, the Benaki Museum, Michael Cacoyannis Foundation, National Theater of Greece and others. She is a member of the artistic collective Medea Electronique since 2015.

Hybrid Nature

SHORT DESCRIPTION

This installation creates an immersive space with 8 speakers placed around the listener, for multichannel audio projection. Two different works are projected within the space: Changing Moods by Thanasis Epitideios and Aquarius by Apostolos Loufopoulos. Changing Moods is created using iNature, an application developed by Thanasis Epitideios utilising the Pure Data language. Though this application sounds are generated and mixed in real-time via noise generators and oscillators, utilising renown sound synthesis techniques such as FM, additive, subtractive etc. Aquarius is an acousmatic work, which is based on real recordings of wind, rain and thunder soundscapes, organised as a musical atmosphere. The combination of these two works reflects a study on the hybridity, which arises through convergence between the natural (sound) world and a new, digitally modelled and electronically generated sound world. This study is carried on as part of the doctoral research of candidate Thanasis Epitideios regarding digital modelling of Nature and sound mimesis. The installation has been materialised in the sound studio of the Department of AudioVisual Arts of the Ionian University, using equipment and research developed within the creative grounds of the HAL Action (Hub of Art Laboratories), operated by the Department of Audio and Visual Arts in Corfu.
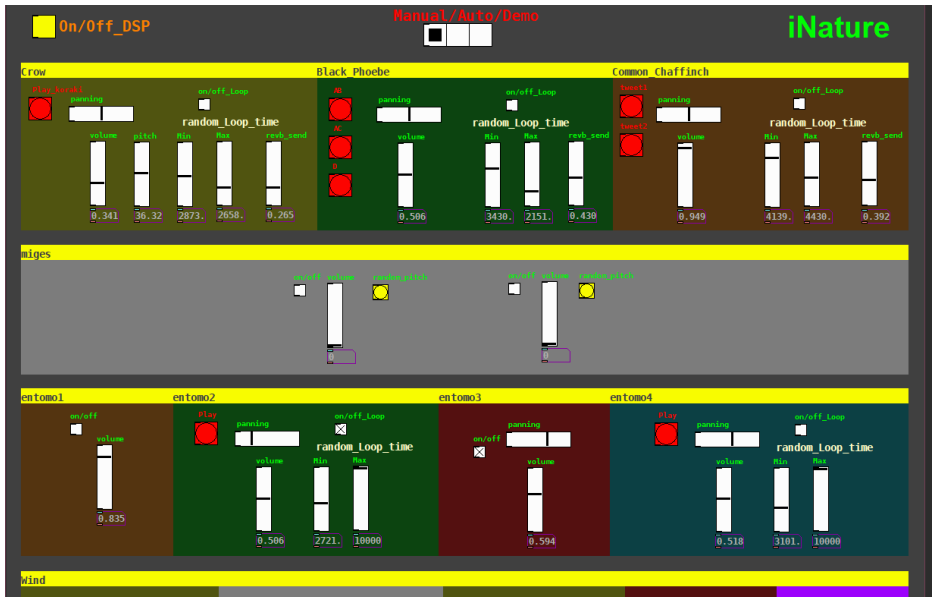
Apostolos Loufopoulos, composer, sound designer, Associate Professor at the Department of Audio & Visual Arts of the Ionian University, studied at the Ionian University and City University, London. He creates sound and music for video, theatre, installations, audiovisual apps and autonomous music. His music has received 19 international awards including Ars Electronica (Austria), Bourges, Noroit, SCRIME (France) Metamorphoses, Space of Sound (Belgium), Franco Evangelisti (Italy), Musica Nova (Czech Rep.) , I. Xenakis, D. Dragatakis (Greece). He has appeared in renown festivals and venues and his published work includes discography by INA-GRM, Musiques & Recherches, Ionian University, CyberArts, Touch Records and scores by Zerboni (Milan) and Just Flutes (London). His research contribution includes a number of studies and publications on soundscapes, composition and sound design, having participated in international research projects, conferences and other organizations. He is a founding member of the Hellenic Electroacoustic Music Composers' Association (HELMCA) and the Greek Society for Acoustic Ecology.

Thanasis Epitideios graduated from the Department of Sound and Musical Instruments Technology of the Technological Educational Institute of Ionian Islands (currently Department of Ethnomusicology, Ionian University) and holds an MA in "Sonic Arts and Audio Technologies", a postgraduate programme of the Department of Music Studies and the Department of Audio and Visual Arts of the Ionian University. He is into the field of electroacoustic music, soundtrack techniques with different audiovisual genres and multimedia. Since 2009, he has been an active member of the Hellenic Electroacoustic Music Composers Association (HELMCA) and he participates in the organization of the annual festival of electroacoustic music "Electroacoustic Music Days". His works are performed both in Greece and abroad. Since February 2023 he has been working on his PhD research on "Nature and sound mimesis".
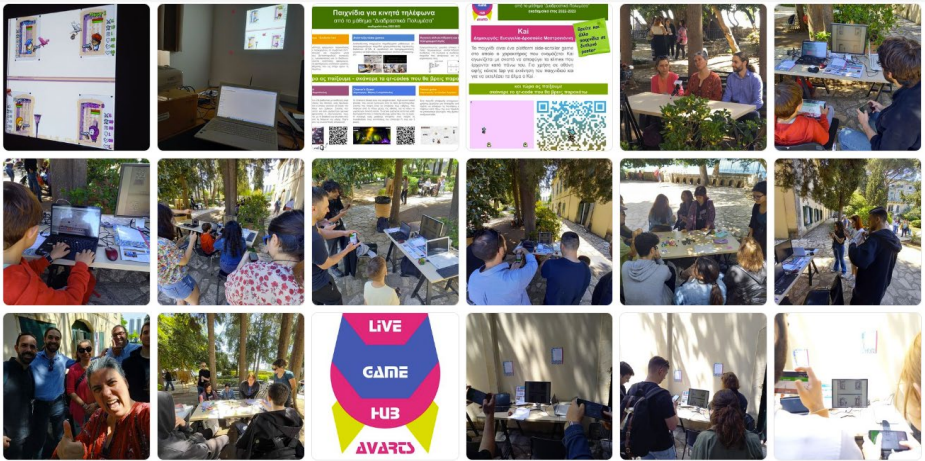
AVARTS
Game Hub

SHORT DESCRIPTION

The AVARTS Game Hub is an action that aims to bring together new game designers and creators and promote their ideas to the public. It is organized by teachers of the Department of Audio and Visual Arts (AVARTS) with a coordinating core of Vasileios Komianos, Varvara Garneli, and Emmanouel Rovithis, and participated by teaching staff and students who are actively involved in creating games. It focuses on the design and process of play by bringing together new designers-creators and players willing to play together and exchange ideas that will make the games more interesting and fun.

The most recent event took place in May 2023 in the Corfu's Public Garden. Games of various kinds and themes implemented by students and teachers of the Department of Audio and Visual Arts of the Ionian University were presented and played.

Vasileios Komianos, coordinator, AVARTS faculty member (Mixed Reality, video games, multimedia, and applications)

Emmanouel Rovithis, coordinator, AVARTS faculty member, AR & audio game designer

Varvara Garneli, coordinator, AVARTS faculty member, game designer

Nikos Moustakas, graphic designer, AR designer

Sofia Fanarioti, PhD Candidate, Storytelling in VR applications

Athanasios Tsipis, Postdoctoral Researcher, Digital Culture

Ioannis Deliyiannis, AVARTS faculty member, gaming gamification expert

Michail Panagopoulos, AVARTS faculty member, Pattern Recognition in Visual, Artistic and Cultural Applications, HAL Principal investigator

This game was made by human or AI?

SHORT DESCRIPTION

The project "This game was made by human or AI?" explores the potential of large language models to create digital games. Recent advancements in artificial intelligence systems are bringing us closer to the programmer's dream of maximum automation in the software development process. A recent addition to the toolkit for this endeavor is large language models, which are systems trained on extensive text data with the goal of generating text that appears to be written by a human. These large language models are also capable of understanding text input, enabling them to "converse" with humans.

Soon, developers began to test the capabilities of these models in programming, as programming instructions are typically provided in text form. This idea led us to experiment with a large language model to create digital games. We described these games to the model by asking it to act as a programmer and provide us with the code. We presented the games to players and asked them to answer whether the creator of the game they played was a human or an AI model.

This game was made by human or AI?
Help us find out!

Dr. Vasileios Komianos, holds a PhD in informatics, is Assistant Professor in "Mixed Reality Systems" and he is engaged in the study of technology, culture, and the arts. He explores the applications of virtual and mixed reality environments for understanding cultural heritage and fostering experimental artistic expression. He also has a keen interest in video game design and development as a means to further extend the boundaries of artistic expression within the digital landscape.

Dr. Athanasios Tsipis holds a PhD in Informatics and currently serves as a Postdoctoral Researcher in "Digital Culture". As such, he explores the intersection of Technology and Cultural Heritage focusing on the interaction design, user experience, and gamification of immersive applications (e.g., virtual, augmented, and mixed reality) and educational software for promoting and preserving both tangible and intangible cultural heritage, improving user engagement, and advancing artistic creativity. His research interests also include 3D and gaming technologies for supporting cultural initiatives.

Sofia Fanarioti received her degree in Informatics from the Department of Applied Informatics and Multimedia at the Higher Technological Educational Institute of Crete in 2009 and the postgraduate diploma in Informatics and Humanities at the Department Computer Science of the Ionian University in 2014. She is a PhD Candidate at the Department of Audio & Visual Arts, Ionian University. Her proposed PhD thesis has title: "Issues and Technological Approaches for Interacting and Presenting Live Interactive Narrative Content in Mixed Reality Environments". Her research interests include: virtual and mixed reality environments, 3D object representation, image processing and optimization for 3D representation in virtual models.

Mystery 91_Magnetic Dance

SHORT DESCRIPTION

Project Mystery 91_Magnetic Dance explores the relationship between technology and culture through a series of performances in collaboration with artists from Greece, Japan, and France. Dancers Jun Takahashi, Asagio Hisai, Natali Mandila, and Justine Goussot use sensors to create live sound and music through their movements in works by composers Iannis Zannos, Haruka Hirayama, and Hideaki Isobe. The performance also features remote participation from Japan by Yoshimitsu Yoshiya and 3ducksDADA, a group of young artists based in Tokyo, in an innovative technological setting of live collaboration over the internet.
In addition to conventional teleconferencing methods, the work utilizes original technologies that translate the body movements of the artists into data for the production of sound and imagery using open-source software.

Two works are presented, based on well-known Greek and Japanese myths: The myth of Echo and Narcissus, from the poetic circle "Metamorphoses" by the Roman poet Ovid, and the myth of "Izutsu" (Well-Cradle) from the work of the same name by the Japanese playwright Zeami. These two works explore themes of gender and identity in the broader context of the transition between the immediately perceivable world and the hidden worlds of Fantasy and Transcendence.

The production is coordinated by the research center To Aesthate
Concept, Composition, Artistic Direction: **Iannis Zannos**
Artistic Direction Assistant: **Justine Goussot**
Production Direction: To Aesthate, **Dana Papachristou**
Composers: **Iannis Zannos, Haruka Hirayama, Hideaki Isobe**
Choreography: **Jun Takahashi, Justine Goussot**
Choreography Consultant: **Mary Randou**
Dance: **Jun Takahashi, Asayo Hisai, Justine Goussot, Natali Mandila**.
Performance: **Yoshimitsu Yoshiya**
Graphics, Programming: **Vicky Bisbiki**
3ducksDADA: **ZHANG Junkai, YANG Pulaixin**

Sanya-Elevsis Project Team:
Dancers (Sanya/Sumida River): Yoshimitsu Yoshiya, YANG Chen, SHIBATA Sakurako
Dancers (Elevsis Old Town Hall / Eleusis Archaeological Site enclosure): Justine Goussot, Elli Lymberopoulou
Tech-support: QIAO Qiao, LIU Tianqi
Camera: Andrés Madrueño, Lu DONG, Yiming LI
Equipment management/stage manager: Mix_Zero, LIN Xuan
Lighting: TOHO Komi
Executive Producer: ZHANG Junkai, YANG Pulaixin
Thanks to LI Jingran, ZHANG Junkai for Graphics Design.
Thanks to Martin Carlé for network support (OSC over VPN for Wireless Network).

Soundwalks: akoo.o team (Nikos Bubaris, Dana Papachristou, Yorgos Samantas, Sofia Grigoriadou)
Technical Support: Vasilis Agiomirgianakis, Nikos Charalambidis
Sound design: Thanasis Epitidios, Apostolos Loufopoulos
Lighting and Video Coverage: Spyros Skandalos and the "Assumed Position" production team.

Intangible Nike

Idea: An audiovisual installation in the form of the intangible essence of Nike of Samothrace, utilizing interactive digital media.

Installation: Specifically, in the interactive installation, we redefine the visual symbolism of the ancient sculpture, emphasizing the temporality of decay (entropy) and the particular significance of emptiness as the absence of sculptural form. The discovery of this emptiness completes the intangible essence of the sculpture in the realm of symbolism as well as its visual significance for interpreting the artwork today. The function of emptiness and the viewer's interaction with the work evoke a new experiential dialogue between space and time.

Project Description through New Technologies: he use of digital media and technology reveals the absence of the sculptural form as it is urbanized in the "Nike of Samothrace." The sculptural form is reconstructed by strings-fibers in the space in a cylindrical arrangement. The form will be rendered by chromatic strings - conductive sensors, which will allow the visitor to interface with the work by creating an auditory environment through their touch. The sound will entirely replace the volume so that the void of the sculptural form, together with the viewer as a composition, will present an audio-visual symbolism of the "Nike of Samothrace.".

Konstantinos Tiligadis is a Professor in Painting specializing in three-dimensional Digital Representation (3D Animation) at the Department of Audio and Visual Arts, Ionian University, Greece. He was born in Athens in 1967. He studied painting under N. Kessanlis and scenography under G. Ziakas at the Athens School of Fine Arts (1990-99). With a Greek state scholarship (1994-95), he attended painting, sculpture, model in motion and photography at the Academy of Fine Arts in Seville, Spain. He got his Master's degree in Digital Arts from the Athens School of Fine Arts (2000-03). His work has been exhibited in several venues and art festivals, and he was awarded the 1st prize for Olympic Truce Through Painting (2004) in Damascus, Syria. His work is part of private collections and museums in Greece and abroad. He has collaborated with the Eugenides Foundation (Planetarium) for the making of a 3D film in the framework of the Cultural Olympiad (2004). He has participated in many conferences and research projects. He taught at the undergraduate program of the Athens School of Fine Arts (2003-2009) at the Master's program Digital Arts, A.S.F.A. (2006) and the Technical Educational Institute of Athens (2007) at the Department of Graphic Design.

PROJECT **11**

Artificial Intelligence

SHORT DESCRIPTION

This is a visual approach to real time, transitioning from the analog to the digital world through the medium of Artificial Intelligence (AI). Two-dimensional and three-dimensional animated designs interact with the sonic results of live music and are displayed through projections that frame the event in a daring synergistic collaboration of art, technology, and science. The event is presented by the 'Bridges' series, which has been promoting the fusion between cultures, ages, arts, musical genres, and various manifestations of technology for over 25 years. It invites us to journey into an enthralling world where art meets science. The musical segment of the evening will be accompanied by parallel digital projections (AI) created by Konstantinos Tiliagadis, Associate Professor of the Department of Audio and Visual Arts at the Ionian University. Additionally, the AI program used in the event will create its own small composition based on the musical and visual material of the concert segment.

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PROJECT **12**

WHERE DO WE GO FROM HERE

SHORT DESCRIPTION

The idea is inspired by the collective historical memory of the area over time. An urban culture characterized by architectural considerations of space through time serves as a potent symbolic mirror of the daily life and culture of the people in the city of Aegio, as it unfolds through their everyday lives. The intense socio-economic shifts and events have left their mark on the atmosphere of the area. The work "in-out" proposes a site-specific visual and auditory interactive installation at the Aegio station. A station that no longer operates, but "nourishes" memories and emotions on the tracks formed by the passage of travellers and transient individuals who continue their eternal journey. The interior of the abandoned station encapsulates both the inside and the outside, stops time, and alters the space. Under this paradoxical premise, the interactive installation suggests a dual parallel projection onto the built windows and entry gates of the station. There will be trapped visual elements, symbols created based on archival research and the data from the exhibition's viewership. The projection of images from the external to the internal space of the station, onto the built surfaces, along with sounds, completes the atmosphere, the scenario of the installation, where the viewer contributes by impacting its completion. The work engages in a dialogue with the vital space of the Station and the emotional charge of personal desires of the viewer for the creative existence of a new experience that continues the station's function.

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PROJECT **13**

Dream

SHORT DESCRIPTION

This work captures the moment of a dream. Sleep, that physiological state allowing us to escape from the world of the waking, emerges as one of the most complex and significant arts of life. Sleep serves as the art form of the sentient organism, providing the opportunity for reconstitution, renewal, and the restoration of balance. The art of dreaming is a space where each of us composes our own unique, original work. Every night, in their own way, each individual creates a personal universe—a digital code of dreams and thoughts that is renewed with every sleep cycle.

Konstantinos Tiligadis is a Professor in Painting specializing in three-dimensional Digital Representation (3D Animation) at the Department of Audio and Visual Arts, Ionian University, Greece. He was born in Athens in 1967. He studied painting under N. Kessanlis and scenography under G. Ziakas at the Athens School of Fine Arts (1990-99). With a Greek state scholarship (1994-95), he attended painting, sculpture, model in motion and photography at the Academy of Fine Arts in Seville, Spain. He got his Master's degree in Digital Arts from the Athens School of Fine Arts (2000-03). His work has been exhibited in several venues and art festivals, and he was awarded the 1st prize for Olympic Truce Through Painting (2004) in Damascus, Syria. His work is part of private collections and museums in Greece and abroad. He has collaborated with the Eugenides Foundation (Planetarium) for the making of a 3D film in the framework of the Cultural Olympiad (2004). He has participated in many conferences and research projects. He taught at the undergraduate program of the Athens School of Fine Arts (2003-2009) at the Master's program Digital Arts, A.S.F.A. (2006) and the Technical Educational Institute of Athens (2007) at the Department of Graphic Design.

A1. Journal Articles and Book Chapters:

1) Honorato, Dalila, "Digital Semiotics for Biomedia Art" in Ena Hodžić, Olga Majcen Lina, Jurica Mlinarec, Luja Šimunović (eds.) Arc-hive Case Studies and Life as an Object. Zagreb: Kontejner, 2022.

2) Zaretsky, Adam. "Unstill Life: Biomedia Art Archiving the Ephemeral Permanent Collection" in Ena Hodžić, Olga Majcen Lina, Jurica Mlinarec, Luja Šimunović (eds.) Arc-hive Case Studies and Life as an Object. Zagreb: Kontejner, 2022.

3) Panagopoulos, Iakovos and Ioannis Deliyannis "How to Establish Film Practice Research and Evidence Impact in the Greek Academic Environment?" DOI: https://doi.org/10.33008/IJCMR.2022.12 The International Journal of Creative Media Research | Issue 9 | Oct 2022

4) Vlachou, Sofia, and Michail Panagopoulos. 2022. "The Arc de Triomphe, Wrapped: Measuring Public Installation Art Engagement and Popularity through Social Media Data Analysis" Informatics 9, no. 2: 41. https://doi.org/10.3390/informatics9020041

5) Vlachou, Sofia, and Michail Panagopoulos. 2022. "An Examination of Classical Art Impact and Popularity through Social Media Emotion Analysis of Art Memes and Museum Posts" Information 13, no. 10: 468. https://doi.org/10.3390/info13100468

6) Deliyiannis, Ioannis, Vaia Tzori, and Athanasios Koutsouridis. "Extending the Use of Cultural Entities along the Entire Spectrum of Digital Media: From the Real World to Mixed and Extended Reality", in Stylianidis, Efstratios and Stella Sylleou (eds.) Documenting and Promoting Culture. Athens: Tziola Editions, 2023.

7) Vlachou, S.; Panagopoulos, M. "Aesthetic Experience and Popularity Ratings for Controversial and Non-Controversial Artworks Using Machine Learning Ranking". Appl. Sci. 2023, 13, 10721. https://doi.org/10.3390/app131910721

8) Vlachou, Sofia, and Michail Panagopoulos. 'Applying Machine Learning Methods to Quantify Emotional Experience in Installation Art'. Technoetic Arts 21, no. 1 (1 August 2023): 53–72. https://doi.org/10.1386/tear_00097_1.

9) Markellou, M. "Cultural Heritage Accessibility in the Digital Era and the Greek Legal Framework". International Journal for the Semiotics of Law 36, 1945–1969 (2023). https://doi.org/10.1007/s11196-023-10027-w

10) Markellou, M., Antonopoulou, S., Giannakoulopoulos, A. "AI art and Copyirght: New Concepts vs. Traditional Law", in Selvadurai, N. and Koutras, N. (ed.). Recreating Creativity, Reinventing Inventiveness: AI Enabled Works and Intellectual Property. Taylor & Francis 2023 (forthcoming)

11) Tiligadis, Konstantinos and Maria-Ilia Katsaridou, Affective Intermediality in AI Generated Animation and Video Art – The Case of Abortion Chairs. (Tiligadis, 2023). In Affective Intermediality. Acta Universitatis Sapientiae. Film & Media Studies, 2024. (forthcoming)

12) Tiligadis, Konstantinos and Maria-Ilia Katsaridou, New Approaches to Animation in Mixed Reality Applications. In The Semiotics of Animation. From Traditional Forms to Contemporary Innovations. Punctum International Journal of Semiotics. Volume 10: Issue 01 (forthcoming)

13) Tiligadis, Kontantinos and Maria-Ilia Katsaridou, Reframing Intermediality in Interactive Animation - Issues of immersion, experience and agency. In Intermedial Crossovers in Audiovisual and Interactive Arts. International Academic Journal Syn-Thèses: Issue 15, 2024 (forthcoming)

A2. HAL members as Guest Editors in Academic Journals:

1) Konstantinos Tiligadis and Maria Ilia Katsaridou, Intermedial Crossovers in Audiovisual and Interactive Arts. International Academic Journal Syn-Thèses: Issue 15 (2023).

2) Michail Panagopoulos, Special Issue "Advanced Technologies Applied to Cultural Heritage", A special issue of Applied Sciences (ISSN 2076-3417). This special issue belongs to the section "Computing and Artificial Intelligence". (September 2023).

3) Vasilios Komianos, Immersive Technologies and Applications on Arts, Culture and Tourism. A special issue of Technologies (ISSN 2227-7080), MDPI (forthcoming)

4) Konstantinos Tiligadis and Maria Ilia Katsaridou, The Semiotics of Animation. From Traditional Forms to Contemporary Innovations. Punctum International Journal of Semiotics. Volume 10: Issue 01 (2024, forthcoming.)

B1. Papers presented at Conferences and Symposiums

1) Vlachou, Sofia; Panagopoulos, Michail. Studying the Instagram Over-popularity of Frida Kahlo's and Vincent van Gogh's Artworks. International Conference in Digital Culture and Audiovisual Challenges, Interdisciplinary Creativity in Arts and Technology. Corfu, Greece, May 28-29, 2021.

2) Tsiridou, Tania and Adam Zaretsky, "What is in the Data?" Paper presented at the Digital Challenges in Audiovisual Culture Conference, Ionian University. Corfu, 14 May 2022.

3) Carlé, Martin, and Vasilis Agiomyrgianakis. "Reverse UPIC—towards a notational sonification in space physics." 44th COSPAR Scientific Assembly. 16-24 July 44 (2022): 1742.

4) Honorato, Dalila, "Meet HAL: Hub of Arts Laboratories and how to do lab networking". FEMeeting Conference: Women in Art, Science and Technology. Malta, September 2022.

5) Vlachou Sofia, Panagopoulos Michail. Did they feel like Louise Bourgeois? A social media examination of intuitive emotion sharing and perception among artist and art viewers in two photogenic locations. EUTIC Conference. October 13-15, 2022; Corfu. Greece.

6) Vlachou Sofia, Panagopoulos Michail. Using various social media text analysis methods to approach the experience of public art viewers. 3rd World Conference on Arts, Humanities, Social Sciences and Education. Paris, France, October 16-17, 2023 (accepted).

7) Adam Zaretsky, "Towards a Public Understanding of Neurodegenerative Disease Research through BioArt, Data-Art, Hands-on BioMedia Workshops, Immersive Environments and Artists in Labs". 5th Worldwide Conference on Genetics, Geriatrics and Neurodegenerative Diseases Research (GeNeDis 2022). Zakynthos, Greece.

8) Panagopoulos, Iakovos, Marina Markellou, Emmanouil Kaloudas, Ioannis Deliyannis, Andreas Giannakoulopoulos, Michail Panagopoulos, Athanasios Tsigkas. "Beyond the Ionian Film Office metaverse: design and development of a tourism location guide for Ionian Islands in Greece" EuroMed: International Conference on Digital Heritage. 2022.

9) Diapoulis, G., Carlé, M. (2023). Reproducible Musical Analysis of Live Coding Performances Using Information Retrieval: A Case Study on the Algorave 10th Anniversary. Proceedings of the International Conference on Live Coding. http://dx.doi.org/10.5281/zenodo.7843813

10) Panagopoulos, Iakovos and Ioannis Deliyannis. "The Film Office

of the Ionian Islands Prefecture in the Metaverse: Creating a Viable Environment for International Film Productions". Paper presented at the Sustainability and Cinema in the Service of Promoting and Protecting the Natural and Cultural Environment Symposium. Corfu, May 2023.

11) Floros, Angelos. "Dronecote". The 10th International Conference on Architecture and Bult Environment S.Arch 2023. Berlin, April 4-6, 2023 Germany: S.Arch

12) Tiligadis, Konstantinos and Maria Ilia Katsaridou. "Reframing Immersion, Agency and In-betweenness in Contemporary Art: The Case of Interactive Holographic Installation Prime Unmoved Mover (Tiligadis, 2023)". 5th International Conference Digital Culture & AudioVisual Challenges. Corfu, Greece 12-13 May 2023.

13) Floros A., Alexandrou V. "HAPPINESS RELAY" Paper presented at Arts Academy of Latvia, June 15-16, Latvia (online)

14) Tiligadis, Konstantinos and Maria-Ilia Katsaridou, Affective Intermediality in AI Generated Animation and Video Art – The Case of Abortion Chairs (Tiligadis, 2023). International Conference "Affective Intermediality". Sapienta Hungarian University of Transylvania, Cluj-Napoca, Romania, 20-21 October 2023.

15) Zaretsky, A. (2023). "Qualitative Bioinformatics: Towards a Public Understanding of Neurodegenerative Disease Research through BioArt, Data-Art, Hands-on BioMedia Workshops, Immersive Environments, and Artists in Labs". In: Vlamos, P. (eds) GeNeDis 2022. Advances in Experimental Medicine and Biology, vol. 1425. Springer, Cham. https://doi.org/10.1007/978-3-031-31986-0_64

16) Milis, Georgios, Michail Panagopoulos and Vasilios Komianos. "Gamified Educational Representations of Craft Creations in vuirtual Reality for Museums". EuroMed 2023: 5th Pan-hellenic Conference on Digital Cultural Heritage

B2. Panels and Roundtables in Conferences and Symposiums

1) Konstantinos Tiligadis – Maria Ilia Katsaridou. Animation: Language and Technique. 15th World Congress of Semiotics: Semiotics in the Lifeworld. Thessaloniki, Greece. 30 August – 3 September 2023.

2) Iannis Zannos. Networked Collaborative Performance: Frugal Strategies and Cultural Impact of Technology. 28th International Symposium on Electronic Art (May 2023).

Since the dawn of the century, the rapid technological developments in the field of audiovisual media, combined with pursuits of the modern art scene, have created a new field of expression and creation. In this framework, systematic education and training of professionals and artists in the field of Audiovisual Arts is essential. The theoretical and practical knowledge, however, required for the development of suitably trained people, is provided in an inadequate way by the greek educational institutions that choose not to cooperate with each other in order to solve this educational gap. **The Department of Audio & Visual Arts** was founded in 2004 in order to cover this lack for the first time in our country. It is a hybrid Department where emphasis is put on the convergence of art and technology in research and teaching. The result of this interaction is in line with current international research data of digital culture.

The Department of Audio & Visual Arts aims at the growing dissemination of digital arts and audiovisual production through teaching and practice based research in the wider field of new media arts and mass communication. A leading university unit in Greece through the harmonious combination of theoretical / technological scientific knowledge and creative hands-on expression, the Department of Audio & Visual Arts prepares its students to the highly demanding competitive environment of contemporary artistic creation.

The Department of Audio & Visual Arts of the Ionian University offers the Postgraduate Programme "Audiovisual Arts in the Digital Age", since the academic year 2015-2016. The scope of this programme is the cultivation and specialization in the creative field of new forms of artistic expression using exclusively digital media (Digital Arts/Arts of New Media), as these are founded in the creative background of traditional forms of art (art, engraving, sculpture, as well as music/ sound production), but are differentiated and developed mainly and exclusively with the integration of the ever-evolving digital interactive and audiovisual technology.

Besides its integrated master degree in Audiovisual Arts, the Department of Audio & Visual Arts offers other graduate study programs that include master degrees in Sonic Arts & Audio Technologies and New Technologies in Environmental Education. At their core all programs focus in the academic convergence of art with technology leding to the development of students' research and creative portfolio. In aadition, the Department offers a Doctoral Studies Programme whose main constituent component is independent academic research which makes an original contribution to knowledge and culminates in a written up dissertation. The Programme offers specialization in

the main disciplines of study in the Department, in particular the creative interaction between artistic expression and the development of leading-edge technology required to support it.

The Department of Audio & Visual Arts organizes festivals, conferences, exhibitions, seminars, workshops and speeches with special guests from the fields of science and art in an effort to approach more specialized issues and draw attention to the students' artistic creations.

- Since 2006, the Department of Audio & Visual Arts has organized the annual **Audiovisual Arts Festival** including in its program activities such as exhibitions of audiovisual installations and interactive works of art, formative works of art and photographs, events, and concerts in collaboration with the Department of Music Studies of the Ionian University. The Festival offers students the chance to get in touch with art experts, critics and artists, and present their first works of art to the public. Within the Festival's context, other activities focusing on research and education also take place.

- The Department of Audio & Visual Arts also organizes since 2017 the international **AV-School**, hosting educational activities that take place in the framework of the Audiovisual Arts Festival. The educational activities, focusing on theoretical and practical issues related to new media arts, film, performance art and hybrid arts, usually take place in the premises of the Department of Audio & Visual Arts in tha island of Corfu and are open to all members of the academic community and general public. All seminars are taught in English by faculty members of the Ionian University and international guest instructors.

- Furthermore, since 2018, the Department of Audio & Visual Arts organizes the International Conference **Digital Culture & AudioVisual Challenges** Interdisciplinary Creativity in Arts and Technology DCAC. The aim of the conference is to bring together technology, art and culture in the Digital Era, as well as to provide a forum on current research and applications incorporating technology, art and culture in the Digital Era.

- The Department of Audio & Visual Arts organizes since 2016 the international interdisciplinary conference "**Taboo - Transgression - Transcendence in Art & Science**", including theoretical and artwork presentations. The conference focus: a) on questions about the nature of the forbidden and about the aesthetics of liminality - as expressed in art that uses or is inspired by technology and science, b) in the opening of spaces for creative transformation in the merging of science and art. Submissions are welcome from all art and research fields.

- The **Ionian Contemporary Animation Festival ICONA**, organized by the Department of Audio & Visual Arts of the Ionian University, aims to present the best from the field of animation from all around the world and to preserve and help develop the cultural heritage of short animated film, contribute to creation of new films, provide ground for potential international co-productions and encourage dialogue between professionals, filmmakers and the public.

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