

**TRADITION**

**ANEW!**

# BIENNALE OF WESTERN BALKANS

The Biennale of Western Balkans (BoWB) is a biennial festival and year-round project, hosted for the first time in Ioannina, region of Epirus-Northwestern Greece, in October 2018. It is an initiative of the History of Art Laboratory of the School of Fine Arts in the University of Ioannina. Its vision is to link intangible and natural heritage with art, technology and open knowledge in transformative, collective and educative ways, inspiring people to experience tradition anew.

BoWB aims to develop inclusive participation in a wide range of social groups and foster a network of transnational and intersectional mobility in Greece and the Western Balkans. Its mission is to support interdisciplinary projects that further explore concepts as community practices, well-being, open technologies, cultural ecology and digital cultural heritage.

The first Biennale featured a main event inspired by the theme of patterns, which initiated the creation of large-scale installations (pavilions) in public space, for hosting community lead activities and fostering civic engagement. The programme contained three exhibitions exploring concepts and practices linked to immaterial cultural forms and ephemeral traditions: the concept of myth and collective narratives, the craft of weaving throughout history and community memory through sound; a series of three conferences with talks on intangible cultural heritage, cultural ecology and the commons, and educational workshops promoting open experimentation with traditional craftsmanship and digital tools.

During the festival more than 100 scientists, artists, makers and cultural professionals were invited to Ioannina, many of whom visited the city for the first time. Approximately 60 collaborations with universities, research institutions, cultural organisations, communities and initiatives from Greece, Europe and the Western Balkans emerged, while around 200 people signed up as volunteers.



# INTANGIBLE CULTURAL HERITAGE

Intangible cultural heritage (ICH) stands for the collective cultural expressions of the everyday culture, from small to expanded communities. It raises awareness, ensures respect, safeguards and promotes collective practices, representations, expressions, knowledge and techniques, ceremonies and performing arts, as well as tools, handicrafts and cultural sites associated with and recognized by communities.

Artefacts of intangible cultural heritage encompass community values through collective creation. They promote cooperative models of creation along the history of cultures (tradition, anonymous creation, copying practices), evolve over time and appear afresh in the present, serving as a beacon of inspiration for the future.

**BOWB EXPLORES  
THE NEW ARTISTIC AND  
CREATIVE DIRECTIONS  
OF INTANGIBLE  
CULTURAL HERITAGE,  
VALUING IN PARTICULAR  
CONTRIBUTIONS THAT  
EXAMINE LESSER KNOWN  
BODIES OF KNOWLEDGE,  
COLLECTIVE,  
ANONYMOUS AND  
NON-TEXTUAL WORKS,  
FEMINIST PRACTICES,  
UNDISCOVERED  
COLLECTIONS AND  
PROJECTS THAT MAKE  
INTERCONNECTIONS OF  
SMALLER SCENES WITH  
WIDER ONES.**

# THE BIENNALE

The Biennale of Western Balkans (BoWB) is a new cultural project, taking place for the first time in the city of Ioannina, in the region of Epirus in Northwestern Greece, on 5-20 October 2018.

The idea emerged from the need to take a fresh look at the notions of tradition, technology, contemporary art and the audiences' perspective under new circumstances. However, the original concept and the core of our action was not the creation of yet another Biennale of contemporary art focusing on visual arts, but instead a thematic Biennale that will encompass and support contemporary art in its association with the new input offered by open technologies and other forms of commons.

Moreover, our main concern is intangible cultural heritage, which has been the subject of much discussion lately, and which we want to explore in depth and from a particular angle. After all, works of intangible cultural heritage can inspire new artistic expressions and new conjunctions as a source of creativity for the future.

Finally, our main objective is to create a new model of management for intangible cultural heritage, through a platform and network that will bring tradition's lesser known works to the forefront, as well as put emphasis on interdisciplinary research in the field of cultural heritage and on the creation of a dialogue zone in the region of the Western Balkans, and beyond.

The BoWB's tagline is "Tradition anew!" and concerns the way we nowadays perceive tradition and, more specifically, the elements one of intangible cultural heritage. We want to explore new attitudes towards tradition's most conventional corpus and to give new perspectives to its use and reuse. Tradition obviously constitutes a field in need of a new approach, one that would be beyond any aesthetic or nationalistic views. We have to look at it as a living element of everyday culture, not as a relic put on display at festivals and fairs.

There are artistic, academic and local forces inspired by tradition, revisiting it with an innovative view and giving it new perspectives. This is the purpose behind the tagline: to discuss, to reflect on these issues and to propose new collaborative, artistic and aesthetic axes of development. The issue of intangible cultural heritage has become an imperative question for international organisations and it is, of course, a hot topic, both due to the establishment of a new field with unclear boundaries, and to the prospect of developing new cultural policies.

We focus, however, on this concept because it offers many opportunities to revisit neglected subjects, to see their new possibilities through interconnecting with communities, developing and reviving patterns that are worth conserving and evolving with new perspectives. The notion of tradition has generally been abused both through modernist attitudes and through nationalistic connotations and, as a result, everyone gives a different definition to this concept and to what we now call "the intangible cultural heritage". We therefore want to discuss, illuminate and promote the intangible cultural heritage as a new venture with great prospects, and do that in an ambiance of solidarity, cooperation and interrelation. The sense of a common identity is present throughout the Balkans. The Western Balkans constitute a distinctive geopolitical entity, and it remains to be seen if they also form a special cultural entity. This is one of the topics to be examined as part of the Biennale. Let us not forget, however, that identities are now considered as hybrid, composite, constantly evolving constructions; something that is actually quite evident if we think of the Balkans.

Epirus is the region with the smallest number of festivals in Greece, and one of the most affected by the economic crisis, with particularly low access to cultural goods. These elements highlight the need to develop such institutions. The city of Ioannina, as well as the entire region, has an exceptionally rich tradition of intangible cultural heritage, thanks to its key location within the Western Balkans, to the University of Ioannina which includes a recently established School of Fine Arts, to the 25 thousand students who bring youth to the project, to its rapidly growing tourism industry. It is important to stress that we have a good cooperation between the Ministry of Culture -which endorsed the project from the start- the university, the Municipality of Ioannina, the Regional Administration and the local authorities, including the Historical Archive of Epirus, the Municipal and Regional Theatre of Ioannina and the Ephorate of Antiquities of Ioannina, which all embraced and supported the first Biennale of Western Balkans. Our objective, however, is to engage the community in the project. We are interested in bottom-up initiatives that will inspire new actions and practices for the future, instead of a top-down approach from the so-called high art world.

Our vision is to create a new field of artistic and technological expression that focuses on folk culture in its multiple aspects and its interconnection with new open technologies. Taking also into account the trend towards refueling tradition, this effort can only be sustained thanks to a boost by the community or communities of any kind. Moreover, it is important to establish a network of contacts and agents that are active predominantly in the Western Balkans, and who can contribute to the promotion and implementation of a model of culture-centric development in these areas.

Although the first Biennale focuses on the Western Balkans, the second one may target the international scene, without abandoning its localised perspective. It is of course very important for these multiple networks to bring forth young, talented people, with a deep knowledge of the fields that I describe, and who can contribute to the cultural development of their respective regions.

#### Christos Dermentzopoulos

Scientific Coordinator, Biennale of Western Balkans.

Professor of Anthropology of Art, Film and Cultural Studies

Director of the History of Art Laboratory, School of Fine Arts, University of Ioannina, Greece

The history of the concept "Western Balkans", though relatively short-living, presents a typical Balkan complexity. The term emerged as a by-product of the fierce Yugoslav wars and was initially an exclusionary concept, in order to divide the region into countries worthy of acquiring membership in the European Union (Romania, Bulgaria) and unworthy ones, as zones of conflict, destabilization, etc.,. In other words, it reflected the same stereotypical, orientalist interpretation that the term Balkans used to have in all its spectrum, as Bulgarian historian Maria Todorova has remarked in one of her insightful texts.

However, as has often been the case in the history of concepts, time has changed its meaning, and in this respect it has acted in favor of reintroducing the term based on geographic definition, to the point that Greece, an EU member, is considered part of the Western Balkans internationally. Of course, much remains to be done until it becomes a zone of economic, trading, touristic and certainly cultural exchange. In this sense, the concept of "Western Balkans" is a futuristic concept, a concept under construction.

The position of Ioannina in the northwestern part of Greece and its historical past as a vibrant multicultural trading, administrative and intellectual center, assign a critical role to the city in the cultivation of multiple links with the rest of the Western Balkans. The vision of the Biennale is to explore, nurture and stimulate these links, on an arts and cultural level.

#### Ioannis Papadimitriou

Associate Coordinator, Biennale of Western Balkans

# THE WESTERN BALKANS

## EXPERIENCE TRADITION ANEW, THROUGH CONTEMPORARY ART AND OPEN TECHNOLOGIES

BoWB aims to support and present contemporary art that can engage aspects of intangible cultural heritage of the Greek, the Western Balkan communities and of the European and international field as well. Moreover, the Biennale aims to create a critical framework for the dissemination of contemporary thought and research in art and culture.

## CELEBRATE THE PAST TO BUILD THE FUTURE

### Tradition anew!

With the title 'Tradition anew' the 1st Biennale of Western Balkans presents interdisciplinary projects that explore aspects of intangible culture heritage and possibilities of their digital future. The programme contains a main gathering event, three exhibitions and three conferences with workshops.

## CREATIVITY HAPPENS EVERYWHERE WE WORK AND COLLABORATE WITH PEOPLE FROM ALL KINDS OF BACKGROUNDS

### Installations

Inspired by the theme of patterns, the main event of the Biennale combines tradition with arts and new technologies. The programme includes the creation of large-scale installations (pavilions) in public space, for hosting community led activities and fostering civic engagement.

### Exhibitions

A programme of three exhibitions that explore intangible cultural heritage through art and technology. The exhibitions are concerned with concepts and practices linked to immaterial cultural forms and ephemeral traditions: the concept of myth, the culture of weaving and collective memory through sound.

### Talks & Workshops

Promoting interdisciplinary dialogue, research and contemporary thought, with three modules for the wider public and for professionals. The workshops are conceived as creative social spaces open to experimentation, where art and tradition intersect with other fields.

# PATTERNS

**Pavilion** A large-scale installation will mark the first manifestation of patterns in public space. Workshops, conferences, new and old media will find their common ground in the park of Litharitsia.

**Workshops** Learning and making together is what allows our collective imagination to grow. Join the workshops taking place in the Bubble and acquire new knowledge and skills.

**Events** We invite artists, makers and communities to occupy the pavilion! Bring your projects, people or crafts, show them, discuss them and let other curious minds get inspired or involved.

Jaan Valsiner suggests that through patterns we access everyday reality and operate across aesthetic and functional fields. From communication systems, traditional crafts and textiles, to data networks and machine learning, patterns organise and represent cultural production within recognisable fields. Therefore we ask: Can we imagine new patterns and representational fields through the synergy of new technologies with traditional practices? How do patterns manifest in public space through ephemeral installations?

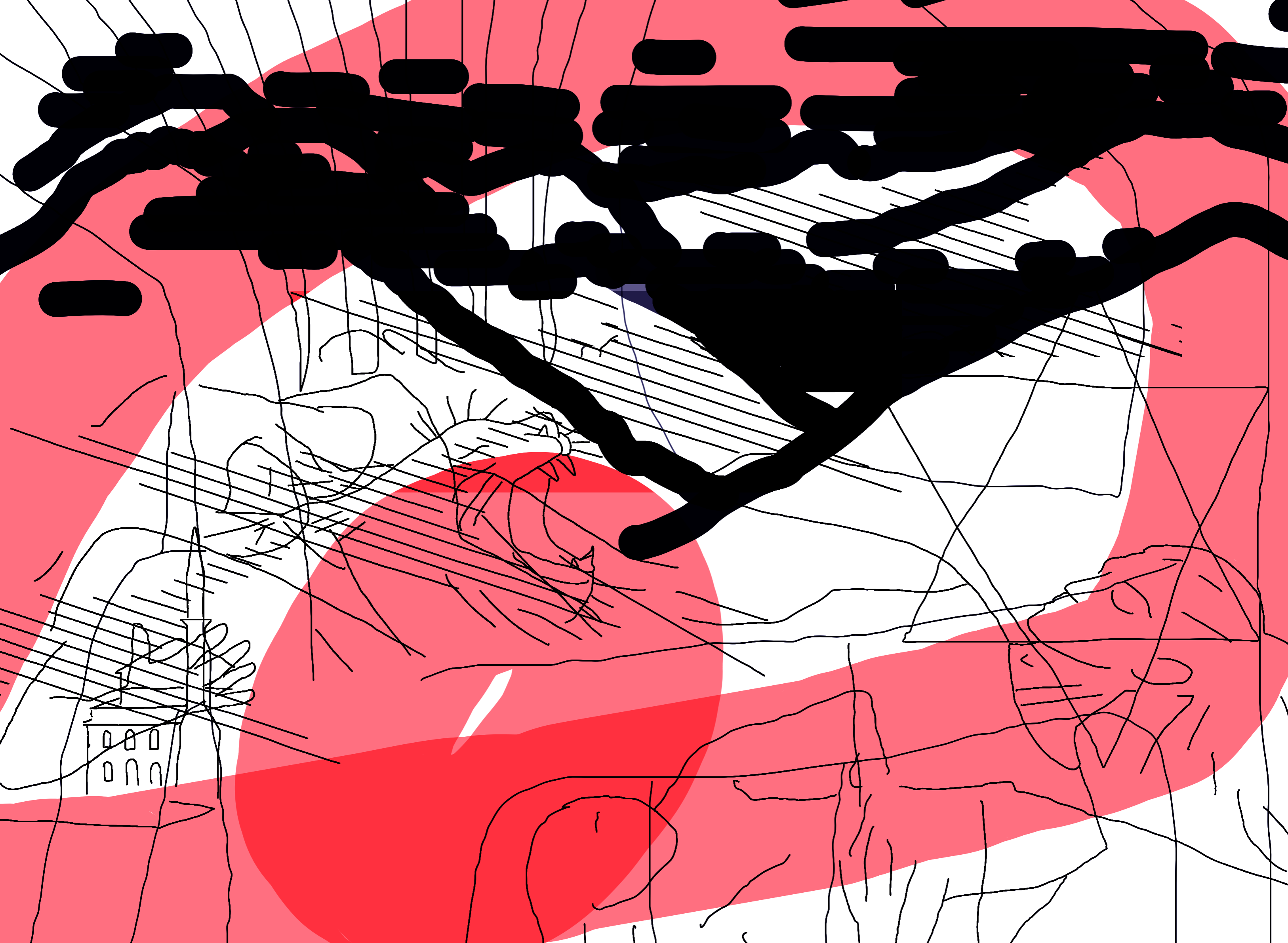
# PATTERNS

Seen as an open-air laboratory, the park of Litharitsia hosted a large-scale installation and a public programme of events highlighting an ecosystem of practices: talks, workshops, media performances, dance and film projections, attempting to fertilise the park with experiences that leave an imprint on the collective memory of the city.

The Bubble is the first installation hosted in the public space of Ioannina. Introducing an inflatable architecture for the first edition of BoWB, we open the way for other types of architectures in the future, in order to explore the topic of patterns. The following installations will draw parallels between architectural styles, material patterns, traditional techniques, but also new building techniques and technologies for interaction, adding to the conversation about public space and the collective imaginary.

Artemis Papageorgiou, *public installations*  
*“Patterns” curation*





## PATTERNS

### The Bubble Plastique Fantastique

Large-scale Installation

The temporary space of Plastique Fantastique is monumental, yet mobile, soft and transparent. Its ephemeral skin influences the surroundings as much as its inner space offers a lucid view outwards. For the Biennale, the Bubble becomes the central stage of its event programme.

Plastique Fantastique is an art collective which samples the performative possibilities of urban environments. Established in Berlin in 1999, Plastique Fantastique is influenced by the unique circumstances that made the city a laboratory for temporary spaces and investigates alternative, adaptable, low energy spaces for temporary and ephemeral activities. The transparent, lightweight and mobile installations relate to the notion of activating, creating and sharing public space and involving citizens in creative processes. They are in many ways the simplest of structures – a skin that separates but also connects, that breathes new life into the city and makes the invisible visible. Daniel Felgendreher was on site for the implementation of the installation.

### Screenings Ethnofest

Documentary films

For the 1st Biennale of Western Balkans, Ethnofest screened a programme of three films related to intangible cultural heritage created by the festival, in consultation with the Directorate of Modern Cultural Heritage and in support of the nomination of the respective entries as inscribed elements in the Representative List of the Intangible Cultural Heritage of Humanity, of the United Nations Educational, Scientific and Cultural Organization (UNESCO), plus an additional film with educational information, created in partnership with the Directorate of Modern Cultural Heritage. The films were presented by Silas Michalakas, Production & Development Manager of Ethnofest: Marble craftsmanship in Tinos, Rebetiko, Momoeria and Traditional ways of water management in Stromi village of Giona.

The Athens Ethnographic Film Festival, presents the best ethnographic films of each year, which are anthropological documentaries produced out of research conducted by scientists of visual anthropology or relative fields. The festival aims to promote visual anthropology and provide a platform for introducing such works, as well as a meeting place for lecturers, researchers and students. Visual anthropology is a constantly evolving field that is largely under-represented in Greek academia.

## PRESENTED PROJECTS

### Voices in Limbo Soundtrope Festival

Screening, live performance

Soundtrope is a sound and visual arts festival based in Athens and Ioannina. Its main purpose and key features are experimentation and innovation of expression modes. The festival develops its program with live music performances by artists of the experimental, avant garde, ambient, noise, electroacoustic local music scene as well as special acts of various art fields. During BoWB, Soundtrope explored the polyphonic traditional music of the Balkans and its connections to electronic sound, in a live set. The event included the screening of the short film Nemercka directed by Avrilios Karakostas, followed by the musical performance Voices In Limbo, in which a musical dialogue took place between the award-winning female polyphonic group from the village of Deropoli, Albania and the musicians Kostas Echelon (fx, synths, looping) and Antonis Papadopoulos (synths, live electronics, sound design).

Avrilios Karakostas was born in Athens, Greece. He has directed numerous short films, documentaries, commercials and promo videos for theatrical plays. Nemercka, his latest short film, won the Best Narrative Short Film award at Hong Kong Arthouse Film Festival and has been officially selected for the 22nd Athens International Film Festival (AIFF), Festival Silhouette 2017 in Paris, 6th International Short Film Festival of Cyprus (ISFFC), 39th National Short Film Festival and 22nd International Short Film Festival in Drama, Greece, among others.

Antonis Papadopoulos (a.k.a W.M.H) was born in 1983 in Corfu. He is best known as a guitarist and sound designer for such band as Omma, Dr.Atomik, Antonis Livieratos, K.I.D, and Your Painted Smile. He is a curator and artistic director of Soundtrope Festival. As What Makes Happiness? he is composing soundtracks for films and documentaries and collaborating with other musicians and artists, creating in real time soundscapes from the noise to ambient.

Ekelon has spent the better part of the last twenty years behind a mixing board. In 2000, upon returning from his audio technology studies at Salford University, he embarked on a series of collaborations as a studio producer and live mixing engineer. He also composed and released his own music either through various bands or under his own name. For the last couple of years he has been working out of his new studio The Cave. He is also one half of the electronic duo Lip Forensics. His passion for electronic music stems from his interest in creating new sounds, as well as re-processing older ones, even those of traditional music and instruments. "One of the biggest challenges facing a producer is creating new soundscapes, be it sounds or music that have never been heard before".

## PATTERNS

### Traditional Dance through Immersive Technologies WhoLoDancE

Research project, live demonstration

WhoLoDancE is a research and Innovation Action funded under the European Union's Horizon 2020 Programme. It aims at developing and applying breakthrough technologies to preserve cultural heritage related to dance and to promote dance learning through the use of immersive and responsive advanced motion capture technologies, EMG and bio-sensors, to transfer dance movements into digital data. By applying computational models, emotional content analysis and techniques for the automated analysis of non-verbal expressive movement to dance data, WhoLoDancE investigates movement and learning principles, vocabularies, mental imagery and simulation connected to Dance Practises. For the Biennale WhoLoDancE captured the performance of an expert traditional dancer and demonstrated their applications to the audience through a presentation and a live performative demo.

The presentation was developed and presented by the Athena Research Center in Information, Communication and Knowledge Technologies with representative Katerina El Raheb, in partnership with the Lykeion ton Hellenidon (Lyceum Club of Greek Women) with representative Amalia Markatzi.

## PRESENTED PROJECTS

### Live Sound Improvisation Post global trio

Sound performance

An in situ live improvisational sound project of producers and musicians Toni Dimitrov and Martin Georgievski (Amplidyne Effect), from North Macedonia. Post global recordings is a platform for music and sound focused on ambient, drone, field recordings, post classical and other related aesthetic forms. Finding the inspiration from art, music, nature and technology itself, the project tries to push the boundaries of sound or just rest in the nest of the niche. Filled up with layers of field recordings and synthesizers, this live session takes you through a lo-fi auditory landscape journey. During the live, a generative spectrum of sounds is being formed, from long improvised sessions and recordings live on, with an arbitrary selection of instruments ranging from prepared instruments, field recordings and samples, synthesizers, electronics, piezo microphones, and other types of "odd" instruments. For those who enjoy silence, the sound of nature, soundscapes, field recordings, 12k, Rural Colours, Home Normal, Preservation... Related links: [www.post-global.com](http://www.post-global.com)

## PATTERNS

### FORM.AT A Priori Dance Co.

Contemporary dance performance

The new project of A Priori Dance co. entitled 'form.at' is a duet for two performers (Eleonora Ilia and Maria Papadopoulou) which dives into the wealth of tradition and draws inspiration from the folk legend of 'Tou gefiriou tis Artas' (the bridge of Arta), while peeking at the Theater of the absurd and the Rhinoceros of Eugène Ionesco, examining the function of the individual in any given social-historical context.

A choreographic allegory about the endless construction and deconstruction of human relationships, the contradictions which unite and separate us, the social utopia. Form.at interweaves diverse kinetic references, creating a personal dictionary with the influences which incorporate from the Epirotic step of traditional dances and martial arts, to the qualities and dynamics of individual movement. From the prime cell of every society, the human duo, to the packs of large societies, the question arises: Do we function together or alone? If the former is true, in which ways do we choose to be together? Human relationships are constructed and deconstructed again and again, thus the effort is not abandoned. The choice of 'together' entails the sacrifice of the individual past, keeping only its necessary fragments: the beauty of human existence. Is it possible that the contradiction, with which humanity is moving throughout history, swaying between prudence and absurdity, leads to a reverse direction once more? Is human transformation utopian and therefore every new form of society? The performance 'form.at' is funded by the Ministry of Culture and Sports in Greece. In collaboration with the Municipal Theater of Ioannina and its artistic director Eleni Dimopoulou.

Eleonora Ilia, born in Ioannina in 1983, studied Law in the Law Department of the National and Kapodistrian University of Athens. She received her Degree in Dance Education from the Department of Theatre and Dance of the Greek Ministry of Culture and she is a Master student in Choreography program COMMA, a collaboration between the Dance Departments of Codarts and Fontys Universities in Netherlands.

As a freelance dancer/performer she has worked among others with: the Greek National Opera for the Athens and Epidaurus Festival (2007), Jessica Watson Galbraith for the Berlin Festival Potsdamer Tanztage (2008), the Deutsche Tanzcompany Neustrelitz/Mecklenburg - Vorpommern(2009), the dance company Les Gentils Pois(s)ons in Antwerp/ Belgium (2011-12), the Municipal Theatre of Ioannina (2015), Pere Faura's company for the Athens and Epidaurus Festival(2017), Vicky Spanovaggelis/Naud dance company for the Mpenaki Museum exhibition 2017 etc.

She is the founder and choreographer for the dance company "A PRIORI" (2015), based in Ioannina/Greece, which has already presented five productions (dancetheatre and site-specific performances) in co-production with dance festivals and theatres such as the Municipal theatre of Ioannina, BIOS, VYRSODEPSEIO by ODC company etc. in Ioannina, Athens, Thessaloniki, Patra, Corfu, Zante etc. Her last production "FORM. AT" was selected and got financial support from the Greek Ministry of Culture(2107-18). She has got several contemporary dance classes and workshops in Greece and abroad with (among others): Maya M Caroll, RootlessRoot, Les Slovaks, Stella Zanou, Jennifer Mann, Jeremy Nelson, GAGA Intensive in Turin (2017/Batsheva Dance Company)etc. She is also teaching contemporary dance and improvisation classes in the Public Dance School of the CC of Ioannina and in theatre labs. Related links: [www.apriori-dance.com](http://www.apriori-dance.com), [www.facebook.com/aprioridanceco](https://www.facebook.com/aprioridanceco), Instagram: [eleonora\\_ilia](https://www.instagram.com/eleonora_ilia)

## PRESENTED PROJECTS

### Resetting Homeland Lotus Eaters

Multi-sensory theatre performance

What do we call homeland? How do you carry your homeland aboard? In order to live overseas do you have to become a different man? How do you structure an identity between two countries? Which is your past? What about dreams. Mekeio is hosting the interactive performance of Lotus Eaters "Resetting Homeland", in the dorm rooms of the institution. The setting of the performance is a 'non—space', a communal dormitory. People sleep collectively but during their sleep they dream alone.

Dreaming has become the last line of defense to hold one's individuality; the space is a sacred land, protecting one's origin and identity, or the lack of them. It is a dual setting built to accommodate both the material space that the body rests in and an imaginary space, which sets the mind free to dream.

The play is written in three different languages (English, Italian and Greek), which interferes with the sounds of raindrops, waves and paddles stirring the sea's water. The performance begins with a documentary sound design where immigrants narrate in their mother language their dreams. The sound environment in addition to the fact that performers speak in three different languages aims to create the feeling of uncertainty, of a fluxus situation, establishing the 'in between". The trigger of taste and smell also recalls memories and nostalgia.

Participants wear headphones lying on the same beds within Mekio, where hundreds of young women were lying every night for nearly a century, finding a shelter away from their homes. Throughout the narration, the audience members in their artificial "sleeping" state will be confronted with sensory stimuli produced by the performers. Once the narration is over, a lullaby is being heard while the performers awaken the audience members and escort them to the exit. The project is presented in collaboration with the Municipal Theater of Ioannina and its artistic director Eleni Dimopoulou, and in communication with Lotus Eaters Product Director Katerina Liatsou.

The "Lotus Eaters" group was created within the Theater Department of the School of Fine Arts of the Aristotle University of Thessaloniki, from where most of its members have graduated. The performance "Resetting Homeland" is the first work of the group with the existing composition which includes: Marilou Bombolou, Katerina Sissini, Penny Eleftheriadou (performers), Anastasia Tzellou (text), Kostas Vomvolos (music), Manolis Stamatiadis (sound technician) and Katerina Liatsou (production).

# PATTERNS

## Music as Memory Christopher King, Nenad Vujić

Narrative event, audio archive  
presentation

Christopher King and Nenad Vujić will guide through an open participatory narrative event, while playing a set of rare recordings -unique musical, narrative and sound discoveries- of the Western Balkans' cultural heritage of the everydayness, setting out that music isn't just for listening, it's for experiencing through communal experiences.

Christopher C. King is a Grammy-winning producer, musicologist, and avid 78 rpm record collector. His book 'Lament From Epirus: An Odyssey Into Europe's Oldest Surviving Folk Music' is an autobiographical novel that traces a unique genre back to the roots of musical creation itself. Nenad Vujić is a music researcher from Belgrade whose research method and exposition practices largely comes down to logography (or storytelling). He presents us the curious case of Đorđe Dimitrijević from Požarevac, once the enfant terrible of Yugoslav 1980s DIY cassette underground and nowadays a hyperproductive "one man scene" of sorts, who happens to belong to the third generation of Greek Zagori immigrants in East Serbia.

## The OX George Nikopoulos

Animation screening

The OX is a multi-awarded contemporary animation feature film directed by George Nikopoulos. The film combines stop-motion technique with contemporary dance, traditional shadow theater and live cinema, through an innovative approach with the use of digital media. The OX builds on a modern political allegory that reflects on the current global socio-economic crisis, inspired by King Mida's ancient myth: "In a chronic situation of obedience from subjected people, the inveterate habit and the acceptance of the condition in which they are in, has an impact both on the subjected person and the one in power. Their relationship lacks the element of revitalization and change. Then, when the possibility of change arises by chance, the overturn of the situation seems to be closer than ever."

George Nikopoulos has researched the affinity of animation and shadow theater through his dissertation in the Department of Audio and Visual Arts in the Ionian University. The project is presented in collaboration with the Ionian University, Faculty of Music & Audiovisual Arts.

# COMMON MYTHS

Exhibition: Common Myths  
Venue: Soufari (General Archives of Greece, Historical Archives, Museum of Epirus)  
D. Filosofou & Glykidon, Ioannina, Greece  
Date: Opening Oct 13, 19:00  
Duration: 13 — 20 October 2018  
Hours: 17:00 — 20:00

“Common Myths: Intangible forms of collective expression” examines the concept of myth through interdisciplinary art and research, within an exhibition setting. Initiating from the work of 20th c. theorists as Claude Lévi-Strauss, Lucian Blaga and Roland Barthes, ‘Common Myths’ explores the common conceptual ground of intangible forms of collective expression, as the anonymous co-creation, the collective imaginary and the multiplicity in improvisational re-creation. In this context, the Balkans are mainly approached as the imaginary terrain of constructed narratives and less within historical time. The Balkans are thus unfolded as projections of the Self and the Other, through mediated images, sounds and stories\*.

**'MYTHS CAN BE INTERPRETED AS THE NARRATIVE MANIFESTATION OF ABSTRACT CODES, FUNDAMENTAL PATTERNS OF THOUGHT'**

Matthew Clark, *Exploring Greek Myth*, 2012

Myth is a principal thought modality, according to Ernst Cassirer, one of the first thinkers who studied myths systematically. Myth functioned as a universal expository device, more so before the democratization of the scientific method, able to encode cognitive, aesthetic and affective states in a symbolic, narrative form. Myths offered a mode of conceiving and assimilating knowledge, setting their own exo-scientific worldviews halfway between imagination and reality. But can myth be considered a deficient, 'primitive' epistemological model after the advent of science?

In his thesis 'Work on Myth', Hans Blumenberg examined extensively myth and logical systems in their historical contexts. He supported that they didn't form successive 'superepochs', as a shift from a minor human mentality to a superior one. Blumenberg argued over a continuous and simultaneous existence of myth and logic, without one being identical to the other, but neither in competition with each other: 'They perform different, equally essential functions in dealing with man's fundamental problem' (Blumenberg, 1985). The theoretical discourse on myth was amplified through modernism, with critical questions: What

## COMMON MYTHS

is myth to the contemporary context, is it still a relevant and significant force? What is the role of myth to cultural formation, transmission and perception in the contemporary world?

Throughout the 20th century, Claude Lévi-Strauss was one of the thinkers who was persistently concerned with myth. He aimed at developing a science of mythology, ultimately proposing a latent function of myth; he did not question how humans use myths, but how myths operate in the human mind. In this sense, myth is a thinking concept able to provide a solution; more specifically, the possible choices that are conceived by mythical imagination confront humans 'with a table of solutions simultaneously given to collective thought' (Lévi-Strauss, 1984).

Mythical space is thus not a singular, individuating ground of experience, but a transcendental realm of multiplicity and speculation. If the scientific experiment is an exercise of finding what is true, myths have no claim to truth or 'true' states. Myths are manifested through multiple versions, where one version is not more accurate than any other, with the idea that a myth consists of all its versions. In the process of creation and re-creation, the original formation opens up to the emergence of mas-

## CURATORIAL TEXT

sive new potential and creativity, as elements are added or changed. "It is almost possible to say that a myth is a story that has escaped from its author" (Clark, 2012). In this sense,

**the mythical condition reflects on copyleft practices that transcend the closure of individual meaning, referring to a more collective, participatory storytelling, one that reinforces anonymous improvisational re-creation.**

In the 1930's, almost three decades ahead of Lévi-Strauss, Romanian theorist and writer Lucian Blaga created a comprehensive speculative system that placed myth at the core of an extensive theoretical inquiry, examining in particular the concept of transcendence through myth. Blaga developed a theory of mythical systems exploring less reassuring concepts, as dogma detached from religious connotations, mysticism and collective aesthetics. In this respect, his study exemplifies a remarkable epistemology of myth as well as an exploration of concepts developed later in the post-modern discourse; he argued, among other, over the boycott of history and autonomy in collectivity (Kasda, Cotter, 2014).



## COMMON MYTHS

Toward this critical and political exposition of myth in the everydayness, theorist Roland Barthes focused on myth as an essential instrument for world-making. Under this perspective, mythologies are powerful rhetorical schemata that can enable large socioeconomic systems to be enacted and experienced in realtime, as the one pointed out by Barthes himself: the universal commonality of consumerism cultures of the bourgeois society in the 20th century.

Mythologies' fluxing forms can thus be conceptualized as narrative faculties oriented to the emergence and construction of worlds that display various levels of existence and interactions, from collective tangible reality-worlds to the utmost tacit and solitary imaginative worlds. In this respect, mythical forms exemplify a qualitative leap into less reassuring concepts as multiplicity, contingency and the uncanny.

The exhibition presents contemporary art and research that places myth at the core of an interdisciplinary exploration. The exhibition examines concepts as the re-interpretation, re-creation and re-enactment of cultural legacies, intangible forms of representation, transient community memory, narrative forms of affective/aesthetic states, episte-

## CURATORIAL TEXT

mologies of mythical thought, collective ceremonial economies, contemporary rituals and urban narratives.

Mariana Ziku, *exhibition "Common Myths" curation*

\* See the conference proceedings "Myths of the Other in the Balkans: Representations, Social Practices, Performances", edited by Fotini Tsibiridou and Nikitas Palantzas, 2013.

## COMMON MYTHS

Living in the years of demystification, the Common Myths exhibition attempts the interdisciplinary conceptual approach of myth through the heterogeneity of works of contemporary artistic expression that contribute to the understanding of human thoughts about myths, collectivity and reinterpretation. Their timeless value is evident from the variety of myths (cosmogenic, theological, eschatological, historical). This confirms the perpetual need of mankind to use the myth in their attempt to become acquainted with the world.

Claude Levi-Strauss, in one of his studies on the way of thinking of the people who had not yet discovered the writing, identified the need of linguistic analysis of myth in order to clarify the conditions of its creation and its function, while being a link between nature and culture (Z. Papadimitriou). He also thinks that myths are being considered "indications of social values that shape the social map of a group of people". From this perspective, myths express people's experiences in their endeavor to understand and interpret the world that surrounds them. It is an attempt to interpret the relationship

## REFLECTIONS

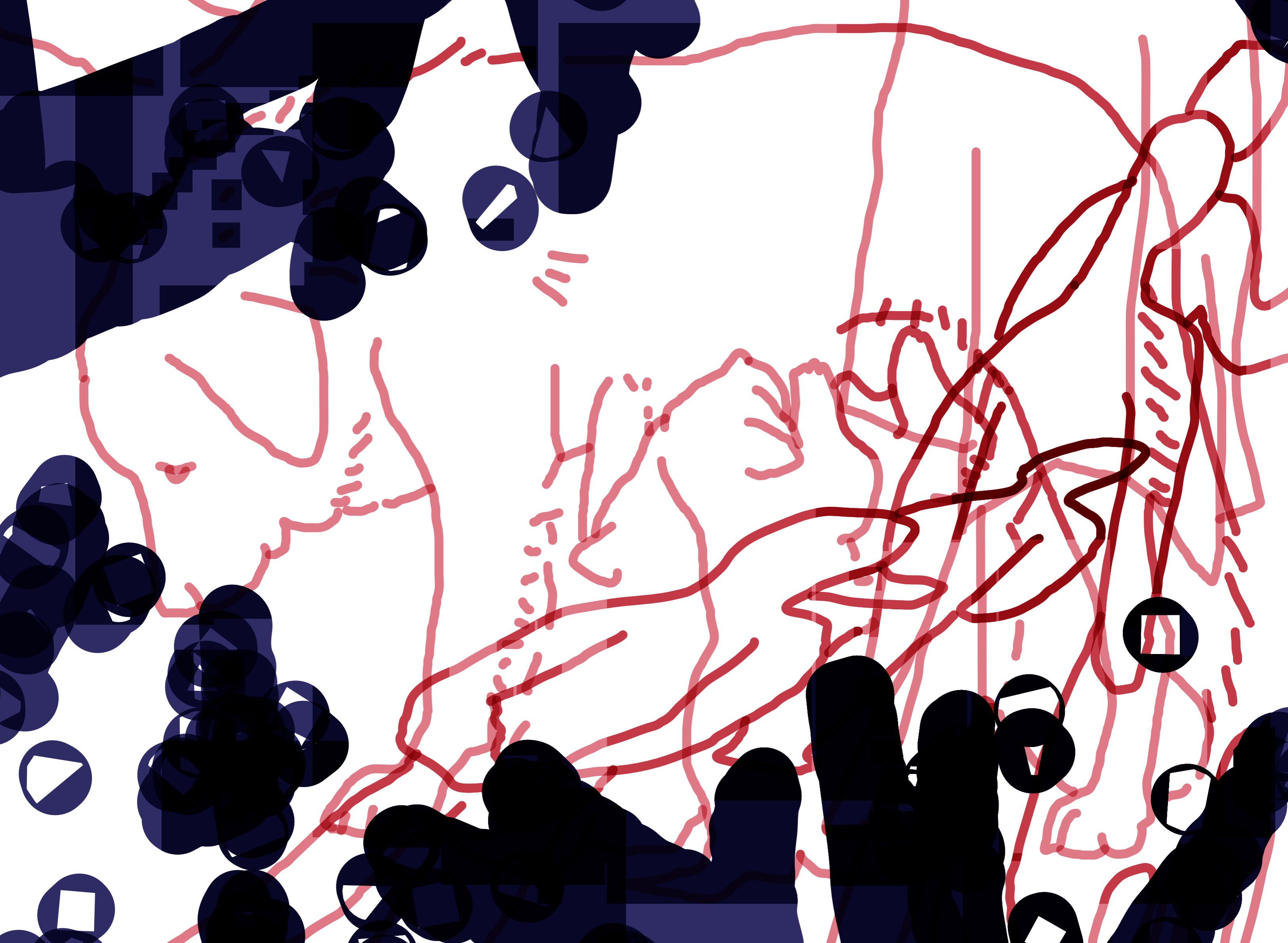
between inherent natural forces and the coping of heterogeneous factors that are a danger to humans. Of course, there is also the difficulty of separating reality and myth, which is not always feasible, as there are some elements that reside in each one. In contemporary Western civilization, with the prevalence of rational thought and rapid technological evolution, myth with the traditional meaning of the term ceased to exist. However, this does not mean that there are no myths today, which are products of the collective imagination. It is a vast array of meanings that give society and the world a sense, according to Kastoriadis, that the Common Myths exhibition attempts to project and redefine.

The exhibition took place in Soufari Serai, a historical environment that was formerly Ali Pasha's Cavalry School, opening a window to contemporary art and creating a convenient ground for creative reconciliation between yesterday and today. Through installations, video art, digital collages, interactive workshops dedicated to the sign of collectivity and the exchange of experiences and video performance, the exhibition allowed the visitor to act freely. The "Common Myths" set out

## COMMON MYTHS

today's concept to challenge the aesthetic and perceptual ability of the visitor to the works, which interact with the space creating a conceptual artificial framework, a good ground for dialogue.

Katerina Zachou, *exhibition "Common Myths"*  
*assistant curation*



## COMMON MYTHS

### Twixt cup and lip, Polyxene Kasda

Installation, printed digital/mixed media  
images, 2018

The West Balkan Peninsula is undergoing a transitional state of self-restructuring that raises issues of regional connectivity and integration; a convergence challenge largely shaped by its geo-plastic peculiarities formulated in its irrational and yet persisting dogmatic formulas and legends. In a rudimentary attempt to raise mythical awareness and get emotional proximity to this unexplored “virtual space of spectrality” (Derrida), I started surfing on the Balkan legendary waves, leaving behind me a panegyrikon trail of playful doodles. In so doing, I came across haunting figures like the Albanian kallikantzaros and the terrible مللا ءاش ام Shtryga with the pale blue eyes... hovered over the Serbian well of Ορφεύς and the pyramid mountain Rtanj said to conceal a spaceship ...I met the Slavic three headed dragon Zmey and I witnessed the fly-harassed Bosnian bull Tur balancing on a multieyed fish while carrying the globe on its back...

Polyxene Kasda is homo sentient of Greek origin, grown in the drifting fields of cosmopolitan Alexandria-Lost (Egypt). Trained in Fine Arts at the Soeur Hermann Besancon workshop in Alexandria, she received her academic education in Physics-Chemistry AUC Cairo and Psychology-Sociology ACG Athens. Her project Myth/Network 1990-2017 is a psi-glued proposal for the fluid self-immersive aesthetics of transience, expressed in an ideography of the WWW before its spreading (EMΣT, archive code 1595, 91), rhizomatic structures (Cultural Contribution Award University of Lucian Blaga, Sibiu 07), multi-sensorial hybrid mappings, topos-engendering RL Boardgames, linguistic/numerical structures (Honorary Medal EETE 09), innovative material P XK (Golden Medal OFA Beijing 08, Best Artwork Award PrimoPianoGallery Lecce 17), inter-space imagery and horticultural-metaphor-generated SAGA projects (Life Achievement Award Visionary Art, Lecce, Italy 17). Her book “The Conscious Eye: Art-Perception-Informatics” (1986) marks the beginning of the art theory and artificial intelligence discourse in Greece (Ziku, 2017). She lives in Athens, she works everywhere.

“I am the river” brings the news as a manifesto in a poetic way, combining anthropology with art and protest, and protecting nature by combining the intangible cultural heritage and the values of the community. The recording of the videos was done following the Aaos-Vizosa River’s natural flow, at the Greek-Albanian border, passing through villages where the community has lived for many years, sharing their culture and language.

Ilir Kaso was born in 1982 in Albania and is a graduate of the Academy of Fine Arts in Tirana. He is a multimedia artist, who creates his own visual and conceptual vocabulary through his focus on art, anthropology and activism. The endoscopic experience of creation is his way of work but also his subject. He currently lives and works as a lecturer at the University of Arts in Tirana.

### I am the river, Ilir Kaso

Video projection with sound, 2013

## ARTWORKS & ARTISTS

### The Ground Tour Project Some Call Them Balkans, Enrico Tomassini, Klelija Zhivkovikj, Agnese Tomassini

Print installation, audio software, work-  
shop, 2017-2018

The Ground Tour is a project that promotes a proactive way of travelling by critically exploring various places and their social discourses. We are a transdisciplinary collective from different parts of Europe with the desire to connect those who want to reflect and react upon the current conditions of global mobility, and propel new collaborations with them.

Through artistic strategies and applied research methods we actively challenge the constructed narratives that tell us we should be divided in relation to our cultures and countries of origin. Our ethos is to travel in order to create spaces of encounter that transgress the borders of nationalism, where the diverse interactions between people and their environments can envision other forms of belonging. Upon these transnational stages we find ways for coexistence and collective knowledge production. It is here where notions of identity have a place for discussion and contestation; where differences can collide and produce alternative narrations of realities.

Enrico Tomassini studied architecture at the University of Florence, Social Design- Arts as Urban Innovation at the University of Applied Arts of Vienna and Documentary movie making in Cuba. He has worked with organizations and teams that perform projects of various kinds. Today, as a member of Project Ground Tour, he is interested in exploring the places where reality and imagination collide, differences are mixed and create a new future. Often in the form of a hybrid production they are interested in open artistic processes where art emerges from a dialogue driven by different media.

Klelija Zhivkovikj is a social designer based in Skopje, FYROM. Her work focuses on the commons through exploring personal experiences and curiosity as the smallest scale of civic engagement. She focuses on the Balkans at present, but aims to grow her approach into one that can be applied in other context as well.

Agnese Tomassini is a social scientist based in Florence, Italy. She has a bachelor in International Studies and a master degree in Human Geography and Planning. Among other things, she is now working at the development of the Ground Tour Project. Her previous experiences as proposal writer, researcher, project manager, trainer, and radio-journalist, as well as her passion for (embodied) arts converge into this project.

## COMMON MYTHS

### Jean D' Arc: A 3D Narration, Argyris Zachos, Pandelis Zoidis

Hologram projection with 360 degree sound, 2016

Experimental film/installation, created with the optical pyramid hologram technique combined with the ambisonics technology that allows the 360 degree sound design around the listener. A theatrical monologue, dedicated to the life and death of Joan of Lorraine, a narrative between myth and reality based on documented oral history and fiction narratives. The installation is projected to the viewer in the form of a hologram framed by sounds, giving the impression that voices arrive from different points within space.

Argyris Zachos is born in 1989 and raised in Thessaloniki. In 2010 he entered third in the Department of Audiovisual Arts of the Ionian University, Corfu. During his studies, he has started working professionally on the audiovisual industry and took part in producing Films, TV Series and TV Commercials. In 2017, in his attempt to combine his professional experience with academic research in the field of Holographic Displays, he co-produced with Pantelis Zoidis the "Jean D' Arc, A 3D Narration" project. Today he lives in Athens and works as Assistant Director and / or Production Manager on International and Greek Films / TV Commercials.

Pandelis Zoidis is born and raised in Thessaloniki, Greece, in 1992. As an avid audio lover from a young age, he started his university studies in the Department of Audiovisual Arts of the Ionian University, in 2010. In 2014, he was the co-founder of Creative Cut, a production team based in Corfu, where he was the sound engineer at his own recording studio. In 2017, because of his interest on various forms of digital sound, he made his academic-research on ambisonics, for his master thesis, and co-produced with Argyris Zachos the "Jean D' Arc, A 3D Narration" project. Today he lives and works in Athens, at location management department, for cinema and tv industry.

The "Lost Messages" project is a collaborative work of installation sculpture and new media in public space that activates the local community as a community art – living lab. It is a new kind of participatory, outdoor urban social sculpture that links ancient cultural heritage with modern art. The work consists of hundreds of small-scale ceramic human forms, each with unique features and attitudes that have been created collectively.

Konstantinos Angelou is graduate of the School of Physical Education and Sport Science and later a distinguished graduate of the Athens School of Fine Arts. He attended painting, sculpture and digital art courses and dealt with industrial design. With his artistic active action and award-winning works, his artistic interest focuses on ways to create the human identity and on the investigation of the concept of social sculpture.

Where to sit down to share our stories? Travelling talismans offer paths for reflection on the roots themselves. They provide a kind of familiar shelter through which to examine the unfamiliar. The stool acts as a storyboard platform and provides the knowledge of transforming a material into something else. The American writer, art critic, activist and curator Lucy Lippard in her book "Overlay" claims that "images and activities borrowed from ancient or foreign cultures are useful as talismans for self-development, as containers" (1995, 160), why not borrowing some from your own past as well for the same reason? Nicolas Bourriaud in

## ARTWORKS & ARTISTS

### EE-O, Lala Raščić, Andreja Dugandžić, Jelena Petrović

Video performance with sound, 2018

his Altermodern artistic practice (2009, 12) used a term that "has its roots in the idea of 'otherness', suggesting multiple possibilities and alternatives to a single root". In this way, roots themselves become crucial, not for the linear experiences culture or origins they are meant to signify, but for their capacity to route difference.

Ilias Toliadis was born in the mountain village of Damaskinia. He is a graduate of the School of Fine Arts of the Aristotelian University of Thessaloniki Greece with a Master of Fine Arts at the University of East London in UK. Later on, in the OCAD University and IAMD program in Toronto Canada, he wrote his thesis "Travelling Talismans", accompanying an installation of wooden stools, drawings and collage-paintings, attempting to relate the struggle of migrant artists to integrate into new environments.

The Greek myth of Arachne (spider) is redefined in a poetic script, making a leap from antiquity to science fiction. The ideas of oppressed ancient female knowledge and power are addressed by the history of local urban myths, customs and current sociological, ecological and cultural phenomena. Reacting to the EU-0 production site: Kosovo, the newest national state of Europe, explores the idea of transition through the idea of genesis, transformation, metamorphosis.

Lala Raščić is a media and performance artist using the strategy of enactment to deliver narratives that include verbal video performances, performative installation environments, video projections, objects, light, drawing, and painting. Her interests are rooted in the modes of performing text, reflected by her interest in ancient and contemporary storytelling practices, oral histories, and the art of the monodrama.

Andreja Dugandžić is a multimedia artist and researcher from Sarajevo. She studied Social Sciences and completed her Master's Degree in Democracy and Human Rights and until today she has worked with numerous artists and curators. She is also actively involved in the promotion of women's rights and feminism as a cultural worker, producer, multimedia artist and activist. In her art she moves between performance, poetry, sound and collage.

Jelena Petrović is a feminist scholar, cultural theorist and art-worker. She completed her BA degree at the Faculty of Philology of the University of Belgrade in Serbia and her PhD studies at the Institutum Studiorum Humanitatis of Ljubljana. She is (co)author of many articles, event and cross-disciplinary projects related to post/Yugoslav issues. At the moment, she is teaching about feminist curating and contemporary art practices at the Academy of Fine Arts and Design, University of Ljubljana.

### Urban mythologies of an industrial era, Laboratory of New Media in Fine Arts

Digital media, video art, 2018

A project of the Laboratory of New Media in Fine Arts, Aristotle University of Thessaloniki, Greece (Georgios Katsangelos, Yiorgos Drosos, Stelios Dexis, Babis Venetopoulos, Athanasios Pallas), proposing an artistic manipulation of the urban and industrial landscape in today's world, projecting the personal experiences of artists and their perception of important issues that are partly shaped by the environment. The space is used as a vehicle for depositing the personal mythology of the artists and their personal reflection about the great social issues. The exhibition section is

## COMMON MYTHS

### Second hand photography, Georgios Katsangelos

Digital collage, 2013

### District one, Yiorgos

### Drosos

Mix footage with 3D animation, 2014-15

### Goodbye blue sky, Stelios Dexis

Light boxes, backlit film printing, 2016

made up of visual arts/ environments using digital media (video art and sound).

Georgios Katsangelos is a Professor at the Department of Fine Arts and Applied Arts at the School of Fine Arts of the Aristotle University of Thessaloniki. He studied photography with a scholarship in New York with Professor Walter Rosenblum. He served as Director of the Thessaloniki Museum of Cinematography and as Dean of the School of Fine Arts of Thessaloniki. He exhibits his work widely in the US and Europe.

The project is based on actual events that took place during the demonstration for the anniversary of "Polytechnio" (the Polytechnic uprising of 1973 in Greece), following the intervention of the police. The whole concept is a commentary on opposing elements in the public space with emphasis on notions such as order within chaos.

Yiorgos Drosos is a new media artist, video artist. He specializes in digital video, new media, image and sound. He has created educational applications and has supported digitally two Museums, the State Museum of Contemporary Art and the Natural History Museum of Axioupoli. The core of his work is the correlation between time and space. He has participated in solo and group exhibitions. He works in the Visual Arts Department of Aristotle University in Thessaloniki, Greece.

Digital archives, as signals of a world in which disaster prevails, travel without destination to the endless universe. The landscapes are intuitive, symbolic. without clear identification of their reference point.

Stelios Dexis has studied Painting at the School of Visual & Applied Arts of the Faculty of Fine Arts of Aristotle University of Thessaloniki (1984-1989). He has an MFA in Digital Arts from the Interdisciplinary workshop between ASFA and N.T.U.A. (1998 -2000). Since 2011, he works as Assistant Professor at the Fine Arts Faculty of the Aristotle University of Thessaloniki and his scientific field is "Digital media and Digital Design".

## ARTWORKS & ARTISTS

### TOPOS, Athanasios Pallas

New media, book, 1991

The TOPOS project as a "physical object" consists of a "book" placed on a folding stool. The "book" contains pages pierced with special scraper. On each page, an optical passage through one of the holes, "leads" to the next page - stage - link. This process takes place in two directions. A Root moves to the last PAGES - LEVELS - CATEGORIES - LINKS and a second one from the end to the first ones. The TOPOS project is not sculpted solely because of its volume as a solid "physical object" in space, but because of the "SPACES" developed by the "browsing" of LINKS and the simultaneous development of the Two Routes.

Athanasios Pallas is Associate Professor for Visual Arts-Digital Media at the School of Visual and Applied Arts, in the Faculty of Fine Arts of the Aristotle University of Thessaloniki. In his research he uses classical or contemporary techniques and media of all kinds, "inviting" for participation of different kinds. In 1985 he graduated from the Department of Graphic Arts at the School of Graphic Arts and Art Studies of the Technological Educational Institute of Athens, and five years later he received a Painting diploma from the School of Fine Arts of Aristotle University of Thessaloniki, with D. Kontos. In 1994 he got his Sculpture diploma from the School of Fine Arts from the workshop of Franz Erhard Walther, he continued with in Fine Arts at the Hamburg School of Fine Arts with F.E.Walther, and later he studied Art History at the same university.

### Vascania, Kostis Emmanouilidis

Installation, video mapping, art box, 2018

The ancient Greeks believed that the "basil bud" could infect every living or inanimate object, especially those who stood out for their physical beauty or had generally superior qualifications and qualities. The ancient Greek word "vaskania" derives from the verb "vaskeno" which meant initially "malign, envy, slander". As time went by, the word had other concepts, such as that of causing evil to someone, or a peculiar type of influence or magical energy of sight. It has also prevailed with the name "matiasma", from "mati", which is thought to be the cause of the damage. The wooden "enclosure"- installation through video mapping creates a ritualistic condition to the viewer: it tries to deform and manipulate the various states of a person feeling affected, emphasizing the impact or decomposing the initial state of the mind. The person with strong belief and acceptance of the "evil eye" is misled and finds itself reacting in an unnatural way.

Kostis Emmanouilidis was born in Ioannina city in 1971. He studied Mechanical Engineering in the National Technical University of Greece (NTUA). His parallel artistic endeavors are focused in video art, video mapping and conceptual photography. His video mapping installations appeared in Photometria Festival, Soundtrope Festival, Vovousa Festival as well as in various theatrical plays and performances.

## COMMON MYTHS

### The Ground Tour Interactive Exhibition—Workshop

The Ground Tour Project invites you to join our active part of the exhibition where we will collectively write, draw, and record an alternative narration of the “Balkans”. What is the Balkans for you? Is it a feeling? A taste? A stereotype? A myth?

The session will involve drawing, writing, and reading aloud as ways to reimagine the common myths of this place that some call “Balkans”. Collectively we aim to envision another territory: a territory that forgets its given name and is instead known by each of us differently. Our voices will be recorded and together with the drawings produced during the workshop, will form a polyphonic description of another character of the Balkans, one that projects us into a notion of territory not as a single entity but instead as a multifaceted flow of characters who all together compose an infinite story of a land, which we strive to continue discovering. Thanks to the use of an Open Source generative sound software our voices will become part of the ongoing open-script “Some Call them Balkans”.

### The Ground Tour Projects

The Ground Tour is a project that promotes a proactive way of travelling by critically exploring various places and their social discourses. We are a transdisciplinary collective from different parts of Europe with the desire to connect those who want to reflect and react upon the current conditions of global mobility, and propel new collaborations with them. Through artistic strategies and applied research methods, we actively challenge the constructed narratives that tell us we should be divided in relation to our cultures and countries of origin. Our *ethos* is to travel in order to create spaces of encounter that transgress the borders of nationalism, where the diverse interactions between people and their environments can envision other forms of belonging. Upon these transnational stages we find ways for coexistence and collective knowledge production. It is here where notions of identity have a place for discussion and contestation; where differences can collide and produce alternative narrations of realities. The vision of the Ground Tour Project is a travelling platform where diverse realities can be represented together in maps that tell alternative narrations of the world. Through the eyes of nomadic entities, the myths that generate divisions in societies can be deconstructed, and in this way travelling becomes a transformative state of belonging. The core ambition of the project is to address what ‘mobility’ can mean in a broader sense. What can it mean for someone who cannot travel outside of their nation state? Within and throughout forced restrictions on mobility, there can exist other kinds of encounters that open-up spaces for interaction.

With this in mind, we turn our heads towards South-Eastern Europe; towards the Balkans and all its misconceptions that are delivered to us through outside perspectives on which we don’t want to rely. We are interested in challenging the misguided stereotypes of the Balkans by bringing forth other representations of it through interactions between us travellers and those who we meet here, in order to mobilize a collective imagination of this place.

*“We came across many bridges on our travels. First bridges built of stones and then bridges built of religions and eventually bridges built of peoples. They seemed to appear again and again in the most unlikely of places, sometimes even without bridging anything at all. And so the bridge and all its symbolization became a recurring emblem of the vast area we covered. Their structures were so unlike the ones we had studied in the travel books that we couldn’t tell if we were seeing real bridges or bridges from centuries ago or bridges from the future. Perhaps our memories had crossed paths with our imaginations and they had run off on an adventure that ended with our perceptions projecting an image of the structures as bridges, but in truth they were not bridges at all: only mere myths that appeared strong enough to construct either a crossing between cultures or a symbolization of the need for a division between them, depending on which side you stood.”*

### Deconstructing the Balkan Myth— Territory as a multifaceted flow of characters

*Myth prefers to work with poor, incomplete images, where the meaning is already relieved of its fat, and complete for significance, such as caricatures, pastiches and symbols.*  
[Myth Today, Roland Barthes, 1957]

## WORKSHOPS & TEXTS

How to deconstruct the myth of a territory into its parts? How is a myth produced? Do myths distort the narration of a reality or are they essential instruments of world-making? These questions and many others emerged when The Ground Tour Project ventured on a research journey across 7 urban sites in the ‘Balkan’ peninsula. A journey that aimed to challenge misleading stereotypes on what the ‘Balkans’ are or are not. Barthes suggests that poor and incomplete images are the perfect ground for a myth to operate. “This place is just a peninsula, the rest is stereotype” said a cultural organizer, while drawing a map of his perception of the ‘Balkans’. Even though their statement is debatable, it makes the point clear: there are many ‘Balkans’ out there or just as many different ideas and representations of ‘them’. What is interesting to us is the role that Western explorers and travellers played in enforcing and promoting a misconceived image of this vast land to a larger audience through their travel journals and narratives. Where does this place end? Which countries are to be included and which are to be excluded? Where does the construct meet its image? What is this image? Is it part of us or is it not? Who belongs to where? Where belongs to who? During the research journey, we were not concerned with finding answers to these questions in the many books published on the topic, instead we were interested in the representation of this place told by the people we met. So we asked the people we met along the way, “What is your perception of the ‘Balkans’? How do you see them? Can you draw a map?”. These questions were posed to cultural promoters, artists, activists, NGOs workers, urban researchers, anthropologists, curators, students of different fields, hackers, architects and others that we met in-between Belgrade, Sofia, Skopje, Tirana, Pristina, Mostar and Sarajevo. The act of representing this territory functioned as a trigger for an open discussion and confrontation on many sociological topics, both in relation to the specific place we were in as well as to the geo-political context. During that journey we collected over 60 perceptive mappings and many hours of audio recordings that formed the project’s initial archive. We asked ourselves, how could the archive become alive and reactive; open to new imaginaries; an archive always to be added into to be reinvented; an archive as a base for a process of participatory storytelling. We began by organizing and clustering the mappings into new configurations by looking at common patterns, signs, symbols and modes of drawing. We transcribed the voices we recorded, tore them apart and composed them together in order to create a narration of the ‘Balkans’ as an alter-territory: a territory that transcends from individual perspectives into a collective representation. A representation that is revealed through an ‘open-script’: a form of narration that “constitutes a small universe that you can look at from different angles” [The Open Work, Umberto Eco, 1997, translation by Enrico Tomassini]. We like to see it as a universe within which we create - together with the people we meet - other narratives of what the ‘Balkans’ are, are not, or could be. The open-script, *Some Call Them Balkans*, is at this moment composed of 6 characters, and continues to travel in the form of an interactive exhibition. Each of the 6 characters could be understood as an act of a theatre piece, an extraordinary space, or an isolated yet entirely intertwined story, therefore interconnected to the others yet autonomous in each of their narrations. These 6 characters with their names, traits and qualities are the foundations on which to imagine other stories of imagination: stories of a place that we are used to calling ‘Balkans’ and that we wish to leave now without any name; stories to become part of the open-script, which is open because it is shared and co-created by the people involved and because it never intends to be

The Ground Tour Project within the frame of the Common Myths exhibition shared the ongoing and open story *Some Call them Balkans* in the form of an interactive and co-created space for collective and active reimagining and discussion about what this land is or could be. The session involved drawing, writing, reading aloud and listening one another as ways to reimagine the common myths of this place that some call “Balkans”. Throughout the session our voices were recorded and played back live and put in a dialogical relation through a generative and interactive audio system developed by the Venetian sound artist Giovanni Dinello. Listening forth and back to our own voices, letting our thoughts be led by our hands at first allowed us to create a surface to have an open discussion on questions of identity and belonging. Some of us drew this place as a woman others as a rag or a tree. Here in the words of some of you:

*“So... I drew a woman, she is a bit bruised, she has been through a lot. That’s her face: the northern countries and that’s Greece for me. I think this division here is because we are not disconnected as the other countries to the Balkans. We consider ourselves more as an European country even if this is not really true. She has really beautiful red hair, she is watered by many beautiful seas by the east to the Southern areas. Also I believe that we have the most beautiful sunsets that’s why she is so happy: the sun is hitting her face. I think she is really proud of herself although she has been through a lot. She doesn’t care about the bruises but sometimes she uses a hat to hide her face and make her bruises not being noticeable. She has many forests, really beautiful forests and many animals walking there. She is not so connected to other European countries of Russia per se, she is a bit more restricted to herself, she is self-conscious, she thinks history is not so important as the countries. Greece is really proud of herself that’s why the divisions. I would love our people to realize how the Balkans make her the way she is.”*

Afterward, We wrote about your drawing and operate what we like to call a radical removal. A removal of any word referring to locality, nation or state, a removal that allowed us to envision together another territory: a territory that forgets its given name and is instead known by each of us differently yet collectively. We call it radical as it intrigues and reshapes deeply the way we talk and think of the ‘other’ in connection to the place of birth and origins. We call it radical because it offers the possibility to imagine ideas of belonging and identity beyond national borders and given definitions of what a place might or might not be. We asked you to hang your drawing on a surface where they could all stick together and form a map made of fragments, voices and writings with no-frontiers but colours, lines, signs and symbols. Eventually to conclude the session we performed collectively the voices and stories contained in the acts of the open-script *Some call Them Balkans*. Voices of all the people we met during our research journey across 7 urban sites in the Balkan peninsula in Summer 2017. Socially engaged actors such as activist, curators, artists, anthropologists, urban planners, members of locally based communities who live in the ‘Balkans’ answered the proposition ‘What is your perception of the Balkans? Can you draw it?’



# COMMON MYTHS

## Travelling Talismans—Ilias Toliadis (Journal)

A journal for the methodology and the meaning of the stool making process.

### Day one, Oct 6.

“Meeting” the morning light in the alleys of the old market it was like entering in a territory of an altered time, promising and reassuring that you are going to meet people or ghosts of other times. The process of “encountering” wood for the stool making starts with this need for this entrance. But, is for the sake of the present time, of what we do now. As the professor of aesthetics and philosophy, writer Brunella Antomarini observes “the forgotten past leaves traces that remain undetected, until sometime in our present space – or ‘spatial time’ we awaken to the call of re-enacted event, or found object, or memory” (Ludovisi, 218). It is exactly at this point that the stool making starts. It is when you are awaking to find and follow these traces and recognize the shape of a stool “into” the abandon wood. Then you are “obliged” to make them and it starts the need of tools and temporary space to build them, so better prepare yourself because it is about to start the practice of the artisan. Simple, honest and transparent that will expose the inner world and will ask for the human presence. Each stool takes half hour to build and while you are building you talk with them, you sing songs and allow other memories to obtain presence, memories that you will need in order to start touching tracing paper with pencil later. Today with collaboration, flexibility and awareness we achieved all these; in that sense it was a process of participation, therefore a social one, and happily five new stools, five new voices are awakening.

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### Day two, Oct 7.

There is a very crucial point that you have to reach in the process of stool making that verifies that you are in the right pathway and guaranties the continuation of the process itself. A point that you have moved ahead and there is no way back; a point of no return. Today it has been achieved this. You are realizing it while you are sitting and making them because you do not want to leave, you feel responsible about them, the tools are neatly arranged around you, you know where the glue or the hammer are, without looking for them. You obtain a pace and they obtain entity. Despite their roughness as objects are showing an inviting character, allowing approachability. It is also a point that you feel good working as an artisan for a while. As the Italian philosopher Giorgio Agamben (11) observes: “the humble activity of the “Τεχνίτης”, who, by opening for man the space of work, built the places and objects in which tradition accomplished its incessant process of welding past to present”. These stool making process have this characteristic of artisanal functionality; they do not claim the value of an artistic object; they are messengers bringing a clear message: “go straight to your memories”. Sometimes, although this sound an exaggeration, they look like children, or better they take you back to the childhood years when you loved to hear stories. Next to you was sitting on similar stool your grandmother and she was telling to you a story in a way that only an older person can say to a child. A story of fantasy, of dreaming with honesty. Back in the stool making practice suddenly you feel you have to stop after a hard working day, as when you work in the fields, with that taste of satisfaction in your mouth. That means you are in the right pathway; but who knows where it will take you though?

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Exhibition: Weaving Europe,  
Weaving Balkans  
Venue: Mekeio Oikotrofeio  
Tsakalof 12, Ioannina, Greece  
Date: Opening Oct 5, 19:00  
Duration: 5 — 20 October 2018  
Hours: 16:00 — 19:00

# WEAVING EUROPE WEAVING BALKANS

**“WEAVING EUROPE, WEAVING BALKANS” IS AN EXHIBITION THAT CRITICALLY EXPLORES THE HISTORICAL LANGUAGE OF WEAVING AND TEXTILE AS A PRACTICE AND METAPHOR IN THE CONTEMPORARY ARTISTIC MANIFESTATIONS BASED ON NEW TECHNOLOGIES. IN THE FRAMEWORK OF THE BIENNALE OF WESTERN BALKANS, THE PROJECT “WEAVING EUROPE, WEAVING BALKANS” AIMS TO CRITICALLY EXAMINE FOUR MAIN ASPECTS ASSOCIATED WITH WEAVING’S HISTORY AND SEMIOTICS. TEXTILE IS APPROACHED BOTH AS A PRACTICE INEXTRICABLY LINKED TO THE HISTORY OF EPIRUS AND THE BALKANS, BUT ALSO AS A METAPHOR THAT DESCRIBES THE UNREMITTING EFFORT TO BUILD THE SO-CALLED EUROPEAN IDENTITY.**

### **The Historical Language Of Weaving**

Weaving is acknowledged as one of the oldest surviving crafts in the world. The tradition of weaving traces back to Neolithic times in Egypt, in Mesopotamia and in Mycenaean Greece. Weaving was a major economic field and textiles had been a highly sought-after commodity in world trade in the Medieval, Byzantine and Early Modern period. From the linen bandage used in mummification, to the greek hiton; the byzantine silk and the medieval tapestry; the Italian Renaissance velvets; the 17th- and 18th-century Italian and French laces and woven silks; Europe is still home to hundreds of leading retailers and brands and designers. What can the historical language of weaving offer to contemporary art practices, especially those based on digital technology, such as new media and net art? In what ways can contemporary art breath new life into the making of objects out of threads?

What can the historical language of weaving offer to contemporary artistic practices, in particular those based on digital technologies, such as new media and web-based art? In what ways can contemporary art give life to the creation of thread objects?

**Weaving as meditation**

Weaving as embracing both mental and manual powers has been associated with reasoning and a type of practical wisdom. It seems that the repetitive nature of the process, the feeling of the yarn and the concentration into the necessary hand movements all help to clear the mind. Psychologist Mihaly Csikszentmihalyi has explained this phenomenon as flow: a few moments in time when you are so completely absorbed by an activity that nothing else seems to matter. Indeed, Albert Einstein is said to have knitted to “calm his mind and clear his thinking”\*. Recently, research in the fields of psychology and neuroscience provided evidence that crafting like knitting improves self-efficacy and, moreover, that it can help deal with anxiety, depression or chronic pain and that it may also ease stress, increase happiness and protect the brain from damage caused by ageing (see Csikszentmihalyi 1990; Riley, Corkhill & Morris 2013). Can we therefore think of the technê of weaving, as well as the arts in general, as a kind of meditation that has therapeutic potential?

**The status of “female practices”  
in the Western Art Canon**

In the Homeric Times, weaving was the work of elite women, such as Helen, Andromache or Penelope, as well as goddesses (Edmunds 2012). In the Bronze Age, textiles were among the most valuable trade goods; in the Middle Ages and Renaissance tapestries were highly prized and decorated the walls of palaces and the noble’s residencies. However, the history of art has conspicuously ignored weaving, embroidery, needlework, quilting and other domestic handicrafts as women’s work that did not deserve the status of “high” or fine art. Lucy Lippard in her article “Household Images in Art” (1973) argued that women artists had avoided “Female techniques” like sewing, weaving, knitting, ceramics, even the use of pastel colors and delicate lines—all natural elements of artmaking’, for fear of being labeled “feminine artists”. Since the Women’s Liberation Movement, many feminist artists used “women’s craft” in their artwork to question its designation as “low” or “decorative” art and comment on the place of women in the traditional narrative of art history. The exhibition “Weaving Europe” may explore the subject of women’s labor

# WEAVING EUROPE WEAVING BALKANS

and the place of women and “female crafts” in the history of arts.

## **Weaving the European Identity**

“Weaving Europe, Weaving Balkans” deals with the construction of the european identity and citizenship, that may be seen as constantly changing rather than having a concrete meaning or referring to an undeniable and continuous historical reality. The metaphoric expression “Weaving Europe” raises the issue of the construction of european identity and the need to scrutinize the conceptual, political and social threads that weave together the european project.

Efi Kyprianidou, *exhibition "Weaving Europe, Weaving Balkans" curation*

\* See Jenny Whiting’s article “Reap The Mind Health Benefits OF Yarn Craft” in the webpage of the Faculty of Science of the University of Sydney.



# WEAVING EUROPE WEAVING BALKANS

## Azra Akšamija (Bosnia – Herzegovina)

Azra Akšamija is an artist and architectural historian, Director of the MIT Future Heritage Lab and an Associate Professor in the MIT Art, Culture and Technology Program. Akšamija investigates the politics of identity and cultural memory on the scale of the body (clothing and wearable technologies), on the civic scale (religious architecture and cultural institutions), and within the context of history and globalization. Akšamija's recent academic research focuses on the representation of Islam in the West, destruction and restoration of cultural heritage in the Balkans and the MENA region. This research informs her artistic practice, which translates cultural heritage from different contexts towards the development of new methods for preservation and creation of future heritage. Her work has been published and exhibited in leading international venues such as at the Generali Foundation Vienna, Valencia Biennial, Gallery for Contemporary Art Leipzig, Liverpool Biennial, Museums of Contemporary Art in Zagreb, Sculpture Center New York, Secession Vienna, Manifesta 7, the Royal Academy of Arts London, Jewish Museum Berlin, Queens Museum of Art in New York, London Biennale, 54th Art Biennale in Venice. In 2013, she received the Aga Khan Award for Architecture for her design of the prayer space in the Islamic Cemetery Altach, Austria.

## Klitsa Antoniou (Cyprus)

Klitsa Antoniou was born in Cyprus and studied at the Wimbledon School of Art, St. Martin's School of Arts (MFA), the Pratt Institute (MFA) and the University of New York (DA). In 2014 she completed her Ph.D. in Art History/Theory at the Cyprus University of Technology. She attended plenty of seminars, symposia and conferences throughout Greece, China, Italy and Bosnia & Herzegovina and won a series of awards and honorary distinctions. She is Professor of Fine Arts at the Cyprus University of Technology and an interdisciplinary artist, with more than 20 international solo exhibitions. Her work has been exhibited in major museums such as: Herzliya Museum of Israel, Circulo de Bellas Artes, Madrid, Palais du Rhin / Drac, Strasbourg, Arte Contemporanea Pinerolo, Torino, Andersson Sandström, Sweden Exhibit Gallery, Antrepo, Espace Communes, Paris, Pulchri Studio, The Hague, Quanzhou China, Bozar, Belgium, Museum of Contemporary Art, Sarajevo, Skåneskonstförening, Malmö, Sweden, Petach Tikva Museum, Museum of Lethe, Sweden etc. In 2018 she was selected through an international competition to represent Malta at the Biennale of Venice in 2019.

## Gioula Chatzigeorgiou (Cyprus)

Gioula Chatzigeorgiou was born in Pafos and graduated with honours from the Athens School of Fine Arts. She maintains a significant international presence as she took part in the 25th Biennale of Sao Paulo Brazil "Open 2003" representing Cyprus at the 6th International Exhibition of Sculpture in Venice, Making Words, Poets Machine, 53rd Venice Biennale Italy, 25th Alexandria Biennale Egypt, 12th Cairo Biennale, "Bida Seville Biennale" Spain, as well as Onassis Foundation Athens, International Exhibition Sculpture and Object XLII Bratislava, Bozar Expo Brussels, Terra Mediterranea- In Crisis Nicosia, Cicaf Fe "The Little Land Fish", Istanbul, National Portrait Gallery of Washington USA, Antrepo Exhibition Venue, Turkey and others. She also participated in the International Festival of Art and Technology at the Ileana Tounta Gallery (1998), the Future Part in Amsterdam (1998), the Mediterranean Meeting of Young Artists (1999), the exhibition "Poisons" in Gazi with Maria Marangou, curator 2002), Art Athina (2002), the exhibition "I expect your news" at the Museum of Gounaropoulos in Athens. She has organized two solo exhibitions, in 2002 at the Alekton Gallery, and in 2003 at the Athens Art Gallery. In 2010 she represented Cyprus at the Cairo Biennale and at an international Exhibition in Istanbul. She lives and works in Athens.

## OPA (North Macedonia)

OPA (Obsessive Possessive Aggression) is a collaboration founded in 2001 by visual artists Slobodanka Stevceska and Denis Saraginovski. Both of them live and work in Skopje and studied at the Faculty of Fine Arts in Skopje. OPA had solo exhibitions in North Macedonia, Estonia, Croatia, Slovenia, France, Germany, USA and the Netherlands and have exhibited widely in group exhibitions and festivals such as Transmediale, Berlin; Rencontres Internationales Paris/Berlin; Biennale of Contemporary Art, Moscow; Transeuropa – European Theatre- and Performance Festival, Hildesheim; Freewaves' Biennial of New Media Arts, Los Angeles; I Had a Dream, Kunstraum Baden, Switzerland; Victory Obsessed, Zamek Culture Centre, Poznan; etc. OPA received residency fellowships in Estonia, France, Germany, Switzerland and the Netherlands, as well as the Dragisa Nanevski Award (AKTO Festival of Contemporary Arts, Bitola, 2010) and the Young Visual Artists Annual Award DENES (2004). OPA is co-founding member of the Kooperacija Initiative (2012-2015).

# ARTISTS

## Andreas Savva (Cyprus)

Andreas Savva was born in Kyrenia, Cyprus. A refugee since childhood, his practice is defined by his social and political views that are often imbued with skepticism in relation to capitalistic societal values. His in-situ installations or units as he defines them are categorized by a different set of dominant materials ranging from rope (series Opportunist (1993-) to money bills as main material (1995-) with the series ¥€\$ using the symbols of the three most powerful currencies at the turn of the millennium. More recently, Savva has developed a body of painting with extremely smooth surfaces in response to the vast but infertile information emanating from the pervasive use of the flat screen of the Internet. He has participated in group and solo exhibitions at gallery FrançoiseHeitsch, Munich, Cork Vision Centre, Ireland, gallery a.antonopoulou, Omi International Arts Center, New York (cur.: Moukhtar Kocache); Paphos archaeological museum, Paphos (cur.: Niki Loizidi) and No Words, Larnaca Municipal Gallery, Larnaca (cur.: Tonia Loizou), CAMP Contemporary Art Meeting Point, Athens (cur.: Lina Tsikouta) and Art-Athina, International Contemporary Art Fair of Athens.

## Christos Avraam (Cyprus)

Christos Avraam graduated from the Fine Arts School and from Yannis Psychopedis's Workshop. He holds a postgraduate degree (with a scholarship) from the same faculty. The work of the artist has so far been exhibited in group exhibitions in Cyprus, Greece, Germany, Spain, the United Kingdom and Russia. He has been honoured with the 2012 Visual Art Award for "The Unknown Lover" (painting by Christos Avraam – poetry by Marina Kostas). His works are at the Plyos Museum in Russia, in the Saatchi Gallery and in private collections in Cyprus or abroad. His work has been included in the list for the 50th anniversary of the Republic of Cyprus.

## Kyriakos Kousoulidis (Cyprus)

Kyriakos Kousoulidis is a visual artist with a degree in Philosophy and Computer Science. He graduated from the Athens School of Fine Arts and the Workshop of Yannis Psychopedis, and received a postgraduate diploma from the Goldsmiths University of London in Creative Computation. His work has been exhibited amongst others at the V & A Museum, London, Tinshed Gallery London, Bethanien Projektraum in Berlin-Germany, "Portraits and landscapes of Greece" at Europahuset, for the cultural opening of the Greek EU Presidency in Stockholm-Sweden and "Ante Mortem" curated by VagitiUltimi, Palazzo Duchi D' Acquaviva in Atri-Italy. In 2014, he participated in the 5th "Maiden Tower"- International Art Festival in Baku, Azerbaijan and in 2012, he was shortlisted in the international competition "Surrealism Showdown", Saatchi Gallery. He is a member of the "Compassion" arts collective. He has also created the stage-setting and paintings for several movies and theatrical shows Wunderkammer 1: Liquid Form, Esbjerg Art Museum/ Denmark/2018 and "Weaving Europe: The world as meditation" curated by Dr. Efi Kyprianidou, Pafos 17 – European Capital of Culture, Attikon, Pafos, Cyprus and at the same time he has been curating art exhibitions and teaching Art. Nikos Gyftakis currently lives and works in Athens, Greece.

## Nikos Gyftakis (Greece)

Nikos Gyftakis was born in Athens, Greece in 1981. He studied Artistic Research at Konstfack University in Stockholm, Painting and Stage-setting Design at the School of Fine Arts, Aristotle University of Thessaloniki and Music at the National Conservatory of Athens, Greece. In his record he has four solo and many group exhibitions in Greece and abroad. Among others, Art Athina 2016 Platforms project "The waiting room", "Compassion: on the phenomenology of being ill" curated by Dr. Efi Kyprianidou & Penny Monogiou at Bethanien Projektraum in Berlin-Germany, "Portraits and landscapes of Greece" at Europahuset, for the cultural opening of the Greek EU Presidency in Stockholm-Sweden and "Ante Mortem" curated by VagitiUltimi, Palazzo Duchi D' Acquaviva in Atri-Italy. In 2014, he participated in the 5th "Maiden Tower"- International Art Festival in Baku, Azerbaijan and in 2012, he was shortlisted in the international competition "Surrealism Showdown", Saatchi Gallery. He is a member of the "Compassion" arts collective. He has also created the stage-setting and paintings for several movies and theatrical shows Wunderkammer 1: Liquid Form, Esbjerg Art Museum/ Denmark/2018 and "Weaving Europe: The world as meditation" curated by Dr. Efi Kyprianidou, Pafos 17 – European Capital of Culture, Attikon, Pafos, Cyprus and at the same time he has been curating art exhibitions and teaching Art. Nikos Gyftakis currently lives and works in Athens, Greece.

# SONIC MINDS: MNEMONIC PASSAGES

Exhibition:

Sonic Minds:

Mnemonic Passages

Venue:

Urban and natural paths in the  
city of Ioannina, Greece

Date:

Opening Oct 11 , 19:00

Duration:

11 — 20 October 2018



**“ONE WITH THE PLEASURE INHERENT IN SPEECH – A PLEASURE THAT, BEING A PART OF THE ORAL MESSAGE, LIVES AND DIES WITH THE DISCOURSE THAT GAVE RISE TO IT.”**

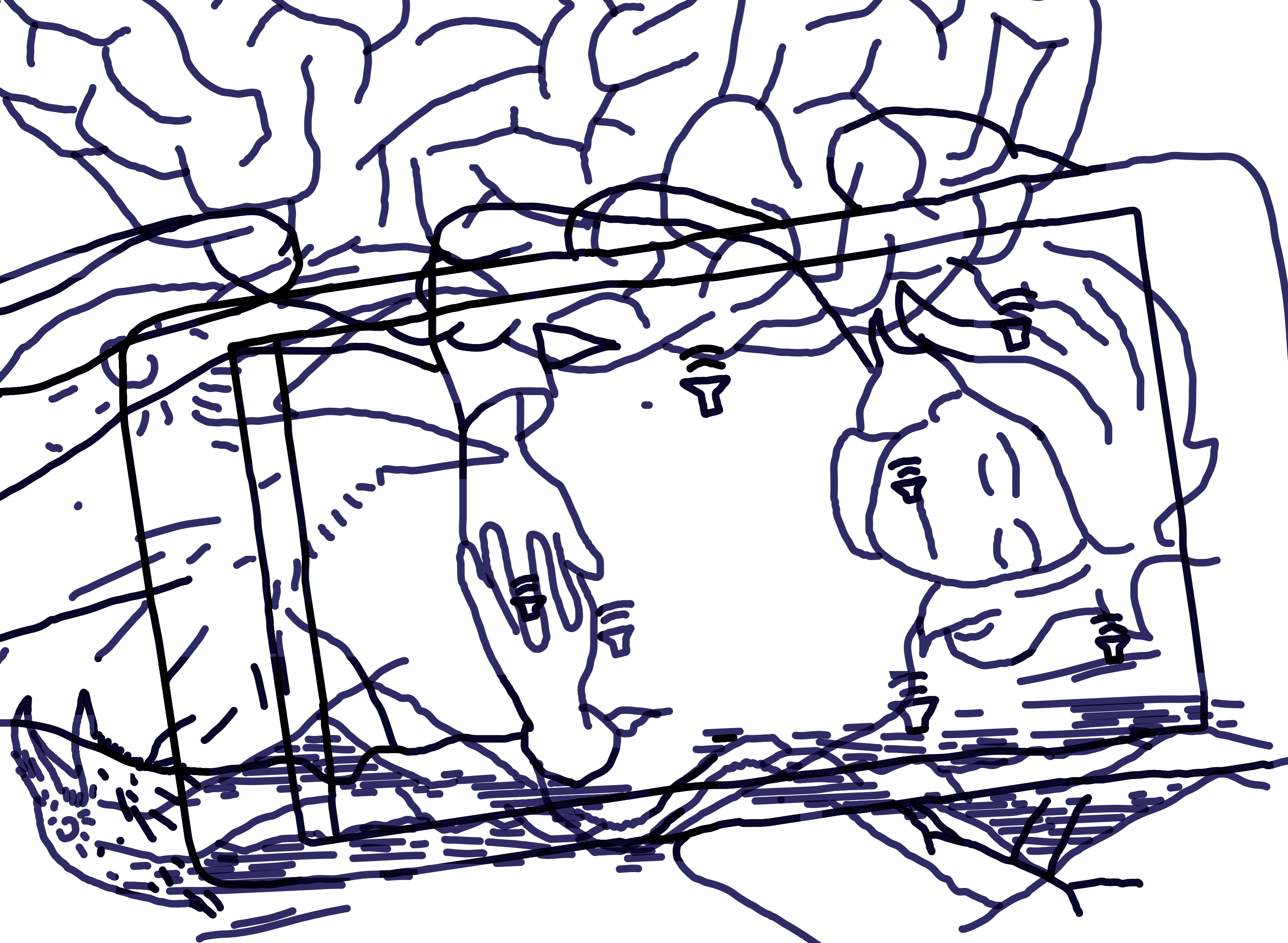
Jean-Pierre Vernant

‘Sonic Minds: Mnemonic Passages’ is an immaterial, walking sound exhibition that can be explored through free wandering along urban and natural paths within the city of Ioannina, with the use of a mobile application. By “entering” the exhibition, the audience turns into sonic flaneurs able to explore an invisible aural artwork, with the use of their personal smartphones.

Sonic Minds examines the concept of memory in relation to sound. In particular, the exhibition focuses on the concepts of collective memory and cultural memory, initiating from the research of Carl Jung. Within this theoretical perspective, the sound project is being synthesized by exploring private and public sound archives, field-recordings as well as new sound artworks.

The exhibition explores conceptual qualities in sound as orality, aural memory and technical reproducibility. What are the sonic and mnemonic interpretations of the collective human experience? How is sound expressing and connecting past and present in the imaginary of a community? How is conceptual sound – the sound we hear in our thoughts – being interpreted and recorded by stirring up memories and emotions?

Lia Dimou, *exhibition "Sonic Minds" curation*



# SONIC MINDS: MNEMONIC PASSAGES

# ARTISTS

## Dimitris Karageorgos (Greece)

Dimitris Karageorgos has many years of music studies and extensive experience in music production as well as documentation and research of traditional music. He composes electroacoustic music and compositions for mixed music groups in which he often participates. Currently he performs with PanNik Project and with inSTUMENTAL. He is a member of the Association of Greek Composers of Electroacoustic Music (HELMCA) and the Hellenic Society of Acoustic Ecology (HSAE).

## Haris Sahačić (Bosnia & Herzegovina)

Haris Sahačić was born in Sarajevo. In year 2011 he graduated fine arts studying Media Design within the Faculty for Art and Design at the Bauhaus University in Weimar. Fields of studies were Experimental radio, Interface design, European Media Culture. As author of numerous radio performances, features, radio dramas, radio art concepts, sound essays, art critics and poetry books in German and in Bosnian language in 2008 he receives from Bauhaus University in Weimar and from Hans Böckler Foundation a scholarship for studies. On 25th September 2009 he receives by Medienanstalt Sachsen-Anhalt a Honorable mention for the radio work „Gattschaft Bericht“. Since June 2017 - as fellow of the Marie Curie Alumni Association - he conducts in frame of the project Transmaking one artistic research on “Quintessence as public space” that is funded by European Commission and implemented in one close cooperation with Relais Culture Europe and Scientific Research Center of the Slovenian Academy of Sciences and Arts. Today he is working as Head of Administration and Radio of the Association for Culture and Art CRVENA.

## CRVENA (the official name: Association for Culture and CRVENA)

is a left-wing feminist organization from Sarajevo. Its work encompasses artistic, research, educational and political practices, and is focused on creating and maintaining the conditions for a progressive social change through the development of self-management capacities, critical and imaginary horizons, and organizational relationships and capabilities in society. According to the last systematization (interests, wishes and orientations) they work on the crossing of four transversal and longitudinally related problem fields defined by the relations and oppositions of art and politics, work and leisure, women and society, and city and nature. The organization was established in 2010. CRVENA was founded by a group of friends with the aim of generating energy and impulses through culture, which will lead to the dynamization of other spheres of life and everyday life in Bosnia and Herzegovina.

## Post Global Recordings (Toni Dimitrov, Martin Georgievski) (North Macedonia)

Post Global Recordings is platform for music and sound focused on ambient, drone, field recordings, post classical and other related aesthetic forms, which aim is to promote mainly new artists with similar approach to music and life. The website also have a function of small gallery for landscape photography, exhibiting works from different artists working in this area. Several tracks previously published for Post Global were selected for this sound exhibition. Related links: [www.post-global.com](http://www.post-global.com)

## Shaan (Jovana Ivanac) (Serbia)

Shaan is an experimental project of Jovana Ivanac, which started in 2014, and is focused on improvised hardware live electronics. Her arrangements vary from pure drone to complex and ever-morphing polyrhythmic structures. The main factor on which they depend is intuition. Her music is made for the moment, for a specific place and time, and it deeply depends on their atmosphere. Poetry and storytelling are also important factors of her expression, inseparable from sound. She released a debut album “Notes from a peculiar time in space” for Modern Tapes label in February 2018, and is now working on new collaborations and releases.

## Katalin Ladik (Serbia)

Katalin Ladik was born in Yugoslavia, a Hungarian poet, artist, actor and visual artist. She began her career in the early 1960s, through which she collaborated with the Bosch + Bosch art group. He began the experimental artistic practices and the self-explanatory interpretation of the “genus self” on the borders of the intercultural territories of Serbia and Hungary. Her oeuvre includes written, sound and visual poetry; the visual arts, concept photography, performance art; happenings; mail art; experimental music; theatre, film and radio plays. The majority of her performances are in between performance art and theatre. She presents her sound poetry accompanied by body art actions, vocal and gesticular improvisation. Descent into the underworld – a well known motif in the world literature, it is the recurring, basic theme of her performative practice. Descent into the world of barcodes and QR codes is the subject of her emblematic multimedia performance, Alice in Codland (2012-2018). Descent into the secrets of objets trouvés, her favorite integrated circuits found in the rubbish („ready-made objects”) is a recurring motif of her sound art. Descent into the depth of many-faceted folk traditions from all over the world, into the world of fairy tales that appeal to collective anxiety dreams and reflect general inner conflicts and the possibility of solutions is the recurring theme of her „live performed” collage-scores. Ladik’s works of art are in collections of major international museums, such as MoMa, Tate Gallery, the Ludwig Museum – Museum of Contemporary Art in Budapest.

## Kino Pleme (Serbia)

Kino pleme is a audio-visual initiative and analog film lab based in Belgrade, Serbia. We produced several films on 8mm and 16mm, managed several workshops and organized over forty Live Soundtrack events, with numerous entries from around the world, focusing on rarely seen and recently rediscovered works of short experimental cinema and animation around the globe. Along with expanded cinema, we are exploring different facets of (local) electronic, ambient and electro-acoustic music, already historically linked to providing scores to some of the more forward thinking works of cinema, and connecting some of these micro-managed, and less visible scenes into a larger whole.

## Masturbeator (Adrija Krivokapic) (Montenegro)

Masturbeator (name: Andrija Krivokapic) is audio/visual artist from Bar, Montenegro. Since 2003. He produced several hip hop albums under ‘Dvorska Luda’ alias. As Masturbeator he continues to make uncompromising music and visuals. He is one of the founders of Underground Alliance Records, label that released music from authors from ex Yugoslav region. Related links: <https://masturbeator.bandcamp.com/> <https://www.instagram.com/masturbeator/>

## Donika Rudi (Kosovo)

Donika Rudi (1982) is a Kosovar composer specialized in acousmatic, electroacoustic, and instrumental music. She obtained two degrees in composition at Geneva Music Conservatorium in the fields of instrumental and electroacoustic music. She finished post-graduate composition studies at the Royal Conservatorium of Mons, Belgium. Some of her most important works are Contemporary Ballet “Life in Slow Motion”, which was premiered at the National Theatre in Prishtina; “Sophie’s World” acousmatic piece and “Aura I” for violin, viola, mezzosoprano, soprano, percussions & electronics. Since 2010 she is the member of FEBEME – BEFEM (Fédération belge de musique électroacoustique) in Belgium and a member of CEC (Canadian Electroacoustic Community). Also, she is Director of Prishtina International Music Festival – ReMusica, since 2010, and lecturer at the University of Pristina, Music Department.

## Oral History Initiative (Kosovo)

The Oral History Initiative (OHI), a Kosovo based non-profit organization consists of a collective of researchers of different generations, ethnicities, and backgrounds. Serving as a pioneer in new media formats, OHI locates its practice within the field of digital humanities, cultural heritage, and memory studies. The Initiative engages with Kosovo’s history in a non-formulaic way, trying to recover the interplay of individual and collective memories, beyond constructed group narratives – whether ethnic or national. Our publicly available multilingual digital archive, [oralhistorykosovo.org](http://oralhistorykosovo.org), presents recorded life stories of individuals from all walks of life as video, audio, and text. The Initiative was conceived in the summer of 2012 from a collaboration between the Kosova Women’s Network (Pristina) and The New School for Public Engagement (New York City).

## Christopher King & Long Gone Productions (USA)

Christopher King is a Grammy Award-winning musical producer, musicologist and 78-speed Grammy recorder fanatic. He specializes in American pre-war American music (with emphasis on Cajun) and various musicals in Eastern Europe, the Balkans and the Mediterranean. Long Gone Sound Productions began in 1999. In his book “Lives of Epirus: An Odyssey in the Oldest Saved European Folk Music”, he finds a unique kind of music back to the roots of the music itself.

## Nenad Vujić (Serbia)

Nenad Vujić is an experimental music researcher, archivist and essayist from Belgrade. In 2007, he founded the “A hogon’s industrial guide”, an archival-research platform with the aim to provide a map for art historians, pop culture archaeologists and musicologists that lays out the main features and the topology of the cassette experimentalist terrain in 1980s Yugoslavia. In 2011, he edited the “Hometaping in Self-Management” retrospective LP compilation dedicated to Yugoslav 1980s cassette experimentalism and in 2014 he published an ebook titled “The diversity of diversity – the traditions of non-punk infused experimentalism in former Yugoslavia” that tackled the niche subject of 1980s DIY experimentalism that was not indebted to punk in any way. Since 2014, he is serving as a music editor at the Centre for Cultural Decontamination in Belgrade with his resident programme “Sound logography” (guests: Cédric Fermont, Bratko Bibič, Iztok Osojnik, Zoran Pantelić, etc). Nenad’s website: <http://ahogonsindustrialguide.blogspot.com>

# UN-CO- NFERENCE

Talks & Workshops: Un-co-nference  
Venue: Litharitsia Park – Mekeio –  
Fab Lab, Ioannina, Greece  
Date: Opening Oct 11, 17:00  
Duration: 11 — 14 October 2018

## CURATORIAL TEXT

The “Un-co-nference” sets in its core the new age of the Commons. Examples range from urban space to open-source technologies.

It seems that moving electrons around the world has a smaller ecological footprint than moving coal, iron, plastic and other materials. Towards that direction, during those last years makerspaces pop-up in cities around the world. In such spaces digital manufacturing is taking place. Makers share their designs on-line creating a rich library accessible to anyone. What is shared worldwide, can be reproduced and be adapted to local needs and local resources, shared again on-line, be adapted to other local needs and other local resources and so on. On the same time the traditional notions of intellectual property, copyright and “black-boxed” data are constantly questioned. From wiki platforms to zines and creative commons licenses, we are witnessing an emergence of new forms of art in music, theater, literature, the fine and applied arts accordingly. During a 3-day set of talks and workshops we shall explore the recently much discussed notion and practice of the Commons. Both digital and non-digital. Un-Co-nference will take place in Mekkeion Boarding School and in the pavillions created for the main event “Patterns”.

Vasilis Ntouros, *"Un-co-nference" curation*

## UN-CO-NFERENCE

### Creative “hacking” in art

Giannis  
Farsaris  
Everybody  
can make  
zines

These are a  
Few of our  
Favorite  
Things

The case of  
“Kathimerini  
Physiki” An  
introspection  
of an educa-  
tional You-  
Tube channel

Stefanos  
Vamvakos  
WEAVING

0.1.: Crafting  
and Perform-  
ing Compu-

The hacker meaning is negatively charged, but hacking is not just about computers, it's an attitude to life. The authentic culture and ethics of hackers inspire creativity and open up new ways in Art.

Giannis is an Information Technology teacher and also a writer. He was born in Ierapetra in 1973 and studied Computer Science in the University of Crete, as well as Adult Education in the Hellenic Open University. He is the founder of the digital Open Library, while he is also one of the publishers of the “Fractal” literature magazine. His last book “No Fear” was published through a crowdfunding campaign.

Introduction to culture and creation of zines. What are zines? How to create them from scratch, from the original idea to design and production and finally to promotion and distribution.

These Are A Few Of Our Favorite Things are Panayiota Theofilatou (architect) and Tassos Papaioannou (graphic designer). They publish their own zines, they get involved with various design & DIY projects and also curate the Athens Zine Bibliotheque. The Athens Zine Bibliotheque (Korinthias 19, Ampelokipi, 11526, Athens, Greece) is a library about zines, small independent editions and magazines from around the world, focusing on art, photography, design, manuals, etc.

250 zines from the Athens Zine Bibliotheque divided into categories were showcased in a three-day pop-up library. These are Few of our Favorite Things, Panagiota Theofilatou (architect) and Tasos Papaioannou (graphic designer) curate the library that will present different zines each day. Related links: [theathenszinebibliotheque.gr](http://theathenszinebibliotheque.gr), [theseareafewofourfavoritethings.gr](http://theseareafewofourfavoritethings.gr)

This talk will present the project “Kathimerini Physiki” giving emphasis on the reasons that initiated it and the sources of inspiration. The tools to start up such a project will be presented and the “back end” work needed to get from an idea to a final video-product. Stefanos will comment on the evolution of the project and its general scope.

Stefanos Vamvakos was born in Ioannina. He later studied Physics at the University of Patras. In the last year and a half he is exploring YouTube as a tool for communication and education.

In this lecture, we will revisit traditional weaving practices, first, to understand the relation of weaving to computational and programming concepts and, second, to unfold the aesthetic aspects lying at the core of executable codes. More particularly, after presenting the fundamentals of weaving on a traditional loom, we

## SPEAKERS & ABSTRACTS

tational Code  
Athina  
Angelopoulou

You can  
make  
(almost)  
anything  
Katerina  
Labrou &  
Iason  
Pantazis

Urban Garden-  
ing in the Cen-  
tre of Athens  
(Omonoia);  
Building So-  
cial Bonds

will examine sonic and visual practices of codification, which were used by traditional weavers to represent processes that would result in the production of specific visual patterns. We will discuss issues of formal composition and aesthetic surplus of these codes, and exhibit how they served the creation, memorization and dissemination of visual patterns. Next, we will uneven the algebraic logic lying at the core of weaving with a traditional loom, and shed light on the originating relation between Jacquard's loom and Babbage's Analytical Engine. This will allow us to illuminate the aesthetic basis of codifying mathematical operations in the form of punched cards and, subsequently, the aesthetic basis of the first computer programs. Building upon this material, we will finally discuss how contemporary artists and computer scientists have been inspired by weaving as a process (and by textile as form) to revisit established computational and programming concepts.

Athina Angelopoulou is an architect, visual artist and theorist of architecture and design.

Making anything you need whenever you need it, an image of the future or a false promise? Can digital fabrication technologies change our relation to the production of objects? This lecture discusses the above questions along the lines of the principles, the practices and the educational model employed in Fab Labs around the world.

Katerina holds an MSc in Architecture Knowledge and is an MIT FabAcademy graduate. Her work explores a wide range of analytical and digital tools. She works on projects related to traditional making, new media and expressions thereof; means towards the emergence of new sustainable possibilities for rediscovering and fulfilling global needs on the local level.

Iason Pantazis holds a Master of Science degree in Advanced Architectural Design from Columbia University and is a registered Architect in Greece. He is the principal architect at Topotheque Design Studio and teaches Architectural Technology at the University of Ioannina. Iason is the Director of the Digital Fabrication Laboratory Fab Lab Ioannina and the founder of the Start Up Firm Lasercutter.gr.

The aim of this presentation is to consider and evaluate the initiative of the open urban garden in Xouthou Street, in a very sensitive neighborhood in the center of Athens, as well as to talk more about the overall transformation of the area, including the changes in the use of urban space, and the reverberations of the refugee and economic crisis –as they are reflected in the microscale of the square in Xouthou, while considering how a small-scale, grassroots, intervention

in a rapidly transforming neighbourhood

Giorgos Papadopoulos & Bryony May Dunne

Demonstration of augmented reality and 3D technologies for the documentation of monuments

Giorgos Styliaras & Stavroula Tzima

“The tradition is nothing but successful innovation”  
Iason Pantazis

can be reconciled with all of these issues. The analysis will aim not to confine itself to the political-social nature of the movement but also to address the parameters of micropolitics and psychogeography.

Giorgos Papadopoulos combines economics and philosophy with artistic research. His work gravitates around money and its socioeconomic functions.

Bryony Dunne is an Irish visual artist based in Athens. Building on her background in documentary photography and visual anthropology, she explores the intricate and intimate relationships between humanity and the natural world.

During this workshop an augmented reality application for the documentation of traditional watermills will be presented. Participants will be trained to implement a simple augmented reality application. In the second part, 3d capturing technologies will be presented and participants will be trained to produce a photographic panorama.

Georgios Styliaras is an associate professor in Multimedia Systems at the Department of Cultural Heritage Management and New Technologies (University of Patras). He worked in numerous Greek and European funded projects on cultural heritage and new technologies focusing in multimedia.

Stavroula Tzima is a member of the Laboratory Teaching Staff of the Department of Fine Arts and Sciences of Art at the University of Ioannina. Miss Tzima holds two postgraduate degrees in informatics and network cities and representations. Her research interest is the use of new technologies for the projection of cultural assets.

Traditional casting workshop reinterpreted through the use of parametric design and digital fabrication as an exploration on Truchet Tiling and Shape Grammar Methodology. Assistant Tutors: Nikolaos Raptis & Alianna Psoma (Fab Lab Ioannina).

Iason Pantazis holds a Master of Science degree in Advanced Architectural Design from Columbia University and is a registered Architect in Greece. He is the principal architect at Topotheque Design Studio and teaches Architectural Technology at the University of Ioannina. Iason is the Director of the Digital Fabrication Laboratory Fab Lab Ioannina and the founder of the Start Up Firm Lasercutter.gr.

Evangelos holds a Masters of Advanced studies in the field of Computer Aided Architectural Design from the ETH in Zurich. He works at Topotheque Design Studio and he is the co-founder of the Digital

zis & Evangelos Pantazis

Ceramics 3D Printing Workshop

Katerina Labrou & Nikos Athanasopoulos

How to talk about the Commons transition in non-expert audiences?

Alekos Pantazis

The Future of Work  
Maro Pantazidou

Fabrication Laboratory Fab Lab Ioannina. He is currently pursuing a PhD at the Viterbi School of Engineering at the University of Southern California, where he teaches parametric design and Project Management at the Dept. of Civil Engineering.

Ceramics 3D Printing workshop aims to transmit additive manufacturing fundamentals to the participants, and demonstrate how the technique can be used to make ceramic objects. The workshop is based on the conversion and use of a conventional 3D printer for printing ceramics.

Katerina holds an MSc in Architecture Knowledge and is an MIT FabAcademy graduate. Her work explores a wide range of analytical and digital tools. She works on projects related to traditional making, new media and expressions thereof; means towards the emergence of new sustainable possibilities for rediscovering and fulfilling global needs on the local level.

Nikos holds a degree in Mechanical Engineering and an MSc in Integrated Product Design & Innovation. His work includes graphic design, typography and packaging projects, extending to the exploration of open and experimental technologies and fabrication methods.

Can we launch a radical transformation to our imaginaries by going back and hack the games of our childhood? A Commons-oriented musical chairs game is the reverse of the classic capitalist musical chairs game: collaborative and community-driven vs competitive and individualistic.

Alekos is a core member of the research collective focused on the commons "P2P Lab". He is an environmental engineer (BSc) holding an MSc in nautical and marine science, a certificate of pedagogy and currently he is pursuing a PhD at Tallinn University of Technology on the convergence of convivial technologies, Commons and non-formal education. Moreover, Alekos has 20 years experience of active involvement in international civil movements, focusing on agrarian grassroots movements and the Commons.

The idea and ethics of 'Work' is one significant intangible that shapes the way people and communities exist and co-exist. In this workshop, participants will be invited to explore: how new technologies can change the way we understand and experience 'work' in the coming 20 years, how can the idea of the Commons help build a different future of work and what do the changes in the way we work mean for the Ioannina region specifically and the Western Balkans more broadly.

Maro is a researcher and a coordinator for social change research and campaign projects (Centre for Applied Human Rights/University of York, Amnesty International, Future Society Forum and more).

# VISUAL ECOTOPIAS: HISTORY, THEORY, CRITICISM

Talks: History, Theory, Criticism  
(symposium)

Venue: Soufari (General Archives of  
Greece – Historical Archives –  
Museum of Epirus), D. Filosofou  
& Glykidon, Ioannina, Greece

Date: Friday, October 12, 2018  
10:00-18:30



## VISUAL ECOTOPIAS: HISTORY, THEORY, CRITICISM

# "ART IS THOUGHT FROM THE FUTURE"

Timothy Morton, *Dark Ecology*

## CURATORIAL TEXT

The interface between humans and the environment has been the object of debate among artists, philosophers, theorists and scientists since the eighteenth century, decades before the neologism 'ecology' was coined by the German biologist Ernst Haeckel in 1866. Intertwined initially with the tradition of natural history, ecology became a scientific discipline that aimed at the exploration of the relationship between organic and inorganic ecosystems at the end of the nineteenth century, while it took political connotations from 1960 onward. Environmental awareness and the politicization of ecological thought mobilized radical artists and theorists after 1970. Linking environmental pollution with the industrialization and consumerism of Western societies, Herbert Marcuse argued, for instance, in *The Aesthetic Dimension* in 1978: "the violation of the Earth is a vital aspect of the counterrevolution." And Félix Guattari noted in his book *Three Ecologies* in 1989: "only an ethico-political articulation – which I call ecosophy – between the three ecological registers (the environment, social relations and human subjectivity) would be likely clarify these questions."

Reflections concerning the relationship and balanced interaction between humans and

## VISUAL ECOTOPIAS: HISTORY, THEORY, CRITICISM

## CURATORIAL TEXT

nature influenced literature, poetry, aesthetics and the visual arts in the modern era. This impact has not however been sufficiently explored. In the last decades, literary criticism has showed a growing interest in revisiting romanticism and other nineteenth-century currents through the prism of eco-criticism. This is not the case with art history and theory that have not adequately incorporated the environmental approach in their methodologies, with the exception of the work of T. J. Demos, Mark Cheetham, Ian MacLean, Greg M. Thomas and others. The constantly deteriorating pollution of the planet and the wasteful consumption of its natural resources, the extinction of endangered species and the climatic change have recently motivated theorists, artists and curators who critique the Anthropocene, and focus on the overcoming of the anthropocentric worldview through radical re-interpretations of the relations between humans and non-humans, aiming at establishing novel ways for the harmonious symbiosis between human society and the environment.

Conceptually premised upon the theoretical work of Bruno Latour, Michel Serres and Timothy

Norton, the symposium seeks to contribute to the discussion by critically examining the intersection of environmental thought, eco-criticism, eco-aesthetics and the visual arts from the eighteenth century to the present day. It aims at revisiting the outdated idea that ecological consciousness has been developed only after 1960, and at re-thinking the collaboration between artistic practices, political-ecological theory and environmental activism in contemporary art. The main question to which speakers should respond is the historical relation between ecology – in its expanded re-conceptualisation as a social and political register – and art, and most specifically the possibility of integrating an ecosophical approach in visual arts studies today. The objective of the symposium is to bring forth an eco-aesthetic evaluation of the interface between art and the biosphere through the emergence of a genealogy of ‘ecological art’ and the production of a critical discourse on art and the environment.

Topics may include, but are not limited to:

- The changing perception, signification and representation of nature as well as the different

## VISUAL ECOTOPIAS: HISTORY, THEORY, CRITICISM

## CURATORIAL TEXT

configurations of the relationship between the organic and inorganic environment in the visual arts and architecture from antiquity onward, with emphasis on the period 1700-1960.

- The exploration of forms of environmental awareness and of ecotopian visions in the visual arts and architecture since 1960.
- Political ecology, environmental activism and contemporary artistic practices.
- Critical evaluation of history of art from an ecological or environmental perspective and proposals for the possibility of re-structuring an ecological or eco-critical art historical field.
- Eco-criticism, eco-theory and art historical methodologies, for example how useful may be interdisciplinary interpretative models in the analysis of artistic genres (e.g. landscape painting, land art, environmentalist practices) that explicitly or implicitly negotiate the interface between humans and the environment? Can theories borrowed from post-structuralist and environmental philosophy (e.g. Guattari's ecosophy or Morton's ecognosis), benefit the process of revisiting nature-focused artistic currents, such as romanticism or naturalism?

- Philosophy of nature, environmental aesthetics and the visual arts.
- Exhibition strategies, curatorial discourses, and creative rapprochements of the relation between ecology, environmental politics and art today.

Victoria Ferentinou, *"Visual Ecotopias" scientific coordination*

## VISUAL ECOTOPIAS: HISTORY, THEORY, CRITICISM

On the extinction of the fireflies, the hazard of movement and the wild beyond (and by the way do you know the album “I am a piece of atmosphere”?)

Nadja Argyropoulou  
Conservation Ecology/Art Conservation:  
Toward a Visual Ecotopia of Change  
Chris Ingraham

Wandering through images and wondering about entanglements of materials, stories, relationships, realities and theories, this short presentation of specific curatorial events (such as Paratoxic Paradoxes, 2014-2017 and Making Oddkin: for joy, for trouble, for volcano love, 2018) will address specific urgencies (i.e. extractivist policies) and possibilities (i.e. an agency through which we can challenge the very languages used to express our knowledge, concerns and practices ref “the environment”). The presentation will draw from the work of poets, writers, artists, activists and philosophers, with a focus on anarchist thought.

Nadja Argyropoulou is independent curator, with studies in history and archaeology (BA, National and Kapodistrian University of Athens, GR) and art history and theory (MA, University of Essex, UK). She has curated a considerable number of exhibitions and interdisciplinary events in Greece and abroad, participated in collective projects, symposia and workshops and written reviews and texts for magazines, books, solo and group exhibitions. Among her curatorials are, What Remains is Future, Old Arsakeion School, Patras Cultural Capital of Europe, 2006 / Hotel Paradies – 2nd Athens Biennial, Athens, 2009 / The Marathon Marathon project, co-curated with Hans-Ulrich Obrist, Acropolis museum Athens, 2010 / Family Business (initiated by Massimiliano Gioni and Maurizio Cattelan) in New York and Paris (Chalet Society and Palais de Tokyo), 2012-2014 / HELL AS Pavilion, Palais de Tokyo, Paris, 2013 / “Collecting Architecture- Territories” collective research project, DESTE and GSAPP – Columbia University, 2012-2013 / Wor(th) ship: Tassos Vrettos, co-curated with Yorgos Tzirtzilakis, Benaki Museum, 2015 – 2016, Arles-France, 2016, Thessaloniki Museum of Photography, 2017 / Paratoxic Paradoxes, Benaki Museum, Athens, 2017 / Making Oddkin: for joy, for trouble, for volcano love, Nisyros and Cyalis islands, Dodecanese, 2018/ Mêtis. The Wave in the Mind and Fugitive Planning, Tilos island, Dodecanese, 2019

Conservation ecology is a field of study and practice devoted to preserving our planet’s biodiversity and natural resources. Drawing upon a host of interdisciplinary insights—from evolutionary biology to environmental ethics—conservation ecologists aspire to conserve species, habitats, ecosystems, landscapes, and biota everywhere from threats upon their flourishing. The “before it’s too late” project of conservation ecology calls for manifold methods, including bioengineering, infrastructure design, lobbying, protest, and no shortage of fieldwork with all the -cultures in play: agri-, aqua-, horti-, perma-, and so on. Similarly, art conservation is the practice of preserving, restoring, and studying the essential material constitution of works of art. Encompassing its own host of interdisciplinary knowledges—from art history to chemistry—art conservators aspire to preserve “original” artworks from degradation, discoloration, and deterioration over time. Art conservation’s project to pause the patina of time also calls for a variety of tools and methods: scalpels and x-rays, *tratteggio* and digitization,

## SPEAKERS & ABSTRACTS

among no shortage of others. Although it’s clear that both fields of conservation have different objects and methods under their domain, then, each seems to share a similar premise: namely, that there exists or has once existed an optimal, original, or complete *something* to conserve in the first place. In this paper, I challenge that presumption. Instead, I explore what conservation might look like if premised upon an ontological supposition that dynamism and change—rather than some ideal form of stasis and fixity—are intrinsic both to ecosystems and art alike. To do so, I draw upon two unexpected examples: first, the case of natural rights, and specifically the human rights conferred legally to the Ganges River in 2017; and, second, the case of Forensic Architecture, a collaborative research agency (shortlisted for the 2018 Turner Prize) that produces cartographic and architectural models documenting human rights violations. Together, I suggest, these cases reveal some ways that ecological thought and visual art are already constitutively entangled.

Chris Ingraham is an Assistant Professor of Communication at the University of Utah and a 2018-19 Fulbright Scholar in Digital Culture at the University of Bergen, Norway. Dr. Ingraham’s scholarship is interdisciplinary by training and design, working across the humanities to think critically about the material, aesthetic, and rhetorical practices that configure the environments we create and inhabit. He has published on such subjects as algorithmic rhetoric, Google Street View art, serendipity, the ineffable, Olympic arts competitions, and a host of other topics that have sparked his curiosity. His first academic book, *Gestures of Concern*, is about the impalpable force of affective and aesthetic participation in public life. Look for it forthcoming with Duke University Press in 2019. Among his next projects are a book about plant rhetoric, an edited collection about LEGOs, and an extended study of recommendational culture.

Opposite and inside vibrant matter: photographing “romantic landscapes”  
Kostas Ioannidis,  
Eleni Mouzaki

The paper we are going to present is the outcome of a common project on the concept of the romantic landscape. About ten years ago, we started wandering around and photographing in the coasts of Northern Germany (Vorpommern, Rügen). It was there, in the first decade of the 19th century, that together with other artists and intellectuals the romantic painter Caspar David Friedrich lived, worked and wandered. In the course of the project mostly through artistic practice but also through theoretical speculation many issues arose of which the most challenging perhaps was how to confront the traces of the Nazi past left on locations some of which in the recent year have turned out to be major touristic attractions (for instance the Prora Kdf colossal building). However, the most important point of our critical attention has been to question photography’s common conception as a detached and disembodied way

# VISUAL ECOTOPIAS: HISTORY, THEORY, CRITICISM

of representation. Is it possible that photography could be practiced in the vicinity of other phenomenologically inspired artistic practices that flourished from the 1960s onwards, practices that explored antiocular, embodied ways of gathering knowledge? Discussing the history of contemporary landscape photography and reflecting on our photographic practice we are trying to delineate the possibilities of an embodied practice of the medium. Jane Bennett's concept of political ecology and Robin Kelsey's formulation of landscape as "not belonging" will stand as our two major theoretical points of departure.

Kostas Ioannidis is an art historian based in Athens, Greece. He works as an assistant professor of theory and criticism of art at the Athens School of Fine Arts and has also taught at the Universities of Ioannina and the Aegean. He has been a grantee of the "Ioannis F. Costopoulos Foundation", a State Scholarship Foundation Postdoctoral Fellow and a Fulbright Foundation Research Scholar. He has published essays on the issue of text and image, on the history and theory of photography and a book on *Contemporary Greek Photography* (Futura Publications and Thessaloniki Museum of Photography, 2008). He is currently completing a book on the artistic aspirations of photography during the period 1880-1910.

Eleni Mouzakiti is a visual artist, photography educator and curator of photography exhibitions and publications. She studied German Language and Literature in Athens, Berlin and Heidelberg. She holds an MA in Image and Communication from Goldsmiths College, University of London and a PhD in Photography from the University of Derby, School of Art Design and Technology. She has been a fellow of the DAAD, the Greek State Scholarship Foundation and the Alexander. S. Onassis Public Benefit Foundation. She has worked as a freelance photographer for magazines, theatres and dance-theatre companies. She has exhibited her projects in various venues and festivals (solo and group shows) in Greece and abroad. Works of her owned by the Portland Art Museum, Oregon, U.S.A., the State Museum of Contemporary Art in Greece, the Thessaloniki Museum of Photography, the ACG Art Collection and private collections. Her portfolios have been published in various magazines, newspapers, group exhibition catalogues and monographs (monographs: *Visitors*, *in limbo*, and *Backstage Photographs*). She has been an Adjunct Professor for Photography (Practice, Theory and History of Photography) in the Dept. of Visual Arts and Art Sciences at the University of Ioannina. She teaches photography at the Athens School of Fine Arts, in the Continuing Education Programme in Photography. In her work she focuses in the notion of absorptive behavior in the public realm, leisure time geography and issues of history – memory.

# SPEAKERS & ABSTRACTS

## Silences on the Last Wild River of Europe Ilir Kaso

On the 8th of July 2013, the Ministry of Transport and Infrastructure, together with the Ministry of Environment in Greece signed a document consenting a project to divert the rivers in northern Greece with the aim to enrich the waters of the Ioannina Lake. In the list of the rivers to be diverted, there was the river Aoo as well. This particular river springs in the northwestern part of Greece, specifically the Pindus Mountains in Epirus, near the village of Vovoussa (the ancient name of Vjosa), and it drains into the sea just north of the Narta lagoon – one of the biggest and ecologically richest lagoons of Albania. Everything starts in Konitsa, where the civil society had already begun protesting in the area, but beyond the border, in Albania, the people were in complete darkness. No news was being made public by the Albanian media. Completely by chance, the artist found himself involved in the problematic that had to do with the neighboring states function under a global structure that was being randomly applied in the entire region. Together with a group of students in anthropology, part of the Konitsa's Summer School program, he decided to cross the border and break the silence in the town of Përmet. They had two different approaches to address this social issue:

- The first approach came with the crossing of classical methods of anthropological fieldwork research with experimental ad-hoc methods.
- The second approach would open a long debate on whether they should engage the spreading of the news and if so, under which conditions.
- The artist will talk about the difficulties and the strategies they had to face during this "journey". Crossing the border several times, he has been involved in a triangle in between Art, Anthropology, and Activism.

Ilir Kaso was born in 1982 in Përmet. He graduated in 2005 from the Academy of Arts in Tirana. He is a multimedia artist, refining his own visual and conceptual vocabulary that emerged through his focus on a triangle in between art, anthropology and activism. His work has been exhibited in "MuCem" Museum, Marseille – "Ludwig" Museum, Budapest – "Pino Pascali" Museum, Polignano a Mare – "Neurotitan" Gallery, Berli – "Kunstraum Riehen" Gallery, Basel. He has been given the Audience Award, DocuTIFF 2015 – Best Animation Film, Albania Film Festival 2012 – Best Image, AniFestRozafa, 2010 – Public Award, TIFF 2009 – Best Contemporary Artist, AMC 2007 – Special Award, Ballkanima 2005. He lives in Tirana and works as a lecturer at the University of Arts in Tirana.

# VISUAL ECOTOPIAS: HISTORY, THEORY, CRITICISM

The Nature-Culture complex in late modernity: Humanism, anti-humanism, post-humanism and the project of a “re-invention” of nature  
Golfo Maggini

Does the creation of post-human entities hybrid in their essence, promoted in the last decades by the enhancing technosciences, have something to fear of the advocates of “deep ecology”, when the latter speak against the violation of the order of Nature? In the so called anthropocene era we go through, there is a harsh critique of the “Promethean shame” (G. Anders) of Enlightenment and modernity, which is often inclined to engage in irrationalism and, thus, to discover anew the power in transcendent beings, such as Nature, “Gaia” or the “Big One”. In the history of Western metaphysics Nature has been defined as the Other of Spirit, as what is given without intermediary\* and is alien to the human spirit, a tendency which has culminated in modern science and technology. Within the latter objectified Nature is alienated from the human subject and as such constitutes a challenge to human reason and action. A large part of the recent discussion about the conditions of the late modern technoscientific ideal nourished by 18th century Enlightenment departs from the critique of philosophers such as Friedrich Nietzsche, who talked in the name of a “renaturalisation” of man, hence inspiring a significant number of contemporary trends in philosophy and the history of ideas often qualified as “anti-humanist”. For the anthropologist of science and philosopher Bruno Latour, modernity epitomized the complex of Nature and Culture in the terms of a “Big Divide” (*Grand Partage*) between the humans and the non-humans driven intrinsically by the need to distinguish categorically the different orders of the Real within a merely anthropocentric perspective. At the same time, what has been encouraged is a logic of transgression (M. Foucault) within an utterly desacralized and world. There is, thus, an urgent need to “redistribute” the main components of what Latour described as the “Big Division”, that is, to determine anew the state of equilibrium between Nature and Culture, as it is the very conception of the Natural and the Artificial, as well as their hybridization that is challenged by today’s technoscientific achievements.

# SPEAKERS & ABSTRACTS

The depiction of industry and engineering works in modern German painting  
Virginia Mavrika

Golfo Maggini is professor of modern and contemporary philosophy at the Department of Philosophy, University of Ioannina, Greece and affiliated professor at the School of Education, University of Warsaw, Poland. She graduated from the Department of Philosophy, Psychology and Pedagogy of the University of Athens in 1991. She pursued her postgraduate, doctoral and postdoctoral studies at the University of Paris IV-Sorbonne, University of Paris XII-Val de Marne and the State University of New York at Stony Brook respectively. She has taught philosophy in the Hellenic Open University, the University of Patras, and the American College of Greece. She is the author of *Habermas and the Neoaristotelians*, *The Ethics of Discourse in Jürgen Habermas* and *The Challenge of Neoaristotelianism* (2006); *Towards a Hermeneutics of the Technological World: From Heidegger to Contemporary Technoscience* (2010), and *Bios-Kinēsis-kairos-technē-polis: Phenomenological Approaches (Martin Heidegger-Hannah Arendt-Jan Patočka-Michel Henry)* (2017). She has edited in Greek Martin Heidegger’s *Phenomenological Interpretations to Aristotle* (2011); Françoise Dastur’s *Heidegger et la question du temps* (2008), and George Steiner’s *Heidegger* (2009). She has also foreworded a number of key texts in contemporary philosophy, such as Martin Heidegger’s *The Will to Power as Art* lecture course (Athens, 2011). She is also the co-editor of the conference proceedings on *Philosophy and Crisis. Responding to Challenges to Ways of Life in the Contemporary World* (2 vols, RVP Series in Cultural Tradition & Contemporary Change, Washington D.C. 2017).

The Industrial Revolution and the technological progress, alongside their impact on society, economy and environment, brought the emergence of a new genre in painting from the Late 18th century onwards. This genre was especially developed in the technologically elevated German speaking world as Industrial painting (*Industriemalerei*). Initially, the depiction of industry and civil engineering works was considered as part of landscaping, while gradually was enriched with social and political content which concerned the relationship of man to work and nature. In general, these paintings followed their contemporary stylistic trends and were used to praise national technological achievements or private financial and commercial activities. However, a number of artworks pointed at negative aspects of the industrial activity, such as its effect on the social and natural environments which constituted a subject of concern as early as in the period of Romanticism.

Virginia Mavrika is a graduate from the Universities of Athens (degree in Archaeology and Art History) and Oxford (MPhil in Classical Archaeology). She has obtained her PhD in the history of modern art at the University of Athens as a scholar of the State Foundation of Scholarships. Currently working as an art historian in the Hellenic Ministry of Culture and Sports. She has worked as a curator in the Museum of the City of Athens (Vouros-Eftaxias Foundation) and has taught history of modern European and Greek art and cultural management as adjunct lecture at the University of Ioannina and the Hellenic Open University. Her publications’ subject matters include Greek and European painting and architecture of the 19th and 20th centuries, modern Greek religious art, the reflection of national ideologies on art, cultural management etc.

# VISUAL ECOTOPIAS: HISTORY, THEORY, CRITICISM

## Embalmed Animals: An attempt to link the work of the artists Damien Hirst and Giorgos Tsakiris Thanasis Moutsopoulos

Is it possible to associate the work of the Greek artist Yiorgos Tsakiris with the much-discussed “shark” of the well-known British artist Damien Hirst? The latter particularly emphasizes the immortality of the natural beings he uses (both through the title and through formaldehyde, which may be as important as the shark itself). Tsakiris, on the other hand, is interested in the whole life cycle – birth, life, death or sowing, growth, rearing in agriculture. If you look at the works of George Tsakiris in a place that is not defined as “artistic”, especially if he is, on the contrary, defined as “scientific as in an exhibition he has set up at the laboratories of the biology department of the Aristotle University, then it will be in a relentless confusion. And what are the boundaries between Tsakiris’ works and the “real” exhibits of the workshop? This “non-expert” viewer (as if the “specialists” have many more tools to find their way...) will probably feel bewildered or even irritated by his inability to distinguish works of art from scientific material. Undoubtedly the labels next to Tsakiris’ works (but probably not the labels next to the permanent scientific exhibits) will help the situation. But the confusion will stay. And that will probably be one of the most interesting elements of Tsakiris’ work.

Thanasis Moutsopoulos is an Associate Professor of History of Art and Cultural Theory at the School of Architecture of the Technical University of Crete. He studied at the National Technical University. Master of Design Studies, Harvard University, PhD NTUA. PhD N.T.U.A. Adj. assistant professor at the Department of Architecture, University of Patras, Greece. He teaches History and Theory of Art and Architecture at the School of Architecture, TUC. He collaborated with many reviews (*Mute, Archis...*) He was appointed commissioner for the Greek Pavilion (“Athens 2002: Absolut Realism”) at the Venice Biennale of Architecture (2002). He was the artistic director for the Photosyngyria exhibition, an international photography event in Thessaloniki, Greece (February 2005) and Visual Arts in Greece 2005 at the Contemporary Art Museum in Thessaloniki. He curated a great number of group shows in several museums in Greece. Recent international publications: *Red Utopia: North Korea and On Cultural Influence* (ed. Steven rand, Heather Kouris).

# SPEAKERS & ABSTRACTS

## Convenient Misunder- standings: Meteocultural Models in Britain (1755- 1830) Aris Sarafianos

This paper examines the history of relations between climate theories, the birth of art history and explanations of cultural phenomena. It focuses on the long eighteenth century and it seeks to show the various ambitions and presumptions with which specific climatic models were rife as they were applied to art practices and their history. This talk also explains the tensions and fierce reactions that certain climate models caused among commentators, thus mapping the various professional, national, biopolitical, medical and market forces anchored in competing climate theories during this century. Finally, it charts the most significant facet of this process, namely the move northwards of climate models thought to be ideal for the rise of perfect art – from Winckelmann’s Mediterranean calm to James Barry’s bracing and vigorous climates of the North.

Aris Sarafianos is Assistant Professor in European Art History at the University of Ioannina. He received his PhD from Manchester University where he taught for a number of years (2001- 2008). He has held long term fellowships from the Huntington Library and the Clark Library/UCLA while his research has been supported by awards from the Paul Mellon Centre in London/Yale University and YCBA at Yale University. His work focuses on the extensive interactions between the history of medicine and art history, the history of literature, music and travel during the eighteenth and nineteenth centuries. His essays have appeared in a number of international peer-reviewed journals (*Representations, Journal of the History of Ideas, Art Bulletin and Art History* et al.) as well as featuring in a series of theme-based edited volumes of essays dealing with the intersections of science, medicine, literature and the arts – for the latest example, see “Wounding Realities and Painful Excitements” in the *Hurtful Body*, ed. Macsotay, van der Haven and Vanhaesebrouck (Manchester: Manchester University Press, 2017)

## Art Serving, Studying and Questioning Technoscience over the Past Half-Century Lia Yoka

The talk will discuss a genealogy of works of art and artistic exhibitions engaging with technoscience since the late 1950s. Along this itinerary, the concept of nature has been treated with great flexibility. What is the status of nature in the emerging landscape? And does that make art today more or less relevant?

Lia Yoka is currently Associate Professor of art history and theory at the School of Architecture, Aristotle University of Thessaloniki, Greece and coordinator of the “cultural theories” module at the Interuniversity Postgraduate Programme in Museology. She translates, edits and writes for the *Editions des Etrangers*, has edited volumes on museology, cultural studies and semiotics, and is interested in the history of comics, 19th-century European painting, critical theory and (historical) semiotics.

# VISUAL ECOTOPIAS: HISTORY, THEORY, CRITICISM

## Resilient Futures– A Resilient Project Chrysa Zarkali

How are visual artists envisioning the future of our planet and what are their critical perspectives on the relationships between people and nature, financial systems, strategies for development and making use of natural resources and public space? “Resilient Futures is the title of a unique project, a collaboration between the cultural organisation Polyeco Contemporary Art Initiative (PCAI) by Polyeco Group and the Contemporary Art Center of Thessaloniki, of the State Museum of Contemporary Art in summer 2018, in Pireus and Thessaloniki, bringing together Greece’s big port-cities through contemporary art, on the basis of resilience. First it was the public presentation of works from the PCAI collection at the headquarters of the organization, which resulted from the assignments that take place every year by contemporary filmmakers; then, the exhibition at the CACT hosted works by artists from Greece and abroad, with explicit or implicit reference to issues relating to urban, environmental and social resilience, as well as to alternative conceptions of the sustainability of human relationships.

Chrysa Zarkali is a museologist. Since 2006 she has been working as a Public Relations and Communication Manager at the State Museum of Contemporary Art in Thessaloniki, designing and implementing the communication plan for all museum’s actions, the public relations and the organisation’s networking. Professionally, she is very much interested in communication, cultural organisations’ networking, strategies for audience development planning, relations between culture and tourism. She has worked in several museums and cultural institutions in Greece and abroad. She graduated from the Department of History and Archaeology at the Aristotle University of Thessaloniki (BA) and completed her MA Degree in the Department of Museum Studies, University of Leicester, UK. Contact email: chryszarkali@gmail.com, pr@greekstatemuseum.com

## The garden as interface between hu- man and na- ture Fay Zika

The garden marks an attempt by human beings to appropriate nature, a practice which includes multiple functions: architectural design and engineering planning, physical involvement and activity, philosophical reflection, aesthetic pleasure, botanical and zoological research, yielding of flowers and fruits. In a few words, cultivation in both the literal and the metaphorical sense of the term. As opposed to a utopia which tends to present a fictional world, the garden constitutes an example of what Foucault named a heterotopia, that is, an alternative but actual environment, within which the relationship between human and nature or universe can be investigated; a microcosm as representation of the

# SPEAKERS & ABSTRACTS

cosmos. I borrow the term interface from digital media in order to emphasize the interactive relation between human and nature within the protected environment provided by the garden.

My paper traces some of the major theoretical moves concerning the garden from the end of the 18th century, as an aesthetic but also a political attempt to deal with nature. Kant included landscape gardening in the ‘fine arts’, and specifically the visual arts, as “the beautiful arrangement of the products of nature”, to be viewed and appreciated at a distance. However, the fact –so positive for Kant- that the garden consists of a combination of nature and art, led Hegel to consider landscape gardening as an ‘imperfect art’ wherein the work of the mind is ‘soiled’ by contact with nature. Persecuted by the supporters of art, gardens also became the object of a dismissive attitude from the opposed side, the environmentalist view in favour of ‘wild’ and unmediated nature, where human intervention is considered to ‘spoil’ the purity of the raw and rough natural world. The end of the 20th century marks a ‘return’ to the garden due to a variety of issues such as growing urbanization, multiculturalism and migration, environmental pollution and alienation from the sources of food production. Within this context, the garden appears once again as an active heterotopia, as a quest for a better way of living and as a multisensory artistic practice.

Fay Zika is Associate Professor of Philosophy and Theory of Art at the Art Theory and History Department of the Athens School of Fine Arts. Her research interests include color theory and practice, multisensory perception and aesthetics, identity and gender, the relation between art and nature, the relation between philosophy and the arts and sciences. She has published articles in Greek and international journals, collective volumes and exhibition catalogues. She is the author of *Arts and Thoughts: Philosophical Investigations in Contemporary Art* (Agra, 2018) and the editor of the Greek translation of *David Batchelor’s Chromophobia* (Agra, 2013), the exhibition catalogue *Absence* (Nisos, 2013) and the collection of essays *Art, Thought, Life: The Aesthetic Philosophy of Alexander Nehamas* (Okto, 2014).



# INTANGIBLE MEETINGS

|        |  |
|--------|--|
| Talks: | Intangible Meetings (conference)   |
| Venue: | Soufari (General Archives of Greece – Historical Archives – Museum of Epirus), D. Filosofou & Glykidon, Ioannina, Greece |
| Date:  | Saturday, October 13, 2018<br>09:00-18:30  |

## INTANGIBLE MEETINGS

The programme explores the emerging landscape of Intangible Cultural Heritage (ICH) in research and applied knowledge, with a focus on the European and Balkan region. The Intangible Meetings bring together cultural workers, theorists, artists and technologists, with the aim to consolidate contemporary definitions of ICH, its conceptual framework, art and creative practices, as well as examine new technological approaches along with existing and potential digitalities of ICH.

ICH initiates from the Convention adopted by UNESCO for the Safeguarding of Intangible Cultural Heritage, “the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage.” (art. 2, UNESCO, 2003). ICH designates the immaterial forms of everyday culture and is also denominated as “Living Heritage”, including inherited, intetemporal traditions as well as current urban and rural manifestations that are incorporated into contemporary expression. Up until now, ICH can be discerned in five domains, Oral Tradition and Expression, Performing Arts, Social Practices and

## CURATORIAL TEXTS

Festive Events, Knowledge and Practices, and Traditional Craftsmanship. Communities, local cultures and generic memory can be considered the linchpin for the emergence of ICH, nevertheless ICH is transmitted, remediated, curated, utilised and safeguarded through a complex actors’ network and a wide participatory system.

The ephemeral, multi-versioned and performative actualities of ICH pose theoretical and technological challenges for its documentation, sustainment and re-enactment. They extend to more interdisciplinary practices and reinforce immersive modes of experiencing them, exposing also the potential to new forms of representation and institutionalisation, like virtual museums. The Intangible Meetings include but also go beyond the following themes:

- Good practices in sharing authority between institutionalised agency and ICH bearers/communities
- New conceptualisations and critical approaches of ICH
- Protocols and standardisation of ICH for management, risk assessment and evaluation
- Virtual Museums for ICH
- Public engagement strategies with ICH through

## INTANGIBLE MEETINGS

digital means

- Digitalities of ICH and media art (VR, AR, interactive)
- New technologies, processes and infrastructures for working with ICH

Christos Dermentzopoulos, *"Intangible meetings"*  
*scientific coordination*

Mariana Ziku, *preface editor*

### Reflections on the "Intangible Meetings" conference

The "Intangible Meetings" conference, which was held during the first Biennale of Western Balkans in the city of Ioannina, aimed to celebrate Intangible Cultural Heritage (ICH) while bringing it to the 21st century. In contrast with how cultural heritage has been perceived until recently, the conference intended on going beyond the concept of "master narratives", which has dominated the research field for years, and suggesting contemporary interdisciplinary approaches.

The invited speakers, representing various academic fields and institutions, examined different aspects of ICH, while illuminating multiple issues regarding

## CURATORIAL TEXTS

current notions of the subject. It became clear that preserving the intangible heritage is quite challenging, but essential once we realize that we have inherited much more than tangible objects from our ancestors. There are numerous fragmented hidden narratives to explore, which will most likely get lost, unless we seek, record and cherish them. During this intricate process, one has to be very careful not to interfere too much and distort local characteristics or a community's identity. ICH can be perceived as an invisible thread that links people and civilisations, thus providing valuable knowledge and information that cannot be found in history books or museums.

Apart from showcasing the past and the present of ICH, the conference's purpose was to raise questions and propose solutions for its future. In the digital era, there are many more tools for discovering, restoring and presenting data, which can effectively be used in the cultural field as well. With the help of technology, not only could ICH be transmitted from one generation to another, but also future generations could be inspired by ICH when creating new expressions. To potentially achieve such a progress, it is essential to make sure that certain intangible customs

## INTANGIBLE MEETINGS

and traditions are not being performed for the last time. Science has found the means, and it is up to humanities to provide the content and the human aspect, for the intangible to become digital.

Elli Leventaki, *conference coordinator*

## SPEAKERS & ABSTRACTS

Are there borders in intangible cultural heritage?  
Stavroula-Villy Fotopoulou

Our current debates focus on “cultural commons”, “digital cultural heritage”, “informational commons” etc., while World Wide Web gives almost to anyone access to cultural content uploaded either by the producers themselves, or by archival depositories, or by interested third parties. So, what happens to cultural practices and traditions that have been transmitted orally, through community performance and serve as markers of identity for various groups of people (local, cultural, linguistic communities etc.)? We will reflect on this question, taking under consideration the relevant provisions of the Convention for the Safeguarding Intangible Cultural Heritage (UNESCO 2003) and those of the Convention for the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2005).

Stavroula-Villy Fotopoulou was born and grew up in Kalamata, Greece. She got her Bachelor's Degree in Archaeology from the National and Kapodistrian University of Athens. She got a Master's Degree in Contemporary History from the National and Kapodistrian University of Athens, on collective memory and management of cultural heritage. She got a Master's Degree in Folklore from the National and Kapodistrian University of Athens, on life-stories and gender. Her speaking and writing skills in English are excellent, while she has a moderate communicating ability in French and Spanish. She works in the Hellenic Ministry of Culture and Sports, after graduating from the National School of Public Administration. She has served in various positions since 1996; she is Director of Modern Cultural Heritage since 2014. She has represented the Ministry of Culture in UNESCO, the EU and several bi-lateral or regional meetings as expert in relevant fields of cultural management.

Children's play and intangible cultural heritage  
Cleo Gougoulis

Children's culture as a form of cultural heritage is protected by the 1972 and 2003 UNESCO conventions for the protection of global cultural and natural heritage and the safeguarding of intangible heritage. (Darian-Smith & Pascoe 2013:3). Before the development of a global toy market for children, traditional outdoor games using ad hoc materials and makeshift constructions occupied an important part of children's culture.

Drawing from material from the exhibit "Children play in the region of Aitolokarnania, Greece 1940-2010" that led to the establishment of a University Museum Collection of toys, and was organized by third year students of the Department of Cultural Heritage Management and New Technologies in cooperation with local institutions in Agrinion in Spring 2017, the paper will discuss wider theoretical issues concerning children's culture as a form of intangible cultural heritage.

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Capturing the intangible cultural heritage using new ICT Technologies: An Introduction to the i-Treasures and Terpsichore projects  
Nikos Grammalidis

Cleo Gougoulis is assistant professor of Folk and Popular Culture at the Department of Cultural Heritage Management and New Technologies, University of Patras Greece. Her research interest and publications revolve around material culture studies, folklore studies, anthropology and museum studies, focusing on Greek children's culture and the anthropology of play. A researcher since 1981 and currently research associate of the Peloponnesian Folklore Foundation she has served as editor of its scientific journal *Ethnographica* (1993-2004). She has edited an international interdisciplinary special volume on children's play of the Museum *Journal Ethnographica* (1993) published by the Peloponnesian Folklore Foundation and has co-edited the books *Παιδί και παιχνίδι στη νεοελληνική κοινωνία. 19ος- 20ός αιώνας (Children and play in Modern Greek Society. 19th and 20th Centuries)*, Athens Kastaniotis, 2000 with A. Kouria and *Το ελληνικό παιχνίδι. Διαδρομές στην ιστορία του (Greek Toys: Historical Trajectories)*, Athens ELIA/MIET: 2008.) with Despina Karakatsani. A member of the International Toy Research Association (ITRA) since its founding year in 1993 and a receiver of the BRIO prize in 2005, she is past president (2006-2014) and vice president (2014-2018) of ITRA and currently treasurer. She is on the editorial Board of the *International Journal of Play and the Greek journal Ethnologia*.

The presentation will give an overview of the (previous and ongoing) work conducted within the FP7 i-Treasures project and the H2020 Marie-Curie Terpsichore project. The two projects leverage modern ICT technologies to improve the capture, analysis and presentation of Intangible Cultural Heritage (ICH), raise public awareness, provide seamless and universal access to cultural resources, support new services for research and education and recommend new development strategies. i-Treasures developed an open and extendable platform to provide access to digitized ICH resources, which allows both knowledge exchanges among researchers, as well as education of new apprentices. Terpsichore project aims at digitising, modelling, archiving and e-preserving ICH content related to folk dances by integrating the latest innovative results of photogrammetry, computer vision, semantic analysis combined with the story-telling and folklore choreography.

Dr. Nikos Grammalidis is a Senior Researcher (Grade B', Principal Researcher) at CERTH-ITI. He received the Diploma in Electrical and Computer Engineering and the Ph.D. degree in Electrical and Computer Engineering all from the Aristotle University of Thessaloniki, Greece in 1992 and 2000, respectively. His main research interests include: Computer vision, Machine learning, Image, Video and Multi-dimensional signal Processing, Intelligent Systems and Applications, ICT in Cultural Heritage, Analysis, Modeling and Visualization of body movement and facial expressions. His involvement with those research areas has led to the co-authoring of more than 140 articles in refereed international journals and conferences. He has received the IET Premium Award 2012 and the Euromed 2012 Best Full Paper Award, as a co-author in scientific papers. Since 1992, he has been involved in more than 15 projects funded by the EC and 15 by the Greek General Secretariat of Research and Technology. He has been the coordinator of several European and National research projects, including the FP7 FIRESENSE and i-Treasures projects.

# SPEAKERS & ABSTRACTS

Recovery of Knowledge in Cultural Heritage  
Marinos Ioannides

One of the greatest challenges at the beginning of the 21st century is the holistic documentation of the past. This new approach of digital documentation in cultural heritage requires the full digitization of the tangible, as well as the intangible content (story and knowledge). In this presentation we will illustrate some of the current technical confrontations and how a holistic documentation in Cultural Heritage can be achieved.

Dr. Marinos Ioannides is since the 1st of January 2013 the chair of the newly established Digital Heritage Research lab of the Cyprus University of Technology in Limassol ([www.digitalheritagelab.eu](http://www.digitalheritagelab.eu)). The lab is the fastest growing research Centre on the island and has been awarded a number of EU projects within its four years' debut (total budget for CUT: 7.0 MEuro). Since the 1st October 2013 he is coordinating the biggest research project at CUT-[www.itn-dch.eu](http://www.itn-dch.eu) and the only in the EU H2020 CSA project on Virtual Museums-[www.vi-mm.eu](http://www.vi-mm.eu) for the setup of the Agenda on Digital Cultural Heritage in the Horizon Europe FWP.

He is also the general secretary of ICOMOS-CY Committee and represents CY in all the EU Committees in the area of Digital Cultural Heritage. His research focus on the holistic 3D documentation in Cultural Heritage and he has received in 1995 the EU KIT Award from the European Commission. In 2010 he was awarded from the Spanish and European Association of Virtual Archaeology the Tartessos prize for his achievements in the area of 3D-documentation in Cultural Heritage. In 2018 he received for his overall achievements in the area of Digital Heritage documentation the unique CICOP Net Award and the unique UNESCO Chair award, as well as the prestigious EU ERA Chair on Digital Cultural Heritage with a total budget of 2.5 MEuro. He was involved in 68 EU funded projects since 1987 and has more than 70 publications. He is the main author of three books. All his proceedings and books have been published by the prestigious publisher Springer-Nature.

Augmented Reality & Art  
Nikolaos Kanellopoulos

Audio-visual Art is moving into a new era based on Augmented Reality (AR) Technology. This merging of technology and Art creates a new kind of world market which will be the biggest up to now in the history of computer applications.

To develop these HiTec applications we need a new kind of professionals, which I call "TechnArtists", who acquire hybrid knowledge in both Computer Technology and Art at the Audiovisual Arts Department of the Ionian University. The educational requirements needed, examples of Art AR Applications and a developing platform for AR applications, are also described.

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Dr. N. Kanellopoulos, professor in the Audiovisual Arts Department, Ionian University, specializing in Computer Systems & Applications, is the Faculty Head of the Audiovisual Arts Department of the Ionian University of Greece. He has served as Vice-President of the Board of Trustees of Ionian University, as faculty member of the Computer Science Engineering & Informatics Department of Patras University and the Archives and Library Science Department of Ionian University, as Vice-President for the Computer Science Department of the Ionian University and as President for the Greek National School of Dance. He has been a member of the National Governmental IT Committee and has served as a specialist scientific adviser, reviewer and evaluator of IT in the Ministries of Education, Research & Development, Justice, National Defense, Presidency, Mass Press & Media. He has contributed in the development of the Department of Computer Engineering & Informatics of Patras University and the Research Academic Computer Technology Institute of the Ministry of Education. He has extensive experience with more than 50 National and European R&D projects in the fields of Computer System Architecture, e-government and Information Technology Applications. His published work includes three international patents and about 130 papers/studies. He has presented his opinion on various scientific and cultural matters in the mass media. He has written one play for theatre as well as literature essays. Currently his main research interest is in the application of digital technology in audiovisual art interactive systems (VR/AR).

The previous and fast economic growth, the social rearrangement, the new technologies' debut and the urbanization of the developing countries, are only a few of the recent changes that tend to have effect on our creativity and the cultural interaction. Given that the latest circumstances absorb more and more hours of our everyday life, the opportunities to get in touch with culture and cultural heritage get slightest. Therefore, it was a necessity, to find different ways to express our cultural quests and expand the cultural interaction. The user-centric approach of the digital services in culture aims to encourage the live experiences, the interaction between the exhibits, the visitors and the future visitors as well. The smart tools development provides the opportunity for the regional museums to enter the world cultural map and get equally evolved to travel destination museums.

The PLUGGY project through its smart tools and activities, aims to strongly interconnect both the citizens and the culture and develop strong and stable associations between the two parts. The project powered by its users and their values, aspirations and needs, provides an innovative way of creating cultural digital resources and in parallel facilitates various actors to contribute on the cultural identity setup, in the "everyday" and "ordinary", "real" life. The PLUGGY project, through designing and implementing an innovative social platform which provides functionalities such as the already established social media (i.e. Facebook, Instagram e.t.c.), addresses

Citizens' digital participation in intangible cultural heritage  
Nikoletta Karitsioti

# SPEAKERS & ABSTRACTS

both professionals and non-professionals to contribute on their own content and to construct their own personalized stories. Through PLUGGY and its Curatorial Tool, the participants will be able to "narrate" their own, personal stories and dress them up with other potentialities provided by pluggable apps such as an Augmented Reality application, a geolocation mobile application, a 3D sonic narratives application, a collaborative game e.t.c.

Nikoletta Karitsioti works as a Communications Manager – Researcher, in the Institute of Communication and Computer Systems (ICCS) of the School of Electrical and Computer Engineering (ECE) of the National Technical University of Athens (NTUA). She is a Ph.D. Candidate in International Political Communication and has published peer reviewed papers in international conferences. She holds a Bachelor Degree in Philosophy and a Master degree in International Relations and Politics with expertise in Governance. Moreover, she participates with the identity of the researcher in the Research Unit of Southeast Europe (SEE Research Unit -SEER-Unit) in University of Peloponnese and the Research Unit of the International Relations Institute. Since 2012, she works as a Communication Manager and has taken part in various projects. She is experienced in planning, organizing and supporting the projects' communication and dissemination activities. At the same time, she writes articles in websites and newspapers on International Relations and Communication issues.

My project proposal consists in building an open air museum for iso-poliphony in Albania. Iso-poliphony as part of the intangible cultural heritage is admired as a rare choral sing in the region. The singing of iso-polyphony is associated sometimes with some pipes and the performers wear traditional national costumes. One of them is fustanella, a national popular dress that can be found in Greece and Albania.

This museum will increase the interest among the young generation, local and foreign tourists in Albania. As a rare way of singing, it is transmitted to different generations, but no school exists, where iso-poliphony can be learned. The open air museum will serve as well as a traditional place of exhibiting traditional objects of the rural life.

Dr. Dorian Koçi is historian, Director of National Historical Museum of Albania and lecturer in Tirana State University, Faculty of History and Philology. He holds a degree of M.A in International Relations and Diplomacy from Institute of European Studies of Tirana. He holds also a PhD in History from Institute of History, Academy of Albanological Studies in Tirana. Dr. Dorian Koçi is the author of the multidisciplinary monographies "Genealogy of Ali Pasha Tepelena" (2014) and "Historical, Identity and Cultural Meetings" (2016), and of several articles related to history, literature and international relations. Based on the main fields of interest on which he is furthering researches: history, literature and sociology. He has participated and held speeches in several national and international conferences and symposiums.

An open museum of iso-poliphony in Albania  
Dorian Koçi

# INTANGIBLE MEETINGS

## Intangible Commons as heritage Stelios Lekakis

Segregated from the material remains of the past and laden with political speculation in the present, intangible cultural heritage has been lately recognised as instrumental in the life of communities in the past and a vital element that should be sustained and celebrated for the future (UNESCO 2003). However, what lies behind the traditional crafts, food, stories, music and dances is the rich substratum of collaboration in the societies that gave birth and progressively shaped these living (or surviving?) cultural common goods, tangible or intangible, as products of communal life along with shared fears and aspirations. Looking at different case studies, our discussion will attempt to examine this collaborative background behind intangible heritage and identify catalysts that bring people together in the development of commons. Can we claim that these (pre-modern) drivers of participation and co-production are an equally important form of heritage? Can they be distilled and employed in contemporary, participatory projects or are we destined to reiterate empty promises of inclusion and democracy in heritage management for the years to come?

Lekakis, S., Shakya, S., Kostakis, V., 2018. Bringing the community back: □ case study of the post-earthquake heritage restoration in Kathmandu valley. *Sustainability* 2018, 10, 2978

UNESCO 2003. *Convention for the Safeguarding of the Intangible Cultural Heritage*. Accessible at: <https://ich.unesco.org/en/convention>. Last access: 03.05.2020

Stelios Lekakis studied classical archaeology and heritage management at the University of Athens and the University College London. He is currently a researcher at Newcastle University (landscape archaeology, characterization, perception and management) and teaches cultural management at the Open University of Cyprus and political economy at the Hellenic Open University. He works with NGOs (a founding member of MONUMENTA) and university departments -in Greece and abroad- as a cultural heritage consultant, focusing on participatory management and cultural informatics projects. He has published extensively in various academic journals and edited volumes. He is also the creative director of the LTD company: Mazomos Landscape and Heritage Consultants BVBA.

# SPEAKERS & ABSTRACTS

## Enacting Musical Heritage: A subjective experience Mikaela Minga

Discourses about intangible cultural heritage have been specifically associated to the practices of multipart singing in southeastern Europe from the moment that forms of multipart singing practiced in south Albania have been proclaimed (2005) and then inscribed (2008) in UNESCO Representative List of the Intangible Cultural Heritage of Humanity. Since then, those in Albania who work on multipart singing (be they scholars, performers or cultural workers) have dealt with such concept and its ramifications. In this presentation, I am going to talk about the making of a musical album: *Aromanian Songs from Drenova/Këngë arumune të Drenovës* (Squilibri Editore: 2018) with folk songs, performed by a group of aromanian-vlachs, from Drenova, a small village in Korça's district (southeastern Albania). This project represented a form of valorization of a musical expression, combining artistic performance with ethnomusicological work and documentation. I would like to discuss about the way I shaped my own position within this project, exploring the intricate relationship between artifact and the human experience; between the idea of heritage as something that should be preserved, safeguarded and the performance as living entity; last but no least, between the minority's musical practices and their space in the larger map of multipart singing practices in southeastern Europe.

Mikaela Minga is an ethno/musicologist and research scholar in the Institute of Cultural Anthropology and Art Studies in Tirana. She also teaches courses on films music, jazz and popular music at the University of Arts. Her main research areas include 20th century musics, with a particular attention towards urban musical practices in Albania and the Mediterranean, film music and multimedia. She has published several books, essays and articles.

## INTANGIBLE MEETINGS

“From place to Space”. Experiences in Greece from Digital Culture  
 Manthos Santorineos

Digital Culture has the potential to incorporate the local actions and thoughts to an international, immaterial space. All countries, in the last decades, are characterized by this transition. Manthos Santorineos, pioneer in this course in Greece will present the most important points, from the Mediaterra Festival up to the Greek-French Master “Art, virtual reality and multiuser systems of artistic expression”.

Dr. Manthos Santorineos, since 1984, has been active in promoting art and technology, having established the Department of Art and Technology at the Ileana Tounda Centre (1987), the Fournos Center for Digital Culture (1991) and the Mediaterra Festival (1998). Since 2000 he is responsible for the multimedia/hypermedia lab in the pre-graduate course in Athens School of fine Arts. From 2012, he is also (2012) Scientific co-director of Greek – French Masters Course “Art, Virtual Reality and Multi-User Systems of Artistic Expression”, Athens School of Fine Arts – Paris-8 University. He has directed several films and television programs (1985-1995). His works belong to the fields of video art, interactive installations, net-based projects and VR and have been shown at festivals and museums in Greece and abroad (Argos, Festival, Roma Europa, Locarno Festival, Videofest, Festival Interferences, VideoBrasil, etc.). He has participated in various conferences, committees and seminars which concerned education and digital technology and computer games. He is the author of the Books «De la civilisation du papier à la civilisation du numérique», (From Paper to Digital Civilisation) L'Harmattan, Paris 2007 and “Gaming Realities” (Editor), Fournos Center, Athens 2006. He has been honored by the French Government as a “Chevalier dans l' Ordre des Palmes Académiques”.

Museums and intangible cultural heritage: aspects of a controversial relationship  
 Esther Solomon

How does intangible cultural heritage get “musealized”? Traditionally, museums are meant to preserve, study and display material evidence of human activity. The concept of intangible cultural heritage raises new and important issues of epistemological and practical nature regarding the fundamental processes of museum operation (collection, documentation, conservation, exhibition and education) as well as the relationship between museums, researchers and the social group(s) each time associated with a listed heritage category. My presentation attempts to review such issues through a series of international examples of intangible cultural heritage collections and seeks to open up the debate on the relationship between relevant museum institutions and the public. It is argued that it is time to create and employ a “Public Museology” in the spirit of modern methods proposed by ethnographic social research.

Esther Solomon is Assistant Professor in Museum Studies at the University of Ioannina. She studied archaeology, museology and social anthropology at the University of Ioannina (BA), the Università Internazionale dell'Arte in Florence (Diploma), the University of Sheffield (MA) and the University College London (PhD). She has worked as curator in several museums in Greece and abroad and has published extensively in Greek and foreign journals and edited volumes. Her research interests focus on museum representations, the social and political uses of the past, material culture and social identity as well as on cultural memory and tourism.

## SPEAKERS & ABSTRACTS

Empowerment of the cultural heritage bearers: a participatory approach  
 Ioanna Tzavara

The active participation of the intangible cultural heritage bearers in inventorying, safeguarding and promoting ICH constitutes a significant aspect of the relevant UNESCO Convention (2003), which Greece ratified in 2006. The participatory approach adopted so far for the National Inventory of ICH, as well as its significance, will be highlighted, with a reference also to partnerships towards cultural sustainability.

Ioanna Tzavara holds an MA in Cultural Management with a thesis on Ecomuseums. She works at the Directorate of Modern Cultural Heritage of the Hellenic Ministry of Culture & Sports, at the Department of Intangible Cultural Heritage. Current professional interests, as part of the Directorate's activities, include the enrichment of the National Inventory of Intangible Cultural Heritage as well as the elaboration of proposals for UNESCO's International Lists of ICH. She is also a member of the task group formed by the Hellenic Ministry of Culture & Sports and the Agriculture University of Athens, in order to give prominence to the intangible cultural aspect of the Greek agricultural heritage. She speaks English, German and French.

Ayla culture in the municipality of Ioannina  
 Panagiotis Tzokas

Ioannina is a typical example as a town, because it has a rich cultural heritage with various elements of ayla culture, which creates a significant dynamic in cultural and financial level. The town itself is now the metropolis of the extended municipality. In its modern version concerning the cultural diversity there are still enough ayla components having to do with music, dancing, customs and traditions, as well as traditional techniques and skills.

Mr. Panagiotis Tzokas studied human science, (European Culture), journalism and he is a postgraduate student in the Greek Open University in the field of public History. He is engaged in the study of traditional songs and dances, their history and culture since 1985. Introducing the various aspects of Epirus and Greece. Basically, by giving lectures, speeches, documentaries both in several parts of Greece, but overseas, as well. He is also a radio producer working for the Greek Radio since 1987, and a member of the council of the Ioannina Municipality Cultural Centre. He has also helped several organizations of Epirus to publish musical albums or books concerning the local musical tradition of the area.



# INTANGIBLE MEETINGS

The quiet revolution of low cost technological interfaces. Experiences from the Greek-French Master Art, virtual reality and multiuser systems of artistic expression  
Stavroula Zoi

The transition from the 20th to the 21st century is characterized by the quiet revolution of low-cost technological interfaces. This situation has a considerable impact to contemporary artistic production, and consequently to education.

The Greek-French Master “Art, virtual reality and multiuser systems of artistic expression”, between Athens School of Fine Arts and University of Paris-8 (2012-2020) is an experimental educational structure that leverages this new condition. It creatively incorporates such interfaces, in conjunction with trans-disciplinary practices and distance collaboration methodologies, towards the investigation of innovative hybrid artworks.

This presentation provides an overview of the developed experiences and results.

Dr. Stavroula Zoi is a computer scientist, researcher and Instructor of the Athens School of Fine Arts since 2004. She exerts scientific and educational work, at undergraduate and postgraduate level (Multimedia – Hypermedia Laboratory, Greek-French Master “Art, virtual reality and multiuser systems of artistic expression”, in collaboration with University of Paris-8).

Her work in Athens School of Fine Arts concerns uses of contemporary digital technologies in artistic education and expression (e.g. complex platforms for hybrid artworks, educational virtual spaces, applications for smart devices, innovative mechanisms for artwork interaction). She has participated, among others, in the organization of international workshops between Athens School of Fine Arts and other European Institutions (2004-2011), where original ideas were cultivated and tools were developed regarding collaborative artistic creation in virtual spaces. She coordinates, with Professor Manthos Santorineos the Erasmus+ programme @postasis: Virtual Artistic Laboratory (apostasis.eu), in which a platform for real-time collaborative artistic experimentation and large-scale hybrid exhibitions is being developed. [www.stavroulazoi.com](http://www.stavroulazoi.com) <https://asfa.academia.edu/StavroulaZoi>

# BOWB RE- FLECTIONS

## BOWB REFLECTIONS

Volunteers are an integral part of the Biennale of Western Balkans (BoWB). They offer their time, knowledge, skills, experience, enthusiasm, and care to BoWB. They are ambassadors of a new generation which seems aware, altruistic, alert, educated, energetic, positive and willing to help, learn, share and benefit the community. According to the collective spirit of the Biennale, volunteers form an organic whole, thus the thoughts and uniqueness of each volunteer are respected and worthy for us. The purpose of this text is not only to mention that we are grateful for our collaboration, but to let the volunteers express their point of view. The experience of the volunteers could give to the reader a more rounded view of the 1st BoWB. Vicky Antoniou shared with us her memories and initial thoughts from the open call. However, through her experience during her volunteer work she discovered a variety of common elements which unite the Balkanians. Likewise, Margiannas' Papanikolaou attention was directed at the power of human interaction to put the participants in a stranger's shoes. Based on the

Common Myths exhibition, Athena Vourvou reflected in a resourceful way on Joan of Arc's legacy, linking myths to historical time and gender empowering narratives. The architecture student Petros Kyrkos pointed out that buildings influence the individuals and their emotional state. People interact daily within and with the buildings, they are related to our memories. One such example of a building is Mekio, where Aristeia-Evangelia Koukounouri experienced the transformative power of arts. Despoina-Maria Galouzi was also a volunteer in Mekio. The installation of Andreas Savva affected her deeply and she proposed that BoWB can exhibit this meaningful installation in many locations, so that much more visitors become aware of the immigration wave. Despoina-Maria offered a resourceful insight of the artwork. Thank you Aristeia-Evangelia Koukounouri, Arnold Xhelili, Asimakis Bitsis, Athena Vourvou, Barbara Dimou, Christina Katsioti, Despoina - Maria Galouzi, Eleni Mouzaki, Erifili Theofilou, Evagelia Flerianou, Kostas Papadias, Margianna Papanikolaou, Mary

Rigana, Pantelis Kyrkos, Panagiota Amarioti, Petros Kyrkos, Vangelis Evangelou, Maria Roudnikli, Nicol Xanthopoulou and Vicky Antoniou for your time, dedication and the wonderful job that you do. (Students from the University of Ioannina were an active part of the 1st Biennale of Western Balkans, accepting the volunteer call in the fields of cultural management, new media exhibition curation and mediation).

Irene Rapti, *"BoWB reflections" editor*

■  
When I first heard that the Biennale of Western Balkans was about to be held in the city of Ioannina a big smile was formed on my face and right away I knew I wanted to be part of this initiative. It's not a secret that the region of Western Balkans overflows with political tension and most of the times local communities tend to highlight the things that divide them rather than those that connect them. The task itself, to bring into the spotlight the intangible cultural heritage of Western Balkans through art and new technologies seemed challenging, considering the fact that in Greece we tend to overlook our Balkan legacy in order

to polish our 'westernized' profile. During the event, we actively enrolled in the workshops, the exhibitions and the talks that gave us the chance to come across intercultural aspects of everyday life, social problems and festivities that allowed us to get a fuller image of our neighboring countries' culture and realize that maybe we are not as different as we thought we were. For me it was very interesting to witness that we share similar immigration stories from our recent past and express them with our folk music and myths, we have developed unique handcrafting techniques and we still struggle with the same dilemmas of sustainability and financial prosperity. While we were interacting with different types of art, we were able to look back to our roots, rethink and create a new perspective of our future routes. Overall, BoWB successfully managed to open the transnational dialogue about the possibilities of security, research and promotion of intangible cultural heritage, as well as raising awareness about crucial environmental and social issues that are common throughout the peninsula.

Vicky Antoniou, *Department of History and Archeology, University of Ioannina (graduate)*

Since the first BoWB it has been strongly engraved in my mind the installation of Andreas Savva "The wave". A weaving wave made of plastic white-red ribbons represents the immigration wave that hugs more and more countries nowadays. The beds where the weave starts from represent the countries that due to economical crisis and war live the immigration and drive their citizens away. On the contrary the rest of the beds in the room that haven't been weaved denote the countries that haven't been hit yet from this phenomenon but are about to be "covered" in the future by the wave that is coming closer and closer. The installation is consisted from one and only material: The white-red ribbons that are usually used to declare the prohibition of entry in a place. I think that the choice of this material is smart and meaningful at the same time because it is the material that is used for the immigration wave creation. One could think that the various prohibitions in every country are weaved through the weave of that ribbon and create the final result: the moving populations. I think that we have to do with an installation that touches on one of the most important issues in our time. To my opinion this project should be exposed in many places in order to sensitize the world and

remind us the everyday life around the planet that we may forget but it is still there.

Despina-Maria Galouzi, *Architectural Engineering, Polytechnic School, University of Ioannina*

■ Museums constitute cultural sites with symbolic and learning dimensions. They combine issues of space and architectural design as well as issues of interaction-communication. The importance of the existence and operation of a museum in an area, its relationship with the members of the community, the hosting exhibitions and social-historical parameters are examined through interdisciplinary approaches. Bruner (1997) emphasizes narrative as a core process through which humans attribute meaning to their experiences. Space affects narrative production by adding a spatial-embodiment perception to the experience of narration (Hale, 2012). "Mekeio boarding house" could be considered as a typical example of the aforementioned due to its history as a technical weaving and sewing school for young girls. It is a place that evokes strong emotions for visitors,

where memory and past co-exist with the present. The Exhibition “Weaving Europe, Weaving Balkans” constituted the decisive moment for the revival of the previous life of the building. It functioned as a critical examination of topics related to weaving. Exhibits acted as the perfect link between weaving as cultural heritage and art, representing contemporary conceptual, political and social issues related to European identity and citizenship.

*Aristea-Evangelia Koukounouri, Architectural Engineering, Polytechnic School, University of Ioannina*

- Creating has to be a rewarding process, seeing your idea being implemented in the real world is priceless. Bear in mind the big distinction between price and value. Creating a building should contribute to greater good as it's creating a living space, a place with which people interact daily and not useless walls. Architecture can either save you -provide shelter from the elements, improve your emotional state- or it can kill you -if you fall down a badly designed staircase, if you wake up every day

in the same rusty dark apartment. As far as I'm concerned, architecture is based on real life -the things we can understand with our senses- but it also affects the "non materialistic world". It's not just the buildings around us, the forms we see and the materials we touch. It's also in the feeling of those buildings and the ideas they preserve.

Architecture is losing its value. “Architecture is too important to leave it to the Architects”. This notion slowly becomes a common belief. Architecture is being manipulated as a political and economical tool. Starchitects care only for the wealthy few and the masses live in black boxes supported by technological and mechanical equipment. What is the true purpose of Architecture?

*Petros Kyrkos, Architectural Engineering, Polytechnic School, University of Ioannina*

- With the desire to be an institution, this new artistic and cultural organization based in Ioannina seeks to create a platform for the contemporary dissemination of thought and

research in the region. Ioannina is associated with multiculturalism and folk tradition, while its geographical location is a passage to and from the Western Balkans. The exhibition's field of reference, is the privileged and very modern field of «intangible cultural heritage».

Talking about the «Intangible cultural heritage» we mean expressions, activities, knowledge and information such as myths, customs, oral traditions, dances, events, music, songs, skills or techniques, and also tools, objects, crafts that are traditional, folk and literary testimonies, which individuals recognize as part of their cultural heritage.

The vision of Biennale is to update the «intangible cultural heritage» and community values in conjunction with art, new technologies and ecology. The themes presented are the art of weaving and knitting with new media, modern representations of myth and collective narrative, as well as the mnemonic dimension of sound through oral concepts, technical recording and archive. Actions like Biennale are essential, not only as an opportunity for artists to express themselves in a common issue and tell us a story, but also, is a chance for people to come closer, to discuss each other, exchange ideas and learn about different

cultures. Biennale is a reminder for us, that the power of art, breaks borders and heals differences. Art is always a beautiful way for people to get together.

Maria-Ioanna Papanikolaou, *Architectural Engineering, Polytechnic School, University of Ioannina*

■ Through myth and historicity, from medieval times until nowadays, Joan of Arc continues to inspire the arts. At the Biennale of Western Balkans and the exhibition Common Myths, Argyris Zachos exhibited an art experimental project, a 3D narration of a theatrical monologue, in which Joan of Arc was represented as a hologrammatic figure, narrating with 9 different 3D voices her own story, about her life and her visions of saints who told her to cut her hair, put on men's clothes and go to war, up to her tragic death. She was killed by the church that later made her a saint, sometimes known as "holy transvestite". She died for her God-given right to wear men's clothing. The integrated commentary

# ART-BASED REFLE- CTIONS

was based on documents of recorded oral history and fictitious narrations. Her representation as a contemporary ghost, certainly recalls that she is a cross-dressing and queer saint and LGBTQ role model, and reflects the modern “warriors”, LGBTQ people, who still fight for the recognition of their rights, eight centuries later all over Europe. Art with its everlasting use of “traditional” myths and symbols, shapes through her own voice the imprint of our times, anew.

*Athena Vourvou, Department of Literature,  
University of Ioannina*

During the Biennale, students and graduates of the School of Fine Arts of the University of Ioannina exhibited their artworks at the Misiou Mansion in Ioannina’s city center, reflecting on BoWB’s themes by artistic means. Their exhibition “Intersections...” examined manifestations of cultural heritage and alternative materialities, through the artistic integration of ‘living heritage’ materials, objects and the creation of art environments, directly linked to personal and collective memory.

## Marialena Souli

**Work: "UNTITLED"**  
Sculpture

Materials: found materials in the wild (soundproofing, radiator, car parts) belt  
Dimensions: 1,33 x 4,41m

The creation of an object and its placement in space reflects a symbolic relationship that assembles the sculpture with the environment and is directly related to its specific location placement. The aim is to present the deconstruction of objects and materials, both their use and their structure, so as to reappear in space as sculptures where their plasticity of form and texture prevail.

She was born on 23 November 1995 in Zakynthos. From 2013 until today she is a student of the School of Fine Arts, Department of Fine Arts and Art Sciences, University of Ioannina. In 2014 she participated in the exhibition Paraliart, taking place on the new beach of Thessaloniki with the work entitled "100m". In 2017 she participated in the programme Erasmus+ and followed a semester in the School of Fine Arts, Academia di Belle Arti di Brera, in Milan. In 2018 she participated in an exhibition in the context of the 12th Panhellenic Epilepsy Conference, which took place at Grand Serai Hotel, Ioannina.

**Work: "Project GR2130005 Shallow Future... - Empty Bottom"**

Architectural plan and 3d graphics

Materials - maquette: plaster, spray porcelain

Installation Dimensions (variable) : 3 x 2 x 1m

The work "Empty Bottom" brings forth morphological features and characteristics from Pamvotis Lake and the current state of its ecosystem. The work takes an indirect critical stance on the effects of human intervention that devastates the Lake ecosystem. The artwork places the viewers within an empty lake bottom and asks them from this point of view to reflect on the future of the Lake.

She was born in Ioannina in 1976, where she lives and works. She graduated in 1999 from the School of Fine Arts of the Aristotelian University of Thessaloniki, direction sculpture, with Professor Fotis Hantziioannidis. She holds a postgraduate degree from the School of Fine Arts, Department of Fine Arts and Art Sciences, University of Ioannina (2018). Her works are in private and public collections, both in Greece and abroad (Cultural Centre of V.Banja Serbia, DEPKA Serres, Macedonian Museum of Contemporary Art Thessaloniki). She has two solo exhibitions: Gallery Amymoni in Ioannina (2007) and Gallery Zita-Mi in Thessaloniki (2007). She has participated in 49 group exhibitions in Greece and abroad. She was awarded the 2nd prize in the 1st Biennale of students of Art Schools in Greece in Heraklion (2000). Indicative group exhibitions of the past two years that she has participated: "Multiverse", Gallery Cube, Patra (2016), "Visual Dialogues" with J.Moralis, Municipal Art Gallery of Ioannina (2016), Archaeological Dialogues "Terra Incognita" (exhibition in the context of the conference), Fetihe Moscue, Ioannina (2017).

## Athina Pavlou – Benazi

**Work: "One I catch, two I leave"**  
Video-Installation

Materials: rectangular wooden constructions (dimensions 1,16 x 0,46m - 1,00 x 0,46m), glass, transparency, rice paper, painting, parametric speaker

Dimensions: variable

The project "One I catch, two I leave" presents the traditional weaving technique as a metaphorical concept, in order to contemplate on the successive social and cultural influences, interactions and interrelations between the Balkan countries.

She was born in Athens in 1994, lived and grew up in Alexandroupoli, Greece. She studied in the School of Fine Arts, Department of Fine Arts and Art Sciences, University of Ioannina, with the direction of painting. In 2016 she attended the programme Erasmus in Universidad Complutense Madrid, Facultad de Bellas Artes for one year. She has participated in group exhibitions: Terra Incognita, in the context of the conference Archaeological Dialogues in Ioannina (2017), Cheapart in Athens (2017) and TIF (2018). In February 2018 she completed her graduate work with the title A-BIO. In 2016 she presented the project "Vigilancia en la Calle" in the school I.S.E La Senda, Madrid. Currently she is working on her dissertation in the studio of the visual artist, Marios Spiliopoulos, professor of the Athens School of Fine Arts.

**Work: "PHOTOS"**

Photography

Materials: 12 photos, frames

Dimensions: 21 x 30 cm

Dimensions: variable

One of the main pillars of her work is the concept of the file as a means of preserving and redefining memory. Using photography, she declares her reflection on concepts such as memory and time through a new narrative, which works simultaneously in the present and the past.

She was born in Ioannina. She studied Librarianship and Information Systems at the Administration and Economics School of the Alexandrian Technological Education Institute of Thessaloniki and sculpture in the School of Fine Arts, Department of Fine Arts and Art Sciences of the University of Ioannina.



# LOCAL CULTURE RE- FLECTIONS

The organization of the Biennale has worked in cooperation with an array of public authorities, communities and individuals. Driven by these collaborations, we would like to express our sincere gratitude and appreciation to everyone involved in the implementation phase of the 1st Biennale of Western Balkans, as well as to the ones who worked the precedent years creating a cultural legacy in Ioannina that enabled this new arts organization to initiate and thrive. We would especially like to thank three empowering women, who possess long experience in local cultural management, for their spirit and openness to share their vision, compassion and point of view on tradition, Epirus, cultural democracy and arts institutions.

## LOCAL CULTURE REFLECTIONS

It is hard to content simply with a thank you message to Maria Stratsani - Former Director of the Municipality of Ioannina Cultural Center, Maria Vlachou - Events Manager of the Municipality of Ioannina Cultural Center and Niketi Kontouri - Artistic Director of the European Capital of Culture 2021, Candidacy Ioannina-Epirus, for sharing with us their point of view on tradition, Epirus, citizens and BoWB.

Mrs. Vlachou broaches the matter of the effect of tradition in our lives and raises the issue of folklorism «Tradition is a correlative of Epirus for me. We keep traditions alive, it's a part of our daily life. It is certain that tradition will continuously exist, although we must enrich our heritage and avoid bad practices. Unfortunately, we live in an era of commercialisation and even elements of tradition transform into commercial goods for the sake of profit. These practices have negative impact on the continuity of the cultural inheritance. We have to treat our traditions with respect”.

Mrs. Stratsani refers to tradition, correspondingly, with the use of a symbolism “Let's imagine a tree. If you cut the tree roots, you condemn it to death. If you water it, take care of it, you keep it alive and lush. Its branches grow, it flourishes, it makes fruits,

it provides shade and oxygen. We should reflect on the words: our roots, uprooting, uprooted, etc.”. Given that intangible cultural heritage in the past was deeply embedded in people’s lives; and in some cases, continues to be an aspect of our daily lives, we asked for a personal memory from Epirus. Mrs. Stratsani linked the sound of the clarinet with Epirus “... I shed tears under the melodies of clarinet. I never managed to hear the entire song “Fegaroprosopi” (Φεγγαροπρόσωπη) without crying. I am so moved by the traditional music of Epirus”.

The word “Epirus” for Mrs. Vlachou has a connotation of bridges, besides the fact that Epirus is known for the mountains and the fests “I love the bridges of Epirus. The reason behind this love is the breathtaking “Kokori” bridge. I still remember a phrase from a book by Spyros Mantas "Trying to serve a human need, they extended the nature". I always enjoy to meet with bridges, to cross them and to take a photo hoping that the bridge will not collapse in the near future.

Growing up in Ioannina, Mrs. Kontouri remembers the events organized by the Association of Epirotic Studies “We had an entry card to attend the Musical Youth events! There was the first

time I heard Vivaldi and I saw contemporary dance. During summer, everything revolved around the Association and its unwearied president, Konstantinos Frontzos... ". Mrs. Kontouri, distinguishing a general European conservatism and on the occasion of the reference to the visionary K. Frontzos, broached the matter of Ioannina’s extroversion “...we could foster the city to become prominent transnationally. However, men as Frontzos have drawn numerous protests in small places which remained claustrophobic for decades”.

Extroversion is a topic that concerns Mrs. Stratsani as well, pointing to a cultural strategy that genuinely coalesces with grassroots cooperation, raising awareness on locality, public space and civic life: “Well, in the first place, we must establish a connection with citizens and take into consideration their point of view, then we will come up with a plan of extroversion jointly. A part of the citizens may not even want to put in practice any version of extroversion. Both parties must overcome the fear for the ‘Other’”. At this point citizens are the pivot around which the discussion revolved.

Mrs. Kontouri as theater director, observes that:

“A large part of the audience in Ioannina is culturally educated and requires performances of high quality. A large also part of the academic community coexists and interacts with the locals”. Mrs. Stratsani points out that cultural events need audience expansion “Whilst the cultural force of the city is strong and the audience attends the cultural events, a great number still abstain from the events”. Mrs. Vlachou mentions Ioannina as a city with cultural production, liveliness and creativity. New theater groups start up, book presentations, performances, lives, photography and painting exhibitions take place on a daily basis. “The province is hungry for culture... hungry for production, especially the young people. Let the youth lead!”

Mrs. Kontouri focuses on young people, too “Ioannina is a provincial town in western Greece with a rich past, but no promising future without the young citizens. Thanks to the University thousands of students live in Ioannina, some of them remain here after the graduation and spread their spark all over the city. These young people enable BoWB to thrive”. BoWB could interact and work with these aware citizens who care about Epirus, arts and letters according to Mrs.

Stratsani “Ioannina could gain recognition and become attractive for art lovers through BoWB; Moreover, BoWB could create a wave of creativity, contribute to the creation of new institutions, highlight the particularities of communities and open communication channels”. Nevertheless, she points out the value of methodical and conscious work “BoWB can achieve many things, as long as there are conscious decisions on what and why is to be achieved”. Mrs. Kontouri is under the impression that: “BoWB isn’t constricted, it is based in Ioannina but it is open to the world”. Lastly, Mrs. Vlachou expresses her thoughts about BoWB “The memories are still fresh. You have exhilarated the whole city. The exhibitions were full of visitors, people interacted and got involved with the activities, numerous events were taking place every night in The Bubble at Litharitsia. The spectacle was attracting the passers-by and some of them got informed about the whole set of BoWB’s programs and exhibitions. I think all this cultural “explosion” needs to continue and spread to even more places.”

Irene Rapti,  
*"Local Culture Reflections" editor*

# BOWB AIMS TO DEVELOP INCLUSIVE PARTICIPATION IN A WIDE RANGE OF SOCIAL GROUPS AND FOSTER A NETWORK OF TRANSNATIONAL AND INTERSECTIONAL MOBILITY IN GREECE AND THE WESTERN BALKANS.

...TO DISCUSS,  
TO REFLECT ON  
INTERDISCIPLINARY  
ISSUES AND TO WORK  
ON COLLABORATIVE  
ART-BASED AND  
AESTHETIC AXES.

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Christos Dermentzopoulos, Director  
History of Art Laboratory, School of Fine  
Arts, University of Ioannina

## ASSOCIATE COORDINATION

Ioannis Papadimitriou

## PROGRAMME CURATION

Mariana Ziku

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Audiovisual Production  
Stavros Zormpalas, University of Ioannina

## SUPERVISION FOR SPACES

Georgia Gioti, Department of Bequests,  
Municipality of Ioannina

## PRODUCTION SUPERVISION

Maria Vlachou, Cultural Center of Ioannina

## PERFORMANCES CURATION & SUPERVISION

Eleni Dimopoulou,  
Municipal Theater of Ioannina

## GRAPHIC DESIGN

### & PRINTING

## STATIONERY GRAPHIC DESIGN

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Engraving Lab, University of Ioannina

## WEBSITE MANAGEMENT

History of Art Laboratory, University of  
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Apostolis Karapanos

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Evi Lelou  
University of Ioannina Printing Office

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## INSTALLATION ASSISTANT

Sakis Papadopoulos

## HOSPITALITY AND ADMINISTRATION

Coordination of Volunteers  
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Panagiota Papagianni

## COMMUNICATION

Communication Officer  
Maria Tsolaki

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Nalia Zikou, Konstantina Xafi,  
Stavroula Pollatou

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Ministry of Culture and Sports  
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Christos Dermentzopoulos, Lia Dimou, Victoria Ferentinou, Dimitra Gousi, The Ground Tour, Efi Kyprianidou, Elli Leventaki, Vasilis Ntouros, Ioannis Papadimitriou, Artemis Papageorgiou, Irene Rapti, Ilias Toliadis, Katerina Zachou, Mariana Ziku.

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