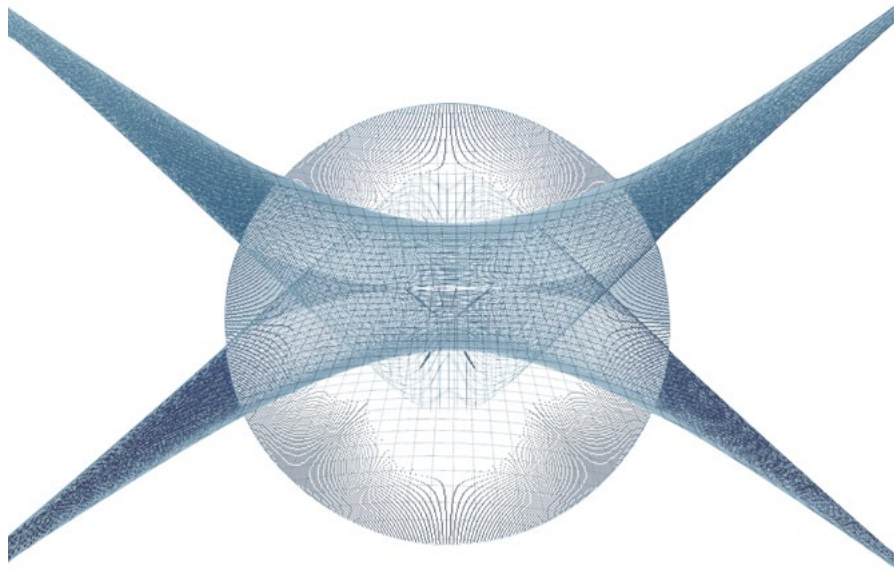IONIAN UNIVERSITY
7th AUDIOVISUAL ARTS FESTIVAL

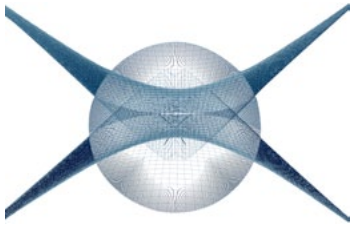TWO-DAY SYMPOSIUM PROGRAMME

21-22 JUNE 2013

Art and Interculturality in the Mediterranean Region:

departing from antiquity – looking towards the future

IONIAN ACADEMY

Organised by:

Department of Audio and Visual Arts   Region of Ionian Islands

Scientific committee:
Marianne Strapatsakis, Ionian University
Nikolaos Kanellopoulos, Ionian University
Andreas Ioannidis, Athens School of Fine Arts
Andreas Mniestris, Ionian University
Ioannis Zannos, Ionian University
Elena Hamalidi, Ionian University
Konstantinos Tiligadis, Ionian University
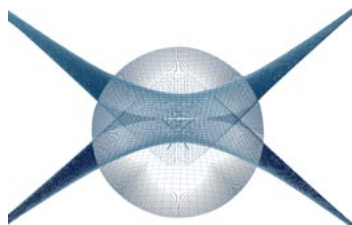Dimosthenis Davvetas, IESA (International Studies in History and Business of Art & Culture), Paris
Katerina Zaharopoulou, artist

Organizing committee:
Marianne Strapatsakis, Ionian University
Andreas Floros, Ionian University
Dalila Honorato, Ionian University

7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June 2013, Ionian Academy, Corfu
Organised by: Department of Audio and Visual Arts and Region of Ionian Islands

PROGRAMME

Friday, 21 June 2013

7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June 2013, Ionian Academy, Corfu
Organised by: Department of Audio and Visual Arts and Region of Ionian Islands
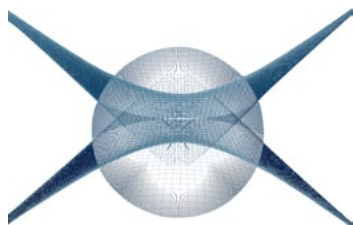
PROGRAMME

Saturday, 22 June 2013

7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June 2013, Ionian Academy, Corfu
Organised by: Department of Audio and Visual Arts and Region of Ionian Islands

Friday, June 21, 2013
09:45 Keynote Speech I

Sharing Cultures / The Culture of Sharing (in Frensh)

Marc Mercier
Poet, filmmaker, curator and video art critic and video art history professor

Mediterranean is the theatre of deep social and political troubles (economical crisis, revolutions, wars...), which invite us to re-think the working method of international cooperation, and especially artistic ones. The time may have come to engage a mediterranean and poetic revolution to support the necessity of social and political changes expressed in arabic countries as well in south of Europe ones.

The new video art festivals in the arabic countries (Morocco, Syria, Palestine, Egypt...) are the signs of this desire to invent new languages to say and change today world.
I choose to present a few video which link two territories, two cultures, two nationalities: Syria/Spain, Lebanon/Gaza, Morocco/France, Palestine/France.

The monoconcept - Nisrine Boukhari (Syria, 2008) 5'40
Nisrine Boukhari discovered Fatima Miranda's beautiful during the 20th edition of the festival Les Instants Vidéo. Back to Damascus, she decides to pay her a tribute.

Damage - Rania Stephan (Lebanon, 2009) 2'
A very short film ABOUT violence, WITH flamenco, WHITHOUT a dancer, and FOR Gaza, "The land of sad oranges" (Ghassan Kanafani).
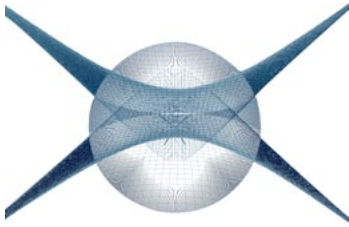
Je ne sais pas - Abdallah Zrika and Marc Mercier (Morocco/France, 2002) 5'04
The poet Abdallah Zrika is walking in the street of 2 districts of Marseille (Belsunce and La Joliette) with a camera. He catches images like they come. When editing the film, he first says a poem in arabic inspired by the images he sees. Then he superimposes the reading of an extract of one of his poem in French " Les murs vides de mon corps".

*Polyphonie poétique urbaine (Ramallah) - Marc Mercier and Kefah Fanni
(France/Palestine, 2011) 9'41*
This video was recorded in Ramallah from a poem by Mahmoud Darwich (I see what I want), said in his mother tong by inhabitants from the town.

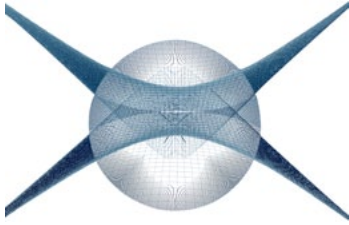Keywords: Video, cultures, Mediterranean, revolutions, poetry

7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June 2013, Ionian Academy, Corfu
Organised by: Department of Audio and Visual Arts and Region of Ionian Islands

10:30 Session 1: Images I – Chair: Nikolaos Kanellopoulos

1.1 'Mobility' Interculturalism, 'boundaries' and art on the internet (in Greek)

Elena Hamalidi
Assistant Professor, Ionian University

What is the significance of the geographical boundaries and the national or cultural borders in the rhizomatic, ghostly and varying online world that goes beyond any boundaries? What is online art's role in this?

The present proposal aims to approach these questions, as well as, the means of expression that could contribute to the deconstruction of borders/ boundaries and the established way of representation and identity formation. The proposal refers to the promoting mobility platforms and creative experiences exchange, in the Mediterranean basin for example, on online artworks and games.

1.2 Photographic representations of the Mediterranean Region: representation, journey and memory (in Greek)

Io Pashou
Ph.D. in Art History (Paris I – Sorbonne), Lecturer in Photography at TEI of Athens

This paper approaches the photographic representations of the Mediterranean, which connect the journey with the exploration of the past and the representation of the present. Ancient texts lead to Greece and the journey is the ideal way to confront with history. Nevertheless, this journey through time comes with consequences for both the traveler of the 19th century and for the tourist of the 20th century. It creates a feeling similar to the one stirred up by photography: the nostalgia for something that no longer exists. Nostalgia is connected with the past. Already in 1934 Jean Grenier writes: The Mediterranean can create a mood like this, but doesn't lead you to the emotional confusion that made the romantics see a spiritual sustenance or even an intuition of God through these landscapes. Its lines and shapes make the truth an integral part of happiness; even the intoxication of light puts us in a contemplating mood.
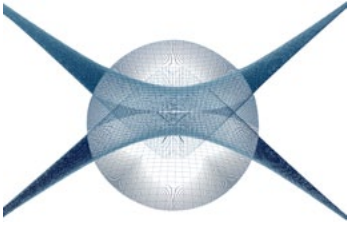
7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June 2013, Ionian Academy, Corfu
Organised by: Department of Audio and Visual Arts and Region of Ionian Islands

With the aid of photographic archives in museums, archaeology departments or private collections in the Mediterranean (from the 19th till the 20th century), we will examine the technical features: frame, camera angle, use of light. At the same time we will explore the connection between photographic representation and memory, history and also the relationship of the people with this place, if any.

Through this approach we will try to put together the pieces of the photography history in the Mediterranean based on the viewpoint of several artists.

1.3   Time – space compression in cyberspace art * Digital Skin 2

Dr. Avi Rosen

The Signal and Image processing Lab, Department of Electrical Engineering of the Technion

IIT – Haifa, Israel

The Cyberspace is an extension of the human foot, eye and the skin. The electronic gadgets and the data sphere are Galactic immediate Torus like extension of the human central nervous system, and the stage of 'Digital Skin 2' performance. It creates virtual extension of Marcel Duchamp's unfinished "Big Glass" piece, his voice (manipulated by the speed of light) on the video explains it. The transparent Cyberbody (digital mummy) is located eternally in cyberspace superposition. The departure and arrival are compressed to a singularity (Paul Virilio), on the digital skin's surface.

'Digital Skin 2' video sequence is bricolage of my endless virtual voyages ('Digital Skin' is another example of such trajectory) in cyberspace, superimposing personal data on public data base (Goggle Earth and Sky). My body digital data strips, merged with the Earth and cosmos digital data strips produced by the satellites and telescopes. The digitalization of the universe and our body transformed it to a flat image displayed on the computer monitor ('Digital Skin').The digital video sequences are the MEME for further construction \deconstruction of cyber audio-visual mutual memory and universal.
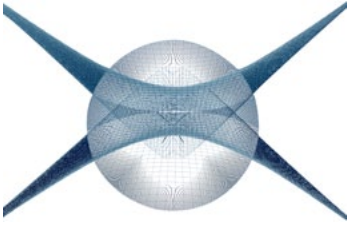
7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June 2013, Ionian Academy, Corfu
Organised by: Department of Audio and Visual Arts and Region of Ionian Islands

12:15 Session 2: Presentations I – Chair: Dalila Honorato

<u>2.1   Bread Lab</u>

Iohanna Nicenboim

Designer and researcher – Israel
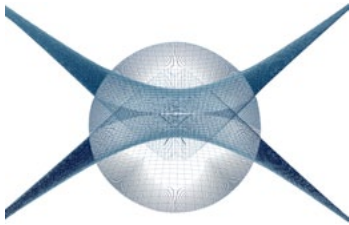
The mediterranean region is known for its multicultural population and origins. Bread Lab is a food installation that shows a "population of bread". The installation explores the concepts of diversity and minorities, encouraging the understanding and promoting the cultural differences.

Bread is one of the oldest practices in the history of humanity and one of the foods that all the different Western cultures share. Bread has a high symbolic importance and it has been constantly used as a metaphor for basic necessities and living conditions in general. The shape and way of making bread varies from culture to culture. However, because of the industrialized processes, over the years we have been losing our cultural identities to become one global culture, getting to a standard recipe of bread that is efficient, cheap and predictable.

The installation brings up the notion of how industrialization in food production tends to make everything look and taste similar blurring the differences between identities. In this process of industrialization, places where the food is produced look nowadays more like laboratories than kitchens. Iron Cage is a sociological concept introduced by Max Weber that refers to the increased rationalization inherent in social life, particularly in Western capitalist societies. The "Iron Cage" thus traps individuals in systems based purely on teleological efficiency, rational calculation and control. Rationality is one aspect of the notion that modern man is 'disenchanted'. The proposes that due to bureaucratic rationalisation and the acceleration of capitalism, there is a loss of autonomy and agency in every aspect of our life, leaving us unfulfilled.

Playing with rational and organic processes, the installation shows 200 unique pieces generated by introducing the ingredients of bread recipes in R, an open source program for statistical analysis. The program produced 200 combinations of ingredients distributed as a statistical population. In this way, it shows not only a unique piece of bread every time but also allows some pieces whose ingredients are on the edge of the what is considered normal.

The installation features 200 unique breads baked in jars that people can eat and share.

7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June 2013, Ionian Academy, Corfu
Organised by: Department of Audio and Visual Arts and Region of Ionian Islands

2.2   From semiosphere to semiosphere: reception of art in the context of otherness
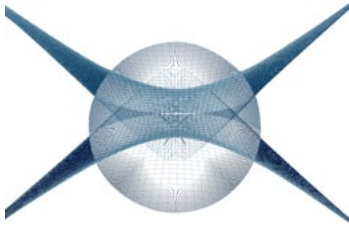
Cátia Miriam Costa
Researcher, Instituto Superior de Comunicação Empresarial, Lisbon, Portugal

The Mediterranean region has been historically a place for cultural exchanges, from west to east, from north to south. Imperial organization, trans-continental commerce and voyages made reciprocal influence a default condition. Portugal partially a colony of different Mediterranean Empires became an independent united country and in the 15th century become a rather different case, turning all her attention to the Atlantic. By trading one sea for the oceans this process led to inevitably to new relations with unknown peoples and uncharted territories.

Centuries past and decolonization process over, the ancient colonies are seen like a separated "other", actors that are different from the "we". This is, in part, a legacy of the colonial regime, although promising citizenship to the colonized populations. In this way all the post-colonial productions of art were interpreted as coming from an entirely different semiosphere, so as "other's production". In this presentation, I propose this interpretative backdrop as way a analyse a specific case.

I took an example, a civil society initiative, BUALA. It is set-up by journalists and maintained with the voluntary work of researchers, artists and journalists from different countries and continents (mostly Africans, Americans and Europeans) is the case in point. The working theme is African contemporary culture. African culture is understood in the sense of culture produced or developed in any area of the African continent or by Africans in any non-African country. The main platform of interacting is digital media technology, namely the contents harboured at the website http://www.buala.org. Here information, artistic works and scientific studies in Portuguese, French and English on African culture are made accessible.

My aim is to think over a number of the questions implicated in this case and how to measure its success. How is the exposure of other cultures received in Portugal? How to understand the reception of art in the context of otherness? What is the role of technology in such a community and how can build bridges to the "other"? How can communication using new technologies bring together creators and the art public? Tentative answers are based on users' activities as authors and as audience, the sponsorship base and diversity of contents published in the website.

7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June 2013, Ionian Academy, Corfu
Organised by: Department of Audio and Visual Arts and Region of Ionian Islands

2.3   Potential strategies and possibilities of public relations and marketing for mediterranean artists on social networks

Ana Stevanovic
PhD Candidate at Faculty for Dramatic Arts, Department for Management in Arts and Media, Belgrade, Serbia

As contemporary world is possible to describe best by Marshal's McLuhan ''global village'' where public space is transferred into cyber space, the place of artistic and cultural representation should use new media in order to promote itself and to become familiar with audience. In social Public Relations and marketing, limits no exist - audience may be even in on different continent, but stay connected with artist and their work. As Mediterranean countries are in the same time most visited by tourists as they have rich and wealthy cultural heritage, as well as contemporary art, new media may provide better recognition among tourists all around the world as they present new audience. Using social networks for PR and Marketing of culture and arts provide many benefits for Mediterranean Region and it seems that has not been recognized as powerful way for networking among their cultural institutions and artists. In this work, we are going to present some strategies and possibilities that may provide development of cooperation among Mediterranean countries, their artists and cultural institutions in order to make it available to the audience all over the world.

Key Words: Public relations, Social Networks, Marketing, Interculturism, Artists

7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June 2013, Ionian Academy, Corfu
Organised by: Department of Audio and Visual Arts and Region of Ionian Islands

15:00 Session 3: Interpretations I – Chair: Andreas Giannakoulopoulos

3.1   Labyrinth and Tetraktys as persistent models in Myth, Art and Science (in Greek)

Iannis Zannos
Associate Professor at Ionian University

The labyrinth and the tetraktys are concepts whose origins lie in Greek Antiquity. They have broad repercussions both on the arts and the sciences of the West. This work presents a short overview of their history and attempts an interpretation which shows their significance for the digital age. Thew Labyrinth as model of the concept of navigation and orientation is considered in its relation to the concepts of algorithm and of virtual space. It is not a coincidence that a labyrinth was used by Claude Shannon in the first experiment of Artificial Intelligence. Movement in spaces of different number of dimensions is used directly or indirectly as a principle for structuring of melody as well as of harmony. The tetraktys constitutes a fundamental tool for the forming of relationships between numbers and by extension of concepts. It forms the basis not only for the principles of Pythagorean harmony but also for the ordering of rational numbers according to the principle of Lambdoma. The lambdoma is used for the hierarchical organization of musical intervals in tuning as well as in the theory of harmony. The principle of lambdoma has been extended in recent mathematical theoris both of harmony and more generally. The so called diagonal argument in Georg Cantor's proof of the discrepancy between the infinite sets of rational numbers and real numbers. The presentation shows how these concepts have been used in the course of the development of music, mathematics and computers. It distinguishes between technical characteristics of the models that are based on these concepts and their conceptual associations and implications. Finally, it shows how the technical characteristics as well as the conceptual implications of these concepts influence the formation of sonic structure in music and how they form connecting links in the transition from non-electronic to digital and post-digital art forms.
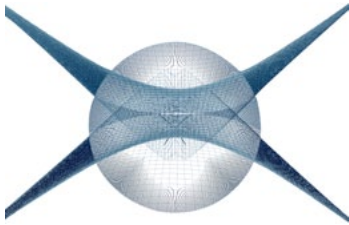
7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June 2013, Ionian Academy, Corfu
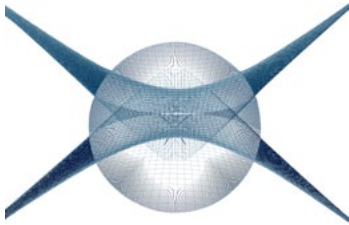Organised by: Department of Audio and Visual Arts and Region of Ionian Islands

3.2 Metamorphosis of Aphrodite (in Greek)

Evangelia Diamantopoulou
Lecturer at the Faculty for Communication and Media Studies of the Lecturer, Faculty of Communication and Media, National and Kapodistrian University of Athens

Aphrodite, as an archetypal female goddess, can be found at the Mediterranean time and place, changing name, shape and nature. Most known as one of Greek Dodecatheon's goddesses, she can also be compared with Egyptian deities. Isis and Hathor, as well as with the Syrian / Phoenician Astarte and, in Rome, she is renamed as Venus. She becomes the archaic mother, according to Melanie Klein; the mother – goddess who dominates the sky, the earth and the sea. She is the norm of female beauty and, at the same time, a woman – trap. She is associated with love and fertility, but also with castration, pain and death. Aphrodite is a major issue in Homer's Epic and Hymns, in Ovid's Fasti, in Apuleius' Golden Ass, in Leopold Masoch's Aphrodite with fur and in Umberto Eco's History of Beauty. From prehistoric Aphrodites that were found in different regions of the Mediterranean and elsewhere up to Aphrodite of Milos and from Tiziano's Aphrodite of Urbino and Diego Velazquez's Aphrodite in front of the mirror to Salvador Dali's "heretical" Venus de Milo with Drawers, Aphrodite's representations have always concerned visual arts.

In this paper, I will attempt to analyze Aphrodite's transformations in Mediterranean over time, by using the method Erwin Panofsky called as iconological / iconographic and also by "reading" the image and "investigating" the speech, in search of cultural osmosis and relation, philosophical statements, behaviors, symbols.

Key words: beauty, love, death, woman, mother goddess

7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June 2013, Ionian Academy, Corfu
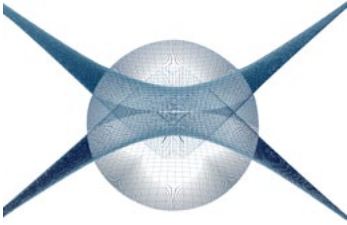Organised by: Department of Audio and Visual Arts and Region of Ionian Islands

3.4   Aegean: From Archipelagos to Disneyland (in Greek)

Dimitra Vogiatzaki

Architect Engineer, National Technological University of Athens

The call of the Audiovisual Arts Festival Symposium requests a statement on the intercultural conflicts and exchanges that took place at the troubled Mediterranean basin, with references to the historical, cultural and geological structures of the area. What would happen if, instead of insisting on the intense historicity that is latent in this context, we closed our eyes and recalled the scent of low SPF – coconut sunscreen, mixed with sweat and alcohol fumes, or the Nordic and Latin sounds that are squeezed into Greek-Turkish names of foods, or even the fleeting tactile correlation of bodies inside labyrinthine alleys, closed bars and crowded beaches?

We would be transported to a place, both familiar and elusive: to the carnivalesque enjoyment of the Greek sea-sex-sun summer on an island of the Aegean - a regular feast prepared methodically since decades, in order to shine while the sun burns over the blue waters, only to be carefully deconstructed upon the first clouds of autumn. The Aegean islands, matrixes of the global touristic parasite, are formed in a semiotic metaphor of the myth of kind-hearted Zorba and the derridean non - preconditioned host.

The residents are totally dedicated to the tourism industry, the residential villages get depopulated, the primary production sectors faint, the rooms-to-let multiply and fill the Aegean earth with tourist cenotaphs during the winter. The Aegean is a vast heterotopian Disneyland, totally dependent to tourism.

Or not. Gazing the horizon of Serifos, one finds the leftovers of its mines standing as wastelands, rusty, with their bridges broken, though open to the numerous entities-islets of the archipelagos. The uncanny of the view of the dead mining is disturbing, mainly because it reminds us that this "dispersed city" may be something more than a Disneyland. The current Aegean complex, this spatial, urban and architectural cramp, expresses the absolute limit investigated by the festival. The limit among the Mediterranean water and earth, the boundary between the stranger and the host, the limit between the unrestrained life and and the slow collapse. In the modern times of crisis, facing the upcoming second-reverse-folding to the province, we must take our place in the bay, between the bridge that communicates and the villa that observes.

Key words: Aegean Sea - archipelago – limits – architecture – tourism

7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June 2013, Ionian Academy, Corfu
Organised by: Department of Audio and Visual Arts and Region of Ionian Islands

16:15 Session 4: Education I – Chair: Elena Hamalidi

4.1   The contribution of ICT to the creation of fairy tales in primary education. The example of the modern Beauty of Egypt (in Greek)

Zaharoula Karava
Ph.D. at the
Faculty for Primary Education (University of Athens), teacher and children's book writer

This presentation aims to highlight the use of technological tools ICT for the creation of tales in the Primary Education with the aid of a computer, software of the Institute of Educational Policy and some other software, mainly open-source software, such as Inspiration 7.5, Hot Potatoes and Tux Paint.

Working in groups, students understand the classic and intercultural side of this kind of literature and find its use and utility so far. They search, note, discuss in order to write their own tale. They create their own exercises and crosswords based on the major theme of their tale, as well as drawings as they imagine them during the conception of their tale subject. Such activities are extremely interesting particularly in classes of intercultural schools.

At the same time, the opportunity to represent their work, give to the students the opportunity of assessment, communication and interaction.

From the aforementioned, it can be seen that the model of the observation/ discovery with guidance is followed, by focusing on the critical thinking, on the participatory and cooperative learning and on the creative expression, where the teacher undertakes the role of partner, coordinator and helper.

With group and plenum discussions, the heroes that will feature in the tale of the class are selected and the adventure is just beginning…

Key words: computer, ICT software, tales, interculturism
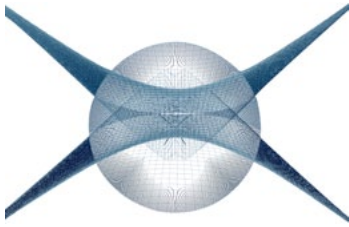
7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June 2013, Ionian Academy, Corfu
Organised by: Department of Audio and Visual Arts and Region of Ionian Islands

4.2   Tradition, Interculturism and Education: can the tangible and nontangible assets of traditional musical culture be taught? (in Greek)

Zoe Dionyssiou
Assistant Professor for Music and Education, Ionian University

The Greek traditional music has begun to be introduced at Greek schools since 1980, mainly due to the establishment of Music Schools (secondary education). This influenced gradually the schedule of the general schools primarily with the textbooks. Since the international music met in 90's such a great response in Greek, a lot of young people started getting involved in traditional music, fostering sometimes dialogue between the Greek and other musical traditions, mainly with the East. The contemporary educational reality aims at an intercultural education respecting diversity, and at a kind of education which promotes the student's self-awareness and the development. Which is the role of Greek traditional music in this modern educational framework? What do we have in our teaching plan, when we teach traditional music? Are the intangible elements of the traditional culture included, or do we usually use only the tangible ones? If so, can these intangible elements be taught? What can the music in the contemporary education, which focuses on the student and aims at his/her development, contribute to? The presentation draws upon the previous research of the author about the traditional music in education as well as upon recent ethnomusicological studies.

4.4   Theatre and Interculturalism: an experience for the empowerment of children, young people and adults (in Greek)

Martha Katsaridou
teacher, theater educator, Ph.D. at the University of Thessaloniki

Koldo Vio
theater educator and theatre director

The paper focuses on methods of theatre education used for the empowerment of the population of Dendropotamos in Thessaloniki, a community that consists mainly of Roma people. Roma, who live in many other Mediterranean areas too, constitute a marginalized population group undergoing social exclusion in contemporary Greek society. Therefore, especially in Dendropotamos with its difficult everyday life conditions, theatrical expression and exposure constituted a necessity for the participants.
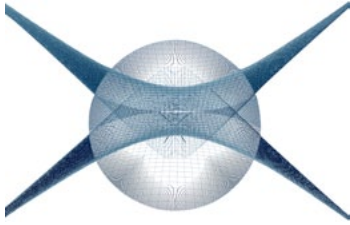
7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June 2013, Ionian Academy, Corfu
Organised by: Department of Audio and Visual Arts and Region of Ionian Islands

The theatrical method applied (Drama in Education) was approached in three modes: as an art form, a teaching tool and a tool for research and social intervention. The paper will provide examples of distinct theatrical actions regarding all three modes. All of them aimed to promote the participation, collaboration and ultimately the empowerment of participants through the exploration of important social issues they are confronted with in their daily life, which they wish to discuss. Main reference of the paper will be the creation of a social-theatre workshop with the participation of fifth and sixth grade students of the 3rd Primary School of Multicultural Education in Menemeni, their parents, secondary students of the same community and adolescents who had abandoned school. The weekly meetings of the group were led by two facilitators/theatre educators while the school principal assumed the framework that supported the activity. The workshop followed the basic principles of multicultural education, combining mainly Banks' Social Action Approach and Kincheloe's and Steinberg's Critical Multiculturalism. In terms of the theatrical methods applied, the workshop was based mainly on the techniques of Boal's Theatre of the Oppressed. Through a creative learning process and using theatre as their main weapon, facilitators and participants of all ages creatively expressed and shared common concerns and anxieties, which resulted to an open public event including members of the same community in Dendropotamos but also the broader public of Thessaloniki.

Key words: Social theatre, intercultural education, multicultural community, Roma, empowerment.

7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June 2013, Ionian Academy, Corfu
Organised by: Department of Audio and Visual Arts and Region of Ionian Islands

Saturday, June 22, 2013

10:00 Keynote Speech II

Dialogue on the educational process between the Mediterranean cultures (in Greek)

Maria Kampouri-Vamvoukou
Professor Emerita at the University of Thessaloniki

We were given the chance to evaluate the contribution of education to the construction of a more cultural communication caused by the teaching of the course, history of architecture and arts at the intercollegiate program of the Université de Nice, Sophia-Antipolis, with object the mediation and the utilization of the cultures in the Mediterranean.

Through the presentation of the goals, the teaching methods and the means to complete the program, it emerges clearly that the exchanges between civilizations can contribute not only to knowledge but also tolerance and reconciliation of the people of the Mediterranean, the sea that has dominate the world history. The Mediterranean, mother of the civilization and source of the three monotheistic religions, shows the power that can give to the humans. That would be enough to explain why it is considered to be a crossroad of education and humanism. The dialogue between the different civilizations is now on the spotlight away from the thought that it could be a threat to humanity, as certain like to claim, and it can bring peace and development to the people. That is exactly the point where education is needed to play its role; and that will happen through some coursed such as history, literature, art, social sciences because it is a fact that one of the values of education is the respect and comprehension of the cultural heritage.

7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June 2013, Ionian Academy, Corfu
Organised by: Department of Audio and Visual Arts and Region of Ionian Islands

10:45 Session 1: Education II – Chair: Zoe Dionyssiou

1.1   Sounds – Taste – Images: Elements connecting cultures (in Greek)

Milka- Amalia Memi
*Philologist, M.A. in the Psychopedagogy of Inclusion: A school for everybody – Concentration:
The Psychopedagogical components of Multiculturalism (University of Thessaloniki), partcipant
in the governmental program for the education of foreign and repatriate students and the
enhancement of the attainment in Greek.*

Because of the Programme "Integration of immigrants and returning students in
secondary school (Gymnasium)" co-financed by Greece and the European Union and
implemented under the NSRF 2007-2013 under the Special Management Service of the Ministry
of Education and Religious Affairs, Culture & Sport with the promoter, Aristotle University of
Thessaloniki, taught (and still teach, but the program has now been renamed "Education
immigrants and returning students" and has nine actions) the Greek as a second language to
foreign students of the 6th School of Corfu. During the school years 2006-2008, with the
 initiative of students and the excellent cooperation of many teachers of the school, we did a
job initially for three Mediterranean countries (Albania, Italy and Greece) and then added data
for countries outside the Mediterranean in order to gather evidence of many cultures that reveal
how many similarities have different cultures and their common characteristics that unite them
there. Also our aim was to highlight the beautiful aspects of cultures that were unknown to the
general public to be informed, to inform, to entertain, to work together. Relied on music to
images and flavors and we were impressed with the result! Progress was an intercultural
dialogue that helped us to understand the commonality of peoples and fueled us with zest and
ideas for new intercultural practices. Come and enjoy it together!

Keywords: interculturalism, dialogue, education

7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June 2013, Ionian Academy, Corfu
Organised by: Department of Audio and Visual Arts and Region of Ionian Islands

1.2   Project method in Lyceum: Combining art and Interculturalism in the Mediterranean, Yesterday, Today and Tomorrow (in Greek)

Symeon Nikolidakis
*Philologist*

Kalliopi Tsantali
English Teacher

In the present paper, modes of implementing the project method in the Lyceum are being studied in order that a combination between the Mediterranean, a place with various cultural features, and the children's memory and experiences is feasible. Children are able, through the subject of History and in connection with common features, to study the Mediterranean, its geography, climate and structure. Intercultural as well as cultural elements are obvious due to the various combinations made by the children.

The Mediterranean is a cultural place where history and tradition are interweaved by the peoples that co-exist there. It is about a comparative study of the Egyptian, Greek, Carthagean, Roman, Byzantine, Jewish and Arab civilizations which along with the Western European civilizations compose the history of the Mediterranean.

Through the Project method children manage to fully comprehend the significance of history given the grounds that they understand which peoples were assimilated by other ones, which ones had a historical continuity and are initiated in the relationships, either commercial or social, among each other.

In today's society, in which the modern school aims at promoting the principles of interculturalism, so that racist phenomena within the school classroom are absent, such a project could be catalytic, formulating the students' way of thinking, as they are in contact with the notion of the "other". Besides, the teacher is provided with the opportunity to criticize racist perceptions and formulate the children's malleable personalities in such a way that they respect diversity and acquire a human-centered orientation.

Keywords: Mediterranean, interculturism, project, society
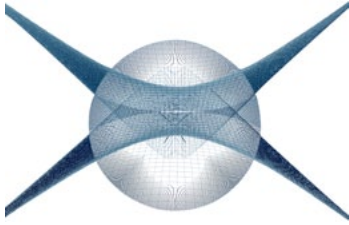
7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June 2013, Ionian Academy, Corfu
Organised by: Department of Audio and Visual Arts and Region of Ionian Islands

1.3 The (cross-cultural) history not taught· Images and lessons from "our" Hellenistic past (in Greek)

Vasilis Bokolas
Ph.D. University of Crete, School of Pedagogical and Technological Education, Athens – Hellenic American Educational Foundation, School of Pedagogical and Technological Education, Athens

Over the last few decades the science of History has developed through an extremely active and renewing period. Along with the traditional history (political, social and economic), the history of representations and behaviours, the history of emotions, the history of arts, everyday life and material culture, the history of women/gender, oral history, the history of media and others have emerged. More specifically, the international literature used to refer to a cultural turn, to a "new history". At the same time efforts take place to utilize this movement's basic elements, in order to enrich the field of teaching history.

Nonetheless, the Greek educational reality does not incorporate these new data. The development of teaching history seems to be trapped between "textbook wars" (for instance the conflict about the sixth grade textbook in primary education) and phobic syndromes regarding the evaluation of the content of the lesson or the integration of new technologies. As a result, these new histories are not taught. Furthermore, interesting periods of Greek history, such as the Hellenistic and Roman period, the Ottoman era or the history of Greek immigration, are ignored.

The present study claims that nowadays both the sources and the ways we learn history have changed. Based on this belief primary sources of "our" Hellenistic past will be presented. The goal of this study is to present unknown historical data and images from a multicultural era (outstanding historians compare the specific period with the modern era). Accepting the "temptation" of historical modernization- this study will focus on the opinions and attitudes of the people of this era, regarding educational issues such as the pedagogical role of art and image, democratic education, the position of the "other", the evaluation of education. Consequently, as an outstanding Greek historian says, if we want to understand all aspects of current issues, we need to take a distance and observe relevant data from other places and (historical) periods.

Key words: "new history", cross-cultural history, Hellenistic era, modernization, education.
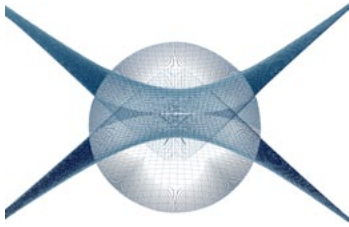
7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June 2013, Ionian Academy, Corfu
Organised by: Department of Audio and Visual Arts and Region of Ionian Islands

12:30 Session 2: Presentations II – Chair: Ioannis Deliyannis

2.1 Representing the Ancient Greek City-State (Polis) at the World's Fair in Shanghai (2010) (in Greek)

Apostolos Karakasis
Director, lecturer at the Department of Film Studies, School of Fine Arts, Aristotle University of Thessaloniki
Niki Nikonanou
Assistant Professor at the Department of Early Childhood Education (University of Thessaly)

This paper presents the audiovisual installation which was the main exhibit of the Greek pavilion at the last World's Fair in Shanghai, in 2010. This collective art project was created under the supervision of the architect Alexandros Tompazis and was kept for six months in a building of 1600 m2. Around 5.5 million visitors came to see it and it won the third award in the category that it participated. The rapporteurs that were responsible for the study team of the audiovisual installation collaborated with two more researchers specialized in photography and sound.

As the theme of the World's Expo 2010 was "Better City, Better Life", the exposition of the Greek pavilion tried to correspond to the character of the institution but also to the strategic priorities of the state. This happened by depicting a whole day of the life of a Greek city through the experiences of its inhabitants. The contents of the projections showed the cultural features such as the daily life, work and entertainment, the coexistence with the ancient heritage etc, while being occupied with the research of parallel global modern problems like environmental problems, the connection of the cities with the more rural regions, the coexistence with other communities, the innovation in development, etc.

The conception of the audiovisual exposition developed around the major theme that the Greek pavilion would serve as a "time machine", which would transfer the visitors –mainly the Chinese- to a virtual Greek city. The visitors would have the opportunity to watch in real time "unedited" aspects of everyday private and public life and after all they could derive a personal experience of the "different". The pavilion in the audiovisual installation was like a "living organism" following intraday cycle projections configured with the day lapsing, from the morning to the evening; it was in absolute synchronization with the sunset in Shanghai. Ultimately, various interactive activities and exhibits gave the opportunity of participation combining the communicative and educational exhibition's aspect with the entertainment.

A video of the installation is available at:
http://www.youtube.com/watch?v=T80-j-XgdO8

Key words: Shanghai Expo 2010, Greek Pavilion, audiovisual installation, virtual city
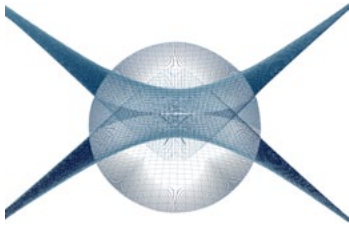
7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June 2013, Ionian Academy, Corfu
Organised by: Department of Audio and Visual Arts and Region of Ionian Islands

2.2 Realistic and artistic representation of landscapes of the Ionian Sea through the audiovisual environment of Immersion A.R.T.E. (in Greek)

Georgios Heliades
PhD, Assistant Professor at TEI of Ionian Islands
Apostolos Loufopoulos
Ph.D., Scientific Associate at TEI of Ionian Islands
Minas Emmanouil
MA, Laboratory Associate at TEI of Ionian Islands
Fanis Maragos
*MSc, Laboratory Associate at TEI of Ionian Islands*
Thanasis Epitidios
Graduate of the Faculty for Sound and Instrument Technology (TEI of Ionian Islands)
Georgios Heliades
Phd, Assistant Professor at TEI of Ionian Islands

A.R.T.E. (Artificial Restoration of Transmuted Environments) is an experimental platform combining panoramic visual projection with surround sound, aiming to increase the feeling of immersion into the projected audio-visual material, whether this is a realistic representation or an abstracted work of art. This platform was created as a medium to reproduce captured and transformed audio-visual material produced by recordings of outdoors spaces, as part of the project 'opticoacoustic ecology', coordinated by the TEI of Ionian Islands.

This presentation highlights the basic characteristics of such a representation, the methods followed during recordings and some issues concerning the combination of different digital media (5 combined video projections and surround sound). Firstly, regarding the recordings of spaces to be projected, the most important issues include (a) the choice of environments, (b) the choice of special equipment, and (c) the decisions that have to be made regarding the recording techniques and the final choice of the most proper equipment to use in field recording. In a next step, digital processing for realistic representation of the material, and also transformation of the material into a work of art (video art, electroacoustic music) are important issues, which need to be examined separately. In a final step, the process of digital reproduction of the material is important, and mainly concerns (a) the synchronization of multiple audio-visual media in a central system/carrier, and (b) the optimization of the visual material to be projected on a cylindrical screen (video mapping). This step is still in a state of experimentation and it is researched and developed through each installment/presentation of the platform to the audience.
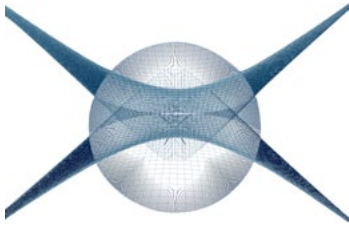
7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June 2013, Ionian Academy, Corfu
Organised by: Department of Audio and Visual Arts and Region of Ionian Islands

A.R.T.E. has been created for artistic experimentation in relation to our audio-visual environment, but also for multidisciplinary research on new digital media and their potential for recording and reproducing audio-visual realism. Other important applications can be found in environmental education and new media industry. Finally, a potentially important application –in relation to the specific recorded material and methods- may be linked to preservation of natural and cultural heritage of the places involved, but also, as a new medium, to assisting in creating cultural links and networks between different societies.

A.R.T.E. will be on display as an audiovisual installation at the Ionian Academy throughout the festival.

2.3 Ioannina Polyphonia - Acoustic ecologies (in Greek)

Dimitris Batsis
Ph.D. candidate at the University of Ioannina

The present paper approaches the nature of sound between the environment and the people, including basic principles of acoustic ecology. The audio recording of natural sound-scapes, as well as, the recording of sounds we come across in a city every day, will be part of the structure of an improvisational composition, which will be the final product of this research. The references and the texts, serving as a testimony for the historical sites of Ioannina, are the audio identities of these sites, something like a memory that is being recorded, created and recreated in this project.
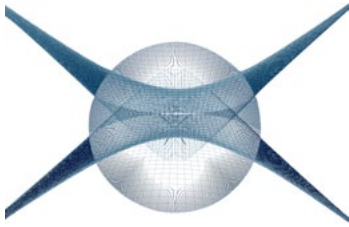
7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June 2013, Ionian Academy, Corfu
Organised by: Department of Audio and Visual Arts and Region of Ionian Islands

15:30 Session 3: Images II – Chair: Theodore Lotis

3.1 'Representations of the Mediterranean Region': Contemporary artists narrating an old story (in Greek)

Katerina Zaharopoulou
Artist

The Mediterranean and the countries bordering the Sea are an ultimate cultural treasure and the artists were always its creators and protectors. Even if many centuries past and main traits of the Mediterranean culture seem to be altered due to new situations, there are still artists, who drag up primordial form of this culture with the use of new media, new language and the power of virtualization. They manage to create works which constitute a new narration of an old and classic history. In the following presentation, I would like to introduce to you some such of such artists, whose works manage to keep alive memories of an area where culture, ethics and values –even during crisis- , demerit and oblivion have been produced. My contact with their work, which occurred foremost via the Greek Show "H EPOCHI TON IKONON" (The Image Era) which I have been hosting at ERT Channel for the last ten years, gave me the chance to draw some conclusion that I would like to share.

3.2 A Spanish cinematic distinctiveness: Buñuel's Angel against the bourgeoisie (in Greek)

Despoina Poulou
Ph.D. candidate at the Faculty of Philosophy, Aristotle University of Thessaloniki

Given that the power of cinema transforms its creations into instances, capable of conveying the utterance and structure of an artist's imagery beyond spatiotemporal constraints, we examine its ability to form a mechanism of expression and propagation of a range of cultural approaches. We specifically study the exceptional case of Spanish director Luis Bunuel, who is considered to be one of the most significant promoters and, at the same time, critics of characteristic facets in Spanish culture, despite the small number of films he realized in Spain (Land Without Bread, 1933, Viridiana, 1961,Tristana,1970).
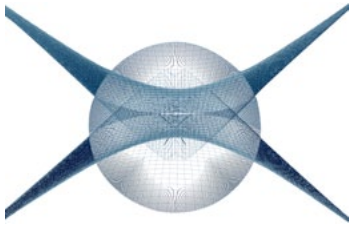
7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June 2013, Ionian Academy, Corfu
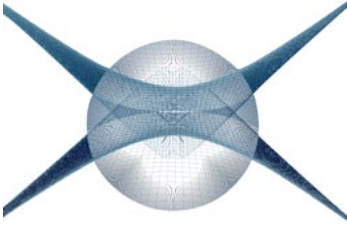Organised by: Department of Audio and Visual Arts and Region of Ionian Islands

In this context, we select and, in parallel, examine the following films: The Exterminating Angel (1962) and The Discreet Charm of the Bourgeoisie (1972), since both elaborate a sarcastic and persistent criticism on bourgeoisie life. The two films are representative of Bunuel's work, from his Mexican and French period. We are consequently seeking the way in which his span-ish distinctiveness, which enforces the perpetual examination of eroticism and religiousness together with an endless confrontation of death, is carried and embodied in a different cultural context. Bunuel is subtly commenting on national matters during Franco's dictatorship, through the prism of a submerging social class ridiculed for the repression of sexual instincts and the preservation of pretentious manners. Finally, we attempt to understand the signifiers and signifieds of these multileveled works, which through cinematic modesty become the artist's dialectic opposite the most profound matters of human nature and existence, including the constant reference to the dipole of Eros and Death.

Keywords: Cinema, Buñuel, Spain, bourgeoisie, eroticism.

3.3 Here and there: anthropological representation and interspace in Annita Panaretou's portraits (in Greek)

Anna Triantafyllou
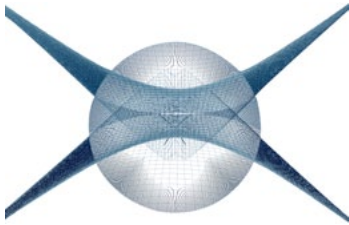*School Counselor in Secondary Education*

In the novel "Her portraits" (Estia, Athens 2010) Annita P. Panaretou starts her narration at 1927, in Greece of Venizelos, the Asia Minor Catastrophe, the Delphic Festival, and shortly after, the Greece of Metaxas. There are references to the period 1923-1927, mainly through the life of the refugees that were established in camps in the greater area of Athens. The events of this period are presented in detail and placed in a historical and ideological context. On one hand, the Asia Minor Catastrophe and the life of the refugees; these subordinate subjects in squalid facilities in Athenian region in a struggle for survival. On the other hand, the bourgeois life of the Athenians and the painters of the time, their reflections on the subject of Hellenism and the need to build a new identity.

7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June 2013, Ionian Academy, Corfu
Organised by: Department of Audio and Visual Arts and Region of Ionian Islands

In this proposal I will attempt to interpret the novel and to explore how the otherness of the refugees is perceived at the historical period in which the work unfolds, how space is represented (refugee / urban), which dynamics are being developed and how these relate to the underlying logic of the acts of the protagonists. The proposal is based on the content analysis of the novel. Excerpts and ethnographic examples bring to the fore questions about the representations of the other, as well as about the reflexive process and transformations of the identity that take place inside this experience of personal and geographical mobility.

Keywords: hybridity, middle ground, refugees, mobility, social practices

7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June 2013, Ionian Academy, Corfu
Organised by: Department of Audio and Visual Arts and Region of Ionian Islands

16:45 Session 4: Interpretations II – Chair: Andreas Floros

4.1   Round Table: Video life stories of migrants (in Greek)

Ethnomusicology and Cultural Anthropology Laboratory:
Pavlos Kavouras
Professor, National and Kapodistrian University of Athens
Maria Pesli
Ph.D. candidate, Panteion University
Nikos Poulakis
Ph.D., National and Kapodistrian University of Athens
Kleopatra Yusef
Ph.D. candidate, University of Macedonia

In this session we will present our work "Video-stories of the life of immigrants", which is realized by the Ethnomusicology and Cultural Anthropology Laboratory of the National and Kapodistrian University of Athens (Action 1.4/2011, Work 1.4b/11, Yearly Program 2011, European Fund for the integration of third country nationals). As part of this work we have created 20 short films presenting the everyday life of immigrants in modern Greece. The short-films were shot by Greeks and immigrants, and are life narratives of different persons of the Egyptian, Nigerian, Albanian, Ukrainian and Indian communities in Greece.

In particular, all films deal with the following issues in their communities: a) family, b) employment, c) art (music, dance, theater etc.) and d) "Here and there" (the perception of the relations between the societies of origin and societies of integration).

Our work is based on the methodology of participatory video. It is a collective work, made from members of a group or a community, who film their own audiovisual work and become themselves directors and observers of themselves and their community. Unlike the conventional learning of a technical skill and its implementation, where the interest revolves around the training program and the excellence of the learners, here the target is shifted in the process of the action itself, putting emphasis on the active and equal participation of all members of the group with the aim to empower it. The scenarios of the life stories, which are selected and planned by the learners themselves, rely either on the approach of observational documentary or on semi-structured interviews.

The importance of the project for the Greek and, more broadly, the Mediterranean region is multifaceted, because: a) it shows the dynamics of intercultural exchange through memories and life stories, b) it highlights the 'moving' cultural identities of immigrants with the use of common artistic expression and c) it contributes to a new perception of social integration with an emphasis on joint training and the creative use of audiovisual art.

SPONSORS

Supported by:

Communication:

Accomodation:

Nutrition:

7o AUDIOVISUAL ARTS FESTIVAL
Art and Interculturality in the Mediterranean Region:
departing from antiquity – looking towards the future
21-22 June, Ionian Academy, Corfu
Organised by: Department of Audio and Visual Arts and Region of Ionian Islands