TABOO – TRANSGRESSION – TRANSCENDENCE
in Art & Science

Posters exhibition

Interdisciplinary Conference
Corfu, Greece | 25 May – 4 June 2017

11TH AUDIOVISUAL ARTS FESTIVAL
IONIAN UNIVERSITY
FACULTY OF MUSIC & AUDIOVISUAL ARTS
DEPARTMENT OF AUDIO & VISUAL ARTS

Poster exhibition

Ayiter, Elif
Sabancı University, Turkey

Elif Ayiter is a designer, educator and researcher whose creative interests are based in three dimensional online virtual worlds and their avatars, as well as in developing and implementing hybrid educational methodologies between art & design and computer science. She teaches full time at Sabanci University in Istanbul.
Her texts have been published at academic journals such as the Leonardo Electronic Almanac, the Journal of Consciousness Studies, the Journal of Gaming & Virtual Worlds, International Journal of Art, Culture and Design Technologies, and Technoetic Arts, and she has authored many book chapters in edited academic books. She has presented creative as well as research output at conferences such as Consciousness Reframed, Siggraph, Creativity and Cognition, SPIE, Computational Aesthetics and Cyberworlds.

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A Norsk Elf's Journey Through the Digital Mirror

[EN]

The story of Volund from Norse poetry was the foundation of a large scaled installation in the spring of 2014 in the online virtual world of Second Life®. The installation was created in collaboration between a storyteller and a visual designer. The principles of oral storytelling, agency and presence were woven together to bring about a 'story-world' in which visitors were able to become both protagonist and storyteller through various means and devices that were put at their disposal. The project revolved around an investigation as to how the tradition of oral storytelling could be successfully translated into an online virtual world in which narrative would be accomplished, not by a storyteller, but instead by avatars who inhabit a story space that consists of a complex architecture and ecology placed within a custom designed climate.

The virtual installation was based on the tale of the elf Volund, whose sojourn, starting from childhood into maturity to old age, was recounted through an avatar actor who was situated in a scenic architecture of 12 stages, populated with objects and silent avatar sculptures that reflected the details of this tale. The primary attribute of the project is that the character of Volund, manifesting as a wearable avatar, takes on the main duties of the oral storyteller through a progressively built-up changing of appearance and through behaviors that were displayed through animations that the wearer could trigger by attaching the objects that these were embedded into. The rest of the storytelling work however fell to the environment itself, resonating with one half of Bakhtin's notion of the 'chronotope,' namely the importance of 'space' in narrative. (Bakhtin 1981: 84–258) To this end a mythical, expanding architecture within which the tale unfolded over twelve stages was brought about; and the navigational durations between these stages were designed in such a way as to bring about the temporal element that, according to the idea of the 'chronotope,' is the other half of the successful telling of a tale – what in effect, David Herman calls a 'story-world,' saying that "although it is true that narratives display a double temporality, being sequentially organized accounts of sequences of events, stories can also be thought of as spatializing story-worlds into evolving configurations of agents, objects, and places." (Herman 1999: 22)

The images in this poster are a selection from a large series of photographs that I took while the actual storytelling project was still ongoing Second Life. I documented the architecture, the sculptures and the avatar Volund with the aim of making composite images of the 12 stages of the tale, after the event was completed inside the virtual world, as a personal visual investigation.

The completed series is the result of a serendipitous accident, that came about when I inadvertently pressed a filter inside the image editor with which I was assembling the single photographs I had taken inside the virtual world into composite images: The accident brought about a digital mirror that held the perfection of duplicated and reversed pixels; which when used within a particular context, and with a particular type of visual image (as is the case in this series) may create a time and space conjunction; a moment of uncanny standstill in which space nevertheless keeps on swelling. Yes, time seems to come to a standstill through symmetry – and yet this fixed moment becomes larger even as it stops. The moment acquires duration.

Thus, technology becomes an important element of these images: This is the digital medium which allows for perfect duplications, bringing forth perfect mirroring. That said, whether any visual content can be subjected to a simple mirror filter in order to attain the effect of expanded (and yet static) space and time is yet to be investigated. My preliminary thoughts say otherwise, that it would require appropriate, task specific content that would suit the effect of expansion through perfect mirroring conceptually: These are pictures of avatars. And avatars are strange beings who reside in a world that is already apart from our physical experience. The perfect digital mirror adds to this eeriness, to the sense of the unreal; that the inhabitants of these pictures belong to somewhere other than our commonly held notion of time and space.

References
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Sound_ Scapes: From infrastructure to info-structure

[GR]

 The aim of this diploma thesis is to explore the experience of the subject within the urban fabric, through their sensorium domain. Vision as the main perceptual sensorial state has led the other four to atrophy, especially regarding the perception of the built environment. The sound triggers provided in an urban environment are often underestimated in terms of their value for the construction of the overall experience, and the soundscape is more likely perceived as noise. The goal, through architectural design, is to enhance the overall physical experience as a state of perception of the urban environment of Thessaloniki, with a particular focus on the subject's senses of hearing and touch.

Sound means dissemination of energy and the conversion of energy can produce information. The soundscape in the present condition of the city exists as the indirect result of its urban planning. The present thesis attempts to perceive the soundscape as a different transcript, not as a lack, but as a surplus, that would generate new informational data useful for the subject. Michel Serres underlines that the noise simply reveals the medium [moyen] or the middle [milieu] which in this case is the intermediate place of the city, the urban context. Architecture is defined as communication and sound as information. This information is intended to be canalized back to the user as a new sensorial expression.

The existing scape of information in the urban environment is supplemented by visual and tactile information at the street level, which is expressed as the raw materiality on the surface of the city, as well as the ideal level of information that contains and being contained in the modern cities. This thesis aims at canalizing the multitude of this type of informational data, onto the urban fabric of Thessaloniki redefining those qualities that already contains, constructing at some level a beneficial condition, through the architectural mode of mediation. This architectural mediation aims to express a new infrastructural network, a new interface or innovative materiality, towards the direction of the non- yet.

The scale of the architectural project is expressed in the spectrum between urban skin and human skin, analyzed into three sub-scales:

a. The virtual level: is organized as an abstract mechanism of collection, organization and re-distribution of information in the form of a virtual space/ cloud within the urban space

b. The skin level: a wearable device connected to the information mechanism allowing the interaction of cloud and user. The skin operates as the medium for exchange of bi-directional information between the city and the user, helping the latter to navigate himself through the urban space.

c. The spatial level: an urban skin, an equipment that involves some of the existing urban infrastructure or any visual and audio information emitted within the city, both in its spatial and informative expression, linking them constantly with the cloud of information.

Damvopoulou, Areti
Aristotle University of Thessaloniki, Greece

Damvopoulou Areti // born in 1989 in Kastoria, Greece. She graduated from University of Thessaly, Department of Architecture in 2014. During and after her studies she worked as an architect and graphic designer. She is currently attending Post-Graduate Program "Advanced Design: Innovation and Transdisciplinarity in Architectural Design", in Aristotle University of Thessaloniki, Department of Architecture.

Steliou, Spyridoula
Aristotle University of Thessaloniki, Greece

Steliou Spyridoula // born in 1989 in Messolongi, Greece. She graduated from Aristotle University of Thessaloniki, Department of Architecture with merit, in 2015. She is currently attending the Post-Graduate Program of Studies in Architecture: Advanced Design Innovation and Transdisciplinarity in Architectural Design, at the Aristotle University of Thessaloniki, while working and experimenting on the field of representation.

Poster exhibition

Duerig, Regina
Berne University of the Arts, Switzerland

Regina Dürig, born in 1982 in Mannheim, Germany, is a writer, performer, lecturer and researcher. In her creative work she explores narration in various formats and media. She closely collaborates with the musician Christian Müller in the experimental sound and story duo Butterland. Her writings have been awarded several prizes, a.o. the Literature Prize of the Cantone of Berne. Regina Dürig works as senior assistant for the study course B.A. in Creative Writing at the Berne University of the Arts, where she also lectures. She is a PhD candidate at the Planetary Collegium.

Writing Ghosts: How to Enter the Room Inside

[EN]

How can the hidden, the lost, the submerged stories be told? How can we enter the sites of silence, how can we tell what is ineffable? "Writing Ghosts" examines the difficulties of writing about highly personal stories of loss and desperation in literary and autoethnographic contexts. In poetic fragments it reflects how these two differ from each other in my understanding and, more importantly, asks the question of what happens to the writer with a focus on the self if writing is understood as the creation of a space, a space in which a writing subject constantly disappears. (Foucault 1997: 204).

"Writing Ghosts" draws from a recent artistic project, the music & text performance "ImZwischen" (InBetween) which I realise in spring and summer 2017 with the Swiss Singer Hannah E. Haenni. The texts written for a live performance examine the space in between memories and fiction from within. Point of origin is this fragment by Franz Kafka: Everyone carries a room inside him. This fact can even be proved by means of the sense of hearing. If someone walks fast and one pricks up one's ears and listens, say in the night, when everything around is quiet, one hears, for instance, the rattling of a mirror not quite firmly fastened to the wall. (Kafka 1991)

Keywords: autoethnography, creative writing, writing as research, heterotopia, ghosts

One Hundred Million Ghosts

[EN]

Grant, Jane
Plymouth University, UK

The artwork is a vast 'sonic' black hole formed using the sound of the cosmic microwave background (CMB) and thousands of fragments of human voices collected from many parts of the world. Hundreds of tiny speakers will be mounted on a huge circular array, each of them carrying the sound of the individual looping voices, sonic fragments of our world trapped on the event horizon of the black hole. Hundreds of voices are heard at any one time interweaved with the sound of the CMB. The looping voices on the edge of the event horizon will repeat until they become too volatile to be contained and will suddenly become louder just at the moment of their disintegration, a sudden sonic moment, each event a death where all is lost into the abyss. Recent research describes the event horizon of the black hole as fecund, composed of miniscule fragments of matter, gases and things that are arrested on their journey into the void. We might now look upon the event horizon as an abundant entity, an eternal repository of the debris of other worlds.

In their 2016 paper Hawking and his collaborators postulate that stripped down information drawn towards the black hole gets caught on 'hairs' on the event horizon and are held in a holographic form. The event horizon is a place where quantum field theory meets general relativity. This rich surface or boundary both challenges, and may reconcile our understanding of the mechanics of much more than just our universe. Here the two major theories of cosmological research allow us to imagine theories such as 3D information stored in 2D forms. Concepts such as information stored on the boundary of an event horizon in a holographic form and gravity as an emergent property of entanglement are fascinating and point toward not only a physical and scientific boundary but also a conceptual boundary, a leap from this gravity bounded existence here on earth. Event horizons are edges of our universe and are comprised of new forms of compressed life, an embryonic archive full of the potential to form new worlds. At a time when our continuing living on the earth may be doubtful, One Hundred Million Ghosts is a lament to what is at stake and what might be lost.

Jane Grant is an artist and writer. Her work explores ideas in art and science, specifically astrophysics, neuroscience and the history of scientific ideas.
Her sonic artwork Ghost was premiered at ISEA Istanbul, this work explored the temporal, topological networks and pathways of the cortex in conjunction with brain hallucination or 'neural ghosts.' Jane sometimes works collaboratively creating award winning works such as The Fragmented Orchestra, a vast sonic artwork based on neuronal firing patterns in the brain, which won the PRSF Award for New Music and an Honorary Mention at Prix Ars and Plasticity which was premiered at the BFI, onedotzero festival and Google Campus, London. She recently created Fathom, a huge artwork that sonically immersed participants in an underwater sound environment by creating a sonic surface 6ft above the floor.
Jane is currently working on a triptych of artworks, Other Worlds, One Hundred Million Ghosts and How to Disappear Completely, which are about longing, black holes and the multiverse. Jane writes about noise, the mutability of matter, desire and astrophysics. She is Associate Professor (Reader) in Digital Arts at Plymouth University where she is co-director of the research group Art and Sound and Principle Supervisor in the Planetary Collegium, CAiiA-Node.

Poster exhibition

Heurling, Julia
Plymouth University, UK

Julia Heurling is an artist, designer and researcher specialised in pattern and textile who lives and works in Stockholm, Sweden. Since January 2016 she is a Ph.D. student at the Planetary Collegium, Plymouth University. She has a Master Degree in Textile Design from The Swedish School of textiles, Borås, Sweden. Her work include pattern for wallpaper, textiles, iPhone-cases, porcelain and posters as well as artistic commissions and exhibitions. Her artistic focus is visual investigations of the surrounding world through abstraction and pattern composition. She has a strong interest in documentation and visual representation of place, environment and phenomenon.

Repetition is transgression

[EN]

"In every respect, repetition is a transgression. It puts law into question, it denounces its nomi¬nal or general character in favour of a more profound and more artistic reality."(Deleuze, 1968)

In my artistic work, involving the meeting point of photography and pattern, I use repetition as a tool for questioning and reflecting. Connecting to the quote above from Deleuze, rep-etition can be seen as a tool for analysis, as questioning the value or meaning of concepts, ideas, words, images. What is it? What is it not? When does it stop being what it is? When does it turn to something else? As a tool for visual investigation, repetition can be a way to evalu¬ate possibilities of an image. I also consider repetition an abstract act. It simplifies, generalises, perhaps put law into question by changing perspective, re-evaluating what we look at and how we look a it. Repetition is in a way a contradictory concept. Depending on context it could define func¬tion or malfunction, as seen in a working machinery, or a broken vinyl record that gets stuck. In this sense repetition support the circular but disturb the linear continuum. Different functions and effects makes repetition either a constructive or destructive phenomenon. It connects to positive values such as reinforcement, emphasis, consistency, explanation, learning; or to more negative terms as for example redundancy, copying, falsification or stagnation.

Repetition as transgression also relates to the creative process. It addresses the necessity to not only reach but to cross borders in order to define them. Exploring what is too big, too extreme, too provocative to be able to find a balance, to find a language or to best make a point. Allow mistakes, and repeat, to learn.

This article will reflect on how repetition can be seen as transgression, as an analytic tool in an artistic context, both through work method and artistic result. On the basis of photographic material from an artistic residency in Kjøllefjord, Norway, the article will reflect on what makes repetition constructive or destructive. Perhaps the destructive mode is just a passage, some¬thing that needs to be passed or dived into, to enter a constructive phase, in order to look at image beyond the obvious.

Keywords: repetition, transgression, pattern, photography

References: Deleuze, G., 1968, Difference and repetition. Translated from French by P. Patton, New ed 1995, New York: Columbia University Press

Aural Simulacra; the signal's path to metamorphosis

[EN]

In post-modern philosophy hyper-reality has been described as the inability of perception to identify and distinguish reality from a simulation of reality. Modern thinkers and scholars such as Umberto Eco and Jean Baudrillard have elaborated extensively on the subject and the effect of simulations within a variety of aspects of modern life. When it comes to auditory arts and research though, despite the fact that the influence of simulations may be evident, it seems to have been overlooked. With this essay, I intend to scrutinize 'aural simulacra'.

During the last two centuries, the signal has passed through various stages of transformation; it has mutated following the rhythm of an era marked by technological advancement and a globalized plethora of ideas. For example the phenomenon of schizophonia has rendered possible the detachment of sounds from their original source and reproducing them within a variety of different contexts. Reproductive media in their turn have evolved from carved discs to magnetic tapes and from optical means to digital abyssal clouds; matrixes of ones and zeroes promoting endless expressive possibilities. Additionally, innovative diffusion methods are being introduced and virtual reality technologies have started to populate the scene. Although it can be argued if the medium may or may not be the message, it definitely adds to it; it is the catalyst to an evolutionary reaction. But what happens to the signal itself? Is it transcending to a different dimension of existence and how close this process is to being complete? The procession of the simulacra seems to have begun but as in the whole of nature, when an evolutionary stage is reached, this does not necessarily mean that the preceded stages are extinct.

This line of thought together with practice based research may delineate the importance of this metamorphosis of the signal towards pure simulacrum and the ramifications it has for creative processes as well as the audience's engagement with the sound artwork. With this paper, I intend to examine over the sign orders in relation to auditory reality and authenticity; the signal's shift as it passes from the sacramental order to the maleficent one and finally from the order of sorcery outside of the order of appearances. The acknowledgement of the aural simulacrum and the study of the signal's path toward it may alter our understanding of sonic arts practice, the mediumship of the listener and related areas of research. More specifically subjects such as acoustic ecology, composition but also historical auditory research are scholarly fields that are expected to be influenced, initiating further dialogue or critical analysis and providing the foundation for further interdisciplinary research and creative processes.

Loufopoulos, Apostolos
Ionian University, Greece

Apostolos Loufopoulos studied music at the Ionian University, Greece (Music Degree) and at City University, London (PhD in Music). His main musical interests include the composition of electroacoustic music and research on the manipulation of sound via electronic means, but also the inter-contextual approach to music and the convergence between musical genres. His music has been performed internationally in renown festivals of contemporary music (such as ICMC, Synthese, L'Espace Du Son and others) and has received several awards at international competitions such as Ars Electronica (Austria), Bourges (France), Noroit (France), Metamorphoses (Belgium), Space of Sound (Belgium), Franco Evangelisti (Italy), Musica Nova (Czech Republic). He is appointed as Assistant Professor at the Ionian University, Department of AudioVisual Arts, Corfu, Greece. He has also taught at the TEI of Ionian Islands, Department of Sound Technology and Musical Instruments. He directs Studio RED, Athens, for sampling, orchestration, and surround sound production. In academic research, he has worked on important projects regarding the creative study on environmental sound (post-doctoral research at Ionian University, 2006-2008, optic-acoustic ecology project at the TEI of Ionian Islands 2012-14) and attended several international conventions on a variety of thematic subjects. He has an academic portfolio of writings, including essays and papers published in scientific journals and conference proceedings.

Messinezis, Loukas
Ionian University, Greece

Luc Messinezis is a professional artist and researcher working across sound, installation and performance. His practice explores aural awareness, perception, anthropology and notions of reality. He has presented several of his artworks in venues across the globe and currently scrutinizes aural simulacra as a PhD candidate at the Ionian University. Notable activities include his presentations at Ethnographic Terminalia 2011 (CA), ART Athina 2013 (GR), Athens Digital Art Festival 2015 (GR) and Dikomou digital arts exhibition 2016 (GR). Luc has also presented work at The Global Composition soundscape conference in 2012 (Dieburg, DE), 7th International FKL Symposium on the Soundscape 2015 (Castello di Beseno, IT) and was awarded for a residency at AIR Krems lower Austria Contemporary (Krems, AT). Finally, Luc was nominated for the ScreenGrab7 2015 Media Award (AU) for his work The Modern book of Cynics.

Poster exhibition

Maggio, Tommaso
Assumption University of Thailand, Thailand

Tommaso Maggio is an Italian product and communication design practitioner and academic. Maggio's practice investigates alternative ways of education, somaesthetics and consciousness. He is currently a Program Faculty Member, Senior Lecturer at the Dept. of Product Design, Assumption University, Bangkok, Thailand. Moreover, Maggio is a PhDc at Planetary Collegium, Plymouth University, UK - DeTao-Node, Shanghai. He has presented papers at CUMULUS HK (2016), Consciousness Reframed, Shanghai (2015 and 2016), ISEA 22' International Electronic Art Symposium, Hong Kong (2016), the 9' International Conference on Design Principles and Practices, Chicago (2015), Design Literacy Forum II, Bangkok (2015). Since 2006 he is fully involved in studio teaching, lecturing and curriculum development in product and communication design. As design practitioner, in the last eighteen years his practice allowed him to work in a range of design disciplines from publishing, jewellery, branding, interior, to some experiments into the apparel and theatre.

Taboo of the Body in the Framework of Product Design Education, Thailand

[EN]

'I do not know if today the act of mechanizing life through machine and technology, a trend we cannot ignore, will make us perceive the human machine and the body's mechanism with greater enthusiasm or awareness' (Schlemmer 1925, trad. Paidós 1927). Oscar Schlemmer is well known for his dance of trinity called the 'triadic ballet'. Almost a century after the debut of 'Triadic Ballet' (Stuttgart, 1922) art and design are still inspired by his poetry and aesthetics. Moreover, nowadays as a century ago the alliance human (intelligent) machine is still at the centre of the debate for researchers as well as for practitioners in arts and design fields; all are in a perpetual search of Gesamtkunstwerk and/or Gesamtdatenwerk (1989), term coined by the British artist Roy Ascott.

In 2016, Mafalda Millies and Rosa Sachs in partner with Performa Visionaries brought 'Virtual There' an homage to the 1922 Schlemmer show. Likewise the Bartlett School of Architecture (London) has recently opened a Master about Design for Performance and Interaction; it seems to be a contemporary version of the 1936 Design Correlation laboratory established by the Architect Friederick Kiesler at Columbia University. To note that, early in his career, Kiesler (1926) together with Norina Machabelli and Dr. Bes Mesendieck initiated the Brooklyn international Theatre Art Institute. The author of this paper is currently working as lecturer in Thailand, Southeast Asia, in product design education curriculum. Joi Ito MIT MediaLab Director in a interview with Robert Buderi (2015) stated that new design is 'computational design, biological design, systems design'. While this concept makes perfect sense in a global scale view, we might have to consider that design is a quite young academic discipline in certain emerging markets of Southeast Asia. Design studies especially product and industrial design are based on 'Humans factors' ergonomics and human centred approach as relation human-machine (artefacts). Here is one of the challenge, while the human body is the locus of such studies, the role and the meaning of the body in Thailand is quite different compared to western conceptions. As Theravada based Buddhist country, and 'no-tactile society' (Lewis 1996: 472), the human body in this society is the subject of several traditional rules that spans from the greetings to the way of seating. Moreover confucian influence in the education system are essential aspects to consider in order to develop the tomorrow's design class. Based on these conceptions, product design education could be enhanced as discipline to facilitate a sort of critical thinking by the reframing the human body preconceptions thought physical outcomes. Practice based research developed by the poster where the author highlights some of the local cultural taboo about the perception of the body and the relation with others. The poster will explain the key points of this product design education approach designed for south-east students (Thai). A framework where the body became the locus and 'self reflection', and where physical theatre is the additional archetypes to enhance self-confidence and facilitate the process of critical thinking.

Transgenic Leda Melanitis Butterfly

[EN]

Melanitis, Yiannis
Athens School of Fine Arts, Greece

The Leda Melanitis concept emerged from a study over philosophy, especially on the ideas of Antiphon the Sophist. In reasoning about the relationship of words and objects, Antiphon makes a unique conception, that "nothing real corresponds to the name of an object", leaving onomatology in the realm of pure chance, while true knowledge becomes inaccessible. Name correctness becomes a key point for Antiphon and should be under survey: "Names can be erroneous… The concepts we use are not delimited by the exact way objects are". That is the initial point for making LEDA MELANITIS. My surname, Melanitis, derives from the Greek root melas (μέλας), dark, deprived of light; a property probably attracted Linnaeus in naming the inspected butterfly…

Names, however, contain other meanings, even indicatively (to remember Antisthenes, " knowledge begins by minutely studying names"), so we cannot define a concept without some correspondent, minimum information. The broader area of my analysis is information in contemporary art and under this sense, Leda Melanitis initiates a dispersion of homonymic information between organizations. I am absolutely convinced of the universality of J. Wheeler's issue on the nature of the information in his statement 'It from bit' 1 and also of the attempt by R. Landauer to re-normalise information, consistently formulating that information is natural.

In the conception that information is impersonal, we may juxtapose the value of information as something unique, (here in the form a gene), de-materialised, "what is left" when everything else has been de- signified, precisely natural and interchangeable. The aim of Leda Melanitis is to interweave language and life not as bio-laboratory exercise, but in the tradition of a modernistic art strategy and practice.

Y. Melanitis's work initiates from an intense conceptualization on the strategies of contemporary art. His recent research focuses on the role of information on the arts considering "INFORMATION AS THE NEW CONCEPTUALIZATION. " His work implies the use of heterogeneous artistic media, through installations, performances, bioart, theoretical texts, poems, code-based web artworks, sculptures, oilpaintings and drawings. He derives from philosophy and epistemology to incorporate concepts from quantum physics, biotechnology, maths, political theory. Yiannis Melanitis holds degrees in painting, sculpture and digital arts from the Athens School of Fine Arts and is presently a PhD candidate at the School of Architecture, (NTUA) with a thesis entitled: Biological Dynamics in Art. He has exhibited in Mexico, Brasil, Belgium, UK, Portugal, Switzerland. Among his recent solo exhibitions are at the National Museum, Brasil; Biblioteque of Brasil; Museu D. Diogo de Sousa, Braga, Portugal; the Tongeren Museum and Praetorium, Belgium.
URL: http://www.melanitis.com

Poster exhibition

Moore, Lila
Zefat Academic College, Israel

Dr Lila Moore is the founder of The Cybernetic Futures Institute (CFI), a networked platform and online academy for the exploration of technoetic arts and consciousness with an emphasis on the spiritual in film, screen-dance, networked performance and the arts. The CFI's concept constituted her post-doctoral project at the Planetary Collegium of Plymouth University. Dr Moore teaches BA courses in Film and Ritual, Spiritual Cinema and Spiritual Art in the department for Mysticism, Religions and Spirituality at Zefat Academic College. She is an artist film-maker, screen-choreographer, networked performance practitioner, and visionary theorist with a practice-based Ph.D. degree in Dance on Screen (2001) from Middlesex University. http://www.cyberneticinstitute.com

The Transcendent Double Selfie App

[EN]

The user of the app embarks on a vision quest inspired by the Kabbalistic traditions of the Golem/Tzelem and the notions of the double that are prevalent in shamanic traditions.

Abraham Abulafia, the prominent exponent of ecstatic Kabbalah, devised a methodology for the creation of an artificial entity (Golem). Abulafia was fascinated by the mystical revelations involved in such an undertaking but was not interested in making a corporeal entity. After a series of altered states induced through a complex combination of circular dance movements, aligned with the spheres that create the Universe, and together with the pronunciation of magical letters, words and visualisations, the mystic would encounter his transcendent double. The double would arise from the influx of data streaming from the Unmanifest to the Tzelem, which is the pattern that constitutes the entity's external figure based on its interior factors. Finally, the image of the double would appear, making itself known to the mystic.

The double is the transcendent manifestation of the Kabbalist whose identity and perception have undergone radical transformations, a process which in light of Abulafia's depictions greatly resembles Ayahuasca's visions. Indeed, research in cognitive psychology and neuroscience implies that these spiritual techniques 'open the ways' for the unbound mind via the brain. Moreover, they may trigger or evolve untapped creativity and capacities.

The app's aim is to source the user's double from within her consciousness field or transcendent deep mind through a set of coordinates activated by mind-body alterations in sync with, and measured by, the device. The artificial entity (the double) is formed from the influx of data generated by the user and its transcendent apparition is rendered into a unique selfie.

Beyond the Infinite: Technologies of Transcendence

The Transcendent Double Selfie app conceptually resonates with the fairly recent movement of Transcendence Technology (Julia Mossbridge, 2017). Unlike well-being apps and spiritual technologies that emphasise the physical and psychological needs of individuals, the app considers the premise of Abraham Maslow's Theory Z.

Though based on mystical texts and shamanic practices, the app is an advanced tool that study and evolve transcendence. It is the formal context of the noetic phenomenon. The context and content are interwoven, thus, may evolve a reality, virtual or/and augmented for the transcendent double.

Augmented Reality, VR and AI are the technological means that provide the context for the Transcendent Double Selfie app. Yet, it is neither any of those, as in principle it is a mobile lab and transportation device with associate apps and appliances. It is a device in a series of cybernetic instruments that voyage into new frontiers of space and time beyond the known limits of the infinite that the Kabbalists and shamans of old dared to transcend.

"Giaponas" ("The Japanese")

[GR]

**Papamichalopoulos,
Konstantinos**
Panteion University, Greece

When I got into the Athens School of Fine Arts they told us that comics were not art and that we had to strive to be more "artistic" - whatever that meant anyway. Still, I continued to draw scattered pages or individual comic images during this period relying, among other things, on prints and paintings by Hiroshige, Kuniyoshi and Hokusai, on pages from Frank Miller's "Rōnin", on Yves Tanguy's drawings that Dimitris Vanellis had then pointed out to me in the ASFA library or on films like Shinya Tsukamoto's "Tetsuo". Upon seeing in my studio these initial drawings and the first few pages of a story that I had just begun, George Rorris told me: "These graphic motifs constantly and persistently keep coming up. There is a purpose here. It is something you have to cultivate. Finish the comicbook. Get it published." Shortly thereafter, in 2000, "Giaponas" ("The Japanese") was published by Futura. Giaponas started out as a hybrid, a union of man and machine. At that time I did not know it, but this image of the artificial man, the cyborg or the android replica was not without a precedent, neither was it a unique find that modern cinema created in the twentieth century. From Talos and the Golem, from Vaucansson's automata and La Mettrie's writings, from Isaac Asimov's stories and Mary Shelley's Frankenstein all the way to the text of Clynes & Kline, the Terminator, Masamune Shirow's Kusangani Motoko, the Deus Ex series of videogames and Google's Deep Mind, the concept of an augmented being informs humankind's persistent effort to remake itself or to reconstitute a new being in man's own image and in his likeness: to turn Man into God.

We currently live in a precarious time in history albeit for that very reason an interesting time as well. And it's interesting because it impresses upon us all a sense of urgency. You cannot say like before that "this can wait for later, we still have time" because no: there is no time. Things must come to pass right now. Our work must take place right now.

One of my favorite books is Jōchō Yamamoto's "Hagakure". I first came upon it in Yukio Mishima's essay, "Samurai Ethics in Contemporary Japan." Its most famous phrase was: "... in a dilemma between life and death, resolve it simply by immediately choosing death." This phrase, Konstantis in Kazantzakis' "Kapetan Michalis" murmuring to himself every morning as soon as he awoke: "Kostantis, today is the day you die ...!" and the sudden death of a good and beloved young friend, the artist Nikos Arvanitou, are all events of grave importance for me. They impart me with this sense of urgency that is most precious to me, the belief that in truth everything must come to pass right now. Our work must take place right now.

Born 1975 in Athens, Greece. Studied painting and printmaking in the Athens School of Fine Arts. In 2014 he finished the Digital Art Forms postgraduate program (ASFA). Since 2016 he is a doctoral candidate at the Panteion University. He is publishing comics and zines since 2000. His more recent solo shows: "The Great Golden Room" at the Bath of the Winds of the Museum of Greek Folk Art and "Talos - Depictions of the Artificial Man" at the café of the National Archaeological Museum in Athens. He is the cover artist of the Athens Review of Books and a freelance illustrator at the Dutch weekly De Groene Amsterdammer. He is a candidate for a teaching position as adjunct/assistant professor at the printmaking department of the Athens School of Fine Arts. His works belong in public and private collections in Greece and abroad.

Poster exhibition

Phillips, Mike
Plymouth University, UK

Mike Phillips, is Professor of Interdisciplinary Arts at Plymouth University, the Director of Research at i-DAT.org and a Principal Supervisor for the Planetary Collegium.
His R&D orbits a portfolio of projects that explore the ubiquity of data 'harvested' from an instrumentalised world and its potential as a material for revealing things that lie outside our normal frames of reference - things so far away, so close, so massive, so small and so ad infinitum. For more information see the i-DAT web site at: http://www.i-dat.org.
Phillips is an active member of an international transdisciplinary community that engages with immersive, interactive and performative technologies. He manages the Fulldome Immersive Vision Theatre (www.i-dat.org/ivt/), a transdisciplinary instrument for manifesting (im)material and imaginary worlds and is a founding partner of FullDome UK (http://www.fulldome.org.uk/). He is co-editor of Ubiquity, The Journal of Pervasive Media http://www.ubiquityjournal.net/ and a member of the ISEA International Board (http://www.isea-web.org/)

Phage Technologies for Leaky Membranes

[EN]

This paper discusses the development of instruments for penetrating the leaky membranes that exist between the 'real' and 'virtual' worlds. Initially created to enable crowd navigation of shared virtual realities (Fulldome) these instruments or 'Phages' can be seen as fitting in a rich tradition of religious talismans, relics and artefacts. These occult technologies are designed to breach the membrane between life and death, heaven and earth, and past and future. Phage technology operate in a similar way, requiring a level of performativity, participation and purging and offer routes to transcendence.

Phage technologies were developed as a by product of the E / M / D / L – EUROPEAN MOBILE DOME LAB for Artistic Research (http://www.emdl.eu/), a partnership of European and Canadian cultural organisations funded by EU Culture Program. E/M/D/L culminated in the premiere on May 21 – 20:00 in the Satosphère at SAT (Montreal) of Liminal Spaces, Dream Collider and Murmuration, and nightly screenings from May 26 to June 12, 2015.

Liminal Spaces, Dream Collider, and Murmuration, were the culmination of an EU funded collaboration between Canadian and European partners. This research project was carried out through eight international residencies and is presented in the Satosphere of Montreal's Society for Arts and Technology (SAT). Articulated through the fulldome environment as an instrument to explore transdisciplinary forms of artistic expression, these experiments oscillated between performance, interactive installation and immersive event.

The Phage technologies are a by-product of Murmuration [muttering of low, indistinct, whispers / abnormal heart sounds / mass cloud like flocking] a series of trans-scalar and recursive transitions from the imaginary to infinity: i∞.

Constructed from bio-imaging technologies and modelled fractured architectures, the low-poly-aesthetic of murmuration navigates its audience through playful interaction with particle swarms of digital detritus and real-time manipulation of virtual/physical audio-visual objects. Algorithms of repulsion and attraction maintain the cohesion of nano/molecular landscapes harvested by atomic force.

'Phage' technologies are collaborative physical instruments that allow the manipulation of virtual objects within the projected dome space. These technologies are now flowing out of the Fulldome space and are being deployed within cultural and heritage institutions as a means of accessing new knowledge from museum artefacts, enhancing audience engagement and constructing a shared heritage through crowd participation. Each physical Phage has its own characteristics and behaviours they: illuminate, listen, mutter, shudder, reveal inner recursive domains. They are instruments for connecting across the membrane of the fulldome into dimensions beyond. This reach beyond the dome surface cultivates navigation through the recursive spaces and interaction with the dynamic evolving architectures. In the case of one of the environments, they are instruments for controlling the translation, rotation and corresponding evolution of the audiovisual fractured objects which surround the audience in the dome.

Developed around android phones (monitoring acceleration, gyroscope, compass, audio levels) augmented by Arduino breakout boards (for internal interactive lighting, audio recording and playback, and haptic feedback), connected through real-time OSC networks and encased in a low polygon form surgically extracted from the volumetric model of the full body MRI scan.

http://i-dat.org/murmuration/

Structs for an aspatial quantum-now

[EN]

Sier, André
Universidade de Evora, Portugal

Human structure, in the now of the space-time fabric, has been a millennial subject of metaphysical constructs which try to account its full latitude, scope and mechanics. Concepts like Actual and Virtual, Time-Crystal, Immanence Plane (Deleuze), Gaia (Lovelock), Aleph (Borges), Dharma (Buddhism), seemingly attempt to look closely, feed-back and expose the perception mechanism on top of which the lowest levels of reality are perceived, also akin to the structure of the universe and life itself, at its tiniest and largest scales. Through the use of rules on programmed computers, which will be exposed and compared to metaphysical concepts, it's possible to create devices which set afoot first-steps towards practical experimentation and tangibility of such consciousness-spaces.

Developed since 2000, the 11 works in the struct series of audiovisual interactive installations, by sampling the now and raycasting traces from the past into the present, create aesthetic compositions and experience-spaces that pierce through the artistic realm into an experience-space which exposes an aspatial quantum-now.

Keywords: Interactive electronic arts, space-time, consciousness-spaces, aspatiality, quantum-now.

André Sier is an artistic engineer with training in sciences, arts, degree in philosophy. Working since1997 at s373.net/x studios, exhibits and performs works worldwide, with more than 25 solo exhibitions and over 80 participations at collective shows, festivals and artistic events. Sier works with code, 3D, video, sound, electronics, drawing, sculpture, videogames. Awarded at Jovens Criadores (2006), Bienal de Cerveira (2009), three times at Lisbon MakerFaire (2014,15,16). Sier underlines the series 'struct', '747', 'space race', 'k.', 'uunniivveerrssee', 'piantadelmondo' and 'wolfanddotcom'. Regular teacher of electronic interactive arts since 2002, invited assistant professor of digital arts at Universidade de Évora, he is currently doctoral student at Planetary Collegium.

The understanding of Education as a transportation system

[EN]

Wu, Rui
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Education is a way of knowledge transportation through time and space. It takes the function of the information carrier and the navigator for learners. As the fundamental telematics changes of information transportation contemporary, information is contained by the whole cyberspace, even the navigate system could be self–organized by the arithmetic. Therefore the leading actor of education is changing from organizer to learners. The Education system will be reformed to a human - oriented system. The intuition might be the navigator of learners.

Rui Wu, working at mass media and international school for more than 8 years, now begins her research of young generation's education experience in the transforming cyber period.

11th Audiovisual Arts Festival
Taboo - Transgression - Transcendence in Art & Science 2017
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