ATHENS DIGITAL ARTS FESTIVAL / TEAM

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CONTENT

MULTITRAK PRODUCTIONS 8
ABOUT 10
PREFACE 12
DIGITAL POP 14
INSTALLATIONS 17
WEB ART 61
VIDEO ART 85
ANIMATION 199
DIGITAL IMAGE 335
WORKSHOPS 355
AV PERFORMANCES 371
FESTIVALS OF THE WORLD 381
SPECIAL SCREENINGS 393
SPECIAL EVENTS 403
ADAF KIDS 411
PROGRAMME | ΠΡΟΓΡΑΜΜΑ 433
SUPPORTERS | ΥΠΟΣΘΗΡΙΤΕΣ 446
MEDIA SPONSORS | ΧΟΡΗΓΟΙ ΕΠΙΚΟΙΝΩΝΙΑΣ 447
FESTIVAL INFO 448
Multitrab Productions is an urban non-profit company based in Athens and aims to promote the work of Greek and international artists as well as to organize and implement events and activities related to digital arts and digital culture.

Promoting digital arts nationally and internationally, it contributes to the support of emerging artists and the creation of collaborative networks with renowned artists. Athens Digital Arts Festival is its main field of action, which is framed with a series of parallel actions accomplished every year.

The company realizes the production, organization, promotion and evaluation of diverse activities and events, while annually organizing Athens Digital Arts Festival with the aim to reinforce audience’s relationship and familiarization with new media and digital culture.

Multitrab Productions has developed and implemented a Quality Management System, which responds to the requirements of ELOT EN ISO 9001:2008 and falls within the scope of: PRODUCTION OF SEMINARS, CONFERENCES, WORKSHOPS & FESTIVALS with certificate number ΣΔΠ 4310/15.
Athens Digital Arts Festival (ADAF) is an International Festival which celebrates digital culture through an annual gathering bringing together a global community of artists and audiences. Athens Digital Arts Festival aims to encourage, stimulate and promote all aspects of digital creativity by hosting local as well as international artists and communities.

Through its multidisciplinary program Athens Digital Arts Festival offers a wide range of Exhibitions, Screenings, Live Performances, Workshops and International Tributes showcasing artworks that display distinctive characteristics of the digital medium and reflect on its language and aesthetics.

Athens Video Art Festival was founded in 2005 by Ilias Chatzichristodoulou, with the intention to offer a platform to video art, installations and live performances. Within the following 10 years, the Festival gradually evolved and included more art forms, such as web art, interactive installations, animation, digital image, performances, applications and workshops, exploring creative aspects of technology and digital culture. In 2012, the Festival introduced the subtitle “International Festival of Digital Arts & New Media” in order to communicate the wide spectrum of its activities and events. As of January 2015, the Festival changed its name into Athens Digital Arts Festival.

Το Athens Digital Arts Festival (ADAF) είναι ένα Διεθνές Φεστιβάλ Ψηφιακών Τεχνών και αποτελεί μια γιορτή του ψηφιακού πολιτισμού, μια σύγχρονη εκδήλωση που φέρεται σε στοχό μια παγκόσμια κοινότητα καλλιτέχνων και κοινού. Στόχος του Athens Digital Arts Festival είναι να ενθαρρύνει, να ενεργοποιήσει και να προωθήσει όλες τις ρίζες της ψηφιακής δημιουργίας, φαινόμενα καλλιτεχνικής και κοινωνικής της Ελλάδας και του εξωτερικού.

Με το πολυπλοκό πρόγραμμά του το Athens Digital Arts Festival παρουσιάζει μια ευρεία γκάμα Εκθέσεων, Προβολών, Live Performances, Workshops και Διεθνών Αφιερώματων που παρουσιάζουν έργα τέχνης τα οποία φέρουν τα χαρακτηριστικά του ψηφιακού μέσου και στηρίζονται πάνω στη γλώσσα και την αισθητική του.

Athens Digital Arts Festival counts 12 years of evolution.

In May 2016, despite the harsh conditions in Greece, the organisation continues to offer to the citizens and visitors the opportunity to experience a unique journey in the world of contemporary culture. Having received more than 2800 art submissions and having "Digital Pop" as its focal point, the festival explores the various aspects of Pop in our digital era and how these aspects evolve through our constant engagement with the new technologies and the Internet.

The festival "stood on its feet" and managed to give life to emblematic buildings in the Historical Centre of the city in an effort to contribute to the revival of integral parts of Athens. So, choosing the emblematic building complex "Gate Ermou 117-121" as the main exhibition venue, which actually remained closed for several years, the festival managed with an overall intervention to repair both its interior and exterior, thus contributing to the alteration of the area's image and marking an unforgettable festival with more than 450 participant artists.

For another year, our philosophy has been the creative cooperation and communication with both local and internationally emerging and renowned artists. We support the artists throughout their works' installation by offering them the most innovative and technologically advanced equipment available.

After having received the first compliments from both artists and audiences, I am very proud because we have managed to convince the strictest critics - ourselves. We are happy to have offered an absolutely impressive programme to the public that included exhibitions with interactive digital art installations, web art works, video art and animation screenings and audiovisual performances. We are also happy to have hosted big international festivals as well as participatory workshops for children and adults.

I dedicate the 12th Athens Digital Arts Festival to the artists that have honoured the festival with their works and the people who have worked hard and passionately so that we can bring such a complete event in Greece to appraise contemporary digital culture and new technologies, thus impressing the most demanding viewer.

Ilias Chatzichristodoulou

To Athens Digital Arts Festival µετράει 12 χρόνια πορείας.

Τον Μάιο του 2016 η διοργάνωση συνεχίζει παρά τις αντίξοες συνθήκες στην Ελλάδα να προσφέρει τόσο στους κατοίκους, όσο και στους επισκέπτες της χώρας μας τη δυνατότητα να ζήσουν ένα μοναδικό ταξίδι στον κόσμο του σύγχρονου πολιτισμού. Λαμβάνοντας περισσότερες από 2.800 καλλιτεχνικές προτάσεις και με κεντρικό θέμα Digital Pop, το Φεστιβάλ εξερευνά τις διαφορετικές πτυχές του Ποπ στην έγκυρη εποχή και πως αυτές εξιχνιάζονται από την συνεχή ανανέωση με τις νέες τεχνολογίες και το διαδίκτυο.

Η διοργάνωση πατώντας γερά στα πόδια της κατάφερε και δώσαμε ζωή σε εμβληματικά κτήρια στο ιστορικό κέντρο της πόλης, στο πλαίσιο της γενικότερης συνεισφοράς του Φεστιβάλ στην αναζωογόνηση ζωτικών περιοχών της Αθήνας. Έτσι, επιλέγοντας τον οικονομικό χώρο διαδικτυακής του το εμβληματικό κτιριακό συγκρότημα "Πύλη Ερμού 117 – 121" το οποίο παρέμενε κλειστό για ορισμένο χρόνο κατάφερε μέσα από μια συνολική παρέμβαση να το επισκευάσει εσωτερικά και εξωτερικά συνεισφέροντας στην αλλαγή της εικόνας της περιοχής και χαρίζοντας μια αξιομασία διοργάνωση παρουσιάζοντας περισσότερους από 450 καλλιτέχνες.

Για μια ακόμη χρονιά η φιλοσοφία μας είναι η δημιουργική συνεργασία και επικοινωνία με τους εγχώριους αλλά και διεθνείς αναγνωρισμένους και νέους καλλιτέχνες. Στηρίζουμε τους καλλιτέχνες σε όλη τη διάρκεια παραγωγής των έργων τους προσφέροντας και χρησιμοποιώντας ό,τι πιο καινοτόμο και πρωτοποριακό υπάρχει σε τεχνολογικό εξοπλισμό.

Αφού δεχτήκαμε πρώτα τα συγχαρητήρια από καλλιτέχνες και κοινό, είμαι υπερήφανος γιατί κατάφεραμε να πείσουμε το πιο απαιτητικό κριτή της διοργάνωσης που είναι εκείνοι οι ίδιοι οι εαυτοί μας. Μας είδαμε χαιρομένους που προσφέραμε στο κοινό ένα απόλυτα εντυπωσιακό πρόγραμμα που συμπεριλάμβανε πλήθος πολυτελείας τέχνης με διαδραστικές εκθέσεις, έργα web art, προβολές video art και animation, οπτικοακουστικές παραστάσεις, αλλά και μεγάλη διεθνή φεστιβάλ που φιλοξένησαμε καθώς και συμμετοχικά εργαστήρια για ενήλικες και παιδιά.

Αφοριστικά το 12ο Athens Digital Arts Festival σε όσους καλλιτέχνες τίμησαμε με την παρουσία των έργων τους το Φεστιβάλ και σε όσους ανθρώπους δούλεψαν αλληλά και με παθιασμό για να μπορούμε να έχουμε στην Ελλάδα ένα ολοκληρωμένο γεγονός που τιμά τον σύγχρονο ψηφιακό πολιτισμό και τις νέες τεχνολογίες κατακτώντας και του πιο απαιτητικό θεατή.

Το να είσαι σημαντικός στον διεθνή χάρτη του σύγχρονου πολιτισμού δεν είναι εύκολο.

Το να κάνεις το Athens Digital Arts Festival είναι συναινετικό.

Ηλίας Χατζηχριστοδούλου
What is Pop in the digital era?

Gene Swenson: “Is Pop a bad name?”

Andy Warhol: “The name sounds so awful.”

Abstract from an interview, Art News (1963)

Over the last few years, we experience a culture of excess where on one hand the overabundance of information has generated a wave of passive consumption and on the other has allowed many previously unseen trends and voices to emerge. Today, Pop may be as well defined by likes, shares, tweets, views or followers showing in a way the power of the people to decide about trends and attitudes but also highlighting the ephemerality of it, as the culture around us is changing at high speed. In that sense, we might as well say that what is considered Pop in 2015 might be outdated in 2016 and so on.

Back in 1963, Andy Warhol said that “everybody should be a machine” and that “everybody should like everybody”. Acting like machines or liking things is almost typical behaviour and part of the everyday digital routine. Digital culture is omni-present. It has changed our way of thinking. It has changed our habits and behaviours. The techno-culture that once was odd and distant is now part of most human activities from entertainment, lifestyle, business to art and politics.

What is defined as Pop is characterised through the culture of here and now. The pleasure of sharing everyday life through online environments and digital devices manifests a new way of living where our collective identities and digital selves intersect. GIFs, memes, selfies, viral videos, the internet slang as well as sharing, posting, uploading, commenting are all practices that reflect the current cultural condition.

What kind of digital content do we consume and what culture do we create? How are we “feeding” today’s digital markets? How ephemeral is digital Pop culture? How has digital pop culture affected our daily lives? What kind of aesthetics has emerged? How do artists respond to the current condition?

Katerina Gkoutziouli
INSTALLATIONS
Britney Spears – everyone knows her. You love her. You hate her. But who is this girl – or what? I followed this question. The result is the interactive video installation ALL EYES ON US, an artistic analysis of the global pop stars and media phenomenon Britney Spears. Based on music videos of the entertainer from the years 1998-2011, which present stereotypical female characters as Lolita, Vamp, Mother, Bitch, Performer, these figures are represented by a covered dancer who performs song quotes in the original costumes and dance moves of the video.

In the installation, the nine figures stand side by side in front of a keyboard and can be played to engage in dialogue with each other. The viewer becomes a composer, who can rearrange and exploit these dancing shells and their messages. The work disassembles the product Britney Spears into its communication elements and examines the fluent image transformations, which aim to open up to new audiences again and again over the years.

BIO

Manja Ebert (born, 1983) is a Berlin based media artist. Manja Ebert’s works have different approaches. In addition to the substantive and formal study of space and time, they are often a result of observation of everyday life. Currently she is working on themes of popular culture, such as the audiovisual representation of pop stars and self-promotion concepts of young people on the Internet. For her installations she often works with collaging sound to building choirs, which can also lead to cacophony.

Britney Spears – Όλοι την ξέρουν. Την αγαπάς. Την μισείς. Αλλά ποιο είναι αυτό το κορίτσι – ή τι είναι αυτό που έχει; Η Ebert ακολουθεί αυτό το ερώτημα και δημιουργεί τη διαδραστική εγκατάσταση ALL EYES ON US, μια καλλιτεχνική ανάλυση της διεθνούς ποπ σταρ και μιντιακού φαινομένου Britney Spears. Βασισμένο στα βίντεο κλιπ της τραγουδίδεσης, από το 1998 μέχρι και το 2011, τα οποία παρουσιάζουν γυναικείους χαρακτήρες με στερεοτυπικό τρόπο, όπως η Λολίτα, η Ξελογιάστρα, η Μητέρα, η Σκύλα, η Περιφέρη, το έργο αναπαριστά τούς χαρακτήρες μέσα από απρόσωπες φιγούρες που αντιγράφουν τις γυναικείες κινήσεις της ποπ σταρ και τραγουδούν αποσπάσματα από τα τραγούδια της.

Στην εγκατάσταση, οι εννέα φιγούρες στέκονται δίπλα δίπλα μπροστά από ένα πληκτρολόγιο περιμένοντας τους επισκέπτες να τις ενεργοποιήσουν για να δημιουργήσουν ένα διάλογο μεταξύ τους. Η θεατική γίνεται συνθέτης που μπορεί να αλλάξει και να εκμεταλλευτεί τη διαδικασία από τις απρόσωπες φιγούρες καθώς και τα αποσπάσματα που δίνει η κάθε μια. Το έργο αποσυναρμολογεί το προϊόν Britney Spears στα επικοινωνιακά του στοιχεία καθώς και τις εικονικές εικόνες της ιδιωτικότητας και της εκδοχής της στη δημόσια επιφάνεια, από την εικόνα μέχρι την αλληλοπρόβαση.

BIOGRAPHY

H Manja Ebert (γεν. 1983) είναι media artist με έδρα το Βερολίνο. Τα έργα της παρουσιάζουν διαφορετικές προσέγγισες. Εκτός από την ακουστική και ακαδημαϊκή μελέτη της για το χώρο και το χρόνο, τα έργα της συχνά προορίζονται από την παρατήρησή της τη στρατηγική καθημερινότητας. Παρόλη την περίοδο, το έργο της εσπευσμένα σηματίζει την εικόνα ως και την αναποτελεσματικότητα των ποπ μουσικών και την καινοτομία συνήθως αντικατοπτρίζονταν στην ακουστική επίδραση και την επικοινωνιακή ανάπτυξη των ποπ μουσικών.
Installation for generative text and synthesized speech

«You like my like of your like of my status» is a sound and video installation work. Each screen follows a progressive generative text pattern of increasingly «liking» each others’ «likes». The text is spoken using a real-time speech synthesis engine, creating an immersive sound and video experience that constantly changes, shifting in time, pitch, and rhythm. Those temporal and syntactic shifts are influenced by the historic «like» activity on my own Facebook account; thus the work also acts as a sonification and visualization of that data.

BIO

Benjamin Grosser creates interactive experiences, machines, and systems that explore the cultural, social, and political implications of software. His works have been exhibited at Eyebeam in New York, The White Building in London, the Media Art Biennale in Wroclaw, the Digital Arts Festival in Athens, FILE in São Paulo, Galerie Charlot in Paris, and Museum Ludwig in Cologne. Grosser’s artworks have been featured in Wired, The Atlantic, The Guardian, the Los Angeles Times, Creative Applications Network, Neural, Rhizome, Hyperallergic, Al Jazeera, Corriere della Sera, El País, and Der Spiegel. The Huffington Post said of his Interactive Robotic Painting Machine that “Grosser may have unknowingly birthed the apocalypse.” Slate referred to his work as “creative civil disobedience in the digital age.” Slate referred to his work as “creative civil disobedience in the digital age.” His recognitions include First Prize in VIDA 16, an international award recognizing works investigating art and artificial life, a Net Art Grant and Commission from Rhizome, and the Expanded Media Award for Network Culture from the Stuttgarter Filmwinter. Grosser is an Assistant Professor of New Media in the School of Art + Design and a Faculty Affiliate in Critical Technology Studies at the National Center for Supercomputing Applications, both at the University of Illinois at Urbana-Champaign, USA.

Το “You like my like of your like of my status” είναι μια ηχητική και βίντεο εγκατάσταση. Κάθε οθόνη ακολουθεί ένα προοδευτικό κειμενικό μοτίβο από τον συνεχώς αυξανόμενο αριθμό «likes» μεταξύ των χρηστών. Το κείμενο εκφωνείται με τη χρήση μιας μηχανικής σύνθεσης φωνής σε πραγματικό χρόνο, δημιουργώντας μια καθηλωτική εμπειρία ήρωα και βίντεο που αλλάζει συνεχώς σε σχέση με τον χρόνο, τον τόνο της φωνής και τον ρυθμό. Οι εν λόγω χρονικές και συντακτικές αλλαγές επηρεάζονται από το ιστορικό των «likes» του λογαριασμού μου στο Facebook και με αυτόν τον τρόπο το έργο λειτουργεί και ως οπτική και ηχητική απεικόνιση των συγκεκριμένων δεδομένων.

BIOGRAΦΙΚΟ

Ο Benjamin Grosser δημιουργεί διαδραστικές εμπειρίες, μηχανές και συστήματα που διερευνούν τις πολιτιστικές, κοινωνικές και πολιτικές επιπτώσεις του λογισμικού (software). Τα έργα του έχουν παρουσιαστεί σε μουσεία, γκαλερί και εφημερίδες όπως: Eyebeam, Νέα Υόρκη, The White Building, Λονδίνο, Media Art Biennale στο Βρότσλαβ, Πολωνία, Athens Digital Arts Festival, Αθήνα, FILE, São Πάολο, Galerie Charlot, Παρίσι και στο Μουσείο Ludwig στην Κολωνία και σε κάποια από τα σημαντικότερα μέσα όπως το Wired, The Atlantic, The Guardian, the Los Angeles Times, Creative Applications Network, Neural, Rhizome, Hyperallergic, Al Jazeera, Corriere della Sera, El País και Der Spiegel. Η εφημερίδα Huffington Post σημείωσε ότι «ο Grosser πιθανώς εν αγνοία του γέννησε την αποκάλυψη». O Chicago Tribune τον αποκάλεσε «απαράμιλλο βασιλιά της δυσοίωνης ασυναρχίας» και το ημηρίδιο έφυγε από το έργο του ως η «δημιουργήτρια πολιτική συναρτήσεως στην ψηφιακή εποχή». Οι διερευνήσεις του περιλαμβάνουν το πρόγραμμα VIDA 16, ένα διεθνές πρόγραμμα για έργα σχετικά με την τέχνη και τη τεχνητή νοημοσύνη, το Net Art Grant and Commission από το Rhizome και το Expanded Media Award for Network Culture από την Stuttgarter Filmwinter. O Grosser είναι Επίκουρος Καθηγητής του Νέου Μέσου στο School of Art + Design και συνεργάζεται με το National Center for Supercomputing Applications στο πρόγραμμα Critical Technology Studies, το οποίο υπηρετεί στο Πανεπιστήμιο του Ιλλινόις στο Urbana-Champaign, στις ΗΠΑ.
Quantum Space (QS) is an interactive multi-screen video installation. The panoramic projections immerse the viewers into the space of particles or quantum of light. The software program, one the basic parts of the QS installation, generates all images by using characteristics of elementary particle simulations, like gravity, magnetism, and viscosity. Each time the viewer moves, an impulse occurs to create different images, which never repeat. Every single viewer’s movement in the space of the installation creates a fluctuation in the system. New particles are created, evolved in space in correspondence with the parameters of the system that also influence the global state of the system. It has been crucial for us to fascinate and to captivate the viewer by our project. And we hope, that we have found the key. The viewer is not just a simple viewer, but he/she also takes part in a kind of a game. While playing, one feels like they can overcome the physical mortality of the human body. The viewer is no more a human, but a shape of quantum as well as both the guide and the resident of the world, which is settled through the looking-glass of this special digital universe.

BIO
Kuflex (Russia) is a laboratory of interactive art where audio and visual experiments are held. We are trying to combine interactive technologies with the concept of generative art. Kuflex was created in 2013 by video artist Igor Tatarnikov (a.k.a. Sodazot), programmer Denis Perevalov and curator Ksenia Lyashenko. We do not strive to reflect the political and social reality and the contexts of their media interpretations. We are more interested in leaving reality behind and moving into the digital dimension. We create a space where every spectator can get an insight in an active way. Interactivity is an interaction, implication and personal experience. It is our perception of contemporary art. As a laboratory, we are open to collaboration and innovative experiments. We are inspired to live in time of interdisciplinary practices. When one art object can combine attainments in mathematics, physics, optics, programming, electrical engineering and also music, arts and dancing. That is the reason why we are especially interested in creating projects with a team of experts in different professional fields. Kuflex is a participant of multidimensional festivals of digital art and exhibitions, where the projects integrate science, technologies and art.

Το έργο Quantum Space (QS) είναι μια διαδραστική εγκατάσταση όπου οι πανοραμικές προβολές βυθίζουν τον θεατή σε ένα χώρο από σωματίδια ή αλλιώς κβάντα φωτός. Το λογισμικό που συνιστά την εγκατάσταση Quantum Space, δημιουργεί όλες τις εικόνες αξιοποιώντας χαρακτηριστικά από προσομοιώσεις ιδιοτήτων όπως η βαρύτητα και ο μαγνητισμός. Κάθε φορά που ο θεατής κινείται, δημιουργείται μια παρομοία εικόνα παράγοντα διαφόρων συναισθημάτων, Κάθε μοναδική κίνηση στο χώρο της εγκατάστασης δημιουργεί διακυμάνσεις στο σύστημα και νέα αποτελέσματα γεννιούνται και εξέλισσονται στο χώρο. Σκοπός του έργου είναι να γοητεύσει και να συναρπάσει τον θεατή. Ο θεατής δεν είναι ένας απλός παρατηρητής αλλά μεσαίος μέρος σε ένα συναρπαστικό παιχνίδι. Στην εγκατάσταση Quantum Space, μπορεί κάθες να νιώσει ότι έπεφτε στη μοίρα ζωής ένας νέος ακόμη κβάντος, νέα αλλά σε σχήμα από κβάντα, ο οδηγός και κάτοικος αυτού του κόσμου, αυτού του ειδικά σχεδιασμένου ψηφιακού σύμπαντος. ΒΙΟΓΡΑΦΙΚΟ
Η ομάδα Kuflex από τη Ρωσία αποτελούν ένα εργαστήριο αφιερωμένο στη διαδραστική τέχνη και τους πειραματισμούς με τους οποίους να συνδέουν τις διαδραστικές τεχνολογίες με τη γενετέρη art. Οι Kuflex δημιουργήθηκαν το 2013, από τον video artist Igor Tatarnikov (a.k.a. Sodazot), τον προγραμματιστή Denis Perevalov και την επιμελήτρια Ksenia Lyashenko. Δεν επιθυμούν να συνδέουν την πολιτική και ιστορική προγραμματισμό ή τις ερμηνείες αυτές στο μέσο μιας ενημέρωσης. Αντίθετα, προτιμούν να αφήνουν την προκαταλήψη πίσω τους και να κυνουνται στα φυσικά περιβάλλοντα. Κάθε φορά που ο θεατής κινείται, δημιουργούνται άγνωστα και παράγονται εννέα αποτελέσματα που δημιουργούν χώρας όπου κάθε θεατής μπορεί να γίνει μέρος του. Η διάδραση αποτελεί μια ανθρώπινη ζώνη και έμμεση μια προσωπική εμπειρία. Και αυτή είναι η απόλυτη εμπειρία στη συγκεκριμένη καθήκοντα και στους κανονισμούς πειραματισμούς, με την εστίαση στις πολιτικές και κοινωνικές πρακτικές. Οι Kuflex επιτρέπουν την επικοινωνία της επιστήμης με την τέχνη, την κοινωνία και την εκπαίδευση μέσω της ενημέρωσης και της εκπαίδευσης και την εκπαίδευση μέσω της ενημέρωσης και της εκπαίδευσης μέσω της ενημέρωσης και της εκπαίδευσης.
The Queen of the Dream maps reality of British politics into a world of dream and tries to debate a relationship between old political regimes and established technocracies. Deep machine learning has gained a substantial media attention. Most recently, defeating top human players in an ancient game Go revived fears of the creeping end of human supremacy. However, at the other end of the spectrum, a pop culture is remaking the Sixties as a result of Google's Deep Dream. Hippie aestheticism of images dreamed by machines obscures the fact that the very technologies are essential for ruling classes to maintain the current power balance. Cognitive technologies are a steam engine of the present, not blotters of LSD. As for that, The Queen of the Dream restores a counter-cultural potential of hallucinations.

Acknowledgement: For the purpose of a non-commercial research, data mining and criticism the work utilises a fair amount of «State Opening of Parliament 2015» by UK Parliament (Standard YouTube Licence)

BIO
Born 1977 in Trzebnica, Poland. Lives & works in Edinburgh, UK. He debuted in 1999 with a performance in Entropia Gallery in Wrocław. Since then he is active in many fields of fine arts. His works range from intense body art performance through experimental electronics and live coding practice to novel use of artificial intelligence as medium of art. His works have been presented in Poland, Europe and USA, including Slingshot Festival, Galeria Stereo, Galeria Entropia, Zacheta National Gallery of Art, CSW Ujazdowski Castel, Galeria Start, Sainsbury Centre for Visual Arts in Norwich, and Kunst-Werke in Berlin.
What you see is coloured by how you feel. The Emotional Mirror brings you face to face with this phenomenon by analysing your facial expression and reflecting that back to you. Along with your own image it displays your thoughts as tweets that embody the emotion you’re experiencing. While you’re looking into the mirror the feedback loop between sensation and perception becomes ever more visible. The project was created using python, C++ and openFrameworks.

BIO
Random quark is a London based creative technology company founded by Tom Chambers and Theodoros Papatheodorou that specialises in interactive installations including large scale projections, augmented reality, physical computing and the web. We design and develop experiences that combine the real with the virtual.
A PLACE I’VE NEVER BEEN

By sourcing multiple digital images of the same place from different archives this experiment in film makes use of frame by frame montage to discover hidden forms, patterns and references thereby giving new meaning to the prevailing redundancy of these pictures. Because of the common practice of everyone who photographs this iconic place, it was possible to manipulate the geography of the space in all sorts of ways. The visual attributes such as resolution, sharpness, colour saturation and tonal values differ in each image, but when run together at the rate of 24 frames per second, they form one consistent constant impression.

BIO
Adrian Flury was born in 1978 in Zug, Switzerland. He started out in an apprenticeship as an electrician, after which he studied animation at the Lucerne University of Arts. Now living in Bern as independent filmmaker, he has been working in the field of moving images since 2005 and made excursions in several directions as live action, stop-motion and more experimental kinds of film production.

Sensible is an interactive media-installation. Sensible is about the ability to sense a virtual layer, constructed out of digital matter in a physical space. The essence of the installation is the virtual layer. The virtual layer is a representation of x y z coordinates, which are captured real-time in a physical environment. The virtual layer consists out of real world x y z coordinates, translated into digital x y z coordinates and the overlaying of the physical and the digital dimensions. When an object or a person is positioned at the coordinates of the virtual layer (within the physical and the digital space), it will reveal itself in the manifestation of projected light. Sensible is the outcome of an exploration into modern technologies combined with applied open source knowledge and human interaction.

BIO

Bram Snijders (b. 1984) is a Dutch media artist whose works include augmented realities, video projections, interactive installations, robotics and live visuals. In his work, Bram explores the capabilities of various media and digital technologies for mixing virtual dimensions with the physical world. He is particularly interested in how the virtual is influenced by the physical and vice versa.

DEFRAME is a collective of visual artists that focuses on developing and creating interactive installations, live visual performances and scenographies. Their aim is to merge the worlds from different dimensions, code languages and various types of media such as video, digital animation and photography. The overall experience is an important aspect of their work; audio, visuals, light and space should all work in harmony to create an immersive experience. In order to achieve this, their work is often site-specific, or consists of custom made surroundings or stages. Their performances and installations have brought the collective to many exciting and beautiful venues in both the Netherlands and abroad.

Το Sensible είναι μια διαδραστική εγκατάσταση που σου δίνει τη δυνατότητα να αισθανθείς ένα εικονικό στρώμα πληροφορίας. Αυτό το εικονικό στρώμα αναπτύσσεται από τις x y z συντεταγμένες, οι οποίες καταγράφονται σε πραγματικό χρόνο. Οι συντεταγμένες του πραγματικού χώρου μεταφράζονται στην ψηφιακή τους διάσταση έναντι έναντι τους δύο κόσμους. Όταν έναν αντικείμενο ή ένα άτομο βρίσκεται στις συντεταγμένες του εικονικού στρώματος που δημιουργεί η εγκατάσταση, η μορφή του θα αποκαλυφθεί μέσα από το προβαλλόμενο φως. Το Sensible είναι το αποτέλεσμα έρευνας στις σύγχρονες τεχνολογίες, το ανοιχτό λογισμικό και την ανθρώπινη αλληλεπίδραση.

BIOGRAPHY

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The title Soup and Hibiskus refers to the two series of works of Andy Warhol, known as Campbell's Soup Cans and Flowers equivalently. The participants are encouraged to use the 3d-printed, homemade silicone stamps with the red ink, and reproduce the logo anywhere on the one wall and the flowers anywhere on the opposite wall. The work was inspired by the book of Walter Benjamin "The Work of Art in the Age of Mechanical Reproduction".

Theonas practice engages with single/multichannel videos, video installations, filmed performances and mixed media installations. He studied Mathematics and Digital Media. He lives and works permanently in the UK.
LANDSCAPE is an interactive installation presenting an artificial “world” or digital track of land created in computer by code. It mixes together several complex geometries, procedural objects and shapes, which emerged along the way during the creative process. Created parts of land or terrains are far from “real” terrains. They are imaginative, ambient, dreamed. Geometrical abstraction aesthetics connect different terrains together with similar feeling. Non-photorealistic rendering enhances the unique aesthetics. LANDSCAPE is presented experimentally in virtual reality. For this purpose, the development version DK2 of Oculus rift was used. LANDSCAPE is not defined or determined by frame, it is not fitted to view from a specific best point of view. Everyone can make their own views to different parts of land by moving their body and head at the exhibition space.

Visuals, code: Pavel Karafiát
Music: Ondřej Mikula (Aid Kid)

BIO
Digital designer and developer who also works in the field of media art. Based in Prague, Czech Republic. With a background in engineering and philosophy, he is trying to fill the gap between computation, interaction and aesthetic. Multidisciplinarity and “antidisciplinarity” are for him important principles. For several years, he has been mainly working with the creative-development platform vvvv in order to create real-time 3D graphics, projected light, interactive installations and software prototypes. He is also part of the Lunchmeat label, one of the visuals group in Czech Republic. He collaborates with other artists on interactive installations and performances. He has participated in projects exhibited in many festivals or events, like: Oddstream – Nijmegen, File – São Paulo, Patchlab – Krakow, Insanitus – Kaunas, Enter – Prague, Soundczech – Bucharest.
The source clip is taken from a cult science fiction film where the world is literally turned on its side. The audio track is cut along with the moving image and superimposed 5 times reverberating speech and effects tracks.

BIO
Stuart Pound lives in London and has worked in film, digital video, sound and the visual arts since the early 1970’s. Since 1995 he has collaborated with the poet Rosemary Norman. Work has been screened regularly at international film and video festivals. Major installations have taken place at Espace Croisé in Lille/Roubaix last year and more recently in Utrecht at the Holland Animation Film Festival. The English filmmaker and visual artist Stuart Pound has built an impressive body of works with short experimental films and installations, tirelessly investigating the art of cinema. Ironic and playful, he gives scenes from well-known live-action movies or found footage, for example, new connotations. By tilting scenes from science-fiction or action movies and repeating them with slight shifts, the experience becomes semi-abstract and the perception turns rather alienating for the spectator. Music and poetry form a leitmotif in his work.
This project started with the suspicion that phones are having more fun communicating than we are. Every message is a tickle, every swipe a little rub. From their initial transformation of metal and silicon into objects of desire, infused with social significance and "intelligence", personalized with biases and ideology, endowed with a flawless memory, always a call away from the mothership... it becomes difficult to declare who – phone or human – has the upper hand on culture. memememe is a sculpture that celebrates the ambiguities of human/object, user/interface and actor/network relationships. It is an app that removes phones from their anthropocentric usefulness, and gives them the beginnings of a language. Residues of their conversations can be seen, but certainly not understood.

BIO
Radamés Ajna is a Liverpool based Brazilian media artist and educator with background in physics, mathematics and computation. He has been using technology as platform of experimentation, using public spaces, human interaction and machines interaction. In 2015 he was awarded an AiR residency at Autodesk and was the recipient of a VIDA 15.0 Production incentive award from Fundación Telefónica. Currently a Researcher Artist in Residence at FACT Liverpool working on educational and learning resources around new media art. Thiago Hersan is a Liverpool-based Brazilian, who used to work improving semiconductor manufacturing technologies. Now, he is more interested in exploring non-traditional uses of technology and their cultural affect. He is part of Astrovandalistas, an art+tech+activism collective based in Mexico City. Additionally, Thiago has recently worked as a design-engineer at BeatBots in San Francisco, and he is currently a Researcher in Residence at FACT, in Liverpool, where, along with Radamés Ajna, he is responsible for the implementation of a public space for art and technology experimentation called FACTLab. He has participated in residency programs in diverse spaces like Impakt in Utrecht, The Hacktory in Philadelphia and Telefonica I+D in Barcelona, and in 2013 won a VIDA 15.0 Production Incentive Award.
Little Boxes is a Kinect-driven projection mapping (video mapping) art installation where tiny people projected onto wooden boxes are terrified of your presence. Even though they are all individuals who can move around on their own, they behave with a united mindset, always following the crowd. An added element is the interaction between the artwork and the viewer. When someone approaches the little boxes, the projected people startle and running away, deathly afraid of anything outside their comfort zone. The interactive narrative has five different “responses” that the mini crowds could have towards the giant spectator. These include hanging out when no one’s around, moving into a “fear area” when someone comes close, starting to run, hiding from a new “attack”, and escaping in groups.

Idea: Bego M. Santiago
Programming: Pavel Karafiát, Andrej Bolesvasky

BIO

Bego M. Santiago was born in Santiago de Compostela (Spain) in 1980. After living in Valencia and Prague for several years, she moved to Berlin where she currently lives and works. She is a visual artist working with installation, video art, Live Cinema, books, photos and art direction. Her work explores the feedback between reality and representation. Understanding the «real» as individual and collective construction. She is interested in the binding sites between binomials as: real - fake, presence - absence, original and copy and is looking for those intersections that exist between them.
Stimuliert Emissionen Klingens is a musical instrument based on a 2m x 2m frame that holds 16 lasers targeted to 16 photodetectors, creating a two-dimensional grid of laser beams. Both lasers and photodetectors are connected to an Arduino board, and a specially made Arduino shield, that provide current to the lasers, and detect tiny voltage variations in the photodetectors. These voltage variations are received with a computer and used to trigger sounds. The frame holds 8 lasers in the horizontal axis and 8 lasers in the vertical axis, with their respective photodetectors on the other side of the frame. With this configuration I receive information from 16 laser beams, plus 64 nodes that come from the encounter point between two lasers, having the possibility of triggering 80 different sounds; most frequently, 16 long evolving sounds for single beams plus 64 punctual sounds for the nodes between two lasers. In a slightly more complex configuration, we created as well a visual representation of the instrument using the same mechanism; through the midi signals, different animations are responding to the interaction of the executer with the instrument.

BIO
Circus Lumineszenz is an artistic and educational project. Through the use of light and creative technology, they develop multimedia environments, installations, performances and objects where the audience is invited not only to contemplate and enjoy, but in most cases, to actively participate as creators of the experience as well.

To έργο Stimuliert Emissionen Klingens είναι ένα μουσικό όργανο που στηρίζεται σε μια βάση 2 επί 2 μέτρα, η οποία "κρατά" 16 laser φωτά στοχευμένα σε 16 ανακλαστές φωτός, δημιουργώντας ένα δισδιάστατο πλέγμα από ακτίνες laser. Τα laser και οι ανακλαστές φωτός είναι συνδεδεμένοι με μια πλακέτα Arduino μαζί με μια ειδικά σχεδιασμένη πλακέτα Arduino, οι οποίες παρέχουν το ρεύμα στα laser καθώς και ανιχνεύουν τις μικρές διακυμάνσεις της τάσης στους ανακλαστές φωτός. Αυτές οι διακυμάνσεις στην τάση ρυθμίζονται από έναν υπολογιστή, ο οποίος παρέχει τους διαφορετικούς ήχους. Το οριζόντιο και το κάθετο πλαίσιο στήριζε 8 laser καθώς και τους αντίστοιχους ανακλαστές. Με αυτή τη σύνδεση, η πληροφορία προέρχεται από τις 16 ακτίνες, τους 64 κόμβους που προκύπτουν από τη σύνδεση κάθε δύο laser, επηρεαστώντας 80 διαφορετικούς ήχους. Η πιο συχνή σύνθεση είναι με 16 διαρκώς εξελισσόμενες άκουσες από μεμονωμένες ακτίνες και 64 άκουσες μικρής διάρκειας από τους κόμβους που σχηματίζουν μεταξύ τους τα laser. Σε μια πιο πολύπλοκη σύνθεση, δημιουργήθηκε μια οπτική αναπαράσταση του οργάνου αξιοποιώντας τον ίδιο μηχανισμό και έτσι μέσα από τα διαφορετικά σήματα του Midi, διαφορετικές κινούμενες εικόνες ανταποκρίνονται στη διάδρομη μεταξύ του επισκέπτη και του μουσικού οργάνου.

ΒΙΟΓΡΑΦΙΚΟ
Η ομάδα Circus Lumineszenz αποτελεί μια συνεργασία με στόχο την τέχνη και την εκπαίδευση. Μέσα από τη χρήση του φωτός και της τεχνολογίας, δημιουργούν πολυμεσικά περιβάλλοντα, εγκαταστάσεις, περιβάλλοντα και αντικείμενα όπου το κοινό καλείται όχι μόνο να παρατηρήσει, αλλά και να συμμετάσχει ως δημιουργός της εμπειρίας.
"I FEEL..." investigates the virtual manifestation of our human emotions in the virtual world thru the lens of the emoticons. Emoticons are a metacommunicative pictorial representation of a facial expression, which in the absence of body language and prosody serves to draw the receiver's attention to the sender's tenor or temper in an online communication. As social media has become widespread, emoticons play a significant role in human interactions through technology, offering a way to translate the emotions experienced by an individual while in the midst of cyber communication. In the installation, the artist offers a physical personhood to these ideograms, by lending them her voice and animating them. The video and sound randomly start and stop, bringing life and humanity to the virtual cartoon. The iPads are displayed on the wall at eye level, inviting the viewer to a face to face interaction with his/her online emotional alter-ego.

**BIO**

Esmeralda Kosmatopoulos is a multi-disciplinary conceptual artist working around language and identity. Born in Greece, raised in Paris, she now lives and works in New York. Her work investigates the definition and construction of identities, personal memories, culture and collective histories in the post-Internet age. She places herself as a translator, building connections between past and present, physical and virtual and ultimately between one and another. Her work was exhibited in galleries, institutions and public spaces in North America, Europe and Latin America including Kunsthal Charlottenborg (Copenhagen, Denmark), Künstlerhaus Wien (Vienna, Austria), AMA | Art Museum of the Americas (DC, USA), Palazzo delle Arti Napoli (Naples, Italy), Kunsthal Aarhus (Aarhus, Denmark). Kosmatopoulos also worked alongside socially charged entities such as the Organization of American States (United States) and the Museum Louis Braille (France) to create large-scale installations that raise awareness on social issues.
The Giphoscope is the world first Handmade GIF Machine. As GIF creators - OKKULT Motion Pictures is our brainchild - we know it's very easy to show/share an animated GIF on the web, but it's hard to find an offline GIF player to exhibit and sell a GIF as a single, unique artwork. We have conceived, designed and handcrafted the Giphoscope with the objective of proposing to artists/galleries/museums/collectors a minimalistic, unconventional, retro-futuristic analog GIF player, entirely tailor made and handmade in Italy. Thanks to the Giphoscope, animated GIF becomes a tangible and exclusive artwork. The Giphoscope is a real-life, one-off interactive sculpture that combines technology from the 19th and 21st centuries and turns GIFs, short videos, Vines, Instagram Boomerang and even a single picture into a breathtaking, hand-cranked work of art. Based on the Mutoscope created by Herman Casler in the 1890s, the Giphoscope follows the same principle as the flipbook: a sequence of images on a Rolodex-style wheel with a handle that you can turn to flip them.

BIO
Alessandro Scali (1972, artist & creative researcher) and Marco Calabrese (1985, visual & art maker) are OKKULT Motion Pictures: Art, Education and Entertainment through Animated GIFs, a Tumblr-based project created in Italy in 2012. OKKULT Motion Pictures aims to bring to light the most interesting and unusual out-of-copyright moving images occulted in Internet archives, through a series of animated gifs. A digital curation project for the diffusion of open knowledge. At the same time, we create our own art GIFs experimenting various techniques such as stereoscopic GIFs, cinemagraphs, ASCII GIFs, talking GIFs etc. to show all the potentialities of the GIF as a true work of art, at the same level of a painting or a sculpture.

Το Giphoscope είναι η πρώτη χειροποίητη μηχανή για GIF. Οι δημιουργοί GIF - η εταιρεία OKKULT Motion Pictures είναι το δημιουργήμα μας - γνωρίζουμε ότι είναι πολύ εύκολο να δείξεις ή να μοιραστείς ένα κινούμενο GIF στο διάδρομο, αλλά είναι δύσκολο να βρεις ένα offline GIF player για να τακτοποιήσεις και να πωλήσεις ένα GIF σε ένα μοναδικό έργο τέχνης. Είμαστε οι ιδέες, σχεδίασαμε και φτιάξαμε το Giphoscope με την πρόθεση να προτείνουμε σε καλλιτέχνες, γκαλερί, μουσεία, συλλέκτες ένα μηχανικικό, αντισυμβατικό, ρετρο-φουτουριστικό αναλογικό GIF player, προσαρμοσμένο και κατασκευασμένο στην Ιταλία. Χάρη στο Giphoscope, το κινούμενο GIF γίνεται ένα απ' από ένα μοναδικά έργο τέχνης. Το Giphoscope είναι ένα ημιαυτοματικό, διαδραστικό γλυπτό που συνδυάζει την τεχνολογία από τον 19ο και 21ο αιώνα και μετατρέπει τα GIFs, τα σύντομα βίντεο, τα βίντεο στο Vine και στο Instagram Boomerang, ακόμα και μια απλή φωτογραφία σε ένα μαγευτικό χειροκίνητο έργο τέχνης. Βασισμένο στο Mutescope του Herman Casler που δημιουργήθηκε το 1888, το Giphoscope ακολουθεί την ίδια λογική όπως το flipbook: μια ακολούθηση εικόνων στη μία ρόδα τύπου Rolodex με μια λαβή που χειροκίνητη για να τις ‘ψηφίζεις’.

БІОГРАФІЙКО
Ο Αλέσαντρο Σκάλι (γεν. 1972, καλλιτέχνης και ερευνητής) και ο Μαρκο Καλαβρεζέ (γεν. 1985, καλλιτέχνης και maker) είναι οι δημιουργοί της OKKULT Motion Pictures: Τέχνη, Εκπαίδευση και Ψυχαγωγία μέσω κινούμενων GIFs, ένα Tumblr βάση καλλιτεχνικής που δημιουργήθηκε το 2012 στην Ιταλία. Η ομάδα OKKULT Motion Pictures έχει ιδέες, σχεδιάσει και φτιάξει την τεχνολογία της ένα ημιαυτόματο διαδραστικό γλυπτό που συνδυάζει την τεχνολογία από τον 19ο και 21ο αιώνα και μετατρέπει τα GIFs, τα σύντομα βίντεο, τα βίντεο στο Vine και στο Instagram Boomerang, ακόμα και μια επλεκτική φωτογραφία σε ένα μαγευτικό χειροκίνητο έργο τέχνης. Βασισμένο στο Mutescope του Herman Casler που δημιουργήθηκε το 1888, το Giphoscope καλύπτει την ίδια λογική όπως το flipbook: με μια ακολούθηση εικόνων σε μία ρόδα τύπου Rolodex με μια λαβή που χειροκίνητη για να τις ‘ψηφίζεις’.
The Garden of Earthly Delights. Hieronymus Bosch’s most ambitious work, embodies the conflicts, humor, darkness and absurdity of human, earthly and cosmological conditions. The current speed of technological advancement suggests humanity and the environment is irrevocably changing, but when we compare the visual vernacular of our day (symbols like Emoji for example), it is amazing to discover how easily they align with the symbology of a prescient artist from 500 years ago. This is not to say that evolution is not occurring, but to suggest that Bosch was one of those unique individuals who created works that transcend that transient time. One intention of my transcription of his work, in The Garden of Emoji Delights, was to mash up popular historic and contemporary sign systems, and to diversify and expand the Emoji lexicon through this process. Emoji are a contemporary glyph system which offers an emotional shorthand for virtual expression. The pleasurable stylizations are ubiquitous worldwide and across generations. Transcribing visual symbologies of an earlier era using Emoji makes perfect «nonsense-sense» to me, particularly with Bosch’s work, in that his own visual style was so idiosyncratic and remarkably distinct in contrast to his peers.

BIO
Carla Gannis identifies as a visual storyteller. With the use of 21st Century representational technologies she narrates through a «digital looking glass» where reflections on power, sexuality, marginalization, and agency emerge. She is fascinated by digital semiotics and the situation of identity in the blurring contexts of real and virtual. Gannis holds an MFA in painting from Boston University and is the recipient of several awards, including a New York Foundation for the Arts (NYFA) Grant in Computer Arts. She has exhibited in solo and group exhibitions both nationally and internationally. In 2015 Gannis’s speculative fiction was included in DEVOURING THE GREEN:: fear of a human planet: a cyborg / eco poetry anthology, published by Jaded Ibis Press. She is Assistant Chair of The Department of Digital Arts at Pratt Institute, Brooklyn, NY.
Lorna Mills' work explores the different streams in subcultures through animated GIFs mainly focusing on marginalised peculiarity. The absurd quality in her work is one of the conditions of the artist's Internet browsing and most often comes from looking at how people, who don't usually place themselves as artists, perform online in front of a video camera. Colour Fields is the latest work by Lorna Mills that derives from her obsessive research on GIF culture, its brevity, compression, technical constraints and its continued existence on the Internet.

**BIO**

Canadian artist, Lorna Mills has actively exhibited her work in both solo and group exhibitions since the early 1990s, both in Canada and internationally. Her practice has included obsessive Ilfochrome printing, obsessive painting, obsessive Super 8 film & video, and obsessive on-line animated GIFs incorporated into restrained off-line installation work. Recent exhibitions include "Abrupt Diplomat" at the Marshal McLuhan Salon at the Canadian Embassy in Berlin, for Transmediale; "At Play in the Fields of the Lord" at Transfer Gallery, Brooklyn NY and "DKRM" at DAM Gallery, Berlin. For the month of March, 2016, her work will be showing on 45 jumbo monitors in Times Square, NYC, every night as part of the Midnight Moment program curated by Times Square Arts. She has also co-curated monthly group GIF projections, with Rea McNamara, for the "Sherotes" performance series in Toronto, a group GIF projection event "When Analog Was Periodical" in Berlin with Anthony Antonellis, and a four person GIF installation, ":::Zip The Bright:::" at Trinity Square Video in Toronto, with Sara Ludy, Nicolas Sassoon and Rick Silva. Lorna Mills' most recent curation project, "Ways of Something" is a collaborative remake of the 1972 John Berger documentary "Ways of Seeing" episodes one through four, featuring 113 networked artists. Lorna Mills is represented by Transfer Gallery in Brooklyn, New York and DAM Gallery in Berlin.
REC (Random Eye Check) is an interactive installation set in a cultural context in which surveillance over the society is no exception and the post-digital culture is overloaded with pictures and videos. Apparently, the today's society is ready to embrace many forms of surveillance, especially those which do not impose limits on the society but bring about more convenience. Whether we like it or not, we engage in a daily interaction with real or virtual methods of gathering data about our lives.

**BIO**

Elwira Wojtunik and Popesz Csaba Láng: Polish-Hungarian duet of visual artists, also known as Elektro Moon Vision founded in 2004 in Budapest. They design unique visual live-acts based on live experiments with the video surface, wide-format projections, mappings, audiovisual performances, interactive video-installations or video projections for theatre shows. City, technology and mankind as individual – are the main themes they analyze. In their works own patches, mathematical algorithms and technological solutions are often used.

Their installations were exposed at the Contemporary Art Gallery Bunkier Sztuki, Salon-Projektionist VJ-art gallery, MuseumsQuartier in Vienna, Akarenga Soko Gallery in Yokohama, Japan and the 14. Media Art Biennale WRO 2011 in Wroclaw. Their experimental ‘NZ/X’ was awarded in the frame of the Chopin Year competition by Warsaw Electronic Festival and ‘Zachęta’ National Gallery of Art in Poland and ArtMuse in Bocholt, Germany. They were granted with Artist-in-Residence program of MuseumQuartier in Vienna completed with an exhibition at Electric Avenue (MQ).
Fidgety is a kind of nervous and jumpy feeling. Fidgety is a sound composition where Gaybird transforms his heartbeats into an audiovisual installation of 40 speakers, aiming to redefine the almost forgotten relationship between sound and movement while raising questions about the "representation" of emotions in art. These 40 speakers can be seen as a musical instrument, part of an orchestra through which a sound-kinetic composition is reproduced.

**BIO**

Hong Kong born composer, musician, researcher and new media artist. He has graduated from the Hong Kong Academy for Performing Arts with a Masters degree, and obtained a Master of Philosophy at the City University of Hong Kong, specializing his research and creation in human control interface design, new media art and the interactivity of live music performance with application of media technology. He has awarded Hong Kong Design Award 2011 Bronze Award, Best Electronic Music Artist at the Chinese Music Media Awards 2012 and also awarded for the Ten Outstanding Designers Awards 2012 from the Hong Kong Art and Design Festival. His new media performance "Digital Hug" and "CouCou on Mars" has already toured to Macao, Sao Paulo, Kaohsung, Taipei, Paris, Nantes, Singapore, Shantou and Dresden.

Photo Credit: Spyridon Maltezos
Everybody should love their router! “Home is where your wifi connects automatically”. Yet when was the last time you took a look at your boring router? Yes, routers – despite them being the gateway to the universe’s information – are boring. They sit in their corner, unnoticed, unglamorous. Boring yet dangerous! Our home routers are a menace! So much so that the FCC has been considering a proposal to require manufacturers to lock down computing devices (routers, PCs, phones) to prevent modification if they have a “modular wireless radio”. This means hardware and wifi freedom is being attacked. Router pimping party! In response to these ridiculous measures, we’re throwing a playful DIY router pimping party. We launched an open call to all router owners to re-design their router in a way to reflect its position in their life. See how other router owners imagine their router! May the best pimped router win!

BIO

miss data (Tsila Hassine) examines the shifts in contemporary culture brought upon by accelerated digitization processes. Her works question the unbearable lightness of connectivity, and negotiate the price of remaining constantly “on”. She earned an MFA in Media Design from the Piet Zwart Institute in Rotterdam and was a research fellow at the Jan van Eyck Academie in Maastricht. Her work has been exhibited at the Center for Digital Art, Hordan; the Science Museum, Jerusalem; Transmediale, Berlin; the Van Abbemuseum, Eindhoven; Smart Project Space in Amsterdam, and many others. She is currently pursuing a PhD in Art & Science at the Sorbonne, Paris.

Tal Messing and Yoav Lifshitz are theoreticians, lectors, creators, and curators, and are also the founders of the Pirate Party Israel. Among their projects to date are a fake mayoral campaign for Daphni Leef (March 2013); «The Unobject» exhibition at HaShuk Street Gallery, Tel Aviv (2014); «The Unobject: The Re-Materialization of the Concept», an essay published in Bezalel’s Journal of Visual & Material Culture (August 2014); «Occupy WiFi», a conceptual and digital activist project (August 2014, ongoing); and «Captive Portal», an experimental virtual platform at CCA Tel-Aviv (March 2015, ongoing)
With 69.numbers.suck Browserbased follows certain types of graffiti on the public phone booths of Athens. By mapping the (re)appearance and cross-references of those writings, we read the everyday anarchic networks of scratch and pen, as they reuse the withering public phone infrastructure – in the way of quizzical nodes – in transition to «private» networks. Going mobile is all location independent but addressed by the very written 69 prefix of crossed-over digits in obscured messages – are they squabbles or competitions? And? Readings of those gylphic scratches, brushed off phallic symbols, derelict prophecies, frappe stains, their patterns and misled callers reveal mostly fragments in hindsight. The changing nature registered is shaped by streetwalkers, their paths and territories as they are being drawn and redrawn.

BIO

BrowserBased functions as a practice oriented, open research platform which deals with the browser based context and net-culture as a space for knowledge creation and dispersion. We organise live coding sessions, gatherings for guest speakers, workshops, international exhibitions and more. Currently, the geo marker of BrowserBased is set in Amsterdam, where the group was first formed from the need to organise a physical hub for the networked arts. We offer a platform for net art, maintain archives of streams and our exhibitions and run an open page on Facebook.

To έργο 69.numbers.suck ακολουθεί τύπους γραπτών μηνυμάτων που εμφανίζονται στις επιφάνειες των τηλεφωνικών θαλάμων της Αθήνας. Χαρτογραφώντας την συχνότητα εμφάνισης και τη μεταξύ τους διάδραση, παρακολουθούμε την καθημερινότητα των αυτών δικτύων, καθώς επαναχρησιμοποιούν και μεταλλάσσουν τη φθαρμένη υποδομή των δημόσιων τηλεφωνικών – σε μορφή αινιγματικών κόμβων. Αναγνώσεις αυτών των διαφορετικών υπογραφών, αμφίβολων προφητειών, μοτίβων από λεκέδες φρατέα και επαναλαμβανόμενων λανθασμένων κλήσεων σκατούν στα στιγμιότυπα. Η μεταβαλλόμενη φύση που παρατηρείται διαμορφώνεται από περιπατητές με ανεξίτηλους μαρκαδόρους καθώς γράφουν και περιγράφουν τις περιοχές τους.

ΒΙΟΓΡΑΦΙΚΟ

Η ομάδα Browser Based λειτουργεί ως μια ανοιχτή ερευνητική πλατφόrmα η οποία σχολιάζει με το περιεργό προγραμματισμό περιήγησης, και την κουλτούρα του διαδικτύου ως ένα χώρο δημιουργίας γνώσης και διάδοσης. Οργανώνουν δράσεις με live coding, συνειδητοποίησης με προσωπικούς σωματικός εργαστήριο και διάδοση εικόνων μεταξύ άλλων. Αυτή την περίοδο η έργο 69.numbers.suck ακολουθεί τους Διαδικτυακούς περιηγητές καθώς γράφουν και περιγράφουν τις περιοχές τους. Προσφέρουν μια πλατφόρμα για την επικοινωνία με τους ερασιτέχνες και 69.numbers.suck είναι μια ανοιχτή επαναλαμβάνεται στις δικτυωμένες τέχνες. Προσφέρουν μια πλατφόrmα για τη νέα τέχνη, διατηρούν αρχεία των τάσεων που διαμορφώνονται, των επικοινωνιών καθώς και μια αναμνεστική εφαρμογή δικτύωσης στο Facebook.

Το έργο 69.numbers.suck είναι μια παράγκη της ομάδας Browser Based από τους: Αλέξανδρος Ζάκκας, Radovan Misovic, Zsolt Mesterhazy, Joubin Zargarbashi.
“If works of art were judged democratically—that is, according to how many people like them—kitsch would easily defeat all its competitors.” Thomas Kulka

Post-Digital Kitsch is an ongoing investigation into the way digital media have indexed mass cultural values while simultaneously exposing the relationship between ourselves and the way we perceive the reality we live in. Post-Digital Kitsch holds up a mirror that allows us to recognize ourselves in the fake image that it throws back at us. Although not considered by most as art, kitsch, together with pop are the only two cultural forces that have enough mass appeal to be able to influence the aesthetic qualities of any given period in history. Seen either as polemics against the suppressed individuality of fascist rule or simply as the Queer alternative to established art practices, kitsch in the post-digital era argues the relative values of society to offer a fun way to look at ourselves looking back at us.

BIO

Stefanos Ziras is an Architect and Intermedia artist based in Athens, Greece making work on the aesthetics of Kitsch, the Post Digital Age, religion and Mythology. He is co-founder of the multidisciplinary practice Space Oddity Studio SOS. He has collaborated with architects and artists from Greece, Canada, Italy, Turkey and the USA, he has participated in international architectural competitions and some of his projects have been presented at the twenty-fifth International Union of Architects World Congress (Durban 2014). His works have been awarded by the Technical Chamber of Greece (TEE) and have been presented in international publications and electronic journals (Magenta Magazine, Art in America, Superarchitects). He has been project manager for international competitions for RMM Global Architects. He is a collaborator and Exhibition Designer for the Contemporary Greek Art Institute (ISET) presenting exhibitions at the International Contemporary Art Fair, Art Athina and the Biennale of Athens. He is the Architect of the Greek Pavilion of the 56th Venice Biennale, presenting the work of Maria Papadimitriou «Why look at Animals».
Imagine a facial portrait of humanity. Literally speaking. The faces of all of us who are on the planet. Put one on top of the other. Digital media offer the means to make it happen. Literally speaking. It’s possible within fairly little phase time - sun rotation - to have everyone offering a web photo of their face. That in proper opacity will combine so as to create an ongoing, current, facial portrait of Humanity. A single image that will not show characteristics nor try to describe the average human’s facial characteristics. Rather an image that will offer the complete atmosphere of all human faces. A carrier of the actual energy of all living faces. The project goes on at www.selfportraitofhumanity.net
WEB ART
In “Bitcoin Abundance”, Systaime offers explosive mashups of Internet Aesthetics, where information, images and comments provide a frame of today's Digital Pop culture. The artist remixes web images and uses an audiovisual spectacle to display the patterns that are dominating the Internet, its icons, its manifestations and its digital prosperity. We are the «lucky» spectators of what he chooses to present us. What happens in the video has not much to do with our own lives, but it is more a kind of close esoteric manifestation of this web culture that is part of today's pop culture.

BIO

Michaël Borras A.K.A Systaime is a French internet artist, the founder of the movement French Trash Touch (2005) and an important participant of net.art and the international alternative network of digital art. In 2011, Systaime founded the Super Art Modern Museum (SPAMM), an online museum with digital pieces from over 300 artists. He is one of the French initiators of «Facebook art», using the account «ooooooo», which has been regarded as a more abstract artistic response to social media. His work has been exhibited at the Internet Pavilion of the 54th Venice Biennale, at The Metropolitan Museum of Art in New York and at the UNTITLED Art Fair in Miami, USA.
The “Crowd-Sourced Intelligence Agency” (CSIA) is an online application and interactive artwork that addresses the overabundance of information currently being produced by social media posts and monitored by intelligence analysts. The “collect it all” approach of these intelligence agencies has created a need for automated processing, assuming that software will find patterns imperceptible to human analysts. Computers running machine learning algorithms can automate judgment, labeling tens of thousands of posts per second. But if there are problems with the way an algorithm is trained, mistakes will be replicated. If human agents are not trained to properly analyze social media posts for threats to national security, how could an algorithm possibly perform any better?

BIO

Derek Curry's academic research and art practice investigate how automated decision-making technology and Open Source Intelligence (OSINT) gathering have augmented the nature of human agency and provided new spaces for intervention. Jennifer Gradecki's artistic research investigates information as a source of power and resistance: using methods of institutional critique and tactical media, she constructs models of secretive and specialized systems to enable a practice-based understanding of hegemonic institutions and allow for their re-imagination. They have participated in numerous international exhibitions and conferences, including “Secret: Nothing to See Here” at the Science Gallery in Dublin and the “Radical Networks” Conference at Eyebeam in New York.
"def shuffle (array, random)" is an HTML page travelling through an online database. This database is primarily structured around a randomized novel called “The Fellowship of the Thing” [1]. Written in individual HTML pages, the novel is alternated and overlaid with sounds, images, videos and other HTML pages. The HTML page visits the traces of its own coming into being as an algorithm, while attempting to organize a new structure out of the loose pieces it has in reach. "def shuffle (array, random)" is part of a series of online works hosted on Ecksenis.net. This growing database hosts works that are entwined with each other by sometimes making use and overlaying fragments of each other's databases.

[1] Title generated via: www.rangen.co.uk

**BIO**

Anne de Boer is a London based artist, working under conditions framed by digital and online media. Elements that seem central to de Boer’s practice are being presented to algorithms, shuffle functions, randomizers or other coded structures. By submitting its own material to these decisive factors, the work gets continuously rearranged according to these ever changing algorithmic paths. His work has been presented at The Wrong – The New Digital Art Biennale, FILE 2015 in São Paulo, Lynch Bytes online Platform and the Jupiter Woods in London.

[1] Ο τίτλος δημιουργήθηκε από την ιστοσελίδα: www.rangen.co.uk

**ΒΙΟΓΡΑΦΙΚΟ**

Ο Anne de Boer ζει στο Λονδίνο και στο έργο του ασχολείται με τις συνθήκες που διαμορφώνονται από τα ψηφιακά και τα διαδικτυακά μέσα. Το κεντρικό αξίωμα στην καλλιτεχνική του πρακτική παρουσιάζεται σε αλγόριθμους, λειτουργίες αναπαραγωγής με τυχαία σειρά, παραγωγικές τυχαίοποιησές (randomizers) ή άλλες κωδικοποιημένες δομές. Το έργο του έχει εκτεθεί στην ψηφιακή μπιέναλε The Wrong – The New Digital Art Biennale, στο φεστιβάλ FILE 2015 στο Σάο Πάολο, στην διαδικτυακή πλατφόρμα Lynch Bytes και στην γκαλερί Jupiter Woods του Λονδίνου.
“Scratch Tickets” are lottery tickets where people can win up to 25,000 followers for their personal Twitter or Instagram account. The work is a playful comment on the narcissistic reflection of the online identity constructed in social media. Depoorter purchased thousands of “fake” followers on Twitter and Instagram from one of the many shady companies that create bots for that sole purpose, and will unload them on whoever finds the winning ticket. There are about 1,000 tickets in total, and in addition to the 25,000 Followers Grand Prize—which Depoorter says hasn’t been found yet—there are tickets yielding 100 and 1000 followers.

Dries Depoorter is a media artist living online in Belgium. Most of his work is about the Internet and the privacy issues that arise. For his art practices, Depoorter uses programming languages and digital technology. Nature, a series of numbers and everyday situations are his biggest inspiration. In his work, he tries to find the beauty in complexity. Nowadays, he works mainly with Processing and focuses on visualizing information and data. His work has been exhibited at the Internet Yami-ichi Austria (Ars Electronica), STRP in Eindhoven and the Wrong – The New Digital Art Biennale amongst others.
With “High Retention, Slow Delivery”, Dullaart challenges the contemporary attention that the economy has given to social media, appreciating popularity over quality and social skills over talent. What are the difficulties of assessing value through likes and follows? Dullaart purchased through eBay 2.5 million fake Instagram followers. Then, he distributed them amongst a selection of accounts from the art world, ensuring each person had 100,000 followers, resetting the levels by which we measure a user’s popularity. By targeting the art world in particular, Dullaart is making a comment on the impact that these systems of validation have on the way artists make, disseminate and work online.

**BIO**

Constant Dullaart’s art practice reflects on the broad cultural and social effects of communication and image processing technologies, from performatively distributing artificial social capital on social media to completing a staff-pick Kickstarter campaign for a hardware start-up called DulltechTM. His work includes websites, performances, routers, installations, start-ups, armies and manipulated found images, frequently juxtaposing or consolidating technically dichotomized presentation realms. His work has been widely exhibited at important cultural institutions and festivals such as the Kunsthalle Schirn in Frankfurt, Aksioma in Ljubljana, Carroll / Fletcher in London and Transmediale in Berlin amongst others. In 2015, he won the award of Prix Net-Art.
TheRealKarenEliot is an open account on Facebook. The profile picture shows the password, so everyone is invited to log in and be Karen Eliot. Since 2012, hundreds of people are using this account. Some do it for fun, some for advertising or promotion, some for political activism and cultural hacking. In this way, Karen's virtual self becomes a collective mind – Karen's statements, interests, opinions and Karen's circle of friends are getting mixed with those of others and therefore relativized. Basically, Karen is a nice person, smart as Wikipedia, entertaining as Youtube, annoying as 4Chan. Join her! Open the gates of the digital Panopticon and log in: facebook.com/therealkareneliot.

BIO
Karen Eliot is a name that refers to an individual human being who can be anyone. When one becomes Karen Eliot, then one's previous existence consists of the acts other people have undertaken using that name. In 1985 Karen Eliot was not born, she was materialized from social forces, constructed as a means of entering the shifting terrain that circumscribes the 'individual' and society. This specific Karen Eliot works on issues of surveillance, power and group dynamics, using the Internet as an artistic tool. Karen Eliot has exhibited at Media Art Festival in Slovenia and Transmediale Festival in Berlin.


ΒΙΟΓΡΑΦΙΚΟ
“R L X:tech” is a contemporary relaxation studio, providing guided meditations designed to alleviate many common psychosocial-media ailments. Geck is interested in the anxieties that are generated by connectivity. A new language of interaction is evolving and the emerging codes can be confusing, unpredictable and tiresome. In her installation, Geck looks at the ways users might attempt to manage these anxieties through the very platforms that trigger them. How does the immaterial shape the material and how do social media affect us physically and sensorially?

BIO
Kate Geck is an installation artist working with digital and sensory space. Her work explores connectivity and experience - what she terms as “mediated vs. unmediated immediacy”. Within a post-internet maximalist aesthetic, her work considers the ways technology can skew and mask sensory experience. She has participated in numerous exhibitions, such as at ISEA 2015 in Vancouver, at International Centre for Contemporary Art in Singapore and at festivals such as San Francisco International Art Festival, Liquid Architecture and 2High. She has received awards from Australia Council for the Arts, City Of Melbourne, NAVA and Arts Vic amongst others.

Το έργο «R L X:tech» είναι ένα σύγχρονο στούντιο χαλάρωσης που παρέχει μαθήματα διαλογισμού για να περιορίσει πολλές συνηθισμένες ψυχικο-κοινωνικές παθήσεις που προέρχονται από τα μέσα δικτύωσης. Η Geck εστιάζει στο ύφος που δημιουργείται από την συνδεσιμότητα. Μια νέα γλώσσα αλληλεπίδρασης εξελίσσεται και οι αναδυόμενοι κώδικες μπορεί να προκαλέσουν σύγχυση. Η κατάσταση της η η Geck εξερευνά τους τρόπους που οι χρήστες επιχειρούν να διαχειριστούν αυτές τις περιπτώσεις, υπό την άκρη της διαδικασίας. Πώς το άνευ διαμορφώνει το υλικό και πώς τα κοινωνικά μέσα μας επηρεάζουν σωματικά και αισθητικά;

ΒΙΟΓΡΑΦΙΚΟ
Η Kate Geck κατασκευάζει εγκαταστάσεις και σχολιάζεται με τον ηχητικό και αισθητικό χώρο. Το έργο της εξερευνά θέματα συνδεσιμότητας και εμπειρίας, κάθε που η έννοια αποκαλείται «μεσολαβημένη / αδιαμεσολαβημένη αισθητική». Μέσα σε μια μετα- υπερνετική μεταβολική αισθητική, το έργο της βρίσκει τους τρόπους με τους οποίους η τεχνολογία μπορεί να παραποιήσει και να αποκρύψει την αισθητική εμπειρία. Έχει συμμετέχει σε πολλές εκθέσεις, όπως στην ISEA 2015 στο Βανκούβερ, στο International Centre for Contemporary Art στην Σιγκαπούρη και σε διάφορα φεστιβάλ, όπως San Francisco International Art Festival, Liquid Architecture και 2High. Έχει βραβευτεί από σημαντικά ιδρύματα, όπως το Australia Council for the Arts, City Of Melbourne, NAVA και Arts Vic μεταξύ άλλων.
“Intimidad Romero by Intimidad Romero” is a webart piece that takes place in Facebook. Taking pictures and sharing them has become one of the most demanded activities, where the e-image constructs the self. These social practices have led to a displacement of Warhol’s pop star as the essential figure of mass media societies into micro-pop stars of everyday life, where life is lived through images and digital devices. In this sense, a new version of pop culture arises where the only experiences that are worth having are those that are “shown, shared and liked”. This project critically examines personal and interpersonal dynamics in contemporary digital pop culture, by placing a band of pixels in all her Facebook pictures, hiding all identitarian characteristics.

BIO
Intimidad Romero is a well-known faceless celebrity, using her intimate pixelated digital photos as the main source for social interaction since 2010. Delivering cyberperformances, Intimidad understands the media not as a mere container but as an essential part in self-designed identities within contemporary societies. Her work intends to use the main socio-technical characters offered by the social media such as pseudo-anonymity, public exposure and the use of photography as the major way of interaction and representation in social media, dissolving the boundaries between the work and the author. She has been nominated for the Social Media Art Award (Phanoemenale Festival Germany 2015). Her work has been exhibited at Pixxelpoint Media Art Festival in Slovenia, at NRW Forum in Düsseldorf and at the Museum of Modern Art in Bogotá.
“OnDisplay” examines our obsession with sharing our personal information. Technology has made it easier than ever for us to share images. The information is being shared so fast that we need to work harder in order to maintain privacy. Our desire of becoming popular, leads us to post about our personal lives on public forums. Today, the growing use of the selfie is one perfect example for this increasingly narcissistic culture, where many have relinquished the control over their own images when posting themselves online. “OnDisplay” is a live-feed of a never ending stream of real selfies that were posted on Instagram, along with the count of every single post with the selfie tag, since the beginning of Instagram.

BIO
Suwanna Ruayrinsaowarot grew up in Bangkok as a child and attended schools in Taipei, Virginia and San Francisco. Her exposure to different cultures inspired her problematic around issues of identity, human behavior and storytelling. Suwanna is interested in cross-discipline collaborations that focus on technology, human interaction and spaces. The artist's goal is to contribute to meaningful projects that create a positive impact on society. She has received the American Graphic Design Award 2014, the Good Design Award 2015 and the Creative Achievement Award 2011-2015 amongst others.
“Contentbot” is a virtual AI participant in the digital content economy that you can watch working in real time, 24 hours per day. A list of URLs comprised of the top sites at Alexa.com and the top-shared websites on Facebook, is used as a starting point - from there it browses at random, with the 3D screen updating in real time. At randomly selected intervals, the bot promotes the page it is currently on, by tweeting about it. The tone of the message has been calibrated via rudimentary sentiment analysis of the page’s body. By doing this, it transcends from being a mere consumer of content to becoming a fully functioning actor in the ‘attention economy’. 

**BIO**

Alexander Taylor is an artist and musician from London. His work to date primarily explores the implications of new technology on the consumption and production of media, predominantly through the form of visual web-based projects. He holds a foundation diploma from Camberwell College of Arts and a BA in Graphic & Media Design from the London College of Communication.
While communicating online, people find themselves in entirely different situations and judge the behavior of others by completely new parameters. The online condition asks for a new sign language that users need to adopt in order to read and analyze internet-based communication. This project investigates and defines behaviors that are equivalent to body language in offline communication. The dictionary offers essential tools to decode and to partake in the ongoing evolution of human behavior in the digital social sphere. As the social networks keep expanding, the project is updated with the newest terms.

**BIO**

TeYosh consists of Sofija Stanković and Teodora Stojković. The duo started working together in 2010 and they currently live and work in Amsterdam. Their design is mostly based on clear, often provocative and humorous statements. Their project “Dictionary Of Online Behavior” gained a lot of attention after TeYosh’s solo exhibition in Belgrade in 2015, where they presented it. The exhibition received great media attention in Serbian prominent newspapers, TV and radio shows. “Dictionary Of Online Behavior” was also exhibited in MOTI Museum as a part of the “Planet Hype” exhibition.
On evolution of species in recent biotopes.

As from time, where everything was wild, species started to instinctively shape their natural environment into grids, patterns, maps. Those are until nowadays for most their homes, biotopes. Biotope is a place where a living thing lives, its natural environment. As species shape their biotopes, biotopes shape them also. The internet is one also, it emerged only recently, though it is already strongly inhabited, the species are rooted in. How does their biotope look like? And what happened meanwhile to the species, their instincts that did not remain wild? Previously they stayed in clearings and in forests. In recent decades they adapted to new environments. The area of new settlements covers almost whole Europe, North America and Japan. Does the evolution of species end somewhere?

BIO
Adéla Kudlová is based in Prague, where she studies in Centre of audiovisual studies of FAMU. She is recently exploring the possibilities of multichannel sound and installations in an exchange in TAMK, Finland. Adéla works with digital motion image, sound and space. The line which can be found in all of her works is strong relationship towards nature and digital media, the surrounding and virtual we live in. She is fascinated by the wide variety of human perception, especially in the context of forms. The process of creation always starts in nature being finally bent and layered in computer graphics, digital collages or just pixels that communicate towards the audience with their organic base but digital look. Focusing more on visual art, among her works she is heading towards expanded cinema, multichannel sound, installations and live visual performances.
VIDEO ART

Adrián Regnier Chavez (MX)
U. (2014) | (04:40MIN - BLACK&WHITE - SOUND)

U. is a piece that integrates particular systems along 3D spatial compositions and illumination into a continuous, cyclical and reversible format. It may be played indefinitely, both forwards and backwards. There is such a thing as an instant expanded into the time of the eternal. It is born as soon time itself dies. Indistinguishable in its beginning or ending, U. shows an Earth suspended inside a total limbo. That in which nuclear fission and fusion turn time, cosmos, energy and matter. That in which absolute love, cloud, omnia and nil.

BIO

Adrián Regnier Chavez (Mexico, 1989) has a degree in Visual Arts at the National School of Sculpture, Painting and Engraving, «La Esmeralda». He has been awarded several grants, such as the Artist in Residence at Casa de Velázquez (Spain, 2016), the Young Creators Grant, by National Fund for Culture and the Arts (FONCA, México 2013-2014), and the 2014 Grants and Commissions Program, by the Coseneros Fontanales Art Foundation (CIFO, U.S.A., 2013-2014). He has had solo shows at Museo de Arte Carrillo Gil (Habrá Más Cosas Buenas En Las Más Cosas Buenas Que Habrán, 2015) and the University Museum Leopoldo Flores (Habrán Unas Idas, Luego Unas Salidas, 2015). He won first place in the International Electronic and Media Art Festival TRANSITION MX 6, as well as editions X and XII of the National Experimental Video Contest in 2012 and 2014, as well as international animation festival Animasivo 8, and international video art biennales Videolab 2013 and Pantalla Global. His work is part of collections such as CIFO, the Museum of Contemporary Art in Casoria and Protovecka Foundation. Adrián's work has been selected, screened and awarded in more than 50 festivals and competitions of video art, film, animation and contemporary art.
VIDEO ART

Albert Bayona (ES)
COSMONAUT (2015) | (05:00MIN - COLOUR - SOUND)

Works like the last projects, where the author collects footage items, outtakes and unused material that is kept under the Creative Commons license for future productions, is edited with a clear desire to recycle files that have been thrown into the net, however, Bayona adds in his works a new sense of irony, like in his work Cosmonaut, breaking with the established patterns and satirizing as well the actual digital media.

BIO
Albert Bayona is a visual artist and cultural promoter. His artworks involve many different disciplines like painting, drawing, photography, video, digital technology and music. Albert has participated in many festivals such as ARCO, Videoformes, New York International Independent Film and Video Festival etc. In 1985 Bayona received the second prize of the XXIV International drawing prize, Foundation Joan Miró for his work Variacions per a una estètica racional (1984). Later on in his career, in 2008, his audiovisual Monday to Friday (2008) was the winner of the Vasudha Prize for the best environmental short film at the International Film Festival of India-Goa.

Το τελευταίο πρότζεκτ του καλλιτέχνη αφορά τη συλλογή λήψεων, που έχουν παρακληθεί ή είναι αχρησιμοποιήσιμες και βρίσκονται υπό την άδεια των Creative Commons για μελλοντικές παραγωγές. Αυτές μοντάρονται με καθαρή επιθυμία να ανακυκλωθούν αρχεία που πετάχτηκαν στο διαδίκτυο, ωστόσο ο Bayona προσθέτει στο έργο του την αίσθηση της ειρωνείας σπάζοντας τα καθιερωμένα μοτίβα, σατιρίζοντας το ίδιο το ψηφιακό μέσο.

ΒΙΟΓΡΑΦΙΚΟ
Ο Albert Bayona είναι εικαστικός και προωθητής του πολιτισμού. Τα έργα του περιλαμβάνουν πολλά μέσα όπως ζωγραφική, σχέδιο, φωτογραφία, βίντεο, ψηφιακή τεχνολογία και μουσική. O Albert έχει συμμετάσχει σε πολλά φεστιβάλ παγκοσμίως. Το 1985 παρέλαβε το δεύτερο βραβείο σχεδίου διεθνώς και το 2008 κέρδισε το βραβείο Vasudha ως καλύτερη ταινία μικρού μήκους για το περιβάλλον σε διεθνές φεστιβάλ ταινιών της Ινδίας.
WHAT WEEE ARE is an ongoing multifaceted sociocultural multimedia project searching the deeper meanings of the world. A quest through waste and feelings and the richness of the earth, trying to untangle the intricacy of human, so called, society. Questions rooted deep inside ourselves which have been forgotten, traded in for a superficial world of dull bureaucracy, sexy images, cheap thrills and high tech. But what we really are is yet beyond our knowledge and despite all the civilization that has been built in the name of progress and growth, society is falling to pieces leaving nothing more than a toxic wasteland. As the Phoenix arose from its own ashes, will humanity also rise from its own waste? This everlasting cosmogony is represented in WHAT WEEE ARE a collection of sculptures in which electronic waste is turned into disturbing insects, a means to deeper thoughts.

BIO
Alessio De Marchi grew up playing with materials. In 1999 he discovered his passion for e-waste and began producing some first experimental works. In 2004, after graduating from the State School of Arts in Torino, Italy, he began working as a goldsmith in a master artisan’s atelier and got a Master’s degree in jewelry engineering at Politecnico di Torino, temporarily setting aside his sculptures to learn about precious metals and metallurgy. He then furthered his expertise in the entertainment industry working at Disneyland Paris. After serving a year as civil servant for a youth development program in Burundi, Africa, he is now student in International Sciences at University of Torino. Since 2014, he has started up the WHAT WEEE ARE project, which brings together all his experiences. The project aims at raising awareness over the broader issues regarding our technological world. Hands on experience, creativity and technical expertise make of him a 360° artist with a touch of social and political entrepreneurship

Το έργο αποτελεί συνεχές πολύπλευρο κοινωνικοπολιτισμικό πρότζεκτ που αναζητά το βαθύτερο νόημα της ζωής. Ένα ερώτημα μεταξύ αποβλήτων, συναισθημάτων και πλουραλισμού της γης προσπαθεί να ξετυλίξει την πολυπλοκότητα της ανθρωπότητας, την αποκαλούμενη κοινωνία. Ερωτήματα ριζωμένα βαθιά μέσα μας που έχουν ξεχαστεί διαπραγματεύονται τον επιφανειακό κόσμο της γραφειοκρατίας, των σεξουαλικών εικόνων, των φθηνών συγκινήσεων και την υψηλή τεχνολογία. Ωστόσο αυτό που στη συνέχεια είναι να προκύψει πέρα από την γραφειοκρατία και τον πολιτισμό που δημιουργήθηκε στο όνομα της προόδου, αφού η κοινωνία καταρρέει αφήνοντας τοξικά απόβλητα. Όπως ο φοίνικας αναγέννησε από τις ίδιες τις στάχτες, μπορεί αργά η ανθρωπότητα να καταφέρει να αναπτυχθεί από αυτά τα θέματα; Αυτή η συνεχής κοσμογονία αναπαρίσταται στο έργο ως συλλογή γλυπτών στα οποία τα ηλεκτρονικά απόβλητα μεταλλάσσονται σε ενοχλητικά έντομα, νόημα για βαθύτερη σκέψη.

BIOGRAPHY
O Alessio De Marchi μεγάλωσε παιζοντας με υλικά. Το 1999 ανακάλυψε το πάθος του για τα ηλεκτρονικά απόβλητα και παρήγαγε τα πρώτα πειραματικά έργα. Το 2004, αφού αποφοίτησε από την καλών τεχνών στο Τορίνο, άρχισε προσωρινή εργασία ως χρυσοχόος σε ατελιέ και απέκτησε μεταπτυχιακό τίτλο στο πολυτεχνείο του Τορίνο, αφήνοντας στην άκρη τα γλυπτά για να μάθει πολύτιμα μέταλλα και μεταλλουργία. Στη συνέχεια επέκτεινε την ειδικότητά του στη συγχρόνη της βιομηχανίας της ψυχαγωγίας εργάζοντας στη Disneyland του Παρισιού. Άρχισε υπηρέτηση για ένα χρόνο δημόσιος υπάλληλος μηχανικός για ανάπτυξη παιδικής ψυχαγωγίας στην Αφρική, τη διδασκαλία παιδιών στις Ιδρύματα του Πανεπιστημίου της Βενετίας, στην Αφρική, τη διδασκαλία παιδιών στην Αφρική στην Αφρική. Από το 2014 εκκίνησε το WHAT WEEE ARE πρότζεκτ, που αποτελεί ένωση όλων των εμπειριών. Το πρότζεκτ στοχεύει στην αναπτύξη της επαγρύπνησης των ορίων που αφορούν τον κόσμο της τεχνολογίας. Η χειρωνακτική τέχνη, η δημιουργικότητα και η τεχνική εξέλιξη των καθώς και το 360° με εξαιρετική στην κοινωνική και πολιτική επεξεργασία.
The video sequence is characterized by a paradigm shift. It is about a new entity, born in cyberspace, which observes the limits between natural and virtual world, the relation between mortality and timeless states of being, the repetition of spectacles and the naturalization of central control.

BIO
Alex Karantanas is a video artist and student of architecture. He currently lives and works in Athens.

Η σειρά των βίντεο χαρακτηρίζεται από μία αντιστροφή παραδείγματος. Πρόκειται για μία νέα αντίστοιχη, γεννημένη στον κυβερνοχώρο, η οποία παρατηρεί τα όρια μεταξύ φυσικού και ψηφιακού κόσμου, τη σχέση μεταξύ θνητότητας και άχρονης κατάστασης, την επανάληψη του θεάματος και την φυσικοποίηση του κεντρικού ελέγχου.

ΒΙΟΓΡΑΦΙΚΟ
Ο Αλέξης Καραντάνας είναι video artist και φοιτητής αρχιτεκτονικής. Ζει και εργάζεται στην Αθήνα.
Alexander Pettai (RU)
X2 (2011-13) | (04:00MIN - COLOUR - SOUND)

The dynamic composition based on a program code generating harmonic oscillation in a wide range of frequency from 800 THz (ultraviolet rays) to 1.17 Hz (man’s frequency of a beating heart). Resulting frequency divided according to capability of human senses into visual and acoustic components.
Music by Igor Kefalidis.

**BIO**
Alexander Pettai has been working in video art since 2008.

Πρόκειται για δυναμική σύνθεση που δομείται από προγραμματικό generic κώδικα που ενεργοποιεί την αρμονική ταλάντωση στο ευρύ φάσμα συχνοτήτων από 800 THz (υπεριώδεις ακτίνες) σε 1.17 Hz που αποτελεί τη συχνότητα της ανθρώπινης καρδιάς.

**ΒΙΟΓΡΑΦΙΚΟ**
Escaping from cold and without identity urban buildings.

**BIO**
Antonis Rozakis is mentor and video artist. He currently lives and works in Athens.

Δραπετεύοντας από τα κρύα και απρόσωπα κτήρια της πόλης.

**ΒΙΟΓΡΑΦΙΚΟ**
Ο Αντώνης Ροζάκης είναι μοντέρ και video artist. Ζει και εργάζεται στην Αθήνα.
VIDEO ART

Charalampos Politakis / Χαράλαμπος Πολιτάκης (GR)

Short video art project in regards to the social need and it is eagerness of individuals to self-promote, self-produce the videos of their online identity.

**BIO**
Charalampos Politakis is a multidisciplinary artist and researcher. Charalampos graduated from the University of Ioannina (Fine Arts and Art Sciences, BA) and the University of Salford (MA in Creative Technology). He researched his PhD at the Manchester Institute for Research and Innovation in Art and Design (MIRIAD) as part of Manchester School of Art at Manchester Metropolitan University, completing in 2014. His work has been shown in festivals, venues, centers, museums and galleries across Europe and the Americas.

Το έργο είναι βίντεο μικρού μήκους με αναφορά την κοινωνική ανάγκη των ατόμων για προώθηση του εαυτού και αυτό-παραγωγή των βίντεο που αποτελούν τη διαδικτυακή τους ταυτότητα.

**ΒΙΟΓΡΑΦΙΚΟ**
Ο Χαράλαμπος Πολιτάκης είναι πολυπράγμων καλλιτέχνης και ερευνητής. Σπούδασε στην καλών τεχνών του Πανεπιστημίου Ιωαννίνων και κατέχει μεταπτυχιακό τίτλο στη δημιουργική τεχνολογία από το Πανεπιστήμιο του Σάλφορντ. Το 2014 ολοκλήρωσε τη διδακτορική του διατριβή στο Ινστιτούτο του Μάντσεστερ για Έρευνα και Καινοτομία στην τέχνη και στο σχεδιασμό (MIRIAD). Έργα του έχουν παρουσιαστεί σε φεστιβάλ, μουσεία και γκαλερί στην Ευρώπη και στην Αμερική.
VIDEO ART

Christos Chrissopoulos / Χρήστος Χρυσόπουλος (GR)

DANCING FOR GODOT (2015) | (02:02MIN - COLOUR - NO SOUND)

«Other than waiting...»

BIO

«Αντί να περιμένεις...»

ΒΙΟΓΡΑΦΙΚΟ
VIDEO ART

Constantin Hartenstein (DE)

ALPHA (2014) | (11:22MIN - COLOUR - SOUND)

The first letter of the Greek alphabet, Alpha has come to denote «the first of anything.» Animal researchers use the word to signify dominance, applying it to the leader of the pack, who is first in power and importance. Among humans, an Alpha-Male is defined as «a man tending to assume a dominant role in social or professional situations, or thought to possess the qualities and confidence for leadership.» This project is based on a subliminal soundtrack called ‘Be the Alpha Male’. The narration is re-enacted by three muscular men. The resulting multi-layered video is presented as a larger than life projection.

BIO

Constantin Hartenstein is an artist based in Berlin. He studied «Art and Media» at University of the Arts Berlin; and graduated with honors in 2009. In 2010, he was awarded the Meisterschüler degree (post-graduate M.F.A.) at Braunschweig University of Art studying «Fine Arts» with Candice Breitz. Hartenstein participated in several artist in residency programs, and is the recipient of numerous prizes and awards. His works are included in public and private collections; and have been exhibited and screened at international galleries and institutions. Some of his recent shows include Anthology Film Archives New York, Spring/Break Art Show New York, Times Museum Guangzhoud (CN), Videonale 15 at Kunstmuseum Bonn, Kino der Kunst München, Museum of the Moving Image New York (USA). His works are reviewed and published in New York Times, aqnb, ARTFORUM, art das kunstmagazin, taz, Hyperallergic, JPeople Magazine, qjubes, perisphere and VOGUE Germany.

Το πρώτο γράμμα της ελληνικής αλφάβητου, Άλφα χρησιμοποιείται με σκοπό να υποδηλώσει «την αρχή του τίποτα». Οι ερευνητές των ζώων χρησιμοποιούν τη λέξη για να δηλώσουν κυριαρχία, αναφερόμενο στον αρχηγό της αγέλης που είναι ο πιο δυνατός και σημαντικός. Μεταξύ των ανθρώπων, ο Άλφα Άρρεν καθορίζεται ως «άνδρας που τείνει να αναλάβει κυριαρχή ρόλο στην κοινωνία ή στην κατασκευή καταστάσεις» ή «ανέβεις να κατέχεις εμπιστοσύνη για γνώση». Αυτό το πρότζεκτ βασίζεται στο υποσυνείδητο μουσικό κομμάτι που λέει «Να είσαι ο Άλφα Άρρε». Η αφήγηση προκύπτει από τρεις μυώδεις άνδρες.

ΒΙΟΓΡΑΦΙΚΟ

Ο Constantin Hartenstein είναι καλλιτέχνης που ζει στο Βερολίνο. Έχει σπουδάσει «τέχνη και νέα μέσα» στο Πανεπιστήμιο των τεχνών στο Βερολίνο όπου και αποφοίτησε με έπαινο το 2009. Το 2010 του απονεμήθηκε μεταπτυχιακός τίτλος σπουδών των καλών τεχνών στο Πανεπιστήμιο της Βρουνσβίκης. O Hartenstein είναι συμμετέχον σε πολλά προγράμματα καλλιτεχνών όπου έχει λάβει διακρίσεις και βραβεία. Το έργο του έχει αναφερθεί σε δημόσιες και ιδιωτικές εκθέσεις, έχει προβληθεί σε διεθνείς γκαλερίες και ιδρύματα, καθώς επίσης έχουν δημοσιευτεί στο διαδίκτυο τύπο.
This video explores the physical and spiritual dissolution of Anna, as her image is scanned and virtually reconstructed as a digital doppelganger.

BIO
Daniel is a visual artist working in a variety of digital media. In 2016, he completed an MFA Fellowship at Indiana University. In 2015 he founded Paper-Thin, an online virtual reality art archive, which he directs and curates with collaborator, Cameron Buckley. In 2014, he curated Beyond Mapplethorpe, part of a collection of exhibits supported by The Robert Mapplethorpe Foundation and the Kinsey Institute. Daniel’s artwork has been exhibited nationally and internationally at venues (Indianapolis Museum of Art, CICA Museum in Gyeonggi-do, Festival Internacional de Linguagem Eletronica in São Paulo). His research has been supported by grants from The University of Georgia, Ideas for Creative Exploration, and Indiana University.

Το βίντεο ερευνά τη φυσική και πνευματική διάλυση της Άννα, αφού η εικόνα της σκανάρεται και τεχνητά αναδομείται ως ψηφιακό αντίγραφο.

ΒΙΟΓΡΑΦΙΚΟ
This video work is on the one hand a very literal reading of “digital pop” and uses the metaphor of an erect middle finger (digit) bursting (popping) balloons as a comment on Europe and its many power imbalances. On the other hand, the work uses the visual language of pop culture in its production being lit, shot, edited and performed as if a mainstream pop music video contrasting high production value (exclusivity) with an accessible trash aesthetic as a synonym for the populous versus the machine, the masses versus the mechanisms of “Big Europe”. In a post NSA world, this work contains many digital (binary) contradictions, hinting at an “In or Out”, a “Yes or No”, a “Sorrow or Joy” and without offering an answer, seeks to reveal the human at the center of our cross-boundary collision of identities.

Music writer and performer: Moss Beynon Juckes

BIO

Daz (UK), as a visualist and performer combines his musical aptitude with live-coding and video manipulation, and as an artist works regularly with photo and video, for which he often creates bespoke code and tooling. Currently, resident artist with both Slumgothic (venue) and Gibbon Records (label). Daz has taught as a visiting artist (live-art, visuals, technology) and presented to a variety of conferences in the sound-art & experimental music fields. Fenia (GR), currently based in UK, is cross-disciplinary artist (performance (art), dance, video, photography), holding MFA in Choreographing Live Art (University of Lincoln), BA Honours in Dance (National Dance Academy of Rome). Moss Beynon Juckes (AUS/UK), currently based in Berlin, is a performing artist and musician born in Sydney and raised in the U.K. She works internationally with performance, workshops, residencies and community projects often in the line of dance, music, voice and movement. Daz & Fenia’s video have been screened worldwide a multitude of international video art festival, while their video «Here but not here at all at the same time» is part of the permanent collection of the Casoria Contemporary Art Museum in Naples (IT). Their collaboration is an attempt to find a common language between their disciplines of performance and dance/instant composition, technology and programming in order to represent and transliterate emotional states present in and generated by situation, space and politics within the everyday.
Pneumotion deconstructs a dress code, acting on anthropological idea of body in contemporary society. Above a pavement street some heterogeneous clothes inflate and deflate repeatedly exorcising the physical body dimension. The article of clothing are structured and connected each other in assemblages’ polychrome or monochrome simulate large installation and its becoming ventriloquists dummy breath artificially produced.

Devis Venturelli (IT)
PNEUMOTION (2015) | (03:00MIN - COLOUR - SOUND)

Devis Venturelli (1974, Italy) is an artist, architect and film maker. Since 2010 he has done solo shows: 2012 “Estasi urbane”, Villa Rusconi, Milano; 2011 “Estasi urbane”, Italian Cultural Institute, Amsterdam; 2010 Videolounge Kunsthal, Wien. He has participated in group shows in international institution, including the Kulturhuset Museum in Stockholm, the MACRO Museum in Rome, the Fondazione Sandretto Re Rebaudengo in Torino, the Stadsgalerie in Kiel. He has also participated at the Collateral event of Venice Biennale “Round the clock” in 2011. His film works was also been screened in others international festivals (Beyond media, Videoformes, WRO Biennale, Loop, Invideo). Devis lives and works in Milano.
We Need to Talk about Barbie (2015) | (02:40MIN - COLOUR - SOUND)

Born in the era of Barbie dolls. Barbie houses, cars, clothes and accessories, and of course Barbie’s perfect boyfriend Ken, were in almost every girl’s room. Decades after, Barbie was the cover in Sports Illustrated on November 2014 and the tagline of the campaign was “Unapologetic”. Most common girls toy in the cover of a magazine that addresses to adult men. We live in the era of social media. The era that everything is being recorded. Memory is virtual and therefore timeless. Women of all ages, following the example of the iconic doll, pose sexy and the proof lies in the virtual world. Not only adult women are objectified and sexualized, but girls as well. And the same system that pushes women to adapt to this role, censors female nipples, bikini lines that they are not waxed and whatever will not follow the rules that Barbie gave decades ago. Repeat after me: I am free.

BIO
Dimitra Mitsaki is a director, writer & video artist, also known as Fish Lily. Born in Thessaloniki at 1986 and currently lives and works in Athens. She studied Filmmaking in Berlin, where she lived and worked from 2010 to 2015. Her writing debut is the theater play Don’t forget to Home and it was presented in various venues in Berlin and in Athens. She has done 4 short films. Her work focuses on socio-political aspects and she recently launched the online documentary series, the Cockroach, which discusses the interaction between art & politics. Kristin Mudra is a director based in Berlin. She studied Philosophy in Cologne and Film making in Berlin. She has directed 3 short films and a music video.
VIDEO ART

Electric Indigo & TE-R (Louise Linsenbolz, Thomas Wagensommerer) (AT/DE)
BARRY DUFFMAN (2015) | (20:10MIN - COLOUR - SOUND)

«Burry Duffman» is a piece solely based on the audiovisual deconstruction of iconic pop-hits from the year 2015. Sonically, the smallest parts possible (grains) were used to transform iconic sounds of nowadays pop to an extensive auditive scape, while being arranged in typical pop-like song structure, translated to a duration of 20:10 minutes. The visual counterpart picks up on this idea and employs extremely short (a few frames long) scenes, originally used as some sort of visual filling material in the corresponding videos, in an extremely time-stretched way to overemphasize stereotypes and clichés of body representations, violence and the male-female relationships of and in power, which, in the intended way, wouldn’t have met the audience’s attention.

BIO

An audiovisual interaction and dialog with the public art sculpture of two “Heads, shifting” by Josefine Günschel and Margund Smolka, located at a public space in Adlershof, Berlin. Birth of a Sphinx is part of a series of experimental narrative documentaries exploring and drifting around urban environments as audio visual psychogeographic encounters. Birth of a Sphinx was directed, photographed and edited by Eleni Ampelakiotou for the Berlin based audio visual improv performance project Dos plus. Dos plus is the audio visual collaboration of filmmaker/visual artist Eleni Ampelakiotou and the experimental improv Electric Guitar Duo William Bravo Duo. Performing multisensorial interferences of narrative abstract fiction and documentary imagery with instant improvised compositions to a visual and sonic resonating experience.

BIO
Eleni Ampelakiotou, born in Athens, Greece, studied German literature and philosophy. She completed her studies at the Deutsche Film - und Fernsehakademie Berlin (dffb) besides writing and directing her own films, she supports as a creative producer of her Berlin based film production company “now films” writers and directors in developing their scripts and projects. Her film works explore new narratives and visual expressions expanding the borders of documentary and fiction genres. Since 2010 she is a member of the selection committee of the Berlin International Film Festival section generation. Her films has been exhibited in international festivals and received awards and honors (Berlinale Videofestival, Videoformes, International Filmfestival in Shanghai, 1.Prize: Creative Video, Festival Cinema Jove, Valencia 1996).
VIDEO ART

Eleni Chamou (GR)

FILTER BUBBLE (2016) | (02:10MIN - COLOUR - SOUND)

Social media are influencing social behavior and consumerism as they are parts of our lives. Pop culture categorizes everything from viral videos to socio-political sarcasm. The proliferation of social media has led to Internet memes spreading very quickly and reaching more people. Internet memes are objects of interest on the Internet that are passed around in a memetic manner. This project is based on internet memes and the concept of 'Filter bubble' as Eli Pariser first named and who is also the person that analyzed the ‘personal ecosystem’, in which the viewers through ‘cookies’ and memes are isolating. This project is a comment on how our online experience is becoming statistic. How the viewers became ‘the product’.

BIO

Born in 1990 in Athens, Greece, Eleni Chamou is a young emerging artist, who sees herself as an expressionist visual artist-choreographer. Her B.A. in Visual Arts was received from Frances Rich School of Fine and Performing Arts, DEREÆ, The American College of Greece. Subsequent to that she attended dance classes in Dance Action Anna Polyzou’s Dance Studio, where she received two Professional achievements in Dance Smooth DVIDA Bronze and Rhythm DVIDA Bronze with High Honors. At this studio she worked as a dance instructor and became a member of the Dance Group Ladies Formation, with which she attempted a lot of dance competitions. In 2014 she was invited to co-ordinate with more students for the Visual Arts Department of Frances Rich School of Fine and Performing Art at DEREÆ, the ‘Highlights from the ACG Art Collection’ Exhibition in ACG Gallery. A recent group exhibition that she participated was in Trento Italiano di Cultura di Atene for the Invisible Cities by Italo Calvino exhibition, curated by Ira Papapostolou and Maria Saridaki. In 2015 she founded the F.A.C.E. team (Foundation for Arts and Cultural Events), with some other independent artists, dancers and theoreticians of art, having as a result, multiple collaborations with independent art groups and art institutions internationally.

Τα μέσα κοινωνικής δικτύωσης επηρεάζουν την κοινωνική συμπεριφορά και τον καταναλωτισμό, αφού αποτελούν κομμάτι της ζωής. Η μαζική κουλτούρα κατηγοριοποιεί τα πάντα από viral video σε κοινωνικοπολιτικό σαρκασμό. Ο πολλαπλασιασμός των κοινωνικών δικτύων οδηγεί σε διαδικτυακά memes που εξαπλώνονται ταχέως και πλησιάζουν περισσότερους ανθρώπους. Τα διαδικτυακά memes είναι αντικείμενα ενδιαφέροντα που τριγυρνούν στο διαδίκτυο με τρόπο μιμητικό. Το πρόσφατο βαρύτατο στη μεσογειά και στην ιδέα του "Φίλτρου φόμπα" όπως πρώτος άναψε το Eli Pariser. Ο ίδιος ανέλυσε το "προσωπικό οικοσύστημα" στο οποίο απομονώνονται οι θεατές διαμέσου των cookies και των memes. Αυτό το πρόβλημα αποδεικνύει ο πείρα οι διαδικτυακές εμπειρίες γίνονται ολοένα και πιο στατικές. Πώς οι θεατές έγιναν "το προϊόν".

ΒΙΟΓΡΑΦΙΚΟ

Γεννημένη το 1990 στην Αθήνα, η Έλενη Χάμου είναι μια ανεξάρτητη καλλιτέχνις, η οποία βλέπει τον εαυτό της σαν έναν εξερευνητή καλλιτέχνη και κοινωνικό χορογράφο. Το πρώτο της πτυχίο B.A. in Visual Arts το πήρε από την σχολή Frances Rich School of Fine and Performing Arts του Αμερικανικού καλλιτεχνικού καλείου Ελλάδος DEREÆ. Παράλληλα παρακολουθούσε μαθήματα χορού στην σχολή της Άννας Πολύζου – Dance Action από όπου πήρε δύο επαγγελματικά πτυχία το Professional achievement in Dance Smooth DVIDA Bronze και το Professional achievement. Rhythm DVIDA Bronze με High Honors. Στη συγκεκριμένη σχολή δούλεψε για ένα διάστημα στο διαδίκτυο χορού και έγινε μέλος του Dance Group Ladies Formation. Το 2014 επιμελήθηκε μαζί με άλλους τρία από τα τμήμα το τμήμα του Visual Arts την έκθεση με τίτλο "Highlights from the ACG Art Collection" στον χώρο ACG Gallery. Μια πρόσφατη ημερήσια έκθεση που πήρε μέρος, ήταν στο Ιταλικό Ινστιτούτο Αθηνών σε επιμέλεια της Ιταλίας Fratanzoni και της Μαρίας Σαρδάκη με τίτλο "Αόρατες Πόλεις του Ιταλίαν Καλβίνο". Το 2015 η Έλενη ένωσε την ομάδα F.A.C.E., μαζί με άλλους ανεξάρτητους καλλιτέχνες, χορευτές, και θεωρητικούς της τέχνης. Με αυτή την ομάδα συνεργάστηκε σε διεθνείς επιτόπιο και ευρύτερο σκηνικό.
Women in Agony aims to create a strong visual imagery of a unanimous female crowd on a busy Sunday afternoon in Oxford circus. 16 female performers dressed in exactly the same dresses, brown hair wigs holding loads of shopping bags gather in a pavement between two roads, form a circle and scream. This performance makes a comment on how fashion industries makes people feel the need to be unique and special but they end up looking exactly the same.

BIO
Eliza Soroga is London based performance artist from Athens, Greece. She holds an MA in Performance Making (Goldsmiths University of London) and in Cultural Theory (National University of Athens). She has trained in Jacques Lecoq’s physical theatre technique and Butoh dance. Her work is considered mainly as site-specific and explores the dynamic method of shaping everyday life into a performance. Her work has been shown in galleries, museums and theatres including the V&A Museum (London), Battersea Arts Centre (London), Camden People’s Theatre (London), The Yard Theatre (London), Chisenhale Dance Space (London), St Pancras Old Church (London), Bios (Athena) and diverse non-theatre sites in London, Athens, Paris & Amsterdam. Eliza is the Artistic Director of Re-Inventing Public Spaces, a Site-Specific Performance Art movement which observes the cities as visionary theatre stages - ‘Theatrum Mundi’. Eliza is part of Young Vic Theatre Directors Program.

Το έργο έχει στόχο να δημιουργήσει μια ισχυρή απεικόνιση ενός πλήθους γυναικών ένα κυριακάτικο απόγευμα στην Οξφόρδη. 16 γυναίκες, ντυμένες με τα ίδια ρούχα και καφέ περούκες κουβαλώντας σακούλες με ψώνια, συγκεντρώνονται στο πεζοδρόμιο ανάμεσα σε δύο δρόμους, σχηματίζουν έναν κύκλο και φωνάζουν. Το βίντεο έχει σκοπό να σχολιάσει πώς οι βιομηχανίες της μόδας δημιουργούν αναγκή στους ανθρώπους να είναι μοναδικοί, αλλά καταλήγουν να φαίνονται ίδιοι.

ΒΙΟΓΡΑΦΙΚΟ
Η Ελίζα Σόρογκα γεννήθηκε στην Αθήνα το 1988. Είναι απόφοιτος των μεταπτυχιακών προγραμμάτων Πολιτισμικές Σπουδές στο Εθνικό Καποδιστριακό Πανεπιστήμιο Αθηνών και Performance Making στο Πανεπιστήμιο Goldsmiths του Λονδίνου. Έχει διδαχθεί την μέθοδο ακτιβιστικού θεάτρου Jacques Lecoq και του Ιαπωνικού χορού Butoh. Η δουλειά της πραγματοποιείται στη βάση των αναπαραστάσεων του ‘ανοίκειου’ και το πώς οι εκφάνσεις καθημερινής ζωής μπορούν να μετατραπούν σε παραστατική τέχνη. Η δουλειά της έχει παρουσιαστεί σε γκαλερί, θέατρα και μουσεία μεταξύ των οποίων είναι: V&A Museum (Λονδίνο), Battersea Arts Centre (Λονδίνο), Camden People’s Theatre (Λονδίνο), The Yard Theatre (Λονδίνο), Chisenhale Dance Space (Λονδίνο), St Pancras Old Church (Λονδίνο), 4 bid gallery (Άμστερνταμ), Bios (Αθήνα) καθώς και σε μη θεατρικά χώραντα στο Λονδίνο, την Αθήνα, το Αμστερνταμ και το Παρίσι. Η Ελίζα είναι καταλληλική διευθύντρια του του Re-Inventing Public Spaces που σκοπό έχει την επαν-εφεύρεση των δημόσιων χώρων.
VIDEO ART

Eric Souther (US)
SEARCH ENGINE VISION "ISIS" (2016) | (06:31MIN - COLOUR - SOUND)

Search Engine Vision «ISIS» explores the semiotic shift of language as transient definitions that form organically Online. The first half of the piece starts with one thousand videos of the «isis goddess», as a result of a YouTube search. The search already contains the terrorist organization ISIS, however when the search is purely «isis» a new group of one thousand videos emerge that starts to deconstruct the Goddess ISIS semiotically and in form.

BIO
Eric Souther is a video and new media artist who creates explores the ritualistic spaces of media and develops interactive systems for real-time manipulation of time-based media. His work has been featured nationally and internationally at venues such as the Museum of Art and Design, NYC, Everson Museum of Art, Syracuse, NY and the ART DATA LAB, Beijing. His work has been screened in The Outcasting: Fourth Wall Festival, Grangetown, UK, Cronosfera Festival, Alessandria, Italy, and the Galerija 12 New Media Hub, Belgrade, Serbia. Currently he is an Assistant Professor of New Media at Indiana University South Bend.

Το έργο ερευνά τη σημειωτική μετατόπιση της γλώσσας με παροδικούς ορισμούς που σχηματοποιούν την online κατάσταση οργανικά. Το πρώτο μισό του βίντεο ξεκινά με χίλια βίντεο "isis goddess" ως αποτέλεσμα της μηχανής αναζήτησης του you tube. Η αναζήτηση περιλαμβάνει την τρομοκρατική οργάνωση ISIS, ωστόσο όταν γίνεται αναζήτηση "isis" μια νέα ομάδα χίλιων βίντεο προκύπτει αποδημώντας την θεά ISIS σημειωτικά και μορφολογικά.

ΒΙΟΓΡΑΦΙΚΟ
Ο Eric Souther είναι video artist και καλλιτέχνης νέων μέσων που δημιουργεί, ερευνά κλασικούς χώρους των μέσων και αναπτύσσει διαδραστικά συστήματα μη πραγματικού χρόνου με μέσα που βασίζονται στην ψυχή. Έργα του και βίντεο έχουν εκτεθεί και προβλήθηκαν σε εθνικό και διεθνές επίπεδο. Εργάζεται ως βοηθός καθηγητή σε πολυπτυχιακό νέων μέσων της Ιντιάνα των ΗΠΑ.
VIDEO ART

Giorgos Simeonidis & Artemis Stathakou / Γιώργος Συμεωνίδης & Άρτεμις Σταθάκου (GR)
LIFESTYLE (2015) | (01:58MIN, COLOUR, SOUND)

Lifestyle... comrade consumerists

BIO
Giorgos Simeonidis studied philosophy and new media in Italy. He is filmmaker, video artist, sound and image composer. Artemis Stathakou is musician and video artist. They work together as a team named “gcldp” doing video art, writing, directing short films, video clips and composing music.

Λάιφστάιλ... σύντροφοι καταναλωτές

ΒΙΟΓΡΑΦΙΚΟ
Ο Γιώργος Συμεωνίδης σπούδασε φιλοσοφία και νέα μέσα στην Ιταλία. Είναι σκηνοθέτης, video artist και συνθέτει ήχο και εικόνα. Η Άρτεμις Σταθάκου είναι μουσικός και video artist. Ως ομάδα “gcldp” κάνουν video art, γράφουν και σκηνοθετούν μικρού μήκους ταινίες, video clips, μουσική και trailer.
The video art massacre combines modern trash art culture and noisy sound designs. It describes the desire of the contemporary society to get more overstimulation in rapidly shrinking attention spans. The search for shocking information and sexual content and the yearning for a colorful world tries to replace the current depression. The repression of self-reflection with audiovisual brain attacks represents a striving for an artificially constructed world. A digital orgasm that overlays the emotional relations to the natural environment.

BIO
Unicorn Deconstruction! Sex Trash Art Attacks! Cybercat Masturbation!
The media artist «Heidi Hörsturz» is working in the fields of audiovisual performance, video and soundart. Her work have been presented at international exhibitions, galleries and art festivals. Her animations, live shows and installations combining contemporary art and modern trash aesthetics. She published a series of limited soundart vinyls and audiotapes which researches the connection of noise, artificial overstimulation and constructed visual associations.

Το έργο συνδυάζει τη σύγχρονη trash κουλτούρα και τα θορυβώδη ηχητικά σχέδια. Περιγράφει την επιθυμία της σύγχρονης κοινωνίας να υπερδιεγείρεται σε μια ραγδαία όλοι αν και πολύ συρρικνωμένη προσοχή. Η αναζήτηση για τη συγκλονιστική πληροφορία, το ανεξανακτήτο περιεχόμενο και το λαχτάρι για ένα πολύχρωμο κόσμο προσπαθεί να αντικαταστάσει την τρέχουσα ύπαρξη. Η καταστολή της αναζήτησης του εαυτού με επιθυμίες οπτικοακουστικού εγκιβωτίζει αντιπροσωπεύει την επιθυμία για ένα τεχνητά κατασκευασμένο κόσμο. Έναν ψηφιακό οργασμό που επικαλύπτει τις συναισθηματικές σχέσεις με το φυσικό περιβάλλον.

ΒΙΟΓΡΑΦΙΚΟ
Η καλλιτέχνης ψηφιακών τεχνών και νέων μέσων Heidi Hörsturz, δραστηριοποιείται στους τομείς της οπτικοακουστικής performance, του βίντεο και του ήχου. Έργα της έχουν παρουσιαστεί σε διεθνείς εκθέσεις, γκαλερί και φεστιβάλ τέχνης. Τα έργα της, οι παραστάσεις της και οι συναυλίες συνδέονται με τη σύγχρονη τέχνη και τη μοντέρνα trash αισθητική. Έχει δημιούργησε σειρά περιορισμένων βινυλίων και κασετών με ηχητικές συνθέσεις που αναφέρονται τη σύνδεση μεταξύ του θερίζου, της τεχνητής υπερδιέγερσης και των κατασκευασμένων οπτικών σχέσεων.
Simulacrum is a single channel video that documents people using electronic media as soft memory, electronic bodies flickering through simulated experience. Behind a screen, recording the act of being behind a screen, recording.

BIO
Jason Bernagozzi is a video, sound and new media artist living and working in upstate New York and is the co-founder of the experimental media arts non-profit Signal Culture. His work has been featured nationally and internationally at venues such as the European Media Arts Festival in Osnabrück, Germany, the LOOP Video Art Festival in Barcelona, Spain, the Beyond/In Western NY Biennial in Buffalo, NY, and the Yan Gerber International Arts Festival in Hebei Province, China. His work has received several awards including grants from the New York State Council for the Arts, free103point9 and the ARTS Council for the Southern Finger Lakes.

To έργο αποτελεί μονοκάναλο βίντεο που καταγράφει τους ανθρώπους ενώ χρησιμοποιούν ηλεκτρονικά μέσα ως προσωπική μνήμη, ηλεκτρονικά σώματα τρεμοπαίζουν μέσω της εμπειρίας προσομοίωσης. Πίσω απο μια οθόνη καταγράφοντας την πράξη του να είναι πίσω απο μια οθόνη και να καταγράφεται.

ΒΙΟΓΡΑΦΙΚΟ
Ο Jason Bernagozzi είναι καλλιτέχνης νέων μέσων έχει και βίντεο που ζει και εργάζεται σε βόρειες πολιτείες της Νέας Υόρκης και είναι εκπρόσωπος της ψηφιακής οργάνωσης ψηφιακών τεχνών Signal Culture. Αναπαράγει όλα τα έργα του στην εθνική και διεθνή επίπεδο (European Media Arts Festival in Osnabrück, LOOP Video Art Festival in Barcelona, the Beyond/In Western NY Biennial in Buffalo, Yan Gerber International Arts Festival in Hebei Province). Το έργο του έχει λάβει πολλά βραβεία και έχει λάβει υποτροφίες (the New York State Council for the Arts, ARTS Council for the Southern Finger Lakes).
Rhythm’n’split video where the artist makes a failed self-shooting session. The frenzy in the handling of the camera, the visible lack of interest of the performer and disfigurements inflicted to the self-portraits leave an indelible stain which could permanently tarnish the public image of the subject.

BIO
Jean-Michel Rolland is a French artist born in 1972. A musician and a painter for a long time, he melts his two passions - sound and image - in digital art since 2010. At the origin of each of his creations, musicality plays a role as important as image does and each one influences the other in a co-presence relationship. The result is a series of experimental videos, audiovisual performances, generative art, interactive installations and VJ sets where sound and image are so inseparable that the one without the other would lose its meaning.

Το έργο αποτελεί βίντεο rhythm’n’split, όπου ο καλλιτέχνης πραγματοποιεί μια αποτυχημένη σειρά από λήψεις του εαυτού του. Η φρενίτιδα του χειρισμού της κάμερας, η εμφανής έλλειψη του ενδιαφέροντος του ερμηνευτή και οι παραμορφώσεις που προκαλούνται στο αυτοπορτραίτο αφήνουν ανεξίτηλο στίγμα που θα μπορούσε να αμαυρώσει μόνιμα τη δημόσια εικόνα του υποκειμένου.

ΒΙΟΓΡΑΦΙΚΟ
Ο Jean-Michel Rolland είναι Γάλλος καλλιτέχνης που γεννήθηκε το 1972. Μουσικός και ζωγράφος για μεγάλο διάστημα, ενώνει το πάθος του για τον ήχο και την εικόνα στην ψηφιακή τέχνη από το 2010. Στην καταγωγή της κάθε δημιουργίας, η μουσικότητα παίζει τόσο υπαρχόντο ρόλο όσο και η εικόνα και το κάθε ένα επηρεάζει το άλλο. Το αποτέλεσμα είναι σειρές από πειραματικά βίντεο, οπτικοακουστικές performances, generative art, διαδραστικές εγκαταστάσεις και VJ sets όπου ο ήχος και η εικόνα είναι τόσο έρημας ώστε το ένα θα ήταν το νόημα του χωρίς το άλλο.
A DEVICE OF SPECIAL TYPE (2015) | (03:32MIN - COLOUR - SOUND)

‘a device of special type’ investigates encounters with text in electronic media, in response to Donna Haraway’s assertion that writing is ‘pre-eminently the technology of cyborgs’. Exploring ideas of transhumanist possibility alongside the manipulations of identity suggested by the internet’s corporate ‘like’, the language in this video is page-based, screen-based, illuminated and infiltrated by symbols & logos.

Jennie Cole (UK)
There is a tradition in the Middle East where geniuses inhabit bottles. By rubbing the bottle carrier releases a genius who in turn grants three wishes. The appropriation of this ritual by the culture in dreamland promises to raise the potential of desires. Make a wish.

BIO
Lives and works in Belo Horizonte, Brazil. Master in Contemporary Artistic Creation at the University of Aveiro, Portugal. Degree at the School of Fine Arts of the Federal University of Minas Gerais - UFMG. Acts as a Visual Artist, filmmaker and videomaker. His artistic research is done in the noise that emerges from translation attempts that seek to understand the other. An aesthetic that emerges in this place, of encounters and discounters, where you can view all the understanding attempts limited by the individuality of every being.
Bioplastic Fantastic investigates new types of products and interactions which might emerge from these material innovations in the fields of bio- and nanotechnology. Halfway between products and organisms, seven “biological devices” produce all food and energy needed for humans to survive simply by being exposed to light (through artificial photosynthesis). They produce water, vitamins, fibre, sugar, fat, protein and minerals through biological processes, allowing for a more self-sufficient lifestyle.

**BIO**

Johanna designs and researches functional fictions, improbable futures, and products that explore the social, ethical, and cultural impact of new technologies on everyday life. She is based in London and Berlin.
VIDEO ART

Jon Chambers (US)

A video montage of our relationships with devices from birth to death.

BIO
Jon Chambers received his MFA in New Media Art from the University of Illinois at Chicago in 2012 and currently teaches at the School of the Art Institute of Chicago. Jon produces art using technological objects, software, and networked interfaces while aestheticizing experiences of saturation, obsessions, and contradictions that emerge from our relationships with these technologies. His work often deals with playful or humorous themes. He have participated in shows nationally and internationally, in screening venues, galleries, and online.

Επεξεργασμένο βίντεο για τη σχέση μας με τις ηλεκτρονικές συσκευές από τη γέννησή τους ως το θάνατο.

ΒΙΟΓΡΑΦΙΚΟ
Ο Jon Chambers έλαβε μεταπτυχιακό τίτλο στα νέα μέσα από το Πανεπιστήμιο του Ιλινόις στο Σικάγο το 2012 και διδάσκει σε σχολή τέχνης του Σικάγο. Ο ίδιος παράγει τέχνη χρησιμοποιώντας τεχνολογικά αντικείμενα, λογισμικό και διεπαφές δικτύου, ενώ αισθητοποιεί εμπειρίες κορεσμού, εμμονές και αντιφάσεις που προκύπτουν από τη σχέση μας με την τεχνολογία. Το έργο του αφορά το παιγνιώδες ύφος και το χιουμοριστικό θέμα. Έργα του έχουν παρουσιαστεί σε διεθνείς και εθνικού επίπεδο, προβολές, γκαλερί και διαδίκτυο.
VIDEO ART

Jonathan Moss (UK)

NV1 (2016) | (03:28MIN - COLOUR - SOUND)

NV1 explores capturing frozen moments and a sense of stasis, which become reminiscent of Rorschach Inkblots as we enter a dialogue with our subconscious.

BIO

Jonathan Moss studied Fine Art at the University of Wales and at the Royal College of Art, London and now works in Oxford. Initially a painter-printmaker, he currently makes videos and has had screenings at University College, Cork (Ireland), Athens Digital Arts Festival, Festival Miden (Greece), Peleton (Redfern, Australia), Directors Lounge (Berlin), Nuit Blanche (Paris) and the Arnolfini Gallery (Bristol). His work has been selected for Frieze Film (London) and shown on Channel 4’s «Three Minute Wonder» (UK) and featured on the DVD ‘Experimental Film’ published by Tenderpix.

Το έργο συλλαμβάνει μεμονωμένες στιγμές και μια αίσθηση στάσης, που θυμίζουν τις κάρτες του τεστ Rorschach Inkblots καθώς εισαγάγουμε σε διάλογο με το υποσυνείδητο μας.

ΒΙΟΓΡΑΦΙΚΟ

Ο Jonathan Moss σπούδασε καλές τέχνες στο Πανεπιστήμιο της Ουαλίας και στη Βασιλική Ακαδημία του Λονδίνου. Εργάζεται στην Οξφόρδη, είναι ζωγράφος και χαράκτης. Έργα του βίντεο έχουν προβληθεί σε φεστιβάλ και χώρους σε Ιρλανδία, Ελλάδα, Αυστραλία, Βερολίνο και Παρίσι (University College, Athens Digital Arts Festival, Miden, Peleton, Directors Lounge, Nuit Blanche). Δουλειά του έχει επιλεγεί από το Frieze Film του Λονδίνου και συμπεριληφθεί στο DVD πειραματικών ταινιών που έκδησε η Tenderpix.
The human revolution was set in motion. The mutation of humanity began. The TTS Company (TRANSHUMANISM TELECOM SYSTEM) launches its brand new product, a brain implant to boost human memory. A major innovation that will revolutionize the telecommunications market and the way by which we are connected. Unfortunately, behind marketing promises, the reality is different. TTS Customer service becomes saturated with claims and nomophobic outcry. ** NOMOPHOBIA, also known as «no-mobile-phone phobia», is a specific fear (more like anxiety) of being out of mobile phone contact resulted by its excessive use. The symptoms, like low respiratory alterations, trembling, low self-esteem, loneliness, perspiration, depression, panic, may be caused by various mental disorders.

**BIO**

José Man Lius is a transdisciplinary and multifaceted artist. The work that followed his training in Beaux arts school in Paris combines performance, installation, video and photography in his works. He questions the body. He questions the bodies in their relationship to the world and their environment. Najoua Ferréol is a French actress who, after his training in the Cours Florent (school in Paris) participated in several theatrical and film projects before choosing to become a director.
In “citizens” temporal and spatial structures around arriving people and playing children dissolve. The look of the city can be guessed during a brief moment when the temporal axis is shifting and one catches a brief glimpse of one of the buildings. It is hinted at the ambiguity that these people have to deal with. The scene is situated in a non-defined “city haven”.

BIO
Laura Skocek has been working as a professional visual artist since she finished her diploma at the University of Applied Arts Vienna in 2009 (department: Digital Arts), and has participated in exhibitions in Austria and abroad. Her focus is on video arts, animation, sculpture and installation, incorporating handcrafted and smart materials in her objects. She is interested in all states of consciousness, sleepwake cycles and artistic endeavors during semi-consciousness, the question of how we construct our own realities as well as memory and perception. In 2015 she participated in the Slim artist residency in Reykjavik, Iceland (March/April) and in the Artesis residency in Haukijärvi, Finland (May). In 2014 she received a residency grant from the Land of Lower Austria to work on a new set of sculptures in the Nida Art Colony, Lithuania and in 2013 she took part at subnet AIR in Salzburg, focusing on new media art technologies and artistic research. More recently she won the 20 seconds-for-art video competition commissioned by KÖR Vienna and Infoscreen with four fellow artists.
An event of performance seen and revived on the shore of a lake. Viewers and performers (and those all-in-one) are invited to experience pure state of observation. Starring nature, crowd and light. A meditative video piece is inspired by minimalist and elemental tendencies of art history (arte povera, John Cage, Joseph Beuys) and tries to transform similar kind of thinking into a strong moving image of a simple event bringing fundamental overlap of symbolism.

BIO
Visual artist, filmmaker. In 2014 graduated at the Center for Audiovisual Studies at Film and TV School of Academy of Performing Arts (FAMU, Prague). Also studied at the Academy of Fine Arts (AVU, Prague) and Malmö Art Academy, Sweden. In 2015 shortlisted as a finalist of Essl Art Award CEE, in 2014 shortlisted as a finalist in video category of Contemporary Talents 2013, international competition organized by Francois Schneider Foundation in France. In 2010 awarded 1st prize in video category and selected as an overall winner of Expo 2010 student competition organized by the Czech participation at Expo 2010 in Shanghai, China, where the work was also presented. Her films and videos were screened internationally (Spain, Tunisia, USA).

Ένα γεγονός αναβιώνει στην όχθης μιας λίμνης. Θεατές και ερμηνευτές καλούνται να ζήσουν την εμπειρία της καθαρής διαδικασίας της παρατήρησης με πρωταγωνιστές τη φύση, το πλήθος και το φως. Ένα πνευματικό έργο εμπνευσμένο από τους μινιμαλιστές και τις τάσεις του στοιχειώδους της ιστορίας της τέχνης (φτωχή τέχνη των ευτελών υλικών, John Cage, Joseph Beuys) σε μια προσπάθεια να μεταμορφώσει ένα ταυτόσημο είδος σκέψης σε δυναμική κυνωμένη εικόνα του αυτού γεγονότος με την επικάλυψη του συμβολισμού.

ΒΙΟΓΡΑΦΙΚΟ
Η Lea Petříková είναι εικαστικός και σκηνοθέτης. Το 2014 αποφοίτησε από την Ακαδημία οπτικοακουστικών μέσων και κινηματογράφου της Πράγας. Επίσης, σπούδασε καλές τέχνες στην Ακαδημία της Πράγας και της Σουηδίας. Έχει λάβει βραβεία και επαίνους, ενώ τα έργα της έχουν προβληθεί διεθνώς (Ισπανία, Τυνησία, Ηνωμένα Εθνών).
Utilizing the commercial genre of movie trailers, this video deals with generalizations, patterns, emotional triggers and the constant need for higher climaxes, bigger surprises and deeper emotional responses. The video was created using a custom software that extracts pixels from various trailers and places each on a grid in the corresponding frame of the final video, while enlarging the size of each pixel, making it more prominent. The new incomprehensible trailer, created in this way, is an attempt to turn the well-known structure of trailers into a generic and detached experience of chaotically emotional greatness, familiar yet unrecognizable. Much as a trailer can be regarded as a compression of an entire movie, this video is a compression of the compression of dozens of movies. It is a trailer for all trailers, combining their sights and sounds in such a way that only a machine can fully comprehend. It is a commentary on the abundance of data in the information age and our inability to process it.

**BIO**

Liliana Farber (b. 1983) is a visual artist in Montevideo, Uruguay, currently living and working in Tel Aviv. Farber completed the Postgraduate Fine Art Studies at the Hamidrasha School of Art, Beit Berl College (Israel), and holds a B.A in Graphic Design from G.R.T University in Montevideo. Farber’s works question the hierarchy of knowledge and the consumption of data. They explore the complex relationships between pieces of information and their relation to personal and collective memory, by scrutinizing the ways in which visual information is stored. Farber is creating software that manipulates masses of collected materials from the Internet, capturing the tension between the recognizable image and abstraction that derives from the abundance of information, carefully eliminating the element of specification. Farber had participated in numerous exhibitions around the world, including: The National Museum of Visual Arts and Gallo Museum in Uruguay, Ars Electronica Festival in Austria, Ex-Teresa Art Center in Mexico, National Museum of Fine Arts in Chile, MECA Mediterráneo Centro Artístico in Spain, WRO Media Art Biennale in Poland, FILE Festival in Brazil and more.

Αξιοποιώντας trailer εμπορικού είδους, το βίντεο ασχολείται με γενικεύσεις, μοτίβα, συναισθηματικά ερεθίσματα καθώς και τη συνεχή ανάγκη για περισσότερες κλιμακώσεις, μεγαλύτερες εκπλήξεις και βαθύτερες συναισθηματικές αντιδράσεις. Το βίντεο δημιουργήθηκε χρησιμοποιώντας ένα προσαρμοσμένο λογισμικό που εξάγει εικονοστοιχεία (pixels) από διάφορα trailer και τοποθετεί το καθένα από αυτά με μεγέθυνση σε κάνναβο στο αντίστοιχο πλαίσιο του τελικού βίντεο. Το νέο χωρίς συνοχή trailer που προκύπτει αποτελεί προσπάθεια να μετατρέψει τη γνωστή δομή των trailer σε μια γενική και ανεξάρτητη εμπειρία συναισθηματικού χάους, με το οποίο ο θεατής δεν είναι ακόμα εξοικειωμένος. Ως trailer μπορεί να θεωρηθεί συμπίεση δεκάδων trailer, συνδυάζοντας την εικόνα και τον ήχο με τρόπο τέτοιο που μόνο μια μηχανή θα μπορούσε να κατανοήσει.

**ΒΙΟΓΡΑΦΙΚΟ**

Η Liliana Farber (b. 1983) είναι μια καλλιτέχνις οπτικών μέσων από το Μοντεβιδέο της Ουρουγουάης που ζει και εργάζεται στο Τελ Αβίβ. Κατέχει μεταπτυχιακό τίτλο στις καλές τέχνες από το Κολλέγιο τεχνών του Ισραήλ και έχει σπουδάσει γραφιστική στο Πανεπιστήμιο του Μοντεβιδέο. Το έργο της Farber αμφισβητεί την ειρήνη της χώρας και τη δεδομένη κατανόησης. Ερευνά την πολυπλοκή σχέση μεταξύ αποσπασμάτων πληροφοριών και της σχέσης τους με την πρακτική και συλλογική μνήμη εξερευνώντας τον τρόπο με τον οποίο αποκαλύπτονται οι άλλες πληροφορίες. Η Farber έχει δημιουργήσει ένα λογισμικό που μετακινεί μαζικές πληροφορίες από το διαδίκτυο, συλλαμβάνοντας την είσοδο στην πληροφορική και αφιερώνοντας το βίντεο προς πρόσθετη επικωνιακή επικοινωνία (The National Museum of Visual Arts and Gallo Museum in Uruguay, Ars Electronica Festival in Austria, Ex-Teresa Art Center in Mexico, National Museum of Fine Arts in Chile, MECA Mediterráneo Centro Artístico in Spain, WRO Media Art Biennale in Poland, FILE Festival in Brazil).
VIDEO ART

Lisi Prada (ES)
SCOPIC DRIVE (2015) | (04:00MIN - COLOUR - SOUND)

Based on a hybridization of genders and languages (video essay, documentary, fiction, video art) an operator -which is both a spectator looking glances-, proposes a series of questions. The work isn’t intended to document the panopticon of the twenty-thousand pictures -all the same and all different- that are taken daily in the proposed place, nor to illustrate the questions that are outlined regarding the media theory. The attempt is to distinguish the alienated drive [that way of looking imposed by the visual culture associated to consumerism] and desire to gaze [another way of seeing]. A reaction against excess of images.

BIO
A videomaker based in Madrid, she is interested in a search for balance between conceptual and sensory, between ethics and aesthetics; also, she uses linguistic polyvalence as a resource for simultaneous multiple layers of meaning. After a decade of learning and experimentation, she showed for the first time publicly in 2009, one of her video creations that received a special mention at the Academia de las Artes y las Ciencias Cinematográficas de España, an honor that followed other awards. She has had two solo shows in Spanish galleries and has participated in group exhibitions, screenings and festivals in numerous countries.

Βασισμένο στην υβριδοποίηση των φύλων και των γλωσσών ο χειριστής, που είναι ταυτόχρονα και θεατής με διαπεραστική ματιά, θέτει μια σειρά από ερωτήματα. Το έργο δεν αποσκοπεί να καταγράψει ένα πανόπτικον των είκοσι χιλιάδων φωτογραφιών που λαμβάνονται καθημερινά στον προτεινόμενο τόπο, ούτε να εικονογραφήσει τα ερωτήματα που περιγράφονται με αναφορά τη θεωρία των μέσων. Η προσπάθεια έγκειται στη διάκριση του απαλλοτριωμένου σκοπού (ο τρόπος που βλέπουμε επιβάλλεται από την οπτική κουλτούρα που σχετίζεται με τον καταναλωτισμό) και της επιθυμίας του βλέπει (έναν άλλον τρόπο του να βλέπει). Μια αντίδραση ενάντια της υπερβολής των εικόνων.

ΒΙΟΓΡΑΦΙΚΟ
Η Lisi Prada είναι video artist με έδρα τη Μαδρίτη που ενδιαφέρεται για τη διερεύνηση της ισορροπίας μεταξύ ιδεών και αισθητικής, ιδικότητας και αισθητικής. Μετά από μια δεκαετία σπουδών και πειραματισμού, πρώτη φορά το 2009 παρουσίασε έργο της δημοσίως, έχει έχει έργα τους παραδειγματικά μέσα και κινηματογράφο καθώς και συμμετέχει σε ομαδικές εκθέσεις, προβολές και φεστιβάλ παγκοσμίως.
A male protagonist takes a nocturnal walk through beds of flowers, alongside a brick wall that undulates to the rhythm of the music. Macro shots of pansies flicker under torchlight to create a spectacular night time disco, exhalations of breath are illuminated and create layered, colorful curlicues to add to the ambience of decoration.

**BIO**

The nature of such object is transcendent or immanent indifferently, what matters is the relationship of total subjection and of capitulation which men bestow to the work of other men, raising it to divine dignity. The totem which stands out at the center of the mise-en-scène created by Lunardi is, indeed, an idol which arises from a completely secularized context but which, due to its immaterial nature, is lifted up to the nature of transcendent divinity which looms over its worshipers. The idol has no inner being whatsoever, it is only the cruel reflection of the image that the worshipers project in it, deprived of any spiritual value, made cynical and indifferent by its mechanical nature. This is the powerful and tragic vision of the current times Lunardi proposes, his vision of the society of the image which, sooner or later, as in a tragic and grotesque Uroboro, will consume itself.

BIO
Marcantonio Lunardi was born in Lucca in 1968. Since 2001 he has been working in social and political documentation in the field of Media Art, creating installations, documentaries and video-art works. After the master’s programs at the Festival dei Popoli in Florence with Michael Glawogger, Sergei Dvortsevoy, Thomas Heis and Andrés Di Tella, he began a path in the cinema of moving images, experimenting with languages at the border between the cinema of the real and the video-art. His works have been screened in some eminent international institutions such as: The International Art Center, Tokyo; Galeri Nasional Indonesia, Jakarta; Fondazione Centro Studi Ragghianti di Lucca; Video Tage Center - Hong Kong; Museum King St. Stephen Museum - Székesfehérvár – Hungary. He also appeared in many other festivals of experimental cinema and video-art. He currently lives and works in the mountain village of Bagni di Lucca, about 25 km far from Lucca, in Italy.
"r_lightTweakSunlight" project stems from the research within the videogames brought forward by Marco Mendeni in recent years, giving rise to an environmental path entirely realized with Cryengine3 engine, an advanced software to create videogames. The use of a platform for the creation of virtual worlds has allowed him to develop a parallel reality starting from nothing, populating it freely with textures and extravagant Physics laws, in a search which is about space and shape, thanks to computer use. "r_lightTweakSunlight" is the simulation of a fictional world and a suggestive places exploratory documentation inside the machinery, a trip through its contingencies and its dark sides. He deconstructs and disintegrates the matter, aimed to a gradual change of the environment. Spaces of perception are destined to live exclusively in the virtual memory of a computer, and this kind of creation lives of the provocation for the loss of functionality. The world created by Marco Mendeni consists of charts, lines, vectors, an environmental anamorphoses which disassemble the space. The transition from one environment to another is the transience of each digital item. The overlapping of spaced elements destabilizes the viewer and, simultaneously, suggests possible truth, like a deconstructivist architect who breaks the figurative systems because of the need to broaden the concept of form.

**BIO**

Marco Mendeni develops an advanced research for which he uses the videogame as an expressive medium to start a critical reflection among real and digital, simulation and dissimulation. Virtuality and reality, presence and absence, tradition and innovation apparently are some of the antinomy couples on which the work of Mendeni is based. The virtually real world of the videogame loses its artificial character of playable simulation and becomes a middle ground to be explored and to be revealed through different media. Marco Mendeni’s artworks approach and weave the unsubstantial digital constructions of the videogames with the physical medium and places that gather them. This dichotomy becomes vector of their potential of meaning.
Leviathan is a stop-motion animation video with abstract narration and pop imagery. The main theme of the video is the claustrophobia caused by the urban environment, the repression with which people deal with their lives, which is here compared with the symmetry and the so called «safe» atmosphere of the suburbs. The peak of this delirium is rationalized as a sea monster, Leviathan, invoked by the people themselves, a cannibalistic version of their own repressions and phobias. This video is also made as a homage to old Horror movies and to the master of horror George Romero.

BIO
RETAIL THERAPY is a visual reenactment of Calvin Klein commercials from the 80s that were named to be memorable by several people who are affected with a compulsive buying disorder. In contrast to the originals the spoken text was replaced with confessions of shopping addicts. The work RETAIL THERAPY asks in what way and to what extent compulsive buying disorder is triggered by the advertising industry.

BIO
Marko Schiefelbein is a German artist living and working in Berlin. He studied Art History and graduated in Fine Arts in 2011 at the Braunschweig University of Arts. In 2012 he was awarded the Master Student Degree during his postgraduate studies. In his videos and video-installations, he analyzes the images and language of the advertising industry creating characters whose identities are located in a fight between self-determination and a heteronomy forced by consumerism and advertisement.
An experimental video with an abstract structure which uses urban lights of Tehran.

BIO
Masoud Moein was born in Arak in Iran. He holds a diploma from SHAHID AVINI ART SCHOOL and Bachelor of Animation from IRIB UNIVERSITY. He has been working as an Art Director and Animator, specializing in Character and Concept development.

Ένα πειραματικό βίντεο με αφαιρετική δομή που χρησιμοποιεί τα οστικά φώτα της Τεχεράνης.

ΒΙΟΓΡΑΦΙΚΟ
Ο Μασουντ Μοεϊν γεννήθηκε στο Άρακ στο Ιράν. Κατέχει πτυχίο καλών τεχνών και animation. Εργάζεται ως καλλιτεχνικός διευθυντής και animator με ειδίκευση στην ανάπτυξη χαρακτήρων και ιδέας.
VIDEO ART

Matteo Pasin (IT)
BULIMIA (2015) | (03:20MIN - COLOUR - NO SOUND)

“All this digital, numeric, electronic equipment is related to the deep-seated virtualization of human beings. We are already in a state of photo-videosynthesis: the virtual and the media are our chlorophyllous function” Jean Baudrillard.

In the hyper-medialization of food, pleasure is mutilated and reduced to pure unsatisfied contemplation. Food porn, gastronomic onanism-voyeurism, should celebrate the materiality of food but it becomes pure image, a ghost of itself. It’s the sex appeal of inorganic: a confusion of something alive with something not alive, a crisis of inside-outside separation, a contamination of man and machine, a fetishism. Fetish is indeed something that is nothing in itself but it’s just a screen on which desires projected. These image-fetishes don’t respond to an aesthetic demand but just to desire for image, they communicate with each other through the haste of dreaming, they follow an immediate chain reaction and assume a phantasmagoric spectral intensity. The spectator alienates himself in the mystical abandonment of the transcendence of commodity: the more he accepts to recognize himself in the dominant images, the less he understands his own desire.

BIO

Matteo Pasin (Treviso, 1986) is a photographer and video artist based in Milan. In 2011 he graduated from University Ca’ Foscari of Venice in Philosophy. He studied Photography at CfP Bauer in Milan concluding the course in 2015 with an internship at Studio Armin Linke in Berlin. His works have been displayed in a number of international festivals and collective exhibitions including: Triennale der Photographie in Hamburg, Photomonth in Riga, Bronx Art Space in New York, Projects for the Arts in Washington, Mediterranea XII in Milan, Comunità Italia at Triennale of Milan, Bevilacqua La Masa Foundation in Venice, Salon für Kunstbuch at 21er Haus in Wien, Cyensart in Dresden, Zebra Film Festival in Berlin.

Η υπερ-προώθηση των τροφίμων ακρωτηριάζει την ευχαρίστηση που μειώνεται σε καθαρά ανικανοποίητη σκέψη. Η υλικότητα του φαγητού που μετατρέπεται σε καθαρή εικόνα, ένα φάντασμα του ίδιου του αυτού του. Είναι το σεξαπίλ του ανόργανου: μια σύγχυση για κάτι ζωντανό με κάτι που δεν είναι ζωντανό, μια κρήνη εσωτερικού και εξωτερικού διαχωρισμού, μια μόλυνση ανθρώπου και μηχανής, ένα φατνικό. Τα φετινά δεν είναι τίποτα από μόνο του, πέρα από μια αίθουσα όπου προβάλλονται εικόνες. Αυτές οι εικόνες-φετινά δεν εξυπηρετούν ανθρώπικους κανόνες αλλά την επιθυμία της εικόνας. Ο θεατής αποδέχεται με την υπερβατικότητα του εμπορεύματος: όσο περισσότερο αποδέχεται την αναγνώριση του αυτού του στις εικόνες που κυκλοφόρησαν, τόσο λιγότερο αναλαμβάνει την ίδια του την επιθυμία.

ΒΙΟΓΡΑΦΙΚΟ

Ο Matteo Pasin γεννήθηκε στο Τρεβίζο το 1986. Είναι φωτογράφος και video artist με έδρα το Μιλάνο. Το 2011 αποφοίτησε από το Πανεπιστήμιο της Βενετίας όπου σπούδασε φιλοσοφία και φωτογραφία στο Μιλάνο με υποτροφία στο τελευταίο έτος στο Βερολίνο. Έργα του έχουν εκδοθεί σε διάφορες φωτοβιβλία και εκδόσεις (Triennale der Photographie in Hamburg, Photomonth in Riga, Bronx Art Space in New York, Projects for the Arts in Washington, Mediterranea XII in Milan, Comunità Italia at Triennale of Milan, Zebra Film Festival in Berlin).
Figures falling through space, time and memory, trapped in a limbo between feelings and reality. An animation about how we are constantly viewing the world around us through simulation constructed by mass media and accustomed to objectifying the body and identity.

BIO
Mauri Lehtonen is a filmmaker and a new media artist. Style of his works varies from abstract structuralism to experimental pop mutations.

Φιγούρες πέφτουν στον χώρο, τον χρόνο και τη μνήμη, παγιδευμένες στο κενό μεταξύ συναισθημάτων και πραγματικότητας. Ένα animation που αφορά στο πώς διαρκώς βλέπουμε τον κόσμο γύρω μας διαμέσου της προσομοίωσης που δομείται από τα μέσα μεσιτικής ενημέρωσης και της συνήθειας της αντικειμενικοποίησης του σώματος και της ταυτότητας.

ΒΙΟΓΡΑΦΙΚΟ
Ο Mauri Lehtonen είναι σκηνοθέτης και καλλιτέχνης νέων μέσων. Το στυλ των έργων του ποικίλει από αφηρημένο στροικτοπραλισμό σε πειραματικές pop μεταλλάξεις.
Orestis Lazos (GR)  
THE FLAG (2013) | (01:00MIN - COLOUR - SOUND)  

This artwork is inspired from the ancient Greek mythological Phoenix, who revives from his ashes after he sets on fire himself.

**BIO**
Orestis Lazos was born in 1983 in Athens, Greece. Currently lives and works in Komotini. In 2013 he graduated from the University of Athens School of Fine Arts “Master in Digital Arts”. He primarily works in the medium of video games and video art. He has participated in solo and group exhibitions.

Το έργο εμπνέεται από την αρχαία ελληνική μυθολογία του φοίνικα, που αναγεννάται από τις στάχτες του ύστερα από αυτανάφλεξη.

**ΒΙΟΓΡΑΦΙΚΟ**
Ο Ορέστης Λάζος γεννήθηκε το 1983 στην Αθήνα, ζει και εργάζεται στην Κομοτηνή. Το 2013 απέκτησε μεταπτυχιακό τίτλο με σπουδές ψηφιακών τεχνών και νέων μέσων στην καλώ τεχνώ στην Αθήνα. Το έργο του αφορά το μέσο των video games και της video art. Έχει συμμετάσχει σε ομαδικές και ομοιοανάλογες εκθέσεις.
Simple is about nothing and everything important. The work is not a definition of who we are as a collective society, however Simple discusses parts of some, together. It is not a clarification of the human experience but a reflection of just being here, taking responsibility for ourselves and others. The work optimistically accepts the impossibility of knowing everything, with this acceptance becoming part of who we are. Simple tells us it’s “OK” and that’s enough.

BIO
Peter Whittenberger is a Reno, NV based artist whose work uses a variety of digital media to explore quotidian phenomena and the power of everyday interactions. Whittenberger is currently an Adjunct Instructor at Truckee Meadows Community College and a Resident Teaching Artist for Washoe County Schools through the Sierra Arts Foundation. Holding an MFA in Interdisciplinary Art from the University of Nevada, Reno, Whittenberger has shown his work in a variety of exhibitions, screenings, and festivals across North America, Africa, South America, and Europe.

Το έργο θέτει το ζήτημα ότι τα πάντα αλλά και τίποτα δεν είναι σημαντικό. Δεν αποτελεί ορισμό για το ποιοι είμαστε ως κοινωνία, αλλά παραθέτει τα μέρη του κάτι ως αξιόλογα. Δεν αποτελεί δεικτικό της ανθρώπινης εμπειρίας, αλλά αναπαραγίνεται από τον να είναι απλά αυτό, αναλαμβάνοντας την ευθύνη για τον εαυτό μας και τους άλλους. Το έργο δέχεται με ευγενοφρία την αδυναμία του να γνωρίζει καθένας τα πάντα παραβολικά που ακολουθεί της είναι να χάει μέρος του εαυτού μας.

ΒΙΟΓΡΑΦΙΚΟ
Ο Peter Whittenberger είναι ένας καλλιτέχνης από το Ρένο στη Νεβάδα που χρησιμοποιεί ποικίλα τεχνολογίες για να διερευνάει τα καθημερινά φαινόμενα και αλληλεπιδράσεις. Σήμερα είναι επίκουρος καθηγητής στο Truckee Meadows Community College και τακτικός επισκέπτης για διδακτικά εκπαιδευτικά στο Washoe County Schools. Κατέχει μεταπτυχιακό τίτλο στις καλές τέχνες από το Πανεπιστήμιο της Νεβάδας και έχει παρουσιάσει έργα του σε εκθέσεις, προβολές και φεστιβάλ σε όλη τη Βόρεια Αμερική, τη Νότια Αμερική και την Ευρώπη.
VIDEO ART

Pixels+fibre (Myrto Angelouli, Fiona Gavino) (GR/AU)

VIDEO GRAFFITI: THE FEMININE UNDELINEATED (2015) | (02:02MIN - COLOUR - NO SOUND)

«Video Graffiti: The Feminine Undelineated» is a reference to the stereotypical and unimaginative misrepresentation of femininity in our patriarchal societies today and throughout history. A matter which is considered over-debated, a taboo and a conversation breaker but is as contemporary as ever due to the omnipresent digital media that continue to consider the visual exploitation of the female body as something extremely popular with their audience. The mirrored footage of a female artist weaving performance on an urban rooftop, at times creates patterns that resemble female genitalia. In this way, the artist seems to be 'reweaving the feminine' in a metaphorical effort to depict what being feminine signifies from a woman's point of view.

BIO

Pixels+fibre is a creative collaboration between Fiona Gavino and Myrto Angelouli in order to explore the possibilities of combining the ancient techniques of weaving with the contemporary arts of film and photography. Fiona Gavino with Australian, Filipino & Maori heritage is naturally interested in and influenced by working with the methodology of fusions. Her art practice thrives on the boundaries of existing paradigms; her artwork belongs neither to the world of textile art or basketry but more to the realm of sculpture. Myrto Angelouli (Australia/Greece) is an emerging artist with a background in interior architecture and film production and with a perpetual interest in ancient wisdom and traditional crafts.

Through their artistic research, the artists have come to recognize that a digital image is built via patterned repetition in a similar way to a woven mat or basket, where small increments are placed side by side in order to build the whole. It is in this way the artists see a parallel between one of the world's most ancient techniques and the relatively new arts of digital imagery.
VIDEO ART

Rick Niebe (IT)
MANNEQUIN (2016) | (09:00MIN - COLOUR - NO SOUND)

About a ‘mannequin’...
An experimental narrative mash-up. Two teleplays with the same actress, an insert from a movie, still images of an exhibition and from various magazines, an excerpt of a soundtrack, two versions of a song. An audiovisual re-editing. A new story about our life.

BIO
Rick Niebe is a visual artist with MA in semiotic of Cinema at Pisa University, he works as an autonomous artist. His research as videomaker consists of a minimal and epigrammatic experimental re-use of audio visual found objects. Interested in a critical ‘detournement’ of rough materials from the ‘mediascape’ he focuses his attention on ordinary anonymous images as well as on fragments from cinematographic history. His work of de-construction of narrative devices, and re contextualization of visual elements, aims to disorient and estrange the viewer playing a game between memory and formation of new meanings. His work has been shown in several international festival and exhibitions-since 2007: Streaming festival compilation program in Milan, Kokshirebelfest in Rome, Between You & Me Tilburg in Netherlands, 10th Montreal Underground Film Festival in Montreal, 10° Streamingfestival in The Hague.

Μια πειραματική mash-up αφήγηση. Δύο τηλεταινίες με κοινή ηθοποιό, ένα ένθετο από μια ταινία, εικόνες από μια έκθεση και από διάφορα περιοδικά, ένα απόσπασμα από κομμάτι ήχου, δύο εκτελέσεις ενός κομματιού. Μια οπτικοακουστική επεξεργασία. Μια νέα ιστορία για τη ζωή.

ΒΙΟΓΡΑΦΙΚΟ
Ο Rick Niebe είναι εικαστικός με εκπαιδευμένο στη σημειωτική του κινηματογράφου από Πανεπιστήμιο στην Πίζα. Η έρευνά του ως δημιουργός βάσει αποτελείται από μινιμαλισμό και επιγράμματος πειραματισμούς απαναπαύσεως ηχητικών και γραφικών αντικειμένων. Εστιάζει σε συνθηματικές ανώνυμες εικόνες και σε αποτύπωμα της ιστορίας του κινηματογράφου. Η δουλειά του, της αποδόμησης των συνθηματικών αφήγησης και της μετατροπής του περιεχομένου των συνθηματικών στοιχείων, αποκοπεί στο αντιπαραστατικό και το «theory» που υπάρχει σε μάθηση της μαθησιακής και του συγγραμματισμού ενός ευρύ φάσματος επικίνδυνων. Είχε το έργο του προβληθεί από το 2007 σε διεθνή φεστιβάλ και εκθέσεις σε Μιλάνο, Ρώμη, Αλεξάνδρεα Μάντερι και Χάγη (Streaming festival, Kokshirebelfest, Between You & Me, 10th Montreal Underground Film Festival, 10° Streamingfestival).
VIDEO ART

Roland Kranz (DE)
ÖFFNEN PROGRESSIVE (2015) | (09:19MIN - BLACK&WHITE - NO SOUND)

A wall is constructed with always the same concrete piles. One to one is rhythmically abutted. While building up, concrete will be breaking open continually, until the process is ending and nothing else remains than a fresh start... The video dissects the nature of borders, the «in-between». It examines the inseparable simultaneity of alleged contradictions: open – close, create – destroy, construction - expiration. The work of Sisyphus.

BIO
Roland Kranz is an artist, architect, interdisciplinary. She focuses in the mediums of video art, action art, architecture, object and video installation. Roland has been participated in group exhibitions and festivals all over the world, such us: „Instants Video numériques et poétique” in Marseille, Shams Theatre in Beirut, „KunstRaum Weiherstrasse” in Esslingen, Internationale Videotage G.A.S.-Station in Berlin, „Blaue Nacht” Festival in Nuremberg, Festival of video art and performance in Ramallah, Palestine.

Ένας τοίχος κατασκευάζεται πάντα με τους ίδιους πασσάλους σκυροδέματος. Ένας προς έναν εφάπτονται ρυθμικά. Κατά την οικοδόμηση, το σκυρόδεμα σπάζει σε ανοίγματα συνεχώς μέχρι που η διαδικασία τελειώνει και τίποτα άλλο δε μένει πέρα από ένα νέο ξεκίνημα. Το έργο ανατέμνει τη φυσικότητα των συνόρων, αυτό που βρίσκεται στο ενδιάμεσο. Ξεκινά τις ταυτόχρονα αναπάντεχες αναμνησίες – ικανοτήτα, δημιουργία – καταστροφή, κατασκευή – λήξη. Η δουλειά του Σισύφου.

ΒΙΟΓΡΑΦΙΚΟ
VIDEO ART

Samantha Harvey (UK)
TRIREME (PERCHANCE TO DREAM) | 05:10MIN - COLOUR - NO SOUND

“What exactly is it you want Mrs Johnson? Something real? Something that hasn’t been made by man?” is the opening line from the film. What is it we want as a generation growing up with the digital and internet readily available as the air we breathe, as solid as the ground we walk on? Has the internet and digital taken on a form of its own? Looking at new technologies such as 3D scanning and heavily influenced by the YouTube generation and how we access news, ‘Trireme (Perchance to Dream)_with_news’ is a paradoxical, melting, uncomfortable medley of visuals. Do we really see these 3D empty ‘shells’ or ‘skins’ of objects or the real-life people we view on YouTube any differently? And if they are becoming one and the same thing how can the artistic generation answer this gap between the virtual and physical? How do we get closer to real empathy and feeling closer to someone through the digital? Can Mrs Johnson ever really feel satisfied by something real or that hasn’t been made by man.

‘Trireme’ believes that we can, however it involves having to ask oneself some uncomfortable questions, it’s no use turning a blind eye to our interaction and experiences of the digital, but the face this head on, see how we react when presented with these themes and address them; comment, like, dislike, share.

BIO

Samantha Harvey is currently studying MA Photography at Central Saint Martins, London. Influenced by Geert Lovink and Florian Schneider’s idea of a ‘Virtual World’ and how to radicalize the rules of access, seeking to explore how shared capacities and decision-making could potentially create alternative social spaces. Not just within a digital space in which the work already occupies, such as a video uploaded onto Vimeo, but taking ideas that exist in the virtual and using those concepts to bleed into a physical space. Harvey seeks to investigate the potential of open access, by welcoming rather than restricting access, and seeing what environment this can create, and hopes to seek out alternative contexts for the work to occupy. Harvey has exhibited internationally, continuing to explore the dialogue between the virtual and physical environment. Recent exhibitions and screenings include REFUGEE! at North East Hill University, Shillong, India, None Of The Above: An Exhibition, La Casa Amarilla, Málaga, Spain, THE BIG SPACE: Collectives exhibition, Central Saint Martins, London.

Τι είναι αυτό που θέλουμε ως γενιά που μεγαλώνει με την ψηφιακή και διαδικτυακή αμεσότητα και διαθεσιμότητα όπως ο αέρας που αναπνέουμε, τόσο στέρεο όπως το έδαφος που πατάμε; Έχουν λάβει το διαδίκτυο και το ψηφιακό, μορφή δική τους; Με μια ματιά στις νέες τεχνολογίες όπως τη τρισδιάστατη σάρωση και η επίδραση της γενικής της ψηφιακής τέχνης, η παράπληκτη επίδραση του ψηφιακού και του τρίτου πρόσβαση στον κόσμο, έχει γίνει ένα παράδειγμα που αφορά στην απλή υπολογιστική μηχανή, που αφορά στον τρέχοντα κόσμο. Αντιλαμβανόμαστε οτι αυτά τα τρισδιάστατα κινητά κύτταρα και καθρέπτη των αναπαραστάσεων ή των καθηκόντων ανθρώπων που μπλοκάρουν στο YouTube διαδικτυακά, αλλά μπορούμε να κάνουμε μια επιλογή και να συνειδητοποιήσουμε πως εάν είδαμε τον κόσμο μέσω της τεχνητής νοημοσύνης, πώς μπορούμε να αντιλαμβάνομαστε τον κόσμο μέσω της τεχνητής νοημοσύνης, αλλά με έναν φίλο της ψηφιακής ανάπτυξης, η Μισέλ ή η Τζονσόν να ανεπαρκή από αυτό που δεν έχει γίνει από τον Ναντνότο; Το έργο περιλαμβάνει πολλά μορφώματα που περιλαμβάνουν κάποιο φόντο εμπειρία στο σκηνικό μας, δεν είναι χρήσιμο να κλείνουμε τα μάτια μας ελπίζοντας να βρούμε σε κάποιο ακόμη και καλύτερο μέρος της επικοινωνίας, αλλά με έναν άνθρωπο, δεν είναι ακολούθως αυτών, και αλλάζουμε τον εκπαιδευτικό χώρο, παρατηρούμε την επικοινωνία και αποτελείται από comment, like, dislike, share.

BIOGRAPHY

Samantha Harvey is currently studying MA Photography at Central Saint Martins, London. Influenced by Geert Lovink and Florian Schneider’s idea of a ‘Virtual World’ and how to radicalize the rules of access, seeking to explore how shared capacities and decision-making could potentially create alternative social spaces. Not just within a digital space in which the work already occupies, such as a video uploaded onto Vimeo, but taking ideas that exist in the virtual and using those concepts to bleed into a physical space. Harvey seeks to investigate the potential of open access, by welcoming rather than restricting access, and seeing what environment this can create, and hopes to seek out alternative contexts for the work to occupy. Harvey has exhibited internationally, continuing to explore the dialogue between the virtual and physical environment. Recent exhibitions and screenings include REFUGEE! at North East Hill University, Shillong, India, None Of The Above: An Exhibition, La Casa Amarilla, Málaga, Spain, THE BIG SPACE: Collectives exhibition, Central Saint Martins, London.
What we are able to see is only a small part of a picture. As the title is hinting towards, this video is a look at its own medium via Plato’s cave allegory. By turning the camera towards the opening of the projector, filming its light during a film, I am aiming at pointing at the ideas and thoughts behind what we normally see.

BIO
Sebastian Eklund (b. 1992) is a Swedish artist and filmmaker mainly working with video, sound and photography. 2014-2015, he studied art in France where he also met the video artist Alain Bourges who became like a mentor in the field of video art. In 2015, Eklund’s video work was selected and presented at Les Instants Vidéo in Marseille and his photos were published by The Swedish Museum of Photography (Fotografiska).
A short video which touches various issues such as gender, power and sadistic behavior in a humorous way.

**BIO**

Shirin Mohammad was born in 1992 in Tehran, Iran. She has been starting making videos and short experimental films in 2008 and since 2009 she has had participated in several group video-installation exhibitions and screenings worldwide. Shirin Mohammad's works over the years has been focused on the use of motion images, technical and conceptual actions and using found footage materials, employing a philosophical approach to the image in the form of visual installations and videos are the main features of her work. To her as a creator of these pieces what matters is the dissemination of meaning, paradox, dramatizes abstract details, the parallel relationship between visible and invisible and the conditions of perceptive alteration.
VIDEO ART

Shunsaku Hayashi (JP)
SINNES SPØKELSE (2015) | (04:45MIN - COLOUR - NO SOUND)

Andre Aurdal shares his thoughts on the stresses of a restless relationship. Waking hours, sleepless nights trying to find the signs of human emotion hidden beneath layers of mask so thick we forget who we are beneath them.

BIO
Shunsaku Hayashi (b.1992) is a Japanese artist mainly working on painting, animation and experimental film. He studied at Goldsmiths, University of London as a trainee under the Japan Cultural Ministry Abroad Research Fellowship for up-and-coming artists from 2012 to 2015. His recent animation won Golden Horseman for Animated Film at 28th FILMFEST DRESDEN, and it was shortlisted for several international competition, such as Tampere Film Festival, Raindance film festival, and Ars Electronica. His recent experimental film was exhibited at SIGGRAPH ASIA 2015.
Barcelona is part of a series of works titled «Travel Notebooks». In this project the videos are like carillons and puzzles that try to show the essence of a town in its manifold aspects and its motion. At the same time, they want to describe the emotional and cognitive process that takes place in the traveler mind. Using details from a photo reportage, the artist created some digital collages that reassemble the shape of city’s places as they are fixed in her imagination. The details are notes on a traveler pad as fragments surviving in the memory. The animation tries to give back not only lived impressions and influences, but also the points of view of the traveler’s eye, who now focuses on a particular, now on another one, zooming in and zooming out simultaneously, in a way where perspective is not given by scientific rules, but by emotion felt while observing and discovering. Barcelona is a big theatre. On the backdrop, buildings made with bizarre curves move together with the clouds in a bright blue. Futuristic towers and spires of wet sand slid off the hands contend for the top of the sky.

BIO

Silvia De Gennaro lives and works in Rome, Italy. She is a founding member of the Assaus art studio since 1999. For fifteen years she has been dealing with digital art, video art and animation. Her works have participated in several video art exhibitions and film festivals around the world, such as: : Bnl Media Art Festival, IT; Video Formes, FR; Current New Media, U.S.A.; F.I.L.E., BRA; Visionaria, IT; Madatac, ES; Invideo, IT; Magnant, IT; Athens Video Art Festival, GR; Brooklyn Film Festival, U.S.A.; ECU, FR; Interfilm Berlino, D; Nastri d’Argento, IT. Currently her work is divided between the realization of social and political themed video and a project about the city and the perception of the traveler, entitled «Travel Notebooks».
No hay banda addresses the multiple schizophrenic perceptions of reality in the dreamlike world of Hollywood. The video is separated into six realities (or dreams) that each represents a singular conception of fame through the eyes of pop star Miley Cyrus and the characters of David Lynch’s film Mulholland Drive. While only a one-minute window allowed per segment, the viewer is only given temporary glimmers into each of these worlds. It is through the constant transitioning in and out of each of these realities that the viewer is hypnotized into a hypnagogic state. This constant construction and deconstruction process then leads one to question the entire conception of objective reality. Within this viewing process, when am I dreaming and when am I awake? Does it matter? Essentially, it is through this never-ending loop of dream and reality, waking and sleeping, fantasy and terror.

BIO
Stephanie Kang (b. 1991) is a video and installation artist that is based in Chicago, Illinois. As a born and bred millennial artist that thrives on mass media overindulgence, she references images from pop culture that are prevalent and exhausting, like the Tumblr GIF, the viral video, and the big-brand commercial. And while her videos are often humorous and bizarrely quirky, they are reflective of mainstream America's superabundance. And as an ironic viewer of these seemingly shallow and mundane mass media outlets, she simultaneously takes pleasure in it while also subtly critiquing what she sees. Even though she recognizes the grotesqueness of this culture, she cannot look away. She hates it. She loves it. She gluttonously consumes it. Stephanie received her MFA in Visual Arts from Washington University in St. Louis in 2015, and she is currently pursuing a Ph.D in the History of Art at the Ohio State University. Her current research focuses on the formation of identity through social media, online, and pop cultural platforms.
Six Portraits of Clara Schumann resolves into perhaps the oldest multiple we know.

BIO
Stuart Pound lives in London and has worked in film, digital video, sound and the visual arts since the early 1970’s. Since 1995 he has collaborated with the poet Rosemary Norman. Work has been screened regularly at international film and video festivals and recently at Espace Croisé in Lille/Roubaix.
In recent years the production of digital cameras followed two general tendencies: improvement of image definition and reduction of the actual camera dimensions. Capturing an image that is a photocopy of reality, gives plenty of headroom to the artist to distort the image, maintaining the advantages of the high definition. That is because the artist doesn't actually distort the definition but rather distorts the information that the high definition carries with it. The result of this distortion is moving images that resemble reality but actually they are not, they are moving images that blur the boundary between macro and micro. The reduced dimension of a high definition camera adds another layer to this process. Using a compact high definition camera allows the artist to locate it in places that were unthinkable before. It widens the point of view that the viewer can be associated with, challenging his/her perception. Water is a key element that dictates not only the rhythm of every camera movement but also the sound design which constitutes a direct translation of underwater noise into a sonic dreamscape.

BIO

Vasilios Papaioannu (b.1978) is a Greek-Italian filmmaker based in New York. He holds an MA in Communication/Text Semiotics from the University of Siena and an MFA in Film from Syracuse University. His work has been exhibited in film and video art festivals all over the world. Papaioannu explores narrative and abstract forms using both digital and analog technology. He is currently an Assistant Professor at the Department of Transmedia, Film, in the College of Visual and Performing Arts at Syracuse University. In conjunction with his filmmaking activity he is also a mixed media visual artist, combining painting, vector art and photography.
Circuiting Mind is constructed with various forms of representations extracted from software programs such as Microsoft Word Document, PowerPoint etc. The common digital colors of Blue Screen of Death, Black Screen of Death and a new blank word document are explored through subtle intervention of other software features, upsetting its familiarity to viewers. Deliberate prolonged seconds of certain frames and the high pitch adjustments to audio are intended to induce impatience and anxiety so often experienced in our daily interaction with digital usage. Digital playback and loading bars are also represented out of their context, to consider how much time is also spent while waiting for something to start up. Flashes of text (From Understanding Media: The Extensions of Man by Marshall McLuhan 1964) are used to depict how the screen is a site of projection of our imagination and thoughts. The typing and deleting are just alternative modes of expressions we cope with the information in our heads. The video is composed to evoke how the human consciousness of digital age is constantly undergoing deletion, alteration and programming by the major operating software of our contemporary era.

**BIO**

Wei Li (b.1994) works primarily with paint. With a keen interest in painting as a form of language, she expands her explorations of visual metaphors with digital software. Graduated from Lasalle Collage of the Arts with a Ba (Hons) in Fine Arts, her practice is often grounded with influences from urban and the digital environment. Wei Li aspires to be able to translate the conditions of living in the urban digital era into her artworks. She was also the 1st runner-up of Singapore's Samsung Future Master Award in 2015.
VIDEO ART

Yannick Dangin-Leconte & Anna Faivre d’Arcier (FR)

MODINI-THE ANSWER (2015) | (05:12MIN - COLOUR - NO SOUND)

«Modini - The Answer» proceeds as a contamination. Using found footage of advertisement auditions, it draws a dark satire about the couple, love and promotion. Get the answer right?


BIO

Yannick Dangin Leconte, a pluridisciplinary artist, painter, who also composes his pictorial and graphic universe by creating videos in multiples formations. Self-taught, since 2005 he has been constituting a cycle of short films hosted on youtube as ydl orphans.

My work is deeply rooted in traditional painting. Constant under an “exhaustion” principle, I have been using its form as an expression both through classical tools and a more gruelling approach of it. Probing actual technologies to push the representation to its edge. Fixing a transient state. Losing the gesture. Questioning the original state... I find myself in a place with multiple devices and certain rules of a game that eventually reaffirm this “practice”. I commit in video via art and music in particular. It allows me to come up with other visuals solutions and more complex speech, creating moving and live paintings. …

Το έργο με τίτλο Modini-The Answer εξαπλώνεται σαν μόλυνση. Επαναχρησιμοποιώντας ήδη υπάρχον υλικό από οντισιόν του χώρου της διαφήμισης, αποτυπώνει μια σκοτεινή σάτιρα για το ζευγάρι, την αγάπη και την προώθηση.

ΒΙΟΓΡΑΦΙΚΟ

Yannick Dangin Leconte είναι πολυπράγμων καλλιτέχνης, ζωγράφος που συνθέτει το εικονογραφικό και γραφικό σύμπαν από δημιουργία βίντεο με πολλαπλούς σχηματισμούς. Αυτοδόξος, από το 2005 συγκροτεί κύκλο μικρών ταινιών που φιλοξενούνται στο youtube με όνομα ydl orphans. Η δουλειά μου έχει βαθμίδες βίας στην παραδοσιακή χρονική περίοδο από την αρχή της εξάντλησης, χρησιμοποιώντας τις μορφές ως κορυφαία εκφράση μείωσης μάζας και εκπλήρωσης προσέγγισης. Δουλεύω με τεχνολογίες ώστε να υλοποιήσω την αναπαράσταση στην ακρίβεια της. Αμφισβητώ την αρχική κατάσταση... Θέλω να καταλήξω σε μία παρόμοια κατάσταση. Αμφισβητώ την αρχική κατάσταση... Θέλω του εαυτού μου σε μέρη με πολλαπλός συνομιλίες και καθιστάνει μίνι παράλληλες παρακαταίοντας την πρακτική. Δουλέω με βίντεο μέσω τέχνης και μουσικής. Μου επιτρέπει να καταλήξω σε άλλες επικόλλες λύσεις με πολύπλοκο λόγο, δημιουργώντας κυκλώματα και ξυντάσσοντας εικόνες...
An animated line explores the life and death of my grandfather.

BIO
Born in Athens in 1985, Aristotelis Marangos is a film director and scenographer. He studied Architecture at the National Technical University of Athens and also studied Direction at the London Film School. His work has been showcased in a variety of international film festivals.

Μια κινούμενη γραμμή ερευνά την ζωή και τον θάνατο του παππού μου.

ΒΙΟΓΡΑΦΙΚΟ
Ο Αριστοτέλης Μαραγκός γεννήθηκε στην Αθήνα το 1985. Απόφοιτος της Αρχιτεκτονικής του Ε.Μ.Π. και σκηνοθέτης από το London Film School. Έχει σκηνοθετήσει και γράψει ταινίες μικρού μήκους που έχουν προβληθεί σε διεθνείς φεστιβάλ. Εργάζεται ως σκηνοθέτης και σκηνογράφος.
This story is about a mother who has given so much that it looks like she has nothing left... but the life opens up the new opportunities.

Director’s statement:
When my elder sister was born, they said that my mom’s hair suddenly became thick and curly. I think there is some link between the motherhood and hair.

BIO
Dina Velikovskaya was born in Moscow in 1984. In 2005, she graduated from State Art School n. a. Memory of 1905 with a specialization in the scenic design. In 2011, she graduated from the Russian State University of Cinematography n. a. S. A. Gerasimov (VGIK). Currently, she is a student at the High Animation School-Studio “SHAR” (Moscow).
The experimental animation “Citius, Altius, Fortius” (Latin for “Faster, Higher, Stronger” - the Olympic motto) explores the interplay of abstract shapes and motions. How can the substance of motion be visualized? What degree of abstraction allows a communication with the viewer? Therefore movements of famous Olympians where digitalised into 3D through motion tracking and rotoscoping of original footage of Olympic competitions. Camera motions and playback speed of the footage were adopted and the movements of the athletes were recreated frame by frame. The specific character of each sport is reflected in the visual language and the illustration of its locomotion patterns.

BIO
Felix Deimann is a Berlin-based award-winning director and motion designer. Born in Muenster, Germany in 1988, he grew up riding bike, playing football and drawing with chalk on the sidewalk. Nowadays he still rides bike, at least watches football and loves animation and film. Deimann has worked for various agencies and clients in Europe and the U.S. and is currently working for Woodblock.

Το πειραματικό animation «Citius, Altius, Fortius» (μετάφραση από το Ολυμπιακό ρητό «Γρηγορότερα, Ψηλότερα, Δυνατότερα») εξερευνά την αλληλεπίδραση μεταξύ αφαιρετικών σχημάτων και κινήσεων. Μπορεί η βασική δομή της κίνησης να οπτικοποιηθεί; Σε ποιο βαθμό αφαίρεσης μπορεί να επιτευχθεί η επικοινωνία με τον θεατή; Στην ταινία, οι κινήσεις διάσημων Ολυμπιονικών ψηφιοποιήθηκαν σε 3D μέσω τεχνικών όπως το motion tracking και το rotoscoping από πλάνα αρχείου των Ολυμπιακών αγώνων. Στα πλάνα αυτά η κίνηση της κάμερας και η ταχύτητα του playback προσαρμόστηκαν στην κίνηση του animation και οι κινήσεις των πρωταθλητών επεξεργάστηκαν καρέ-καρέ. Στην αισθητική του animation, ο κάθε Ολυμπιονίκης διαφοροποιείται από τον τρόπο που σχεδιάστηκε και από το πως αποτυπώνεται η κίνησή τους.

ΒΙΟΓΡΑΦΙΚΟ
Ο βραβευμένος σκηνοθέτης και motion designer, Felix Deimann, ζει και εργάζεται στο Βερολίνο. Γεννημένος στο Μύνστερ της Γερμανίας το 1988, μεγάλωσε κάνοντας ποδήλατο, παίζοντας ποδόσφαιρο και ζωγράφιζε με κιμωλία στο πεζοδρόμιο. Αρχικά σκεφτήκε να κάνει μουσική, αλλά καταλήφθηκε και περιορίστηκε στο να βλέπει, να πολύθρονε και να αποτυπώνει. Έχει διαγράφει σε διάφορα δημιουργικά χαρακτήρα στην Ευρώπη και Αμερική. Αυτή την περίοδο, εργάζεται για την Woodlock.
Small tests of new technology are something very common in a visual effects artist’s everyday life. They are usually tagged “rd” (research and development) and I love to mix them with humour. “Drugs are bad, m’kay?” is a small test of 3D scanning technology and Houdiní’s latest position based dynamics feature. Mixed with the famous Southpark tag line from «Ike’s Wee Wee» episode, the video became popular on the visual effects community in Vimeo and viral on 9gag (http://9gag.com/gag/aArp0xp) as “When my crush tells me she likes me - as a friend” after being brutally butchered of the famous tag line.

BIO

Athens based visual effects artist and filmmaker with an engineering background. I started in the late 90’s shooting no budget comedy with my friends. In November 2011, participated at the 52nd Thessaloniki International Film Festival with the zero budget film “Super Demetrios” and won the Audience Award for Best Greek Film along with the Michael Cacoyannis Honorary Award. In September 2012 moved to Los Angeles after being awarded with a Fulbright Scholarship to study at the Gnomon School of Visual Effects. Returned to Athens in April 2013 and since then working as a visual effects artist with studios and directors all around Europe. I love Monty Python, Stanley Kubrick, science and stepping out of the comfort zone.
If you wish to insult a person, vague generalities are ineffective and often counterproductive. It pays to be as precise and specific as possible. Anyone can launch a barrage. It takes skill to be a marksman of aspersion. The visualization of the chapter “The Correct Insult” from “How To Be a Man: A Guide To Style and Behaviour For The Modern Gentleman” by Glenn O’Brien.

**BIO**

ANIMATION

Konstantin Bronzit (RU)
WE CAN’T LIVE WITHOUT COSMOS (2014) (15:00MIN)

Two cosmonauts, two friends, try to do their best in their everyday training life to make their common dream a reality. But this story is not only about the dream.

Crew:
Script - Konstantin Bronzit
Design - Roman Sokolov
Music - Valentin Vassenkov
Sound - Vladimir Golounin
Animation - Vera Shiganova, Katya Ryabkova
Editing - Konstantin Bronzit
Director - Konstantin Bronzit

BIO
Konstantin Bronzit (St. Petersburg, Russia, 04/12/1965). In 1983, he graduated from Art school. In 1992 graduated from High institute of Art and Design. In 1994 graduated from High Courses of Directors in Moscow. During his career, he made about ten short films and won for them about 150 different awards. In 2001, he was nominated for French Film Academy Award «Cezar» (for his film «At the Ends of the Earth») and in 2009, he was nominated for Oscar (for his film «Lavatory - Lovestory»). He is a Member of French Film Academy and Academy of Motion Pictures.
Paths cross, but never intersect, as people head for a better place on either side of the ocean.

**BIO**
Laura Vandewynckel is born in 1986 in West-Flanders (Belgium). In 2008 she graduated as a Germanic Philologist at Ghent University. After having studied two years of Dramatic Arts, she then trained as an animation filmmaker at the RITS School of Arts Brussels. In 2013 she completed her first stop-motion puppet film “What’s On” and graduated with “Paradise” in 2014. She has worked as a props builder for the Rintje-series in the animation studio Beast Animation in Mechelen and as a animator for the TV series Exitus by the production company Off World in Brussels.
ANIMATION

Lei Lei (CN)
RECYCLED (2013) (05:00MIN)

The following images were sourced over the years from a recycling zone in the outskirts of Beijing. We scanned more than half a million 35mm colour film negatives. Those negatives build up a portrait of the capital city and the life of her inhabitants over the last thirty years. Here, we selected 3000 photos to create the animation you are about to see.

BIO
An up-and-coming multimedia Chinese animation artist with his hands on graphic design, illustration, short cartoon, graffiti and music. In 2009, he got a master's degree in animation from Tsinghua University. In 2010, his film “This is LOVE” was shown at Ottawa International Animation Festival and awarded “The 2010 Best Narrative Short”. In 2013 his film “Recycled” was selected by Annecy festival and was the Winner Grand Prix shorts - non-narrative at Holland International Animation Film Festival. In 2014 he was the jury of Zagreb / Holland International Animation Film Festival and he was the winner of 2014 Asian Cultural Council Grant.
Make yourself comfortable in the eye of the storm.

**BIO**

Masanobu graduated from Momoyama High School (general education) in 2006. He then started to work but could not give up his dream: being an animator. He started to learn animation by himself and is a completely self-educated artist. He now lives and works in Tokyo as a freelance animator in advertising or music video. Next to this, he creates his own animations based on metamorphosis and strange or impossible motions he sets up in an unlikely reality.

Νιώσε άνετα στο μάτι του κυκλώνα.

**ΒΙΟΓΡΑΦΙΚΟ**

Ο Masanobu τέλειωσε το σχολείο το 2006. Ξεκίνησε να δουλεύει αλλά δεν ήθελε να εγκαταλείψει το όνειρό του να γίνει animator. Άρχισε να μαθαίνει την τέχνη του animation και εξελίχτηκε σε αυτοδίδακτο επαγγελματία animator. Τώρα ζει και εργάζεται στο Τόκιο ως ελεύθερος επαγγελματίας στην διαφήμιση και σε μουσικά video. Ταυτόχρονα, εργάζεται σε προσωπικά του ρεζερβ κάνοντας animation βασισμένα στην μεταμόρφωση και σε παράξενες ή αδύνατες κινήσεις που τις τοποθετεί σε μια απίθανη πραγματικότητα.
This animation is about an alternative perspective on the relationship between human and the environment. In the beginning, this work abruptly leads each member of the audience to a dark, narrow staircase. While the audience is enjoying the growing sense of immersion from the first person point of view, they might also have a chance to intuit the untapped potential of the intriguing interaction between human and the environment.

BIO
Seungjo Jeong worked as a software engineer in his home country, South Korea, before he decided to study abroad in 2010. He received his BFA from the School of the Art Institute of Chicago in the United States in 2015. He currently lives and works in London, UK. He is now attending the MA in Painting programme at the Royal College of Art. He has received several awards including Bloomberg New Contemporaries 2016.
THE GREAT ESCAPE (2015) (06:00MIN)

“The Great Escape” is adapted from an original poem written by Singaporean writer Alfian Sa’at. The poem of the same title, published in the book entitled “The Invisible Manuscript”, is about the relationship of a gay person that never took place. “The Great Escape” is a continuation of Alfian’s text – picking up where it ended. Two characters moving along with the passing of time and hopefully finding their sanctuary at the end of the tunnel. The intimacy of Alfian’s words made me want to create this animation. Using time-lapse photography paired with hand-drawn images, I wanted to capture real life as it is, while letting my imagination create a paradise for my characters. It is my hope that one day, everyone will find something real and true in their lives even with an uncertain future ahead; knowing that you and I are all the same in spite of all the different judgments we face from our own societies.

BIO

Wei Keong is an animation artist living in Singapore and San Francisco. His animated short film «Pifuskin» has been showcased in many international film festivals, including the Annecy International Animation Film Festival, Zagreb Animafest, Stuttgart International Festival of Animated Film and London International Animation Festival, and won the Best Experimental award at the Singapore Short Film Awards 2015. He received the Special Achievement and Special Mention awards respectively for «White» and «Hush Baby» at the Singapore International Film Festival in 2007 and 2009. His public art installation “Foundin” has been featured at the M1 Singapore Fringe Festival 2014 and also at the Fondation Espace Eurexul in France as part of the Made in Asia Festival 2015. Wei Keong has been curating animation for Cartoons Underground since 2014. He was the Chair of the Student Volunteer Program for SIGGRAPH Asia 2010 and was a committee member for the SIGGRAPH Asia conferences in 2009 and 2008. He holds a Bachelor of Fine Arts in Digital Animation from Nanyang Technological University, where he was supported with a Media Education Scholarship by the Media Development Authority of Singapore.
“In a Good Way” is a 2D animation short about the fear of social value. The poetic story addresses how society tries to shape and distort people, to evoke awareness of respecting one’s true voice and following one’s natural path. Story began from a typical Asian salaryman who has decided to leave his job and returned to his hometown. En route, he encounters a pine tree blocking his path. He takes the tree home and tries to plant it in his garden, but finds that the tree has a will of its own – just like the salaryman.

**BIO**

Yi Ju Tsai is a video art director and motion designer who was born in Taiwan and received a dual BFA degree in Digital Arts in 2012 from École Professionnelle des Arts Contemporains in Switzerland and Commercial Design from Ming Chuan University in Taoyuan, Taiwan. Tsai later completed an MFA in Computer Arts with a concentration in Motion Graphics from the School of Visual Arts in New York.
An animation dedicated to the history of skateboarding.

**BIO**

Just a regular person experimenting in film, digital and illustration.

Ένα animation αφιερωμένο στην ιστορία του skateboarding.

**ΒΙΟΓΡΑΦΙΚΟ**

Ένας απλός άνθρωπος που πειραματίζεται στο film, στα ψηφιακά μέσα και την εικονογράφηση.
Little Sofia loves her grumpy Granny even though she is always hungry and eats what little food they can buy. Her pension is the only thing keeping her and her father alive. To what extremes will they go to, once Granny is no more?

My Stuffed Granny has been screened in major Film Festivals for the period 2014-2016 including ANNECY, Anima Mundi, Palm Springs, Rhode Islands, Hamptons International Film Festival. It won more than sixteen 'Best Short Film' Awards in Tokyo Anime Awards, Edinburgh Int. Film Festival, Hamptons Int. Film Festival and more.

BIO

Effie is an award winning Animation Director specialised in Stop Motion and Digital 2D Animation based in London. She creates Films, TV ads, Music Promos and online content. She has been working with major production, advertising companies and clients such as McDonalds, DANONE and Doctors of the World.

Her most recent film My Stuffed Granny is being screened in major Film Festivals worldwide and gained sixteen awards for 'Best Film' during 2015. Her work is featured in Promo News, Cracked Eye, Short of the Week, the Athens Design Week and The Fader amongst others.

Η μικρή Σοφία αγαπάει την γκρινιά γιαγιά της, παρόλο που είναι πάντα πεινασμένη και τρώει ό,τι λίγα τρόφιμα μπορούν να αγοράσουν. Η σύνταξη της γιαγιάς είναι το μόνο πράγμα που κρατάει την μικρή Σοφία και τον πατέρα της στη ζωή. Σε τι επιλογές θα κινηθούν όταν η γιαγιά δεν θα είναι πια μαζί τους;

Το My Stuffed Granny έχει προβληθεί σε γνωστά Κινηματογραφικά Φεστιβάλ από το 2014 μέχρι το 2016, συμπεριλαμβανομένων του ANNECY, Anima Mundi, Palm Springs, Rhode Islands, Hamptons International Film Festival. Έχει κερδίσει περισσότερα από 16 βραβεία Best Short Film Awards στο Tokyo Anime Awards, στο Edinburgh Int. στο Film Festival, στο Hamptons Int. Film Festival και σε πολλά άλλα.

BIOGRΑΦΙΚΟ

Η Έφη Παππά είναι βραβευμένη animator που ειδικεύεται στο Stop Motion και στο Digital 2D Animation και ζει και εργάζεται στο Λονδίνο. Η δουλειά της επικεντρώνεται σε ταινίες μικρού μήκους, τηλεοπτικές διαφημίσεις, Music Promos και online περιεχόμενο. Έχει συνεργαστεί με εταιρείες παραγωγής και διαφημιστικές εταιρείες με πελάτες όπως τα McDonalds, το DANONE και τους Γιατρούς του Κόσμου.

Το τελευταίο της animation My Stuffed Granny έχει προβληθεί σε πολλά διεθνή Κινηματογραφικά Φεστιβάλ και έχει αποκτήσει 16 βραβεία «Καλύτερης Ταινίας» το 2015. Το έργο της έχει παρουσιαστεί στο Promo News, το Cracked Eye, στο Short of the Week, το Athens Design Week και το The Fader, μεταξύ άλλων.
Oil, gold and fire are the treasures inside the proud giant mountains. For the little mountain it's impossible to keep up with that. He's just in possession of this tiny, strange and useless SOME THING.

BIO
Elena Walf was born in Moscow in 1982. She now lives in Ludwigsburg. She received her first degree at Moscow State University of Printing Arts in 2004. In recent years, Elena has illustrated several children's books, mainly for publishing houses from Taiwan, South Korea, Germany and Russia. In 2011, Elena entered Baden-Württemberg Film Academy to study at the Animation department and graduated in 2015. Currently, she works as an independent animation director, art director and animator.
"Storage Space" comically structures an excess of drawn, digitally animated loops—photographed off an obsolete analog monitor—to illustrate the way in which our technology driven, consumer culture, renders memory and experience as disposable information.

BIO
Fraser Wrighte is a visual artist and filmmaker currently based in his hometown of Toronto, Ontario. His assorted works explore technical and conceptual intersections among animation, drawing and video, often employing humour and collage to expose banal absurdities and alternative relations in his personal everyday life and surroundings.
ANIMATION

Hui Kai Su (TW)
LOOKING FOR (2015) (03:45MIN)

Looking for is a satire animation short a puppet chasing its life goal that is not driven by personal will but by a mystery force. The force is strict social norms. Is there any way to break through this world where everything, image and morality, is black or white?

BIO
Hui Kai Su is a Taiwanese animator and motion art director. He completed his BFA in Commercial Design from Ming Chuan University in Taiwan (2012). He is pursuing his MFA in Digital Arts from Pratt Institute. Su also is a freelance graphic designer and illustrator currently living and working in NYC.

Το Looking for είναι ένα σατιρικό animation μικρού μήκους για μια μαριονέτα που κυνηγάει το όνειρο της ζωής του. Παρακινούμενος όχι από την δική του θέληση αλλά από μια μυστήρια δύναμη, μια δύναμη με αυστηρά κοινωνικά πρότυπα. Υπάρχει τρόπος να ξεφύγει από αυτόν τον κόσμο που η εικόνα και η ηθική είναι άσπρο ή μαύρο;

ΒΙΟΓΡΑΦΙΚΟ
Ο Hui Kai Su είναι animator και motion art director και κατάγεται από την Ταϊβάν. Σπούδασε Commercial Design στο Ming Chuan University στην Ταϊβάν το 2012, και συνεχίζει τις σπουδές του με εξειδίκευση στην Ψηφιακή Τέχνη στο Pratt Institute. Ο Su ζει και εργάζεται στη Νέα Υόρκη και ταυτόχρονα με το animation σχολείται με το graphic design και την εικονογράφηση.
While a couple walks along the river, hunters hide behind a hill and friends in the forest recall the Dancer of Clavesana, a metaphor of free love. She slowly vanishes into the winter landscape.

**BIO**

Isabel Herguera studied Fine Arts at the Kunstakademie Duesseldorf and MFA at Calarts, California. Afterwards, she worked in several animation studios in Los Angeles before returning to Spain, where she has been making films that have been selected in festivals like Annecy, Leipzig, Rotterdam and Ann Arbor among others. Currently she juggles between making films and teaching at the National Institute of Design in Ahmedabad, India and the Central Academy of Fine Arts (CAFA) in Beijing, China.

Καθώς ένα ζευγάρι περπατάει δίπλα στο ποτάμι, ένας κυνηγός κρύβεται πίσω από έναν λόφο, και κάποιοι φίλοι μέσα στο δάσος αναπολούν τον χορευτή από την Clavesana, μια μεταφορά για την ελεύθερη αγάπη, η οποία εξαφανίζεται στο χειμωνιάτικο τοπίο.

**ΒΙΟΓΡΑΦΙΚΟ**

Η Isabel Herguera σπούδασε Καλές Τέχνες στο Kunstakademie του Ντίσελντορφ και αποφοίτησε από το μεταπτυχιακό τμήμα του Πανεπιστήμιου Calarts στην Καλιφόρνια. Εργάστηκε σε διάφορα στούντιο animation στο Λος Άντζελες και επέστρεψε στην Ισπανία, όπου δουλεύει ως animator. Οι ταινίες της έχουν επιλεγεί σε κινηματογραφικά φεστιβάλ, όπως το Annecy, Leipzig, Rotterdam και Ann Arbor, μεταξύ άλλων. Αυτή την περίοδο, δημιουργεί ταινίες animation και διδάσκει στο National Institute of Design στο Αχμανταμπάν και στο Central Academy of Fine Arts (CAFA) στο Πεκίνο.
A little girl is waiting at home the arrival of his father, who is fighting on the front. In a snowy forest, paratroopers face an enemy who surprised them with machine gun fire and artillery. All of them fall into the ambush except one, which has endured the attack, entrenched among the trees. He surrenders. The enemy appears. There is a colonel in command, with round glasses. Among prisoner belongings the colonel takes a photo in which this man appears with his daughter.

**BIO**

Jorge Dayas (Orihuela, Spain) lives in Seville. He is an author of several shorts of animation: William Wilson (1999), Manipai (2003), and The lady at the Threshold (2007), for which he won the Jury Prize at the Annecy Festival. Araan is his fourth work of animation.
A night train journey. A wagon full of passengers. An annoying companion in your compartment. What would you be willing to do in order to have a peaceful journey?

BIO
Khris Cembe was born in Madrid in 1983, grew up in Cangas (Galicia) and lives in Barcelona. Autodidactic animator, Khris started his career in the famous web series Cálico Electrónico. He is the responsible of the visual development and colour study of the recognized short film Birdboy, winner of Spain's Goya Award in 2012. Nowadays he is the animation director of the film Psiconautas, which will be released in 2016. With his debut film "Viaje a pies", Khris takes the leap towards film directing.

Ένα νυχτερινό ταξίδι με το τρένο. Ένα βαγόνι γεμάτο επιβάτες. Μια ενοχλητική σύντροφος στην καμπίνα σας. Τι θα ήσασταν πρόθυμοι να κάνετε, προκειμένου να έχετε ένα ήσυχο ταξίδι;

ΒΙΟΓΡΑΦΙΚΟ
During a majong game a bad situation occurs. Everyone waits for the last player to show up. The three have no choice but to wait and sit there silently in tears. However, they do believe that the fourth player will come. They look up to the sky waiting for this miracle to happen.

Animation: Lei Lei
Music: Li Xingyu

BIO
An up-and-coming multimedia Chinese animation artist with his hands on graphic design, illustration, short cartoon, graffiti and music. In 2009, he got a master’s degree in animation from Tsinghua University. In 2010, his film “This is LOVE” was shown at Ottawa International Animation Festival and awarded “The 2010 Best Narrative Short”. In 2013 his film “Recycled” was selected by Annecy festival and was the winner Grand Prix shorts - non-narrative at Holland International Animation Film Festival. In 2014 he was the jury of Zagreb / Holland International Animation Film Festival and he was the winner of 2014 Asian Cultural Council Grant.
“Street Fight” is using Karagiozis, the shadow-puppet theatre character, placing him in the environment of a fight video game. He is then required to face his opponents. As a folklore hero, Karagiozis represents the ragged, impoverished Greek who struggles from his poor cottage, while the Sultan’s palace (Saray) just across the street has been replaced by the Parliament, a symbol of the government and power. Via Karagiozis character, the play illustrates the Greek people’s fight against the measures and politics applied by each government, in both a satiric and contemporary manner. In this way, the shadow theatre folklore is linked to the modern world of video games.

BIO
Orestis Lazos was born in 1983 in Athens and currently lives and works in Komotini. He studied Design at the Aristotelian University of Athens and carried on with a Masters course at the Athens School of Fine Arts at the department of Design and Digital Media. His work has been featured in group exhibitions, seminars and workshops.
Life is liberty in a CAGE. “CAGE” represents a situation that is filled with a lot of constraints, or a habit or an addiction that is hard to get rid of. This project aims to present the Chinese cultural and traditional visual style to audiences. Also, “CAGE” tries to inspire the viewer to recall their memory and consider what is the meaning of life to them individually.

BIO

Pengpeng Du is a 2D animator and concept designer from China. Du’s fine art background becomes a foundation for his interest in the traditional animation field. His practice moved on from the traditional hand-drawn 2D animation to the 2D non-paper animation and digital arts. His interest lays in creating and sketching his own detailed creatures. He currently lives and works in NYC.
The film is about the audio-visual expression of the digital age.

**BIO**

Ao Chen was born in 1992. He studied animation and graduated from the Wuhan University of Technology Wuhan, China. Currently, he is studying his Master of Fine Arts, Digital Arts in Pratt Institute, Brooklyn, NY.
ANIMATION

Azim Moollan (MU)
ROD ZEGWI DAN PIKAN (2015) (04:00MIN)

A meditation on the memories of Melissa. A brief introspection in her state of mind, her battles in life, her relationship with her daughter.

BIO
Azim Moollan started as a documentary film maker in South Africa, then moved to the US to study Cinematography. Moved to Mauritius to work and live as a Cinematographer and Installation Artist.

Ένας διαλογισμός στις αναμνήσεις της Melissa. Μια συνοπτική ενδοσκόπηση στον τρόπο που σκέφτεται, στις μάχες που έδωσε στην ζωή της και στη σχέση της με την κόρη της.

ΒΙΟΓΡΑΦΙΚΟ
Ο Azim Moollan ξεκίνησε να δουλεύει ως σκηνοθέτης, ντοκιμαντέρ στην Νότια Αφρική, ενώ αργότερα μετακόμισε στην Αμερική για να σπουδάσει Cinematography. Τώρα ζει και εργάζεται στον Μαυρίκιο ως κινηματογραφιστής και καλλιτέχνης.
ANIMATION

Bego Vicario (ES)
JANE, TARZAN WASN'T COOL (2016) (03:23MIN)

Taken the famous scene of the film Tarzan and his mate (1934, Cedric Gibbons) where Tarzan and Jane swim together. We reinterpret the movements, rhythms and colour to talk about a new paradigm.

BIO
Bego Vicario (1962) graduated as a visual artist at the Fine Arts Faculty of the University of the Basque Country UPV/EHU, where she is currently an animation teacher. Her films, “Geroztik ere” (Ever since then, 1992), “Zureganako grina” (Passion for you, 1996), “Pregunta por mí” (Ask about me, 1997) and Haragia (Flesh, 1997) have been screened worldwide and received many important prizes in international festivals, among them the Spanish Academy award GOYA. “Jane, Tarzan wasn’t that cool” is her last film so far.

Βασισμένο σε μια σκηνή από την ταινία Tarzan and his mate (1934, Cedric Gibbons) όπου ο Ταρζάν και η Τζέην κολυμπούν, η ταινία επαναπροσδιορίζει την κίνηση, τον ρυθμό και το χρώμα για να παρουσιάσει ένα νέο πρότυπο.

ΒΙΟΓΡΑΦΙΚΟ
Η Bego Vicario (1962) είναι εικαστικός και αποφοίτησε από τη Σχολή Καλών Τεχνών του University of the Basque Country UPV/ EHU, όπου τώρα εργάζεται ως καθηγήτρια Animation. Οι ταινίες της “Geroztik ere” (Ever since then, 1992), “Zureganako grina” (Passion for you, 1996), “Pregunta por mí” (Ask about me, 1997) και Haragia (Flesh, 1997) έχουν παρουσιαστεί σε φεστιβάλ σε όλο τον κόσμο κερδίζοντας βραβεία σε διεθνές φεστιβάλ, μεταξύ αυτών το βραβείο GOYA από την Ισπανική Ακαδημία. Η ταινία “Jane, Tarzan wasn’t that cool” αποτελεί την πιο πρόσφατη ταινία της.
ANIMATION

Chris Ritson (USA)
JANE, ISLAND FISHING (2013) (06:08MIN)

Island Fishing is a video loop created from digitally composited, handmade stop-motion animations. It uses traditional Japanese kirigami forms (cut and glue origami) to manipulate depictions of human bodies as represented in free tourist magazines distributed across Waikiki. The narrative depicts a moment from the myth of the god Māui as he hauls up the islands of Hawaii. Māui’s magic hook is baited with a wing from the goddess Hina’s favourite bird and cast deep into the ocean where it is caught by the reef goddess and pulls up the Islands. This myth is shared as a creation narrative throughout Polynesia, and will soon be canonized in pop culture via Disney’s upcoming 2016 animated release “Moana”. The interplay of materials and narrative explores an aesthetic commodification of Hawaii through the lens of tourism and its interaction with the representation and identity of the Islands.

BIO

Chris Ritson is a media artist from Hawaii. His practice explores our relationship with Nature, and ranges from video and installation to biological and chemical generative sculptures. He studied New Genres Art at SFAI in San Francisco, and has exhibited internationally. He now lives and works above Honolulu.

Το «Island Fishing» είναι ένα βίντεο σε λούπα που δημιουργήθηκε από ψηφιακά, stop-motion animation. Χρησιμοποιεί την παραδοσιακή ιαπωνική τεχνική kirigami (cut and glue origami) για να αποτυπώσει απεικονίσεις από ανθρώπινα σώματα όπως αυτά προβάλλονται σε τουριστικά περιοδικά που διανέμονται δωρεάν σε όλη την περιοχή του Waikiki. Η αφήγηση εστιάζει σε μια στιγμή από το μυθικό θέμα του Māui μας καθώς ανακαλύπτει το υπόβαθρο της Χαβάης. Το μαγικό γάντζο του Māui έχει ως δόλωμα ένα φτερό από τη θεά Hina, το οποίο ρίχνει βαθιά μέσα στον ωκεανό, όπου πιάνεται από τη θαλάσσια θεά και ανασηκώνει τα νησιά. Αυτός ο μύθος της δημιουργίας των νησιών είναι παγκοσμίως γνωστός και σύντομα θα είναι ακόμα πιο γνωστός στην πολυνησιακή γλώσσα. Η αναπαράσταση και η αλληλεπίδραση μεταξύ των υλικών και της αφήγησης εξέχει την αισθητική εμπειρία της Χαβάης μέσω του φακού του τουρισμού και της αλληλεπίδρασής του με την αναπαράσταση και την ταυτότητα των νησιών.

ΒΙΟΓΡΑΦΙΚΟ

Ο Chris Ritson είναι media artist από τη Χαβάη. Η πρακτική του διερεύνα τη σχέση μας με τη Φύση και κυμαίνεται από βίντεο και εγκαταστάσεις μέχρι τη γλυπτική με βιολογικά και χημικά μέσα. Σπουδάζει New Genres Art στο Σαν Φρανσίσκο και έχει παρουσιάσει τη δουλειά του σε πολλές φορές.
ANIMATION

Celia Eid & Sébastien Béranger (BR / FR)
ERASE (2015) (07:21MIN)

“Erase” is based on how our memory keeps interplaying in a complex way between remembering and forgetting. The two opposing, yet complementary movements are just equally essential in our life.

BIO
The duo Eid & Béranger achieves a subtle balance between the eye and the ear. The relationship between painting gesture and musical gesture, the connections between the material, handwork and digital technologies are at the core of their artistic approach.

Το «Erase» βασίζεται στη λειτουργία της μνήμης μας και στο πως εναλλάσσεται όταν θυμόμαστε και ξεχνάμε πράγματα. Οι λειτουργίες αυτές όσο αντιφατικές μπορεί να είναι, δεν παύουν να είναι απαραίτητες για τη ζωή μας.

ΒΙΟΓΡΑΦΙΚΟ
Μέσα από τη δουλειά τους, το «δίδυμο» Eid & Béranger έχει καταφέρει μια λεπτή ισορροπία στο τρόπο που αντιλαμβάνονται την ακοή και την ορασία. Βασικά στοιχεία της δουλειάς τους είναι η σχέση μεταξύ ζωγραφικής και μουσικής, καθώς και ο συνδυασμός των υλικών της χειρωνακτικής εργασίας και της ψηφιακής τεχνολογίας.
Under the slogan “GrammarSutra, lessons you’ll never forget”, this project proposes a new way of learning German: a series of animated webisodes where the “actors” are objects with genitals, as male -DER- or female -DIE- (for neutral -DAS- without genitalia). As in traditional grammar books, the stories take place in everyday life scenes, in which the objects are involved in bizarre sexual situations. This way, you can memorize the German articles in a funny way.

BIO
Tomeros Grafik Atelier is a graphic design studio based in Dusseldorf, Germany. The team consists of two designers, Claire Steka and Victoria Kasafous and an international team of collaborators and they have been working together for the last 2 years.
ANIMATION

Litian Ji (CN)
MASTERPIECE (2015) (04:08MIN)

Who’s hiding in Monet’s Haystack?
What if the Starry Night is not Van Gogh’s imagination? Why Picasso drawing monsters in Guernica?
And, who destroy the art and peace?
The war. What a masterpiece!

Masterpiece is a short animation talks about the art and war.

BIO

Litian Ji (Ace) is an animation director, animator, illustrator and Maya generalist from Shanghai, China who now studies and works in New York City. As a part of generation born during the eighties under the one-child policy of population control, Litian Ji grew up without siblings. The solitary environment that he experienced as a child continues to greatly influence his work today. His independent animation has been selected and screened at 4th MIA Animation Festival, 5th Festival Nomade à Montréal, 10th Athens ANIMFEST, 9th River Film Festival, 13th Cine Pobre Film Festival and so on.

Ποιος κρύβεται στο έργο «Σωροί από άχυρα» του Μονέ?
Τι θα γίνοταν αν η «Έναστρη Νύχτα» του Βίνσεντ βαν Γκογκ δεν ήταν στην φαντασία του;
Γιατί ο Πικάσο ζωγράφισε τέρατα στην «Γκουέρνικα»?
Και ποιος κατέστρεψε την τέχνη και την ειρήνη;
Ο πόλεμος. Τι αριστούργημα!

Το Masterpiece είναι ένα animation μικρού μήκους που πραγματεύεται την τέχνη και τον πόλεμο.

ΠΟΙΟΣ ΕΡΓΟΣ ΚΡΥΒΕΤΑΙ ΣΤΟ ΑΡΓΟ «ΣΩΡΟΙ ΑΠΟ ΆΧΥΡΑ» ΤΟΥ ΜΟΝΕ; ΤΙ ΘΑ ΛΗΨΕΙ ΜΕΣΟΣΕΙΣ Η ΒΙΝΣΕΝΤ ΒΑΝ ΓΚΟΓΚ ΑΝ ΔΕΝ ΉΤΑΝ ΤΟ «ΕΝΑΣΤΡΗ ΝΥΧΤΑ» ΣΤΗΝ ΦΑΝΤΑΣΙΑ ΤΟΥ; ΓΙΑΤΙ Ο ΠΙΚΑΣΟ ΖΩΓΡΑΦΙΣΕ ΤΕΡΑΤΑ ΣΤΗΝ «ΓΚΟΥΕΡΝΙΚΑ»; ΚΑΙ ΠΟΙΟΣ ΚΑΤΕΣΤΡΕΨΕ ΤΗΝ ΤΕΧΝΗ ΚΑΙ ΤΗΝ ΕΙΡΗΝΗ; Ο ΠΟΛΕΜΟΣ. ΤΙ ΑΡΙΣΤΟΥΡΓΗΜΑ!

ΤΟ «ΜΑΣΤΕΡΠΙΕΣ» ΕΙΝΑΙ Ένα ΑΝΙΜΕΤΡΙΚΟ ΜΙΚΡΟΜΗΚΟΣ ΠΟΙΟ ΠΡΑΓΜΑΤΕΥΕΤΑΙ ΤΗΝ ΤΕΧΝΗ ΚΑΙ ΤΟΝ ΠΟΛΕΜΟ.

ΒΙΟΓΡΑΦΙΚΟ

Ο Litian Ji (Ace) κατάγεται από τη Σαγκάη. Είναι animator, εικονογράφος και ειδικεύεται στο πρόγραμμα Maya. Ζει και εργάζεται στην Νέα Υόρκη. Ανήκει στη γενιά του 80 όπου στην Κίνα υπήρχε η νομοθεσία του ενός-παιδιού σε κάθε οικογένεια. Ο Litian Ji μεγάλωσε με αδέρφους και τα παιδιά της παλαιάς ημέρας στο σύνολο της ομάδας συνέχισε να τους σηματίζει στον τρόπο με τον οποίο εκτελόταν μέσα από την ζωή του. Το έργο του έχει παρουσιαστεί στο πολύσημο Maya festival, ένας ιδρυτικός πολιτιστικός στόχος της MIA Animation Festival, το Ελληνικό Φεστιβάλ Nomade à Montréal, 1ο και 13ο της Αθήνας, 9ο το Φεστιβάλ Κινηματογράφου Καστανιάς και τα τελευταία τρεις έτη στο Φεστιβάλ «Το Cine Pobre Film Festival».
ANIMATION

OUT.THERE (GR)
WHERESWILDER-BO (2015) (05:35MIN)

BO is a short story about the sun, the sea and the human. The animation is a music video, produced for the album YEARLING of the neo psychedelic band Whereswilder, from Athens. It was in production for six months using various digital animation techniques and was created by four graduates that have formed a collective called OUT.THERE.

The animation is structured on the melody and rhythm of the song, while the narrative follows the lyrics. The hero's journey takes place between changing atmospheres as the geographical location remains the same, highlighting the physical changes and psychedelic atmosphere that forms the narration. Exploring a different perspective of the Greek summer, the island becomes the point of reference for the story to be told. The sea, the sunlight and the main character alternated roles creating interactive relationships between them. Each scene has its own colour identity as moods and track melodies change in pace and rhythm.

BIO

Out There Studios is a creative team of four graphic artists based in Athens, who started working together as a group in March of 2015. All four team members, Fokion Xenos, Christos Panagiotou, Stefanos Pletsis and Gannis Rallis, are graduates from the Graphic Design department of the TEI of Athens. They specialize in design, animation, video production and printing. They have been one of the winning teams of the CU ReStartUp competition. During the year 2014 - 2015, they have been involved into several music projects and have been working with up-and-coming bands like Whereswilder, Bangies and more.

ΠΟΙΟΤΙΚΟ

Το BO είναι μια μικρή ιστορία με πρωταγωνιστές τον ήλιο, τη θάλασσα και τον άνθρωπο. Πρόκειται για το video clip του τελευταίου κομματιού από το δίσκο YEARLING της νεοψυχεδελικής Αθηναϊκής μπάντας Whereswilder. Δημιουργήθηκε κατά τη διάρκεια ενός εξαμήνου με ποικίλες ψηφιακές τεχνικές κινουμένου σχεδίου και τη συνεργασία τεσσάρων φοιτητών που δημιούργησαν την ομάδα OUT.THERE.

Το clip έχει ως σκελετό την μελωδία και το ρυθμό του κομματιού, ενώ η αφήγηση ακολουθεί αφαιρετικά τους στίχους. Το ταξίδι του ήρωα διαδραματίζεται ανάμεσα σε εναλλασσόμενες ατμόσφαιρες καθώς η τοποθεσία παραμένει η ίδια, τονίζοντας τις φυσικές αλλαγές και τα ψυχεδελικά σκηνικά που αναφέρουν την πλανητική εξερεύνηση, εξερευνώντας μια διερευνητική καμπύλη στην έλληνα καλλικρατική ως φωτισμό σκηνικό. Η τριάδα του φωτός, του νερού και του ανθρώπου εναλλάσσονται στους ρόλους δημιουργώντας διαδραστικές μεταξύ τους σχέσεις. Κάθε σκηνή έχει τη δομή της χρωματικής ταυτότητας καθώς οι διαθέσεις και οι μειονότητα του κομματιού αλλάζουν στα ρόλα.

ΒΙΟΓΡΑΦΙΚΟ

Το Out There Studios είναι μια δημιουργική ομάδα από 4 γραφίστες με έδρα την Αθήνα που ιδρύθηκε τον Μάρτιο του 2015. Η ομάδα απαρτίζουν ο Φωκίων Ξένος, ο Χρήστος Παναγιώτου, ο Στέφανος Πλέτσης και ο Γιάννης Ράλλης. Είναι απόφοιτοι του τμήματος Graphic Design των TEI Αθηνών και εκδηλώνουν στο design, το animation, την παραγωγή βίντεο και εκτυπώσεις. Ήταν μια από τις βραβευόμενες ομάδες του διαγωνισμού CU ReStartUp. Μέσα στο 2014 - 2015 συνεργάστηκαν με διάφορα μουσικά project και έχουν συνεργαστεί με μπάντες όπως Whereswilder, οι Bangies και άλλες.
Dancing Queen (2015) is a short animation that is best described as the love-child of Dance Dance Revolution and Robot Chicken. It is a montage of multiple digitally rendered dancing drag queens, wrapped in various zentai suits with 80's graphic design motifs - layered onto an assortment of whimsical image sequences. The pastel pastiche painting is focused on intersecting 3D and stop motion animation, digital mark making, dance and fashion illustration.

BIO
Simon Falk is a Toronto based artist currently studying Drawing and Painting at Ontario College of Art and Design University. His practice includes both physical and digital painting, illustration, 3D modelling and animation. His current work involves multidisciplinary visual thinking and collaboration; exploring themes of colour and form that manifest a dynamic and playful sensibility - drawing from 80’s graphic design, pop art, camp aesthetic, fashion illustration and marginal internet cultures.

Dancing Queen (2015) είναι ένα animation μικρού μήκους που περιγράφεται καλύτερα ως το παιδί του Dance Dance Revolution και του Robot Chicken. Πρόκειται για ένα μοντάζ από πολλά χορευτικά drag queen με μοντάζ κοστούμια από τη δεκαετία του '80, όπου παρουσιάζονται μέσα από μια ιδιότροπη ακολουθία εικόνων. Τα μοντάζ χρώματα επικεντρώνονται στη σύνθεση του 3D animation και της τεχνικής stop motion, στην ψηφιακή λήψη και την εικονογράφηση της μόδας.

ΒΙΟΓΡΑΦΙΚΟ
Ο Simon Falk είναι ζει και εργάζεται στο Τορόντο. Είναι φοιτητής Σχεδίου και Ζωγραφικής στο Ontario College of Art and Design University. Το έργο του περιλαμβάνει κλασική και ψηφιακή ζωγραφική, εικονογράφηση, 3D modelling και animation. Η πρόσβαση δομών του επιστρέφει στη διεπιστημονική υγιεώς και τη συνεργασία, ερευνώντας θέματα όπως το χρώμα και η μορφή, την εικονογράφηση και την εικονογράφηση της μόδας και την κοινωνική αλληλεπίδραση.
An appeal to society against terror and war, against violence in any of its forms. In a dynamic and dramatic way, the story exposes the connection between life, death and their eternal companion – The Blood. Released from the corporeal prison of the dead body, it finds its own way, grows and like a huge monster envelops and conquers the world entire. It spins with Earth itself and triumphs in the name of death. Yet, so little of this blood can bring back to life.

BIODATA

Velislava Gospodinova is born 1986 in Sofia, Bulgaria, is a radiant, cheerful person with dark imaginative mind and crazy twisted dreams. She graduated with master degree in Animation Directing at New Bulgarian University in Sofia. Her graduation film from 2009 – “The Lighthouse” (“Farat”) has been screened to more than 100 international film festivals, has been certified with numerous awards and has succeeded to win the attention and the recognition of renowned film professionals and critics nationally and internationally. “The Blood” (“Kravta”) – 2012 is her debut film. It is supported by the Bulgarian National film centre and it had recently ended its successful festival run, very well received, with a couple of awards and more than 30 screenings already. For over 10 years now, Velislava also works commercially in the field of visual effects and 2D compositing. She is a freelance animation director, compositor and animator. 2010 she was selected and participated in the prestigious Berlinale Talent Campus. In 2014 she founded her own production company in Sofia – “Red Stroke Ltd.” and at the moment is in production of her new short animation film, supported again by the Bulgarian National film centre.

Μία έκκληση προς την κοινωνία ενάντια στην τρομοκρατία και τον πόλεμο, ενάντια σε οποιαδήποτε μορφή βίας. Με ένα πολύ δυναμικό και δραματικό τρόπο, η ιστορία παρουσιάζει τη σύνδεση ανάμεσα στη ζωή, το θάνατο και την αιώνια συντροφιά τους - το Αίμα. Το αίμα κυκλοφορεί από το νεκρό σώμα, βρίσκεται το δικό του τρόπο, μεγαλώνει και σαν ένα τεράστιο τέρας τυλίγει και κατακτά τον κόσμο ολόκληρο. Περιστρέφεται γύρω από την ίδια τη Γη και θριαμβεύει στο όνομα του θανάτου. Ωστόσο, τόσο λίγο από αυτό το αίμα μπορεί να την επαναφέρει στη ζωή.

ΒΙΟΓΡΑΦΙΚΟ

ANIMATION

Wanbli Gamache (USA)

SEDIMENT (2015) (03:07MIN)

“Sediment” is a review on the erosion of organic and digital material. The video moves from each location as it depicts differing sections of decay and weathering of presented elements. The broken components echo to the warping of form and memory over time, and through that distortion they merge into new configurations. Gamache combines multiple elements of improvised drawing, glitch manipulation, overlaid video and portraiture to visually explore the themes addressed in Sediment.

BIO

Wanbli Gamache is a student at the University of Arkansas Fine Arts program in Fayetteville, Arkansas. Wanbli uses video formats to create surveys of the relationship between the observer’s narrative and the context of place. He is interested in the continuation of memory primarily in abandoned places or in high-travel locations. Gamache takes media from multiple areas and edits them with stop motion and glitch video techniques.
Excavating the intimate interrelations between writing and death, a virtual camera scans a phantom shrouded figure in an anechoic chamber. Linear text bursts into an asignifying swarm where the letter C escapes and descends into a presignifying regime. Text in red is reworked in Visayan Cebuano due to the possession with shamanic rituals.

BIO

Chris Boyd is a British contemporary artist whose multi-media work is preoccupied with the interrelationships with technology and modes of Being. Boyd has shown work at a wide variety of galleries, events and venues, including Tate Online, FACT, Baltic Centre for Contemporary Art, The Lowry, Roundhouse, Urbis, Corsica Studios, The Bigger Picture with The Cornerhouse. A broad spectrum of Boyd's visual art and commercial work has been broadcast including music video channels, MTV, 4 Music, BBC 2, Channel 4 and Channel 5. He was joint winner of the Big Art Challenge UK Art Prize in 2004, a 6 part series on channel 5. A recipient of a Microwave award from FACT in 2004. In 2005 he provided a video in 40 Artists 40 Days, a special Tate Britain project supporting London’s Olympic bid that brought the games to Britain in 2012.

Κάνοντας ανασκαφή στις ενδόμυχες σχέσεις ανάμεσα στη γραφή και το θάνατο, μια εικονική κάμερα σαρώνει μια φανταστική φιγούρα μέσα σε έναν ανηχωικό θάλαμο. Το γραμμικό κείμενο ξεσπάει μέσα σε ένα ακαθόριστο αξίωμα όπου το γράμμα C δραπετεύει σε ένα προκαθορισμένο καθεστώς. Το κόκκινο χρώμα δανειστεί στη γλώσσα Visayan Cebuano επηρεασμένο από τις σαμανικές τελετές.

Για περισσότερες πληροφορίες, αλληλεπιδράσεις με την τεχνολογία και τους τρόπους Υποδομής, ο Boyd έχει παρουσιάσει το έργο του σε διάφορες γκαλερί, εκδηλώσεις και χώρες, όπως: Tate Online, FACT, Baltic Centre for Contemporary Art, The Lowry, Roundhouse, Urbis, Corsica Studios και The Bigger Picture με το Cornerhouse. Ένα ευρύ φάσμα της εικαστικής και εμπορικής δουλειάς του Boyd έχει μεταδοθεί σε μουσικο-τηλεοπτικά κανάλια όπως το MTV, το 4 Music, BBC 2, Channel 4 και Channel 5. Περιέχει τη βραβείο του Big Art Challenge UK Art Prize το 2004, μια σειρά σε 6 επετεύχθη στο Channel 5. Περιέχει το Microwave award από τον οργανισμό FACT το 2004. Το 2005 ήδη διετέλεσε η τέσσερις μέρες του προγράμματος των Tate Britain που υποστήριξε τη διεξαγωγή των Ολυμπιακών Αγώνων στο Λονδίνο, το 2012.
Haiku is an abstract animation that follows the rule of 5/7/5 on every aspect of the animation processes and was as well divided in 17 structural units for the editing, following the aesthetics of the traditional Japanese poetry in a non-verbal, purely visual environment.

**BIO**

Daniel Iván (born June 20th 1972, Mexico City, Mexico) is a multimedia artist, photographer and designer focused on video art, photography, CGI, performing arts and the creation of multimedia environments. In his works he mixes photography, illustration, 2D & 3D animation, design, experimental hypertext and net-art. His work is developed on digital environments and with a main focus on the use of new narrative approaches and semantic units interpolation.

Το Haiku είναι ένα αφαιρετικό animation μικρού μήκους που εφαρμόζει τον κανόνα 5/7/5 σε κάθε πτυχή της παραγωγής ενός animation και μέσω του μοντάζ γινόταν σε 17 πλάνα. Η αισθητική του animation βασίζεται στην παραδοσιακή Ιαπωνική ποίηση δημιουργώντας ένα περιβάλλον φως προφορικά στοιχεία δίνοντας έμφαση στην αισθητική απεικόνιση της αφήγησης.

**ΒΙΟΓΡΑΦΙΚΟ**

Ο Daniel Iván γεννήθηκε στο Μεξικό το 1982, είναι multimedia artist, φωτογράφος και designer και ασχολείται με video art παραγωγές, φωτογραφία, CGI, performing arts και πολυμεσικές εγκαταστάσεις. Στο έργο του συνδιάζει τη φωτογραφία, την εικονογράφηση, το 2D και 3D animation, το design, το experimental hypertext και net-art. Το έργο του αξιολογείται μέσα σε ψηφιακό περιβάλλον δίνοντας έμφαση σε υπόθεση προσανατολίσματα αφήγησης και σημασιολογικές παρεμβολές.
Digital animation “Lost in the Woods Low Res” consists of animated collages as representations of landscapes. It is a voyage through the constructed landscapes with kitschy elements of fairytales, consumerism and social networks and deals with the topic of escapism and the relationship between real and constructed world. The animation is bright coloured and finds inspiration in computer influenced and advertising aesthetics and merges in to psychedelic imagery. In today’s society one cannot avoid being part of consumerist culture and Internet influence. With their omnipresence one can easily get lost in this world of “wood” or artificial, digital and pop elements.

BIO
Gašper Kunšič is a Slovenian-born, Vienna-based visual artist, working in the fields of painting, installation, video and print media. He graduated with a BFA degree in Painting from the Academy of Fine Arts and Design in Ljubljana and currently studies in the class for Transmedia Art at the University of Applied Arts Vienna. He was nominated for the ESSL ART AWARD CEE 2015 and has exhibited in the Museum of Contemporary Art Metelkova in Ljubljana, as well as participated in the 3rd Triennial of Young Artists – PREMIERE 2015 in the Gallery of Contemporary Arts, Celje. He presented his performances in Künstlerhaus Vienna. He was a recipient of the Zois scholarship for talented students from 2007-2015 and won the award of Academy of Fine Arts and Design Ljubljana in 2015 as well as First prize for poetry, from Magazine Mladika in Trieste in 2013.
ANIMATION
Knut LSG Hybinette & Megan Erhart (SE)
DEATH BIRTH (2016) (03:18MIN)

Death Birth is an experimental collaborative animation created by Knut LSG Hybinette and Megan Erhart. This animation is about their journey out from their darkest part of lives and to their good future. The animation has a lot of their collaborated symbols that symbolizes their hard journey.

DEATH BIRTH is an experimental collaborative animation created by Knut LSG Hybinette and Megan Ehrhrat. This animation is about their journey out from their darkest part of lives and to their good future. The animation has a lot of their collaborated symbols that symbolizes their hard journey.

BIO
Knut LSG Hybinette was born in Enköping, Sweden. Currently, he is an assistant professor in Game Design and new digital media at Tarleton State University. He works in multiple Medias including game design, photography, animation, video and sound. Knut has exhibited work at galleries in Sweden, Portugal, Germany, and the United States. Additionally, Knut has been published in the American publication Oculus and others. In 2003, he was sponsored / commissioned by January to create a portfolio of the Night Chicago. Knut has shown a series of photgraphs that tell us of the process of aging through examining each individual story at Arts Atium Gallery. Knut received bachelor of the Arts from University of Georgia and a Master of Fine Arts from The School of the Art Institute of Chicago.

Megan Erhart is an animator. She is a caricature of herself. Breathing a distinctive life into the organic shell in which she currently resides, Megan consciously creates a vibrant personality and endless stages of emotion through the mechanics of live daily human animation. She advises her puppets to follow her lead, but they often prove too obstinate to be trained properly. Utilizing both traditional and technological methodologies, her animated films and installations have been exhibited internationally.

Το Death Birth είναι ένα πειραματικό animation από τους δημιουργούς Knut LSG Hybinette και Megan Erhart. Το animation καταγράφει το ταξίδι τους από τις πιο σκοτεινές στιγμές της ζωής τους στις θετικές στιγμές του μέλλοντος. Η ταινία παρουσιάζει πολλά από τους συμβολισμούς της συνεργασίας τους που αποδεικνύουν το δύσκολο τους ταξίδι.

ΒΙΟΓΡΑΦΙΚΟ
Ο Knut LSG Hybinette γεννήθηκε στο Enköping της Σουηδίας. Είναι επίκουρος καθηγητής στο Game Design και New Digital Media στο Tarleton State University. Ασχολείται με το game design, την φωτογραφία, την ταινιογραφία, την φωτογραφία και τον ήχο. Έχει παρουσιάσει το έργο του σε γκαλερί της Σουηδίας, της Πορτογαλίας, της Γερμανίας και των Ηνωμένων Πολιτειών. Έχει τους νόμους κυριαρχημένους στο Δελτίο της Σουηδίας και της Πορτογαλίας και στη Γερμανία, και έχει εκθεσές παρουσιαστεί σε απόδειξης το Πανεπιστήμιο της Σεικόντα, στο Πανεπιστήμιο του Ταρλοντέν και στο Πανεπιστήμιο της Γερμανίας. Είναι απόφοιτος του Πανεπιστημίου της Georgia και έχει μεταπτυχιακό τίτλο στο Πανεπιστήμιο της Σχολής του Εργαστηρίου της Σουηδίας.

Η Megan Erhart είναι animator, και είναι μια καρικατούρα του εαυτού της. Αυτήν την περίοδο ζει μια ξεχωριστή ζωή στο οργανικό κέλυφος στο οποίο κατοικεί. Η Megan δημιουργεί συνειδητά μια ζωή καταγράφησης και αποκτά στοιχεία ακριβώς γιατί είναι από την αναπαράσταση που έχει σαν θέμα της καθημερινότητας. Συμβάλλει στη γερμανική της φυσική του να ακολουθήσει το παράδοσι της, αλλά συνεχώς αποδεικνύει πολύ διαφορετικά θέματα, όπως την ανάπτυξη, την αναπάντηση και τις αναφορές που παρουσιάζουν στο υπόλοιπο της ζωής της. Η Megan δημιουργεί συνειδητά μια ζωή καταγράφησης και αποκτά στοιχεία ακριβώς γιατί είναι από την αναπαράσταση που έχει σαν θέμα της καθημερινότητας. Συμβάλλει στη γερμανική της φυσική του να ακολουθήσει το παράδοσι της, αλλά συνεχώς αποδεικνύει πολύ διαφορετικά θέματα, όπως την ανάπτυξη, την αναπάντηση και τις αναφορές που παρουσιάζουν στο υπόλοιπο της ζωής της.
ANIMATION

Luca de Salvia (IT)
ZEBRA CROSSING (2015) (04:54MIN)

This video is an experiment with three elements.
1 Reduction: creating a film using the minimum amount of information possible.
2 Tempo: slow down the rhythm of a film to create an immersive/hypnotic experience.
3 Graphic design: adopting a visual language based on pure line, colour and shape.
4 Sound: my personal response to sound, different music evokes different colours and shape.

BIO
Luca de Salvia is a filmmaker and creative director working with animation and live action. His work is inspired buy the masters of the 20th's century design and filmmakers. Saul Bass, Hitchcock and the Italian AG Fronzoni being the stronger influences. His professional practice focuses on brand design and art direction for high end consumer brands. Luca obtained a Masters Degree in Motion Graphics at London’s Chelsea School of Arts and Design, and attended several courses at the London Film School.

Το βίντεο είναι ένα πείραμα με τρία στοιχεία.
1 Μείωση: δημιουργώντας μια ταινία χρησιμοποιώντας τον ελάχιστο δυνατό αριθμό πληροφοριών.
2 Τέμπο: επιβραδύνει το ρυθμό του animation για να δημιουργήσει μια καθηλωτική / υπνωτική εμπειρία.
3 Γραφιστικός σχεδιασμός: υιοθετώντας μια οπτική γλώσσα που βαριάζεται στην απλή γραμμή, το χρώμα και το σχήμα.
4 Ήχος: διαφορετικά ήχοι δημιουργούν διαφορετικά χρώματα και σχήματα. 

ΒΙΟΓΡΑΦΙΚΟ
Ο Luca Salvia είναι κινηματογραφίστης και creative director σε animation και live acts. Η δουλειά του είναι επηρεασμένη από σκηνοθέτες και κινηματογράφους του 20ου αιώνα. Την ισχυρότητα επηρεάζει στο έργο του έχουν οι δουλειές του Saul Bass, του Hitchcock και η ιταλική AG Fronzoni. Έπιπλο, σχεδιάζει με το brand design και το art direction. Ο Luca έχει μεταπτυχιακό στίλο σπουδών στο Motion Graphics από το Chelsea School of Art and Design του Λονδίνου και παρακολούθησε αρκετά σεμινάρια στο London Film School.
The video-animation «Stormy China» refers mainly to a ritualistic element of connecting to the Internet that derives from a daily need to loathe reality. There are strong references to the social media and Second Life, the creation of avatars and how they succumb to the anthropological changes of the Internet era. The movies are based on poems that the artist wrote through the perspective of his internet persona called Cievil Momo. Through the imagery that derives from the poems «Made of Storm» and «Chinese Lamp» there is a need of redefining meanings under an illusionistic digital narration.

**BIO**

Marios Pavlou was born in Cyprus in 1989. In 2015 he graduated from Athens School of Fine Arts. He participated in workshops such as «Anthropocene», «Vice Versa» and «Survival Kit» workshops, and collaborations from the Athens School of Fin Arts and the Karlruhe University of Art and Design, the Braunschweig University of Fine Art, and Munich Academy of Fine Art. He took part in group exhibitions at Rational Theater, at Lothringer Laden and at Kullukcu Galerie in Munich, also in the group exhibition «Reality Through Fiction» at Circuits and Currents in Athens, and te group exhibition How to Project and Spell that was also show at the Chisenhale Gallery in London. His work also featured in dialogue10 »dialogue10: art, new technology and social media« K.E.E.T, Athens 2015, «Rooms 2016» at St.George Lyceabettus, at the “7th student Biennale», In 2014 at the “Β & Μ. Theocharakis Foundation for Fine Arts and Music», at the «Map Of The New Arts», Fondazione Giorgio Cini, in 2015 in Venice, and was a member of the scenography team for the theatrical production «Still Life» by Dimitris Papaioanou. He is a member of the steering committee of Circuits and Currents, the project space of the Athens School of Fine Art that started in 2014.
ANIMATION

Mark Franz (USA)
BODY WITHOUT ORGANS (2016) (02:34MIN)

Body without organs is an experimental animation that explores the mystical singularity of the body in terms of its separate functioning parts. Philosophers Gilles Deleuze and Félix Guattari use this term to refer to the “cosmic egg of life.”

BIO

Mark Franz is a designer, artist, and educator whose exhibitions and primary research projects involve the creation of interactive installations that reflect on issues of violence, dislocation, and other social constructions important in contemporary cultures. Recently this work has been exhibited as part of the PInArtcade in conjunction with The Smithsonian American Art Museum’s Art of Video Games presented by the Phoenix Art Museum in Phoenix, AZ and at the Leuphana Centre for Digital Cultures in Luneburg, Germany. Franz's secondary research involves creating custom hardware and software for audiovisual performance and installation, and references the art historical current of visual music commonly discussed as part of animation history. This work has been exhibited at Pixelerations at the Rhode Island School of Design and Brown University in Providence, RI, the Gene Siskel Film Center in Chicago, IL and the Currents International New Media Festival in Santa Fe, NM. As the Chair of the Graphic Design area, in the School of Art + Design at Ohio University, Franz teaches courses in Graphic Design, New Media, Visual Systems, and Interaction Design.

Το Βοδύ με αδένες είναι ένα πειραματικό animation που εξετάζει την μυστηριώδη μοναδικότητα του σώματος σε σχέση με τα αυτόνομα λειτουργικά του όργανα. Οι φιλόσοφοι Gilles Deleuze και Félix Guattari αναφέρονται στην σχέση αυτή με τον όρο «κοσμικό αυγό».

ΒΙΟΓΡΑΦΙΚΟ

Ο Mark Franz είναι designer, εικαστικός και εκπαιδευτικός και ασχολείται με διαδραστικές εγκαταστάσεις που εξετάζουν τη βία, τη μετατόπιση και άλλες κοινωνικές κατασκευές που παρατηρούνται στο σύγχρονο πολιτισμό. Πρόσφατα η δουλεία του έχει εκθεθεί στο PInArtcade σε συνεργασία με το The Smithsonian American Art Museum’s Art of Video Games που παρουσιάστηκε στο Phoenix Art Museum στην Αριζόνα και στο Leuphana Centre for Digital Cultures στη Γερμανία. Επίσης, ασχολείται με τη δημιουργία λογισμικού (software) και υλικού (hardware) για οπτικοακουστικές performances και εισαγωγές σε συναρμολόγημα στην ιστορία του animation μέσα από την οπτική μουσική. Το έργο του έχει παρουσιαστεί στο Pixelerations, στο Rhode Island School of Design και στο Brown University στο Προβύπιους, στο Gene Siskel Film Center στο Σικάγο, και στο Currents International New Media Festival στη Σάντα Φε. Εξυπηρετείται επίσης το τμήμα Graphic Design στο School of Art + Design στο Ohio University και διδάσκει Γραφικική, Νέα Μέσα, Οπτικά Συστήματα και Διαδραστικό Σχεδιασμό.
ANIMATION

Scott Minzy (USA)
ROOM WITHOUT A VIEW (2015) (02:49MIN)

My work addresses the universal themes of fear, regret and longing. In my prints these feelings are made manifest with an intricate network of wiry, anatomical lines, delicate and twisted. I find relief printing a way to depict both our inner turmoil and the outer physicality of the human form at once. Sometimes this might appear on the surface of the skin or take the shape of an organic growth or painfully permanent subtraction.

I am committed to creating an alternate world, in which I make a statement about the nature of reality and about my own involvement with reality. To this end, I bring my creations to life using simple animation and in doing so, I push the viewer to acknowledge our shared unsettling emotions. I enjoy the juxtaposition of using an art making technique which hasn’t changed in 700 years with one that is barely 20 old.

BIO
Scott Minzy is a printmaker, lo-fi animator and art educator who has a tendency to take himself far too seriously. He is (not so) affectionately known as the mean art teacher at Erskine Academy, mainly due to his overbearing personality and pompous behaviour. When not teaching or in his studio, Mr. Minzy likes to copy illustrations from old dictionaries, daydream about having super-powers and scour used bookstores feeding his unhealthy obsession with self-help books. He is currently at work making a series of lists, desperately trying to find a connection, any connection.

Το έργο του καλλιτέχνη εστιάζει σε συναισθήματα όπως ο φόβος, η λύπη και η επιθυμία. Στη δουλεία του, αυτά τα συναισθήματα γίνονται προφανή με ένα περίπλοκο δίκτυο από λεπτές γραμμές. Σκοπός του είναι να απεικονίσει την εσωτερική αναταραχή και την εξωτερική λειτουργία της ανθρώπινης φύσης. Μερικές φορές αυτό μπορεί να εμφανίζεται στην επιφάνεια του δέρματος ή να παίρνει την μορφή μιας οργανικής ανάπτυξης ή μιας μόνιμα οδυνηρής αφαιρετικότητας.

Θέλει να δημιουργήσει έναν εναλλακτικό κόσμο, και να απαντήσει με τη ψύχη της πραγματικότητας αλλά και τη δική του συμμετοχή σε αυτή την πραγματικότητα. Για το σκοπό αυτό, ζωντανεύει τις δημιουργίες του, χρησιμοποιώντας το animation και με αυτόν τον τρόπο, μοιράζεται με τους θεατές κοινά συναισθήματα Ενδεικτικά για τον συνδυασμό δυο διαφορετικών τεχνικών εκ των οποίων η μια έχει ιστορία 700 χρόνων και η άλλη μόλις 20.

ΒΙΟΓΡΑΦΙΚΟ
Ο Scott Minzy είναι χαράκτης, αντιπάτως, και εκπαιδευτικός τέχνης, ο οποίος έχει την τάση να παίρνει το εαυτό του πολύ σοβαρά. Είναι αγάπησης και στολίστας για να παρατηρεί την αναταραχή καθιστών του στο Erskine Academy, και αυτό ακριβώς εμπόδιζε στην αυτορρρύθμιση του προσωπικού του και στην πολυτέλεια συμπεριφορά του. Όταν δεν διδάσκει ή δε βρίσκεται στο στείρο του, το αρέσει να αντιμετωπίζει κίνδυνους από παλιά λεξικά, να φρουτάζεται την ευθυγράμμωση, να διαβάζει βιβλία αυτοβοήθειας. Αυτή η στιγμή βρίσκεται στη δουλεία κάνοντας μια σειρά από λίστες, προτασαλής αισθηματικότητας να βρει, μια σύνδεση, οποιοδήποτε σύνδεση.
ANIMATION

Susannah Stark (UK)

COATL (2015) (01:55MIN)

‘Coatl’ is a Nahuatl (Aztec) word meaning «serpent» or «twin». Here the Coatl is a group of disembodied teeth that proliferate and chatter silently, operated by unseen forces, as an unending Internet meme. In the background a tapping drum beats an algorithm created from a random sample of Internet searches for ‘water’ over the course of one hour from a selected location. The over saturated sheen of the teeth and glitchy movement of water drops reminds the viewer that they are not in a space of reliable symbolism.

BIO

Susannah is a visual artist based between London and Glasgow, UK. She works with moving image, sound and writing. Her work gesticulates at historical events, exploring continuities and relocations, utilising the ambiguities and form of speech as a method of bringing into being questions surrounding images and image production. The works question the porosity of living bodies, objects, products and informations through the filter of language, or, often, the absence of it. She aims to create a space where voice and silence work with and against each other to destroy and create new meanings.

Ετυμολογικά “Coatl” είναι μια (Νάουατλ) Αζτέκικη λέξη για το “φίδι” ή το “δίδυμο”. Στο animation, το “Coatl” είναι ένα σύνολο από αποκομμένα δόντια που πληθαίνουν και φλυαρούν σιωπηλά υποκινούμενα από αόρατες δυνάμεις, σαν ένα Internet meme σε λούπα. Η μουσική επένδυση του animation είναι ένα παλλόμενο ντραμς που δημιουργήθηκε από ήχους νερού, του οποίου ο καλλιτέχνης βρήκε στο διαδίκτυο. Η υπερβολικά κορεσμένη λάμψη των δοντιών και η glitch κίνηση των σταγόνων υπενθυμίζουν στο θεατή ότι δεν βρίσκεται μέσα σε ένα χώρο αξιόπιστου συμβολισμού.

ΒΙΟΓΡΑΦΙΚΟ

Η Susannah ζει και εργάζεται μεταξύ Λονδίνου και Γλασκόβης. Ασχολείται με την κινούμενη εικόνα, την επεξεργασία ήχου και το γράψιμο. Το animation της δημιουργήστηκε αφού κάθισε στο διαδίκτυο και αξιοποιώντας τη συνδυασμούς και τη μετεγκατάσταση της γλώσσας για να δημιουργήσει ένα χώρο όπου η σημασία και η σιωπή συνυπάρχουν για να δημιουργήσουν ή να καταστρέψουν νέες σημασίες.
Tina Willgren (SE)
WALK CYCLE (2015) (03:02MIN)

The animated character of Walk Cycle was originally a preset in particle generator software. I picture it moving about, forever, in a digital archive, in an eternally optimistic style, which is the starting point of the video. I manipulated the file data of the image sequence, which created chance like distortions to the shapes and movements of the character. When watching the video I like to have the idea of kinaesthetic empathy, the ability of our body to imagine what the movements of other bodies, real or unreal, feels like, in mind.

BIO
Tina Willgren is a visual artist working primarily with video. She was born in Tierp, Sweden 1972, lives and works in Stockholm, Sweden and received her MA degree at the Royal University College of Fine Arts in Stockholm 2005. Recent exhibitions and screenings include: «Video Visions», Australian Centre for the Moving Image, Melbourne, Australia, «FILE 2014», Electronic Language International Festival, Sao Paolo, Brazil and «Athens Slingshot», Athens, Georgia, USA.

Ο κινούμενος χαρακτήρας του Walk Cycle ήταν αρχικά ένα προκαθορισμένο στοιχέιο σε ένα πρόγραμμα παραγωγής σωματιδίων. Η καλλιτέχνις το φαντάζεται να κινείται αέναα σε ένα ψηφιακό αρχείο, με έναν αιώνιο αισιοδοξικό τρόπο. Αυτή η κίνηση αποτελεί το σημείο εκκίνησης του βίντεο. Επεξεργάστηκε τα δεδομένα της κινούμενης εικόνας και αυτό δημιούργησε τυχαίες στρεβλώσεις στο σχήμα και τις κινήσεις του χαρακτήρα. Παρακολουθώντας το βίντεο, υπάρχει η ιδέα της κιναισθητικής ενσυναίσθησης, η ικανότητα του σώματος μας να φαντάζεται πως θα μπορούσαν να είναι οι πραγματικές ή οι μη-πραγματικές κινήσεις άλλων σωμάτων.

ΒΙΟΓΡΑΦΙΚΟ
Vellum is a moving sound sculpture. Projected 2D double images are aesthetically 3D extruded and in constant rotation. The plateau of each extrusion is either hidden or limited, holding and composing the pictorial plane. Movements are fast and slow turning into sculptural islands to the sound of an improvised double bass. Vellum is beautiful in detail and timely in each movement. Vellum becomes a mesmerising work to see and hear.

BIO
Vishal is an art director with academic and commercial advertising hands on experience. Originally from London he now lives and works in Berlin. Vishal is currently the art director at D.C Media Networks GmbH. He is a hard working, strategic and forward thinking individual with a strong contemporary and historical knowledge base and practice of art, design and media. With a multi-disciplinary outlook and cross-pollination ethos, he accomplished eight years (2003-2011) as a visiting lecturer at the Royal College of Art and as an Adjunct Professor at Richmond, The American International University in London, whilst he was concurrently working as a designer and commercials creative supporting London-based agencies. Independently, Vishal directs and produces moving image work for international screenings and visual music events across Europe, America and Asia.

Το Vellum είναι ένα κινητικό ηχητικό γλυπτό. Δισδιάστατες εικόνες μετατρέπονται σε τρισδιάστατες και ακολουθούν μια συνεχή κυκλική κίνηση. Κάθε εξώθηση μιας κύρης είναι είτε κρυμμένη ή περιορισμένη συνθέτοντας το εικονικό τοπίο. Οι κίνησεις είναι γρήγορες και αργές που μετατρέπονται σε «γλυπτικά» νησιά μέσα από τον αυτοσχέδιο ήχο ενός κοντραμπάσου. Η κάθε λεπτομέρεια στο Vellum είναι όμορφη και η κάθε του κύρης ακριβής. Το Vellum είναι ένα καθηλωτικό έργο για την όραση και την ακοή.

ΒΙΟΓΡΑΦΙΚΟ
Ο Vishal είναι καλλιτεχνικός διευθυντής με εμπειρία στον ακαδημαϊκό χώρο και στον χώρο της διαφήμισης. Μεγάλωσε στο Λονδίνο και σήμερα ζει και εργάζεται στο Βερολίνο. Ο Vishal είναι ο καλλιτεχνικός διευθυντής στο Media Networks GmbH. Εργάζεται σε ιντερεστικά έργα σταματημένης και προεπιλεγμένης ακόμη, και μια σύγχρονη και ιστορική βάση γνώσεων και πρακτικής στην τέχνη, του design και των μέσων. Για ακότη χρονια (2003 - 2011) εργάζεται ως επισκέπτης λέκτορας στο Royal College of Art και ως επικουρικός καθηγητής στο Richmond, The American International University στο Λονδίνο, ενώ ταυτόχρονα εργάζεται ως σχολικής σε διαδικασιακές εταιρείες στο Λονδίνο. Ανεξάρτητα, o Vishal σκηνοθετεί και κάνει την παραγωγή animation για διεθνείς προβολές και εκδηλώσεις οπτικής μουσικής σε Ευρώπη, Αμερική και Ασία.
“Moments In The Wall” is a stop motion installation project created by Wanbli Gamache and Kale Ogle within a local music and art DIY space. Moments In The Wall became an impromptu reaction to the history of the DIY venue, Backspace, in terms of culture, aesthetic, personal observations, and the narrative it has created as the artists lived on site. By use of multiple mediums, the video explored the idea of memory within a creative and public space. Afterwards the public came into the space and experienced the artwork fixed in time as the video presented them in motion. After the initial screening, local bands performed with the video projected behind them as new audio provided unexpected context to the imagery.

**BIO**

Wanbli Gamache is a student at the University of Arkansas Fine Arts program in Fayetteville, Arkansas. Wanbli uses video formats to create surveys of the relationship between the observer’s narrative and the context of place. He is interested in the continuation of memory primarily in abandoned places or in high-travel locations. Gamache takes media from multiple areas and edits them with stop motion and glitch video techniques.
Αποτύπωση

Γιώργος Σοφτάς / Yorgos Softas (GR)

MIND THE GAP (2015) (02:32MIN)

The spiritual enemy has many and diverse actions and masks at all levels of daily life. Called leader, mentor, god, protector, authoritarian, conservative. The spiritual enemy philosophizes and meditates about good and bad, devilish and holy, he feels the pain and unites black and white. He shares his knowledge generously and now it's pointless for someone to lose his time for reflections and considerations. The spiritual enemy trains us to believe in our freedom, in our expression, in our culture.

The illusion of spiritual freedom is greater than the digital ball where hovers in the public space. Training for compromise maintains conservatism values, defines honesty, sacredness, tradition, right. We are deep inside the spirit of domination, we support and applaud the welfare considering its opponents as terrorists and also we believe it's God's will that we are free.

The gap between value and thinking are finally full and comprehensive just like the enemy is the best friend because he provides harmony and balance so we live all together in the warm hug of big brother.

The spiritual enemy is not illusion.

Mind the mind gap.

Long live the freedom of thought.

Biography

Yorgos Softas grew up in Thessaloniki from where he left at 18 years old to study architecture in Volos until today. During his studies he reviewed his relationship with architecture and especially the conditions which architecture produced and reproduced at the university. Using the representation and planning tools learned from his studies, he started to work on audiovisual representations and arts (graphic design, direction, animation, etc.) which he exerts on an amateur and non-commercial level. He tries to develop his practical knowledge of using the creative tools and to enrich the political and theoretical fundamentals inputed in his work. During his studies he has lived abroad and he participated in small exhibitions within and outside university.

Ο πνευματικός εχθρός έχει πολλές και πολύμορφες δράσεις και προσωπικά σε όλα τα επίπεδα της καθημερινής ζωής. Ονομάζεται ηγέτης, καθοδηγητής, θεός, προστάτης, απολυταρχικός, συντηρητικός. Ο πνευματικός εχθρός φιλοσοφεί και στοχάζει για το καλό και το κακό, το διαβολικό και το άγιο, συμμερίζεται τον πόνο και ενώνει μαζί με το δάπεδο. Άλλες τις γνώσεις του απλόχερα και πλέον είναι μάταιο κανείς να χάνει το χρόνο του για αναστοχασμούς και θεωρήσεις. Ο πνευματικός εχθρός μας εκπαιδεύει να υποδέχομαι στην ελευθερία μας, στην έκφραση μας, στην κουλτούρα μας.

Η ψευδαισθηση της πνευματικής ελευθερίας είναι μεγαλύτερη και από τη ψηφιακή μπάλα που αιωρείται στο δημόσιο χώρο. Η εκπαίδευση για τον συμβιβασμό εκφράζει αξιών παρατεταγμένων, ορίζει το δίκαιο, το αναγκαίο, το ιερό, το παραδοσιακό, το σωστό. Είμαι πολύ βαθιά στον πυρό της κυριαρχίας, συμμετέχω και χειροκροτώ την ευημερία θεωρώντας τρομοκρατίες τους αυτοπτικές τις και πιστεύω ότι είναι θέλημα θεού να είμαι ελεύθερος. Το κενό μεταξύ των αξιών και της ανεξαρτησίας είναι πολύ γεμάτο και περιεκτικό όπως ακριβώς ο εχθρός είναι ο καλύτερος φίλος γιατί παρέχει την αρμονία και την ισορροπία να ζούμε όλοι μαζί στη ζεστή αγκαλιά του μεγάλου αδελφού.

Ο πνευματικός εχθρός δεν είναι παραίσθηση.

Προσκεκλημένος στο κενό του μυαλού.

Ζητήματα της ελευθερίας της ανεξαρτησίας.

Ο Γιώργος Σοφτάς μεγάλωσε στη Θεσσαλονίκη την οποία εγκατέλειψε στα 18 του χρόνια για να σπουδάσει αρχιτεκτονική στο Βόλο μέχρι και σήμερα. Μέσα στις σπουδές του αναθεώρησε τη σχέση του με την αρχιτεκτονική και ειδικότερα με τους όρους που παράγεται και αναπαρατίθενται στον πανεπιστημιακό χώρο. Χρησιμοποίησε τα εργαλεία αναπαράστασης και σχεδιασμού που του προσέφεραν οι σπουδές, απορρητοποιώντας από τις σπευδαίοκοσμος αναπαραστάσεις και τέχνες (μπλοκκέτα, αριστερική, ακινητοποίηση κ.α.) τις οποίες εξάκιευε σε ερασιτεχνικό και μη εμπορικό πεπλεκτό. Προσπάθησε να σχεδιάξει τις πρακτικές γνώσεις χρήσης χωρίς τους μένους και να εμπλουτίσει τα πολιτικά και θεωρητικά θεμάτα που έμφασε στα έργα του. Κατά τη διάρκεια των σπουδών του έχει ζήσει σε εξωτερικό και έχει συμμετέχει σε μικρές εκθέσεις εντός και εκτός της πανεπιστημιακής κοινότητας.
Lea Vidakovic (HR)

THE VAST LANDSCAPE - PORCELAIN STORIES (2014) (11:00MIN)

A fox-hunter and a porcelain shopkeeper lady, the scientist brothers, a seal, a boy and a music box. Six characters in their rooms filled with traces of longing, separated by a vast and bleak landscape. Four stories on love, contemplation and (self) destruction.

BIO
Lea Vidakovic (1983, Serbia) is a multimedia artist, who works in the field of art installation and puppet animation. In 2010, she received her BA in Animation from HVO, Norway. During 2006-2010, she studied graphic art at the Academy of Fine Arts in Zagreb, Croatia and she graduated in 2011. In 2012, she got her MA of Audiovisual Arts – animation from the Royal Academy of Arts (KASK), Belgium. In 2014 – till now, she has been a PhD researcher in animation at Nanyang Technological University in Singapore, with interest in fragmented narratives in animated installations and films. She has exhibited internationally with solo and group exhibitions, and has presented her work in animation festivals. She is a winner of several art and film awards. A member of: Association of Croatian Artists (HDLU) and of Association of artists from Vojvodina (SULUV).

Ένας κυνηγός αλεπούδων, μια κυρία που πουλάει πορσελάνες, δυο αδέρφια επιστήμονες, μια φώκια, ένα αγόρι και ένα μουσικό κουτί. Έξι χαρακτήρες στα δωμάτια τους γεμάτοι νοσταλγία, χωρισμένοι από ένα τεράστιο και ζοφερό τοπίο. Τέσσερις ιστορίες αγάπης, περισυλλογής και αυτοκαταστροφής.

ΒΙΟΓΡΑΦΙΚΟ
Η Lea Vidakovic γεννήθηκε το 1983 στην Σερβία και είναι multimedia artist. Το έργο της επεκτείνεται σε καλλιτεχνικές εγκαταστάσεις και stop motion animation. Την περίοδο 2006-2010 οποίη τέχνη επικεντρώνεται στο Academy of Fine Arts, στο Ζάγκρεμπ στην Κροατία. Το 2010 αποφοίτησε από το τμήμα Animation στο HVO, στη Νορβηγία. Το 2012 συνέχισε τις μεταπτυχιακές σπουδές της στο τμήμα Audiovisual Arts – Animation στο Royal Academy of Arts (KASK), στο Βέλγιο, και το 2014 ξεκίνησε το διδακτορικό της στο Nanyang Technological University στην Σιγκαπούρη με έμφαση στην αποσπασματική αφήγηση σε εικαστικές εγκαταστάσεις και ταινίες. Έχει παρουσιάσει τη δουλειά της σε διεθνείς εκθέσεις και φεστιβάλ αποσπασματικής και έχει κερδίσει διάφορα βραβεία στα διεθνή φεστιβάλ αποσπασματικής και κινηματογράφων βραδιών και είναι μέλος του Association of Croatian Artists (HDLU) και του Association of artists from Vojvodina (SULUV).
“Lucky” is looking for happiness. This animated short is questioning our search of happiness: What does luck mean for the individual? Is failure the only possibility?

BIO

Ines Christine Geisser was born and raised in the Franconian forest and working with Kirsten Carina Geisser since 2009. She was born 1982 in Naila, Germany. She studied comic and animation at the School of Art and Design Kassel and graduated from an animation course in 2013. She then became a Master student of Prof. Martina Bramkamp.

Kirsten Carina Geisser was born and raised in the Franconian forest and working with Ines Christine Geisser since 2009. She was born 1986 in Naila, Germany. She studied fine arts at the Burg Giebichenstein University of Art and Design in HalleSaale. “Lucky” is her graduation film.
ANIMATION

Amaroop Kerketta (IN)
INSIDE MY MIND (2012) (02:50MIN)

“The mind is its own place, and in itself can make a heaven of Hell, a hell of Heaven.” John Milton, Paradise Lost

“Inside my mind” is an experience, which tries to connect the thoughts that run wild within the character’s mind, who is uninterruptedly being exploited at repeated instants of the transient moment. The story primarily tries to convey the feelings and emotions of a mind. The plot takes viewers to a conversation occurring between the interviewee and the interviewer. The mockery and an uncomfortable attitude of the interviewer start diluting the concentration of the interviewee and dissolve him to take a dive in his imaginations. He starts playing with every possible strand of his wild imagination and does the meanest possible things, which he could with the interviewer. Agitated by the actions of the interviewer he imagines and wishes to put a bullet across the brains of the interviewer.

BIO

Amaroop Kerketta is from a small state West Bengal in India. He did his bachelor’s degree from Delhi College of Art (Bachelor in Fine Arts) and Master’s Degree in Animation and Film Design from Industrial Design Centre, IIT Bombay, India. Presently he is working as an Independent Animator (Experimental Animation) and also Calligraffiti Ambassador (Calligraphy Artist).

“Το μυαλό μπορεί να φτιάξει τον παράδεισο από την κόλαση και την κόλαση από τον παράδεισο.” John Milton, Paradise Lost.

Το “Inside my mind” αποτελεί μια εμπειρία που προσπαθεί να συνδέσει τις άτακτες σκέψεις στο μυαλό του χαρακτήρα, ο οποίος βρίσκεται αδιάκοπα μέσα σε επαναλαμβανόμενες στιγμιότυπα της παροδικής στιγμής. Η ιστορία κατά κύριο λόγο προσπαθεί να αποδώσει τα συναισθήματα της σκέψης. Η πλούσια αναφέρεται σε άνευ συνέντευξης για δουλεία. Η ασχηματική συμπεριφορά και προσωπικότητα του εργοδότη ωθεί να χρησιμοποιήσει τη φαντασία του για να ξεφύγει. Ενοχλημένος από τις αντιδράσεις του εργοδότη, ο βασικός χαρακτήρας φαντάζεται και επιθυμεί να τρυπώσει μια σφαίρα στο μυαλό του εργοδότη.

ΒΙΟΓΡΑΦΙΚΟ

Ο Amaroop Kerketta κατάγεται από την Δυτική Βεγγάλη στην Ινδία. Σπούδασε στο Delhi College of Art και ολοκλήρωσε τις μεταπτυχιακές σπουδές του στο Animation και το Film Design στο Industrial Design Centre IIT στην Ινδία. Εργάζεται ως ανεξάρτητος animator (πειραματικό animation) και ως καλλιτέχνης καλλιγραφίας (Calligraffiti Ambassador).
This piece looks at how the digital age has set a precedence for the way in which we judge others, and not always in the way we would like.

BIO
Since completing an MA in Fine art at Central St. Martins in 2001, Heidi Stokes has exhibited nationally and internationally. Heidi has been selected for numerous events and exhibitions including Anima Call 2011, Contemporary Art Centre of Thessaloniki, Greece. In 2011 “A picture of tomorrows world” was Screened at the Rich Mix cinema in Bethnal Green in collaboration with the cabinet of living cinema, a meeting of artists dedicated to creating “living cinema” experiences through live performance. She was then Selected for the 1st International Women’s Animation film festival in Vienna titled “Tricky women”, that has since been recognised as one of the leading animation festivals to apply for in the world and has been fortuitous to once again this year partake in the themed category WORK for 2016. And more recently selected for the BAFTA recognised London Short film festival (LCFF), which was recently screened at the ICA and Melbourne International Animation Festival.
This film explores the question: How something could eventually work only during its demolition?

**BIO**

Anna Vasof is an architect and media artist. Born in 1985, she studied architecture at the University of Thessaly (2010) in Greece and Transmedia Art (2014) at the University of Applied Arts in Vienna. Since 2004 her videos and short movies have been presented in several festivals, some of them winning distinctions, including 2016 Huber Sielecki Prize in Tricky Women Festival in 2016, 2015 Audience Prize at RISC festival and 2014 Best Austrian Animation Prize at One animation day festival. She's currently working on designing and building innovative mechanisms for producing critical and narrative videos, actions and installations.

Η ταινία θέτει το ερώτημα: Πώς γίνεται κάτι να λειτουργεί μόνο όταν βρίσκεται σε κατάσταση καταστροφής?

**ΒΙΟΓΡΑΦΙΚΟ**

Η Anna Vasof είναι αρχιτέκτονας και media artist. Γεννήθηκε το 1985, και σπούδασε αρχιτεκτονική στο Πανεπιστήμιο της Θεσσαλίας το 2010 και το 2014 σπούδασε Transmedia Art στο University of Applied Arts στην Βιέννη. Από το 2004, έχει παρουσιάσει τα βίντεο και τις ταινίες μικρού μήκους της σε διάφορα φεστιβάλ, ενώ έχει διακριθεί με το βραβείο Huber Sielecki Prize στο Tricky Women Festival το 2016, το βραβείο Audience Prize από το RISC festival 2015 και το βραβείο Best Austrian Animation Prize στο One animation day festival το 2014. Η δουλειά της εστιάζει στον σχεδιασμό και την κατασκευή καινοτόμων μηχανισμών για την παραγωγή βίντεο, δράσεων και εγκαταστάσεων.
An androgynous character wakes up in a space, neutral and translucent. Constituted by a moldable and reconfigurable material, this ultra-tactile space is the place where everything is possible. The character indeed possesses the faculty to auto-module according to her emotional states and to adapt every element of its space surrounding in the measure of its mental reallocations. However, this faculty to return the reconfigurable reality to the infinity will eventually contains its own limits.

**BIO**

With her dual philosophical and artistic training, Sandrine Deumier constructed a multifaceted poetry focused on the issue of technological change and the performative place of poetry conceived through new technologies. Using material from the word as image and the image as a word vector, she also works at the junction of video and sound poetry considering them as sensitive devices to express a form of unconscious material itself. The process of writing and the mobile material of the image function as underlying meanings of reflux.

Ένας ανδρόγυνος χαρακτήρας ξυπνά σε ένα χώρο, ουδέτερο και διαφανή. Αποτελείται από ένα εύπλαστο και αναδιαρθρώσιμο υλικό. Αυτός ο υπέρ-ευαίσθητος χώρος είναι ο τόπος που όλα μπορούν να συμβούν. Ο κεντρικός χαρακτήρας έχει την ικανότητα να προσαρμόζεται ανάλογα με τις συναισθηματικές καταστάσεις καθώς και να προσαρμόζει κάθε στοιχείο στον περιβάλλοντα χώρο. Ωστόσο, αυτή η ικανότητα να επιστρέφει από την αναπροσαρμογή στο άπειρο ενδεχομένως περιέχει τα δικά της όρια.

**ΒΙΟΓΡΑΦΙΚΟ**

Η Sandrine Deumier με σπουδές στη φιλοσοφία και την τέχνη είχε δημιουργήσει μια πολυδιάστατη ποίηση που επικεντρώνεται στο θέμα της τεχνολογικής αλλαγής και στην ιδιότητα της ποίησης ως περφόρμανς μέσω των νέων τεχνολογιών. Χρησιμοποίησε τις λέξεις ως εικόνα και την εικόνα ως λέξεις, το έργο της επικέφαλη στη διαστάσεως μεταξύ της βίντεο και της εικονικής ποίησης, θεωρώντας και τα δύο πεδία ευαίσθητες εκφραστικές "συσκευές" του αυσκείδου. Η διαδικασία της γραφής και της κινούμενη εικόνα λειτουργούν ως λανθάνοντα μηνύματα σε διαφορετικές ακτινογένεσεις.
ANIMATION

Shelley Jordon (USA)
PEAR (OVER TIME) (07:32MIN) / GREEN PEPPER (OVER TIME) (01:41MIN) / BANANAS (OVER TIME) (02:00MIN) (2015)

Observed over a period of weeks, a pear, a green pepper and bananas ripen and mature. Hand-painted stop-motion animation, gouache on birds-eye maple paper, shown at varying speeds.

BIO
Painter and moving image artist Shelley Jordon is based in Portland, OR. She is a recipient of a Visual Arts Fellowship at the American Academy in Jerusalem, a Fulbright Hayes Travel Award, two Oregon Artist Fellowship Awards and an OSU Center for the Humanities Fellowship. Jordon’s numerous group and solo exhibitions include: the Winner Center for the Arts, The Frye Museum, the Portland Art Museum and venues in New York City, Los Angeles, London and Hamburg. Recent artist residencies include a Ford Family Foundation Residency for Oregon Artists at Djerassi, Woodside, CA, Lucas Artist Residency at Montalvo, Saratoga, CA, Winner Center for the Arts, Columbus, OH and the American Academy in Rome. Jordon’s artwork has been supported by grants from the Ford Family Foundation, the Oregon Arts Commission and the Regional Arts and Culture Council in Portland, OR. She received her BFA from the School of Visual Arts in New York and her MFA from Brooklyn College of the City University of New York. Jordon is a Professor of Art at Oregon State University.

Μέσα σε μια περίοδο εβδομάδων, ένα αχλάδι, μια πράσινη πιπεριά και μια μπανάνα μεγαλώνουν και ωριμάζουν. Ζωγραφισμένα στο χέρι και με τις τεχνικές stop-motion animation και γκουάς σε χαρτί birds-eye-maple, τα βίντεο παρουσιάζονται σε διαφορετικές ταχύτητες.

ΒΙΟΓΡΑΦΙΚΟ
Η Shelley Jordon είναι ζωγράφος και moving image artist που ζει και εργάζεται στο Πόρτλαντ, Όρεγκον. Έχει λάβει την υποτροφία Virtual Arts Fellowship στην American Academy στην Ιερουσαλήμ και έχει κερδίσει το βραβείο Fulbright Hayes Travel Award. Επίσης, έχει διακριθεί με δύο βραβεία: το Oregon Artist Fellowship Awards και το OSU Center for the Humanities Fellowship. Η Shelley Jordon έχει συμμετάσχει σε πολλά συμβάσεις εμβλημάτων και σε ακαδημικές εκδηλώσεις σε διάφορα μουσεία και ιδρύματα όπως: Winner Center for the Arts, Frye Museum, Portland Art Museum και σε διάφορους χώρους στη Νέα Υόρκη στο Λος Αντζελές, στο Λουξεμβούργο, στην Καλιφόρνια και σε άλλες περιοχές της κοινωνίας. Στα πρόσφατα residencies συναντάται η Ford Family Foundation Residency for Oregon Artists στο Djerassi, Woodside, στην Καλιφόρνια, το Lucas Artist Residency στο Montalvo, Saratoga, στην Καλιφόρνια, το Winner Center for the Arts, Columbus, στο Οχάιο και το American Academy στη Ρώμη. H δουλειά της Jordon έχει λάβει χρηματοδότηση από διάφορους θεσμούς και ιδρύματα όπως: Ford Family Foundation, Oregon Arts Commission and Regional Arts and Culture Council, στη Νέα Υόρκη, ιδρύματα όπως: School of Visual Arts και ιδρύματα της κοινωνίας στον Πόρτλαντ και το Πανεπιστήμιο του Όρεγκον.
“Disconnected” is a stop frame animation that allows an introspective observation of the internal mechanics of an everyday technological item. The animation investigates the blurry boundaries between organic and inorganic matter, disassembling the forms of contemporary media and embracing a surreal aesthetic.

BIO
Georgia Henn is a UK based artist who primarily works with digital media. She explores the physical and conceptual boundaries between two dimension and sculptural objects. Recent works examine how a space or object can be fractured by using multiple images to represent a passing of time. Her work addresses a collapse in physical order caused by its state of entropy and physical matter.

Το «Disconnected» μας δίνει την δυνατότητα να παρατηρήσουμε τον εσωτερικό μηχανισμό ενός καθημερινού τεχνολογικού αντικειμένου. Μέσω της τεχνικής του stop motion το «Disconnected» εξερευνά τα ανακριβή ορία μεταξύ της ανάρχικης και οργανωμένης ύλης, αποσκευασματολογώντας τα σχήματα ύμνου μέσα και επιστρέφοντας μια σουρεαλιστική αισθητική.

ΒΙΟΓΡΑΦΙΚΟ
Η Georgia Henn είναι καλλιτέχνης με έδρα την Αγγλία και δουλεύει κυρίως με ψηφιακή μέσα. Μέσα από τη δουλειά της ερευνά τα φυσικά και εννοιολογικά ορία μεταξύ των δύο διαστάσεων και των αντικειμένων γλυπτικής. Πρόσφατα έργα της εξετάζουν το πώς ο χώρος ή οι αντικειμένοι μπορούν να χάσουν τη δομή τους αξιοποιώντας πολλαπλές εικόνες που αντιπροσωπεύουν τα πέρασμα του χρόνου. Η δουλειά της αναφέρεται στην κατάρρευση της φυσικής τάξης, η οποία δημιουργείται από την κατάσταση της εντροπίας και της φυσικής ύλης.
ANIMATION

Sam Mattacott (UK)
THREE KEYS (2015) (33:00TMIN)

“Three Keys” is an audio-visual work that combines improvised piano into a seamlessly looping animation. The audio is composed of 3 different lengthened tracks that play on repeat, gradually going in and out of phase over the full duration of the piece. Each track has been transcribed as a 3 dimensional shape and animated based on its score, the resulting conglomeration showing the sounds as they interact over time. The work was originally commissioned by the University of Missouri in Kansas City, USA as part of their Sonance II exhibition.

BIO

Sam Mattacott is a new media artist living and working in London, United Kingdom. His work looks at the tools for digital creation and finds conditions where they stop behaving as they are told, ultimately hoping to find the moments when they turn back and assert their own preference. Surprise, chance and disobedience are key in this exploration. His exotic forms and alien movements are yielded from pulling at the edges of what digital tools have been designed to produce. Sam’s work has been exhibited by a number of web based arts institutions as well as traditional brick and mortar galleries.
With this piece, I sought to explore the archetypes of pop cultural heroes and villains that I've encountered through mediums of cartoon, comic and film by deconstructing and simplifying the character's narrative down to contour and colour. I drew the characters digitally by hand using a Wacom Cintiq and then overlaid them from each side to form a composite icon or a super hero and super villain respectively. I then animated the sequence of building each composite.

It can be near impossible at times to distinguish the difference between good and bad as generosity, nepotism, strength, weakness, desire, greed, charm, bewitchery, avengement, vengeance, cunning, deception, charisma, and arrogance overlap. Who do you empathize with?

BIO

Michael Koerner earned a BFA in Printmaking from Herron School of Art in 1996 and then embarked on a career in graphic design, before relocating to Scotland, where he earned an MFA in Painting from Edinburgh College of Art. He spent a further 5 years in Scotland combining his art practice, teaching and working with adults with learning disabilities at a Rudolph Steiner based art centre. In the fall of 2007, Michael moved back to the United States. He is currently an Assistant Professor of New Media at Indiana University and teaches digital illustration, typography design, and publication/editorial design. He also runs a production & practice course that operates as an in-house design agency providing local non-profits with print and digital solutions. Michael has been actively involved professionally in the arts for nearly 20 years and has a genuine, long standing record of utilizing an interdisciplinary and socially responsive approach. Satire is the thread that runs through the majority of his art practice. Michael's work has been internationally exhibited and recognized by Sothebys, Bonhams and Phillips Auctioneers. It resides in permanent corporate collections in the US, Scotland and Northern Ireland.
I walk at night, always through the same streets. The city moves around me in an organized way but somehow very slow. People and cars rush by, it is all a flow of lights and colours. We don’t seem to communicate yet we move in parallel without ever colliding. Am I part of the movement?

To other people I belong in this place. I blend in with this environment. I am one dot in the picture. But this place is not yet familiar and I don’t know anybody. And if no one sees me, then I might never have been here.

**BIO**

French animator and illustrator based in London. After studying animation in France and Norway, I graduated from The Royal College of Art in 2015. My work uses a range of media from hand drawn animation to photography.
Each month of 2015 represents a classic Greek song. Three designers work together, illustrate and experiment on textures in order to create a solid project based on Greek song history. Anagram design team collaborated with sound designer Alex Retis and produced 12 animations with a unique sound design for each one. An experiment of image and sound branding in a self-promotion project. The videos were published to social media at the first day of each month (2015).

BIO

Anagram design is a team of specialists in visual communication. Anagram design team offer comprehensive design services for both print and digital means: Branding, Art Direction, Packaging, Experiential and Web design. We collaborate with illustrators, photographers, developers, copywriters and production companies to ensure the maximum effect in aesthetic and visual communication for our clients. Our anagram* is signed design. Get in touch and let us create yours.

*Anagram is a type of word play, the result of rearranging the letters of a word or phrase to produce a new word or phrase, using all the original letters exactly once, for example mary-army.

Composer, music producer & sound designer, Alex Retis has been active in the field of discography since 1998 and in theatre, TV and advertisement since 2009. In 2012, he set up (along with international techno DJ George Apergis) two record companies - the techno label «Modular Expansion Records» and the experimental label «Anthropos-Mekhane». He has performed concerts in Europe (England, Italy, France, Spain, Serbia and Norway; including the Institute of Arts in Berlin) and has participated in domestic festivals and events such as Synch, Bios, Mediaterra and many others. Alex Retis is also the founder of Qebo (experimental electronic music act, signed to DETROIT UNDERGROUND label) and Videogame Orchestra (chip tune side-project act with George Aggelides).
We are living hard days because of the refugee crisis from the middle east, especially from the old Babylon side. If we reconstruct a new Babylon, how will it be formed? I imagine that it will be formed by nuclear reactors, factories, communication networks, electronic devices, antennas etc. Is it possible to reach god with the new Babylon?

**BIO**
Alper T. Ince was born in Istanbul, Turkey in 1979. Alper’s works predominantly in the medium of painting, but includes video in his large scale installations. He completed a New Media and Communication Systems Degree with distinction at the Istanbul Bilgi University in Istanbul in 2002. He has had a lot of exhibitions, such as Destruction 2011, Reality Terror and Ubik Project in Istanbul. He also attended Sainorini Biennale, Greece, Guemgang Nature Art in Korea, “Silence is a lie” in Berlin, “Another Athens” in Edinburgh, “Bright Shadow” in London. His work is part of public and private collections. He lives and works in Istanbul.
This old, black and white animated GIF is excerpted from The Boxing Cats, a 23-second movie from 1894 directed by W.L. Dickinson and shot at the Thomas Edison's Black Maria studio. In The Boxing Cats, Edison, along with his assistants William Kennedy, Laurie Dickson and fellow filmmaker William Heise predicated people's love for cats on camera. Some might damn them for doing so, but the Internet wouldn't be quite the same without our unhealthy fascination with them. Just think, this was shot in Edison's Black Maria movie studio, the world's first, which sat atop a turntable so that it could be repositioned according to the sun for best light conditions. All for cats!

BIO
Alessandro Scali (1972, artist & creative researcher) and Marco Calabrese (1985, visual & art maker) are OKKULT Motion Pictures: Art, Education and Entertainment through Animated GIFs, a Tumblr-based project created in Italy in 2012. OKKULT Motion Pictures aims to bring to light the most interesting and unusual out-of-copyright moving images occulted in Internet archives, through a series of animated gifs. A digital curation project for the diffusion of open knowledge. At the same time, we create our own art GIFs experimenting various techniques such as stereoscopic GIFs, cinemagraphs, ASCII GIFs, talking GIFs etc. to show all the potentialities of the GIF as a true work of art, at the same level of a painting or a sculpture.
Insects for Insects sake!
A set of four looping Gifs showing critters having fun existing. Well not for long for libellula anyway.

BIO
Margarita Kotsoni is a 2D animator that likes her animation as she likes her fan fiction, a diarrhoea of emotions with a lot of foreshadowing and clever writing and a clear understanding of a characters needs and aspirations. Born and raised in Cyprus she has tackled a lot of art forms and was awarded for many achievements one such being a first place in a European Poster competition in the age category of 13-17 when she was 13. She has two minors, in Art History and Psychology and has received high grades in Pratt Institute. She is currently creating a 3 minute animated feature, “A Bath Time Story” that will be featured (hopefully) in various festivals.
ANIMATION

Alma Cohen-Alloro (IL)
10 SECONDS (2014)

10 seconds is both a non-digital drawing on a graph-paper and a gif-animation. The drawing consists of 120 frames which are organized together on a grid in a seemingly random order. The animation created by sequencing the frames in infinite loop following a classic frame-by-frame animation principle. The work manifests the notion of repetition, a yearning for the infinite. Within the patterns that emerge, however, individual fragments of the animation reveal their lack of continuous identity — a tacit acknowledgement of the imperfections of the human hand.

BIO
Alma Alloro (born 1982, Tel-Aviv) lives and works in Berlin. Alma explores traditional crafts through the spectrum of digital culture and vice versa. She is obsessed with the formalistic and emotional aspect of technology. When she isn't working on the next exhibition in her Berlin studio she is involved in a few music projects including a conceptual collaboration about the phenomena of pop music. Her works were featured in Sommer Gallery, Tel Aviv, Preview Berlin, GLI.TC/H festival in Chicago and Amsterdam, Furtherfield Gallery, London, Transfer Gallery, NYC, Hypersalon, Miami Beach and Musrara Mix New Media Festival, Jerusalem amongst other art and new media exhibitions worldwide. Alma studied art and education in Midrasha School of Art, Israel, and received her MFA in Art in Public Space and New Artistic Strategies from Bauhaus university, Weimar.

Το 10 seconds είναι ταυτόχρονα ένα μη ψηφιακό σχέδιο και ένα gif - animation χαρτί χαρτί σε μιλιμέτριχα χαρτί. Το σχέδιο αποτελείται από 120 καρέ, τα οποία οργανώνονται σε έναν κάνναβο σε μια φαινομενικά τυχαία σειρά για τη δημιουργία μιας ανεξαρτήτως ειδαίνας Το animation δημιουργήθηκε τοποθετώντας όλα τα καρέ σε μια ατελείωτη λύση χρησιμοποιώντας την κλασική τεχνική του καρέ - καρέ animation. Το έργο φαινείται την έννοια της επανάληψης και μια επιθυμία για το άπειρο. Ωστόσο, μέσα από τα μεμονωμένα μοτίβα που προκύπτουν, μεμονωμένα αποτύπωματα του animation αποκαλύπτουν την ελλείψη συνοχής - μια σιωπηρή αναγνώριση των ατελείων του ανθρώπινου χεριού.

ΒΙΟΓΡΑΦΙΚΟ
Η Άλμα Αλλούρο γεννήθηκε το 1982 στο Τελ Αβίβ, και ζει και εργάζεται στο Βερολίνο. Μέσα από την δουλειά της, η Άλμα εξερευνά καλλιτεχνικές παραδοσιακές τεχνικές χρησιμοποιώντας ψηφιακά μέσα και την ενδιαφέρουσα χρησιμοποιεί την κλασική τεχνική της τέχνης. Όταν δεν δουλεύει για τον εκθετισμό της εθνικής, συμμετέχει στα μουσικά project και στη δημιουργία με την τεχνολογία. Το 10 seconds είναι το έργο της, στην Sommer Gallery, στο Τελ Αβίβ, στο Preview Berlin, στο Generation Black, στην GLI.TC/H στο Σικάγο και στο Αμστερνταμ, στην Furtherfield Gallery, στο Λονδίνο, στην Transfer Gallery, στην Νέα Υόρκη, στο Hypersalon, στο Miami Beach και στο Musrara Mix New Media Festival, στην Ιερουσαλήμ. Η Άλμα σπούδασε τέχνη και εκπαίδευση στην Midrasha School of Art, στο Ισραήλ και στο Bauhaus University, στο Βερολίνο, στην Ιερουσαλήμ και στην Midrasha School of Art.
Ride the Cataclysm tells the story of a nihilistic dolphin navigating a world of systemic failures, corrupted oceans, ecological catastrophes, lush aesthetics, blood-thirsty sharks, and alien technology. It is an allegory for our present age. Designed as a series of looping vignettes based off the classic Sega Genesis video game «Ecco the Dolphin 2: The Tides of Time». Each vignette was created from a glitched iteration of the video game ROM.

BIO
Sabato Visconti is a Brazilian born visual artist and photographer based in Western Massachusetts. Sabato began experimenting with glitch art processes in 2011 with the help of a defective memory card that randomly wrote zeroes on JPEG files. This experience marked a profound change in his artistic journey. Since then, Sabato’s glitch photography has been featured in publications like TIME Magazine, WIRED, and AI-AP’s “Latin American Fotografía” Anthology; his work has also been shown throughout the world in galleries like the Tate Britain, LACDA, and others.
There is a video loop visualizing a suicidal game for one. The dipole of life and death is attributed to one bullet, every two slots in the mill. The roulette wheel is rotated every time. The result is random, it is always the same. The hand can maybe get used to the exact rotational force it exercises on the gun. The decision is pending!

Alexandros Vounatsos was born on 28/05/1992 in Mytilini (Lesvos). He studied architecture at the University of Thessaly. As for the architectural design, he has been involved in the creation of buildings in Greece and abroad. He participated in the 1st Architecture Biennale of Thessaloniki, as technical support for the participation of Volos and also the creation of the exhibit Dionissis Paschalis was born in Athens in 1992. Since then he is a student in the Department of Architecture, University of Thessaly, in Volos. During his studies he became interested in architecture and critical issues in the light of philosophy, social sciences and psychoanalysis. Besides architecture, he is involved in animation, music, graphic design, comics, theory, politics. Yorgos Softas grew up in Thessaloniki from where he left at 18 years old to study architecture in Volos until today. During his studies he reviewed his relationship with architecture and especially the conditions which architecture produced and reproduced at the university. Using the representation and planning tools learned from his studies, he started to work on audiovisual representations and arts (graphic design, direction, animation, etc.), which he exerts on an amateur and non-commercial level.
When I was young, even before being able to read, I would look at View-Master® images and even though I couldn’t yet understand the captions, I saw in these images, a world that was more real than real life. The stereoscope presented me with a mixture of my own affects or emotions, and stereotyped representations — photographic ones — stemming from both reality and from my imagination. So, chameleon or artist, which one best interprets and imitates its environment?

*View-Master is a device marketed by Sawyer’s Photo Services in the 1930s that allowed, from 2D pictures, to see touristic views in 3D thanks to a special binocular box. 1.5 billion reels of stereoscopic views were worldwide sold.

BIO

Lénie Blue is a pure player artist who explores via the neglected spaces or interstices that exist between images and words, the meaning, influence and place occupied by emotion, stereotypes of these same representations, and our imagination.

Όταν ήμουν μικρή, και δεν μπορούσα ακόμα να διαβάσω, κοιτούσα το View-Master και ενώ δεν μπορούσα να διαβάσω τις λεζάντες, έβλεπα σε αυτές τις εικόνες έναν κόσμο που έμοιαζε περισσότερο πραγματικό από την ζωή την ίδια. Μέσα από το στερεοσκόπιο, συνδυάζα τα συναισθήματα μου με τις στερεοτυπικές αναπαραστάσεις - κυρίως φωτογραφικές - οι οποίες προέρχονταν εύκολα από την πραγματικότητα όσο και από τη φαντασία μου. Χάμαλντες ή καλλιτέχνης, ποιος από τους δύο κατανοεί και μιμείται καλύτερα το περιβάλλον τους?

*Το View Master είναι μια συσκευή που βγήκε στην αγορά από την εταιρεία Sawyer’s Photo Services τη δεκαετία του ’30 και σου έδωσε τη δυνατότητα να δεις δισδιάστατες φωτογραφίες σε τρισδιάστατες τουριστικές εικόνες χάρη σε ένα ειδικό κουτί με κιάλι. 1,5 εκατομμύρια μπομπίνες με στερεοσκοπικές εικόνες πουλήθηκαν παγκοσμίως.

ΒΙΟΓΡΑΦΙΚΟ

Η Lénie Blue είναι εικαστικός, η οποία μέσω εγκαταλελειμμένων ή κενών χώρων που υφίσταται μεταξύ εικόνων και λέξων, διαρρέει τον ψηλό, την εμπειρία, την επιρροή και το χώρο που καταλαμβάνει το συναισθήμα, καθώς και τα στερεοτύπια αυτών των αναπαραστάσεων και της φαντασίας μας.
This work is, at its essence, autobiographical. It consists of many different experiences, all of which are battling to have a part of my personality. My preference for things has changed dramatically and sporadically throughout my life. One thing may take prominence for a while, but soon another thing will take over. All experiences have, at one point the potential to be the one. I exist as a container, logically controlling the traffic of the things by considering the relation between me and society. To a certain extent, I am a robot which has been programmed by empirical education. In the end, my personality is made up of all of these experiences.

To explain such a confused mind, I featured and re-made a painting “The Triumph of the Immaculate” drawn by Paolo De Matteis. I found that the narrative of the painting had similar concerns to my own introspections.

**BIO**

I was born in 1980 in Mie, Japan and currently live and study at the Royal College of Art with an MA in Printmaking in London, UK. I also graduated from the Tokyo University of the Arts with a BA in Design and went on to complete a Masters degree in Environmental Design. I worked as a TV set designer for Nippon Television in Japan before focusing on my artwork. In 2011 I won the Asia Digital Art Award Finalist Prize in Fukuoka, Japan for my work entitled “Tokyo Dizzily Land”, and in 2007 I was short-listed in the Computer Graphics Contest for students sponsored by the Computer Graphic Art Society in Tokyo. My work entitled «Tokyo Dizzily Land -p1-» has been displayed on the Saatchi Screen at Saatchi Gallery in 2013. I have taken part in the Young Masters Fund-Raising Auction at Rupert Cavendish Antiques, London. In 2012 I exhibited at group shows at the University Art Museum, Tokyo National University of Fine Arts and Music.
Two things I know. I am bored and I am going to die. And that’s all there is.

BIO
Eleni was born and raised in Athens, Greece. She has graduated from the department of Graphic Design at TEI of Athens in 2015 with 8.6. But she claims to be an artist. She has produced two animation films so far (I will, Why can’t you just see me?) that have participated in numerous Greek and International festivals.

But she is still bored.
Lost in the Woods

In the project "LOST IN THE WOODS" I place myself as a magical being – a gnome in a constructed world with elements of consumerism, advertising, Internet and social networks. The work deals with the topic of escapism and the relationship between real and virtual constructed world. The all-embracing presence of Internet and advertisements changes how we think, feel and live and makes us easily mix what is real and what virtual. The project is adopting fairytale iconography and transforms it. It stands for an alternative world in which one can escape, when dealing with the issues of contemporary everyday life gets too exhausting. Escaping in a constructed fairytale character enables to hide and avoid the problems and anxieties of a real world. Even though the prints are in a way a cry for a better world, they are a response to apathy or awareness, that an average person has almost no influence on changing it, since the problems lie in the hand of corporations and the system. They are a naive call for a happy reality, which can be found in an alternative fairytale world, and for which we would wish in reality.

ΒΙΟ

Gašper Kunšič is a Slovenian-born, Vienna-based visual artist, working in the fields of painting, installation, video and print media. He graduated with a BFA degree in Painting from the Academy of Fine Arts and Design in Ljubljana and currently studies in the class for Transmedia Art at the University of Applied Arts Vienna. He was nominated for the ESSL ART AWARD CEE 2015 and has exhibited in the Museum of Contemporary Art Metelkova in Ljubljana, as well as participated in the 3rd Triennial of Young Artists – PREMIERE 2015 in the Gallery of Contemporary Arts, Celje. He presented his performances in Künstlerhaus Vienna. He was a recipient of the Zois scholarship for talented students from 2007-2015 and won the award of Academy of Fine Arts and Design Ljubljana in 2015 as well as First prize for poetry, from Magazine Mladika in Trieste in 2013.

Lost in the Woods

Στο έργο «LOST IN THE WOODS» τοποθετώ τον εαυτό μου ως ένα μαγικό ον – ως ένα νάνο σε ένα κατασκευασμένο κόσμο γεμάτο καταναλωτισμό, διαφήμιση, Ίντερνετ και κοινωνικά δίκτυα. Το έργο πραγματοποιείται το θέμα της φυγής και της σχέσης μεταξύ του πραγματικού και του εικονικού κόσμου. Η έντονη παρουσία του Ίντερνετ και των διαφημίσεων αλλάζει τον τρόπο που σκεφτόμαστε, αισθανόμαστε και ζούμε και προκαλεί σύγχυση στην αντίληψη μας για το τι είναι πραγματικό και τι εικονικό. Το έργο υιοθετεί την εικονογραφία του παραμυθιού και την ανατρέπει. Αντιπροσωπεύει ένα εναλλακτικό κόσμο στον οποίο μπορεί κανείς να δραπέτευε όταν εξουθενώνεται από τα θέματα της σύγχρονης ζωής και πραγματικότητας. Δραπέτευση πολλές φορές σε ένα κατασκευασμένο χαρακτήρα παραμυθιού, έχει κανείς τη δυνατότητα να χρησιμοποιεί και να αποκαλύπτει τα προβλήματα και τις αμιγώς του πραγματικού κόσμου. Ακόμα και ας εκτιμήσουμε ότι χρησιμοποιούμενος είναι καθιστός τρόπος μια κραυγή για έναν καλύτερο κόσμο, αποτελεί απόδειξη στην απαθεία ή συνειδητοποίηση ότι ο μέσος άνθρωπος δεν έχει επακριδεί καμία δυναμική να μείνει την αλληλομετάβαση από τις παντοδύναμες πιστής και για το σύστημα. Είναι μια αφιλή ένθεψη για μια ευτυχισμένη πραγματικότητα, η οποία μπορεί να βρεθεί σε έναν εναλλακτικό παραμυθένιο κόσμο.

ΒΙΟΓΡΑΦΙΚΟ

Γašper Kunšič γεννημένος στην Σλοβενία, ως ένα μαγικό ον στην ζωγραφική, Delta, και εργάζεται ως εικαστικός στην Βιέννη. Εκπαιδεύτηκε με ζωγραφική, γεγανάταις, βίντεο και print media. Ασχολείται από τη Σχολή Καλών Τεχνών στην Ακαδημία Καλών Τεχνών στην Ακαδημία Καλών Τεχνών και ασχολείται της σπουδής του στο University of Applied Arts στην Βιέννη. Το 2015 προτάθηκε για το βραβείο ESSL ART AWARD CEE και έχει παρουσιάσει τα έργα του στο Μουσείο Σύγχρονης Τέχνης Metelkova στην Λιουμπλιάνα, ενώ συμμετείχε στην τρίτη Triennial of Young Artists – PREMIERE 2015 στην Γκαλερί Μοντέρνα Τέχνης στο Τσέλιε. Εκτέλεσε την υποτροφία Zois για τον περιοδικό Mladika στην Λιουμπλιάνα το 2015 και κέρδισε το βραβείο της Ακαδημίας Καλών Τεχνών στην Λιουμπλιάνα το 2015 όπως και το πρώτο βραβείο αναγνώρισης από το περιοδικό Mladika στην Βιεννησία το 2015.
Lost in the Woods Book

The work "LOST IN THE WOODS BOOK" is an artist book, which was done as part of a bigger project "LOST IN THE WOODS", with the core idea of a gnome character being lost in the constructed world of internet, computer, corporate and consumerist elements, but is done in a more spontaneous and experimental way. Since it has a form of a book I see it as a travel diary of a gnome through the constructed landscapes. The book consists of different types of pages such as written texts, scans of clothes, everyday objects and packaging which are further transformed in computer programs and collaged with studio, mobile, and found photographs as well as screenshots. The act of scanning makes a specific aesthetic in which real objects are transformed through the lenses and errors of technology, which metaphorically relates to the technology influencing our life.

BIO

Gašper Kunšič is a Slovenian-born, Vienna-based visual artist, working in the fields of painting, installation, video and print media. He graduated with a BFA degree in Painting from the Academy of Fine Arts and Design in Ljubljana and currently studies in the class for Transmedia Art at the University of Applied Arts Vienna. He was nominated for the ESSL ART AWARD CEE 2015 and has exhibited in the Museum of Contemporary Art Metelkova in Ljubljana, as well as participated in the 3rd Triennial of Young Artists – PREMIERE 2015 in the Gallery of Contemporary Arts, Celje. He presented his performances in Künstlerhaus Vienna. He was a recipient of the Zois scholarship for talented students from 2007-2015 and won the award of Academy of Fine Arts and Design Ljubljana in 2015 as well as First prize for poetry, from Magazine Mladika in Trieste in 2013.
The cyborg statue negotiates the relationship between the old and the new, by using the existing monumental elements and the evolution of human anatomy with technical features. The technological intervention in human body, the extra limbs and the implanted electronics are in the developmental stage of post-biological evolution and, because of that, they are not considered yet as "acquis" achievements of modern societies. On the other hand, the term of the monument defines something that is taken for granted and culturally outdated compared to the modern data. The monumentality is imprinted with the form of the statue combined with the technical parts of the human body and is used ironically for the devotional tendency of human societies. Thus, in a hypothetical future society, where the center of interest of cultural and technological elements will now shifted, a cyborg statue will be taken for granted and antiquated and thereby will can constitute as a symbol of worship and memory of human achievements.

BIO
Born in Athens, she is studying Architecture in Volos at the University of Thessaly. Through her studies in Architecture she had the opportunity to experiment with the digital media and had the proper impulses to involve with the visual art and digital representations even on a personal level, regardless of the university environment. She has participated in small exhibitions and competitions in Greece and abroad on both digital arts and architecture.
Caesar 2.0 is a digital collage based on the trope of bringing together different timelines of history. In the vast ocean of digital information available I believe that notions of time get distorted and blend together in a manner in which past, present and future are all attainable at once (albeit limited as far as actual experience goes). It takes into consideration a legendary figure transposed as a winter sports mannequin wearing a pair of Nike ski goggles. The bust of Caesar also bares what is called a tribal tattoo, an aesthetic embraced by many tattoo enthusiasts who know little to nothing about its purpose or meaning but take it on as a gesture of continuation of indigenous tribal attitudes. The work is designed to break and blend cultural barriers in the same way in which our digital connectivity/dependence does.

BIO
George Crîngașu (b.1988, Focșani) lives and works in Cluj-Napoca, Romania. His work ranges from installation to animated gifs, and it is mostly comprised of 2D and 3D compositions build on freely available content found rummaging through various corners of the internet. Re-assembling bits and pieces of data gives him a feel of participating in the sort of entropic nature information seems to rely on: any type of data should be perpetually in motion and perpetually in a state of change. His practice focuses on data de/re-contextualization through one’s own means of appreciations and evaluation. The artist’s work has been exhibited in venues such as: Trafó gallery, Budapest; Art Encounter Biennial, Timișoara; Art Fair Basel, Liste; SABOT, Cluj-Napoca. He is the co-founder of the SUPERLIQUIDATO art entity and space, project developing in Cluj-Napoca.

BIO

Giannis Georgantas is a Web Designer & Illustrator currently living & working in Athens - Greece. He studied Technology of Graphic Arts in the Technological Educational Institute of Athens. He creates many of his illustrations with his smartphone & drawing apps. His personal online space is rimadi.com.
Alice in Three Dimensional Wonderland is a digitally created 3D model translated into a virtual state of three-dimensional illusion. This degree of illusion is based on a visual simulation encoding perception through the stereoscopic 3D effect. Like Annlee of Philippe Parreno and Pierre Huyghe, Alice is a fictional character created from a 3D model database file and liberated from the realms of commercial representation. Here, Alice is nothing else, but a visual fantasy inherent to the narration that becomes real through conceptual appropriation. The juxtaposition of two images works like a mirror in reference to the Lewis Carroll’s idea of two coexisting worlds: the real and the imaginary one. The underlying signification is related to the digital three-dimensional realm that offers nowadays infinite possibilities of creation, representation and interpretation of reality. Is the digital realm a nowadays Wonderland? What does mean real today? This work plays with the trans physical aspect of simulated reality that oscillates between the illusory world and the relevance of imagination.

**BIO**

Joanna Wlaszyn is an interdisciplinary artist who comes from architectural background. Drawing on the theoretical concepts indirectly involved in her work, Joanna Wlaszyn employs different traditional and digital medias to realize hybrid artworks and installations. Her artistic practice demonstrates an active engagement with continually evolving post-digital culture. Her works have been shown internationally, including recently International Biennial of Design, Saint-Étienne and LACADA Los Angeles Center For Digital Art. Joanna Wlaszyn has studied architecture, art and newmedia design. She holds a PhD in Critical Theory of Architecture from University Paris-Est and a master degree MS in New Medias Art & Design from Ensci in Paris. She is also the author of scientific publications, which explore the multifaceted impact of digital technologies on the disciplines of art, design and architecture. Born in Poland, she lives and works in Paris.
Mannequins are templates for adornment and romanticism but also superficiality and idealism. Their homogenised simplicity is otherworldly yet corporeal, aesthetically streamlined yet fundamentally synthetic. These dichotomies map the complex and changing terrain of self-expression and awareness due to digital disruption. In "Silicon Selfie" the cyborg-like nature of the figure and the flat artificial background combine to create a tableau of gratification and inauthenticity. The work is a portrait of the ‘digital visage’, whereby the human face has become incessantly utilised for rigorous documentation, decoration and idolatry of the self via the encroachment of selfie driven content.

BIO

Mia Middleton is an emerging artist based in Sydney, Australia. Working across photography, installation, video, and digital imaging, her practice characteristically subverts notions of uniformity and artificiality by staging and disrupting decorative objects and materials. In her work elemental matter, ornamental forms and simulated visuals combine to probe the relationship between perfection and fabrication. Her latest projects are styled in such a way as to exaggerate their materiality and simultaneously their dissimulation, proposing a polished perspective and otherworldly escape that suggests the line between the natural and automated is becoming less distinct. Mia completed a Bachelor of Fine Arts (Hons) in photo-media at UNSW Art and Design in 2013. Her work has been exhibited at various galleries across Sydney and abroad.
DEAR I HAVE BEEN WAITING FOR YOU FOR SO LONG BUT YOU HAVE TURNED INTO SOMETHING I COMPLETELY CANNOT RECOGNIZE (2015)

Created with found images, this series explore on the idea of materialization and representation in the context of the digital culture.

BIO
Rui Hu (b. 1990, China) is a visual artist based in Los Angeles, USA. He works with a wide range of digital and physical tools, techniques and materials to explore the notions of image, object, space, and narrative. Through an interdisciplinary practice, he is interested in bringing together the psychological, the technological, and the mythological. His work has been shown at venues internationally, recently at the International Film Festival Rotterdam, Netherlands; International Symposium on Electronic Art, Hong Kong; Australian Centre for the Moving Image, Australia; and Images Festival, Canada. He holds a BFA from New York University and is currently a MFA candidate at University of California, Los Angeles.
We are in the golden age of the scroll of information or otherwise of the scrolling-morph information. We represent the scrolling vision, the magnificent access and the zero memory. We are in the Scroll Down era and no one imposed it on us. There is a generator of popular culture (pop culture) or else pop generator and we are its proud, generic space as well as its intact victim-child. The pop generator is uncultured and uneducated, he poses the baroque, the modern, the “ancient” Egyptian, he seems futuristic, he deconstructs the deconstruction and makes the postmodern seem futuristic, antiquated and normal just because it is its offspring. The pop generator expects nothing and no one, not even his honorary members. All new ideas tumble through a kaleidoscopic sequence of global pixels and they have been forgotten before their creators make a new version of them.

There is no future, innovative, hip, old, indigenous or exotic. We’ve all heard the music of the black continent. We are satisfied with the scrolling vision, the immeasurable information and the speed of knowledge. Nothing more is left to excite us, we are left in the digital infinity with a false confidence that there is a basis of our digital self. We update pages and we simultaneously overtake them.

Scroll me down to the end of hope.

BIO
Verba Manent consist of Kotsika Stavros and Boneli George. Both suffering from artistic and other neuroses, the last four years, they compose texts and images whose main feature is the receptive attitude towards cultural degeneration. The group's headquarters are transferred regularly from Athens to Berlin and to the mountains of Peloponnese, in a geographic triangle that constantly renews Freudian saturations and creative discontinuities.
WORKSHOPS
WORKSHOPS

Nikos Voyiatzis / Νίκος Βογιατζής (GR)
3D POP IN THE BROWSER

In a path from analog computer digital and from there to the network, audiovisual arts transformed; from John Whitney in the 1950s and Lillian Schwartz in 1970s to the current self-taught animators. Based on this evolution participants plan web audiovisual experimentations, based on online tools made by the community of Internet artists. They will collaborate piece of image with interactive three-dimensional graphics in Javascript and the piece sound mixing together various pop sounds of their choice. At the end, explore possibilities of Tumblr platform to publication, violating the basic operation of the instrument.

BIO
Nikos Voyiatzis’ work explores information organisation in its political and aesthetic dimensions, particularly in the networked context. He has a background on Library Science and Information Systems and has been working as an art librarian, information literacy instructor and workshop designer.

Σε μια διαδρομή από τον αναλογικό υπολογιστή στον ψηφιακό και από εκεί στο δίκτυο, οι οπτικοακουστικές τέχνες μεταμορφώνονται. Από τον John Whitney του ’50, στην Lillian Schwartz του ’70, στους σημερινούς αυτοδίδακτους animators. Στην γραμμή αυτής της εξέλιξης οι συμμετέχοντες σχεδιάζουν διαδικτυακούς πειραματισμούς, βασισμένους σε online εργαλεία κατασκευασμένα από την κοινότητα των διαδικτυακών καλλιτεχνών. Συνεργάζονται δουλεύοντας το κομμάτι της εικόνας με διαδραστικά τρισδιάστατα γραφικά στη Javascript και το κομμάτι του ήχου ρεμιξάροντας ποπ ακούσματα της επιλογής τους. Τέλος, εξερευνούν δυνατότητες της πλατφόρμας Tumblr ως προς τη δημοσίευση, παραβιάζοντας τη βασική λειτουργία του μέσου.

ΒΙΟΓΡΑΦΙΚΟ
Το έργο του Νίκου Βογιατζή εξερευνά τις πολιτικές και τις αισθητικές διαστάσεις της οργάνωσης της πληροφορίας, ειδικά στο πλαίσιο του διαδικτύου. Με εμπειρία στη Βιβλιοθηκονομία και τον Πληροφορικικό Ιστότοπο έχει ασχοληθεί επαγγελματικά με τη βιβλιοθηκονομία και το σχεδιασμό εργαστηρίων.
Participants will form the ideas to a game or installation after a critical discussion about a current media problem e.g. big Internet companies vs. startup scene, transparent user etc. We will then try to get as much into detail as possible hacking this technology for the purpose of making things more transparent. Some technical equipment (Projector, PCs, Touchscreen, Kinect etc) can be provided, but participants should bring their laptop. Some skills in adobe design software or vvv are nice but not necessary. vvv is a real time visual programming environment, fast to learn and capable of huge 3D setups, easy and fast integration of external hardware and the right tool for workshops.

**BIO**

Andreas Brendle (Berlin, Germany) has been working in machine automatization technology, then studied and taught Interaction Design at University of Applied Science, Schwabisch Gmuend, Germany. This mixture of technical approach with design & art thinking evolutes in interesting interactive installations. Andreas is furthermore cofounder of the design studio www.17k.de, which realizes complex installations for trade fairs and museums.

Laurens Rinke (Stuttgart, Germany) is a freelance interaction designer and front-end developer and is engaged in the development of low and high fidelity prototypes. He studied interaction design at University of Applied Science in Schwabisch Gmuend and finished his studies in summer 2014 with a Bachelor of Arts. With his bachelor project he won the Future Award Frankfurt in the technology section. In 2015 he got nominated for the German Design Award 2016 as Newcomer. Already during his studies, he began to teach lower semester in media technology. Meanwhile he is teaching in three different courses at University of Applied Science in Schwabisch Gmuend as well as a regularly workshop at DHBW in Ravensburg.

Οι συμμετέχοντες του εργαστηρίου καλούνται να σχηματίσουν ιδέες ενός παιχνιδιού ή μίας εγκατάστασης βάσει μίας κριτικής συζήτησης αναφορικά με τρέχοντα προβλήματα των μέσων προβολής όπως επιχειρηματικοί κολοσσοί και startup ακριβείς διαδρομές και η συζήτηση θα προσπαθήσουμε υπό την καθοδήγηση των εισηγητών να μεταφέρουμε, να καθορίσουμε, διαφορετικές τεχνολογίες αλλοιώνοντας τον τρόπο χρήσης τους αποσκοπώντας στη μέγιστη δυνατή διαφάνεια. Στους συμμετέχοντες θα παρέχεται η δυνατότητα χρήσης πολλών εξοπλισμών όπως projector, pcs, touchscreen και kinect. Θα πρέπει να έχουν μαζί τους ηλεκτρονικό υπολογιστή και ιδιαίτερα γνώση των λογισμικών adobe και vvv και πάνω στα χείλη μας όλα αυτά θα χρησιμοποιηθούν. Το vvv αποτελεί ένα περίβλημα επικοίνωσης προγραμμάτων σε πραγματικό χρόνο. Είναι εύκολο και σε χρήση παρέχεται τη δυνατότητα σχεδίασης μεγάλων τρισδιάστατων συνθέσεων και εύκολου συνδυασμού του με εξωτερικούς εξοπλισμούς.

**ΒΙΟΓΡΑΦΙΚΟ**

Ο Andreas Brendle είχε εργαστεί για σειρά ετών στον τομέα του τεχνολογικού αυτοματισμού και στη συνέχεια σπούδασε και δίδαξε διαδραστικό design στο Πανεπιστήμιο Εφαρμοσμένων Επιστημών στη πόλη Schwabisch Gmuend της Γερμανίας. Στη δουλειά του αποτυπώνεται ο συνδυασμός αυτός τεχνικής προσέγγισης, ντιζάιν και καλλιτεχνικής σκέψης μεταξύ διαδραστικών εγκαταστάσεων. Είναι, επίσης, συνιδρυτής του design studio 17k που πραγματοποιεί περιπλάνητες εγκαταστάσεις σε εμπορικές εκθέσεις και μουσεία.

Ο Laurens Rinke εργάζεται ως διαδραστικό designer ενώ ασχολείται με την ανάπτυξη πρωτοτύπων ενώ χορηγεί ειδικότητα στην προετοιμασία διαδραστικών design στο Πανεπιστήμιο Εφαρμοσμένων Επιστημών στη πόλη Schwabisch Gmuend της Γερμανίας. Στη δουλειά του αποτυπώνεται ο συνδυασμός αυτός τεχνικής προσέγγισης, ντιζάιν και καλλιτεχνικής σκέψης μεταξύ διαδραστικών εγκαταστάσεων. Είναι, επίσης, συνιδρυτής του design studio 17k που πραγματοποιεί περιπλάνητες εγκαταστάσεις σε εμπορικές εκθέσεις και μουσεία.

Laurens Rinke is a freelance interaction designer and front-end developer and is engaged in the development of low and high fidelity prototypes. He studied interaction design at University of Applied Science in Schwabisch Gmuend and finished his studies in summer 2014 with a Bachelor of Arts. With his bachelor project he won the Future Award Frankfurt in the technology section. In 2015 he got nominated for the German Design Award 2016 as Newcomer. Already during his studies, he began to teach lower semester in media technology. Meanwhile he is teaching in three different courses at University of Applied Science in Schwabisch Gmuend as well as a regularly workshop at DHBW in Ravensburg.

O οι συμμετέχοντες του εργαστηρίου καλούνται να σχηματίσουν ιδέες ενός παιχνιδιού ή μίας εγκατάστασης βάσει μίας κριτικής συζήτησης αναφορικά με τρέχοντα προβλήματα των μέσων προβολής όπως επιχειρηματικοί κολοσσοί και startup ακριβείς διαδρομές και η συζήτηση θα προσπαθήσουμε υπό την καθοδήγηση των εισηγητών να μεταφέρουμε, να καθορίσουμε, διαφορετικές τεχνολογίες αλλοιώνοντας τον τρόπο χρήσης τους αποσκοπώντας στη μέγιστη δυνατή διαφάνεια. Στους συμμετέχοντες θα παρέχεται η δυνατότητα χρήσης πολλών εξοπλισμών όπως projector, pcs, touchscreen και kinect. Θα πρέπει να έχουν μαζί τους ηλεκτρονικό υπολογιστή και ιδιαίτερα γνώση των λογισμικών adobe και vvv και πάνω στα χείλη μας όλα αυτά θα χρησιμοποιηθούν. Το vvv αποτελεί ένα περίβλημα επικοίνωσης προγραμμάτων σε πραγματικό χρόνο. Είναι εύκολο και σε χρήση παρέχεται τη δυνατότητα σχεδίασης μεγάλων τρισδιάστατων συνθέσεων και εύκολου συνδυασμού του με εξωτερικούς εξοπλισμούς.
Human face became one of the most often used objects being in the constant recognition and even tracking mode by the computers today. Tracking face means detection and possibly recognition, over time. Machine, when tracking face recognizes that it's a face and follows its movement interpreting it on the way of emotions recognition. Why not to reverse the roles? If machines can control our faces, let's control the machine by your face! Using the visual programming language for creating multimedia works - Pure Data (Pd) you will get familiar with the graphical programming with a result of controlling video playback literally with movement of your face.

BIo

Popesz Csaba Láng is one of the founding members of Elektro Moon Vision - a Polish-Hungarian duet of visual artists back since 2004. They design unique visual live acts, wide-format projections, mappings, av performances, interactive video-installations and projections for theatre shows. In their works own patches, mathematic algorithms and technological solutions are often used. The duet is regularly invited to participate in international events presenting new media art. Their installations were exhibited at the Contemporary Art Gallery Bunker Sztuki, MuseumsQuartier in Vienna, Akarenga Soko Gallery in Yokohama, Japan and the 14. Media Art Biennale WRO 2011 in Wroclaw. Their experimental NZX was awarded in the frames of the Chopin Year competition by Warsaw Electronic Festival and Zacheta National Gallery of Art in Poland and ArtMuse in Bocholt, Germany. They were granted with Artist-in-Residence program of MuseumQuarter in Vienna completed with an exhibition at Electric Avenue (MQ). Cooperation with: Fine Art Academy in Krakow, Institute of Technology on Blekinge HighSchool in Karlskrona/Sweden, Contemporary Art Gallery Bunker Sztuki, Teatr Stay in Krakow, Krakow Opera and more.

A two-day long intensive workshop addressing to everyone aiming to expand their practical as well as theoretical knowledge on mapping and visualization. Its content is based on the instructor’s book «Mapping and Visualization with SuperCollider» and related to subjects as: 2D computer graphics, fractals, particle systems, encodings/mapping, data and sound analysis, waveform/spectra synthesis as well as advanced sonification and visualization techniques. SuperCollider has been established as, probably, the most powerful environment of text editing related to algorithmic music, sound synthesis and digital signal processing in real time. It offers a great audio synthesis generator and a dynamic object-oriented programming language. It is widely used by artists and researchers all around the world.

SuperCollider is an open-source software, available for free at: http://supercollider.sourceforge.net

BIO

Marinos Koutsomichalis (artist, researcher and developer) was born and raised in Athens; living and working in several cities. He has worked with several research centers, academies and project spaces around the world and has presented his work internationally at major museums, festivals and biennials, and to industrial / underground rooms, conferences, churches and independent galleries. He has worked as a researcher at the University of Turin and has taught at the University of Wolverhampton, TEI of Crete and the Contemporary Music Research Centre. He is responsible for dozens of laboratories around art / technology worldwide. He holds a Master in Composition with Digital Media from the University of York and a PhD in Sound and Media Art from DeMonford university. He is the author of the book Mapping and Visualization with SuperCollider.
The workshop aims to explore the relationships between the complex fields of digital humanities and contemporary popular culture.

On bullshit
Digital space inherently overcomes any boundary between valid and invalid knowledge. The Internet is filled with bullshit, as a result of the fact that each of us carries the right to communicate his/her thoughts or feels obliged to share his/her knowledge. Thus, however, we have the opportunity to critically think about the characteristics and scope of knowledge, as well as the new capabilities being activated by the noisy invasion of pop in the inaccessible field of expertise.

Web 2.0 and new music communities
Traditionally, online communities were set up around sites related to specific interests. However, the emergence of social networking sites has led to a new phase of online interaction (web 2.0) contributing to the creation of communities organized around people. Recent ethnographic researches show that the traditional communities have not been abolished, however. The new online music communities share more in common with like the geographically defined offline communities rather than traditional online communities of interests.

DH and DigHist: pop till you drop!
Digital Humanities (DH) and the digital story (DigHist) have recently invaded actively in the vocabulary and practices through which we understand the past. E-journals, digital libraries—collections—archives, digital memory. Internet file crowdsourcing and public participation in the production of digital historical content: new words, new ways to get familiar with the past, study our history and «write history» daily. What are the digital humanities and digital history then? How have spread among us and how popular?

Pop, digital and viral
The concept of popular is inextricably linked to the ‘analog’ worlds that massive technologies had introduced in the past. It is difficult to bring to mind today the worlds of radio, film, pictorial form or TV away from attendant pop-rules and pop-practices. At the turn of the new millennium, the long experience of the twentieth century which is usually described as pop culture, faces new transformations: The virulence (virality) invaded the cyberspace of modern digital technologies, claiming dynamically through the words and performances to redefine the relationship technology, critical mass and culture in the digital age.

BIO
Vassiliki Lalioti studied History and Archaeology in the University of Crete and Social Anthropology in the University of Durham – UK. She is currently an assistant professor of anthropology of performance at the Department of Music Studies, National and Kapodistrian University of Athens. She teaches cultural and music anthropology, contemporary popular music and internet ethnography, ethnographic approaches to performing arts. Her research interests and publications include the study of contemporary ancient Greek drama performances and their role in the construction of Greek ethnic identity, the application of performance theory in the study of performing arts (music, theatre), and the study of the role of technology in contemporary popular music.

Manolis Patiniotis is associate professor of History of Science at the department of History and Philosophy of Science, Athens University. He teaches graduate and undergraduate courses on the historiography of science, the History and Historiography of Scientific Revolution and the sciences during the 18 th and 19 th centuries. His research interests include the study of Newtonianism’s impact on various 18 th -century intellectual environments, the appropriation of the 17 th and 18 th -century natural philosophy by the scholars of the European periphery, and the application of information technology in historical inquiry. He participated in the construction of the digital libraries Hellinomnimon and Katoptron and he is a founding member of the international research group STEP (Science and Technology in the European Periphery).
διαδοθεί ανάμεσά μας και πόσο δημοφιλείς είναι; να «κάνουμε ιστορία» καθημερινά. Τί είναι λοιπόν οι ψηφιακές ανθρωπιστικές επιστήμες και η ψηφιακή ιστορία; Πόσο έχουν ψηφικού ιστορικού περιεχομένου: νέες λέξεις, νέοι τρόποι να εξοικειωθούμε με το παρελθόν, να μελετήσουμε πάλι την ιστορία, συλλογές-αρχεία, ψηφιακή μνήμη και το αρχείο του διαδικτύου, πληθοποιία και συμμετοχή του κοινού στην παραγωγή λεξιλόγιο και στις πρακτικές μέσα από τις οποίες κατανοούμε το παρελθόν. Ηλεκτρονικά περιοδικά, ψηφιακές βιβλιοθήκες-

Οι ψηφιακές ανθρωπιστικές επιστήμες (DH) και η ψηφιακή ιστορία (DigHist) έχουν εισβάλει τα τελευταία χρόνια δυναμικά στο DH και DigHist: πιο ποπ...

τις γεωγραφικά προσδιορισμένες offline κοινότητες παρά με τις παραδοσιακές online κοινότητες ενδιαφέροντα. ’’παραδοσιακές’’ κοινότητες δεν έχουν καταργηθεί, ωστόσο. Οι νέες διαδικτυακές μουσικές κοινότητες μοιάζουν περισσότερο με συμβάλει στη συγκρότηση κοινοτήτων οργανωμένων γύρω από ανθρώπου. Πρόσφατες εθνογραφικές έρευνες δείχνουν ότι οι Παραδοσιακά οι κοινότητες στο διαδίκτυο συγκροτούνταν γύρω από ιστοσελίδες αφιερωμένες σε συγκεκριμένα ενδιαφέροντα. Web 2.0 και νέες μουσικές κοινότητες λαϊκού στο άβατο της ειδημοσύνης.

On bullshit, ως αποτέλεσμα του γεγονότος ότι ο καθένας μας ασκεί το δικαίωμά του να κοινοποιεί τις σκέψεις του ή αισθάνεται με bullshit, ως αποτέλεσμα του γεγονότος ότι ο καθένας μας ασκεί το δικαίωμά του να κοινοποιεί τις σκέψεις του ή αισθάνεται με bullshit, ως αποτέλεσμα του γεγονότος ότι ο καθένας μας ασκεί το δικαίωμά του να κοινοποιεί τις σκέψεις του ή αισθάνεται με bullshit, ως αποτέλεσμα του γεγονότος ότι ο καθένας μας ασκεί το δικαίωμά του να κοινοποιεί τις σκέψεις του ή αισθάνεται με bullshit, ως αποτέλεσμα του γεγονότος ότι ο καθένας μας ασκεί το δικαίωμά του να κοινοποιεί τις σκέψεις του ή αισθάνεται με bullshit, ως αποτέλεσμα του γεγονότος ότι ο καθένας μας ασκεί το δικαίωμά του να κοινοποιεί τις σκέψεις του ή αισθάνεται με bullshit, ως αποτέλεσμα του γεγονότος ότι ο καθένας μας ασκεί το δικαίωμά του να κοινοποιεί τις σκέψεις του ή αισθάνεται με bullshit, ως αποτέλεσμα του γεγονότος ότι ο καθένας μας ασκεί το δικαίωμά του να κοινοποιεί τις σκέψεις του ή αισθάνεται με bullshit, ως αποτέλεσμα του γεγονότος ότι ο καθένας μας ασκεί το δικαίωμά του να κοινοποιεί τις σκέψεις του ή αισθάνεται με bullshit, ως αποτέλεσμα του γεγονότος ότι ο καθένας μας ασκεί το δικαίωμά του να κοινοποιεί τις σκέψεις του ή αισθάνεται
The path from analogue to digital photography, during the 1990s and more intensively, in the first decade of the 2000s has brought us to a truly amazing level of imaging quality, a wealth of processing capabilities and the ability to carry in our pockets a veritable mini photo-lab.

But the proliferation of smartphones and casual style photography has deprived us from the quest to photographic excellence, the path of learning the vital photographic principles and really discovering the wonderful world of digital photography. In this era of "fast food photography" Canon, the world’s leader in digital imaging, has a wonderful new compact mirrorless camera, the Canon EOS M3, which, arguably, produces great colour rendition. In this year's Athens Digital Festival, Canon would like to show everyone the wonderful technological advancements of the amazing Canon EOS M3 and its sibling, Canon EOS M10.
BORIS CHIMP 504

Boris Chimp 504 is an audiovisual real-time performance that emphasizes audio synthesis and graphical languages in a futuristic Sci-Fi aesthetics. It's a real time interactive/reactive system between the audio and the image, between the man and the machine.

BIO

Miguel Neto (Lisboa,1979) is a musician, producer and new media artist, has a degree in Psychological Sciences, studied Studio Recording, Advanced Music Production and a Digital Arts Master. Nowadays he is interested in creating musical interactive interfaces and exploring new musical languages, using computers and the new digital technologies. He is the musical side of real-time audiovisual performance Boris Chimp 504.

Rodrigo Carvalho (Porto, 1983) is a portuguese multidisciplinary designer & new media artist currently living in Porto. Graduated in Design and with a Digital Arts Master he is nowadays a PhD student in Digital Media in the University of Porto under the UT Austin/Portugal Program. He is very interested in the crossings between arts and technology, and the synergies between sound, movement and image. He is the visual side of the audiovisual real-time performance Boris Chimp 504.
‘Masks of Light’ is the latest set created by Aszyk, expanding out from just VJ sets and into the world of AV. Journey through a series of colourful, geometric, pattern-filled landscapes that are inhabited by a series of intricately built, ever-evolving creatures...

BIO
Aszyk started as a VJ, mixing up a blend of wild patterns, colours and shapes. Now he’s making the music, with sounds as big as the visuals.

Η performance ‘Masks of Light’ είναι η τελευταία δουλεία του Aszyk. Εκτείνεται πέρα από τα όρια του VJing κατακτώντας τον κόσμο του A/V. Πρόκειται για ένα ταξίδι μέσα από πολύχρωμα, γεωμετρικά τοπία, στα οποία κατοικεί ένα πλήθος δυναμικά εξελισσόμενων οντοτήτων.

ΒΙΟΓΡΑΦΙΚΟ
Ο Αςζικ ξεκίνησε ως VJ, πειραματίζοντας με συνδυασμούς σχεδίων, χρωμάτων και μορφών. Πλέον δημιουργεί και τα ηχητικά κομμάτια των έργων του, με ήχους εξίσου εντυπωσιακούς με τα γραφικά του.
Centaure is a live audio & video performance by Franck Vigroux (music) & Kurt d’Haeseleer (video). Centaure is a postdigital road trip to a dystopic future. It’s a virtual ‘safari’ to a world populated by cloned creatures and mutations of species that seem to have been artificially rebuilt from contaminated DNA. Man has disappeared, absorbed by technology, which has become anthropomorphic. Everything breathes, smells, rot, transforms... The grass, the trees, the water, the clouds, everything is contaminated with a barely visible, but omnipresent technology. Human flesh has exploded and has morphed with machines to give birth to a perverted new nature.

BIOS
A composer and improviser, Franck Vigroux lives in a universe where noise, improvisation, electroacoustic, industrial, hörspiel, and contemporary music meet. On stage he can play many different roles: guitar player, turntablist, revox manipulator, electronic performer. He also directed numerous videos, such as Dust (30') in 2007. Franck Vigroux performs solo or regularly collaborates for live acts with Mika Vainio, Transistor (with Ben Miller), Reinhold Friedl he also collaborated with Kasper Toeplitz, Elliott Sharp, Zeena Parkins, Joey Baron, Bruno Chevillon, Marc Duret, Push the triangle, Kenji Siratori, Ars Nova ensemble instrumental, performs with video artists Antoine Schmitt (with Tempe). Kurt d’Haeseleer (with Aucun lieu), Philippe Fontes (with Police).

Kurt d’Haeseleer is the artistic director of the Werktank, a production house for media art Birbeek, that has its roots in the former artist collective the Filmfabriek. d’Haeseleer himself produced several videos and (interactive) installations. He also works regularly as a video designer for theatre, dance and opera and makes his own performances. He will create the videodesign for the Ring-cycle in the Scala of Guy Cassiers and worked with the likes of Ictus, Georges Aperghis, Transparent, Kollectif Baraka, Isabella Soupart, Jon Hassell, Annabel Schellekens, Jojo Inc, TUK, Peter Verhelst, Køhn.

Το έργο Centaure είναι μία ζωντανή οπτικοακουστική performance των Franck Vigroux (μουσική) & Kurt d’Haeseleer (βίντεο). Η performance Centaure είναι ένα μετα-ψηφιακό ταξίδι σε ένα δυστοπικό μέλλον. Είναι ένα οπτικό ‘σαφάρι’ σε έναν κόσμο που κατοικείται από κλωνοποιημένες οντότητες και μεταλλαγμένες είδη που μοιάζουν σαν να έχουν δημιουργηθεί τεχνητά από αλλοιωμένο DNA. Αυτός ο κόσμος είναι ιδιαίτερος, έχει αναπτυχθεί από την τεχνολογία που έχει πλέον γίνει ανθρωπομορφοποιημένη. Τα πάντα αναπνέουν, μυρίζουν, σαπίζουν, μεταμορφώνονται. Τα φυτά, τα δέντρα, τα νερά, τα σύννεφα, όλα έχουν μολυσθεί από μια ακόμη ακόμη αλλοιωμένη τεχνολογία. Η ανθρώπινη σάρκα εκρήγνυται και αφαιρείται από τις μηχανικές δύναμες της σε μία νέα αλλοιωμένη φύση.

ΒΙΟΓΡΑΦΙΚΑ

Recession is the third part of the trilogy Euphorie-Crise-Recession. It is an audio-visual performance, a journey through what’s left of our civilization. The show echoes the scarcity of natural resources, diminishing of species, and the ever-expanding influence of built matter. Fernando Favier and François Wunschel, the two performers, activate the digital vista in realtime, like busted puppeteers, waiting for something to go wrong.

BIOS
Gymkhana studied philosophy at university. He chose then to focus on concrete music and integrated the Paris Conservatory. Considering the music as a visual art, it starts multimedia collaborations: Vincent Ravalec, Mike Ladd and then finally François Wunschel will cross his path. He joined Exyzt collective and finally 1024. They have created together the performative trilogy «Euphoria, Crisis, Recession» among other art installation and inaugural video mapping.

François Wunschel is an architect and computer programmer, François launched his career in the visual industry by designing his own arcade game at 13 years. He will be later co-founder of Exyzt collective. Leading Madmapper and Madframework development, François aka Frz is always pushing the boundaries of realtime graphic tools.

Recession υπολογίζεται ως το τρίτο μέρος της τριλογίας Euphorie-Crise-Recession. Πρόκειται για μία οπτικοακουστική performance, μία διαδρομή μέσα από ό,τι απέμεινε από τον πολιτισμό μας. Η performance πραγματοποιείται: την εξαφάνιση των φυσικών πηγών, την εξαφάνιση ειδών, και την ακατάπαυστη επέκταση των κτηριακών δομών. Οι δύο περφόρες, Fernando Favier και François Wunschel, χειρίζονται τις ψηφιακές εικόνες σαν δύο εγκλωβισμένοι κουκλοπαίχτες που περιμένουν να γίνει κάποιο λάθος.

ΒΙΟΓΡΑΦΙΚΑ
Ο Gymkhana σπούδασε φιλοσοφία στο πανεπιστήμιο, ενώ αργότερα διάλεξε να ασχοληθεί με τη συγκεκριμένη μουσική παρακολουθώντας μαθήματα στο Ωδείο του Παρισιού. Θεωρώντας τη μουσική ως μία οπτική τέχνη, ξεκινάει πολυμεσικές συνεργασίες με τους: Vincent Ravalec, Mike Ladd και τέλος συναντάει τον François Wunschel. Γίνεται μέλος της κολεκτίβας Exyzt και αργότερα της εμπνέει Gymkhana την τριλογία «Euphoria, Crisis, Recession» μεταξύ άλλων καλλιτεχνικών εγκαταστάσεων και έργων video mapping.

Ο François Wunschel είναι αρχιτέκτονας και προγραμματιστής υπολογιστών. Ο François ξεκίνησε την καριέρα του στην βιομηχανία της έρευνας, σχεδιάζοντας το πρώτο του ηλεκτρονικό παιχνίδι στη ηλεκτρονική των 13 ετών. Αργότερα θα γίνει ουδετέρας της κολεκτίβας Exyzt. Οι εμπειρίες προγραμματιστής των Madmapper και Madframework, ο François aka Frz πάντα ξεπερνά τα όρια των μέσων δημιουργίας δυναμικών γραφικών.
FESTIVALS OF THE WORLD
ANIMA Festival
(BELGIUM)

Anima is the Brussels International Animation Film Festival, which was founded in 1981. Since its creation, the festival has developed as a major international event, with its audiences growing from 2000 spectators to 35000 in 2011. Since 2000, the festival has been organizing the Futuranima, that is, days devoted to professionals. Anima has been accredited by The Academy of Motion Picture Arts and Sciences for the animated short film category.

The Screening at ADAF is entitled Snapshots from Belgium and is curated by Doris Cleven, the director of Anima.

ARTISTS | ΚΑΛΛΙΤΕΧΝΕΣ

Louise-Marie Colon | La Boîte de sardines (2011)
Ornella Macchia | Papiers d’Arménie (2015)
Roman Klochkov | Natasha (2012)
Wouter Bongaerts | Mia (2014)
Japan Media Arts Festival is a comprehensive festival of Media Arts (Media Geijutsu) that honors outstanding works from a diverse range of media – from animation and comics to media art and games. The festival gives awards to each of its four sub-categories: Art, Entertainment, Animation, and Manga. It also provides a platform for appreciation of the award-winning and other notable works. Since its inception in 1997, the festival has recognized significant works of high artistry and creativity and in addition to a yearly Exhibition of Award-winning Works it has held other events, such as symposiums, screenings, and showcases. Last year, the 18th Festival received 3853 works from 71 countries and regions around the world, demonstrating its continuing evolution as an established annual international festival. Award-winning works are exhibited both within Japan and abroad through various projects and events organized by the Agency for Cultural Affairs that aims to develop and promote the creation of Media Arts by focusing primarily on the new generation of artists.

JAPAN POP ENERGY!

This program consists of a collection of past award-winning works from the Japan Media Arts Festival that reflect a sense of contemporary Japanese pop culture. Such items as TANAKA Hideyuki's Berobero, that uses the town of Shinjuku as its stage and the skillful Japanese-style animations of young directors UEKUSA Wataru and ISHIDA Hiroyasu are expressions of bold self-assertion beneath the pop veneer.

Supervisor: Mitsuko OKAMOTO
(Professor and Director, Department of Animation, Graduate School of Film and New Media, Tokyo University of the Arts, Japan)
Locomoción is an Experimental Animation Festival held at Mexico City. We believe in the importance of experimentation as a learning process, a trendsetter and as a personal style finder. We focus on the Visual Alchemists: artists willing to find the perfect combination of technique, plastic, substrate and narrative in forming the visual Philosopher’s Stone. We seek to offer a platform for the free and conscious development of this art.

The screening, Alquimia Visual (Visual Alchemy), consists of the winners of the festival’s first and second editions and one collaboration with a Mexican-based studio called Casiopea. A total of 14 animated short films that showcase their own vision of experimentation.

The curation was in charge of the judges of both editions of the festival / Οι επιμελητές που ήταν υπεύθυνοι για τις κριτικές επιτροπές και στις δύο εκδόσεις του φεστιβάλ:

ARTISTS | ΚΑΛΛΙΤΕΧΝΕΣ
Daniel Farah (MX) | The Wend
Iris Díaz (MX) | Ante la Nada (Into the Nothingness)
Alejandro "Male" García Calleja (MX) | Santolo
Casiopea (MX) | Adentro (Afuera)
Genadzi Buto (RU) | Ono / It
Frederic Siegel (CH) | Ruben Leaves
Martin Stratana (SI) | Rosso Papavero/Circus of Red Poppy
Ivan Díaz (ES) | Avec le temps
Anne-Sophie Cayon & Laura Nicolas (BE) | La Botanique des Amours
Wenyu Li (CN) | Go to City ELE
Juan Llobera (AR) | Zombie Pony
Paulo Mosca & Abel Sánchez (ES) | Amor de Mono
Edgar Álvarez (USA/CO) | The Invisibles
Hector Bustamante (MX) | Bulletproof
LOOP Festival is the international encounter for contemporary video art, artists' videos and films and moving image based art. It takes place annually in Barcelona involving the major art venues of the city which join forces to display the current trends in video art and present them to the general public. The Discovery Award has been created with the aim to support and recognize the recent production of videos and films by international artists through a free open call to the artistic community. This LOOP Barcelona initiative is supported by Estrella Damm, who sponsors this prize, in line with its longtime support to the cultural sector. The objectives of the Discovery Award are to promote and to disseminate the videos and films by international artists; to encourage experimentation and innovation in audiovisual creation and to introduce the works in professional exhibition circuits. The Discovery Award 2015 screening programme brings together the eleven finalist works of the first edition of the Discovery Award, a prize dedicated to international artists' films and videos. From the projects submitted through an open call, ten finalist have been shortlisted by a jury of experts. The selected works are shown along with the most voted work on the online video channel of the prize. This 2015's jury has been comprised by Bartomeu Mari, Javier Duero, Julia Morandeira, Martí Perán and Carlos Durán, who have also chosen the winning work of the first Discovery Award.

ARTISTS | ΚΑΛΛΙΤΕΧΝΕΣ

Shahar Marcus (IL) | Seeds
Marco Godoy (ES) | Reciclar el eco
Adrian Melis (C) | Surplus Production Line
Carlos Motta (CO) | La visión de los vencidos (The Defeated)
Izzar Barrio (ES) | The History of the First
Joan Bennassar (ES) | A dream from before history (Futuro memories)

Karen Mirza & Brad Butler (UK) | Everything for Everyone and Nothing for Us
Virgile Frasse (FR) | Situations Suivantes
Rab Kennedy (UK) | What are you driving at?
Ryan Rivadeneyra (USA) | Sexy miami futuristic cocktail lounge (from the past)
YunTing Tsai (TW) | Betwixt and Between
Since the year 2000 FILE electronic language international festival has been promoting exhibitions, workshops, performances, talks and gatherings which seek to investigate the appropriations of the technologic media – as computer and games – in artistic accomplishments. With annual exhibitions in São Paulo and editions in Rio de Janeiro, Belo Horizonte, Curitiba and Porto Alegre, in addition to participations in international events, FILE is the biggest digital art event in Latin America. Among FILE categories, FILE ANIMA+ is dedicated to animation and digital innovation in their interrelationship among the different artistic versants of electronic languages. It opens spaces for all the genders of animation, from big-studio classics to indie productions, from professionals to students. FILE Anima+ also exhibits animations from partners festivals from around the world.

ARTISTS | ΚΑΛΛΙΤΕΧΝΕΣ

Bill Miller | Phantoms
Anthony Rousseau | My last round
arnaudaffard | Mountain Fragility
Bilder | THE EXPLORER
Camilo Coîmenares | Quintai
CHEN I-CHUN | Shua Yuan Lin Legend -IV
Episode - GRASP REPLACEMENT
Christo Guelov | Little Black's Whole Life in the Factory
Second Episode
CLAUDIO ROBERTO | MUDINHO
Daniela Krajcova | Stability
David Stumpf | Cowboyland
Chang Liu & Joanna Wrzaszczyk | Illusion
Fabricio Lima | Marcelojeneci - Um De Nós
Henning M. Lederer | Anatomic
Jan Goldfuß | 2=1(+1=n) (Cold Memories 2)
Joanna&rubens | Sinking_3
Jorge F. | Nightmare Endless
Katsuki Nogami | Namidai
Kwon Daye | time, quick
Angare | OSapato
Leandro Angare | Pulso
Matthew Schoen | Vehicles
Mian Zulic | The Circle of life
Olga Guseva | The Astronaut
Veronika Obernova & Michaela Copikova | Nina
PAM1 Multimedia Studio: Olga Wrzosek, Katarzyna Gorska, Tomasz Kucharczyk, Anna Kosmolska, Marcin Sowiński, Katarzyna Krzyżanowska, Bartek Gaidała, Dominika Suszek, Izabela Lewin, Petra Koláříková, Agata Pastusiak & Katarzyna Pribylusz | redhead3
Peter Whittenberger | What's the Worst That Can Happen?
Pu, Shuai Cheng | The Sum of Secrets- The Snake in Mind
Raven Kwok & Karma Fields | Skyline
s-ara | Telephonophobia
Sandrine Deumier & Philippe Lamy | U.hotel
Susanne Wiegner | the light - the shade
Inventions: RuKuwahata & Max Porter | Perfect Houseguest
Uwe Heine Debrot | Fotobinter
VJ Eletroman | RepresentaCorisco 2015
What would you do, when you danced half naked in the middle of the street in front of a camera & years later the world starts worshiping your image but you don't want all of this?
«The Story of Technoviking» follows an early successful Internet meme over 15 years from an experimental art video to a viral phenomenon that ends up in court. Originally filmed in public space at a political demonstration, labeled by a community, remixed and shared by tens of millions, the clips' images can't be removed anymore from the collective memory nor be deleted from the servers that are located all around the world. Opinions of artists, lawyers, academics and fans are mashed up with a big variety of online reactions and show the dilemma that is created when our fundamental right of the protection of our personality is in conflict with our fundamental right of free speech, when user behavior gets in conflict with 100 years old laws that our legal system is based on. What direction should our culture and society develop in the future in regards of intellectual property? And how can one make a film about it when officially its not allowed to show the protagonist?

BIO
Matthias Fritsch lives and works in Berlin. He studied Media Art at the University of Arts and Design Karlsruhe (HfG) in Germany and Film, Fine Art and Curating at Bard College, Center for Curatorial Studies (CCS), New York State, USA. He has made several short and long movies, and media-based installations. In the last years Fritsch focuses on the digital communities formed within internet video platforms and examines their importance in the formation of the contemporary cultural production. Matthias Fritsch's filmic works focus on issues of authorship and property, that have recently enjoyed a heightened interest within the context of open distribution channels on the Internet. Fritsch traces the potential and boundaries of related cultural practices by way of participation. Correspondingly, his works are not only shown in an art context, but he also uses other platforms and distribution channels.

Τι θα έκανες, εάν κάποτε χόρεψες ημίγυμνος στη μέση του δρόμου μπροστά σε μία κάμερα και μετά από χρόνια ο κόσμος ξαφνικά άρχισε να λατρεύει την εικόνα σου ενώ εσύ δεν θέλες τίποτα από όλα αυτά; Το ντοκιμαντέρ The Story of Technoviking ακολουθεί την ιστορία ενός επιτυχημένου Ιντερνετικού meme που ξεκίνησε από ένα πειραματικό εικαστικό βίντεο, έγινε viral φαινόμενο και μετά από 15 χρόνια κατέληξε στο δικαστήριο. Το αρχικό βίντεο γυρίστηκε στο δημόσιο χώρο κατά τη διάρκεια μιας πολιτικής διαδήλωσης, αναγράφηκε από μια κοινότητα χρηστών στο διαδίκτυο, μοιράστηκε και ρεμιξαρίστηκε από δεκάδες εκατομμύρια άτομα. Οι εικόνες του βίντεο δεν μπορούν να αφαιρεθούν πλέον από τη συλλογική μνήμη ή να διαγραφούν από τους servers που βρίσκονται σε ολόκληρο τον κόσμο. Απόψεις από καλλιτέχνες, δικηγόρους, ακαδημαϊκούς και απόδοσες παρουσιάζονται μαζί με ποικίλες αντιδράσεις και συμπεριφορές που συγκρούονται με νόμους που ισχύουν πάνω από 180 χρόνια, στους οποίους βασίζεται το νομικό μας σύστημα. Πώς κατευθύνεται χρεώνεται ο πολιτικός ρόλος και η κοινωνική μας αναλυτικά στο μέλλον αναλυτικά με την πνευματική ιδιοκτησία και πώς μπορεί κανείς να δημιουργήσει χρηστικά και αυτοκεντρικά εργαστήρια στο διαδίκτυο, το δικαστήριο και την επικοινωνία στοιχεία που προκαλούν περίπλοκες διαδικασίες με προβλήματα από τη συμμετοχικότητα;

BIOGRAPHY
The Story of Technoviking (90:00MIN)

SPECIAL SCREENINGS
Matthias Fritsch (DE)
THE STORY OF TECHNOVIKING (2015)
VIDEOsPAIN is an international program of video art that aims to exhibit the most avant-garde and up-to-date elements in the varied Spanish audiovisual scene to day, with a theme compelling enough to capture the attention of a broad and diverse audience. This broad selection of works offers a caustic, unusual and critical tribute to twenty-one works produced by Spanish video artists, whose works form part of the MADATAC archive. Many of these artists have been awarded the prestigious annual prizes given by MADATAC Festival. The subtitle "Transvisual crossings" alludes to the themes addressed by the video creations in this selection, which describe the dilemmas of fragmented societies in transit into yet unidentified new models, and recognize the changing terrain in which we exist and create, readapting landscapes and objects derived from an unexplored audiovisual digital culture. Here both dreamlike visions and realistic ones, oriented by networks of the intangible, encounter organic textures of great sculptural intensity and expand into different forms through which we may observe the dissimilar landscapes of captive sensations and emotions, as well as the ones that expose the wakeful body.

ARTISTS | ΚΑΛΛΙΤΕΧΝΕΣ
Albert Merino (ES) | The essence of the stone
Alex de la Crux (ES) | Yure, the ghost misconception
Alfredo G. Barroso (ES) | Pictorialismo
Ana Marcos & Angela Ruiz (ES) | entreVELADAS
Belén Patin (UR) | City of Caves
David Rodriguez Gimeno (ES) | Develop / Movement No1
Elena Gaztelumendi (ES) | Leak Out / Defacebook Serie
Fernando Garcia Malmierca (ES) | Neonova
Isabel Perez del Pulgar (ES) | Opus Nigrum
Iury Lech (ES) | Transmorph Realities
Javier Lloret (NL) | Detached Series
Juan Carlos Sánchez Duque (ES) | Still Life
Julio Fernández Aréin (ES) | Effect 02
Laura & Sira Cabrera (ES) | Dreamworld
Lisi Prada (ES) | Haiku Time
Luis Bezeta (ES) | The Factory
Marina Núñez (ES) | Device 3
Miguel Ángel Concepción (ES) | The Last Supper
Ohn (María Roja & Beno Molina) (ES) | Minouson
Rocio López Zarandeta (ES) | Within
Rrose Present (ES) | Life, or burning shadows
For the second year, three important institutions that are integrally involved in the digital media sector, namely the Athens Digital Arts Festival as the organizer of the Festival, the Video Workshops and the Master of Arts In Video, Audiovisual Media And Motion Graphics Production of the Department of Photography and Audiovisual Arts of the Technological Educational Institute of Athens as well as the Photography Workshop Team of the School of Visual and Applied Arts of the Faculty of Fine Arts of the Aristotle University of Thessaloniki will be collaborating within the framework of the 12th ADAF, presenting the video art project entitled “From A to Z in loop” with selected works from the students of the schools.

In the book, “The Philosophy of Andy Warhol (From A to B and Back Again)”, Warhol himself states:

“I asked (Damian) how she could speak of “new art”. “How can you know if it’s new or not? New art ceases to be new as soon as it has already happened”.

The historical Pop Art of the 50’s and 60’s had turned the material production and the aesthetics of a pop and massive culture and the terms of the world of advertising and the media, the functions and symbols of consumerist materialism into its main object and thus managed to create an innovative movement which would combine the “new” in art with the “modern” in lifestyle: a very serious intervention in the present with further more complicated consequences that one would have ever imagined or intended.

The participants in this exhibition belong to the new generations of creators who come to the forefront, released from the dilemmas concerning analogical versus digital media and with extended means of communication, work, entertainment and information. They bring along a new way of life, framed by the digital (popular) culture, with a different communication and behavior manual, which calls upon constant re-adaptations in the fastest pace.

Within this fluid “being”, they venture to dynamically articulate their own art discourse with works that often make satire, exaggerate, face the everyday life with humor or just comment on it, using different means and techniques (digital, collage, glitching, intense coloring, repetitions etc). In any case, they do uncover interesting aspects of our daily lives, through their own personal view.

Myrto Vounatsou & Stelios Dexis

Supervising Professors:

T.E.I of Athens – Department of Photography and Audiovisual Arts

Dr. Vlassas Gregoris (Director of the MA Programme, Professor of Photography), Dr. Kontogeorgis Aristidis (Assistant Professor of Photography), Vounatsou Mirsini (Contributor / MFA in Digital Arts), Liberakis Tasos (Contributor, D.E.A Information et Communication), Simeon Pavlos (Contributor, Photographer, Cameraman)

A.U.TH – School of Visual and Applied Arts of the Faculty of Fine Arts

Supervising Professors: Katsagelos Giorgos (Professor of Photography), Dexis Stelios (Assistant Professor / MFA in Digital Arts)
Για δεύτερη χρονιά, τρεις σημαντικοί φορείς που ασχολούνται αμιγώς με τα ψηφιακά μέσα, το Digital Arts Festival ως διοργανωτή του Φεστιβάλ, τα Εργαστήρια Βίντεο και το Μεταπτυχιακό Πρόγραμμα με τίτλο "Παραγωγή Βίντεο Οπτικοακουστικά Μέσα & Κινούμενα Γραφικά" του Τμήματος Φωτογραφίας και Οπτικ/κών Τεχνών του AΤΕΙ Αθήνας και το Εργαστήριο Φωτογραφίας του Τμήματος Εικαστικών και Εφαρμοσμένων Τεχνών της Σχολής Καλών Τεχνών του ΑΠΘ, συνεργάζονται στο πλαίσιο της Έκθεσης Digital Pop, παρουσιάζοντας το video art project με τίτλο A to Z in loop, με επιλεγμένα έργα φοιτητών των Σχολών τους.

Στο βιβλίο "The Philosophy of Andy Warhol (From A to B and Back Again)" ο ίδιος γράφει:

-Ρώτησα (την Ντάμιαν) πώς μπορούσε να λέει "νέα τέχνη". "Πως ξέρεις αν είναι νέα ή όχι; Η νέα τέχνη δεν είναι πια νέα από τη στιγμή που ήδη έχει γίνει".

Η ιστορική Pop art των δεκαετιών του 50 και 60, κάνοντας αντικείμενο της την υλική παραγωγή και την αισθητική της «λαϊκής» και της «μαζικής κουλτούρας», τις συνθήκες του κόσμου της διαφήμισης και των μέσων ενημέρωσης, τους κανόνες λειτουργίας και τα σύμβολα του καταναλωτικού υλισμού, κατάφερε να δημιουργήσει ένα καινοτόμο κίνημα μέσω μιας απόλυτης συγχώνευσης του «νέου» στην τέχνη με το «σύγχρονο» τρόπο ζωής, μια πραγματική επέμβαση στο παρόν, με πολύ πιο περίπλοκες συνέπειες από ό, τι ίσως είχε φανταστεί ή επιδιώξει.

Οι συμμετέχοντες στην έκθεση αυτή ανήκουν σε καινούριες γενιές δημιουργών που έρχονται στο προσκήνιο απενοχοποιημένες από τα διλλήματα μεταξύ αναλογικών και ψηφιακών μέσων και με διευρυμένους τρόπους επικοινωνίας, εργασίας, διασκέδασης και εμπειρίας. Είναι φορείς ενός νέου τρόπου ζωής, πλαισιωμένης από την ψηφιακή pop(ular) κουλτούρα, με ένα διαφορετικό αλφαβητάριο επικοινωνίας και συμπεριφοράς, το οποίο καλούνται να επαναπροσδιορίζουν διαρκώς και με ταχύτατους ρυθμούς.

Μέσα σε αυτό το ρευστό γίγνεσθαι, επιχειρούν να αρθρώσουν δυναμικά τον δικό τους καλλιτεχνικό λόγο με έργα που μπορούν άλλοτε να σατιρίζουν, να είναι υπερβολικά, να αντιμετωπίζουν την καθημερινότητα με χιούμορ ή απλά να την σχολιάζουν, χρησιμοποιώντας διαφορετικές τεχνικές και μέσα (ψηφιακά κολάζ, glitching, έντονα χρώματα, επαναλήψεις, κ.ά). Σε κάθε περίπτωση όμως, αποκαλύπτουν μέσα από την προσωπική τους ματιά, ενδιαφέρουσες πτυχές της καθημερινότητας μας.
SPECIAL EVENTS
On the occasion of the 20th anniversary of raster-noton, ADAF 2016 joins forces with the leading electronic music label to present a special event: focus raster-noton. ADAF 2016 opened its doors with an exclusive event, hosting two artists, namely Kyoka and Grischa Lichtenberger, from raster-noton, one of the leading labels of electronic music and a network covering the overlapping border areas of pop, art, and science.

ARTISTS

Kyoka works as a musician/composer in Berlin and Tokyo and is known for her chaotic and direct musical approach and a heavy-rough sound, resulting in a broken pop-beat with experimental yet danceable rhythms. Inspired by her residencies at Stockholm’s EMS studios, Kyoka’s new EP »SH« might be her most experimental record so far. According to Ryuichi Sakamoto, KYOKA “sounds like a toy box turned up side down. How can she make such pretty and chaotic sounds!? I love it!”

Grischa Lichtenberger is an electronic music producer, visual and installation artist living in Berlin. The aggressive tone in his sound design has its counterpart in an emotional depth of the musical structure. The music aims towards a paradoxical parallelism of introspective moods on the dance floor and unsettling contemplations in an intimate listening situation. Tumbling between furry, highly energetic beats and trembling, concerning melodies, an almost tactile honesty reaches out to the individual listener.
AVnode | LPM 2015 > 2018 is a Large Scale Cooperation Project co-funded by the Creative Europe Culture Programme of the European Union chosen with 15 other proposals amongst 127 applications submitted.

AVnode | LPM 2015 > 2018 is a cooperation project between 13 partners from 12 countries: Austria, Belgium, Czech Republic, Germany, Greece, Hungary, Italy, Netherlands, Poland, Spain, Turkey and United Kingdom.

AVnode | LPM 2015 > 2018 aim is to promote and develop live video culture to both European and worldwide audiences.

With the participation of:

Gianluca Del Gobbo (LPM),
Rossana Di Lella (ECCOM),
Elwira Wojtunik & Popesz Csaba Láng (PATCHlab),
Iury Lech (MADATAC),
Ilias Chatzichristodoulou, Katerina Gkoutziouli, Clelia Thermou (ADAF)

The programme AVnode | LPM 2015 > 2018 is a scheme of cooperation of large scale which is supported by the Creative Europe Programme of the European Union and chosen together with 15 other proposals amongst 127 applications submitted.

The programme AVnode | LPM 2015 > 2018 is a cooperation scheme of large scale, which is supported by the Creative Europe Programme of the European Union and chosen together with 15 other proposals amongst 127 applications submitted.

Date: 20/05/2016
Venue: European Public Space / Στέκι της Ευρώπης
COSMOTE One presents One Open Studio at the 12th Athens Digital Arts Festival 2016

The 12th Athens Digital Arts Festival 2016 and COSMOTE One invited the audience and the artists of ADAF to the One Open Studio experience, inspired by the number «One». Whether «One» is conceived as a concept or as a number, it symbolizes uniqueness, priority, first rank, integration and aim.

COSMOTE One, supporting creativity and communication, initiated the real time participatory project, where the artist Nikos Tsounakas, in collaboration with the festival’s audience, used advanced audiovisual media along with traditional artistic practices, in order to create a unique participatory project. Meanwhile, the audience could communicate their ideas to the artist in order to contribute to the constant evolution of the project, either through a direct dialogue at the One Open Studio, or online through #ADAFOneOpenStudio and the oneopenstudio@adaf.gr email address, sending suggested material.

Graffiti, Stencils, Street Art, Projection Mapping, Augmented Reality and other traditional and digital techniques were there to be discovered, while one could follow and actively participate in the project from start to finish, through the «ADAF One Open Studio» Facebook Event, which was dedicated to the initiative.
ADAF Kids

Athens Digital Arts Festival introduces the new section ADAF Kids designed for schools, kids and families. ADAF Kids is an integrated programme that connects digital arts and technology with the educational process cultivating the participants imagination and creativity. Under the guidance of experienced instructors, both kids and families will have the opportunity to engage with digital culture through interactive installations, creative workshops and animation.

Το Διεθνές Φεστιβάλ Ψηφιακών Τεχνών της Ελλάδας, Athens Digital Arts Festival (ADAF) εγκαινιάζει μια νέα ενότητα για σχολεία, οικογένειες και παιδιά, το ADAF Kids.

Πρόκειται για ένα πρόγραμμα που συνδέει τις ψηφιακές τέχνες και την τεχνολογία με την εκπαιδευτική διαδικασία, καλλιεργώντας τη φαντασία και τη δημιουργικότητα. Με την καθοδήγηση έμπειρων εισηγητών, τόσο τα παιδιά όσο και οι γονείς θα έχουν τη δυνατότητα να γνωρίσουν τον ψηφιακό πολιτισμό μέσα από διαδραστικές εγκαταστάσεις, δημιουργικά εργαστήρια και προβολές animation.
“Circus Lumineszenz Playground” is an Immersive Interactive Multimedia Installation aimed at young audiences, where they are invited to create visuals with different light objects. A video camera is monitoring the action and sending the information to a computer, which with specific software of our design modifies the images that are at the same time projected in a screen, creating a beautiful world of Light and Colour. We also provide homemade electronic musical instruments, such as the Electronic Marimba, the Photophono and the little Laser Harp, which are connected to the computer and trigger magical electronic sounds and effects.

BIO
Circus Lumineszenz is an artistic and educational project. Through the use of light and creative technology, they develop multimedia environments, installations, performances and objects where the audience is invited not only to contemplate and enjoy, but in most cases, to actively participate as creators of the experience as well.
Workshops

A small paper-moving world / Ένας μικρός χάρτινος κινούμενος κόσμος
Instructor/ Εισηγητής: Babis Alexiadis / Μπάμπης Αλεξιάδης (GR)

Create your own animation just like you have dreamed of! The workshop focuses on the stop motion technique for both kids and adults. Little wannabe creators along with their parents will participate in the creation of main characters, design, moving images synthesis and sound design. With the help of experienced facilitators participants will explore step by step the creation of an animation hosted at two separate work stations: the one of design and that of composition. They will glue, color and decorate paper character forming, as well, the set having the opportunity to direct their own films and composing the sound effects of it. At the end of the workshop participants will take with them their creations.

Instructor/ Εισηγητής: Babis Alexiadis / Μπάμπης Αλεξιάδης (GR)

Biodata

Babis Alexiadis is an animator and media artist that works between London, Athens and Thessaloniki. He works mainly with traditional animation techniques such as hand drawn, stop frame, and cut out, towards the creation of moving image works that feature drawings, collage, found objects and every day materials. He has been involved in theatre productions, commercials, music videos, and educational programmes. His recent projects includes an animation commission for the 50th Dimeria festival, Thessaloniki (2015), the creative direction for the moving image of theatre production the Barometer of My Heart, London (2015), an animation for the award winning opera production Laka The Spacedog (2012), a commissioned animation for Ron Arad’s 360° installation Curtain Call at the Roundhouse, and an animation for the award-winning theatre production For The Best (2010). He has worked as an assistant lecturer for Buckinghamshire University, and AAS College, and also collaborated with the educational departments of organisations such as Onassis Cultural Centre, Macedonia Museum of Modern Art, Museum of Cycladic Art, The Industrial Gas Museum, Technopolis City of Athens.

Ενας μικρός χάρτινος κινούμενος κόσμος
Δημιουργήσε το δικό σου animation έτσι όπως το έχεσε φανταστεί!
Το εργαστήριο εστιάζει στην τεχνική του stop motion για μικρούς και μεγάλους. Μικροί επίδοξοι δημιουργοί και οι γονείς τους θα συμμετέχουν από τη δημιουργία των κεντρικών χαρακτηρών και των σκηνικών έως τη σύνθεση της κινούμενης εικόνας και τη μουσική επένδυση. Με τη βοήθεια έμπειρων εισηγητών, οι συμμετέχοντες θα εξερευνήσουν βήμα προς βήμα τη δημιουργία ενός animation όπου αυτά θα παρουσιαστούν μέσα από δύο σταθμούς παραγωγής: την δημιουργία και τη σύνθεση. Θα καλύψουν τα χρωματικά και θα δημιουργήσουν χάρτινους χαρακτήρες, διαμόρφωνοντας παράλληλα το σκηνικό έχοντας τη δυνατότητα να περάσουν από τη θέση του σκηνοθέτη συλλέχοντας το πρώτο τους βίντεο και τα ηχητικά εφέ της δικής τους ιστορίας. Στο τέλος του εργαστηρίου οι συμμετέχοντες θα παίρνουν μαζί τις δημιουργίες τους.

Βιογραφικό

Ο Μπάμπης Αλεξιάδης είναι animator & media artist που εργάζεται μεταξύ Λονδίνου, Άθηνας και Θεσσαλονίκης. Η δουλειά του επεκτείνεται σε παραδοσιακές τεχνικές animation, όπως το hand drawn, το stop frame και το cut out με τη χρήση καθημερινών αντικειμένων, σχεδίων και κολάζ. Έχει εργαστεί σε θεατρικές παραστάσεις, στη διαφήμιση, σε μουσικά βίντεο και σε εκπαιδευτικά προγράμματα. Έχει πρόσθετα δραστηριότητες του, συγκαταλέγονται όπως: η ανάθεση μιας ταινίας animation για τα 50ά Δημήτρια Θεσσαλονίκης (2015), η καλλιτεχνική διεύθυνση της παράστασης The Barometer of My Heart (Λονδίνο 2015), το animation για την προβλεπόμενη στήλη Laka the Spacedog (Λονδίνο 2012), μια ανάθεση (animation) για την εκπαιδευτική 360° Curtain Call του Ron Arad στο Roundhouse (Λονδίνο 2012) και μια ταινία animation για το προβλεπόμενο θεατρικό έργο For The Best (Λονδίνο 2010). Παραδίδει καλλιτεχνικά εργαστήρια και διαδρασές πίσω στο παραδοσιακό animation σε συνεργασία με το Buckinghamshire University, το AAS College και το παπαδιάκωτο τμήμα των Στέγη Γραμμάτων και Τεχνών, Μουσείο Μουσικής Μετάβασης Ένας Κύκλος, Μουσείο Ελληνικής Τέχνης Exile Room, Τεχνόπολης Αθηνών, και Βιομηχανικό Μουσείο Φωτοτροπίας.
Moving Image: Painting with light

A workshop about animation aiming at teaching a series of traditional techniques; basic principle of this workshop is to provide all participating students with the opportunity to create their own short animation film.

First part: Come and learn how a moving image video is being created
In the context of the first part, participants will get the chance to learn about the ways we perceive moving image through the technique of traditional animation (hand drawn, cut out, pixelation, stop frame) as well as visual means (design, collage, sculpturing) that stimulate creativity and imagination. Furthermore they will create their own short stories by working on storytelling and narration.

Second part: Painting with light
In the second part participants will create their own animation by painting with light. By the use of flashlights of various colors participants will imagine and then create their light characters and sets; they will give birth to their neon paintings through the stop motion technique. This workshop uses flashlights as color pens transforming the workshop room into an endless canvas aiming at our little friends to create their moving neon paintings.

Moving Image: Ζωγραφίζοντας με το φως

Πρόκειται για ένα εργαστήριο animation με σκοπό τη διδασκαλία και εμπλοκή παραδοσιακών τεχνικών animation. Βασική αρχή των εργαστηρίων είναι να προσφέρουν τη δυνατότητα στους μαθητές να δημιουργήσουν το δικό τους προσωπικό animation μικρού μήκους.

Πρώτο μέρος: Έλα να μάθεις πώς γίνεται ένα βίντεο κινούμενης εικόνας
Στο πρώτο μέρος του εργαστηρίου, οι μαθητές θα έχουν τη δυνατότητα να μάθουν τους τρόπους με τους οποίους αντιλαμβάνομαι την κινούμενη εικόνα μέσω της τεχνικής του παραδοσιακού animation (hand drawn, cut out, pixelation, stop frame) και μέσα από εικαστικές τεχνικές (σχέδιο, κολάζ, γλυπτική) που καλλιεργούν τη δημιουργικότητα και τη φαντασία. Επίσης, οι συμμετέχοντες θα δημιουργήσουν τις δικές τους μικρές ιστορίες μαθαίνοντας για το animation μέσα από τη τεχνική της μυθοπλασίας και της διήγησης.

Δεύτερο μέρος: Ζωγραφίζοντας με το φως
Στο δεύτερο μέρος του εργαστηρίου, οι μαθητές θα δημιουργήσουν το πρώτο τους animation ζωγραφίζοντας με το φως. Με τη χρήση διαφορετικών φακών από διαφορετικά χρώματα, οι συμμετέχοντες θα φανταστούν και θα δημιουργήσουν τις δικές τους φωτεινές ιστορίες μαθαίνοντας για το animation μέσα από την τεχνική της καλλιτεχνικής και της διήγησης.

Instructor/ Εισηγητής: Babis Alexiadis / Μπάμπης Αλεξιάδης (GR)
An impressive animation screening where artists from all over the world showcase a programme specially designed for kids. The screening aims to highlight the notions of friendship and multiculturalism through entertaining and mesmerising narratives.

Curated by Babis Alexiadis

Ενα εντυπωσιακό πρόγραμμα προβολών animation, στο οποίο καλλιτέχνες από διάφορα μέρη του κόσμου παρουσιάζουν ένα πρόγραμμα ειδικά σχεδιασμένο για παιδιά. Στόχος των προβολών είναι να αναδείξει αξίες όπως η φιλία και η πολυπολιτισμικότητα μέσα από διασκεδαστικές και ενδιαφέρουσες ιστορίες.

Επιμελεία Μπάμπης Αλεξιάδης

**ARTISTS | ΚΑΛΛΙΤΕΧΝΕΣ**

Natalia C. A. Freitas (BR) | Electrofly (2015) | 02:45min

Konstantin Bronzit (RU) | We Can't Live Without Cosmos (2014) | 15:00min

Elena Wall (RU) | Some Thing (2015) | 06:50min

Georgia Henn (UK) | Disconnected (2015) | 0:1:44min

Enrique Diego (ES) | Rupestre (2016) | 06:45 min
In a toilet, a small Fly flies around a lamp. Suddenly it gets an electric shock! The Fly lands on the wall and as it touches it, some drawings and advertising posters come to life. The drawings of a curious cat and a chicken begin to run after the fly. Will they get it?

BIO
Natalia C. A. Freitas was born in Belo Horizonte, Brazil. From 2005 - 2009 she studied and received her Bachelor's degree in Fine Arts and Animation. During this time, she produced her own short films and worked in TV and film companies as an animator and 3D generalist. Her short film «Cafeka» has participated in many festivals worldwide, among others Anima Mundi. From October 2012 to March 2015 she studied at the Institute of Animation, “Filmakademie Baden – Württemberg”. She supported numerous projects with 3D Modelling and Texturing. Her graduation film «Electrofly» however, was dedicated to 2D animation once again.
Two cosmonauts, two friends, try to do their best in their everyday training life to make their common dream a reality. But this story is not only about the dream.

Crew:
Script - Konstantin Bronzit
Design - Roman Sokolov
Music - Valentin Vassenkov
Sound - Vladimir Golounin
Animation - Vera Shiganova, Katya Ryabkova
Editing - Konstantin Bronzit
Director - Konstantin Bronzit

BIO
Konstantin Bronzit (St. Petersburg, Russia, 04/12/1965). In 1983, he graduated from Art school. In 1992 graduated from High Institute of Art and Design. During his career, he made about ten short films and won for them about 150 different awards. In 2001, he was nominated for French Film Academy Award «Cezar» (for his film «At the Ends of the Earth») and in 2009, he was nominated for Oscar (for his film «Lavatory - Lovestory»). He is a Member of French Film Academy and Academy of Motion Pictures.
Oil, gold and fire are the treasures inside the proud giant mountains. For the little mountain it’s impossible to keep up with that. He’s just in possession of this tiny, strange and useless SOME THING.

**BIO**

Elena Walf was born in Moscow in 1982. She now lives in Ludwigsburg. She received her first degree at Moscow State University of Printing Arts in 2004. In recent years, Elena has illustrated several children’s books, mainly for publishing houses from Taiwan, South Korea, Germany and Russia. In 2011, Elena entered Baden-Württemberg Film Academy to study at the Animation department and graduated in 2015. Currently, she works as an independent animation director, art director and animator.
“Disconnected” is a stop frame animation that allows an introspective observation of the internal mechanics of an everyday technological item. The animation investigates the blurry boundaries between organic and inorganic matter, disassembling the forms of contemporary media and embracing a surreal aesthetic.

BIO
Georgia Henn is a UK based artist who primarily works with digital media. She explores the physical and conceptual boundaries between two dimension and sculptural objects. Recent works examine how a space or object can be fractured by using multiple images to represent a passing of time. Her work addresses a collapse in physical order caused by its state of entropy and physical matter.
A wild horse meets a boy coming from the Palaeolithic Age. A bond of curiosity will grow between them, but old fears, inherited for millennia, will awaken too.

BIO
Enrique Diego holds a degree in Fine Arts for the University of Salamanca and he has specialized in animation in ESDIP (Escuela Superior de Dibujo Profesional). He has a multidisciplinary career that spans from painting to cinema through design, comics and illustration, although his role as director could be deemed as the most important one. He co-founded the creative studio Perruncho Studio, created in 2012. He has co-directed the short film of traditional animation Cara de Luna (2012), inspired by Jack London's tale “Moon Face”, selected in more than 30 international festivals and candidate for the Goya Awards 2013 in the category of Best Animated Short Film. He also directed the short film Ríos Revueltos (2012), a post-apocalyptic western developed in Spain.

Apart from the projects already mentioned, some of his earlier films have been awarded or selected in various festivals, including the awards Best Documentary Short Film in I Rodinia Festival with the short Marquitos, Nontzeflash 2008 Best Animated Short Euskal Herria with Idióptero and the Audience Award at eitb Videominuto Festival with Monegropatía (2008).
PROGRAMME / ПРОГРАММА
**THURSDAY 19 MAY**

**ART EXHIBITIONS**
11:00 – 22:00

**ART SCREENINGS ROOM**
11:00 – 12:30 ARTieving (with staff members only)
12:30 – 13:00 ARTieving
13:00 – 14:00 ARTieving
14:00 – 15:00 ARTieving and Intermediate Experiences
15:00 – 16:00 ARTieving and POP Coexistence
16:00 – 17:00 SPECIAL SCREENING: FROM A TO Z INLOOP
(CT: OF ATHENS & WASHBURN UNIVERSITY OF TOLEDO)
17:00 – 18:00 FEAST OF THE WORLD LOOP BARCELONA (CD / DISCOVERY CURATOR 2015)
19:00 – 22:00 ARTiversary: JUST POPPING VOL. 1
22:00 – 23:00 ARTiversary: POP MASCULINE

**ART WORKSHOPS**
14:00 – 17:00 SHOW POP IN THE BRIDGE!
17:00 – 20:00 INTERACTIVE INSTALLATION WITH IDEAS / COORDINATION: BEATRICE BEACLE – LOURDES NAÍNE (D.E)

**SIX.D.O.O.5, AURAMICITOU 6-8**

**ART EXHIBITION**
11:00 – 22:00

**ART SHOW ACTS**
22:00 FOCITUS RATHER-COTTON / SOURIS LEUCOTOMIES (D.E) & YUGA (C.P.)

**FRIDAY 20 MAY**

**ART EXHIBITIONS**
11:00 – 23:00

**ART SCREENINGS ROOM**
11:00 – 12:30 ARTiversary: JUST POPPING VOL. 1
12:30 – 13:00 ARTiversary: JUST POPPING VOL. 2
13:00 – 15:00 SPECIAL SCREENING: FROM A TO Z INLOOP
(CT: OF ATHENS & WASHBURN UNIVERSITY OF TOLEDO)
15:00 – 16:00 FEAST OF THE WORLD LOOP BARCELONA (CD / DISCOVERY CURATOR 2015)
16:00 – 17:00 ARTieving and POP Coexistence
17:00 – 18:00 ARTieving
18:00 – 20:00 SPECIAL SCREENING: URBANIZE / INTRODUCTION BY IAN LEACH (E.S.)
21:00 – 23:00 ARTieving and POP Coexistence
22:00 – 23:00 ARTiversary: POP MASCULINE AFTER BAHN

**ART WORKSHOPS**
12:00 – 14:00 MEET THE EXPERTS – PHOTOGRAPHY WORKSHOP / CURATOR: ROOF
14:00 – 17:00 INTERACTIVE INSTALLATION WITH IDEAS / COORDINATION: ANGELO ANDREW – LOURDES NAÍNE (D.E)
17:00 – 20:00 USE YOUR FACE AS AN INTERFACE COORDINATION: POP PIZAZ (D.E) & ELEKTRODIS (D.E)

**EUROPEAN PUBLIC SPACE, LEOFOROS VASILISSIS AMALIA 8**

**ART MEETING**
13:00 – 16:00 ANDREW DEPOULI / FESTIVAL MEETING / PRESS / P.R. ARTS – ZEPH, WITH VASSILIS DELIS (C.P.), NIKOS DELEDA (C.P.), ELNAHAWAT KHAN / POP LIVE (KIEV), NIKOS LEON (D.E), EDO CUNEDDA-WRIGHT (D.E), ANDREW DEPOULI / SELECTED DEADLY TEMPEST (D.E)

**SIX.D.O.O.5, AURAMICITOU 6-8**

**ART EXHIBITION**
11:00 – 23:00

**ART SHOW ACTS**
20:00 ROXANOS KARAVAS & MARIA KETELI (C.P) / ROXANOS CHART (C.P) / AS PERFORMANCE
22:00 KAYURY (C.P) / STUDIES OF LIGHT / AS PERFORMANCE
SATURDAY 21 MAY

BUILDING COMPLEX GATE FARMOU 117 - 121

- NEW EXHIBITION
  11:00 - 23:00

- NEW SCREENING NIGHT
  11:00 - 12:00
  [NEW SCREENING] THE CLASH: EVERYTHING TECHNOLOGY
  12:00 - 13:00
  [NEW SCREENING] WASTED AESTHETICS
  13:00 - 14:00
  [NEW SCREENING] IDENTITY
  14:00 - 15:00
  [FEATURES OF THE WORLD] JAPAN FOLK ARTS FESTIVAL (KCP)
  15:00 - 16:00
  [NEW SCREENING] POP COMMISSION
  16:00 - 17:00
  [NEW SCREENING] FROM Y TO Z LOOP
  [CIE OF ARTS & HUMANITIES UNIVERSITY OF THESSALONIKI]
  17:00 - 18:00
  [FEATURES OF THE WORLD] AFRICA (KCP)
  18:00 - 19:30
  [NEW SCREENING] JUST POTTED VOL. 1
  19:00 - 21:00
  DOCUMENTARY SCREENING: THE STORY OF TECHNOGRAPHICS
  [CIE OF ARTS & HUMANITIES UNIVERSITY OF THESSALONIKI]
  21:00 - 22:10
  [NEW SCREENING] JUST POTTED VOL. 2
  22:10 - 23:00
  [NEW SCREENING] CULTURAL CONSUMPTION

- NEW SCREENINGS
  17:00 - 22:00
  [NEW SCREENINGS] MAPPING THE WATER / CONSTRAINTS (THEWOODS FOTONIKSLLY (KCP)]

SIX D.O.O.S. NARATHATOS 6 - 8

- NEW DIGITAL IMAGE EXHIBITION
  11:00 - 23:00

- NEW LIVE ACTS
  20:30
  FUNKY-VIBRATION & NINTY (THEWOODS FOTONIKSLLY / CULTURAL / NO PERFORMANCE)
  22:00
  M.I.T.S. (THEWOODS FOTONIKSLLY / NO PERFORMANCE)

SUNDAY 22 MAY

BUILDING COMPLEX GATE FARMOU 117 - 121

- NEW EXHIBITION
  11:00 - 23:00

- NEW SCREENING NIGHT
  11:00 - 12:00
  [NEW SCREENING] WASTED AESTHETICS
  12:00 - 13:00
  [NEW SCREENING] FROM Y TO Z LOOP
  [CIE OF ARTS & HUMANITIES UNIVERSITY OF THESSALONIKI]
  13:00 - 14:15
  [NEW SCREENING] JUST POTTED VOL. 1
  14:15 - 15:30
  [NEW SCREENING] JUST POTTED VOL. 2
  15:30 - 17:00
  [FEATURES OF THE WORLD] FLEX VOLUME 10
  [KCP]
  17:00 - 18:00
  [NEW SCREENING] EVERYDAY TECHNOLOGY
  18:00 - 19:30
  [NEW SCREENING] IDENTITY
  19:00 - 21:00
  [NEW SCREENING] CULTURAL CONSUMPTION
  21:00 - 22:10
  [NEW SCREENING] POP COMMISSION
  22:10 - 23:00
  [NEW SCREENING] POP APACONCEPTS

- NEW SCREENINGS
  17:00 - 22:00
  [NEW SCREENINGS] MAPPING THE WATER / CONSTRAINTS (THEWOODS FOTONIKSLLY (KCP)]

SIX D.O.O.S. NARATHATOS 6 - 8

- NEW DIGITAL IMAGE EXHIBITION
  11:00 - 23:00

- NEW LIVE ACTS
  23:00
  [NEW LIVE ACTS] CLOSING PARTY
THURSDAY 19 - SUNDAY 22 MAY 11.00-23.00

INSTALLATIONS

NATASHA MUNNUS (PL) — THE QUEEN OF THE DEAD (2019)
LEONIDUSA (UK) — ETERNAL MOURNER (2019)
ADRIÃ TE (FR) — A PLACE WHERE BEES HUNT (2015)
DAVID T. JACOBS / SAMIRA T. LOO - ADULATE IX (2017)
ANDREA PONSETTO (BR) — DEEP IN AIR (2019)
PHILIP NOVAK (AU) — LANDMARK CENTER (2019)
S. STANISZEWSKA (PL) — BOW (2014)
ROBERTA ALTMANN (BR) — ANIHYDROUS (2015)
JOSEF JOHN (CA) — LUDENS (2019)
ARIљON KUR (PH) — LUNAH KEMP / SYSTÈME / EXHIBITION (PROTOTYPING LAB) (2019)
ESTHER OSWALD (DE) — FIELD (2017)
ONHEI. MOTION PICTURES (GR) — HYPOGLOSS (2020)
CROW (US) — THE ARCHIVES OF JAZZ (2020)
LUCAS FRETAG (BR) — COLONIAL (2020)
ALEX MUNNAS-WEST (US) / PEPEK GAMSON (UK) / ELEONORA MORELLI (IT) / HENK BAMBERGER (DE) — POLOCE (2014)
UNGLAREDENGER (NL/DE) — X-RAY (2019)
MICHAEL YANG (CH) / TUL MEUNSAE (NL) / ROETERPO (NL) / STEPHEN ZHANG (DE) — POST-DIGITAL REORDER CENTER (2019)
OYANIMI (PL) — EMBERTY (2020)

WEB ART

MICHAEL BORNS (US) / SYZYGY (UK) — BITCOIN ANTHROPOLOGY (2019)
MIRIAM CASSINARI (US) / LAURA GRAHAM (US) — CHICKENSORED INTENSIVE ANTHROPY (2022)
TODD S. GIBBS (US) — SELF-SHAPED HANDS, HANDS (2019)
JADE D. KENDALL (US) — DESTROY THE WEBSITE (2019)

ADAMS (US) / SENSITIVE (US) — DESTROY THE TICKETS (2019)
THOM WEAVER (ED) — WHEN CYCLE (CART) (50.1MM)
SCOTT MEYER (ED) — AS REAL WITHOUT A BEUL (CART) (82.4MM)
MILES STONE (DIR.) — FEDORAH (CART) (34.1MM)
JONATHAN STARK (DIR.) — CRIM (CART) (71.5MM)
CHRIS BOYD (ED.) — EXCURSION (SCRIPT) (ISOLATION) (CART) (18.2MM)

ANIMATION — EXHIBITION / SCREEN INSTALLATION
ANDREW DUNFORD (DIR.) — VORTEX (CART) (82.4MM)
ANDREW DUNFORD (DIR.) — DDFR. (CART) (61.8MM)
ANDREW DUNFORD (DIR.) — DDFR. (CART) (61.8MM)
SHELLEY JORDAN (DIR.) — PINE (CART) (80.3MM)
SHIMMER (DIR.) — PEPPER (CART) (61.8MM)
SHIMMER (DIR.) — PEPPER (CART) (61.8MM)
SHIMMER (DIR.) — PINE (CART) (80.3MM)
SHIMMER (DIR.) — PINE (CART) (80.3MM)
MICHAEL HOGERTON (DIR.) — THE SHAPE OF KINNOS (CART) (61.8MM)
ERIK ABBEL (DIR.) — PINA (CART) (13.8MM)
AMBIENT DESIGN (DIR.) — JERSEY 2005 (CART) (61.8MM)
AMBIENT DESIGN (DIR.) — JERSEY 2005 (CART) (61.8MM)

ANIMATION — EXHIBITION / DONT OF A ***K
HABIBI MOTION PICTURES (DIR.) — EXCITING PAPA (DOOM'S THE BOXING CART) (29.4MM)
MARGARET HUGHES (DIR.) — HALLUCINATION (29.4MM)
ALAN COHEN (DIR.) (DIR.) — IN THUNDER (29.4MM)
ALAN COHEN (DIR.) — FREE THE C R A C K Y S IN CENTS (29.4MM)
ALEGRELLIS SIMPSON (DIR.) — BREAKING PICTURES, VERSION (DIR.) — BREAKING A DECISION (29.4MM)
LEEK JIN (DIR.) — LEKK NEVER (29.4MM)
DUNCAN FINCHER (DIR.) — THE THREE OF THE INNOSITY (29.4MM)
FESTIVAL INFO

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