What is the NEW, the Newest, the most Technologically Advanced? Artists respond at the 83rd Thessaloniki International Fair's Pavilion 2.
Come, play, discover.

Helexpo proudly presents the 3rd Artecitya Art Science Technology Festival, in the context of the 83rd Thessaloniki International Fair's Pavilion 2, from the 8th until the 16th of September.

Already since its first edition in 2016, the Festival has been greatly successful, attracting more than 10.000 spectators of all ages. In its second edition, the audience rated the Festival with 8.1 out of 10, singling it out as one of the most popular, interesting and loved Pavilions of the Fair. This year, the Festival takes place once more on the second floor of Helexpo's Pavilion 2, a 2.700 square meters space, presenting more than 50 art & technology projects by over 120 young and acclaimed artists from Greece and abroad.

The Festival's title THE NEW NEW refers to the current, ever growing pace of technological advances. The rapid and countless developments in the field not only bring closer the scenarios of popular films and books predicting the prevalence of machines over our lives, but also prevent us from pinpointing the New, the Newest, the most Technologically Advanced. Responses vary, depending on everyone's age and background. The 3rd Artecitya Art Science Technology Festival by Helexpo brings to you the responses of artists and creators who experiment with the possibilities of technology in terms of form and content that redirects the focus back on humankind.

THE NEW NEW

3rd
ARTECITYA
ART SCIENCE
TECHNOLOGY
FESTIVAL
by HELEXPO

83rd
THESSALONIKI
INTERNATIONAL FAIR
PAVILION 2
1st FLOOR

△ ARTECITYA
THESSALONIKI

HELEXPO

2018) ART
SCIENCE
TECHNOLOGY
FEST

08-16.09
2018

Art & Virtual Reality

Games & Politics

Contemporary Art & Technology

Digital Applications

Interactive Installations

Video

Performance

Chill Out Space

Traveling exhibition by Goethe-Institut, in collaboration with ZKM Karlsruhe.

Games & Politics is a traveling exhibition by Goethe-Institut, in collaboration with ZKM - Zentrum für Kunst und Medien (Centre for Arts and Media), one of the most significant European institutions exploring the relation between art and technology, based in Karlsruhe, Germany. The title Games & Politics is based on ZKM's exhibition Global Games and focuses on explicitly political games created since 2004 - a year that marks a significant shift for media researcher Ian Bogost. The 2004 US presidential elections coincided with the first explicitly political and activist utterance by the medium. Computer games conceive of themselves not merely as a (re-) presentation of social conditions and conflicts, but attempt to simulate the processes and rules that give rise to these conflicts. All of the games in this exhibition share this political approach, which is intended by the games' designers to set them clearly apart from both the conventional market as well as from computer games as an entertainment medium.

The exhibition includes 18 video games. The public can actually play 16 of them or, alternatively, watch the demo videos.

GAMES & POLITICS

THE **GAMES** ARE **DIVIDED** INTO 6 MAIN THEMES

1. Making Opinions: Computer Games as Commentary on Actual Political Events
The Cat and the Coup, Peter Brinson and Kurosh ValaNejad, 2011, USA
Madrid, Gonzalo Frasca, 2004, UY
Yellow Umbrella, Awesapp, 2014, HKG

2. Military Matters: Computer Games as Reflections of the Alliance between War and Entertainment Industries
Killbox, Joseph DeLappe with Malath Abbas, Tom deMajo and Albert Elwin of Biome Collective, 2016, USA / UK
Unmanned, Molleindustria and No Media Kings, 2012, USA
This War of Mine, 11 bit studios, 2014, PL

3. Multiperspectivability: Computer Games as a Questioning of Stereotypical Gender Roles
Perfect Woman, Peter Lu & Lea Schönfelder, 2014, DE
Dys4ia, Anna Anthropy, 2012, USA
Coming Out Simulator, Nicky Case, 2014, USA

4. Media Critique: Computer Games as Instruments of Self-Reflection
Phone Story, Molleindustria, 2011, USA
TouchTone, Mike Boxleiter & Greg Wohlwend, 2015, USA
Orwell, Osmotic Studios, 2016, DE

5. Migration Stories: Computer Games that Cross Borders
Papers, Please, Lucas Pope, 2013, USA
1378(km), Jens M. Stober, 2010, DE
Escape from Woomera, The Escape From Woomera Collective, 2004, AU / NZ

6. Mapping Power: Computer Games as Observers of Self-efficacy & Powerlessness
Sunset, Auriea Harvey & Michaël Samyn, Tale of Tales, 2015, BE
Democracy 3, C.P. Harris, 2013, UK
The Westport Independent, Coffee Stain Studios, 2016, SE

FILMS & DOCUMENTARIES
Antikriegsspiele, Christian Schiffer, 2016
dead-in-iraq, Joseph DeLappe, 2006-09
Diversität in Computerspielen, Christian Schiffer, 2016
Games and Politics, Jeannette Neustadt, 2016

THE **ARTISTIC** AND **POLITICAL** VALUE OF **GAMES**
Panel Discussion, 09/09, 18:00-20:00

According to the myth as reported by Herodotus, games were invented in ancient Lydia, during a time of great famine. In order for the available food reserves to last longer, the people of Lydia invented games with dice, balls and knucklebones. Every other day they played, thus forgetting their hunger, every other day they ate. They endured the famine for 18 whole years. Game is play and play is fun and fun makes us forget our worries and troubles; it makes us forget ourselves in a transcendental way, as we're immersed into a sphere that's beyond reality. A sphere where we are alone or uniquely connected to our co-players, our comrades. A sphere where we can learn without realising we're learning. A sphere where we can test and stretch our limits. The other way round, fun is play and play is game and game can be competition and sport, amateur and professional. A sphere from which champions and heroes emerge. A vehicle for national pride and propaganda, as much as a multi-million dollar industry. In a society of spectacle, where everything is a product, games -digital, physical, analogue, amateur and professional- become part of a market that plays off our instinctive needs for having fun, developing our talents, being accepted and becoming part of a community.

What is the role of artists who develop games as part of their practice within this context? Can video and urban games function as political art works? Can gamers develop special skills that can be used for social causes? What are the secrets for a successful collaborative creation and consumption of games in the digital and urban space?

SPEAKERS **Maria Aloupi** (concert pianist, composer, game developer and game producer; co-founder of beyondthosehills, Athens), **Charalambos Andreanidis** (designer; Team Scarlet, Athens), **Christina Chrysanthopoulou** (architect; co-founder and art director of ViRA, Athens), **Andreas Diktyopoulos** (game developer, creative director and music composer; co-founder of beyondthosehills, Athens), **Sotirios Gyftopoulos** (game developer; Labs Director at anothercircus, Athens & San Francisco), **Vasileios Karavasilis** (computer engineer and game developer, co-founder of eNVY softworks, Athens), **Michalis Lygkiaris** (artist; Team Scarlet, Athens), **Tasos Protopapas** (musician, composer, computer programmer; Team Scarlet, Athens), **Kyprianos Skafidas** (gamer / game designer; Team Scarlet, Athens)

MODERATOR Lydia Chatziiakovou (curator, ArtBOX.gr; Artistic Director, Art Science Technology Festival by TIF-Helexpo)
ADVISOR Maria Saridaki (curator, researcher)

As an opening to the discussion, the game Status by Team Scarlet (Charalambos Andreanidis, Michalis Lygkiaris, Tasos Protopapas, Kyprianos Skafidas) will be performed, while the video-documentation of the game is presented in the context of the exhibition.

STATUS, 2018
Urban Political Game

We appropriate and tweak the set of rules of "musical chairs" to explore our role when we accept and operate within systems that classify people's quality of life based on classes, tribes and genders. We evoke the feeling of discomfort as guiding force, by placing the chairs from the most unappealing to the most privileged. With every step we take, we feel the prospect of our comfort level improving, at the expense of others, when the music stops. Spontaneously, our keeping with the group is no longer enough and our possible relative position -our status- really matters to us, impacting our emotions and behaviours. We come into conflict with the powers that be, the comfort of which will rapidly bring us to an uncomfortable position as well, since from that chair we dictate which chair will be eliminated at the end of each round. And the loser of each round is forced to sit on the eliminated chair until the end of the game.

Thus we place the fate of the weak into the hands of the most privileged.

Games, in contrast to traditional art media, give us the opportunity not only to represent but also to embody our experiences, such as the constant struggle to hold on to our position, the winners' power to impose their will but also the inability of the misfortunate to improve their status.

VIRTUAL WORLD

THE NEW NEW puts particular emphasis on Virtual Reality works by Greek and international creators. The selection has been made so that the potential of this new, seemingly limitless, technology is explored. Among the featured works are games, interactive applications and documentaries, that, using classical filming methods, 360 video or animation, transport us through time and space, to different locations on Earth or in space, in the past, the present and the future. The works are presented in different gear, such as Oculus Rift, HTC Vive, Samsung Gear or the newer Oculus Go, offering the audience the opportunity to familiarise themselves with the different technologies. The international artists works have been selected from this year's SXSW (South by Southwest) - one of the world's largest events on new technologies and creative industries, that takes place in Austin, Texas.

INSTALLATION EXPERT Kane White
ASSISTANTS Daniel Bell, George Fisher
ADVISORS FOR THE GREEK PARTICIPATIONS
Christina Chrysanthopoulou (architect; co-founder and art director of ViRA, Athens), Maria Saridaki (curator, researcher)

The international works have been selected in collaboration with SXSW, from their 2018 VR programme.

Plato's Cosmos has been selected trough the open call for proposals of participation in the Festival.

FEATURED WORKS

DRAMA
Dinner Party, 2018, drama, sci-fi, thriller (USA)
DIRECTOR Angel Manuel Soto
CREATORS/WRITERS
Laura Wexler, Charlotte Stoudt
PRODUCERS Jake Sally, Bryn Mooser, David Alpert, Rachel Skidmore, Erik Donley, Bryn Mooser, Laura Wexler, Charlotte Stoudt

Dinner Party is a short virtual reality thriller that dramatizes the incredible story of Betty and Barney Hill, who in the 1960s reported the first nationally known UFO abduction case in the United States.

DOCUMENTARIES
Hold the World, documentary (UK / USA)
DIRECTOR Dan Smith
EXECUTIVE PRODUCERS
John Cassy, Neil Graham
PRINCIPAL CAST Sir David Attenborough
DIRECTOR OF PRODUCTION Ruth Sessions
LEAD DESIGNER John Foster
INTERACTIVE SUPERVISOR Dave Ranyard
ART DIRECTOR Laura Dodds
PHOTOGRAMMETRY Nicolas Galan
PRODUCTION MANAGER Louise Young

Hold the World offers the unique opportunity of a one-on-one audience with the world's foremost natural history broadcaster, Sir David Attenborough. The ground-breaking interactive experience instantly transports the viewer from the comfort of their own home to London's Natural History Museum, where they can get their hands on rare specimens from its world-famous collection as they go behind the scenes to explore areas usually closed to the public. Hold The World is a virtual reality experience that is halfway between

a computer game and a TV programme. It combines the content, information, and presenter you'd expect from a TV programme with the interactivity you'd expect from a computer game.

Rone, 2018, documentary (Australia)
PRODUCER / DIRECTOR Lester Francois
PRODUCER Anna Brady
MUSIC Tim Shiel
CAST Rone

RONE is a distinctive portrait of the titular street artist, whose stunning large-scale portraits of women's faces can be found adorning soon to be forgotten spaces, acting as a commentary on gentrification and the masculine realm of street art. The 360 film and interactive VR art gallery takes the viewer inside Rone's world: we follow him into the rarely-explored spaces in which he works (an abandoned paper mill, a house set for demolition, a crumbling theatre), and learn about his unique philosophy on art and life. The VR experience also takes the viewer into a Rone exhibition and inside his studio, giving them a front-row seat to the artistic process behind Rone's epic murals.

RONE is episode one in the art docs series Kinetic.

Sanctuaries of Silence, 2017, documentary (USA)
DIRECTOR, PRODUCER
Adam Loften & Emmanuel Vaughan-Lee
FEATURING Gordon Hempton
LOCATION SOUND RECORDING
Gordon Hempton
VIRTUAL REALITY SOUND DESIGN AND 360 MIX
D. Chris Smith
EDITOR Adam Loften

Silence just might be on the verge of extinction and acoustic ecologist Gordon Hempton believes that even the most remote corners of the globe are impacted by noise pollution. Join Hempton on an immersive listening journey

into Olympic National Park, one of the quietest places in North America.

Sun Ladies, 2017, documentary (Iraq)
DIRECTORS Céline Tricart, Christian Stephen
EXECUTIVE PRODUCERS
Christina DiDonna, Laurel Werner
PRODUCERS Maria Bello, Céline Tricart
CINEMATOGRAPHER Céline Tricart
EDITOR Mark Simpson
SOUND DESIGNER Tim Gedemer
MUSIC Ed Harcourt
PRINCIPAL CAST Maria Bello

In 2014, ISIS fighters invaded Iraq and targeted the Yazidi community of Sinjar. The men were killed, and the women and girls taken as sex slaves. Some of the women who escaped started a female-only fighting unit called the Sun Ladies to bring back their sisters and protect the honour and dignity of their people. The Sun Ladies VR experience is an in-depth look at the personal journey of the captain of the Sun Ladies, Xate Singali. From her roots as a famous singer in Kurdistan to her new life as a soldier on the front lines, risking everything to stop the violence against her people. The audience is faced with the question "Who would you be and what would you do faced with the extreme inhumane violence against those you love?"

The Journey, 2018, documentary, 360, VR, animation (Chad, Ethiopia, South Sudan, Spain, UK)
DIRECTOR Charlotte Mikkelborg
CINEMATOGRAPHER
Ignacio Ferrando Margeli
IMMERSIVE AUDIO PRODUCER Axel Drioli
ANIMATOR Jonny Lawrence
ORIGINAL SCORE BY Marco Caricola
STITCH, VFX AND EDITOR Javier Moreno
The Journey traces the journey through childhood in 3 of the toughest environments on Earth. Meet 3-year-old Amina in the distant 'Afar' region of Ethiopia, trying to find enough food and water to

survive during the worst drought in 30 years; 10-year-old Changkouth, living in conflict-ridden South Sudan, trying to get an education and avoid being recruited as a child soldier, in the country with the highest proportion of out-of-school children in the world; and 18-year-old Mani in Chad - ostracized by her community because she is living with HIV, but determined to change minds and using social media to rally support.

GAMES
Cacophony, 2018, VR game (Greece)
ART DIRECTION/MODELING
Christina Chrysanthopoulou
PROGRAMMING Vasileios Karavasilis
MUSIC/SOUND DESIGN
Antonis Theodorelos
MODELING Christos Kasimidis

Cacophony explores the importance of opinion individuality, the complexity of freedom of speech and the state of perversion of the truth that comes as a result of living within one's secluded, personal bubble of information. The player finds him/herself surrounded by arrays of hooded humanoid heads, each one with a zipper shutting its mouth. Each head is entitled to its own opinion, which is plainly depicted acoustically as a human voice singing one particular note. As the game evolves, the player is lead to make a decision: as the ruler of this world, s/he has to determine whether to make it, unmake it or strive for the elusive and fleeting equilibrium, experimenting with various combinations of voices, though the coveted balance of the system is not necessarily produced by a harmonious or dissonant result. Most importantly, whoever enters this world made entirely of cacophonies, must decide whether he/she is willing to listen to the voices, as covering one's ears for too long results in irreversible drowning of the system.

Created for the ART GAMES Game Jam in Athens, Greece.

Pac Tac Atac, 2018, VR game, sci-fi, adventure (Greece)

CO-FOUNDER/BUSINESS LEAD

Timos Tokousmpalidis

PROJECT AND TECHNICAL LEAD

Sotiris Gyftopoulos

2D/3D ARTIST Spiros Koutsourelis

COPYWRITER 3D, MOTION & VOICE ACTING

Chris Day

CODE & SHADER WIZARD Harry Alisavakis

SOUND DESIGN Akis Pavlidis

Stranded in an alien planet your transmitter is your only hope for survival. While you wait for Space Assistance you need to protect it using your emergency spray weapon creation cans.

PaulPaul, 2018, narrative VR game, Tech-Noir, sci-fi, adventure, indie (Greece)

CO-FOUNDER/BUSINESS LEAD

Timos Toskoumpalidis

PROJECT AND TECHNICAL LEAD

Sotirios Gyftopoulos

2D/3D ARTIST Spyros Koutsourelis

COPYWRITER 3D & MOTION Chris Day

CODE & SHADER WIZARD Harry Alisavakis

In PaulPaul players discover their identity through exploring surroundings and events in an ever changing environment. The story takes place in the not-so-distant future, when the Earth is on the brink of colonising Mars. Breakthroughs in terraforming, AI and other technologies have at last made such a notion possible.

RiseVR, 2018, VR game, sci-fi, adventure (Greece)

CREATED BY eNVy softworks

Rise VR is a sci-fi virtual reality puzzle adventure game. The player's mission is to explore a mysterious planet, where s/he is trapped. During his/her adventure, s/he is challenged to unlock the knowledge of an ancient civilisation, with the help of an obnoxious presence, Q. The two of them develop a symbiotic

relationship, as they're trying to escape. In order to solve each puzzle, the player, using his/her observation skills and Q's help, is trying to activate a series of gates, controlling the flow of energy in the space. Upon solving each puzzle, the player finds him/herself elevated to the next level.

Roes (Flows), 2018, VR game (Greece)

CREATED BY ViRA (Dimitris Trakas, Renia Papathanasiou, Christina Chrysanthopoulou)

Roes (Flows) compares the paths followed by the Festival visitors to the trails curved on the global map by the flow of refugees. How well do we really perceive the adventure of those people? The mass media are flooded daily with images and descriptions but they often focus on individual dramatic events, sometimes displayed to shock. Roes attempts to bring the viewer closer to the concept of the 'course' experienced by the refugees and the concomitant difficulties in moving, but also to take a position on this phenomenon. The audience is faced with a crowd simulation assuming two distinct roles - that of the external factor and the role of the perpetrator himself. As external factor, the visitor has the ability to intervene in the course of the crowd, facilitating or preventing it from moving, having the same scale correlation like that of a child playing with a colony of ants; his dimensions shrinking continuously until the visitor becomes one with the flow of the crowd. When the viewer is fully integrated into the crowd, he is given the opportunity to be dragged by or follow any member of his choice, leaving his fingerprint as a distinct unit in the mass, allowing the next visitor to 'read' his path and distinguish it from the rest. Thus, this massive flow, originally made up of impersonal units for viewers, acquires identity.

EXPERIMENTAL

Aqua Polis (Ancient Evenings, sight seaing), 2018, interactive VR navigation (Greece)

ARTIST Andriana Daouti

MUSIC/SOUND DESIGN Akis Daoutis

Aqua polis - Ancient Evenings, sight seaing was designed with Unity 3D (game developing software) and takes advantage of the Head Mounted Displays, such as Oculus Rift, which allows three degrees of freedom to the user. The visitor of the virtual world can look around by rotating his/her head to all directions (left-right, up-down). The work also used this mechanism to enhance the condition of immersion, of exploration and «travel» through areas that simulate real as to their construction and aesthetic scaling procedure. The visitor's movement is achieved by using an extra device, e.g. a gamepad or a keyboard. Finally, a set of headphones is used for an inclusive experience, transferring the sound all over the space and cutting off the visitor from the external world.

Constructs of the mind, 2018, interactive VR story (Greece)

ARTISTS Xenokratis Vartzikos, Korina Kassianou, Athina Syntychaki, Ioannis Chatzistavris

COMPOSER/SOUND DESIGNER

Georgios Stefatos

NARRATOR Jamie Dennis

Constructs of the mind is about experiencing one's surroundings as the visualization of thought. The player is placed in the main square of a city. There are seven human figures around, standing still. All of them are greyed out except for that of a child, so that the player is motivated to click on it, activating the narration. When the first part of the narration ends, the player clicks on another figure, and thus listens to the other parts. After all the figures have been activated, an umbrella appears. It is the last object

to be selected, revealing the identity of the man talking. The player watches the memories of a man who has passed away as though they were a theatre play.

Plato's Cosmos, 2018, VR experience (Colombia / Germany)

ARTIST Carlos Ortiz

Based on the famous description of the Cosmos that the Greek Philosopher narrates on The Timaeus, this new experience combines electroacoustic music and 3D spatial sound and visuals to immerse the viewer. Once immersed in Plato's virtual Cosmos the composition brings new outcomes each time it is explored. The project uses Granular synthesis as the sound material which is spatialised over the space accordingly to this specific topography and Plato's narration. The project also explores VR as a new medium to play and compose electroacoustic music in both time and space. Navigating through the sound and images, and knowing this virtual topography, the composer can "play" his composition, giving different audiovisual outcomes each time is explored.

Summation of Force, 2017, experimental, sports (Australia)

DIRECTORS

Trent Parke & Narelle Autio, Matthew Bate

CINEMATOGRAPHERS

Narelle Autio, Trent Parke

PRODUCERS Rebecca Summertone, Anton Andreacchio, Katrina Lucas

COMPOSER Jason Sweeney

SOUND DESIGN Leigh Kenyon

PRINCIPAL CAST

Jem Autio Parke, Dash Autio Parke

In a moonlit backyard two brothers bale in a mythic game of cricket. An immersive study of the moon, physics and psychology of elite sport, this virtual reality artwork is cosmic, surreal and darkly beautiful. Created by internationally renowned photographers Trent Parke (Magnum) and Narelle Auo with their sons Dash and Jem, in collaboration with filmmaker Matthew Bate (Shut Up Little Man: An Audio Misadventure), Summation of Force uses sport as a metaphor for life itself.

Wonderful You, 2017, experimental (UK)

DIRECTOR John Durrant

PRODUCER Dan Elston

MUSIC Timo Baker

PRINCIPAL CAST Samantha Morton

Wonderful You is an interactive, VR experience, inside the womb. Narrated by Academy Award nominee Samantha Morton and created by BDH Immersive for VR headsets. Wonderful You uses the latest scientific research to reveal remarkable stories from the development of your senses; sight, sound, touch, taste and smell. Safe in the womb, you hear music in your dreams, you taste what your mother eats, you see sunlight & colour, & your hands grasp what they touch. But long before those senses come into play, your sense of smell is painting you a detailed olfactory picture of the outside world. This is why smell, more than any other sense now has the power to transport you through time and space.

George Fisher, Echoes in Space

CONTEMPORARY ART & TECHNOLOGY

This exhibition includes video art, performances and interactive and participatory installations, by Greek and international artists who use technology as their main artistic medium, in order to discuss issues that have to do with the impact of technology on our interaction with each other, as well as with the natural and urban environment. The works have been selected among proposals submitted through an open call process, as well as upon invitation to selected artists and institutions, such as the University of Bournemouth (UK) and the Aristotle University of Thessaloniki's MA - Advanced Design: Innovation & Transdisciplinarity in Architectural Design.

ARTISTS
Effimia Giannopoulou - Pablo Baquero (Faberarium) & Ioanna Symeonidou, Emmanouel Marakakis & Olga Markou, Amalia Mystique, Konstantina Papadopoulou (with Giannis Liolios, Maria Tzortzatou, Alexia Kechagia, Magda Theodorouda, Sonia Maria Kaitatzi, Panos Fotakos), Maria Papadopoulou, Theodora Prassa, Evangelia Psoma & Charalambos Peidis, Vitto Valentinov, Thomas Vallianatos, Bilal Yilmaz

STUDENTS FROM THE MA PROGRAMME "INNOVATION AND TRANSDISCIPLINARY DESIGN IN ARCHITECTURE" - SCHOOL OF ARCHITECTURE, ARISTOTLE UNIVERSITY OF THESSALONIKI Theodota Alexiou, Katerina Altini, Katerina Christina Anastasopoulou, Stavros Antoniou, Xanthippi Chatzidimitriou, Maria Kyrou, Vaso Nikolaidou, Nefeli Papayanni, Kalliopi Valsamidou
SUPERVISOR Eftihis Efthimiou
COORDINATION Maria Kyrou

STUDENTS FROM BOURNEMOUTH UNIVERSITY - DEPARTMENT OF MEDIA & COMMUNICATION:
Daniel Bell, George Fisher
SUPERVISOR Evi Karathanasopoulou

FEATURED WORKS

AlienScapes (2018), Thomas Vallianatos
Live audiovisual performance,
09.09.2018, 11:00-11:30
Video with sound (performance documentation, duration: 23')

AlienScapes explores the aesthetics of nature's statistical fractals, through New Media Art. The performance uses real-time audio reactive music videos (music visualization, generative art).

Arborescent Node (2018),
Construction, corrugated cardboard, tie wraps, D5 x H 3,5 m.

STUDENTS FROM THE MA PROGRAMME "INNOVATION AND TRANSDISCIPLINARY DESIGN IN ARCHITECTURE" - SCHOOL OF ARCHITECTURE, ARISTOTLE UNIVERSITY OF THESSALONIKI
Theodota Alexiou, Katerina Altini, Katerina Christina Anastasopoulou, Stavros Antoniou, Xanthippi Chatzidimitriou, Maria Kyrou, Vaso Nikolaidou, Nefeli Papayanni, Kalliopi Valsamidou
SUPERVISOR Eftihis Efthimiou
COORDINATION Maria Kyrou

The pavilion's formative lines were derived from an affinity diagram of twitter hashtags regarding the city of Thessaloniki. The diagram depicts frequent tweets, people, hashtags and URLs, drawn in a graph to show important actors in the tweet set and the relationship they have to one another. Examining a multitude of such representations, we were captivated by the way they reinterpret physical urban space into a field of digital interrelation and social activity. Translating these diagrammatic lines into lines of thrust, the pavilion was developed based on the technique of catenary dome aided by digital form-finding techniques. Arborescent lines allow the construction weights to flow from top to bottom in an optimal way. This combination of past-age and

contemporary design techniques comes in the overall spirit of 'Existing New', the master programme's theme for 2017-18. Transformed into arcs, these lines provide the pavilion with vertical openings that blur the limit between interior and exterior space, as one moves in and around them. These openings' spatial experience is interpreted as a potential connection with the rest of the digital and physical space. The pavilion turns into a physical node, examining the digital nodes of the initial diagram as a spatial transcription.

Butterfly (2018), Bilal Yilmaz
Interactive light installation,
330x155x50 cm

In ancient cultures, including Greek, the butterfly is cited as symbolism of the soul, the incorporeal essence of a living being. The installation carries the soul of its surroundings. It creates various light waves on the wings through the motion and interaction of the people around it, based on the rules of positive phototaxis, a locomotory movement that occurs when organisms move towards stimulus of light.

Echoes in Space (2018), George Fisher
Audiovisual installation

There is no sound in Space; sound waves are not audible when travelling through a space filled with gases that are extremely low in density. However these gases are mostly charged with electric and magnetic fields that allow them to interact across distances. This, coupled with solar wind, rotating planets, and radiation, along with a plethora of other sources of energy come together to create an orchestra of audible frequencies that NASA's Voyager Probes picked up with their ultra-sensitive microphones on their tour of the Solar System from 1977 – 1989. Echoes in Space consists of 8 unique soundscapes and visuals themed after each of the planets'

characteristics. These soundscapes are an artistic reimagining of the Voyager probes recordings, though scattered throughout are real excerpts from the original Voyager recordings. Echoes in Space is a blurring of reality and crafted content; it asks the viewer to consider the divide between reality and fiction. As well as to understand the difficulty in comprehending what is real and what is crafted when you find yourself confronted by the unknown, and to ask oneself if there truly is a difference? Users can listen via the headphones and audio fader interface in the space, simply raise the fader of the planet you wish to listen to or mix and match to create your own planet themed soundscape.

DIRECTOR / SOUND DESIGNER
George Fisher
gfisher.media@gmail.com
INSTAGRAM georgefishermedia
VISUALS DESIGNER Adam Finn
adamcpfinn@hotmail.com
INSTAGRAM: adampcfinn

Icon (2017), Konstantina Papadopoulou (director), Short film, duration 17' 48''

In a society flooded with smart applications, a man chooses an environment away from the comforts of high technology and ventures to face a strong opponent only with his own powers.
DIRECTED BY Konstantina Papadopoulou
WRITTEN BY Giannis Liolios
ACTORS
Alexandros Koch, Maria Stefanidou
DIRECTOR OF PHOTOGRAHY
Maria Tzortzatou
1ST ASSISTANT CAMERA
Giorgos Athanasopoulos
LINE PRODUCER Matina Galatsianou
1ST ASSISTANT DIRECTOR
Anastasia Flokatoula
ART DIRECTOR Alexia Kechagia
COSTUME DESIGNERS Magda Theodorouda, Sonia Maria Kaitatzi
SOUND DESIGN Eleni Kavouki

ORIGINAL MUSIC
Panos Fotakos (aka Lumen Superius)
EDITING Stavros Zotas
VISUAL EFFECTS Giannis Liolios

Labyrinth (2017), Theodora Prassa
Video with sound, duration 2' 45''

Labyrinth is made of representations of spaces and paths that create the illusion of the infinite, the endless creation of plans, asymmetries and complexity which is life itself. Through intense geometric shots, the artist creates repetitive compositions that negotiate human's off-balanced relationship with his environment. There is no communication between people - only continuous walks and shadows.

Make a Sound (2018), Evangelia Psoma & Charalambos Peidis, interactive installation with sound and drawing from electric paint, 100 x 70 cm

The drawing of the installation, made of electric paint, paper cut out and an Arduino Uno board, abolishes the "do not touch" rule that traditionally applies to art works. The Arduino Uno sensors are programmed so that a set of orders on the board's micro-processor produce sounds, when the viewer touches the paint. Go ahead and touch!

Offspot (2018), Emmanouel Marakakis & Olga Markou, installation (metal construction, curtain, carpet, pillows, jammer)

Over the last decade, technology seems to take over our daily lives. Networks endlessly expand and seem to be omnipresent, while users become more and more attached to individualised services provided through the internet and other advanced technologies. However, there are issues related to the data produced, collected, archived and used by third parties, enhancing surveillance, commerciali-

sation and the exercise of power. Offspot has been chosen as the Festival's chill out space. With the use of a jammer, Offspot makes our connection to networks impossible, reminding us of our need to physically disconnect and to claim the right to be outside of networks. It encourages the Festival visitors to communicate in physical space and to create a community with common needs and demands, based on socialising and dialogue, setting the new boundaries of connectivity.

Porifera_Suspended Topologies (2018), Effimia Giannopoulou (Faberarium), Pablo Baquero (Faberarium), Ioanna Symeonidou (Architecture, University of Thessaly) Polypropylene (PP), 3,50 (height) x1x1x1 m.

Porifera is a large scale biomorphic spatial structure that blends the boundaries across art, science and technology. It is a morphogenetic experiment developed through an interdisciplinary approach that implements generative design workflows to simulate physical and biological processes. The form is inspired by the growth process of sponges, and other porifera organisms, and further optimised with the use of computational algorithms. The 3D geometry is discretised into flat linear elements which were digitally fabricated and assembled in situ.

Spectra (2018), Daniel Bell
Audiovisual installation

Spectra is an audio-visual installation focusing on the contrast and convergence between the human and natural worlds. Stemming from the artists philosophy that every new concept we face in life comes to us as a spectrum of information, and to fully comprehend new concepts we must appreciate each spectra in their entirety.

LINK (www.)spectra.host

Viseme (2018), Vitto Valentinov
Participatory installation

Two participants sit across from one another and follow instructions. Participant A takes a card from the top of the deck, which shows an image of one of the objects on the wall; after looking at it places it at the designated spot on the table. S/he then looks at Participant B and slowly but expressively pronounces the word that indicates the image, without sounding it. Participant A repeats this 5 times. Participant B pays close attention so as to read the lips of Participant A and guess the word being pronounced. S/he then writes the guess onto a card with the marker and sets it at the designated spot on the table. The participants switch roles and repeat. Two cameras transmit the images and written words from the cards onto two monitors. Viseme is part of a series of installations with audience participation, where the participant's body is subject to "research". The visitor is involved in an experiment where minimal physical actions are performed but full concentration of mind and body is required.

Water Shapes (2018), Maria Papadopoulou
Interactive installation with video and augmented reality

When the viewer looks at the projection, s/he sees him/herself as part of the moving image with the use of a Kinect camera. The viewer is displayed with blue colour, while a jet of tiny blue drops streams from his body. When the viewer moves, the drops follow him. At the same time, a soundscape is created with the use of distance and Arduino sensors. The soundscape changes depending on the viewers' number and movement. The work is part of the artist's MA thesis at the Department of Sound and Visual Arts of the Ionian University.

X Paused Portraits (2018), Amalia Mystique
Video installation and music performance, duration: 20'
Performance: 13 & 14/09, 20:00-20:20

*Exposed to light
She reveals her darkest side
Her deep lakes
Her steep mountains
Coarse cracks etched throughout centuries
Onto her placid surface
Sea without Winds, Lake of Dreams, Ocean of Storms
Still in her silent trajectory
She expires poetry. She inspires substance*

CONCEPT Amalia Mystique
DIRECTOR Gus
MUSIC Dimos Vryzas
LYRICS Maria Boudouka
MALE VOCALS Eleftherios Fitsiolos
FEMALE VOCALS Emmanouela Sfyridou
DIRECTOR OF PHOTOGRAPHY Vangelis Kasapakis
ASSISTANT CAMERA Giannis Simos
COLOR GRADING Dimitris Manousiakis
POST PRODUCTION Aliki Iosafat
TITLES Lampros Antaras
VOCALS RECORDING Juan Guilmar Baldoni
POSTER Nikos Tzaferidis

FREI**RAUM**

A project by Goethe-Institut Thessaloniki

Freiraum is a programme by Goethe-Institut that focuses on the concept of Freedom in Europe, activating a network of 42 Goethe-Instituts and their partner institutions. In this context, Goethe-Institut Thessaloniki, London and Glasgow, in collaboration with AWAZ Cumbria (Carlisle, UK), ArtBOX (Thessaloniki) and the project LABattoir of the Municipality of Thessaloniki focus on two issues that shape our personal perception and expression: our social and cultural identity and the way we interact with each other and the world via technology. Artists Evi Karathansopoulou and Thomas Koch use different sound and image technologies in order to touch upon this issues, bringing closer people from Thessaloniki, Carlisle and other parts of Europe, forging a network of communication and transmitting their voices to the world. In Spring 2019, the two artists works will be presented in Berlin, along with other works and projects selected among the Freiraum network.

FEATURED **WORKS**

Voyeur's Reality (2018),
Thomas Koch, installation with sound, video and visual reality
VR APPLICATION Bastian Orthmann

Voyeur's reality is the combination of an AV-Installation based on different kinds of screens and speakers, as well as an application for head mounted display and headphones, in which you can explore immersive portraits of people from different social and geographical backgrounds. In contrast to current social media networks, the representation of the portraits uses some of the spatial and interactive possibilities of the chosen format and technologies (360°-video, HMD, binaural 3D-audio) to illustrate the media-inherent transition from spoon-fed observation to a seemingly active process, similar to witnessing. In this voyeuresque situation, the available set of information is re-contextualised by randomly allocating it and thereby changing the perceived portrait of the protagonists, intending to induce false impressions and preconceptions about the identities of the participants.

The installation is part of Thomas Koch's project in progress I can [not] see you in the context of Freiraum. The project explores the possible implications of upcoming media technologies in the context of the ever faster centralisation and manipulation of our digital life, especially in the context of data-driven online platforms quickly gaining social and political relevance. One of the key questions is: how could empowerment be achieved through taking control of your digital identity, your virtual self, thus enabling direct and reliable social connection and global participation?

Air Free (2018),
Evi Karathanasopoulou

As an academic researcher and audio producer one of Evi Karathanasopoulou's main interests is understanding the intimate qualities of radiophony. In her work, she looks at how a disembodied voice, a voice detached from its owner can travel through the airwaves, meet up with other voices and sounds in the air and eventually be picked up by a number of listeners, travelling through their ears and into their heads, into their minds. Strangely, the radio voice, this fragment of a person that one does not know, may contain

some of their most intimate qualities. You can hear someone smile, you can hear someone hesitate, you can hear someone's voice breaking when they are in pain. Evi Karathanasopoulou's ultimate goal for Air Free, her project in progress in the context of Freiraum, is to create a space that simulates the unseen intimacies of the airwaves. Here people's voices will meet and converse privately yet freely, not only with words but with the intimacy of a voice as pure sound. For the implementation of the project, Karathanasopoulou works with two groups of young creatives, Media Lab and Coalesce, that have emerged though the LABattoir project of the Municipality of Thessaloniki, a partner institution of both the Festival and Freiraum (www.labattoir.org).

INTERVIEWS - PRESENTATION IN THESSALONIKI
Media Lab - Maria Kyrou, Stella Massia, Eleni Papoulidou
DESIGN - PRESENTATION OF THE WORK IN BERLIN Coalesce - Vasileios Aloutsanidis, Giannis Chinis, Maria Dimitroudi, Spyros Kazantzis, Chrysa Kotoula, Konstantinos Kotoulas, Sotiria Mirmigkou, Meliza Papamitrou, Panagiotis Papacharalambous, Sofia Stavrou

THE NEW NEW

3rd Artecitya Art Science Technology
Festival by Helexpo
83rd Thessaloniki International Fair,
8-16 September 2018
Helexpo, Pavilion 2, 1st Floor
OPENING HOURS
Saturday & Sunday,
8-9 & 15-16 September: 10:00-22:00
Monday-Friday, 10-14 September: 16:00-22:00
ORGANISATION -PRODUCTION
TIF - Helexpo - Artecitya Programme
COORGANISER Municipality of Thessaloniki –
Department of Culture & Tourism
PROJECT MANAGER
Vicky Dalkrani (HELEXPO)
ARTISTIC DIRECTOR
Lydia Chatziiakovou (ArtBOX)
COORDINATION Dimitris Kourkouridis
(Institute of Exhibition Research)
PRODUCTION ASSISTANTS
Konstantinos Chatziandreou,
Giannis Fourkiotis
TECHNICAL SUPPORT, INSTALLATION
AND AUDIOVISUALS Diapason
VR INSTALLATION EXPERT Kane White
VR INSTALLATION ASSISTANTS
Daniel Bell, George Fisher
GRAPHIC DESIGN Studio Hervik
PHOTO DOCUMENTATION George Kogias
VIDEO DOCUMENTATION Media Lab by
LABattoir project

GAMES & POLITICS EXHIBITION

ORGANISATION-PRODUCTION
Goethe-Institut, ZKM
CURATORS Jeannette Neustadt (Goethe-
Institut), Stephan Schwingeler (ZKM)
PROJECT MANAGEMENT Jeannette Neustadt
CURATORIAL ASSISTANT Sophie Rau
ADMINISTRATION AND TOUR MANAGEMENT
Kirsten Rackwitz
TECHNICAL DIRECTOR Steffen Reichelt
TECHNICAL SUPPORT Museum and Exhibition
Technical Services ZKM
FILM PRODUCTION Eckart Zerzawy
FILMS Jeannette Neustadt, Christian Schiffer
PROJECT COORDINATOR LET'S PLAYS Simone
Mändl, Rebecca Niederländer
LET'S PLAYS Yannis Bermig, Mireille Green,
Nicola Hahn, Dominik Lossie, Simone Mändl,
Elisabeth Mayer, Rebekka Niederländer, Kris
Weinand & Winder Orekalcus
EXHIBITION ARCHITECTURE Anita Kaspar,
Jesko Fezer, Andreas Müller / Kooperative für
Darstellungspolitik
GRAPHIC DESIGN CONCEPT Studio Matthias
Görlich, Darmstadt

GAMES & POLITICS EXHIBITION IN
THESSALONIKI

ORGANISATION Goethe-Institut Thessaloniki
in collaboration with TIF - Helexpo - Artecitya
Programme

COORDINATION Aris Kalogiros (Goethe-
Institut Thessaloniki)
CURATOR Lydia Chatziiakovou (ArtBOX.gr)
ADVISOR Maria Saridaki
INSTALLATION TECHNICIAN
Alexandros Charissis

OPEN CALL SELECTION COMMITTEE
Sotirios Bahtsetzis (curator, art theorist,
ArtBOX.gr)
Elli Chrysidou (artist, Vice-Mayor of Culture,
Municipality of Thessaloniki)
Vicky Dalkrani (Director, Institute of Exhibition
Research - HELEXPO)
Christos Savvidis (curator, ArtBOX.gr;
Artistic Director, Artecitya by Goethe-Institut
Thessaloniki)

ADVISORS FOR THE GREEK PARTICIPATIONS IN
VR WORLD
Christina Chrysanthopoulou (architect; co-
founder and art director of ViRA, Athens),
Maria Saridaki (curator, researcher)

SPECIAL THANKS TO
Dr. Rudolf Bartsch (Goethe-Institut
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Thessaloniki), Lela Tsevekidou (Municipality
of Thessaloniki - Department of Culture &
Tourism), Natalia Sartori (Goethe-Institut
Athen), Stella Anastasaki (LABattoir),
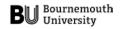Christina Vlachou (LABattoir)

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2018 ART SCIENCE TECHNOLOGY FEST.

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ADVANCED DESIGN:
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