



HELLENIC REPUBLIC

**National and Kapodistrian
University of Athens**

EST. 1837



The Odyssey of Intermedial Space

INTERUNIVERSITY PROJECT ON INTERMEDIAL STUDIES

October 1 – 6, Athens, Greece

PROJECT'S SCHEDULE

Organization

*National and Kapodistrian University of Athens
Faculty of Philology: Department of Modern Greek*

*University of Potsdam
Faculty of Arts: Department of Arts and Media*

Antzoulis Foundation of Cyprus

Gutenberg Editions



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ΑΝΤΖΟΥΛΗ**

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Project's Coordinators

- ∅ *Prof. Dr. Dimitris Angelatos, Modern Greek Literature and Theory of Literature, National & Kapodistrian University of Athens: Faculty of Philology – Department of Modern Greek Philology*
- ∅ *Prof. Dr. Johannes Ungelenk, Literary Theory and Comparative Literature, University of Potsdam: Faculty of Arts – Department of Arts and Media*

Organizing Committee

- ∅ *Chachali Stella, PhD candidate: University of Potsdam – National & Kapodistrian University of Athens*
- ∅ *Chatzi Vera, PhD candidate: National & Kapodistrian University of Athens*
- ∅ *Tina Gosiou, BA and MA in Modern Greek, National & Kapodistrian University of Athens*
- ∅ *Kalavros Michael, BA and MA in Modern Greek, National & Kapodistrian University of Athens*
- ∅ *Skouris D. Ioannis, PhD candidate: National & Kapodistrian University of Athens*
- ∅ *Sgouromallis Nikos, PhD candidate: National & Kapodistrian University of Athens*

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Project's Description

“Yet, can the physically-technologically projected space [...] be held as the sole genuine space?” This was one of the leading questions that Heidegger introduced in his book *Die Kunst und der Raum* in 1969 and it simultaneously becomes the base of this academic endeavor: understanding the essence of *space* as a conceptual category via intermedial approaches towards Art. Undoubtedly, from Platonic *Timaeus* and Aristotelian *Physics* to modern cosmological approaches, *space* has intrigued thinkers of each era resulting to a conceptual category that exceeds by far the four-dimensional continuum known as *spacetime*. Thus, the objective of this project is to attempt a transit through the ‘plateau’ of *spatial representation* in the intertwined relationship of the materialistic manifestations of the Art Phenomenon. This collective effort will take place on the first week of October (1/10 – 6/10) 2023 in Athens, where scholars, PhD candidates, postgraduate, graduate, and undergraduate students will attempt to approach this interdisciplinary entanglement of manifold academic research fields through various activities (conference, workshops, speeches, guided tours).

To that end, the project will revolve around the following thematic focal points that *mutatis mutandis* surround the topic sufficiently:

⌘ **Architectural Approaches and Liminal Spaces – Heterotopies**

Space, first and foremost, can be approached by the ontological characterization of the collective consciousness as an absolute correlation of the essence of space and place allowing systematic architectural approaches towards Art; hence, space can be seen as much as liminal space (or threshold) and a heterotopy in accordance with the Foucauldian concept of the term.

⌘ **Staging and Intermediality**

The intermedial space can be explored through the strategy of *staging* divergent medial forms upon an *intermedial plateau*. What happens if the media become actors, who share the same stage of aesthetic experience? How do they exchange means of representation and coexist within the same *medial body*? The *appearing* of this kind of space could be perceived as an *intermedial spectacle* worth to be investigated.

⌘ **Space and Corporality**

Literature's potentiality of spatializing indicates its plastic aspect but also, usually, its interartistic extensions. The body (corpus) considered as space or as an element of space, made with textual material, may be seen as a confection of the *confluences* of literature with sculpture or painting. The observation of masses (bodies) into this space or of bodies (masses) as spaces can lead to interesting approaches of the literary phenomenon.

☞ **Book as a Spatial Artifact**

The book (printed or e-book) is seen as a space, which stimulates an intermedial, interdisciplinary dialogue between the text and the image. According to this perception, the book is not considered just as a simple material object but, mostly, as a cultural object or as a media, endowed with spiritual qualities. The illustration, the binding, the vignettes, the size of a book, the margins – these kinds of visual elements are perceived as instances of intermediality and they could have crucial impact in the reception of the text as a whole.

☞ **Space and Memory – Spatialization of Time**

Space intertwines with memory in a variety of ways. Thus, there are several areas to be considered, such as the way we remember in space, the literary representation of spaces of (collective or personal) memory, the monumental architecture as an area of remembrance, the historiography, the concept of archive as a configurable memory. In addition, the artistic and intermedial spatialization of time (e.g., the way in which 'narrative signs' constitute static temporality in the case of painting, sculpture, and photography) and concepts of the correlation of space and time, such as the Bakhtinian *chronotope*, are also worthy of examination.

☞ **Space and the Virtual Topography**

The notion of *space* dominates the contemporary *technogenesis* and the digital literary creation. There is a triple axis among the screen, the web page and the space represented by the literary text, which create a complex sequence. This virtual topography –linear, fluid, or unbounded– reveals several *unspaces* (n-dimensional, utopic/non-places), where the literary corpus is characterized by its material and embodied dimension.

☞ **Space as a Component of Literary Genre**

Understanding space as a dominant characteristic of artworks from literature to painting, sculpture and further is a necessity in academic grammatology and especially for the formation of a history of literature based on literary genres in correlation with intermedial approaches. This methodological approach is crucial for understanding the history of literary forms, a concept that emerges as a new demand in the literary studies mostly due to the proliferation of artworks of that kind, such as fantasy literature.

Acknowledgments

The Organizing Committee and the participating members would like to thank Ms. Iro Siokou and Ms. Angeliki Angelopoulou, members of the Secretariat of the Dean of School of Philosophy, for their crucial help in the organizational process. To that point, we would also like to thank Mr. Kostas Karamaniolas and the superintendence of the School of Philosophy for their co-operation and guidance that permitted us effectuate this effort. Also, we owe special thanks to Dr. Evdokia Balassi, Professor of German Linguistics in the Faculty of German Language and Literature, the supervisor of the Library of the School of Philosophy, who allowed us to use the Amphitheatre. Moreover, we would like to thank Dr. Anastasia Georgaki, Professor and Head of Faculty of Music Studies and of the Laboratory of Music Acoustics and Recording. Finally, we would like to thank Mr. Theodosis Leivathinos for organizing and producing the short performance of Greek Traditional Dances.

The Organizing Committee owes special thanks to the Administrative Boards and the Directors of the Acropolis Museum, the National Gallery, the Byzantine and Christian Museum, and the National Museum of Modern Art for their co-operation and permitting us to visit the museums free of charge. Undoubtedly, we would like to thank the Greek Ministry of Culture and General Directorate of Antiquities and Cultural Heritage for their outstanding co-operation and for permitting us to visit the Sacred Hill of Acropolis of Athens. This endeavor would not be possible without the crucial help of Antzoulis Foundation of Cyprus and Gutenberg Editions.

Last but not least, we would like to thank each and every one of you individually, who participate, attend, teach, and help us to put this effort in order and execute it to the best of our abilities.

Sunday, October 1st, 2023

Welcoming and Greetings

Welcoming, briefing and tour through Thissio and Plaka areas (historical centre of Athens). We will meet at **18.30** at **“Thissio” Metro Station – line 1 (green)**. A brief guided tour to the historic Athenian centre will be offered by Mr. Dimitris Prokos, PhD candidate in Modern Greek Literature.

Monday, October 2nd, 2023

A. Official Greetings

09.00 – 10.00

Room 209 (2nd floor)

School of Philosophy

1 N. Politi, Zografou University Campus

☞ *Prof. Dr. Sophia Papaioannou*

Vice-Rector for Academic Affairs, International Relations, and Extroversion of National and Kapodistrian University of Athens

☞ *Prof. Dr. Gerasimos Zoras,*

Acting Dean of School of Philosophy

☞ *Prof. Dr. Theodora Antonopoulou*

Head of Faculty of Philology

☞ *Assoc. Prof. Yannis Xourias*

Head of Department of Modern Greek

☞ *Representative of Antzoulis Foundation of Cyprus*

B. Guided Tour

11.00 – 13.00

National Gallery “Alexandros Soutsos” Museum

1 Michalakopoulou, Athens Centre

C. Academic Activity: Research Group

17.00 – 19.00 ***Visual Arts and Popular Spectacle: Asia Minor Painters of Giant
Cinema Posters. The example of Giorgos Kouzounis***

Room 209 (2nd floor)

School of Philosophy

1 N. Politi, Zografou University Campus

☞ *Prof. Dr. Dimitris Angelatos*

Modern Greek Philology and Theory of Literature, National & Kapodistrian University of Athens: Faculty of Philology – Department of Modern Greek

☞ *Prof. Dr. Marianthi Kaplanoglou*

Folkloristics, National & Kapodistrian University of Athens: Faculty of Philology – Department of Byzantine Philology and Folkloristics

☞ *Assoc. Prof. Dr. Thanasis Agathos*

Modern Greek Philology, National & Kapodistrian University of Athens: Faculty of Philology – Department of Modern Greek

Research Group's Description

The present project focuses on the genre of *giant movie posters* as developed from the mid-1930s to the 1970s by a group of painters, most of whom were of refugee (Asia Minor-Pontic) origin and studied in Athens School of Fine Arts. The research interest here focuses on the example of Giorgos Kouzounis (1922-1998).

These posters, although products of a highly personal painting art, are directly linked to the pre-eminent popular spectacle of the time, the cinema, and to the ephemeral commercial factors of consumption, related to the attraction of the public and of course to specific time limitations: the giant posters “lived” only for the short time the film was shown and then were thrown away or used as disposable paper.

The present approach combines, from a research point of view, historical-cultural and intermedial methodological parameters, as the giant poster, in addition to being a cultural landmark of a certain historical period, is also connected to the field of modern intermedial approaches, where the interplay of different means of expression in their multimodal correlations, of painting with speech (: the titles of the films and everything that accompanies them).

D. Art Exhibition

BLURRY GROUNDS

Art Exhibition Vernissage

Foyer Exhibition Room

Library of School of Philosophy

1 N. Politi, Zografou University Campus

(Across the School of Philosophy)

19.00 – 19.30

As part of the open dialogue that emerges around the matter of ‘intermedial space’, our visual arts exhibition aims to offer a different approach around the topic through artistic practices. In conversation with the project “The Odyssey of Intermedial Space” a group of young artists proposes the exploration of ‘space’ through a variety of mediums such as paintings, sculptures, installations etc. The visitors will navigate, between artworks, into the space of the exhibition, in order to become themselves part of a space that tries to understand the limits of (its own) spatiality, if there are any...

☞ *Artists: Ioannis Avgoustis, Despoina Vaxevanidi, Marilena Kranioti, Sofia Kyriakidou, Thanasis Mylonas, Artemis Panagiotidou, Dimitris Rafael Simadis*

☞ *Curator: Fenia Kaparou*

☞ *Organizational Team: Despoina Vaxevanidi, Michael Kalavros, Fenia Kaparou*

Tuesday, October 3rd, 2023

A. Guided Tour

Sacred Hill: Acropolis of Athens (Archaeological Site)

9.00 – 10.00

Athens Centre

(Meeting point: “Acropolis” metro station at 8.30)

☞ *Prof. Dr. Vasileios Lentakis*

Classics: Ancient Greek, National & Kapodistrian University of Athens: Faculty of Philology

Acropolis Museum

10.30 – 11.30

15 Dionysiou Areopagitou, Athens Centre

(Fairly close to “Acropolis” metro station)

B. Academic Activity: Round Table

18.00 – 20.00

***Novel Approaches to Intermedial Studies through Various
Academic Disciplines***

Room 209 (2nd floor)

School of Philosophy

1 N. Politi, Zografou University Campus

Session’s Chair: SYMEONIDIS Thomas, *Adjunct in Athens School of Fine Arts*

1. ***IOANNIDIS Kostas***, *Associate Professor of Theory and Critic of Art: Athens School of Fine Arts*
Walker Evans’s American Photographs book (1938) as an intermedial object

2. ***PAPARGYRIOU Eleni***, *Adjunct in Hellenic Open University*
The literary photobook as an intermedial reading space

3. ***ERINAKIS Nikos***, *Assistant Professor of Social and Political Philosophy and Philosophy of Culture: University of Crete* (virtual participation)
(Hyper-)Real Eutopias In-between Contemporary Poetics and Politics

4. **SYMEONIDIS Thomas**, *Adjunct in Athens School of Fine Arts*

Towards a topology of the beautiful: Space, surface, thought

5. **PARAFOROU Fani**, *Laboratory Teaching Staff member: Theory of Art, Aesthetics and Sociology of Art: University of Thessaly*

ninfa fluida – Franz Kafka and the Image

6. **SGOUROMALLIS Nikos**, *PhD candidate in Modern Greek Philology*

The book as a lived body: materiality, textuality, tactility

7. **GOSIOU Tina**, *BA & MA in Modern Greek Philology*

The body as a sculptural space in poetry

8. **KALAVROS Michael**, *BA & MA in Modern Greek Philology*

Spaces of resonant and signifying silence: The graphical gaps in poetry

9. **SKOURIS D. Ioannis**, *PhD candidate in Modern Greek Philology*

Poetic Space in the *Pastiche*: P. Éluard in Jean-Luc Godard's *Alphaville* (1965)

Wednesday, October 4th, 2023

A. Academic Activity: Presentation of Past Projects

11.00 – 11.30

***Presentation of Proceedings in
Σύγκριση/Comparison/Comparaison journal***

Amphitheatre

Library of School of Philosophy

1 N. Politi, Zografou University Campus

(Across the School of Philosophy)

☞ *Prof. Dr. Evripidis Garantoudis*

*Modern Greek Philology, National & Kapodistrian University of Athens: Faculty of
Philology – Department of Modern Greek*

☞ *Remarks will be made by the editors of this Journal's issue*

B. Academic Activity: Conference

12.00 – 17.40

The Odyssey of Intermedial Space

Amphitheatre

Library of School of Philosophy

1 N. Politi, Zografou University Campus

Greetings (12.00 – 12.15)

☞ *Prof. Dr. Dimitris Angelatos, Modern Greek Literature and Theory of Literature, National
& Kapodistrian University of Athens: Faculty of Philology – Department of Modern Greek
Philology*

☞ *Prof. Dr. Johannes Ungelenk, Literary Theory and Comparative Literature, University of
Potsdam: Faculty of Arts – Department of Arts and Media*

Morning Sessions' Chair: KARPOUZOU Peggy, Assoc. Prof. in Theory of Literature, University of Athens

1. 12.15 - 12.35 KÖSTLER Andreas
Prof. Dr. of History of Art, University of Potsdam

Space and Classical Architecture re-invented: Schinkel and Klenze in Athens

2. 12.35 - 12.55 TASIOULA Androniki
MA in Modern Greek Philology, National & Kapodistrian University of Athens

Aspects of *spatial form* in Melpo Axioti's work

The aim of this paper is to explore the ways in which the *spatial form*, as perceived and analysed in Joseph Frank's study "Spatial Form in Modern Literature", is used, and practiced in Melpo Axioti's work, both poetical and prosework. We will focus on the house and its components and contents as plastic forms of (woman) time.

3. 12.55 - 13.15 SOTIROPOULOU Efi
PhD cand. in Modern Greek Philology, National & Kapodistrian University of Athens

Shaping tangible forms with written words: the sculptural *heterogeneity* of struggling bodies in Alexandros Isaris' poetry

As a prominent three-dimensional form, the human body is brimming with tactile qualities; hence, its thematization can be regarded as a way to charge any art medium with a sculptural, tactile *heterogeneity* (Deleuze, *Différence et répétition* 306). In this paper, we aim to analyse and interpret Alexandros Isaris' poems through an intermedial prism, prompted by the body's –precisely, the struggling one's– appearance as a core element of his work. We rest upon two methodological axes: (a) the *sensorial* modality, which forms the base of the process of art reception, is not linked to the *material* modality (Elleström 17) by causality, (b) consequently, the art medium –in our case, the word– turns out to operate as an open, dynamic system that can "thematize, evoke, or imitate elements or structures of another, conventionally distinct medium through the use of its own media-specific means" (Rajewsky 53). Thus, our study focuses on (*re*)presentations (Angelatos) of struggling bodies that can be understood in relation to sculptural techniques (e.g. cutting holes that can "have as much shape-meaning as a solid mass" (Moore 69), isolating and

emphatically processing a body part), while also addressing the selection of certain words that, intersecting with the reader's eye, stimulate the sense of touch similarly to the sight of a sculpture (Kenaar 46). Additionally, we shall look into the interpretative prospects stemming from a corporeal surface “roughened [...] by [...] cracks and incisions [...] left by the working process” (Potts 96), given that this “working process” establishes the poem as an intermedial *becoming* (Deleuze, *The Logic of Sense*).

References

- Angelatos, Dimitris. *Λογοτεχνία και Ζωγραφική. Προς μια ερμηνεία της διακαλλιτεχνικής (ανα)παράστασης [Literature and Painting. Towards an interpretation of interartistic (re)presentation]*. Gutenberg, 2017.
- Deleuze, Gilles. *Différence et répétition*. PUF, 1968.
- . *The Logic of Sense*. 1969. Translated by Mark Lester and Charles Stivale, edited by Constantin V. Boundas, Columbia University Press, 1990.
- Elleström, Lars. “The Modalities of Media: A Model for Understanding Intermedial Relations”. *Media Borders, Multimodality and Intermediality*, edited by Lars Elleström, Palgrave Macmillan, 2010, pp. 11-48.
- Kenaar, Hagi. “Touching Sculpture”. *Sculpture and Touch*, edited by Peter Dent, Ashgate, 2014, pp. 45-59.
- Moore, Henry. *Henry Moore on sculpture: a collection of the sculptor's writings and spoken words*. 1966. Edited by Philip James, Da Capo Press, 1992.
- Potts, Alex. *The Sculptural Imagination: Figurative, Modernist, Minimalist*. Yale University Press, 2000.
- Rajewsky, Irina O. “Intermediality, Intertextuality, and Remediation. A Literary Perspective on Intermediality”. *Intermedialités/Intermedialities*, no. 6, 2005, pp. 43-64.

4. 13.15 - 13.35 *BABLEKI Maria*
PhD cand. in Modern Greek Philology, National & Kapodistrian University of Athens

Light and the sense of place in the titles of Andreas Embeirikos' and Nikos Engonopoulos' poetic work

With reference to the contemporary intermedial and interartistic approaches and their methodological tools this interart study aims to demonstrate how the titles of Andreas Embeirikos' and Nikos Engonopoulos' poetic work embody space (*topos*) according to Heidegger's theoretical aspect in *Die Kunst und der Raum*. Through investigating and analyzing the role of light, which shows up the visual and tactile dimensions of Logos in these titles, this research examines how the titles in surrealist poetry are the places which bring forth the *Openness of Being (Dasein)*. In this respect the analysis is greatly influenced by Heidegger's point in *Erläuterungen zu Hölderlins Dichtung* about the spatializing dimension of light: “As the brightening makes everything clear, gaiety grants

to each thing its essential space, where everything, according to its kind, belongs, in order to stand there in the brightness of gaiety, like a quite light, contented in its own being” (Heidegger 35). In this context, it is also investigated how transparency in the titles activates a multidimensional vision capable of capturing not only visually but also tactilely the tectonic structure of the external reality which unfolded along the wave-like direction of light.

References

Heidegger, Martin. *Elucidations of Holderlin's Poetry*. Translated by Humanity Books, New York, 2000.

Questions: 13.35 – 13.55 (20 min.)

Lunch Break: 13.55 – 15.55

Afternoon Sessions' Chair: UNGELENK Johannes, Prof. Dr. in Literary Theory and Comparative Literature, University of Potsdam

5. 16.00 - 16.20 CHACHALI Stella
PhD cand. in Comparative Literature, University of Potsdam, and National & Kapodistrian University of Athens

Visualizing the silence in *Tristram Shandy*

This presentation studies Laurence Sterne's 18th century novel *The Life and Opinions of Tristram Shandy, Gentleman*, as a plateau that stages questions around intermediality. In the novel, visual insertions are constantly interrupting the narrative in a humorous way by formulating ruptures in the textual texture. A black page, a white, a marbled one, or even a missing chapter causing a gap of ten pages, are some of these visual trickeries, which challenge the sayable and promote the visual instead. The visual patches of the novel will be studied as an attempt to spatialize the silence of the medial body of literature, or even stage a secret in its textual scene. The secret remains *arretton*, since it does not become verbal, but at the same time the visualization of the silence shows its existence. The unsayable becomes another way of communication. The secret is changing in the novel medial hands inviting the reader to become also viewer and reflect upon intermedial aesthetics.

6. 16.20 - 16.40 *KOFINA Stefania*
MA in Modern Greek Philology, National & Kapodistrian University of Athens

The spatialisation of time in literature and the graphic novel: the case of K. G. Karyotakis' "Dreamer"

In the direction defined by contemporary intermedial studies in relation to the connection between literature and other artistic idioms, this paper will attempt to form a dialogical bridge between literature and graphic novel, seeking through this to highlight the spatialisation of time as a material volume in the prose-like composition "The Dreamer" by K.G. Karyotakis. In this work, consciousness stumbles between logic and absurdity and through the rudimentary narrative plot a visual and tactile artistic reality is formed, in order to make human's inability to deal with time in a performative way. Through climactic moments of powerful visual intensity, time, the alternating stakes of history, is solidified, becomes a material quantity and performs its corrosive work. It is thus transmuted into an artistic experience, making even sharper the ontological tragic nature of human beings in the face of the inexorable time and death. The two artistic idioms, although based on different means of expression, present a close affinity, assigning to each other what is commonly believed to be the exclusive expressive characteristic of each.

7. 16.40 - 17.00 *HOLLE Isabel*
PhD cand. in Comparative Literature, University of Potsdam

Minding the Gap - Absence and the Space of Literature

The concept of the gap maintains a close relationship to the concept of absence. Warnings to "mind the gap", very well known to us from major train stations or possible dangers of infection during the Covid pandemic, mark the gap as a space of the unknown, the insecure, often even the dangerous. With a little help from Jaques Derrida's concept of the gift (*Donner le temps*, 1991) and Inger Christensens cycle of poems *alphabet* (1981), the following presentation is curious about the encounter of (almost) nothingness, non-presence, and the fundamental difference between "something given" and "something existing". Alongside Christensens *alphabet* – varying greatly in length and following the Fibonacci sequence that is closely related to the "golden ratio" – we take a look into the abyss and try to "mind the gap" between growing and fading. While using the Fibonacci sequence as a form for exceptional growth,

Christensens poems develop a strong notion for oblivion and disappearance in (written) existence: A promising view right into the abyss.

8. 17.00 - 17.20 *CHATZI Vera*
PhD cand. in Modern Greek Philology, National & Kapodistrian University of Athens

Electronic literature as social media publication: the virtual topography of Ch. Tsapraili's micro fictions «Paganistic beliefs in the Thessalian province»

The posting of short stories, entitled «Paganistic beliefs in the Thessalian province» by Chrysostomos Tsaprailis on his personal Facebook page, began in 2017, continues to this day and constitutes one of the most systematic expressions of digital literary creation in modern Greek. The aim of this presentation is to reveal the digital topography that is created, as the mentioned website takes on spatial dimensions, combining a multitude of material-textual and visual-elements. These short stories, that belong to the genre of horror-fantasy literature, according to their creator, constitute a fictional version of folksy beliefs and absurdities. The content of the Facebook page- texts, pictures, links- is dynamic and vital, while the user express via likes, shares, and comments his literary reactions. All these micro- gestures influence the online interface through the screen. Of particular interest, also, is the idiosyncratic dialectic relationship between (post)modernist digital writing and the ethnographic tradition, which is detected, among other things, in the catalytic effect of space on the psyche and the actions of the heroes.

Questions: 17.20 – 17.40 (20 min.)

18.00 – 18.30: Performance of Greek Traditional Dances

Teacher: Mr. Theodossis Leivathinos

AULA (2nd floor)

School of Philosophy

1 N. Politi, Zografou University Campus

Thursday, October 5th, 2023

A. Guided Tour

10.00 – 12.00

Byzantine and Christian Museum
22 Vassilissis Sofias Ave. Athens Centre

☞ *Ass. Prof. Dr. Giorgos Pallis*

Byzantine and Late Byzantine Archaeology and Art, National & Kapodistrian University of Athens: Faculty of History and Archaeology – Department of Archaeology and History of Art

B. Academic Activity: Seminar

16.30 – 18.30

***Intermedial exchange of material and space: Writers who paint,
Painters who write and their Books seen as medium for staging
and representing the Body itself***

*Room 209 (2nd floor)
School of Philosophy
1 N. Politi, Zografou University Campus*

☞ *Dr. Geraldine Spiekermann*

Comparative Literature, University of Potsdam: Faculty of Arts – Department of Arts and Media

Seminar's Description¹

Numerous visual artists have created poetry or prose works, and just as often authors have left behind drawings or paintings. The reason why these artistic transgressions are so little known is that art history sees itself as little responsible for literature as literary studies sees itself for art. However, once the phenomenon is treated in context, it is often

¹ A reader containing the texts for the workshop will be provided in advance.

viewed one-sidedly either in terms of production aesthetics under the aspect of "double or multiple talent" or in terms of media aesthetics under the aspect of media specificity.

The German artist and writer Unica Zürns "House of Illnesses" shows architectural approaches and liminal spaces in her genuine look at the insane asylum as a heterotopy as well as space and corporality, e.g., by describing the "bosomchamber" and the "headvault" both literarily and illustratively. Considering her own experiences, she deals with space and memory and opens up space as a component of the literary genre. Or as the Swiss German artist and poet Dieter Roth sums it up in his sprawling series of the multi-volume "Sea of Tears" in relation to his viewers and readers: "This book is called 'my body' when you see it, the book is called 'your body' when I write: 'This book is called 'my body' when you see it.'"

In the seminar, we will attempt to analyze and investigate what is special about the literature of artists and the artworks of writers and poets which are so densely interwoven in the given examples.

Friday, October 6th, 2023

A. Guided Tour

National Museum of Modern Art

11.00 – 13.00

Kallirrois Ave. & Amvrosiou Frantzi Str. Athens Centre
(Former Fix Avenue: fairly close to “Sygrou Fix” metro station)

☞ *Dr. Thomas Symeonidis*

Adjunct of Philosophy and Aesthetics in Athens School of Fine Arts

The visit will have as its purpose to elaborate the founding concepts for the National Museum of Contemporary Art along with the history and its architecture. The overview of the permanent exposition will help identify some of the basic narrative threads regarding the historical, political, educational, and societal role of art and visual culture.

☞ *Stamatis Schizakis*

Curator of the exhibition Ioannis Xenakis and Greece in NMMA

B. Academic Activity: Seminars

16.00 – 18.00

***Exploring the concept of space through literature:
interdisciplinary and interartistic approaches***

Room 209 (2nd floor)

School of Philosophy

1 N. Politi, Zografou University Campus

☞ *Assoc. Prof. Dr. Peggy Karpouzou*

*Theory of Literature, National & Kapodistrian University of Athens: Faculty of Philology –
Department of Modern Greek*

More-than-human citizenship: symbiotic smart biocities in speculative fiction

Seminar's Description

This seminar aims to explore how fundamental concepts and principles, such as space, ecosystem, symbiosis, agency, citizenship and democracy, shape and are re-shaped by the concept of symbiotic “smart biocity”. The concept of “smart biocity” is proposed

through an interdisciplinary dialogue between Posthumanism, Environmental Humanities, and the current urban planning discourses on sustainable, resilient, livable and democratic cities. The depictions of a smart biocity, –a thoroughly hybrid city to come that acknowledges the interplay of human and more-than-human agencies in a complex web of processes–, are investigated in speculative fiction stories. The processes of “symbiomimicry”, “symbiogenesis”, and “symbiocracy” are proposed to recast who or what counts as a citizen in these smart biocities. These different narratives of symbiosis invite us to think of symbiotic citizenship as a procreation of place, originating self in a more-than-human citizens’ world. This seminar aims to foreground the necessity of a dialogue among up-to-date scientific research about smart cities and urban design, critical theory, and representations of urban futures in Science Fiction. It highlights the role of literature to visualize the eventually unconceivable projections of urban environments in extreme conditions like climate change and reform scientific data, statistics, or models inaccessible or unclear for a large number of non-experts into embodied stories that impart new knowledge and understanding beyond our anthropocentrism through the use of metaphors and images.

✉ *Ass. Prof. Dr. Lito Ioakimidou*

Comparative Literature, National & Kapodistrian University of Athens: Faculty of Philology – Department of Modern Greek

**Three Times Brueghel: The Reinvention of Space through Ekphrasis:
Marcel Proust, William Carlos Williams, Claude Simon**

Seminar’s Description²

The study examines three cases of literary emergence of paintings by Pieter Brueghel the Elder (1525-1569) and attempts to reveal the crucial points of the transition from pictorial to verbal, the textual strategies of recreating space (space experienced, space lived, but also space remembered and/or the space of fantasy) and to emphasize their role within the dominant aesthetic and ideological systems of the literary texts.

The appearance of paintings by *The Guermantes Way I* (1920, *Le Côté de Guermantes I*, the third part of Marcel Proust’s *A la recherche du temps perdu – In Search of Lost Time*), is anticipated by multiple optical illusion effects and techniques based on palimpsests (a characteristic Proustian technique), which influence the perception and the recollection of space in unexpected ways.

The sequence of poems *Pictures from Brueghel* (1962), by William Carlos Williams, is more than the poet’s admiration for the great painter put in writing. The work is

² The paper will be presented in French. PowerPoint presentation with images of paintings and key notions in English.

apparently simple; however it abounds in contradictions, paradoxes and tensions between the perceived details of the images, which are reconstructed by words.

In *The Battle of Pharsalus* (1969, *La Bataille de Pharsale*) by Claude Simon, the ekphrastic text inspired by Brueghel is surrounded by countless transitions from the narrator's past (based on obsessive war memories) to verbal reformations of paintings, which mostly feature war scenes. The dizzying alternation between memory and observation culminates in the pages devoted to a masterpiece by the Flemish Master.

The paper attempts to bring out the distinctive features of Brueghel's painted surfaces that have led to these intertwined elements in the literary works and to analyze the complexity of the perception/remembrance/linguistic achievement of space, as well as the estrangement produced by these multi-level, contradictory worlds.

C. Academic Activity: Workshop

18.30 – 20.30

Imagining Queer Spatiality

Room 209 (2nd floor)

School of Philosophy

1 N. Politi, Zografou University Campus

✉ *Dr. Maria Weilandt*

Comparative Literature, University of Potsdam: Faculty of Arts – Department of Arts and Media

Workshop's Description³

The basis for this workshop will be excerpts from recent literary works in English as well as short theoretical inputs. The selected literary texts by Akwaeke Emezi, Arundhati Roy, Maggie Nelson and others have one thing in common (even though they differ otherwise): they all create literary spaces and, in this process, re-imagine the category of space as such.

By negotiating normative (gendered, sexualised, racialised...) conceptions of space and by imagining alternative open, shifting, fragile spaces in the process, they create something elusive which can be called Queer Spatiality.

³ A reader containing the texts for the workshop will be provided in advance.

