

University of the Aegean - Department of Cultural Technology and Communication

The 13th
Beyond Humanism
Conference

Crises and the Posthuman

Post- Trans- and Metahumanist Reflections
on Contemporary Challenges

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<https://metabody.eu/13th-beyond-humanism-conference/>

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Associated event:

2nd Metahuman Futures Forum (MFF)

Earth Liberation:
Undoing Human Supremacy
and its Extinction Loop

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13th Beyond Humanism Conference (BHC)

CRISES AND THE POSTHUMAN:

Post- Trans- and Metahumanist Reflections on Contemporary Challenges

Organising Committee: Evi Sampanikou, Stefan Lorenz Sorgner, Jan Stasienko,
Jaime Del Val, Jelena Guga, Sangkyu Shin.

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Two years after the outbreak of the pandemic and the distance or hybridity it forced our lives into, the 13th Beyond Humanism Conference is taking place as a live event, returning to one of the crucial places for the development of the several Posthuman routes of thinking, the University of the Aegean, Mytilini, Greece. It was there where in the 2nd BHC in 2010 the *Metahuman Manifesto* was for the first time presented and an emphasis to the Audiovisual was given. It was also there in the 6th BHC in 2014 where the emphasis to the Political was underlined. It's now, after the pandemic and the two online forums (2020 and 2021) plus the hybrid form 1st Methuman Futures Forum in September – October 2022, that we turn to a new, hybrid, but with an emphasis to the live presentations event underlining the need for new reflections and new ideas on the Posthuman.

2nd Metahuman Futures Forum

EARTH LIBERATION:

Undoing Human Supremacy and its Extinction Loop

Organising Committee: Jaime del Val, Evi Sampanikou.

Part of the [Metahuman Futures Forum](#) Series.

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In face of the ongoing 6th Great Mass Extinction created by anthropogenic action since the last millennia and exponentially accelerating, threatening all life on earth including “humans”, it is urgent to stop our flight forwards, to stop having our foot on the accelerator towards extinction, to stop looking to the side with human supremacy excuses. It is **THE GREATEST EVOLUTIONARY CHALLENGE IN THE HISTORY OF THE EARTH**, as it is the first time that a species of the Planet Unleashes a Mass Extinction: this is THE post/metahuman topic. But little can be done if no powerful voice is heard and critical intellectuals, artists, and even activists keep avoiding the core problems: our toxic sedentary occupation of the earth and overpopulation. The challenge is that **all life on earth needs to be equally taken care of**. This implies acknowledging the way currently dominant human life is entirely grounded on a massive disruption, exploitation and extermination of much of the other 8,7 million species. We occupy at least a half of the earth’s liveable surface mostly with devastating monocrops, which are mostly for the 100 billion sentient beings enslaved in concentration camps called farms, for feeding the cruelty of a superpredator that suicidally drags itself to extinction. **ALL LIFE ON EARTH NEEDS TO BE LIBERATED**

ABSTRACTS

ALOMBERT, Anne. *"Pharmacology of Artificial Intelligence: the Digital "Crisis of the Mind".*

The aim of this paper is to explore the theoretical presuppositions and political stakes underlying the functioning of contemporary digital devices based on reticulated artificial intelligence at the service of the data economy. These "persuasive technologies" are based on research in computer science, cognitive psychology, neurophysiology, and behavioral science that is closely linked to the development of neoliberal economics and new forms of governance. This techno-scientific paradigm also rests on problematic epistemological foundations that imply strong analogies between the brain or mind or societies and machines, while these machines are the products of the brains, minds and societies they are supposed to explain. We will try to question these analogies and propose an alternative paradigm based on an organological perspective inspired by French philosophers such as Georges Canguilhem, Gilbert Simondon and Bernard Stiegler. Such a perspective implies questioning the way in which technological developments are transforming brains, minds and societies. Beyond the myth of artificial intelligence and thinking machines, some new questions will arise. How can digital computation be put at the service of thinking activities and collective deliberation? Is it possible to switch from persuasive technologies and behavioral economics to hermeneutic technologies and participatory economics?

ANTONITSA, Sofia, STAMATI, Ioanna-Maria, MYTZITHRA, Myrto-Maria & KITSIOU, Angeliki. *"Enhancing awareness for democracy through gamification: The case of Finos Film".*

Within the Information Society, a special emphasis has been given in digital cultural production and in particular in gaming as a main pillar of informational economy. Thus, digital gaming not only promotes different models of economic and cultural management, but it also acts as collective cultural knowledge, that reforms the symbolic structures of our biocosm and feeds the resources of social action, cultivating the active citizenship. Recent research highlights the ability of digital gaming to offer social and political commentary and potentially to inspire changes in the way players engage with these issues in real life. For instance, Lindtner and Dourish (2011) argue that digital gaming in urban China, as part of their cultural production, is interconnected with broader issues, such as modernization and social change. Raphael et al. (2010) maintain that digital gaming is able to foster civic learning by helping players to acquire skills, knowledge and dispositions, which can enhance and reinforce their active role in society.

Drawing on these arguments, our study was motivated to utilize gamification on the cultural industry of Film, investigating how it may expand the cultural values that films may promote. The study examined how a digital game, focusing on the Greek Finos Films company productions, during the period of Greek dictatorship of George Papadopoulos (1967-1974), could enhance democratization and social justice's cultural meanings. By designing a game that indicates the social function of these films, the study aimed to explore its impact for enhancing students' knowledge and skills so as to identify the values of transparency, accountability and citizens' right to access to information and freely expression. In order to evaluate it, the testing methods, Thinking Aloud Protocol and Co-Discovery Learning were applied, during an academic course. Results are encouraging, showing that digital gaming allows for creative expression that serves the common good and may further extend awareness for democracy and freedom values.

BENTOS, Sotirios, SPIROU, Stamatis, KOTIS, Konstantinos & TSEKOURAS, George E. *"Bias Assessment in AI-Based Predictions of Recidivism".*

Recidivism refers to a person's relapse into criminal behavior after receiving some form of punishment or undergoes intervention for a previous crime [1, 2]. Numerous individual factors and criminal justice processes (e.g., age, prior arrests, etc.) contribute to the construction of risk assessment instruments. As such, predicting recidivism has significant impact in terms of allocating and managing resources such as in social services, in policy-making decisions, in sentencing planning

and probation, in bail options, and in obtaining valuable and prompt insights of the risk posed by various individuals involved in the system [2].

During the last decades, artificial intelligence (AI) algorithms have been used to predict recidivism and guide decisions and choices in managing criminal population by assessing a criminal defendant's likelihood of committing a crime. Two well-known AI algorithmic frameworks are the COMPAS [3] and the OxRec [4]. Both capture and use certain personal aspects relating to a natural person such as income, marital status, prior alcohol abuse, drug use, and psychological illness of the suspect or alleged offender.

Beyond the adequacy of AI systems in terms of prediction, an important obstacle is the bias that is encoded in the data and/or in the algorithms predicting delinquency or recidivism analysis [1, 5, 6]. Often it has been stated that bias in terms of gender, race and nationality are some of the most sensitive variables that affect the fair decision of AI systems on recidivism of the offenders. These sensitive variables are usually called protected variables. As an example, it has been proved that the COMPAS system obtains biased decisions against black defendants (i.e., the protected variable in this case is race) by classifying them as having twice higher risk of recidivism than white defendants [1, 7].

This study contributes a framework towards assessing the bias related to AI-based recidivism predictions using a set of open-source methods and tools such as the Weka-based machine-learning (ML) algorithms [8], evaluated with a Greek female prison recidivism data set. The data set includes a sample of 6000 females with the following features: (1) year of first release, (2) age of exiting first imprisonment, (3) country of origin, (4) profession before the first imprisonment, (5) education, (6) marital status, (7) number of children. To conduct our experiments, five different ML classification algorithms running on WEKA platform [8] were used: (a) decision tree (J48), (b) naïve Bayes, (c) k-nearest-neighbors (iBk), (d) logistic regression, and (e) neural network.

By observing and analyzing the classification results of each algorithm, we investigated which attributes associated with re-incarceration are subject to bias. Thus, the goal was to figure out whether AI, in the simplest form of ML, is biased when deciding the fate of a past offender, and ultimately, which algorithm is most effective according to AI models. To obtain our results we quantified the disparate impact [2, 9] of the above seven features. The results showed a significant bias estimation related to the unemployment status before the first imprisonment. In this case, the offender's profession before the first imprisonment was the protected variable. Future research involves the development of sophisticated algorithms to mitigate and eliminate the bias resulting from the implementation of the above classification algorithms.

BETANCOURT POSADA, Alberto. *“Good living: a proposal from the deep America to solve the current crisis of civilization”.*

The hegemony of capitalism, colonialism and patriarchy subjugated other civilizations and forced the various oppressed civilizations to clandestine their desires, values, knowledge and models of the world and preserve them through major resistance efforts. The models of good living, gestated in Latin America, to cite an example, dazzled the evangelizers who collected in various utopian texts the forms of organization and coexistence that they learned in the American colonies. In this way, the good life of Mesoamerica, the Andes and the Amazon remained as an imprint in the utopian thought of the West. In our days, the idea of good living of the Mayan, Quechua, Aymara, and other peoples of America calls for the construction of a world with epistemic justice in which many worlds fit, proposes a strong communal spirit, promotes strong sustainability and he considers that the minimum instance of happiness is the community and not the individual.

BORCHHARDT, Kerstin. *“Between Science and Fiction: Experimental Ecologies in Contemporary Media Art”.*

In the wake of the increasing public awareness of ecological issues (Clark 2015, Zapf 2016), the eco-fictional genre is flourishing in various media such as literature, comics, and films (Texler 2015). Eco-fictions, as a subgenre of the comprehensive field of science fiction, speculate on futuristic scenarios of post-natural networks between humans, non-human species, and inorganic entities through the use of science and technology. However, eco-fictional speculations are becoming increasingly important not only in popular culture, but also in contemporary philosophy and the fine arts (Morton 2014, Roden 2014, Haraway 2016, Latour 2017). Since the late 1990s, various international artists

such as Eduardo Kac, Jane Prophet, and Maja Smrekar have merged aesthetic ambitions with an ecological agenda and technological experiments as a special form of artistic research. Many of such art works refer explicitly to philosophical scholarship and eco-fictional media (Reichle 2005, Haraway 2016). In this process, the artists use real technologies, such as genetic engineering, cybernetic technologies, and virtual reality in unconventional ways, altered contexts, and combined with artistic strategies of staging in order to create modified bodies, landscapes, and ecosystems and mediate them as innovative post-natural networks to the audience. This multi-dimensionally emerging landscape of artistic inquiry into such networks motivates my proposed presentation.

In order to explore these art works, I will use the term experimental ecologies, which can be understood as laboratories to conduct initial steps towards transforming eco-fictional speculations about alternative, technology-inspired networks into a medial and material reality and to produce new ecological knowledge through the use of technology and artistic strategies of positive representation. Such artistic syntheses provide huge potentials to rethink and recreate traditional ideas of bodies, technology, ecology, the relationship of culture and nature, as well as the human condition itself. But how do these artistic ecological experiments work? What is the special role of the arts to mediate between established cultural institutions such as science and public? And which potentials do experimental ecologies provide to create new knowledge and overcome current social and ecological crisis? In this presentation, I will elaborate these questions demonstrated on selected examples of art works. A focus will be laid on the versatile interrelations of cultural and natural agencies as well as the processes of collaboration, cocreation, and communication inside and outside the field of art to give way for new synergetic networks on planet earth.

CAPUCCI, Pier Luigi. *“Life in distance, simulation, relativisation, externalisation, art. Notes about the decline of humanism”.*

Since its dawn and the development of the symbolic abilities – indexical signs, oral language, images and writing – humanity has pushed in distance the direct physical experience of the phenomenal world by delegating this relationship and expanding its First Life, the biological life.

The symbolic has gradually shaped a second nature where living a “Second Life”, that absorbs an increasing amount of time today and even more in the future. Finally, through Robotics, Artificial Intelligence, Artificial Life, Synthetic Biology, Genetic Engineering, Biotechnology, De-Extinction, a “Third Life” has emerged, the life of the entities and organisms created by human culture, expanding the boundaries of life and evolution.

But the symbolic can also become an ultimate cage that makes humanity blind to what happens outside, where anthropocentrism has grown strong and obtuse. The cultural evolution has made the human species the ruler of a single large ecological niche whose resources it is intensively dissipating. The price of the human symbolic hypertrophy, the price of language, could be the end of the human species, its cultural magnificence could be the cause of its extinction. Going beyond humanism adopting a wider and deeper, aware and open, vision beyond anthropocentrism, could be the only (and the last) way to look at the future.

CHHABRA, Gitanjaly. *“Sentient Simulated Intelligence: Posthuman Conceptualization of Consciousness”.*

In order to build a simulation that is artificial intelligence, one which imitates, replicates and clones human intelligence and discernment, the pre-eminent rudiment is to simulate the brain power. Thereby, to make Simulated Intelligence (SI) a true simulation of human intelligence, it is salient for SI to develop human attributes such as conscious experience of a prominent or distinctive level, creativity and aesthetic appreciation. Understanding of the brain and consciousness is the foremost component to decode the qualia and the functioning of the human brain. From the stone-age to the digital era of creating super intelligent machines, the humans have been able to reach the present stage of civilization with tremendous contribution of their brains. The awareness of one’s internal and external states, the deconstruction of self-hood and further, the reconstruction of a distinct personal identity in totality is the phenomena of human consciousness and existence. The present research focuses on the understanding of sentience and consciousness of SI through the lens of the theoretical construct of posthuman conceptualization of consciousness, thereby analysing the pivotal artificial human, SI named Helen in Richard Powers’ novel *Galatea 2.2.* (1995). Conclusively the present study, as a consequence of technological determinism, proposes a theoretical framework for developing and elevating the consciousness of SI in order to establish and cultivate the engineered consciousness of SI into an evolved

one. Additionally, in the quest of navigating the contours of life, SI may be a source for the trajectory of delving into identity search and reconsider the existence dimensions.

CHOLEVAS, Christos, ANGELI, Eftychia & TSEKOURAS, George E. *“The Intersection of Non-Fungible Tokens (NFTs) and Art Industry: Rethinking about Authorship, Authenticity and Originality”*.

This paper delves into the profound influence of Non-Fungible Tokens (NFTs) on the artworks' essence leading to an examination of their consequences on ideas of authorship, authenticity, and originality. NFTs are unique digital assets that establish verifiable proof of ownership and authenticity for specific items, including artworks and collectibles [1, 2]. These tokens are securely stored on a blockchain, offering transparency, immutability, and a decentralized ledger for recording ownership and transaction history [3]. The integration of blockchain technology has allocated the opportunity for artists to create, sell, and acquire NFT-backed artwork through specialized platforms [4, 5].

This paper explores the potential advantages offered by NFTs for emerging or underrepresented artists in terms of gaining visibility and establishing sustainable careers, bypassing the traditional gatekeeping practices of art institutions such as galleries and auction houses. Furthermore, it investigates how NFTs embody two forms of abstraction (i.e., the financial value and the aesthetic aura) and examines the subsequent interchangeability of these abstractions [6]. The concept of the aura, which is defined as the unique phenomenon of a perceived distance regardless of physical proximity, plays a significant role in the allure of art. Does the aura cease to exist when separated from its physical embodiment? The commodification and trade of the aura, even in the absence of the original artwork, raise questions about the nature and preservation of the aura itself. The influence of NFTs on the aura of artwork remains a subject of continuous deliberation and analysis. This paper also concentrates into the technical aspects of NFTs, such as their definition, encoding within smart contracts, and secure storage on the blockchain. Although the art market is open to adopting new technologies and promoting transparent transactions, there is a prevailing belief that the art world still maintains traditional values and practices that lack transparency [7].

Consequently, the art ecosystem faces the challenge of transitioning from a human-centric trust-based approach to a technology-centric one [5]. This paper concludes by raising the question: How do Non-Fungible Tokens (NFTs) challenge traditional notions of authorship, authenticity, and originality in the art world? By conducting a critical examination of the intersections of NFTs with these key aspects, this research sheds light on the profound transformations brought about by NFTs and their impact on the art industry.

Finally, a crucial step in our analysis is to study various aspects of concern related to NFTs, including the environmental impact they may have, uncertainties regarding their long-term financial value and sustainability, the risk of widening existing inequalities in art accessibility, and the risk of limiting artistic diversity. However, by further comprehending the strengths and limitations of NFTs through ongoing discussions, this paper attempts to pave the way for a promising future in their involvement in the art world.

CEFAI, Sarah. *“Refuge in the Midst of Crisis: Ecologies of Surrender”*.

One way to view ecological crisis is a crisis of relating for which there are a number of a number of emergent genres—climate depression, planetary melancholia, eco-anxiety, social, political and philosophical ecological theory with its concepts of the posthuman and the Anthropocene. During the pandemic, formal lockdowns and social distancing policies ushered in new forms of social withdrawal, underpinned by a mix of economic conditions and technological affordances that gave rise to working from home and entrepreneurialism. Revisiting the links between (1) health and illness, (2) feeling, affect and the emotions, (3) the body, and (4) planetary crisis, this talk seeks to delineate an eco-ethics of refuge from neoliberal forms of retreat. To do so, the talk examines the concept of surrender that is cultivated in the chronic illness community online. Wellness and the wellness industry has clear associations with neoliberal and postfeminist forms of governmentality that yoke self-conception to regulatory subjectification. While practitioners in the chronic illness community operate within the same kinds of entrepreneurial, networked media infrastructures as the wellness industry, they favour somatic techniques that jettison the subject in favour of experiencing interconnected modes of existence through the body. This talk argues that such mind-

body practitioners are conceptualising surrender in ways that are particular to ecosophical thinking, transforming conceptions of ill health in posthuman, decolonial and ecological terms.

CITTON, Yves. *"MetaHuman Infrastructures: From Negative Commons to an Ecology of Remantlement"*.

Our ecocidal forms of capitalism/extractivism are based upon (and produce in return) a very particular form of human beings (known as homo economicus). As suggested by Sylvia Wynter, we need no less than an anthropological mutation to evolve ourselves into another form of (meta)human beings. This talk will discuss the infrastructures-we-need in order to overcome the infrastructures-we-have, most of whom are negative commons" (Alexandre Monnin) producing "feral effects" (Anna Tsing). An activity of dismantlement of our negative commons must be accompanied by an ecology of remantlement, providing new protections to our common needs of cohabitation at the planetary scale.

DEDEOĞLU, Çağdaş. *"Posthuman Citizenship"*.

Citizenship and the posthuman has seldom been theorized together. In this paper, I aim to examine their alliance as both a new phase in the pursuit of politics for citizenship, including knowledge politics, and as a means of rebalancing power against governmental and corporate influences in citizenship politics within a technologically dense and ecologically harmed world. This study seeks to address two key questions: (1) What does posthuman citizenship entail? (2) How does posthuman citizenship enhance the analysis of intersectional, complex, and multi-layered citizenship struggles? Section I explores potential conceptual links between citizenship and posthumanism at the level of the posthuman political system. Section II delves into a posthuman genealogy of citizenship to demonstrate why posthuman citizenship serves as a vital ontopolitical praxis. Section III outlines the fundamental principles of posthuman citizenship concerning the mediation of rights, political agency, and political responsibility. This paper contributes to the comprehension of the politics of and for citizenship through the introduction of two concepts: augmented political responsibility and posthuman deeds.

DEL VAL, Jaym*. *"Metabiosis and Earth Liberation. Metahuman R/evolution, choral Ontopolitics, and the Superiority of Weeds"*.

The principle of biodiversity is considered core to evolution and planetary Health, a principle that is further theorised here through the concept of Metabiosis: life as symbiotic mutation. But everything the dominant sapiens has done since the Neolithic is a radical attack against this principle: Farming inaugurated an era of homogenisation, accumulation and blockage giving rise to property, war, slavery, gender inequalities and all known human miseries, and has unleashed a full-scale mass extinction. The Original Affluent society however tells us that gather-hunters societies past, and present lived better than what farming brought about, they are the way to go for a metahuman revolution. This implies regaining Body Techniques and Body Intelligence and shifting from a semiotic rational human politics to a metahuman politics of movement: not of assemblies and parliaments but of choruses, where we may become again bodies moving with all life forms and not against them. An ontopolitics of the chorus will be proposed as truly non-anthropocentric politics for an Earth Liberation. This is also the subject of the Bodynet-Khorós EU project. There is no human freedom without that of all of entangled life. All of life on earth needs to be liberated (if we are to avoid extinction). The forager revolution tells us that weeds are far superior to dominant humans, as expressions of the eternal mixture and hybridity of the Biosphere, without which, there can be no life at all.

DEL VAL, Jaym*. *“Trial Against “Humanity”: a sect of 8 billion psychopaths? Undoing Human Supremacism, the Planetary Holocaust and Extinction”.*

From deforestation in the Amazon to Greek farms, the causes and effects of generalised disruption caused by all dominant forms of human living are interrelated and increasingly visible, and yet ignored not only by governments and corporations but most academics, why? This talk will address the unquestioned beliefs of Human Supremacism the psychopathic ideology underlying the religious sect called “Humanity”. It will also expose the way in which ontological fallacies of inevitability and superiority have been erected to hide the accidental and devastating aspect of dominant human evolution at least since the Neolithic. It will also expose the obvious facts of the Planetary Holocaust and extinction cycle that supremacism negates. Denialism is the substrate of human supremacy and its extinction Loop. At the foundations historical and present of this lies Farming as the most devastating but hidden industry ever to have existed, source of an unimaginable animal holocaust and planetary disruption, a zoocide and ecocide, and source of all human inequalities. But the Biodiversity principle tells us that there is no human health without planetary health and the health of all life forms. The Vegan turn is just an important step in a more complex puzzle that involves challenging all aspects of dominant living since the Neolithic, including the delirious human overpopulation.

DESCHAMPS, Judith. *“From One Imagination to Another: Co-writing with Clay and an AI”.*

The starting point of my contribution to "CRISIS AND THE POSTHUMAN: Post- Trans- and Metahumanist Reflections on Contemporary Challenges" stems from a human-machine co-creation process initiated in my practice-based PhD within the ArTeC Graduate School of Research, University Paris 8/10. Entitled Finitude et Sublimation: l'IA en fin de vie, this multidisciplinary thesis explores the role that co-creation with Artificial Intelligence (AI) can play in assisting the elderly in the transition from life to death. It is based on a collaborative artistic project that I started in December 2022 in a retirement home in Paris (EHPAD Furtado Heine, 75014). Through a series of workshops over several months, I proposed to seven elderly people to interact with clay and an artificial text generator (based on GPT-2 and 3). For my proposed paper at the 13th Beyond Humanism Conference, I would like to reflect on this experience to explore the following trans- and post-humanist questions:

- How might a sensory relationship to language and technology - through the introduction of a tactile material - allow us to move beyond mind/body and human/machine dualities in pursuit of more nuanced and humanistic approaches to the potential uses of AI?
- How can GPT's incomplete language, coupled with the input of elderly people's perspectives, enable a more inclusive understanding of humans and machines that no longer focuses solely on their performance, but also brings to the fore their limitations and impairments?
- Given the complexity of AI and its existence in a constantly evolving technological environment, how might the interaction between AI and speculative gestures initiated by elderly people support new collective intelligences?

Despite the rise of AI and its multiple uses in contemporary culture, it remains rooted in the belief that it can bypass the body in the pursuit of ongoing progress. This presentation aims to give voice to aging and the decline of the physical body in our society as not only an essential but potentially generative component in the development of AI technology. Rather than attempting to transcend the body through the machine, the goal of this project is to explore how situating the body in contact with AI can help older people foster meaningful interactions with new technologies and contribute to this growing field.

DIKMANIS, Giorgos. *“A critical (post-)human approach of good living, Nature, Technology and Human Communities”.*

The “rational” Western thought measures and quantifies everything in order to understand and ultimately control the conjunction of capital and ideas. Homo economicus is the man-type that is endorsed by modern (neo)liberal western societies and economic system. Colonial West from as early as 15th century started to establish control over population of other continents through war and commerce or hybridity. They waged wars aiming to an extractivist exploitation upon “indigenous” untouched resources. In its wake colonialism not only extracted resources, exterminated population and homogenized socially and spatially non-european territories but also

vanished civilizations that had questions and answers about the meaning of life, the relation with Nature, death and life; that were totally different from the European way of thinking or were long since forgotten. Furthermore the individualistic concept of well-being in contemporary world contradicts with some European noted legacy. Classical Greek ancient tradition of city states dictates that terms as eudaimonia and happiness had close ties with virtues such as community, wisdom, social justice and being a citizen, namely to participate in political life.

Posthuman studies is a new discipline, a relatively open system that is interpreted in a variety of ways. Sometimes posthumanism surpasses humanism, other times rejects humanism and the split between body and mind; others consider that transhumanism, the enhancement of human body, physically and intellectually is a step towards the perfection and an essential part towards posthumanism. Critical Posthumanism is an opportunity to debate the previous notions. We emphasize the need to reflect upon the unacknowledged humanism of indigenous thought, the notion of good living that Western thought and rational Enlightenment have overtaken, and have not taken into account when argue about humanism and its beliefs regarding Nature, human and non-human beings, and humanity's place in a (post)human future.

DOBROGOSZCZ, Tomasz. *"Mourning, melancholia and special nourishment: transcending the anthropocentric perspective in Kazuo Ishiguro's Klara and the Sun".*

Choosing to entrust the role of the narrator of his latest novel to the cyborg Klara allows Ishiguro to take an entirely new perspective on the issues concerning human nature which he has examined in earlier works. *Klara and the Sun* is set in the indefinite future in the USA, where the development of new technologies has intensified the stratification of society. Mass-produced – but highly individualised – anthropoid robots can be bought by parents as Artificial Friends to keep their children company. The robots' relations with humans and their position in the social fabric places them somewhere between 'cyborgs' and 'companion species' described by Donna Haraway in her *Manifestos*. Yet Klara is purchased for a different purpose: the mother of a seriously ill girl wants to make her a 'backup copy' – an inventory of her daughter's behaviours, gestures, words and reactions – in the event of her death. Overwhelmed by a Freudian feeling of melancholia, the mother believes – or at least tries to believe – that "there's nothing so unique about [her] daughter, nothing there our modern tools can't excavate, copy, transfer" (Ishiguro). Such a conviction is fully congruent with the model of transhumanist transubstantiation formulated by scholars such as Hans Moravec and Ray Kurzweil. In my presentation I would like to employ the conceptual apparatus derived from the posthumanist studies and new materialisms (e.g., Rosi Braidotti, Karen Barad, Manuel DeLanda) in order to investigate the phenomenon of Klara's identity and her ethical position in the novel. I will look at the narrator's quasi-religious relationship to the life-giving Sun and review her similarities to Ishiguro's earlier protagonists – Stevens from *The Remains of the Day* and Kathy H. from *Never Let Me Go*. This will enable me to demonstrate that a human-made non-human-being can play an ethically relevant role in the reflection on human condition. Klara's perspective, transcending the anthropocentric position, can prove operative in showing that we are not "located at particular places in the world; rather, we are part of the world in its ongoing intra-activity" (Barad).

EFSTRATIOU, Adamantia-Maria. *"Is veganism a way to save the planet? A critical view".*

Plant based diets is no more a fringe movement supported by individuals of certain spiritual convictions and by activists. Internationally the numbers of everyday people choosing to abstain from meat and animal products increased dramatically over the last decade, and this trend seems to be here to stay. The association between reduction of meat consumption, greenhouse emissions and environmental issues, has been widely researched. In this presentation we shall discuss the relation between plant based diets and its effects on human metabolism and the health of the planet.

FERNÁNDEZ-MATEO, Joaquín. *“From Zoocide to Ecocide: An Integrative approach to postanthropocentricethics”.*

For sensocentrism, any sentient being should receive the necessary attention to reduce pain and suffering, which means to reduce the wild animals suffering. But, at the same time, biocentrism reminds us of the disruption of systemic balances and interdependencies generated by technification and the maintenance of a “supernature”, impacts that can increase the pain and suffering of an interspecies community. What is the most integrative theory? Sensocentrism would seek to elevate zoocide to the International Criminal Court, but not ecocide. The relations approach would elevate both petitions as destructive practices against valuable natural entities. Relations theory offers a broader scope and, because it can be applied to any number of relational situations, it has broader and more systematic moral consequences. Keywords: animal ethics, environmental ethics, biocentrism, infocentrism, sensocentrism, applied ethics, postanthropocentric ethics.

FERRANDO, Francesca. *“From Philosophical Posthumanism to Existential Posthumanism: A Dialogue with Francesca Ferrando”.*

In this dialogue, we will embrace the existential conditions of the 21st century. Philosophical Posthumanism offers the tools to embark in this journey of self-realization, as a species. Existential posthumanism turns theory into praxis, within the self. The question ‘Who am I?’ thus unfolds as: ‘Where, When, and Why are We?’. In ecology, biology, technology and ontology, we will understand ourselves as co-creators, in the art of being posthuman.

FOSTER, Yvonne. *“Digital Fashion: Posthuman identities and the Quest for Sustainability”.*

The rise of digital fashion has become a hot topic since big players in the fashion field took their shows to the digital or hybrid runways (also coined as phygital fashion, the mix of physical and digital means of creation and presentation) during the pandemic. This has turned into a debate of accessibility and democratization in fashion industry, which is more or less a decoy debate obscuring more pressing issues like sustainability and workers rights in the industry. The virtualization of fashion however is also venturing into the interesting field of avatars and digital fashion objects. These phenomena raise several philosophical questions on embodiment, posthumanism and ontology.

In this talk I want to take a closer look at digital fashion as virtual environment and medium of innovation. Central questions are: In which way can virtual objects become part of embodied cognition and perception? Do they impact the way we use fashion as a tool of social identification and individualization? How can body norms, gender, and in the bigger picture the notion of what is human change through AI generated avatars and hybrid representation of the human body? I will give an analysis of virtual fashion, its ontology and the tension between disembodiment/dematerialization and the emergence of different embodiments and material processes. Then discuss its specific aesthetics, and end my talk with a discussion of some experimental examples that exemplify posthuman ecologies and novel ways to envision sustainable forms of production and creativity.

GENIS-ERGUN, Burcin & SAHINER, Rifat. *“A Merleau-Pontian Approach to Affordances in Embodied Interaction”.*

Phenomenology plays an indispensable role in embodied interaction. How our bodies engage with technology. Embodiment interaction, as elucidated by Dourish, encompasses the manipulation, creation, and sharing of meaning through interaction. This concept draws inspiration from phenomenological thinkers such as Husserl, Heidegger, and Merleau-Ponty, who emphasize the lived experience and subjective perception of the human body in the world. By adopting a phenomenological perspective, we can better understand the intricate relationship between our bodies and technology, as it allows us to appreciate the contextual, situated, and social nature of

interaction. Merleau-Ponty's emphasis on the human body further highlights the significance of embodiment, as it emphasizes the embodied experience and the ways in which our physical presence shapes our interactions with technological artifacts. Through the lens of phenomenology, we gain valuable insights into the profound intertwining of our bodies and technology, illuminating the complex dynamics that underlie embodied interaction, ultimately shaping our experiences in the digital realm.

With the abundance of literature on embodiment interaction, it is essential for us to reference Dourish's explanation to establish our standpoint. Dourish defines embodiment interaction as the process of manipulating, creating, and exchanging meaning through interactive engagement. Drawing inspiration from Husserl, Heidegger, and Merleau-Ponty's phenomenology, Dourish asserts that embodiment provides an approach to understanding interaction that acknowledges its contextual, situated, and social aspects, with a particular emphasis on Merleau-Ponty's focus on the human body. In this context, embodied interaction aligns with the phenomenological perspectives of thinkers like Heidegger and Wittgenstein, who prioritize practical engagement over abstract cognition in everyday activities. The concept of affordances, broadly defined as opportunities for action, has been utilized to explain phenomena related to games in various contexts. Within the framework of phenomenological thinking, we explore the relationship between affordances, embodied interaction, and the notion of the "body schema". Thus, "affordance" emphasizes that meaning resides in the external world rather than solely within the mind, while the "body schema" highlights that the world becomes meaningful through our capacity to act within it. In this context, the Merleau-Pontian concept of the "body schema" and the Gibsonian concept of "affordances" are interconnected constructs. Concrete situations are profoundly structured based on the skills and abilities of a particular agent, as evidenced by Dourish's utilization of the term in his work *Where The Action is: The Foundations of Embodied Interaction*. These concepts complementarily refer to the fact that real-life situations are objectively meaningful due to their alignment with the capabilities of an individual agent.

In this concise paper, we present a fresh perspective on the interaction between embodiment and affordances. By examining Merleau-Pontian phenomenological thought, we aim to shed light on the formulation of affordances, a concept famously introduced by J. Gibson, as being simultaneously objective and subjective. To enrich our understanding of the role of the subject in perceiving affordances, we draw on Husserl's analysis of affection and ephemerality. Furthermore, we emphasize the outward-directed aspects of affordances that originate from the agent's forward-looking intention and demonstrate how the phenomena of temporality and affectivity align closely with the original concept of affordances. Within a dedicated section of the article, we provide illustrative examples showcasing how this Merleau-Pontian perspective on affordances has the potential to redirect the focus of empirical research and influence the interpretation of findings.

GEORGOPOULOU, Panagiota. *"Approaching the 'implicit denial' of the climate crisis. Towards an understanding".*

Although climate crisis is at the centre of public debate, Western societies have proved largely incapable of taking effective social action. Their usual response is to turn away from the reality of global warming, to keep it at a distance. In this respect, despite people's growing awareness of climate crisis, they fail to transform this awareness into social action. This condition, described in terms of a knowledge-behaviour gap between a well-informed public and its relative inaction, (Kollmus & Agyeman 2002), is referred to by sociologist Kari Norgaard (2011) as 'socially organised denial' or 'implicit denial'. How can we explain this social attitude of living in denial? In reviewing the academic literature, I will explore the different understandings of this 'implicit denial' of the climate crisis. The two main and opposing views on the subject, Marxist theory and the posthumanist, neo-materialist perspective, are then discussed.

GOURGOULI, Nikolitsa. *"Challenging the gender borders in the arts: Ecofeminism and the modern female body in comics and animation".*

Discussion on feminism in arts has changed and continuously grows over the course of years. As a sensitive social and anthropological issue and a disregarded area for centuries, it becomes increasingly urgent to reinvent and rethink the feminist/female condition and redefine its immerse

significance in the modern posthuman age. Discussing the posthuman, rethinking the human values and the whole meaning of existence, towards a *posthuman feminist* viewpoint, is highly significant. Hereby, we speak of posthuman feminism, new and liberated considerations of the gender agenda and the female posthuman body. In a posthuman world, we can't but discuss the possibility and embrace of an ecofeminism and feminist technoscience, and the absolute need of delete of any kinds of supremacy, racisms, and sexism, not only among humans, but animals and other forms of *life*. In this way, we accept our world and its countless prospects to alter reality and create possibilities, beyond anthropocentrism and unto new opportunities for living and interacting with the world.

In this research, I focus on the posthuman female gender and its new readings, the gender issues and the question of the body, as a means of continuous evolution and numerous representations/transformations. In addition, I want to highlight the local and global issues, ecological beliefs, social conservatism, and proximity of species and human beings, related in the above topics. With a critical view on the posthuman philosophy and its related theories, I shall discuss the influence and essence of the female figure through its various depictions and reconstructions in comics/graphic novels and the art of animation, while emphasizing on the posthuman, metahuman and transhuman spectrum.

I will analyse the posthuman feminist aspect in Rossi Braidotti's "Posthuman Feminism" and Joanna Russ's "Female Man", as well as other readings that lie within the posthuman sphere. Therefore, I shall study the female figure as a cyborgian, AI, android, and *other entity*, with numerous and transformative perspectives, in some characteristic examples in the graphic novel genre, such as Fashion Beast, Monstress, and Bitch Planet and animation films/series, like Miyazaki's Princess Mononoke and the ongoing "Love, Death and Robots". Finally, I want to conclude on the essence of rethinking comics and animation, while reading the classic tale of "Alice in Wonderland" and Bryan Talbot's modern rewrite "Alice in Sunderland", where the borders and restrictions about life and dualisms such as, natural/artificial, animal/human, male/female, reality/fantasy, are surpassed, and the local and global are intertwined, offering new readings and possibilities.

HATZIYIANNAKI, Anna. "*Homo Astra*": *Ethical and Philosophical Issues*".

Everything converges to justify **Konrad Szocik** who states that "It may be far easier to Marsaform terrestrial life to fit Mars than it is to Terraform Mars".

Nevertheless, there are some ethical and philosophical issues to answer, regarding the future gene-edited "Augmented Space Traveller, Radically Adapted", ("Homo ASTRA"):

1. Do we have the right to design a "Homo ASTRA"?
2. Will Homo ASTRA still be Human or some other species?
3. If Homo ASTRA settles on another planet, say, Mars, could evolutionary adaptations make them a new species?
4. Will Homo ASTRA be able to return and live on earth in symbiosis with Homo Sapiens? Looking for answers in the writings of researchers, we find that Modern Human has the moral obligation to apply preventive genetic therapy to Space travelers, and Homo ASTRA will still belong to Homo Sapiens, despite the genetic adaptation to Space conditions. Two generations after the settling of Homo ASTRA in an extraterrestrial environment, there will be morphological changes in the context of adaptation to local conditions and the settlers will avoid contacting terrestrials because of communicable diseases. According to **Nick Bostrom**, it would take over 100,000 years of colonist isolation to see a different species. Regulatory factors for a new species to emerge from our own are isolation, time, and an alien environment. The human species will not be the terminal branch of our evolution tree, says **Martin Rees**, quoting that the one who will make interstellar journeys overcoming human limitations will be the Posthuman, organic, or inorganic.

HAY, Jonathan. *"No Windup: Paolo Bacigalupi's Posthuman Bodies in the Anthropocene(?)"*

As the dire import of the Anthropocene portends, the continuance of our technocultural societies into even the twenty-second century is by no means assured. Rather, the survival of our species is entirely conditional upon (post)humans undergoing a global, exhaustive, and sustained paradigm shift in their policies of interaction with our host planet. Accordingly, our currently inimical modes of relation with the planet we inhabit imperil the chances that a posthuman body will ever be realized in anything other than theoretical terms. Towards this end, Climate Fiction comprises a vital sub-genre of Science Fiction. Cli-Fi texts encourage their readers to consider the increasingly probable possibility that our species will not attain symbiosis with the Earth we inhabit rapidly enough to prevent runaway warming; leading to widespread wildfires, flooding, the mass displacement of peoples, water scarcity, and numerous other tangible Anthropocene phenomena.

Just as it looms large in contemporary (post)human consciousness, the figure of the Anthropocene dominates the Cli-Fi of the Hugo and Nebula award winning author Paolo Bacigalupi. The post-apocalyptic and post-capitalist settings common to Bacigalupi's oeuvre do not merely seek to depict unsettling Anthropocene landscapes. Rather, Bacigalupi's speculative fiction vicariously demonstrates the crucial role which embodiment plays, and will continue to play, in determining the impact of the Anthropocene upon human survival. His bodily reflections expose the insufficiencies of familiar language in describing our Anthropocene present and future, and resituate the body and its phenomenological apparatuses as a principal site of Anthropocene communication.

Our bodies, Bacigalupi's works propose, are both the fabric upon which the horrors of the Anthropocene will be written, and the means by which we can learn to adapt to the rigors of our rapidly shifting planetary environment. As such, Bacigalupi's works propose a range of Anthropocene posthuman bodies, which are just as much potential alternatives to the damaging neoliberal ideologies of our contemporary world as they are statements of impending social upheaval and widespread human suffering. Through the textual analysis of a cross-section of Bacigalupi's fictional works, this paper demonstrates the challenge that Bacigalupi's Cli-Fi poses to Posthuman and Transhuman conceptualisations of the posthuman body.

JAGLA, Agnieszka. *"The role of technology in transformative relationships and the development of ecological consciousness in Bewilderment by Richard Powers".*

Max More in his "True Transhumanism: A Reply to Don Ihde" puts forward a claim about "externally devised technology," perceiving it as something which can merge with our identity and become a fundamental aspect of who we are (142). *Bewilderment* (2021) by Richard Powers explores this idea through "mind uploading," which follows the transhumanist concept of enhancement and altering of human abilities as discussed by Nick Bostrom. The engagement with the non-human results in an augmentation of not only emotional but also intellectual capacities of the character in the context of the Anthropocene.

In the novel, the protagonist's son – nine-year-old Robbie, who suffers from a neurodevelopmental condition and undergoes a "non-invasive" experimental treatment, which is described as a "non-pharmacologic therapy", during which he engages with the brain print of his long-lost mother. The experiment is supposed to help him to deal with his emotional states more efficiently; however, it results in unexpected side effects. Robbie's interactions with an AI prove a transformative teaching experience for both parties, as well as offering a reconnection with the lost family member.

The novel examines the relation between the human (Robbie) and the non-human (the technologically created brain model of his mother). This is further contextualized by the novel's engagement in the ecological debate, manifested strongly by Robbie's involvement in activities which emphasize his allegiance to nature and vanishing species.

In my paper, I aim to demonstrate the potential of the engagement with the transhumanist subject in the development of the greater ecological consciousness in the age of the Anthropocene. I argue that in this novel technologically mediated affective states and the technological reframing of familial bonds are depicted as possible modes of connecting with the transhumanist subject.

JAYMES, Chris. *"Sons of Chaos. Q&A on making of"*

JURIATTI, Chiara. *"Posthuman habitat – creating human-nature connectedness through living wearables"*.

In his book "Facing Gaia", Bruno Latour calls for an animation of the material world. He notes that the sciences, who are at the source of knowledge about the environment, tend to objectify it – they view nature as a pure set of rules that can be measured and which are set in stone. According to Latour, this leads to the idea that humans can dominate nature. If we would encounter the environment as a realm that can be moved but also moves itself, thus, perceiving it as a subject possessing agency, we could create a cohabitation of the Earth that holds space for every living being and ecosystem. Based on this critique of the current status quo of science and the way we therefore perceive the environment, I am examining what I call "living wearables." Such wearables utilize technological tools, mainly biotechnology, to enable the growing and thriving of plants, fungi, or lichen on the human body. The wearable technology stands for the restructuring of our world and the way we relate to the environment around us. The objective of this presentation is to show a possibility of an embodiment of a human-nature interconnectedness, a metamorphosis of the human into an entity that combines natural and human sensing. It aims to highlight the significance of a different sensual approach to the environment through direct bodily contact and in doing so proposes the metamorphic approach as a countermovement to the age of the Anthropocene. Consequently, the questions that should be answered in the course of this presentation is how the creation of a wearable that follows posthuman theoretical implications could change humans' perception on and interaction with nature.

KANTOROS, Alexandros. *"Adapting theater to virtual environment: Case study for "At the Hawk's Well" by W.B. Yeats"*.

Today it is a standard for the citizens of the so called "developed" countries to carry with them a small pocket computer with communication capabilities and connection to a world wide web. Thus, the digitization of many aspects of human activity is inevitable, without the boundaries of any analog or physical medium that helps or supports everyday life, and probably one of the most interesting things about this habit is the fact it overcomes the timespace boundaries of the subject. They can be in one place and communicate with someone who is far away, or even listen to a radio show that broadcasted one year ago, as long as it is available online.

Simultaneously, the traveling speed of the information and the pace of the global society, already renders obsolete any mention to the most recent changes and resolutions that were caused by the pandemic: the rapid technological development in hardware and processing power of the computers and their peripherals, along with the communication and consumer models, have resulted in the canonization of remote models, like work or even going out with friends from abroad, as well as new trends of consuming the digital information.

The arts, as a secondary priority to everyday life, was not left untouched by the in-house confinement, but shapeshifted by creating new trends and ways of storytelling, mostly digital: live streaming of concerts without crowd or even them being totally in a virtual environment, like Jean-Michel Jarre's live concert from the 3D reconstructed Notre Dame in new year's eve of 2021. Digital content platforms overthrew more analog ways of experiencing the arts (theaters, cinema halls, music venues) and opened new horizons in narratives. The above mentioned were only experiments of content distribution via the internet network, and, given the definition of the media theorist Gene Youngblood are indeed art pieces. Youngblood in Expanded Cinema (Youngblood, 1970) states clearly that "all art is experimental, otherwise it is not art". He continues by commenting "Art is research, whereas entertainment is a game or conflict." Thus, during the covid period, the world saw online art pieces among the much consumed commercial entertainment ¹.

In that context the idea about the app "At the Hawk's Well" was inspired. It is the adaptation of the same titled one act theatrical play by W. B. Yeats in a digital environment with playful interactions

¹ <https://www.bbc.com/news/business-52376022> Article via BBC. Uploaded 20 April 2020. Title: Netflix gets 16 million new sign-ups thanks to lockdown

for the user, in order for the narrative to continue. The actors become 3D models, with pre recorded human voice and their movements are predefined by animations originating from the *mixamo* online tool. The application was developed in VR as the graduation project of Alexandros Kantoros in the postgraduate program offered by the Department of Cultural Technology and Communication from the University of the Aegean, "Cultural Informatics and Communication". The application was only recently redesigned for android smartphone/tablet, smartTV and in web form (webGL) to be reviewed by users for the reasons of a comparative research in the near future.

This original theatrical play itself holds a significant role in the cultural context, since it is the very first Japanese Noh play to be written by a western author, embedding the Noh aesthetics in its performance. The premiere was in 1916 in London and it is based on a former Noh play, though the main characters have changed. Yeats wants his main character to be Cuchulain, a hero emerging from the Ulster Cycle of the Irish mythology, dating back to the medieval ages, and saved by the oral tradition of the Celts. In that episode, Cuchulain as a young man searches for the well that contains the water of immortality, which is weird, since the prophecy for him is to die at a young age but become a hero. At the island where the well is located, there is a hawk-woman and an elder who has been waiting all his life for the water. The hawk woman character is the guardian of the well and her identity is not explained. Eileen Kato believes the hawk-woman is a fairy, the Aoiffe Carraig Lie (of the gray rock)², while the writer of this proposal in his research found out that the very same non human character may be *Morrigan*, a shapeshifting character of the Irish mythology who shadows Medb, a woman who bathed everyday in a well to keep her youth eternally, and is killed by Cuchulain. The adaptation from theater to the virtual environment wants to step away from the ordinary 360 and the conventional video forms. It places the user somewhere in between the passive position of the theater audience, where they do not interact with what is happening on the stage and they do not control the plot, and the decision making formula of video games, by making him the main character of the story in first person. It is to be researched in the upcoming review, whether this improves the user engagement and if they sympathize more with the characters, or not.

The proposal for the Beyond Humanism Conference will cover issues, as experienced by the creator of the app, like the feeling of the physical body and the immersion felt in the virtual environments (VR, smartphone, tablet, smartTV). Moreover, a thing to discuss is the breaking of the dualism between real/symbolic given the norms of the language of Noh theater (masks, stylized movement for the actors, etc) and how it is perceived in the virtual context, as well as the physical/digital experience regarding theater. Lastly, an issue arising is how this interactive theater may be artistic and commercially sustainable.

KAVAKLI, Evangelia, SAMPANIKOU, Evi, ZANGOIANNI Vivi, MARKOPOULOU, Anna, GOURGOULI, Nikoleta & KRITIKOS, Panos. *"Towards a Well-being by Design Framework in the posthuman era"*.

The purpose of this work is to introduce the planned research project WELLBEING, which will be conducted by the Cultural Informatics Laboratory at the Department of Cultural Technology and Communication of the University of the Aegean and financed by Greece 2.0 Sub-action II: Funding Projects in Leading-Edge Sectors. The WELLBEING research project applies an interdisciplinary approach in an effort to establish a creative synergy between *posthumanist thinking* and *requirements engineering* (RE) with the goal of incorporating wellbeing into the development of digital systems. Starting from the assumption that the digital transformation of societies requires a more thorough investigation of how our conceptual understanding of well-being has been altered by emerging technologies and the new modes of being they enable, posthumanist theories nourishes our critical review of existing well-being literature and orients the conduct of our qualitative research towards the creation of a new conceptualization. We contend that a posthuman conceptualization of well-being is necessary to acquire a more nuanced understanding of the design requirements of the digitalised societies. This will allow the development of an explicit connection between digital well-being concepts and software development by using a Well-being by Design Framework aiming to address digital well-being parameters in the early stages of the software development process. The resulting model will be demonstrated and evaluated in different contexts (e.g. Collaborating with artificial agents in the context of: interaction with humanoid robots, AI Generative Artworks, AI tools in education, VR environments, AR applications, AI Chatbots, etc.).

² Eileen Kato, W.B. Yeats and the Noh, *The Irish Review* (Cork), No. 42 (Summer 2010), pp. 104-119

The outcomes of the WELLBEING project through the tight cooperation of posthuman thinking with software development methodologies will lead to the development of new design theories that can influence the software development industry and lead to the development of better systems for a sustainable future.

KOSMA, Anthi & TSIMPIDIS, Stamatis. *"Drawing as sentimental writing in posthuman context"*.

The article presents the performative action of drawing as an inclusive kind of writing able to observe the shifting boundaries between human and non-human, physical and virtual challenging embodied limits and cultural representations. Drawing is presented as a free non-mimetic and improvisational process, an autobiographical writing and embodied way of thinking and moving, a cross-cultural language where technology can be considered as an extension of the body. Drawing is approached as a sentimental kind of writing with which we have the possibility to connect dialogically and "read" the body in its complexity, beyond its ocularcentric and verbal limits, in a non-hierarchical and nonbinary approach to gender, blurring artificial life forms, physical and virtual, human and non-human agency. The article in a phenomenological approach presents observations of the inner and collective embodied experience as it is performed through drawing. Sentimental expression and aesthetic of subjective experiences offer new possibilities of understanding the body within the posthuman context.

KOUKOULAS, Yannis & MISSIOU, Marianna. *"(Trans-, Meta-, or Post-) Parody as characteristic of horror comics"*.

The extensive and frequent use of visual art across various media, including comics, where original works are repurposed and given new context, has prompted a reconsideration of the traditional notion of parody. This term is no longer adequate in capturing the complexity and diversity of contemporary art and literature, as the alterations made to the original works often lead to a range of diverse interpretations that cannot be easily categorized as parody. As a result, there is a need to reevaluate the use of appropriated and recontextualized art in comics, which has traditionally been classified as parody, but has led to misunderstandings and misinterpretations.

Based on the complex and multi-layered nature of parody in literature and arts, as explored by Linda Hutcheon and Simon Dentith, and how it intersects with other important narrative concepts such as Gérard Genette's transtextuality and Margaret Rose's intertextuality, this proposal seeks to examine on the complexities of parody within the framework of posthuman pop culture, particularly in the realm of horror comics.

The purpose is to investigate the peritextual elements, such as the cover, present in horror comics series that utilize visual art, which have been effectively altered and recontextualized to suit the characteristics of the genre. Our problematic is expressed through the following questions: In what ways do horror comic artists and writers use peritextual elements to appropriate/parody/recontextualize/alter classic art for the genre, and how does this impact the overall reading experience and narrative of the genre?

To illustrate this, contemporary post-apocalyptic horror comics series such as *Crossed: Family Values* by David Lapham, *Javier Barreno and Jacen Burrows* and *Raise the Dead* by Mike Raicht, *Guil Vilanova* and *Lucio Parrillo* will be examined. These series provide a compelling case study to reassess the use of parody within the horror genre, as well as its application in the wider context of posthuman pop culture.

KRIMAN, Anastasia. *"RUSSIAN COSMISM AND ITS RELATION TO TRANS- AND POSTHUMANISMS"*.

In the mid-19th century, philosophers, scientists and intellectuals began to appear in the Russian Empire, expressing ideas strikingly similar to the concepts of the future. Utopia of V. Odoevsky "...4338 year can be considered as a starting point of Russian cosmism deployment. Petersburg letters". In it he expresses "the conviction that to Russians flying by air is the same as to other nations going by railways" [1]. [1]. Odoevsky sees Man as a way to harmonise the universe, and he sees man's development in the need to bring order to his home-world, to learn how to manage natural processes, and eventually to enter the cosmos.

Sukhovo-Kobylin distinguishes three stages in the development of mankind: telluric (where the domination of man is limited to the planet Earth), solar (where mankind expands its influence over

the whole solar system), and, finally, sideric (where there are no limits to man's influence). Like later Russian cosmists, he expresses the view that the planetary limitation of human existence means a period of childhood, humanity will inevitably grow up and wander through cosmic spaces.

End of the 19th century: N. Fedorov is working on philosophy of "common cause", in 1883 appeared "Free space" by K. Tsiolkovsky. Already at the beginning of the 20th century cosmic mindsets are picked up by N. A. Umov, A. L. Chizhevsky, V. I. Vernadsky, N. G. Kholodny. A. Platonov.

Russian cosmism rethinks and overcomes the boundaries of space and time - natural for a man of that time. N. Fyodorov expresses the idea of the necessity to revive the fathers, thus leveling the destructive power of the most important weapon - time. He is one of the first who linked scientific knowledge with religious knowledge, postulating the necessity of including human evolutionary development with the aim of moral and religiously directed perfection of his own nature and the world.

Tsiolkovsky says that the entire cosmos is an extension of our home: "I have come into the world to spread over the world". [2], "The planet is the cradle of the mind, but one cannot live forever in the cradle" [2]. He envisions the formation of mankind as an evolutionary process, the aim of which is to embrace the whole world and the cosmos as well. K. Tsiolkovsky [3] explains his vision of human development in the following way: after passing many levels of perfection by means of infinitely improving cognitive possibilities, it will finally enter a new era, where even thoughts will be transmitted telepathically, and "mankind, as a single object of evolution, changes too and, finally, in billions of years it turns into a single kind of some energy. In other words, a single idea fills the entire cosmic space" [2]. In this context, Tsiolkovsky is rather a panpsychist, which is more akin to posthumanism.

The posthumanists also included Tsiolkovsky's follower Chizhevsky, whose dissertation was devoted to the influence of solar processes on bio- and socio-processes occurring on the earth. He pointed out problematic relations between mankind and nature, expressed doubts about the truth of Darwinism, was not as techno-optimistic as other Russian cosmists, and was quite critical of the gaining momentum of scientism. Speaking of the evolution of Homo Sapiens Sapiens, unlike Tsiolkovsky and Vernadsky, he feared the catastrophic plot of the extinction of all mankind, including the fatal impact on nature.

Mention should be made of Vernadsky's concept of bio- and noospheres, which largely inspired the French cosmists. According to Vernadsky, there is a special space on Earth - the biosphere. Everything material that pertains to planet Earth, including people, all other beings, landscapes, the environment, constitutes a special domain. But it is not limited to the material. The biosphere is also influenced by what comes from outer space.

We should mention Vernadsky's concept of bio- and noospheres, which largely inspired the French cosmists. According to Vernadsky, there is a special space on Earth - the biosphere. Everything material that pertains to planet Earth, including people, all other beings, landscapes, the environment, constitutes a special domain. But it is not limited to the material. The biosphere is also influenced by what comes from outer space.

The evolution of mankind gives birth to a certain space (which can be compared with Lotman's semiosphere) of scientific and other discoveries, a cultural space or "civilization of "cultural humanity" is formed, which Vernadsky calls the "noosphere". The noosphere is a new geological force, a consequence of the evolution of the biosphere, or rather, a new state of it, which stands hierarchically higher³. The main condition for this transition is scientific and technological progress, but Vernadsky also includes ethical grounds - the evolution of human consciousness not only in terms of the expansion of scientific knowledge, but also the transformation of morality and morals.

In my paper I will discuss in more detail the concepts of the above authors, present the artistic direction of Russian cosmism, and discuss in more detail the similarities and differences between the concepts of Russian cosmists and transhumanism and posthumanism.

LE COR, Gwen. *"Of things PASD: the post-apocalyptic, the post-traumatic and the post-human"*.

In *Living in the End Times* Slavoj Žižek's comments on Catherine Malabou's *The New Wounded* and wonders whether the twenty first century will "be the century of the post-traumatic disengaged subject" (394). I would like to re-evaluate the way trauma is depicted in contemporary fiction, by exploring how the post-traumatic and the post-human merge in fictional zombie works. My starting

³ In many ways this idea is similar to the proclamation of the Anthropocene epoch, a new geological paradigm where human impact on the environment is understood catastrophically, contrary to the positive view of Vernadsky.

point to tackle this question will be Colson Whitehead's 2011 novel *Zone One*. In the novel, PASD, or, Post Apocalyptic Stress Disorder, is a fictionalized and apocalyptic form of PTSD (Post Traumatic Stress Disorder), which describes the mental illness zombie-survivors suffered from after "Last Night," the night when the zombie-pandemic started. In this self-reflexive repackaging of PTSD as PASD, the post-traumatic becomes a narrative trigger while at the same time conveying a political rendering of a corrosion that quite literally eats up society. The zombie plot is the medium which sets fire to clichés and reads as a socio-political fable, and explores what Malabou calls *The New Wounded* (*Les nouveaux Blessés*). For her, "The victims of socio-political traumas present today the same profile as the victims of natural catastrophes (tsunamis, earthquakes, floods) or grave accidents (serious domestic accidents, explosions, fires). We have entered a new era of political violence where politics draws its resources from the renunciation of the political sense of violence. (258-9) In the introduction to *The New Wounded*, she explains further that "The specter of such a phenomena hints at the scope of a *posttraumatic condition* that reigns everywhere today and demands to be thought." (17). *Zone One's* plague does just that. It is a critical and fictional rethinking of a form of posttraumatic whose political origin is erased.

LOMBARD, Jessica. "A Transhumanistic Wellbeing: The Dualistic Question of Death, between Phenomenology and Biology".

To contribute to the 13th *Beyond Humanism Conference*, this presentation aims at discussing how trans- and post-humanistic perspectives shed new lights on the concepts of death and, extensively, wellbeing, by putting an emphasis on the re-evaluation of academic philosophical research; here through Heidegger and Descartes. By discussing transhumanism from a philosophical and phenomenological perspective, this paper will examine one of the Trojan horses of transhumanist discourses: immortality. Death is usually seen as an individual, social and political issue, which is dealt with by according means: cemeteries, grief, legacy... However, transhumanist authors and associations envision how the human being would transcend his mortality and how the transhuman could be immortal or amortal. For them, death is not the biological limit of living beings anymore, but rather an unnecessary disease. Consequently, this paper firstly argues that transhumanist authors show death as a *biological issue* which should be dealt with by technical breakthroughs. This transhumanist plea makes the human life all the more biological by considering it as an object of natural, biological and medical sciences. Consequently, this paper will question if the transhumanist plea for immortality is a paradoxical reduction of the transhuman to any automatic machine, or on the contrary if it envisions to give a new dimension to the ideas of wellbeing and health in our societies. Indeed, by discussing Heidegger's groundbreaking explanation of *Sein zum Tode* (being-toward-death) in its *Being and Time*, we will explain how Heideggerian phenomenology presents death not only as a biological event that occurs to Cartesian automata, but as an ontological structure of human existence. According to Heidegger, the prospect of death opens us to our lived temporality; and to achieve immortality would abolish the original limit of this temporal horizon of existence. This paper debates if to see death as an external disease that could or could not happen to the human being brings the human back to his primary biological state, to his automatic *animalitas*; instead of seeing Dasein as an existing being that is fundamentally organized towards finitude. By doing so, transhumanist authors anticipate an important *ontological change* in the concept of wellbeing and finitude itself, that could change the measure of our existential sphere.

LUKASZEWICZ, Aleksandra. "Posthuman and Transhuman Art co-creating new representations of the human and the world".

In the presentation I explicitly pose questions on the connections between body, technology, and environment as they appear within the field of Posthuman Art and Transhuman Art. I differentiate these two trends in the contemporary Art & Science practical field, focusing on their approach to 4IR (the Fourth Industrial Revolution) technologies that enable progressive ways of creating multilevel interactions, promoting the building of participation networks that incorporate aspects of dialogue and negotiation – which is the posthuman perspective; and fostering the merging between body and technology either for the sake of development of practices of care towards emergent and dynamic others immersed in technological environments, or for the sake of body's, mind's, and spiritual perfection – which is the transhuman perspective.

The representations created in the field of contemporary Posthuman and Transhuman Art mediate new images of the human, the posthuman, and the transhuman. Their life-likeness is very inductive,

calling for mimesis on the side of the viewer, the effect of the human tendency to mimic life-like images present in contemporary art and visual culture.

LUKASZEWICZ, Aleksandra. *"Aesthetics of care in art and in everyday life"*.

In the talk I present two approaches to the aesthetics of care, one focusing on the care for an ecosystem inside oneself as the care for the self, which should also be balanced with the outside ecosystem. Our bodies are techno-cultural environments with many different species coexisting (animal cells, parasites, viruses, fungi), as is shown in the artistic project on *Candida albicans* by Tarsh Bates. Care for the self means caring for the balance of the internal ecosystem and its relations with the outside world, or rather with the techno-cultural ecosystem in which our bodies are immersed.

The second approach to aesthetics of care draws to the front care for sensible qualities in everyday objects and practices, focusing on the well-being of oneself with the surroundings, which has a long history in Far East philosophy as well its contemporary development in environmental aesthetics and aesthetics of everyday which were developed following Arnold Berleant's considerations by Yuriko Saito.

Both approaches taken together prove the multidimensionality of aesthetics of care and can work towards better planetary health in the long run.

MARKOPOULOU, Anna. *"The notion of apeiron (ἄπειρον) in Anaximander's Ontology: Tracing the origins of Critical Posthumanism?"*.

The aim of the present talk is to illustrate the way in which the concept of the *apeiron* in the ontology of the pre-Socratic philosopher Anaximander constitutes the first paradigm shift in the history of philosophy towards a "Critical Posthumanism". In particular, we will demonstrate how the concept of an *indefinite*, that is *un-known* and indefinable, *nature* which assigns a philosophical meaning to the Greek word *apeiron*, construes a dialectical relationship of equality between beings, which is reflected in a relationship of reciprocity and *universal justice*. In this sense, the *apeiron*, as a rational and immanent *principle* of the world, establishes the first "rupture" with the mythological tradition, which is formulated on the basis of an irrational and transcendent genealogy of gods and ideological in a dualism between a superior procreator, which *rules*, and an inferior progeny, which is *ruled*.

In this context, we will analyze how the mythological tradition, forming part of an anthropocentric perspective, since it is structured according to a *genealogy* of anthropomorphic and gendered gods, is replaced by the *apeiron*, which, on the contrary, is structured according to a non-anthropocentric perspective, since it constitutes an impersonal *principle* of a neuter gender.

Furthermore, the *apeiron* emerges as an *immanent principle* of an eternal creation, repeating itself according to what is *proper*, that is, according to a *universal law*, which in its turn, shapes a *universal justice* and a *universal ethics*, based on which *hubris* is *life* while, conversely, *justice* is *death*.

As we will argue, it is in that sense that the *apeiron* constitutes a philosophical paradigm shift towards a "Critical Posthumanism" to the degree that it establishes a level of immanence permeating everything and ensuring a balance in the world by means of an endless *repetition* of *hubris* and *justice*; in other words, a passage from being to non-being and vice versa.

MATEOS DE MANUEL, Victoria. *"Hegemony of the romantic subjectivity and development of a new ecological consciousness"*.

Ortega y Gasset, in his book *The Revolt of the Masses*, introduced the concept of sustainability as a decisive differentiating criterion between nature and civilization. Nature would be self-sufficient, while civilization would be a living sphere in need of constant care. Therefore, human beings should make an effort for the preservation of culture, while nature could remain and survive by itself. Following Ortega, this is a main feature of Romanticism. This indifference to nature and its opposition to civilization has remained over the centuries and, in my opinion, it is one of the current hegemonic perspectives that hinders the development of a new ecological consciousness. Many human beings just do not understand the necessity of getting involved or attached to ecological issues. In this presentation, by taking into consideration the creation of a separated staging sphere in theater and

dance, I would make a genealogical review of some crucial meaning moments of this romantic un-ecological subjectivity.

MAVROEIDI, Katerina, CHATZI RODOPOULOU, Dora, KADREFI, Athanasia, KALLONIATIS, Christos, KITSIOU, Angeliki, KOLTSAKI, Maria, KYRIAKAKI, Anna, MAVRI, Mania, PROIOU Evangelia, SIDERI, Maria, SIMOU, Stavros, STAVRIDIS, Stavros & VGENA, Katerina. *"AegeanDigital Tourism Tank and 3D printing realities for the advancement of the Cultural Organizations of the North Aegean. Posthuman Perspectives"*.

This work aims to present the outcomes of a creative initiative the AegeanDigital Tourism Tank, a research project under the "Regional Excellence" Action of the Operational Program "Competitiveness, Entrepreneurship and Innovation". This focused on the digitization and creation of 3D models for the cultural organizations of the North Aegean under unified procedures, so as to provide a transformative framework within these organizations that supports new openings for digital Heritage.

The outcomes, besides fostering new forms of creativity, indicate that cultural organizations are enabled to amplify their potential by offering new avenues for preservation, research and education. The results extend the reach of the cultural organizations of the North Aegean by enhancing accessibility and facilitating conservation efforts. Furthermore, the transformative potential of technology is highlighted, in enriching human experiences, promoting inclusivity, fostering collaboration by allowing wider audiences to engage with digital heritage. This engagement fosters a sense of agency and empowers individuals to navigate and shape the evolving relationship between humans and technology. In this regard, the outcomes of the AegeanDigital Tourism Tank encourage the cultural organizations to harness technology as a tool for enhancing human potential, advancing creativity, and cultivating meaningful connections between individuals, communities, and digital heritage in a Posthumanist context.

MOIRAS, Meletis & SOLOUP/NIKOLOPOULOS, Antonis. *"The Making of Documentary"*.

OLIVIER, Bert. *"The limits of Artificial intelligence (AI)"*.

The question concerning the limits – or limitations – of Artificial Intelligence (AI) is posed in this paper, given the current enthusiasm in many quarters about the putatively 'enormous' capabilities of AI, particularly in the guise of the 'chatbot' known as ChatGPT. To be clear, by 'limits' is not meant limitations of a mono-dimensional kind, such as quantitative or mathematical computing capacity, or the capability of drawing on a large reservoir of pre-programmed digitalised information of a linguistic, literary, scientific, historical, cultural, musical, psychological or anthropological (etc.) kind; this has always been a possibility since the first computer with an artificial 'memory' and a processor was invented. By 'limits' I have in mind specifically ontological boundaries, of the kind that would prevent AI from being commensurate with being-human. Again, what is intended is not a 'more' or 'less' kind of relationship (which suggests comparability in terms of shared criteria), but one of qualitative distinctness and distinctiveness, which would impose limitations on both AI and humans (although the latter are not the point of focus here). Against the backdrop of the 'otherness' of AI in relation to being-human, as articulated in earlier research, this 'otherness' or distinctiveness is further elaborated here in the light of recent developments in AI research and production, and the latter is further brought into relation with the current signs regarding the threat of neo-fascist, totalitarian control globally.

PANTELI, Georgia. *"Artificial Motherhood: from fact to science fiction"*.

What do cyborg mothers have in common? The creative imagination in posthuman science fiction film has consistently represented them as dangerous, incapable or out of control. How does this reflect stereotypical notions of motherhood and how does it relate with the latest technological developments? With examples from recent TV series this talk will highlight how the female body is portrayed and how perinatal mental health is misinterpreted in the genre through the paradigm of the dangerous mother.

PATERAKI, Marilena & TYMPAS, Aristotle. *“Cyborgization and the ‘smartness mandate’: Imagining the integration of Artificial Intelligence (AI) into Deep Brain Stimulation (DBS)”*.

Our presentation focuses on the “rhetoric of smartness” around a “cyborg” technology, that of the closed-loop deep brain stimulation (cDBS). Based on interviews with open-loop implanted DBS patients with Parkinson’s disease, and, also, on the media coverage of DBS, we seek to elaborate on the rhetoric embedded in an anticipatory discourse that promises a “smart” type of care. We introduce to the rhetorical use of “smartness” as part of a “mandate” surrounding the promotion of Artificial Intelligence and related technologies (Halpern & Mitchell 2023), as this shapes patient expectations in the context of what has been called a “curative imaginary” (Kafer 2013; Clare 2017). Based on this, we invite attention to the emerging rhetoric about a “smart” DBS, supposedly possible through the “real-time” optimization of care, according to which hospitals, health professionals and caregivers will be replaced by implanted sensors and autoregulated mechanisms under the patient skin. As our argument goes, this rhetoric rests on a techno-solutionist (Morozov 2013) projection of a linear-evolutionist logic to a series of processes that are, in fact, uniquely dynamic and complex.

PATOMAKI, Joel . *“Risk as Assemblages, The Case of Basel Bank Limiting Policies as Discourses”*.

Risk as biological metaphor is central to Foucauldian notion of biopower and there is then meta body as metaphor the beginning of analysis on biopower assemblages as risk since biopower in Foucault is completely about bodies. Body is at the centre of Basel bank limiting policies (bank limiting is a definition of how to control banks that they don't run in trouble economically) if those are understood as biopower as I argue in this paper. To note to other cultural studies related subject like in example science of religion meaning study of religion in field of cultural studies where all kind of phenomenon are seen as religion in general (like anorexia as religion) then in similar manner as in science of religion there is body seen theoretically everywhere in social research after Foucault. Notion of biopower used in this paper also around bank limiting related discourses analysis.

My intention is to write about Basel bank limiting technologies from the point of view of trust, coming from the fact that banks have to adjust their own risk understanding tools and test them constantly. It is not always known what exactly causes a risk. I am interested in risk understanding technologies which do not govern this in advance, but only require passing certain risk tests. Therefore, I will research the idea of Basel’s bank limiting technologies as assemblages that want connections only with other specified assemblages. For example, certain risk levels must be adjusted in order to form a harmonious whole that passes these tests. I will argue that by understanding Basel’s bank limiting technologies through the theory of assemblages, it is possible to spell out the notion of biopower in the assemblage that has only a pure economic or statistical status. This biopower means the ability of a certain bank to control its assessments by estimating those same forms in different diagrams. I will work with the condition that there are no rules as to how to control the risks, only of what the abstract risk levels must be. This is based on the standpoint of the assemblage theory’s idea that certain particles can be removed because the particles are tied to the whole. The point of this analysis is to show that trust does not lie in mutual understanding, but rather on the abstract risk levels and certain tests that the bank has to go through. Trust is not created by doing something that would restrict the bank’s ability to act by itself, but by making sure that the governor knows that the bank is in trouble if it does not keep risk at a certain level compared to rules that would govern how the bank has to act. It does this by using a technique that ties the bank’s risks to the tools with which it normally functions. Therefore, it cannot cheat the system by using different tools in order to profit from excessive risks. This system of certain risk technologies tied to both sides of the bank’s infrastructure is called M.A.D. (Mutually Assured Destruction) because it does not show one side without the other. Therefore, biopower is applied to the bank’s risk technologies by making sure that the bank knows how to work for its own well-being and at the same time also ensures that it works for the general good. This sounds a lot like an invisible hand that makes individuals’ actions beneficial to the whole community. This idea seems to develop in a more instrumental fashion in this argument, but nevertheless there is the same “clever lie” behind it.

PETROPOULOU, Christy. *"The concept of collective "good living", in relation with "Ευ ζην" (Greece), "Sumak kawsay" (Quechua), "Suma qamaña" (Aymara), "Ubuntu" (Zulu), "Omólúwàbí" (Yorumba) in some cases of actual Communities".*

This paper proposes a critical post-humanist approach of "good living". Firstly, it criticizes the notion of "well-being" and "good living" in the context of what is usually and easily called "green development" considering the latest as being a patriarchal, capitalist and "exclusive" non ecological notion; then, it deals with the concept of Epicurean "Ευ ζην" (Greece) considering that it is an important rupture from "exclusive" to "inclusive" good living in Mediterranean cultures and philosophies of living, and also explores other notions of good living in the Abya-Yala-Afro-American cultures, example : "Sumak kawsay" (Quechua), "Suma qamaña" (Aymara) with influences of African cultures (example, the Zulu "Ubuntu" and the Yorumba "Omólúwàbí"). The research focuses on the difference between "collective closed common" anthropocentric notions of "living well" in European – Mediterranean cultures, and "collective open common" nature-centric notions of "living well" in Abya-Yala and Zulu and Yorumba ones; then, it explores the influences of non-European cultures in some texts of "Utopian cities" (Falasterne and others), "The Right to Be Lazy" of Paul Lafargue and the libertarian critical geography of Elise Reclus. The work finally concludes with the presentation of *the concept of "collective and ecological good living"* in the context of contemporary Indigenous Communities, Quilombos and Palenque's in some cases that I have visited of actual Communities in Brazil, Ecuador, Mexico, and Colombia, considering their contribution as being of great importance in critical post-humanist approaches.

PILICHOU, Dimitra. *"Does living in an eco-community make you happier?"*.

According to the United Nations, depression ranks first worldwide as "a cause of years lost due to disability" and by 2030 it is projected to be also the leading global burden amongst all diseases. The increasing prevalence of phenomena such as mental health conditions in nations with high GDP reinforces a wave of dissent expressed since the 1970s that criticises economic growth for not being a reliable prosperity indicator. At the same time, the imminent threat of climate change and environmental degradation had led to a growing realisation of the necessity to develop post-consumeristic values and lifestyles that will enable us to combine a high quality of life with measurably reduced resource use. Ecovillages are characterised by this kind of lifestyle and yet little is known about the experiences of happiness and life satisfaction in these spaces. The specific socioeconomic conditions of Greece, not least being the first country in the world to fall from a developed to an emerging market status, make for a fascinating and fertile ground for such an exploration. Through a combination of interviews, focus groups, observations and autoethnography, I have gained an insight into how happiness is understood, experienced and sought by eco-community residents. Elements that set this lifestyle apart are also identified and their effect critically evaluated. Although they have always been niches, on the fringes, ecovillages can now be seen as experimental sites relevant to core global goals. Their well-being potential has numerous things to teach us with several implications for both policy and the wider society.

PSIFIS, Stergios & PETRACOU, Electra. *"Interspecies Encounters in Crisis Politics on the Island of Lesbos".*

On the island of Lesbos, there has emerged a discourse that intertwines the coronavirus (Sars-Cov-2) with the refugee crisis, thereby reshaping the portrayal and rhetoric surrounding the concept of interconnected danger. This research endeavors to scrutinize the policies implemented in the refugee camps on Lesbos subsequent to the pandemic outbreak, aiming to evaluate their ramifications on the lives of the displaced individuals. Our approach towards comprehending the Covid-19 crisis is anchored in perceiving it as a complex assemblage phenomenon characterized by intricate multispecies encounters, wherein both human and non-human actors become entangled within the framework of biopolitical governance. The virus, along with the refugees/migrants, is commonly perceived to inhabit a sphere of otherness, ascribing to them a classification as foreign entities. This perception stands in stark contrast to the prevailing notion of an "undisturbed" state of normalcy associated with the "civilized Western" human populace and the professed European way of life (European Commission, 2020). In light of these observations, we posit that the construction of separate spaces, or heterotopias, designed for either humans or viruses, represents a self-

perpetuating impasse necessitating a radical retheorization underscored by the embrace of posthumanistic values. Acknowledging our existence within a unified evolutionary ecosystem entails the understanding that every action or inaction reverberates across this interconnected system, exerting a profound impact on all its components. This realization assumes significant importance as it ought to serve as a foundational principle that informs and molds political decision-making pertaining to the multifaceted challenges posed by the refugee and pandemic "crises."

QUADROS, Paul. *"Critical thinking and emergent educational values in a post-trans-human scenery"*.

The aim of this paper is to raise disturbing questions related to a future scenario of educational consequences because of the process of daily life of the fundamentals of posthumanism and transhumanism in the high-technological society of the next decades of 21st century. In this regard, how can we think, for example, of emerging educational values in line with future issues of post-humanity and transhumanity? Does our traditional conception, linked to an entirely anthropocentric world perspective, doesn't need to be urgently rethought and redefined, in view of the increasingly improved technological processes, which involve co-restructuring and evolutionary co-evolution that dissipate borders between certain cultural categories in relation to what is human, animal and artificial / synthetic / virtual worlds? Will it be that we should not review our mankind's pretentiously dichotomous and stratified cultural notions? Moreover, how can we predict the paradox of total morphogenesis in the sense of selfsameness and radical difference in the contrast of being human, being machine or being other alien entity or non-human and non-biological thing? Would it not be the right time to launch ourselves into a more critical posture in relation to posthumanism and transhumanism definitions, by considering some possible antagonisms, dualisms, dialogisms, convergences, confluences, processes of complexity and the emergence of new lives and behaviors? Cinema and television have recently produced several attempts to scramble our perceptions about such concepts. Among some of the most illuminating examples, we can mention the films: *Blade Runner* (1982) / *Blade Runner 2047* (2017), *Elysium* (2013), *Replicas* (2018), *Ghost in the Shell* (2017). In addition, among the most recent series, we can observe, for instance: *Star Trek Picard* (2020) and *Altered Carbon* (2018). Such productions elucidate relevant and significant issues in the conceptual field of posthumanism and transhumanism. To Stefan Herbrechter, humanism is a contradictory discourse because it completely interconnects to a notion of humanness based on the sense of exclusivity, once considering human being as part of a very special, singular and idiosyncratic species in the context of web of life. Conceptually, exclusivity establishes a complete disconnection between what human is (rationality and sensibility), what not human is (pure instinct), as well as what the collective sense of humanity is (species survivance, solidarity, belonging), and, finally, what the spiritual sense of humankind is (transcendence, ancestry, historical memory). Still according to Herbrechter, posthumanism is an attempt to surpass the messy, disconcerting and insurmountable meanings of traditionalistic humanism concepts. In this sense, posthumanism catalyzes a critical and deconstructive effort in relation to humanism non-sense arguments. So, in this way, "post" prefix symbolizes a potential flexible and fluid element for understanding emergent elements of being human in some more complex technological future sceneries. Following the same line of reasoning, Donna Haraway, in her *Cyborg Manifesto* (1985), defends that cyborg idea represents a political myth as well as the breaking of several boundaries between nature and culture, human and animal, man and woman, primitive and civilized, body and mind. She also emphasizes that machines in the future will be able to develop a life of their own, which represents a great challenge for essential humanism strategies without imagining the interconnectedness between human and machines, biological and artificial lives, natural and synthetic reproductive lives. Hugo Assmann, the Brazilian education epistemologist, who worked with Paulo Freire, points out a scenery of future tendencies in society, based on several high-improved economic, politic and social elements, such as: health, urbanization, transportation, environment, agriculture, business and industry, energy, communication, religion, culture, education etc. To face all the challenges ahead due to the co-evolution of technological developments, Assmann proposes the vision of a human neoteny, that is, the scientific notion of challenging context. To substantiate his ideas, he indicates several fundamental elements in the field of neoteny, such as group cohesion, playfulness, curiosity, ecology of hope, social sensitivity and minimal hope. To Assmann, combining professional competence and solidarity sensitivity represent the essence of educational values to face boldly challenging, unpredictable and disturbing scenarios, in terms of posthuman and transhuman future. The spirit of this work will be supported by the following

theoretical frameworks: Critical Posthumanism (Stefan Herbrechter), Non-technological and Technological Posthumanization (Francesca Ferrando), Posthuman Aesthetics (Donna Haraway), Speculative Aesthetics (Katharine Hayes), Emergent Educational Values, Speculative Pedagogical Issues and Human Neotony (Hugo Assmann). The goal of these reflective support frameworks is, in some sense, to deepen philosophical and educational issues related to the context of a posthuman society.

REGNAUD, Arnaud. *"Readonly memories by Grégory Chatonsky: Toward an Artificial Imagination?"*.

Post-digital artist and philosopher Grégory Chatonsky's repetition of the same technical gesture, using photogrammetry to explore a post-cinematic approach to images, aims to exhaust the possibilities that characterize computational reason, or the systematic exploration of all possibilities through calculation. In the series entitled *Readonly memories*, Grégory Chatonsky continues to push back the limits of technical reproducibility, striving to reach what could be called the unrelated, that is, something absolutely contingent that could exist outside of consciousness. This gesture aims to transcend subjectivity, or at least the constituted subject, to reveal the non-human substrate that haunts the network. What we see in Chatonsky's post-cinematic works can only be the product of a doubly non-human vision, where the digitized analog image becomes a set of mathematical points that can be recomposed *ad infinitum* thanks to photogrammetric software. It is the very matter of images that becomes the object of a topological manipulation, as if the isolated photograms had become infinitely plastic. The *détournement* of photogrammetric software allows Chatonsky to make an aesthetic gesture that opens up the field of sensation by technical means that transcend both experience, i.e. perception, and the field of computational logic. By modifying our perception of time and space, this infinitely repeatable technical gesture paradoxically opens up a poetic event that cannot be calculated or anticipated, inviting us to consider a different relationship to the world based on the automation and exosomatization of human perception. Debunking human exceptionalism, Chatonsky invokes a form of artificial imagination that this paper will attempt to interrogate.

ROLEF BEN-SHAHAR, Tom. *"Inheriting the Double Helix"*

In April 1953, James Watson and Francis Crick (W&C), published one of the most influential documents in bio-sciences' history, proposing the double helical structure of DNA. The schematic representation of this structure has since become one of the most iconic symbols of scientific and bio-medical success, and with good reason. The vast majority of current biomedical innovations are dependent on the ever-advancing DNA manipulation technologies, which all stem from this basic structure. Through these, the prevalent imagery of DNA has become directly tied with the concept of Life. DNA – the molecule, its structure, mechanisms and imagery - is thus entangled with the socio-cultural, and has become a transdisciplinary object of enquiry and exploration. The W&C double helix was both shaped by, and has contributed to the shaping of a reductionist, dichotomist, humanist paradigm, which is based on assumptions of genetic determinism (and the discriminatory power they carry), human exceptionalism, and human sovereignty, or possible future sovereignty over 'nature'. While the elegance of the costumery representation of DNA, is derived from its homogenous swirling structure and the strict nucleotide pairing it dictates, research has demonstrated that DNA organization in living cells is not limited to this structure. In fact, it is probably quite safe to say that were DNA to look and behave strictly as in the W&C model, DNA dependent life would not exist. In living cells DNA defies the structural coherence of the double helix, and its perception as a separable, independent linear molecule, as a 'code' holding the instructions of life. Rather, it is continually dynamic, agential and relational... it is living matter. In this talk I wish to bring the story of alternative structures of DNA, through a posthumanist theoretical framework. Following Karen Barad's Posthumanist Agential-Realist ontology, and staying informed by scientific data, I would like to suggest a redefinition of DNA which takes into account the indeterminate multiplicity of its possibilities, and to further demonstrate that this supports a better understanding of the function of DNA in a context dependent manner, that is – in life. In doing so, I wish to break away from the reductionist, humanist categorical thinking of DNA and hope to invoke new post-humanist imaginings, and new interdisciplinary explorations of the molecule of life.

ROSENTHAL, Adam R. *"Origin(s) and End(s) of Life"*.

In line with my forthcoming book, *Prosthetic Immortalities: Biology, Transhumanism and the Search for Indefinite Life* (Posthumanities Series, University of Minnesota Press, 2024), I argue in this paper for a revision of the ways scholars tend to approach the human life extension debate. I do so by arguing that the issue with many post- and trans-humanisms is not simply the concept of *the human*, but more fundamentally, that of *life itself*. The problem of life traverses traditional hierarchical distinctions between conscious and non-conscious forms of cognition, as it does the border between biology and phenomenology. For this reason, I argue, we can only truly understand what is at stake in arguments concerning "the human" (be it in their "post," "trans," or "meta" forms, or in their "digital" or "embodied" vessels) by returning to this underlying figure and its theorization in origin of life studies, such as we find in contemporary astrobiology, autopoiesis, and basal cognition research. In this way, "Origin(s) and End(s) of Life" demonstrates how both past and future visions of -human afterlives remain intimately connected with visions of the simplest prokaryotic cell.

SAMPANIKOU, Evi. *"The hybris (ὕβρις) of Technology. The case of "the Chernobyl disaster". From real lies to media truths"*.

The paper focuses on the ways truth is mediated in the arts after a colossal disaster happens as on the occasion of Chernobyl in May 1986 and how new media underline the eco-political and philosophical meanings, with an emphasis on how technology can become a hybris (ὕβρις), while contradicting the lies that appear in the news. Among the case studies that are presented in the paper are the early (2000) graphic exhibition and illustrated catalogue *Le Sarcophage* by Enki Bilal and Pierre Christin, that also appeared as a proposal for founding a "museum of the future" exactly on the spot of the exploded nuclear reactor nr 4, and the TV five episodes series *Chernobyl* (2019), while also other audiovisual artistic creations, movies (*Chernobyl Diaries*, 2012), games and projects related to the topic of the Chernobyl Disaster and proving that the Chernobyl case will always be a haunting topos of a half-said truth. Flashback comments on the magnificent 1979 science fiction movie *Stalker* by Andrei Tarkovsky are also intervening in the above examples as a philosophically poetic foretold Soviet story about a strange international future.

SANTOS, Caio Dyrell. *"Making Losses Material: Conceiving Grief beyond the human"*.

This paper explores the political and subjective overtones of ecological grief (Cunsolo & Ellis 2018). Since Freud, psychoanalysis has understood mourning as a long process of affective suffering that triggers social relationships, being an elaboration for reinvestment in social ties. But, more recently, Judith Butler (2006) appropriated this original clinical category to think about recognition struggles, developing how collective mourning processes have strong political, ethical, and social implications. Mourning for Butler is understood as an unconscious impression of sociability that illuminates our relational bonds with others, our complex dependency on communities, and, in turn, our political and ethical responsibilities towards these very systems. It functions as a litmus test for the recognition of a life, offering an intersectional framework of analysis to understand how violence is unequally distributed while also serving as an ethical imperative for policies and practices of collective care. This perspective allows us to conceive subjectivity as not only socially constructed but also inherently ecological (Barnett, 2017). As mourning presupposes an elaboration of bonds between the subject and others. It also promotes the recognition of shared precariousness and ecological communicability that encompasses both human and non-human beings. Following Karen Barad (2003), a "sympathetic, but critical" reading of Butler's concept on materialization allows us to understand how grief materializes connections and subjectivities that question our own knowledge of what is "human".

In Butler (2011)'s oeuvre, matter is not as a surface or a site, but the contingent result of a continuous process of materialization. It is neither self determined nor self-evident, but it is historically produced always in relation to other bodies. Karen Barad expands this concept to think not only how discourse interferes in the everyday lives of disenfranchised groups, but also how concrete and physical bodies, including non-human phenomena, can affect and produce new discourses without

being fully reliant to human perception. As an example, I analyze the photographic exhibition *Broken Specter* by Richard Mosse. Mosse explores alternative technologies to make visible dimensions of the environmental devastation in the Amazon that are indiscernible to the naked eye. To achieve such a goal, he has to explore a physical and chemical materiality by what could be described as a "investigative aesthetics" (Fuller and Weizman, 2021).

SARRIS, Antonis. "*Metastable identities: a reading of Stanislaw Lem's Solaris with Gilbert Simondon's philosophy*".

Most experts trace the beginning of post humanist thought in the 80s. However, one of the leading theorists of Poststructuralism, that is Michel Foucault, as early as 1966, had proclaimed the end of man, a declaration that, despite its accuracy, failed to capture what would follow. Around the same period, however, seeds of the new direction thought would take, appeared within philosophy and literature. The aim of this presentation is exactly to correlate a novel and a philosophical system which not only smashed anthropocentrism, but also suggested ways that would take us beyond it. The novel *Solaris* of Polish writer Stanislaw Lem as well as the philosophical ideas of Gilbert Simondon are two important examples of this direction. In *Solaris*, the protagonist comes across a form of extraterrestrial life that defies every attempt at conceptualization. In Simondon's terms, the hylomorphic schema, which stands for anthropocentrism, is doomed to failure. At first glance, the solarian ocean stands for radical otherness, something completely alien to human identity. However, at second glance we observe something different. Steadily the protagonist, leaving aside his ontological certainties, realizes that he in fact communicates with the ocean. Not as an individual, but as a process of individuation which inscribes in it a (the)preindividual being, forming a transindividual, metastable state which constantly changes shape. The communication with the ocean is not effectuated through logic, but through «a coupling of sensation and tropism, the orientation of the living being in a polarized world» (Simondon). To conclude, recently, through the advancements in artificial intelligence, we realized the relapse of a mentality that was inscribed in posthumanism from the start: Transhumanistic thought, as a revitalization of humanism. Simondon and Lem remind us, that to go beyond humanism we must imagine our effort as a transductive process and not as an inductive radical temporal break.

SCHUSSLER, Aura Elena. "*Rereading Heidegger's Weak Anthropocentrism, in a Posthumanist Framework*".

Over time, since the end of the twentieth century and more so at the beginning of the twenty-first, the notion of "human" of European humanism, has been repeatedly questioned, especially in various philosophical fields. With the development of posthumanist philosophy—with the conventional idea of "human" starting to be decentralized from its humanist-anthropocentric bounds—the concept of the human has ceased to be a closed one. It has become open by leaving behind the legacy of the universally-valid meanings given by the Renaissance and Enlightenment traditions, where certain metaphysical attributes of the idea of man and the human (seen either as an entity created in the image and likeness of God, the "Vitruvian" white man, or as an "I" endowed with reason, language, and personhood) were taken for granted. In this paradigm of thinking, Martin Heidegger's ontological reconsideration of the question of being and Humanism is counted among the theories which have paved the way for current posthumanist criticisms. In this order of ideas, this study tries to present a brief mapping of Heidegger's theory of Dasein within the critical posthumanism framework. By adopting a cartographic and comparative analysis, I will try to map some similarities and differences between Heidegger's fundamental ontology and critical posthumanism. Such an analysis consists of providing a cartography of Heidegger's weak anthropocentrism, and also extracting 'margins of negotiation' regarding Dasein's location, by mapping an immanent approach of Dasein—seen as a transversal, non-unitary, and unpredictable continuous becoming. In doing so, I will rely especially on Rosi Braidotti's posthumanist arguments and theories in order to explain both the relational and transversal features of Dasein (in the posthumanist framework) and the weak anthropocentric ones (in Heidegger's fundamental ontology). It follows that the Heideggerian concept of Dasein is situated both beyond and between classical humanism and weak anthropocentrism—given that Heidegger is deconstructing the metaphysical dialectic of binary oppositions (between human and animal) while remaining anchored to the limits of weak anthropocentrism. Relying on a post-humanist and post-

anthropocentrist methodology, the posthuman convergence twists Dasein's existential inquiry and opens the vitalist-materialist and immanent approach of the posthuman. This attracts the conceptual deterritorialization of Dasein from its existential paradigm and its reterritorialization in an open materialist process ontology of becoming, towards the posthuman, that is situated at the basis of an immanent, rhizomatic, transversal, and symbiotic movement given by our multiple belongingness to this material world that relies on relational assemblages with human/non-human others, the environment, the Earth, etc. This transversal and relational fluidity represents both Dasein's diversity and inter-connection to each other (i.e., human, non-human, ecology, the Earth, etc.), a process in which Dasein becomes an open network shaped by the different plateaus of becoming, toward a multi-directional accountability of immanent relationships that are bringing up the posthuman subject.

STAMATI, Ioanna-Maria. *"Movies and Posthuman Memory"*.

"Posthuman" has become an umbrella term to refer to a variety of different movements and schools of thought, including philosophical, cultural, and critical posthumanism. On Technological Posthumanism we can see that the human's memory and thought are outside the body. Bernard Stiegler claims that humans learned the skill of incorporating the world into their bodies. Thus, one's conception of oneself is generated by interaction with the representation of what isn't human. Hence, representation can be achieved mainly with tools. Tools hold history through the arts and is the primary way for learning more of the world.

The cinematic industry has become a beacon of expression as a form of art. Along with the theory of representation, the genre of films based on true events holds the history of the Posthuman through the humanist world. The 21st century man has maintained this way the feeling of anthropocentrism. A fair example would be the Korean history through five films based on true events. These five films represent each decade from the 1950s until the end of the 20th century. In conclusion, we realise through those movies the reaction of the 21st century person to them, how humans see the past, what they reflect and what are the wounds they always remember.

STAMATI, Ioanna-Maria. *"Popular Culture and Posthumanism: A Semiotic Analysis of the Avatar Film Series"*.

In 2009, *Avatar* was a break-through moment for the cinematic industry and humans in a global scale. Thirteen years later, the second film of *Avatar* made its premiere and the Posthuman influence is more than evident. The theoretical framework of this study is based on Jakobson's transmutation, the transformation of a text from one medium to another. The first step of this study is the conduction of a literature review to identify the current and most prominent topics of discussion in the field. The second phase of the paper will analyze the film *Avatar: The Way of Water* in the aspects of Post-Trans-Metahuman narrativity. Furthermore, this research will utilize Lotman's concept of semiospheres to map the path of which academic elements of discussion made it to popular culture. The common elements of discussion will create an image of what people believe of Posthumanism. The findings of this study are considered vital information for researchers, as they can facilitate a seamless transition towards a new Paradigm.

STAMOU, Evi. *"BEYOND PHOTOREALISTIC PORTRAITURE: The face as a building block of identity and self perception in the Posthuman era"*.

Introduction: Face is central to our sense of identity. It can be a canvas for self-expression, it can indicate our age, sex, ethnicity and psychological condition. Hence, facial perception is vital for our social lives and interactions. But facial awareness is more than that. It is connected to our conscious experiences of the body - an experience that contribute to our unique sense of self. In my two recent works **"Malfunctioning portraits"** and **"Who was here"** I explore the deeper relation between physical image and identity in the Posthuman era. **Malfunctioning Portraits Practice & Results:** In 2017 I started capturing a series of video self-portraits using a broken laptop's webcam, in an effort to explore the way our self-perception has been altered during the last two decades through the over-exposure of our own image following the social media boom. My intention was to approach this issue

in a manner that would also highlight our inability to control the reproduction of our own image in the digital age. Under the general title “Malfunctioning Portraits” I gathered some hours of short videos that I later repeatedly reproduced via a malfunctioning media player until severe image distortion was imprinted to the video frames, at which the resulting corrupted video was rerecorded using the same media player. The distorted frames were also exported as still images and now constitute the main body of the work. The final outcome looks like an online videocall bearing the scars of a bad connection, an experience we all shared during the lockdown years where the project was still in-progress. **Who was here | Project:** The not fully conscious consent to the use of our image in the social and synthetic media era is, on the other hand, the main concern of my most recent ongoing research project “Who was here”. “Who was here” uses face recognition systems tools to recognize the faces of the people found in my family’s photographic archives. The project, that started developing during my studies in University of Aegean, borrows its name from the question Facebook’s face recognition system used to ask its users when they uploaded photos in their profile, encouraging them to tag their friends and family. Still in research primary stage, the project consists of hundreds of photos from the decades between 1930-1980 that are going to be digitalized and processed through a face recognition system. In their new form (which includes the face recognition sign-frame around the faces that the system managed to locate and recognize), these photos will constitute the material of a digital family tree that will be developed in a webpage inspired by the form of social media accounts, in which the viewer will be able to navigate online, but also in the context of an augmented reality installation in physical space. **Discussion:** The establishment of social media culture in the first two decades of the twenty-first century made many aspects of our private daily lives appropriated as public data and changed the way we interact with our own images and images of others. After the invention of the mirror, perhaps now is a moment in history when our relationship with our image, and thus our self-perception, will change. What’s more, from the frantic recording of images that followed the spread of cheap photo cameras after the war and allowed each person (and each family) to create their own portrait, we reached the era of frantic uploading and daily (true or false) constructed narratives that might or might not change with time, but will inevitably alter our relationship with memory.

STATHOGIANNIS, Ioannis. *“Tradition and Timelessness: The Mythological Figure of the Monkey King”.*

The important figure of Chinese folk tradition, religion and mythology, the Monkey King, from author Wu Chen-en's novel "Journey to the West", is a timeless constant with semiotic references. A rebellious ambiguous hero opposes the Celestials gods with free will of expression, amorphogenesis (multiple transformations) but also an undefined identity neither in terms of gender, nor in terms of his social status. It is a cultural example that can today be an inspiration in the field of interpretation of emerging characteristics of modern society, from the posthumanist point of view.

STASIENKO, Jan. *“Anthropodecentrism - anthropocentrism in the context of critical disability studies”.*

One could say that anthropocentrism, as a key category undermined in critical posthumanism, has its inglorious presence in both the present (understood as a set of threats to the entire planet caused by destructive human activity and encapsulated in the concept of the Anthropocene) and history, which is seen as a prolonged process of destabilizing the entire ecosphere and its individual layers, as well as constructing oppressive power structures towards all non-human others.

Posthumanism has developed numerous concepts within this understanding of anthropocentrism, giving rise to critical conceptions of humanity such as the anthropological machine by G. Agamben, the cyborg or later the tentacular and kinship by D. Haraway, nomadism by R. Braidotti, and humanity as myth by C. Wolfe.

Since these strong positions challenging the integrity of the human subject, its self-determination, and free will have been developed, and since it is easy to demonstrate the constructability of the category of the human, how can we continue to defend the critique of human centrality when its status has been clearly undermined? Is this anthropocentrism, which has been criticized for a very long time, still necessary for anything? Is it still a theoretically useful category?

I would like to discuss these questions in relation to the diverse relationships between critical posthumanism and critical disability studies. Both areas interact in interesting and important ways concerning technologies for people with disabilities, the perception of this community in terms of minority status, the definitional aspects of disability and its understanding in terms of otherness, as well as neurodiversity and the social and cultural normativity of the body. Animal disability also appears to be an issue that can shed new light on the problems of anthropocentrism, and therefore, I will dedicate some attention to it in the presentation. The title of the talk is a provocative reference to the "The Manifesto of Decentrism" by Polish artist Adam Wiśniewski-Snerg and the emerging trend of multidimensional artistic actions based on it.

STĘPIÉN, Justyna. *"Reactivating More-than-human liquid entanglements in artistic practice sensitives stream".*

The paper discusses the liquid landscapes of the Anthropocene: rising sea levels, melting ice caps, shortages of drinking water, and bioaccumulation of various anthropogenic contaminants in bodies of water. It points to how the grand narrative of the geological epoch is the story of awakening and warning of planetary unbalances, still reinforces the idea of separation between human and nonhuman spheres, neglecting the complexities and diversity of our entanglements with bodies of water. As the article demonstrates represented as a quantifiable, controllable, and instrumentalised source of our lives, the water of the Anthropocene evokes its anthropocentric, disembodied, placeless, and deprived of its more-than-human liveliness character. Using Sensitives Stream of the artistic-duo Matterlurgy, this paper explores how artistic practices contribute to the reconfiguration of the traditional models of knowledge production utilizing more/than/human water (the concept inspired by diffractive thinking proposed by Karen Barad to highlight the collaboration and co-constitution of differences, not their colonialization). As the article demonstrates, Sensitives Stream reconfigures the current models of knowledge through material practices of engagement with the nonhuman watery lives, allowing us to rethink our position in the ecosystem and therefore heal the adverse outcomes of the Anthropocene.

SOLOUP/NIKOLOPOULOS, Antonis. *"Revisiting national myths about Greek Revolution: "21-The Battle of Square". Posthuman Reflections".*

The graphic novel 1821 Revolution (Greek title: 21 The Battle of the Square) tells the story of the Greek struggle for independence from the Ottoman Empire. Different aspects that make the Greek War of Independence a global event are intergraded into a single narrative, providing both the wider historical perspective and the insight into individual stories. The book is not only an "illustration" of the Greek Revolution. What comes out of its reading is ultimately a question about the "true" History; about how is History written and who writes it; finally, about the "evolutionary man"; in all times and the timeless adventure of rebellion, in the footsteps of Albert Camus' thought.

But what would happen in History if we had, in the battles of the past, the knowledge we have today? And what would happen to humanity's "future" if something had happened differently in a certain chronotopic context? Through questions such as these, the paper discusses some graphic novel's chronologically unorthodox narratives, which reveal a different perspective on the History itself.

SOULIOTOU, Anastasia Zoi. *"Exquisite corpse as a posthuman rhizome".*

Exquisite corpse is a famous surrealist game which leads to the creation of bizarre human, grotesque or monstrous figures and creatures. It promotes imagination and creativity with many possible implementations in arts and education. In this paper it is argued that exquisite corpse structure is rhizomatic and provides possibilities to envisage various posthuman forms. Rhizome is found in the tree and bulb roots, in the movement of mice and ants, in anthills and other forms in nature. Rhizome's structure was deeply treated and analysed by Deleuze and Guattari in opposition with the tree, treelike or arborescent structure, which was predominant in the history and tradition of many civilisations as well as in the network structure research and discourse. The basic difference between

the rhizome and the tree lies in the possibility of the former to create connections freely with any element of the structure, while tree structure consists exclusively of one trunk, branches, and bifurcations. In exquisite corpse game the image of a body is recomposed in pieces that were drawn separately and, thus, it is most likely to be irrelevant and form altogether in their combination a peculiar and ambiguous figure. Exquisite corpse pieces form cellular networks with rhizomatic attributes. Their rhizomatic form is based on exquisite corpse's ability to get its pieces (the body parts) connected, disconnected, and recomposed and on its susceptibility to modifications. The rhizomatic structure, in turn, exploits the potentiality of exquisite corpse to create numerous - if not infinite - combinations and produce equally different posthuman figures. From the above it becomes obvious that further than aesthetic and historical consideration, exquisite corpse fosters philosophical insights with regards to potential combinations of body parts in total figures and connects clearly with posthumanism, gestalt theory and network theory.

SZUKAŁA, Nina Maria. *“Biotic Technologies of “Green Materials”: Towards Conceptualizations of the Postnatural Bacteria in the Synthetic World”*.

That investigation focuses on postnatural bacteria cells that are created through metabolic engineering and analyzes why this phenomenon is significant for philosophy. Recombinant in order to produce biopolymers strains such as *Escherichia coli* JLXF5, not only seems to be one of the signs of human hyperagency. Referring to contemporary philosophical texts and by examining how our understanding of bacterial microorganisms is changing and what these entities can say about the relationship between environmental philosophy and ecological practice, I will justify what new contributions they bring to reflections on dichotomies – or non-dichotomies – such as technology/nature, organism/machine, and natural/artificial. The strand will be detailed with issues such as synthetic biology as a multispecies field, industrialization of metabolic work, bacteria as surrogate, and infinite bio-capital.

THEMISTOKLEOUS, George. *“Imaging Nicosia’s Green-Line Border”*.

The operating table is a critical spatial project is currently being developing to explore the spatiality of Nicosia’s border. Responding to the border division in Cyprus, the ‘operating table’ uses a photographic apparatus to re-construct the imagery along Nicosia’s Green Line.

The apparatus, by automatically capturing and re-producing imagery of participants stitched to their contextual background through compositing techniques, creates hybrid combinations between human and nonhuman agents. Through this live ‘imaging’, the postcolonial dominant binary identities of Greek-Cypriots and Turkish-Cypriots that are predominant today are erased. The photographic apparatus, and its automation responds to the border surveillance condition, its “process remains concealed: a black box” (Flusser). However, following Vilem Flusser, the “criticism of technical images” developed in this article “must be aimed at an elucidation of its inner workings” (2018, 60).

The operating table offers an experience whereby the participant ungears from oneself. Through this experience, the question of positioning oneself in an actual space is questioned.

The table as surface “where texts had been written by men or inspired by God – never inspired or written by nonhumans” (Latour 1993, 23), is here subverted. Nonhuman agents undercut the traditional role of the table. The operating table reveals how bodies are malleable to an othering, to techniques of de-subjection. Instead of creating a disciplined body-object bind, the operating table, produces an indeterminacy with the bodies that use it. One that presupposes that difference is primary, and identity is secondary (Deleuze 1966).

THOMAS, Alexander. *“A Precautionary meta-ethical framework as a counterpoint to techno-Utopian visions”*.

This paper will draw on critical posthumanist thought to argue for a meta-ethical framework that can function as a counterpoint to transhumanist and other techno-Utopian, proactionary accounts of technological progress. The framework builds on critical posthumanist discourse by emphasising

two aspects in particular: a relational ontology with its call for relational compassion as a foundational ethic, and our interconnectedness with future and past states (the virtual). The virtual fosters post-anthropocentric thinking by foregrounding the fleeting nature of humanity's existence and bringing to mind the universe before our existence and the time when we have long since disappeared. The virtual-relational ethic is thus a call for a situated, evolving attitude, but with a commitment to relational compassion as its guiding conception. It contests the projection of a hubristic, controlling and domineering sense of epistemological certainty into the future: the proclamation of fantastical possibilities as a justification for systemic violence; and advocates an ongoing ethical engagement with the shifting sands of complex webs of intra-relation. Adorno's minimalist or negativistic ethics supplements the theory, ultimately advocating a precautionary stance to technogenesis as a recognition of the capacity for inhuman acts to be undertaken in the name of enhancement and progress.

TIMURGALIEVA, Olga . *"Humanized yeasts in bioart: a more-than-human reading"*.

The problematics of anthropocentrism and ecological agenda have been debated in various disciplines. Concurrently, a rising number of art historians and theoreticians have also started to engage with the problematics of multispecies relations both reflected and performed in art. However, despite the growth of this field of inquiry, many art practices are still studied from merely human-centric perspectives. In this paper, I will discuss two bioart projects, the creation of which involved microbial fungi called yeasts. In Human Molecular Colonization Capacity (2012) (further, Hu.M.C.C.), Slovenian artist Maja Smrekar offered the audience yogurt with lactic acid produced by yeasts altered by Smrekar's gene. Similarly, in The Last Supper (2016-2018), Polish artist Karolina Zyniewicz offered the audience wafer-like cookies and beer, the latter brewed with the help of yeasts modified by the artist's gene. Although the yeasts modified by human genes functioned in these works as one of the media, the descriptions and discussions of these art projects only briefly mention the involved fungal microbes. For instance, Smrekar's Hu.M.C.C. is mainly examined as an ironic comment about the trends of food marketing and consumption and a critique of capitalist modes of production. The Last Supper has been primarily received as a study of anxieties about genetically modified organisms in food. Additionally, both works have been analyzed as a reflection on the societal impact of biotechnologies and the examples of sacrifices where the genetic transformation of yeasts by human genes was considered a literal and symbolic offering made by the artists.

This paper, however, proposes a more-than-human reading of these art projects. More specifically, I will analyze the two artworks from the perspective of distributed agencies and review the past of yeast science and their application in disease research as model organisms. Attending to the histories of yeast science that made their modification with human genes possible, this presentation will argue that these artworks may be interpreted as tributes to the crucial roles of humanized yeasts in human disease research.

TSAKALIADIS-SOTIRAKOGLU, Anastasios. *"The Bachelor Machine as Cyborg: Death, Immortality and the Body without Organs"*.

The surging interest in the growing potential of technology characterising the artistic and literary discourse of the early 20th century is witnessed in various artistic manifestations that contribute to our current notion of the transhuman. However, if there is one artistic concept that truly embodies the posthuman discourse in a rather prophetic sense, it is none other than the Bachelor Machine.

Originating in Marcel Duchamp's early 20th century work The Bride Stripped Bare by her Bachelors, Even, widely known as The Large Glass, the bachelor machine has achieved its status as the primary symbol of modern eroticism through its literary and philosophical interpretations. From Michel Carrouges' comparison to Kafka's *Penal Colony* and Alberto Boatto's interpretation of the *bachelor machine* as a guillotine, to Deleuze and Guattari's post-structuralist understanding of this "new alliance between desiring machines and the body without organs", the concept of the *bachelor machine*, seems to exceed the initial intentions of the dadaist artist.

On the contrary, such is the detail in which Duchamp unfolds the rich thematics of the *Large Glass* in his *Green Box* writings, signed under the alias of *Rrose Sélavy*, his suggestive *drag* alter ego, we need look no further than the work itself to understand the artist's genius understanding of humanity's ambiguous destiny. Balancing between the contradictory forces of fear and desire, death and

immortality, the bachelor machine embodies humanity's tragic, yet ever-promising endeavor to transcend its monolithic, traditionally defined nature.

Borrowing the psychoanalytic concept of *death drive*, I shall thus attempt to investigate the transhumanist aspects of the mediated intercourse between *Eros* and *Thanatos*, interpreting Duchamp's prophetic vision in relation to humanity's contemporary interaction with the digital space. Transcending the contradiction between the seemingly opposite forces of desire, the *bachelor machine* allows us to look into the modern subject's relentless drive towards what was once perceived as "beyond human".

TSEKENIS, Aimilios. *"Harvesting crops, capturing souls: human and non-human agencies in Cameroon Grassfields cosmology and ritual"*.

Focusing on the birth rites performed in the polities of the Cameroon Grassfields the article depicts local cosmologies and the human and non-human agents involved in the process of birth: the mother, the newborn and its alter ego, evil spirits and the ancestors – all of which participate in a complex network of relations thus creating a world where nonhuman/invisible/immaterial agents and forces and ritual practices mediate affective states and express historical facts and material realities. The first part of the paper describes the physical environment, the compound (domestic unit), the daily agricultural activities of men and women and the non-human entities living in and wandering about the inhabited space. This is followed by an account of birth rites traditionally occurring in the compound. These rites enact a set of practices which reveal the prominent role of non-human entities in birth giving thus challenging both the exclusive authorship often attributed to individuals in acts perceived as 'natural' (e.g. birth giving) and the supposed prominence of humans over non-human agents. Finally, set against the historical background of the region non-human beings/forces appear not as mere 'supernatural', 'invisible' entities but as agents which activate/mediate past affective states (caused by the experiences of the slave-trade and forced labor) and give meaning to contemporary adversities.

VAISMAN, Carmel. *"An Apocalypse of Signs: The Implications of The Posthuman Turn in Linguistics"*.

Two years ago, Elon Musk predicted⁴ that in five years we will no longer need to use language, thanks to brain-computer interfaces such as *Neuralink*, which presumably will transfer intentions and messages directly from brain to brain. These assumptions on the nature of language are popular within the tech industry, although they are more in line with the metaphysic perceptions of Pythagoras (Wertheim, 1999) and Saint Augustine of Hippo (Peters, 1999), rather than contemporary understanding of language.

The discipline of linguistics has been undergoing its posthuman turn in recent years, with the advent of Alistair Penycook's book "posthumanist applied linguistics" (2018). The traditional anthropocentric perception views language as a unique human ability, embodied, and produced by individual bodies. The recent posthuman turn acknowledges that human cognition, and therefore language, may be distributed (Cowley, 2011), thus we are participating in a process of "linguaging", involving other people, animals and things.

This paper argues that the history of communication has always been posthuman, however, recent technological developments accelerate linguistic processes, and aim to erase language as we know it. Italian futurist Filippo Thomasso Marinetti has already anticipated in early 20th century that the speed of technology will accelerate language. He described the effect as "the destruction of syntax" and the fragmentation of language into image-like pieces to be reassembled at the subject's will (Marinetti, 1973). Such processes are indeed evident in online discourse and the paper will exemplify briefly via Emoji.

However, accelerated language risks destroying more than just the syntax. It could result in a complete erasure of linguistic sign systems. Ever since the biblical story of babel, humanity dreamt of the utopia of communicating in one universal language. Now it seems we found this language, our new lingua franca, and it isn't English nor Esperanto. It is computer code. Using the examples of brain computer interfaces, smart environments, and AI-powered autonomous language agents, the paper

⁴ <https://www.independent.co.uk/tech/elon-musk-joe-rogan-podcast-language-neuralink-grimes-baby-a9506451.html>

argues linguistic signs are replaced with electric signals, decentering hermeneutics, and the human subject as interpreter of his or her own experience.

However, when the signifiers are independent from (the brains and bodies of) the signified, language regains its magical metaphysic properties. Its numeric-informational nature is no longer perceived as an arbitrary representation system, but rather claims an ontological status, as information science gives a new meaning to the mystical ideas of divine creation and world-building with characters and numbers.

In this posthuman near future of autonomous language agents and the redundancy of embodied language, do human beings still have agency, or are simply the old organic media, soon to be discarded by these new types of memes (Blackmore, 2000)? Who or what are we without hermeneutics?

VELENI, Themis. *"From Pygmalion, the mythical creator, to Ai-DA, the robot artist: revisiting human representation in visual arts and new media art"*.

The paper will investigate the morphological features and other sensory traits that constitute the so-called human condition in terms of the representation of figures which aspire to be accounted as animate. It will examine the anatomies and behaviours that constitute the humanist concept of anthropos, as well as the artistic means and conventions that allow for such representations to take form. Following the process of transformation and the transition from the artificial to the human in representations of the Pygmalion myth, we will address the following research questions, which pose issues on the boundaries between reality and imagination, and further explore the limits of representation: What are the visual indications that make us recognise animate features on the form of an artificial being? What constitutes a conceptual set capable of persuading the viewer on the "humanity" of an artificial being? How and in which cases does the artificial become more human than the human, challenging our idea of the latter? The element of metamorphosis in the myth opposes to the permanent and the fixed, exemplifying the metahuman condition as it has been described by Jaime del Val and Stefan Lorenz Sorgner in their manifesto. Starting from the representation of the Pygmalion and Galatea myth as it appears in visual arts (mainly painting and sculpture), and expanding the study in multiple variations of the myth as well as in other manifestations of the transition from the artificial to the human condition in various media, such as film, animation, robotic art, etc, including examples of mechanical and digital simulacra, the paper will revisit the idea and practice of human figure's representation, the notion of the uncanny and the construction of the human and metahuman in the art field, drawing insights from art history and theory, anthropology, psychology, neuroscience and semiotics.

KURAN YILDIRIM, İpek. *"Deconstructing Human Supremacy: A Case Study on the Transformative Potential of Virtual Artworks in Challenging Anthropocentric Perspectives"*.

This paper presents a critical exploration of the convergence of art, ecosophy, and posthumanism by means of a case study analysis of virtual artworks produced by undergraduate students. Drawing on critical posthumanism philosophy, the paper argues for a more inclusive and interconnected approach to the Earth that challenges traditional human-centric views and promotes ethical and sustainable co-existence.

This study centers on the course of Immersive Experience Design at Istanbul Bilgi University's Department of Visual Communication Design, which utilized virtual art and artificial intelligence to investigate novel avenues for the promotion of ethical and sustainable co-existence with the Earth. The artworks created by students posed critical questions about how to interact with the Earth in a non-dominant and non-destructive way and how art can catalyze new ethical relations with non-human entities and the Earth. The paper situates these questions within a broader discussion about the interconnectedness of nature, collective consciousness, and self-exploration, arguing that these elements are shaped by and inseparable from each other.

Through interdisciplinary collaboration between art and technology, the virtual artworks offer a counterpoint to traditional human-centric views, emphasizing the imperative of decreasing human supremacy and cultivating meaningful connections with the Earth. The paper argues that art and design, as forms of collective expression, are crucial in promoting alternative modes of thinking and engagement with the Earth.

This paper contributes to ongoing discussions about the relationship between humans and the Earth, offering novel insights into the potential of interdisciplinary art and design to challenge traditional human-centric views and foster alternative modes of thinking and engagement. Ultimately, the paper suggests that interdisciplinary art and design can play a critical role in promoting more inclusive and sustainable relationships with the Earth, grounded in ecosophy and posthumanist philosophy.

ZABOROWSKA, Ewa. *"Ethics of human behavior within a closed numerical system"*.

In the latest simulation theory, Martin Savage and Silas Beane , presents the thesis that the universe we know sensually has a closed character and is a numerical simulation and works like a computer game where every action has predictable consequences when someone understands this code wins the game However, there is the question of whether there is a higher ethics that comes under the control of the game, as a higher form of autonomy, independent of the mathematical system of the form, which cannot be predicted by mathematical simulation or any program .Martin Savage and Silas Beane and many quantum physicists and mathematicians believe that if there is a poetic longing autonomy, there must also be its real form, but it must exceeds the mathematical simulation of the game we learn using a mathematical formula we were programmed.

EXHIBITIONS

ASIMAKOPOULOU, Maria. *"Metamorphosis"*.

Inspired by the constant transformations of nature, "Metamorphosis" attempts to capture the successive movement of light and air in sculptural forms.

These creations are taught by the constructions of the cocoon and the nest that houses the new life form and try to connect us with the imperative for total transformation. The materials of the projects, collected from nature support sustainability in every manifestation of our activities.

CARONIL, Joan. *"Nature as a compiler of emotions"*.

Inspired by Nature and its unique fauna and flora, through their given visual, which are being expressed by the concepts of biodiversity, change and gathering. Nature always has been trying to evolve, and still keeps on surviving beyond human influences.

These works are created as eco-friendly as possible, with the aim to inspire. Providing as a solid basis the idea of the use and transformation of individual's different life stages and aspects.

Immersed in a whole bio concept, providing a sustainable environmental message and also connecting with local nature protection and development towards the goal of a common better good, that is a finer environment for all.

KATSAROU, Nefeli. *"Innerwear 1- Innerwear 2- Innerwear 3"*.

MANOLAROU, Despoina. *"Create or Destroy"*.

TSISMALIDOU, Georgina. *"Radius X – Ring of Light"*

STAMATI, Marina. *"Femininities"*.

"Femininities" by the potter Marina Stamatis, highlight and enrich the traditional Greek ceramic art with several modern dimensions and contemporary materials. The artifacts explore feminine complexity through the osmosis of classic motifs and more abstract forms while applying bright colors and new perspectives. The visitor has the opportunity to enjoy the multiple expressions - generously offered by ceramic art -that can unite plagons with traditional kumaria from the village of Mantamado to create femininities made of soil and water. In addition, visitors willingly reflect upon gender relations in order to critically discuss ambiguities, amphoterism, contradictions, syntheses and open questions.

WORKSHOP

İpek Kuran, *"Exploring the Collective Potential: Can Artificial Intelligence Bring Us Together to Create Collaborative Art?"*

In this workshop, we explore the domain of posthuman art creation, in which humans and artificial intelligence collaborate to stretch the creative envelope. Can artificial intelligence serve as a catalyst to bring us together and integrate our ideas, resulting in the creation of collective art? This is our central question. We will embark on an exciting voyage of artistic collaboration and intellectual investigation by harnessing the power of AI tools such as ChatGPT and Midjourney.

As advances in artificial intelligence continue to reshape numerous facets of our existence, the art world is not immune. AI technologies have become an intrinsic part of the creative process, allowing artists and enthusiasts to explore new horizons and challenge conventional conceptions of artistic creation. This workshop focuses explicitly on the capacity of artificial intelligence to facilitate collaboration, promoting the merging of diverse perspectives and facilitating the production of collective art.

By engaging in collaborative art production utilizing AI tools, participants will experience firsthand how AI can reconcile gaps, break down barriers, and facilitate the blending of ideas. The purpose of this workshop is to investigate the dynamic relationship between human creativity and AI-generated content through collaborative efforts. Participants will be able to observe the convergence of their individual artistic conceptions with AI-generated elements, resulting in the emergence of a shared creative output that transcends individual perspectives.

In investigating the implications of AI collaboration in the art world, the workshop also emphasizes the role of discussion and critical reflection. Through facilitated discussions, participants will explore the ethical considerations, challenges, and opportunities deriving from the incorporation of AI tools in artistic creation. They will investigate topics including the essence of authorship, the limits of creativity, and the sociocultural impact of collaborative AI art.

By the end of the workshop, participants will have a greater appreciation for the potential unleashed by the combination of human creativity and artificial intelligence. They will be endowed with knowledge of the collaborative potential of AI tools and a critical understanding of the landscape of posthuman art creation as it evolves. In addition, the collective art generated during the workshop will serve as a tangible demonstration of the power of collaboration, AI-enhanced creativity, and the potential to create art that transcends individual boundaries.

CVS

Adam R. Rosenthal is Assistant Professor of Global Languages and Cultures at Texas A&M University. He received his PhD in Comparative Literature from Emory University in 2014. His first book, *Poetics and the Gift: Reading Poetry from Homer to Derrida* (Edinburgh University Press 2022), traces the expansive role of gifts and gift-giving in Western poetry, while his second book, *Prosthetic Immortalities: Biology, Transhumanism and the Search for Indefinite Life* (Forthcoming 2024, University of Minnesota Press), asks how tropes of poetic immortality inform biological and transhuman notions of immortality and immortalization. He has published essays in *SubStance*, *Poetics Today*, *Oxford Literary Review*, and *MLN*, is an Associate Editor for the journal *Derrida Today*, and is Director of the Humanities and Anthropocene Initiative at Texas A&M.

Aimilios Tsekenis is Associate Professor at the department of Social Anthropology and History, School of Social Sciences, University of the Aegean. He has been conducting fieldwork in the Cameroon Grassfields since 1995. His most recent research interests include the study of personhood, self, agency and gender particularly in relation to ritual, and of discourses of witchcraft in the Cameroon Grassfields.

Angeliki Kitsiou is Assistant Professor of Sociology of Internet and Design of Social Requirements for contemporary digital environments at the Department of Cultural Technology and Communication of the University of Aegean. She is a member of the Privacy Engineering and Social Informatics (PrivaSI) Laboratory of the Department. Since 2017 she has taught at the Hellenic Open University in the MSc "Educational Sciences", in the Thematic Unit "Education: Cultural Diversities and Social Inequalities", and since 2020 at the School of Pedagogical & Technological Education (ASPETE) the course "Educational Research Methodology". She elaborated her post-doctoral research at the Department of Cultural Technology and Communication and received her PhD from the Department of Sociology of the University of the Aegean. She also holds a certificate of Pedagogical and Teaching Proficiency from ASPETE. She has participated in several funded programs concerning the interrelation of new technologies with fields such as education, social control and privacy in digital environments, innovative educational methodologies and quality assurance methods, as well as in applied social policies for the immigration and young people. Her research interests and publications in peer-reviewed journals and conferences focus on the field of the Sociology of Internet and Social Informatics.

Agnieszka Jagła – is a PhD student in literature studies at the Department of British Literature and Culture at the University of Łódź. Her doctoral dissertation focuses on the concept of transhumanism in selected 21st century English literature. Her research interests include transhumanism, posthumanism, trauma theory, as well as intertextuality in postmodern British literature.

Alberto Betancourt is a full-time professor at UNAM's Faculty of Philosophy and Letters, and he is a member of an intercultural team made up of Mayan professors belonging to the Tseltal, Tojolabal, and Q'anjob'al peoples. He is a member of the Thematic Network on Biocultural Heritage of CONACYT and the Latin American Society of Ethnobiology.

Alexander Thomas is a filmmaker, writer and academic. He recently completed his PhD with a thesis on 'The Ethics and Politics of Transhumanism in the Era of Advanced Capitalism' and currently course leads the BA in Media Production at the University of East London as well as teaching on the MA Filmmaking course. Alexander has directed 4 multi-award winning short films including *Beverley* which was longlisted for an Oscar. He is the host and producer of the *A-Z of the Future Podcast* which explores 26 key topics of our times to provide a better understanding of our future. He has written chapters in two academic books (*Postdigital Humans* (2021) M. Savin-Baden (ed.), and *Humanism and its Discontents* (2022) P. Jorion (ed.)), numerous articles and reviews and has featured on Radio 4's Thinking Allowed.

Alexandros Kantoros was born in 1992. He graduated from the Anatolia High School of Thessaloniki and holds a MA in Film Studies from the Aristotle University, where he graduated as a film director. Recently, he finished the postgraduate program offered by the Department of Cultural Technology and Communication from the University of the Aegean, "Cultural Informatics and Communication". Now, he freelances as a filmmaker and works under contract at ERT, the national television of Greece, as a video editor. So far his filmography consists of one short film (2014), a feature documentary (2019) and was awarded at the 15th DocFest of Chalkida for the film "The flowers are gone" (2020, co-direction with Ilma Tyrbetari). He has also done several videoclips, theatrical performance trailers, live-streaming of events and two video installations (*Purgatory* in 2018, *Catwatch* in 2020). He is also active in experimental photography and the alternative photographic processes research. He counts five collective exhibitions in Athens, Thessaloniki and Barcelona.

Anastasia Zoi Souliotou is Assistant Professor on Audiovisual Arts and Creative Industries at the Department of Cultural Technology and Communication, University of the Aegean, Greece. She is also Collaborating Academic Staff Member in the MA in Art, Cultural Heritage & Development Policies at the Hellenic Open University, Greece. She holds a PhD from Paris 8 University in Aesthetics, Science & Art Technologies. She also carried out post-doctoral research on the importance of the Arts in STEAM (Science, Technology, Engineering, Arts and Mathematics) approach at the University of Thessaly, Greece. Her research interests include the visual and audiovisual arts, art technologies and the arts in education. She has publications in peer-reviewed journals and conference proceedings, and she has participated in numerous conferences, art exhibitions and festivals worldwide.

Anastasios Tsakaliadis-Sotirakoglou was born in 1995 in Thessaloniki, but lives in Athens. He is the owner of a Bachelor's Degree and Master's Degree from the Department of Art Theory and History in the Athens' School of Fine Arts. His academic interests include aesthetic philosophy, psychoanalysis, art theory and critique, as well as digital aesthetics. As of now, he has participated in four academic conferences focusing on digital studies. Apart from his native language, he is fluent in English and French.

Anna Hatziyiannaki is an art historian (DEA Paris I and Paris VIII), and a PhD candidate in the Department of Cultural Technology and Communication at the University of Aegean. She has many written articles and organized art exhibitions, on the topic of New Media Art and the Posthumanist perspective. She lives and works in Lille (France) and Athens (Greece).

Anna Markopoulou studied at the Department of Philosophy, Education and Psychology, University of Ioannina and at the Department of Educational Sciences, University of Sorbonne, Paris V René Descartes, where in 1994 she was awarded her Ph.D. She has taught Philosophy of Education and Pedagogical Theory at the National and Kapodistrian University of Athens and at the School of Pedagogical and Technological Education (ASPETE) in Athens. Since 2008, her research has focused on ancient Greek philosophy with emphasis on Platonic and Neoplatonic philosophy. From 2017 until today, she has taken part in a series of international conferences with the general title "Beyond Humanism Conferences" on topics related to ancient Greek philosophy (for more information: <http://beyondhumanism.org>). From April 2023 she is a Postdoctoral Researcher in Philosophy at the University of the Aegean (Department of Cultural Technology and Communication).

Anne Alombert is a former student at the Ecole Normale Supérieure de Lyon, Anne Alombert is an associate professor in contemporary French philosophy at the University of Paris 8 and the author of a philosophy dissertation entitled « Derrida et Simondon face aux questions de l'humain et de la technique : ontogenèse et grammatologie dans le moment philosophique des années 1960 ».

Anthi Kosma studied architecture (DUTH, 2005) with a DEA-PhD and research related with drawing as exploratory action (School of Architecture of Madrid - UPM, 2014). She is currently giving classes as an external professor at the school of architecture in NTUA and UTH.

Antonis Sarris was born in Athens in 1989. He is a PhD candidate in the communications department in the National and Kapodistrian University of Athens. His field of study is Cultural Studies, and his thesis research concerns the relationship between literature and philosophy, with a focus on subjectivity and its representations in modern and postmodern novels of 20th century. He is also interested in the relationship between posthumanism and postmodernism, (post)phenomenology, the political implications of arts and the recent debates about the philosophical notion of immanence.

Aristotle Tympas (tympas@phs.uoa.gr) works as professor at the History and Philosophy of Science Department, National and Kapodistrian University of Athens, where he directs the anglophone graduate program 'Science, Technology, Society – Science and Technology Studies'. He is the author of *Calculation and Computation in the Pre-electronic Era* (Springer, 2017) and *Analog Labor, Digital Capital* (Angelus Novus, 2018, In Greek). Recent publication on humanities approaches to artificial intelligence: "'AI Can Be Analogous to Steam Power' or from the 'Postindustrial Society' to the 'Fourth Industrial Revolution': An Intellectual History of Artificial Intelligence", *ICON: Journal of the International Committee of the History of Technology*, no 1, 97-116 (2022) (with Manolis Simos, Konstantinos Konstantis and Konstantinos Sakalis).

Arnaud Regnauld is Professor of American Literature and Translation Studies, Vice-Rector for Research at the University of Paris 8 and ERUA's scientific coordinator. After writing extensively on John Hawkes' later works, he has conducted research on Carter Scholz, Gary Lutz, Diane Williams and Matthew Derby's short-stories, Percival Everett, Ben Marcus, Theresa Hak Kyung Cha and Richard Powers' novels, Jim Rosenberg's electronic poetry as well as on Mark Amerika, Michael Joyce, Shelley Jackson, Illya Szilak, Duncan Speakman and Grégory Chatonsky's digital art and print works. He is the scientific editor of several collective works, the most recent ones being *The Digital Subject*, Dijon: Labex Arts-H2H-Presses du réel, 2017, *Subjectivités numériques et posthumain*, Presses Universités de Rennes, 2020 and *Contemporary American Fiction in the Embrace of the Digital Age*, 2022. His most recent research focuses on new forms of textuality in the digital era and their translation as well as on the relationship between art, literature, and philosophy.

Aura Elena Schussler is an associate lecturer in the Department of Philosophy, Faculty of History and Philosophy, Babeş-Bolyai University, Cluj-Napoca, Romania. She has a PhD. in philosophy, with research interests in "Pornography as a Postmodern Value" (in Romanian). Since completing her doctoral studies she has focused on trans-/posthumanism, emerging technologies, robots and sexuality. From 2020 onward, she has been responsible for organizing the Human Nature, Culture, Technology (NUCT) series of national conferences (in Romania), at Babeş-Bolyai University. In 2018, she was the founder and organizer of the student circle of "Transhumanism, Posthumanism, Metahumanism", at the same university. She is the author of several articles on topics related to trans-/posthumanism, religion, and sexuality published in well-known international journals.

Bert Olivier's principal position is that of Honorary Professor of Philosophy at the University of the Free State, South Africa. He has published academic articles and books across a wide variety of disciplines, including philosophy, art theory, architecture, literature, psychoanalytic theory, cinema, communication studies and social theory. Bert received the South African Stals Prize for Philosophy in 2004, and a Distinguished Professorship from Nelson Mandela Metropolitan University in 2012. He is also an NRF- rated researcher, and has written extensively in popular media on philosophical, cultural and socio-political issues.

Burcin Genis-Ergun, had been enrolled in Anadolu University Animation and Cartoon studies, she later has moved to Norway, transferred into Høgskolen i Volda, Animation, graduated with Vitnemål -BA (Hons). Attended courses in Animation Workshop/VIA University College in Denmark and University of Arts London - Central Saint Martins in United Kingdom. She received her M.A. degree in Interaction Design (Interactive Media Design) from Yildiz Technical University. In her professional career, she directed digital campaigns and took parts in advertising as senior art director in Norway, United Kingdom, Switzerland for over 10 years. Moved to Istanbul in 2018 to carry her academic studies as a PhDc at Yildiz Technical University's School of Art and Design. Her research areas include; user-gamer psychology, heuristics, affordances, presence. She participated in numerous international congress and symposiums, delivered speeches on related fields, has taken part in many biennials and group exhibitions. Burcin Genis-Ergun is a full time Lecturer of Animation & Cartoon/Department of Communications Faculty in Bahcesehir University, delivers lectures on interaction design, animation, game mechanics and engines, multi-dimensional modeling and VR technologies. Selected Publications: <https://bahcesehir.academia.edu/BurcinGenisErguen> - <https://www.researchgate.net/profile/Burcin-Genis-Erguen>

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Caio Dayrell Santos is a communication scientist and journalist who graduated from the Federal University of Minas Gerais (UFMG - Brazil) with an exchange period at the Universidad Autónoma del Estado de México and a master's degree in Communication and Culture from the Federal University of Rio de Janeiro. Today I am a visiting scholar at the University of Essex (UK) and a Ph.D. candidate at UFMG, taking part in the MARGEM - Research Group on Democracy and Justice. My current research project is about public grief and denialism around environmental catastrophes.

Carmel L. Vaisman is a digital culture researcher at Tel Aviv University with a specific interest in the posthuman and theological facets of contemporary media. She is the co-founder and organizer of the academic program of Oh-Man Oh-Machine international conferences held in Israel and the founder of two popular podcasts "The Posthuman Condition" and "Net Dinosaurs" (in Hebrew). She teaches at the Cohn Institute for the History and Philosophy of Science and Ideas, the Liberal Arts international program, and the multidisciplinary program in the humanities, and recently won the Rector's prize for innovation and creativity in teaching. Her first book, Hebrew On-Line, co-authored with Ilan Gonen, was published in Hebrew in 2011 (Keter books). She published in journals such as Language & Communication, Visual Communication, Discourse, Context & Media, and the Journal of Children and Media as well as edited volumes such as Digital Discourse (2011, Oxford University Press), Mediated Youth (2014, Palgrave-McMillan) and International Blogging (2009, Peter Lang). Her latest publications are in Hebrew. She is trained as a digital anthropologist and earned her PhD in communications from the Hebrew University in Jerusalem in 2010. For a complete list of publications, op-eds, popular talks and media interviews, visit <https://absolutecarmel.com/>.

Chiara Juriatti is an art historian and editor based in Vienna. She completed her bachelor's in Art History and German Philology at the University of Graz and her master's in Contemporary Art in a Global Perspective at the University of Leiden, where she worked as a student assistant under Dr. Ksenia Fedorova. Her research interests lie in contemporary art at the threshold of technology and climate change. Since 2023, Juriatti works as a university assistant and PhD candidate at the Catholic Privat University Linz conducting her research on living wearables. Furthermore, she is engaged as an editor in the field of film and photography for various artists as well as part of the editorial team of the Archivo Papers Journal.

Chris Jaymes is an Award-Winning Writer/Director and has been active in the industry for multiple decades, having worked as an actor, writer, director and producer. He is a published author, with a best selling graphic novel, has toured with numerous bands as a piano/keyboard player, and his debut feature film as a writer/director attained numerous awards and nominations. As an actor, Jaymes entered the entertainment industry at the age of 17, with a guest starring role in the hit show, *Wings* which was deleted from the episode prior to filming. Shortly, thereafter, he was cast alongside Cory Haim and opposite Helen Hunt in the CBS movie-of-the-week *Murder In New Hampshire: The Pamela Wojas Smart Story*. Cory later quit the production and was replaced by Chad Allen. Over the course of the next years, Jaymes would work on numerous hit shows including *LOST* and *Party of Five*, working with directors Ivan Reitman and actors Robin Williams, Billy Crystal, Martin Short, and William Shatner. As a director, his debut feature film, *In Memory of My Father* starring Judy Greer and Jeremy Sisto attained 20 international awards and nominations including Best Picture at Santa Barbara International Film Festival and CineVegas International Film Festival, Best Debut Feature at Sonoma Valley Film Festival, and Best Director at three festivals. Jaymes acted as writer, producer, and director. He has since directed numerous feature films and TV shows, including *Long Story Short*, starring Martin Short, *Making A Scene*, starring William Shatner and Cloris Leachman, *The Cottage* starring David Arquette, FOX Studios Netflix Original, *Bad Samaritans* produced by Walt Becker, *Mile High* produced by Coquette Productions for the Travel Channel, and a handful of others for networks including the CBC, Lifetime, and Sundance Channel. Jaymes's original screenplay "Sons of Chaos" surrounding the 1821 Greek War for Independence was released as a graphic novel by Penguin Random House/IDW in the English territories, and Kaktos Publications in Greece where it became a best seller. His screenplay entitled "Unconditional" was acknowledged as a 2016 Semi-Finalist for the Academy of Arts and Sciences Nicholl Fellowship Award. His non-fiction book, *Boxing Day* was published in 2007 surrounding his experiences as an aid worker in the 2004 tsunami which devastated South East Asia, and his research and footage of marine mammals won the 2014 Michael DeBakey Journalism Award, recognizing outstanding journalism that highlights the responsible use of animal models in recent medical discoveries and scientific breakthroughs. Jaymes is the piano player of the band previously under the Capitol Records label, *Bootstraps*, has toured with rockabilly legend Wanda Jackson, and attended Berklee College of Music studying piano and arranging/orchestration. He has spent a significant amount of energy working for ocean and marine mammal conservation efforts including the development of the Ocean Aquarium Concept as a solution for the future of our oceans and the animals living within. Chris Jaymes spent his childhood in Huntington Beach until moving into a loft in downtown Los Angeles at the age of seventeen with a group of musicians and skateboarders, including Jason Lee (*My Name is Earl*) and Scott Weiland (*Stone Temple Pilots*). Between 1994 and 1996, he was a member of the conservatory of South Coast Repertory Theater in Costa Mesa where he performed several plays on both the Main and Second stages, including "Three Sisters" and "Measure for Measure". From 1997 through 1999, he starred in numerous plays including the role of Claire in Jean Genet's "The Maids" at L.A.T.C., Michael in *Curtains* at the International City Theater, and Don Baker, the blind guitarist and lead in "Butterflies Are Free" at the Matrix Theater in 1999. In MySpace's heyday, he was hired as a Freelance Content Producer, to help stimulate and develop MySpace's homepage into a hub for video content, producing spots featuring artists and events, such as the Beastie Boys, Wyclef Jean, Lance Bass, the Toronto Film Festival, and many others. During that same period, Jaymes produced and directed a number of commercials and web campaigns for companies such as Intel, Lenovo, Harper/Collins, FRS, NaturaPet, Nikki Six, and LiveBooks.com, while also focusing his efforts on a myriad of Non-Profit Organizations, including One Generation, Island Dolphin Care, and Sweet Relief Musician's Fund.

Christos Kalloniatis holds a PhD from the Department of Cultural Technology and Communication of the University of the Aegean, a master degree on Computer Science from the University of Essex, UK and a Bachelor degree in Informatics from Technological Educational Institute of Athens. Currently he is a full time Professor and head of the Department of Cultural Technology and Communication of the University of the Aegean and director of the Privacy Engineering and Social Informatics (PrivaSI) research laboratory. He is a member of board of the Hellenic Data Protection Authority and former member of the board of the Hellenic Authority for Communication Security and Privacy. His main research interests are the elicitation, analysis and modelling of security and privacy requirements in traditional and cloud-based systems, the analysis and modelling of forensic-enabled systems and services, Privacy Enhancing Technologies and the design of Information System Security and Privacy in Cultural Informatics. He is an author of several refereed papers in international scientific journals and conferences and has served as a visiting professor in many European Institutions. Prior to his academic career he has served at various places on the Greek public sector including the North Aegean Region and Ministry of Interior, Decentralisation and e-Governance. He is a lead-member of the Cultural Informatics research group as well as the privacy requirements research group in the Department of Cultural Technology and Communication of the University of the Aegean and has a close collaboration with the Laboratory of Information & Communication Systems Security of the University of the Aegean. He has served as a member of various development and research projects.

Christos Cholevas received his B.S. at Management Information System from the Department of Business Administration and Economics at Ionian University 2022, is a Master postgraduate student at the department of Cultural Technology and Communication in the University of the Aegean, Greece. The last years works for National Bank of Greece as a Fraud detection Analyst. His research interests includes computational intelligence and its applications, Machine Learning and Deep Learning Algorithms, Big Data Analysis and software engineering.

Christy Petropoulou is Associate Professor and Head of the Laboratory of Urban Geography and Urban Planning "Aorates Poleis" at the Department of Geography, School of Social Sciences, University of the Aegean. Her research focuses on issues of critical anti-colonial geography, Urban Geography, Social movements of the city and periphery.

Despina Manolarou was born in Athens, she is currently living and working in Piraeus. Her inspiration stems from psychology and psychoanalysis, religion, biology and poetry. She is very much interested in blending elements from both transcendental and organic worlds in order to explore and combine them so they can relate with each other and interact with contemporary reality. She experiments most with collage techniques and digital media but also with typography and the concept of the book as a piece of art. She is influenced by Renaissance and Baroque, comic art, illustration and Japanese grotesque.

Dimitra Pilichou is a PhD candidate in Geography, Psychology, Urban Studies and Planning at the University of Sheffield, UK. Her project, entitled "Does living in an eco-community make you happier?" explores living experiences of people in eco-communities around Greece.

George E. Tsekouras received the B.S. and Ph.D. degrees from the Department of Chemical Engineering of National Technical University of Athens in 1994 and 2000, respectively. For several years he worked as control engineer in petrochemical industries. From 2002 until now he is with the department of Cultural Technology and Communication in the University of the Aegean, Greece. His research interests include computational intelligence and its applications in system modeling, statistical data analysis, image processing and software engineering.

Georgia Panteli is Lecturer at the University of Vienna and at the UCL International Summer School for Undergraduates and a visiting Research Fellow at the University of Graz. Her monograph 'From Puppet to Cyborg: Pinocchio's posthuman journey' was published last year by LEGENDA. She has talked about her research on Austrian national radio and on The Forum, BBC World Service (<https://www.bbc.co.uk/programmes/w3ct1rmn?fbclid=IwAR3KTYIHMYS-h2JvG6L1tJCIEJezkEZb-azBdliHu9FjRk3BkBgwqccOuw>). Her research and teaching include fairy tales, posthumanism, speculative fiction, film studies and feminism.

Gitanjali Chhabra is an Assistant Professor at University Canada West, Vancouver, Canada. She holds a PhD degree in English; an amalgamation of Philosophy of Artificial Intelligence, Literature, and Linguistics. She has been teaching English, Communication skills, Soft skills, and Philosophy courses to adults for nearly a decade and has been actively involved in curriculum designing process for the undergraduate and postgraduate programs. Her current research interests delve further into Philosophy of Artificial Intelligence; the philosophical issues surrounding the creation, existence, and nature of artificially intelligent machines, and meaning of life. Research Areas: Posthumanism; Posthuman Conceptualization of Consciousness; Philosophy of Artificial intelligence (AI) / Simulated intelligence; Philosophical Progression of Self & AI; Posthumanist Applied Linguistics.

Eftychia Angeli received the BA degree from the Department of Theory and History of Art of Athens School of Fine Arts in 2022. She fulfilled her internship at the nonprofit organization State of Concept participating in several exhibitions as an assistant to curatorial projects and member of the production management. She has also worked at The Art Newspaper of Greece and some of her articles have been published at the online press Insider.gr. She is now studying for an MA degree at the Department of Cultural Technology and Communication in the University of the Aegean, Greece. Amid her current studies, her research interests focus on evaluating computational intelligence and its applications within the context of art and cultural theory.

Evangelia Kavakli is an Information Systems Professor at the Department of Cultural Technology and Communication of the University of the Aegean. She has been a faculty member of the Department of Cultural Technology and Communication of the University of the Aegean, since 2002. She holds a PhD in Computation from University of Manchester Institute of Science and Technology, UK. She is in charge of the Cultural Informatics Laboratory of the University of the Aegean. Her research work supported in the context of national and EU funded projects, focuses on the topics of Capability Oriented Requirements Engineering, Enterprise Modelling, Information Systems Privacy and Cultural Informatics. Her current research focuses on the design of Social Cyber Physical Systems. She is the author of over 60 papers and book chapters in the above areas. She is a member of the working group for the International Committee for Documentation Conceptual Reference Model (CIDOC/CRM). She has been actively involved in numerous international conferences in the area of Information Systems. She can be virtually reached at <http://cilab.ct.aegean.gr>.

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Evi D. Sampanikou is Professor of Visual Culture and Art History at the Department of Cultural Technology and Communication at the University of the Aegean. She has also studied Archaeology and English Literature. She has previously taught at the University of Thrace – Greece and has been collaborating with the Hellenic Open University for years. She focused her initial research on post-Byzantine painting and Renaissance art theory, and later, on photography, new media art, comics & graphic novels, and, also, issues of cultural management. Her recent years' research focuses on the impact and reflections of modern and contemporary philosophy on art. She is a founding member of the Beyond Humanism Conference Series and she has for years (since 2009) actively been participating in international research activities related to Posthumanism. Among her recent publications are the books: Evi D. Sampanikou (ed) (2017). *Audiovisual Posthumanism*, Cambridge Scholars Press, Evi D. Sampanikou & Jan Stasienko (eds) (2021), *Posthuman Studies Reader. Core Readings on Transhumanism, Posthumanism and Metahumanism a Reader on Posthumanism*. Schwabe Verlag. Also, Evi D. Sampanikou (2022). "Visual Culture, Posthumanism and the Pythagorean Paradigm. Documentary vs the Politicization of Truth", *Journal of Posthumanism*, Volume: 2, No: 1, pp. 57 – 63, Evi D. Sampanikou (2022). "Art Has Always Been the Product of a Philosophizing Cyborg. Looking Inside Philosophy of Posthuman Art by Stefan Lorenz Sorgner", *Deliberatio. Studies in Contemporary Philosophical Challenges*, Volume: 2, No: 2, pp. 7-18 and Evi D. Sampanikou (2023). "Misunderstandings around Posthumanism. Lost in Translation? Metahumanism and Jaime del Val's "Metahuman Futures Manifesto" (2022)", *Journal of Posthumanism*, June 2023 (forthcoming).

Evi Stamou is an awarded video artist, filmmaker and film curator based in Athens. She studied political economy in Athens University of Economics and Business, filmmaking at the Hellenic Cinema Television School Stavrakos and she is currently doing her MA at Cultural Technology and Communication (specializing at Culture and Documentary film Production) at University of Aegean. In her artistic practice, she studies the relation and aesthetic boundaries between the traditional cinematic forms and the evolving approaches of modern art, focusing on using the new types of media offered by the constantly emerging technologies in the field of video. Her works have been selected to participate in international film festivals, video art festivals and contemporary art exhibitions in Greece and abroad (Cinemed International Mediterranean Film Festival of Montpellier, Strangoscope Experimental Film, Audio & Performance International Festival, Venice International Experimental Art Festival, Athens Digital Arts Festival – ADAF, International Meetings of Video art and Video performance etc.), as well as in independent art spaces and galleries in Greece, USA (New York - Chicago), Brazil, Poland, Ireland, Italy, Spain and China. As curator/film programmer she has collaborated with institutions and cultural initiatives developed to the showcasing of independent and experimental cinema, expanded cinema practices and video art, such as Video art Mideo, Pugniant Film Series, the Czech Center Athens, Film and Television School Stavrakos, the Department of Photography and Audiovisual Arts of the Technological Educational Institution of Athens, the Greek Film Center and the Creative Europe Media Desk Greece, the online distribution platform for documentary and experimental film dafilms.com and more. She is the artistic director of Free the Kitsch Athens Film Fest that had its second edition in December 2022 in Athens. In 2021 she founded Maketa Media, a production company focused on production and digital distribution of documentary and hybridic films in order to help Greek independent filmmakers, and in 2022 she co-founded Interferences, a nonprofit cultural organization with the aim to design cultural interventions that explore the interactions between the art of cinema and other arts, science, technology and politics in physical and digital spaces.

Francesca Ferrando Ph.D. teaches Philosophy at NYU-Liberal Studies, New York University. A leading voice in the field of Posthuman Studies and prolific author, they have been the recipient of numerous honors and recognitions. US magazine "Origins" named them among the 100 people making change in the world. Their latest book is *Philosophical Posthumanism* (Bloomsbury 2019); their forthcoming book is *The Art of Being Posthuman* (Polity Press). Info: www.theposthuman.org

Georgina was born in Thessaloniki, Greece and has a Bachelor's Degree (BSc) in Psychology. She has been awarded the "Panorama International Arts Award 2022" for her painting "Enlightenment", hosted in "Panorama International Arts Festival 2022" on the theme "War and Peace". She has held the position of Executive Assistant of Youth Foundation for Writers Capital International Foundation, in the faculty of Arts. She has also been awarded an Honorary Distinction for her painting entitled "Triumph Thunderbird" in the "1st Panhellenic Artistic Competition" of Kefalos Publications (June 2022).

Giorgos Dikmanis is a PhD candidate in Department of Geography at the University of the Aegean, member of the Laboratory of Urban Geography and Urban Planning "Aorates Poleis" at the Department of Geography, School of Social Sciences, University of the Aegean.. His research focuses on the notion of good living.

Gwen Le Cor is a Professor of American Literature and English for Specific Purposes at Université Paris 8 (France), and is a member of the TransCrit research lab. She published extensively on the print and digital works of Jen Bervin, David Clark, JR Carpenter, Percival Everett, Jonathan Safran Foer, Nick Montfort, Flannery O'Connor, Mark Sample, Art Spiegelman, Stephanie Strickland, Steve Tomasula, and Robert Penn Warren. She is also working on scientific discourse, on literature-science nodes, and more generally on digital humanities. She recently co- edited three collective works: *What makes an Image? Inscriptions, digital spaces and forms* (Le Cor, Gwen et Everardo Reyes dir.), *Textures : l'objet livre du papier au numérique*. 2021. *Sens public*. (Chassagnol, Anne et Gwen Le Cor dir.). <http://sens-public.org/dossiers/1486/> and *Les genres en anglais de spécialité : définitions, méthodologies d'analyse et retombées pédagogiques* (Gwen Le Cor et Margaux Coutherut dir., Peter Lang, *in press*). Her research focuses on the question of the relationship between life, technology and mind in the history of philosophy, as well as on the anthropological stakes of contemporary technological transformations.

At the crossroads of the history of philosophy and current issues, her work is oriented in two complementary directions:

- to think about the anthropological, social, epistemic and political stakes of the question of technique in contemporary French philosophy (notably in the works of H. Bergson, G. Canguilhem, G. Simondon, A. Leroi-Gourhan, J. Derrida and B. Stiegler),

- to think about the social, political and epistemic stakes of contemporary digital technologies, from an organological perspective (which considers the relationships between living organisms, technical organs and social organizations).

Ioanna-Maria Stamati is a dedicated postgraduate student enrolled in the Joint M.A. program of "Semiotics, Culture, and Communication" at the Aristotle University of Thessaloniki. She obtained her undergraduate degree from the Department of Cultural Technology and Communication at the University of the Aegean, Greece. Ioanna's academic pursuits extend beyond her studies, as she actively engages in independent research and serves as a teacher on Vocational Training Institutes. Her research interests encompass various areas, including the utilization of audiovisuals as educational and mnemonic tools, Semiotics, Gamification, and the captivating field of Posthumanism. She has had the opportunity to share her findings at notable conferences, presenting her work to the scholarly community. Her first presentation, titled *Dracula's Memory on the Screen*, was delivered at the 36th International Conference on Medievalism in 2021. Building on this experience, she participated in the 1st Metahuman Futures Forum, presenting an abstract entitled *Animals: Who Gave You the Right to Experiment with My Body?* in 2022. Moreover, she collaborated with her mother to showcase an alternative perspective on *Cinema, Different Cyborgs, Accessibility, and Convenience* at the 3rd International Conference "Why Still Education?" in 2022. Ioanna's commitment to academic growth is evident through her recent publications, which include a book review on Sorgner's insightful work, "We Have Always Been Cyborgs" in 2023, and contributions to the proceedings of the 1st Metahuman Futures Forum (MFF) in the same year.

Ioannis Stathogiannis studied in Great Britain. There, he gained a BA Honors in Fine Arts (Time Based Media and Digital Art) and a Masters in Arts and Design (Animation). He received a teaching degree for arts from Athens School of Fine Arts. Ioannis next step was to teach as a Lecturer in the Visual Communication Department at Raffles Education Corporation Singapore, Raffles LaSalle Institute in China - Canton). His writing work focuses on gathering, recording and reviving Greek and Chinese myths. His first bilingual book entitled "Cultural Traveling between Greece and China" was published in China in 2007 and received significant distinctions and awards, while in 2010 it was translated into Greek. In 2014 he had the inspiration to create the "Stathoyiannis Is& Zhu of 200 experiential art pillows and 15 collections. The presentation of this project to the audience became in 2021 into a controversial solo exhibition with the title "Stathoyiannis collection narrations and dialogue 21 plus 8 artists", transforming a Cretan hotel into a living contemporary art space. The basic idea of this exhibition was the artistic dialogue between the art pillows and the original works of the participating artists. Ioannis has collaborated with noteworthy corporations active in the field of Art and Culture, Advertising, Communication and Fashion. He has worked on studies for University Research Institute of Mental Health, Army Geographical Services and several Municipalities. He has implemented educational programs for the child, studies and proposals for Digital Technology, Animation and Virtual Reality, in Greece and abroad. He is an active member of the Art Chamber of Greece, the Hellenic Chinese Chamber of Greece, the Union of Graphic Artists of Greece, the Association "Friends of Mycenae and Mycenaean Culture". Currently Ioannis works for the Greek Ministry of Education as an art teacher in public schools and in the meantime, he is a Phd candidate in the Department of Cultural Technology and Communication of the Aegean University.

İpek Kuran is a XR Specialist, architect, and academic based in Istanbul, Turkey. İpek completed her undergraduate studies at İzmir University of Economics, Faculty of Architecture and Design, where she obtained a degree in Architecture. She went on to pursue a Master of Science degree in Interactive Architecture at UCL's The Bartlett, continuing her studies at İstanbul Technical University with a focus on Architectural Design and served as a Research Assistant at İstanbul Kültür University's Department of Architecture. She co-founded Mekan.Space Experience Design Lab at Bahcesehir University's VR1 Laboratory, leading VR art and architecture projects from 2016 to 2021. Currently, İpek is a Ph.D. candidate at Yıldız Technical University's Department of Art and Design and the University of the Aegean's Department of Cultural Technology and Communication specializing in posthuman and postparametric architecture, speculative design, and extended realities. With three years of teaching experience at Istanbul Bilgi University, she has instructed in Digital Game Design, Visual Communication Design, and Architecture. İpek actively participates in academic and professional projects involving XR technologies to advance art and architecture. She has presented her work at international and national scientific meetings, showcasing her knowledge and expertise in these areas. In the realm of art and design, İpek has participated in various exhibitions, where she has showcased her immersive and interactive virtual reality experiences. Her works have been featured in prestigious events, including Digilogue at Sonar+D and the Atina Digital Art Festival (ADAF), among others.

Jan Stasieńko, serves as a full professor and the Director of Research in the Department of Journalism and Communication, University of Lower Silesia. He also holds the position of the Director of the Centre for Games and Animation, ULS. In 2010/2011 and 2013/2014 he served as a visiting fellow at SUNY Brockport Department of Communication (USA) and the Centre for Digital Media and Simon Fraser University, Vancouver (Canada). He is a member of Beyond Humanism Net and the Polish Society for Film and Media Studies. In his research, he focuses on posthumanism and media technologies, digital media and culture, cultural history and philosophy of (new)media, the narrative structure of video games, educational contexts of gaming, animation history, and anthropology, video games, and CGI in the context of disabilities. He published several books including *Media Technologies and Posthuman Intimacy*, (Bloomsbury Academic 2021), eds. with Evi Sampanikou, *Posthuman Studies Reader. Core readings on Transhumanism, Posthumanism, and Metahumanism*, (Schwabe 2021), Stasienko et. al., *Fragile Avatars? Representations of Disability in Video Games* (ULS Press, 2021), Stasienko et al. *Capturing Motor Competencies. People with Disabilities as Actors in Motion Capture Sessions* (ULS Press, 2015).

Jaym* del Val or or ValJayK is a non-human non-gendered artist-philosopher-activist, ontohacker-metaformer and promoter of [Metabody](#) and [Reverso](#). Since 2001 Jay develops transdisciplinary projects in the convergence of all the arts, old and new technologies, philosophy and activism, which have been presented in more than 30 countries on 4 continents, in prestigious institutions (universities, festivals, museums), as well as in streets, villages, refugee camps, squats, deserts or jungles. Jay promotes the art of [metaformance](#) and the techne of [ontohacking](#). A referent in postqueer [metahumanism](#), Jay has published about [120 essays](#). As a queer and environmental [activist](#) Jay has led international initiatives. As a musician Jay has recorded [13 albums](#), and exhibits work as a visual artist. Jay is promoting two rural environments in [Salamanca](#) and [Almeria](#) in preparation of becoming a naked gatherer in a forest, dancing till death arrives. Jay is neurodiverse, mestiza, non-binary microsexual, radical vegan and metaspecies, is neither human nor cyborg, neither man nor woman, and is neither on Facebook nor on Whatsapp. www.jaimedelval.com

Jessica Lombard is a PhD in philosophy who specialises in philosophy of technology, phenomenology and metaphysics. Her main fields of research entails the question concerning technology and technical objects, human nature, condition and evolution; transhumanism and technical imaginaries. She is a postdoctoral researcher at the Chair "Ethics, Technology and Humanities" of the Catholic University of Lille (France). She recently published: "French Philosophy of Technology and Technoscience: A Study on the Mode of Existence of Bio-objects", in the book "Canguilhem and Continental Philosophy of Biology", for Springer."

Joaquín Fernández-Mateo is Associate Professor in Applied Ethics and Computing and Society at the Rey Juan Carlos University (Department of Arts and Humanities). His research concerns the Philosophy of Technology and Sustainability. Other research interests include Environmental Ethics and Animal Ethics. He has participated in several conferences such as "EACAS Conference on 'Appraising Critical Animal Studies'" or the "International Animal Futures Conference: Animal Advocacy in the Environmental Crisis". Joaquín is father of nine adopted cats.

Judith Deschamps is a multidisciplinary artist undertaking a practice-based PhD at the Research School ArTeC, University Paris 8/10. Entitled *Finitude et Sublimation: l'IA en fin de vie*, this multidisciplinary thesis project examines the role that co-creation with AI can play in assisting elderly people and in facing the passage from life to death. It is co-supervised by Arnaud Regnauld (TransCrit) and Laurence Devillers (LISN-CNRS), and includes the clinical psychologist Gabriela Patino-Lakatos (CLEF-CIRCEFT) as an associated researcher. Trained in France and the United Kingdom, Judith Deschamps's artistic approach combines performance, film, sculpture and installation. With a feminist perspective, she invests historical, cultural and religious references to capture contemporary social and technological conceptions and uses. She completed an artistic research residency at IRCAM in 2021 and has exhibited, among others, at Centre Pompidou and Musée d'art et d'histoire du Judaïsme in Paris, Frac Bretagne in Rennes, Frac Grand Large in Dunkirk, De Appel in Amsterdam, Casino Luxembourg in Luxembourg.

Justyna Stępień is an assistant professor in the Department of British Literature and Culture and the co-founder of the Posthumanities Research Centre, University of Lodz (Poland). Her research engages with ways of conceiving ethical and political actions in contemporary art, analysed from the methodological perspective of feminist theories, new materialisms, and critical posthumanism. She belongs to an international research group/collective, The Posthuman Art and Research Group (aka Dori. O), which comprises artists and researchers from Europe and Canada. She is the author of *Posthuman and Nonhuman Entanglements in Contemporary Art and the Body* (Routledge, 2022), which explores how art can conceptualise the material boundaries of entangled beings.

Katerina Mavroeidi holds a BSc from the Department of Cultural Technology and Communication of the University of the Aegean and a Master degree on Cultural Informatics and Communication from the same University. She also holds a Master degree on Information Security from the University of Brighton. Additionally, she holds a PhD from the Department of Cultural Technology and Communication of the University of the Aegean. Her PhD dissertation focused on privacy awareness through gamified educational programs and on the relation of privacy and gamification. Currently, she is a Postdoctoral researcher at the University of the Aegean. Her skills include computer graphics and user interface design with the focus on user experience and usability evaluation. Her second master degree broadened her knowledge on Information Security. Based on that, her skills include also analysis and modelling of security and privacy requirements, software architecture and risk management. Her dissertation of this master was about usable security. In addition, her interests lie in the area of usable privacy.

Katerina Vgena holds a Diploma from the Department of English Language and Literature of the National and Kapodistrian University of Athens and a master's degree in social identity from the University of the Aegean. She also holds a Ph.D. on social software engineering, focusing on privacy issues, digital identity, and geolocation, from the Department of Cultural Technology and Communication of the University of the Aegean. Her research interests include investigating, exploring, and examining the interdisciplinary area of Social Sciences, Digital Privacy, and Geolocation in the field of Social Software Engineering.

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Maria - Adamantia Efstratiou is following a career in industry (CIBA-GEIGY a pharmaceutical company and KNORR S.A. a food company) and in research institutions (Athens School of Public Health, the Pasteur Institute of Athens) as well as in the public sector (Ministry of Agriculture, Department of Fisheries) in Greece, she lectures to undergraduate and graduate students and her research interests include water microbiology with emphasis on: Detection of indicator bacteria, emerging and pathogenic microorganisms in aquatic environments. Antibiotic resistance patterns. Pathogenic yeasts in the sand of bathing beaches. Influence of rainfall in the microbiological load of bathing water Influence of fish culture activities in the heterotrophic load of water and sediment. Spoilage microorganisms in fish products. Managing the microbiological recreational water quality and relevant legislation.

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- EFSTRATIOU M.A. (2019) Microorganisms in Beach Sand: Health Implications. In: Nriagu, J. (Ed.), *Encyclopedia of Environmental Health*. Elsevier, 4, 385–389.

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Maria Koltsaki holds a BSc in Architecture and Engineering (AUTH) and an MBA (UoA), specializing in Production and Operations Management. Since February 2021, she is a Ph.D. student at the University of the Aegean (Business Administration Dept.). Currently, she works as a researcher at the same University in projects funded by European Union concerning the integration of 3D printing and 3D scanning technologies in the primary educational sector, coordinated by the UoA and funded by the EU through the Greek State Scholarship Foundation. Her work has been presented at various international and national conferences and published in scientific peer-reviewed journals. She addresses the involvement of 3D printing and 3D scanning technologies in education, supply chain management, sustainability, operational research, and cultural heritage. In the past, she worked as a freelance Architect and Graphic Designer, cooperating with public organizations and private enterprises. Her research interests focus on 3D printing technologies and materials, AM assessment techniques and Optimization algorithms, Multi-criteria decision-making methods, Augmented reality, and Circular economy.

Maria Sideri is a member of Laboratory Teaching Staff at the Department of Cultural Technology and Communication, University of the Aegean. She holds a Ph.D. in Social Anthropology and a M.Sc. in Gender issues. Her research interests focus on identity construction and digital social networks, privacy issues on social media, social media and social control, politics and social movements on social media, and gender and politics. She is a member of Privacy Engineering & Social Informatics Laboratory (Dept. of Cultural Technology and Communication) and a member of the Gender Equality Committee of the University of the Aegean.

Marianna Missiou is an assistant professor at the Department of Preschool Education and Educational Design at the University of the Aegean, in the subject area of "Graphic Narratives and their Pedagogical Exploitation in Teaching Practice." She is the author of two books, "Comics from the kiosk to the classroom. Leafing through Rene Goscinny" (2010, KΨM publications) and "Silent comics and graphic novels. Narrative techniques in wordless books" (2020, Kaleidoscope). She has published studies and articles in Greek and international peer-reviewed journals, chapter books, and conference proceedings. Her scientific interests are centered around children's literature, graphic narratives, and their teaching.

Marina Stamati was born in Mandamado Lesvos and is a PhD candidate at the Department of Cultural Technology and Communication of the University of the Aegean. She is the fourth generation of the Stamatis' family, arting in the traditional family workshop which has been active since 1822, and has been dealing with ceramics and pottery since the first years of her life. Her products are handmade, originally synthesizing the traditional and (post) modern forms mixing past, present and future.

Marilena Pateraki (marlenpat@phs.uoa.gr) is currently an adjunct faculty member at the Department of History and Philosophy of Science, National and Kapodistrian University of Athens. In 2022 she was awarded her PhD in STS and Critical Disability Studies, for her thesis entitled "Experiencing Deep Brain Stimulation (DBS) in Greece: Between Curative Imaginary and Bionic Incorporation." Her publications include the following: "Bringing care and maintenance under the same skin: deep brain stimulation (DBS) and temporalities of care", *Cahiers François Viète*, vol. III., No 15 (forthcoming) and "The multiple temporalities of deep brain stimulation (DBS) in Greece", *Medicine, Health Care and Philosophy*, 22, 353-362, 2019.

Myrto Maria Mytzithra is an undergraduate student at the Department of Cultural Technology and Communication of the University of Aegean, focusing on programming and art. She is primarily interested in computer game design, theory, development and utilization, as a narrative and educational medium. To that end she has worked to develop several narrative games in a variety of digital and physical platforms, as a story and character writer, sound designer, 3d asset creator, and programmer. She is currently developing a 3d computer game for her undergraduate thesis, and translating a previous game project in English to reach a wider audience.

Nephele E. Katsarou was born in Athens in 1985. She graduated from Graphic Arts, and studied at the Athens School of Fine Arts (2013-2018) where she graduated from the Sculpture department under professor Nikos Tranos. She also attended the labs of Ceramic and Mosaic art. She has a master's degree in Social and Sustainable Design at University of West Attica and she is a PhD candidate at the same university. She works at book publications and sometimes preoccupies herself with artistic creations in business premises. She has been actively involved in many exhibitions and artistic events. Her fields of interest lie in the sphere of mythology, biology and architecture.

Nikolitsa Gourgouli has a bachelor's degree in History of Art at the Athens School of Fine Arts in Greece. She did her master's at Edinburgh Napier University, at the School of Arts and Creative Industries. She has worked in cultural institutions and organisations in Greece and abroad. Her work and research experience includes screenwriting and storytelling, photography, film directing. Currently, she is a PhD candidate, while also working on film related and other research programs at the University of the Aegean, in Mytilene. Her thesis concentrates on the research of the concept of the figure, as an interface between the human, nature, and the rise of technology, through the posthuman reading.

Olga Timurgalieva is a Ph.D. candidate at City University of Hong Kong and a former visiting researcher at King's College London. Awarded by the Hong Kong Ph.D. Fellowship Scheme, her doctoral project investigates the intersections of contemporary art, microbiology, and ecocriticism. In particular, she focuses on fungal microbes in art and their interspecies relations. Olga has published her writing in *Performance Research*, *Taboo-Transgression-Transcendence Conference Proceedings*, and several zines. She shared her work at several symposiums, including the conferences of the Association of the Study of Literature and Environment (2021), the UK Association for Art History (2022), and the European Society for Literature, Science, and the Arts (2023). In 2021, Olga chaired a panel "Interspecies Research and Becoming Animal" at Art Machines Symposium (Hong Kong) and co-organized the conference "Art and Critical Ecologies: Multiscalar Engagements" where she convened a panel on "Art and Microbial Worlds" (Taipei).

Paulo da Silva Quadros is a Post-doctoral researcher at the School of Communications and Arts of the University of São Paulo (USP, Brazil) in the area of communication theories, with focus on studies of digital philosophy and aesthetics, digital literacy consultant for the Kid IMATECH Academy - Technology Education Program IMATECH-SP (Institute of Mathematics, Art and Technology of São Paulo, also responsible for distance education studies, education and culture studies, international cooperation activities, and currently coordinator of digital aesthetics area. Scientific researcher at CIC.Digital - Portuguese center for inter-university and multi-site research in communication, information and digital culture (member of Nova / ICNova Communication Institute, University Nova of Lisbon); member of the research group of Epistemology of the Social Dialogue at the School of Communications and Arts of University of São Paulo, member of Pedagogical Cybernetics research group, also of the School of Communications and Arts of University of São Paulo. PhD in Education at the School of Education of the University of São Paulo (with special focus on didactics and high-technologies applied to education context), Master in Communications at the School of Communications and Arts of the University of São Paulo (with special focus on digital education and the era of networks); member of the scientific committee of the *Cajueiro Magazine*: information science and reading culture publication of the Federal University of Sergipe State (UFS, Brazil), member of the scientific committee of the *Open Science Journal (OSJ)*, Serbia. Professor and researcher in the following areas: advanced technologies applied to education, aesthetics and digital philosophy, teacher training, history of science and technology, communication and education, media education, distance education, digital education, contemporary narratives, transmedia narratives, life-writing narratives, digital literacy.luigi

Pier Luigi Capucci, President and Editor-in-Chief of NOEMA Lab: <https://noemalab.eu/> – Pier Luigi Capucci is a theorist, an educator, a cultural manager and a media expert. Since the early '80 he has been concerned with the communication's studies, the new media and the new art forms, and with the relationships among arts, sciences and technologies. His theoretical activity is concerned with the technologies of representation and communication, with the technoscience-based art forms and with the media studies. He has been a teacher at the universities of Rome "La Sapienza", Bologna, Florence, Urbino, at SUPSI in Lugano, and at the fine arts academies of Carrara and NABA in Milan. From 2013 to 2018 he has been the Director of Studies of the T-Node Ph.D. Research Program of the Planetary Collegium (University of Plymouth), currently he is a teacher and the coordinator of the Scientific-Cultural activities at LABA (Libera Accademia di Belle Arti/Free Academy of Fine Arts) in Rimini. He published the books *Realtà del virtuale* (1993/2015) on virtual technologies and the relationships between culture and representation; *Il corpo tecnologico* (1994) on the impact of technologies on the human body; and *Arte & tecnologie* (1996/2013) about arts, sciences and technologies. He co-curated the books *art*science. The New and History* (2018), on the relationship between innovation and history, and *Arte e complessità* (2018), on contemporary artistic forms that interact with the topics of complexity. He has extensively and internationally published in books, magazines and conference papers, organized exhibitions, managed projects and participated to conferences worldwide. In 1994 he founded and directed the first Italian online magazine, *NetMagazine*, later *MagNet*, on the relationships between arts and technologies. In 2000 he started *Noema*, an online magazine devoted to culture-sciences-technologies interrelations and influences. In 2018 he started the three-year research project (2018-20) *art*science – Art & Climate Change*. <https://capucci.org>

Rifat Sahiner received his M.A. in Fine Arts from Hacettepe University and his Proficiency in Fine Arts from the same University. Sahiner became an Associate Professor in 2005 and full Professor in 2012. Professor Sahiner has taken part in many group exhibitions as well as 11 solo ones at home. He has published various articles on "Arts", "Postmodernism", "Popular Culture" and "Video Aesthetics" in various newspapers and journals since 1995. Sahiner has also participated in many national and international congress and symposiums and gave conferences. Professor Sahiner has had three books -The Postmodern Transformations in Art and Deconstruction of Modernity (2008), The Representational Crisis in Contemporary Art (2015) and Cultural Signs- published so far. Served as the Co-chairman and Executive Officer of the International Association of Plastic Arts" Ankara chapter in 2000-2002. Sahiner has taken part in the organization of an important contemporary art events like "Young Art in Ankara-3" in 2000 and also curated the "Ambiguous Situations" in 2010 and "Words and Things" in 2013. He is the member of IAA (International Association of Aesthetics) and AICA (International Association of Art Critics): Sahiner is currently a full time Professor of Combined Arts Department at the Yildiz Technical University's School of Art and Design. Selected Publications:

<https://avesis.yildiz.edu.tr/rsahiner/publications>

<https://independent.academia.edu/RifatSahiner>

Sarah Cefai is Lecturer in Gender, Sexuality, and Cultural Studies in the department of Media, Communications and Cultural Studies at Goldsmiths, University of London. She is a feminist writer and cultural theorist with particular interest in the affective organisation of everyday life, the expressive, social and emotional functions of cultural politics, and the project of cultural studies. Her research has been published in New Media & Society, Cultural Studies, and the European Journal of Cultural Studies. Her current work examines affective structures of obligation.

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Soloúp (Antonis Nikolopoulos) is a cartoonist and comics creator. He studied Political Science and obtained a PhD in Cultural Technology and Communication from the University of the Aegean, where he is currently pursuing his Postdoctoral research. Soloúp has published 17 books with comics and cartoons as well as a monograph based on his doctoral thesis, *The Greek Comics* (2012, Topos). His first graphic novel *Aivali* (2014, Kedros) received awards for the best comics and best scenario in 2015 Comicdom Athens and the “Coup de Coeur 2016” prize at the 17th “Rendez-vous du Carnet De Voyage Festival” (Clermont Ferrand/France). (Until now has been translated into French Turkish, English and Spanish). His second graphic novel *The Collector*– a family story after a divorce negotiating father’s alienation from his child – was published in 2018 (Ikaros) while a 3D animation is currently being made based on it. Both *Aivali* and *The Collector* have been exhibited at the Benaki Museum/Athens. His third graphic novel “21-The Greek Revolution” (2021, Ikaros) gain the first place in the H.F.R.I action for the 200 years since the Revolution and had also exhibited in the National Historical Museum in Athens. *Kazantzakis’ Zorba* is his new graphic novel project (Dioptra, 2023).

Sotiris Bentos is a postgraduate student in the Department of Cultural Technology and Communication in the University of the Aegean, Greece since 2019. Whilst he’s currently unoccupied, his past work was affiliated with various fields including augmented reality, film editing and website building. At present, he’s working on his postgraduate thesis on machine learning algorithms which challenges ethical issues on the usage of AI.

Themis Veleni is an art historian and musician who holds an MA and a PhD from Aristotle University of Thessaloniki (AUTH) and a piano diploma from the State Conservatory of Thessaloniki (Greece). Her PhD thesis on Music and Visual Arts, won her an excellence award from AUTH. She has been a Post-Doc Research Fellow supported by the State Scholarships Foundation between 2019-2022 (AUTH, Supervising Professor Gregory Paschalidis). She has been a visiting assistant professor at the College of Arts and Letters of Stevens Institute of Technology (NJ, US) between 2013-2015 and a visiting lecturer at the School of Fine Arts of the University of Granada (Spain) since 2012 where she introduced a course on Intermediality inspired and based on her PhD research. She currently works as an adjunct professor at the Anatolia College of Thessaloniki, the Hellenic Open University, and the International Hellenic University. Dr Veleni has curated more than eighteen international contemporary art exhibitions and coordinated two major research programs supported by the European Commission. She has published numerous papers, articles, catalogs, and books, and has given lectures in various institutions around the world. She is interested in various research fields, including Media and Visual Culture, Art History, Arts and Digitality, and Cultural Management. She is a member of the Greek Art Historians Association, the Association of Art History, AICA HELLAS, and the Hellenic Semiotic Society. She is also a founding member of the Museum and Cultural Organisations Professionals Network. She authored three books, namely *Music and Visual Arts*, Giorgos Gounaropoulos. *Addenda*, and *Cultural Management Topics* in 2014, 2017, and 2018 respectively.

Tom Rolef Ben-Shahar. Tom used to be a cell biologist, working as a scientist at the Hebrew University in Jerusalem, Israel and in the UK, at the Cancer Research UK institute. She then left science to home-school her girls. Returning to academic life she is now working towards a second PhD in the Gender Studies Program at BIU, Israel. In her thesis she is reading biological systems of inheritance through the post-humanist, agential realist ontology of Karen Barad.

Tomasz Dobrogoszcz works as associate professor at the Department of British Literature and Culture, University of Lodz. His main fields of research include contemporary British and postcolonial literature, poststructuralist and psychoanalytical literary theory, contemporary film and culture studies. He has published on such writers as Julian Barnes, Ian McEwan, Kazuo Ishiguro, Salman Rushdie, Ali Smith and Jeanette Winterson. He is the editor of *Nobody Expects the Spanish Inquisition: Cultural Contexts In Monty Python* (2014). He also published a monograph *Family and Relationships in Ian McEwan’s Fiction* (2018). He translated into Polish a seminal work in postcolonial theory, *The Location of Culture* by Homi K. Bhabha, and other critical and literary texts, for instance, by Hayden White or Dipesh Chakrabarty.

Victoria Mateos de Manuel holds a Bachelor's degree in Philosophy (Universidad Complutense Madrid, 2009, with a 3-year excellence scholarship from the autonomous community of Madrid), Master of Arts in Gender and Diversity Studies (Freie Universität Berlin, 2011), Master's degree in Teacher's Training (Universidad Complutense Madrid, 2018), Master's degree in Spanish as a Foreign Language (UNIR, 2022), and European PhD in Philosophy (Universidad Complutense Madrid, 2017), directed by Luis Posada Kubissa (Facultad de Filosofía, UCM) and José María González García (Instituto de Filosofía, CSIC), which was awarded with the University Award for Doctoral Research in Philosophy and was funded by a FPU Scholarship of the Spanish Ministry of Education at the Institute of Philosophy of the Spanish Scientific Research Council (CSIC, 2012-15). Victoria is an Associate lecturer (profesor asociado 4+4) at the Faculty of Philosophy of Complutense University Madrid (2018-20). Study and research stays at Philosophische Fakultät (Humboldt Universität zu Berlin, 2007-09), Institut für Theaterwissenschaft (Freie Universität Berlin, 2014), Département Danse (Université Paris 8-Saint Denis, 2014-15), and Institut für Philosophie, Literatur-, Wissenschafts- und Technikgeschichte (Technische Universität Berlin, 2019). She has additional training on history of art and artistic practices through student vacancies and scholarships for specialization courses at Museo Nacional Centro de Arte Reina Sofía (Somateca by Paul Preciado, 2012) and Museo Nacional del Prado (2015-17, 2019). Victoria has work experience on Gender and Diversity through internships at RAA Berlin e. V. (2010), Handicapped Kultur Barrierefrei Berlin e.V. (2010-18), Zentrale Frauenbeauftragte Freie Universität Berlin (2011), and Xochicuicatl Berlin e. V. Lateinamerikanischer Frauenverein (2010-11).

Vivi Zangogianni has a BSc in French Literature from the Aristotle University of Thessaloniki, a BSc in Cultural Technology and Communication and MSc in Teaching from the Hellenic Open University. Her PhD research deals with the responsible design of educational software focusing on the notion of digital wellbeing. She has great experience in education and working with different user groups. Her research interests include design and development of educational software, learning experience design, philosophy of technology and education, reflective teacher professional development and identity.

Yves Citton is professor of Literature and Media at the Université Paris 8 Vincennes-Saint Denis and executive director of the Ecole Universitaire de Recherche ArTeC. He taught for 13 years at the Université Grenoble Alpes and for 12 years in the department of French and Italian of the University of Pittsburgh, PA. He got his PhD from the University of Geneva, Switzerland, and has been invited Professor at New York University, Harvard and Sciences-Po Paris. He co-directs the journal *Multitudes*. He animated for 10 years the weekly radio show *Zazirocratie* on Radio Campus Grenoble 90.8 FM, with past programs downloadable from this site and from the radio's. He has published a dozen books, including *Contre-courants politiques* (Fayard, 2018), *Médiarchie* (Seuil 2017, English translation to be published by Polity Press in 2019), *Pour une écologie de l'attention* (Seuil, 2014, published in English translation by Polity Press as *The Ecology of Attention* in 2017), *Pour une interprétation littéraire des controverses scientifiques* (Éditions Quae, 2013), *Gestes d'humanités. Anthropologie sauvage de nos expériences esthétiques* (Paris, Armand Colin, 2012), *Renverser l'insoutenable* (Paris, Seuil, 2012), *Zazirocratie. Très curieuse introduction à la biopolitique et à la critique de la croissance* (Paris, Éditions Amsterdam, 2011), *L'Avenir des Humanités. Économie de la connaissance ou cultures de l'interprétation ?* (Paris, Éditions de la Découverte, 2010), *Mythocratie. Storytelling et imaginaire de gauche* (Paris, Éditions Amsterdam, 2010), *Lire, interpréter, actualiser. Pourquoi les études littéraires ?* (Paris, Éditions Amsterdam, 2007), *L'Envers de la liberté. L'invention d'un imaginaire spinoziste dans la France des Lumières* (Paris, Éditions Amsterdam, 2006, which won the Prix Rhône-Alpes du Livre 2007), *Portrait de l'économiste en physiocrate. Critique littéraire de l'économie politique* (L'Harmattan, 2000) and *Impuissances. Défaillances masculines et pouvoir politique de Montaigne à Stendhal* (Aubier, 1994). He has also published more than a hundred articles, as well as a few talks and interviews, in audio or video.

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Yvonne Förster is appointed as Foreign Expert and Research Professor at Shanxi University Taiyuan, China and teaches Philosophy at Leuphana University Lüneburg, Germany. She has been awarded Senior Research Fellowships at two Institutes for Advanced Studies (*Media Cultures of Computer Simulation* at Leuphana and *Cultural Sciences* at University of Konstanz) and was a visiting Professor at Bauhaus University Weimar, University of Kassel, Germany and The Chinese University, Hong Kong. She has received her PhD at Friedrich-Schiller-University Jena, Germany with a thesis on the ontology and experience of time in modern philosophy of time. Her research focuses on human-machine relations, critical posthumanism, theories of embodiment and fashion as art. Recent publications include: (2023, forthcoming) *Technologies of Religion: From Prayer Bots to a Looming Singularity*, in: Nathan Loewen and Agnieszka Rostalska (Eds.), *Philosophy of Religion around the World: Critical Perspectives and Approaches*, Vol. 1, London: Bloomsbury. (2020) *Aesthetics of the Past and the Future, Human Life within Changing Environments*, in: Zoltan Somhegyi und Max Ryyänen (Eds.): *Aesthetics in Dialogue*, Bern: Peter Lang, 2020, Chapter 16, 237-250. (2022) *Precarious Intercorporeality: Posthumanism and the Pandemic*, in: *Technoetic Arts: A Journal of Speculative Research*, 27-38.

Valeria Ysunza is a geographer from UNAM (Mexico), participatory and corporal cartography workshop leader, undergraduate professor at the Geography College of UNAM and dancer. She obtained her Master's degree in Geography from UFF (Brazil), and is currently completing her PhD in Social Sciences at UAM-X (Mexico). He is a member of: GeoBrujas, a community of geographers focused on the defense of territories and the vindication of the body-territory from the feminist perspective and experience; as well as the Instituto de Geografía para la Paz (IGP), A.C, an organization that promotes, fosters and encourages a culture of peace and respect for the human rights of migrants, mainly. Thanks to her activist practice from dance, in 2017 she had the opportunity to participate in the Artifariti festival for the Human Rights of the Saharawi people in the refugee camps in Tindouf, Algeria.

Nina Czegledy, artist, curator, educator, works internationally on collaborative art, science & technology projects. The changing perception of the human body and its environment as well as paradigm shifts in the arts inform her projects. She has exhibited and published widely, won awards for her artwork and has initiated, lead and participated in workshops, forums and festivals worldwide at international events. She has several older and current academic affiliations, board memberships and projects. For all visit: <https://www.ninaczegledy.net/>

