

Post(humanities)

An art exhibition

13th Beyond Humanism Conference

University of the Aegean, Department of Cultural Technology & Communication
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Introduction

Posthumanism is a meeting point for all forms of arts. It encapsulates different aspects, research fields, sciences, and ideas, while reading them through the posthuman ideals, which embrace unique formations, challenge normalities, and transgress boundaries.

In this exhibition, we meet the work of three women artists, each one of them using different art techniques and approach in order to interpret their own *posthuman view*.

“Innerwear 1”, “Innerwear 2” & “Innerwear 3” created by Nephela E. Katsarou, and “Metahumanism” by Despina Manolarou, are in discussion around dualisms such as inside / outside, female / male, body / mind, living / dead, and fictional (artificial) / natural, while making a great field for posthuman rethinking and highlighting its richness and life beyond, always away from limitations and the restricted norms.

Tsismalidou’s “Radius X” and “Ring of Light”, are an open source for posthuman experimentation. They represent an abstract formation of existence, trying to reconfigure life, in constant discussion with the natural and the exploration of different aspects and figurations of humanity.

Three artists in Lesbos, Maria Asimakopoulou, Marina Stamati and Joan Caronil, give their own posthuman view, exhibiting artworks of unique materials, and expressing the indissoluble connection of nature, with tradition and history, the human, the form etc.

We have divided the catalogue in three parts, each one of them representing another aspect of the *posthuman*. Part I is named “Posthuman Skin & Lace”, part II is “The Metahuman Body” and part III is “The Abstract Posthuman”.

Thank you to the artists.

The curatorial team

Posthuman Skin & Lace



innerWEAR 1
NEPHELE E. KATSAROY

Figure 1. Innerwear 1



innerWEAR 2
NEPHELE E. KATSAROY

Figure 2. Innerwear 2



innerWEAR 3
NEPHELE E. KATSAROY

Figure 3. Innerwear 3

Title: Innerwear

The sexuality of life and death belongs to the primal and repeating procedure of birth through death. Innerwear (figure 1,2,3) is subject to human biology. The transparency provokes the spectator to see through and past the organic form and into the spiritual one.

About the artist:

Nephele E. Katsarou was born in Athens in 1985. She graduated from Graphic Arts, studied at the Athens School of Fine Arts (2013-2018) and 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 also is a PhD candidate of 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.

The Metahuman Body



Figure 4. Create or Destroy

Title: Create or Destroy

The present piece (figure 4) is a reflection that seeks to start a fruitful dialogue about the identity of the human being, which has to adapt (or not) to the constantly changing conditions of its environment. As we are standing in front of new technological challenges that affect our perspective on our world, there is this need to redefine our ideas on ethical issues, self-determination, even safety, and consequently, redefine our boundaries. Limitations and technological advance should exist side by side, along with the new possibilities they may offer. This is a good moment to see which of the changes we can support, and then, understand better if they would respond to a well-structured and functional society. If the results of every human experimentation, in absence of critical thinking and empathy, are justified by some kind of dogmatism of *evolution for evolution despite any cost*, do they eventually *create or destroy*?

About the artist:

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.

The Abstract Posthuman



Figure 5. *Radius X*, Georgina Tsismalidou

Title: **Radius X**

"Radius X" (figure 5) is an abstract painting that boldly ventures into the realm of posthuman insights, provoking a re-evaluation of the arts within this context. Through its captivating composition, the artwork serves as a visual manifesto, challenging traditional boundaries and inviting viewers to explore new dimensions of human experience.

The canvas unfolds with a convergence of vibrant colors and dynamic forms, symbolizing the fusion of human and non-human elements in the posthuman era. It captures the essence of a world where the boundaries between human and machine, organic and synthetic, blur and dissolve. This transformative landscape invites contemplation on the evolving relationship between technology, nature, and the human condition.

"Radius X" calls into question established notions of identity, agency, and artistic expression, prompting viewers to reassess their understanding of art in the face of rapid technological advancements. It encourages us to embrace the potential of technology as a creative tool, challenging the traditional boundaries of artistic practice and opening up new avenues for exploration.

Through "Radius X," we are invited to engage in a profound dialogue about the ways in which the arts can reflect and shape our posthuman reality. The painting beckons us to adopt a broader perspective, one that transcends human-centric viewpoints and incorporates the transformative possibilities of the posthuman era. In doing so, it stimulates our imagination and invites us to reimagine the role of art as a catalyst for social, cultural, and philosophical transformation.



Figure 6. Ring of Light, Georgina Tsismalidou

Title: **Ring of Light**

"Ring of Light" (figure 6) is an abstract painting that delves into the depths of human consciousness, challenging conventional notions and exploring its intricate relationship with the cognitive non-conscious, the material unconscious, and the subconscious. This captivating artwork serves as a visual portal, inviting viewers to embark on a journey of introspection and self-discovery.

The canvas radiates with red hues and ethereal brushstrokes, forming a circular motif that symbolizes the interconnectedness of the conscious and unconscious mind. The painting captures the elusive nature of human consciousness, highlighting its multifaceted layers and the intricate dance between the seen and unseen realms of thought and perception.

Through its evocative composition, "Ring of Light" invites viewers to confront the enigma of their own consciousness. It challenges us to explore the depths beyond our conscious awareness, where the cognitive non-conscious, the material unconscious, and the subconscious reside. The interplay of light and shadow, bold and subtle strokes, creates a visual dialogue that mirrors the complex interplay between these dimensions of the mind.

Through the "Ring of Light", viewers are encouraged to question the boundaries of their own consciousness and the hidden forces that shape their thoughts and experiences. The painting urges us to seize the mysteries of the mind, acknowledging the profound influence of the cognitive non-conscious, the material unconscious, and the subconscious in shaping our perception of reality.

In essence, "Ring of Light" serves as a mesmerizing gateway into the intricate workings of human perception. It challenges us to explore the depths of the self, inviting us to transcend the limits of our conscious awareness and welcome the profound interconnection between the seen and unseen aspects of our existence.

About the artist:

Georgina Tsismalidou 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).

She has participated with a solo exhibition (8 paintings) at the Athens Art Festival 2022 (October 2022) and has held a solo exhibition entitled "Cosmos Series" (16 paintings) at Myró Gallery in Thessaloniki (December 2022).

The group exhibitions she has participated in include: The "Panorama International Arts Festival 2022" in Athens, Greece (September 2022), the "Art on Loop" Digital Exhibition Show hosted by The Holy Art Gallery in Athens, Greece and London (April 2023), as well as the International Group Exhibition of Visual Arts "Mit dem Blau des Himmels und des Meeres" (With the Blue of the Sky and the Sea) in Ybbs, Austria (June 2023).

Her paintings have also decorated the covers of four Poetry Collections, one of which international in seven languages. Her work is displayed on Etsy.



Figure 7. Nature as a compiler of emotions



Figure 8. Nature as a compiler of emotions

Title: 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 (figure 7 & 8). 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.

About the artist:

Spanish biologist and nature lover, living in between Greece and Spain. Wanting to express the passion for the great natural biodiversity using a personal artistic point of view, based in the knowledge of science, ecology and environment, with the aim of awareness and trying to forge a link between knowledge and art.



Figure 9. Metamorphosis



Figure 10. Metamorphosis

Title: Metamorphosis

Inspired by the constant transformations of nature, "Metamorphosis" (figure 9 & 10) 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.

About the artist:

Maria Asimakopoulou, with many years of experience in decorating and organizing events, studies at the University of the Aegean in the Department of Cultural Technology and Communication and presents, in the context of the conference, her latest artistic work. "Metamorphosis" explores, through organic forms, our connection with our natural environment and strengthens our relationship with other entities, with the use of natural materials to create her works, she emphasizes the imperative need to include sustainability in every human activity.



Figure 11. Femininities

Title: Femininities (ceramic art, pottery)

“Femininities” (figure 11) 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 Mantamados to create femininities made of soil and water. In addition, visitors willingly reflect upon gender relations in order to critically discuss ambiguities, amheimixis, contradictions, syntheses and open questions.

About the artist:

Marina Stamati was born in Mandamados 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.

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For the 13th International Beyond Humanism Conference

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