

4th International Workshop in Theory and Sound

August 26-29, 2025

Moni Paou, Pelion

WAVES

Organised the “Mobility Studies” Postgraduate Programme and the Social Anthropology Lab (Department of History, Archaeology and Social Anthropology), Department of Culture, Creative Media and Industries, and the Department of Architecture, University of Thessaly.

PROGRAMME & ABSTRACTS

DAY 1 - Tuesday, August 26 (Moni Paou, seminar room)

17:30 - 18:00 Welcome: workshop theme presentation

18:00 - 19:30, **Keynote Lecture:**

Jessica Swanston Baker (Univ. of Chicago) ~ Jump and Wave: Sound, Movement, and the Break from the Caribbean Archipelago

(coordinator: Dafni Tragaki)

Considering “waves” as an invitation to think with music and sound’s capacity to move us, to orchestrate retreats and returns, we engage with waves and sound through the musical practices of the Caribbean region. In the context of hurricanes and other forms of ecological destruction, we will listen to (and with) post-hurricane *riddims*—sonic responses to waves as sources of destruction— such as Puerto Rican reggaeton and Haitian Raboday. Understanding the Caribbean archipelago as a place that invites creative misinterpretations as a method, we will explore how fast-paced “jump and wave” carnival music such as *soca* and *nylery* draws our attention to the body as a site of cyclical and powerful oceanic movement. Another crucial aspect of a wave’s mobility is the *break*—the moment when a wave’s momentum and amplitude become so great that the crest overturns. This phenomenon mirrors a key element of Caribbean musicality: the energy of sound, dance, and revelry—*jouissance*—that culminates in a sonic break as the energetic apex of regional genres. By tracing these cycles of creation, rupture, and renewal, this presentation explores how Caribbean musical practices harness the ebb and flow of waves—both literal and sonic—to reimagine and re-sound creative possibility.

19:30 - 19:50 **BREAK**

19:50 - 20:10, **Sound Installation presentation:**

Petros Flampouris, Evangelia Paxinou, Nicolas Remy (Univ. of Thessaly) ~ Architecture in Motion: Resonant Waves of Ambiance

The installation bridges the ecosystem of the field and the exhibition space, composing the dynamic interplay between environmental data and field recordings into a polyphonic ambiance shaped by movement and participation. A continuous musical composition unfolds across a network of speakers connected to a laptop, sound card, mixing console, microcontrollers, and environmental sensors. Participants are invited to navigate the space, creating their own experience as they move. Their position relative to the speakers and their interaction with the sensors transform the installation into an architecture in movement that continuously reconfigures itself through presence and relation.

20:10 - 21:00, **Performance - lecture:**

Giuseppe Gavazza (AAU Cresson, ENSA Grenoble) ~ De Rerum Natura

My experience as a composer of over 20 years has led me to consider the GENESIS physical modelling environment (ACROE, Grenoble) as an instrument that enables the creation of musical compositions across three levels:

- micro-formal (timbre, harmony and instrumentation);
- mezzo-formal (rhythm, melody, primary sequences, and basic harmonic settings);
- macro-formal (high-level harmonic and melodic structures, and the composition's formal design).

In 2018, I completed my PhD, De Rerum Natura: Physical Modelling as a Tool for Musical Composition at INP Grenoble, which I will present alongside some fragments of my compositions.

21:30 Dinner at **Argalasti** village

DAY 2 - Wednesday, August 27 (Horto village venue)

9:30 - 11:00, **Keynote Lecture:**

Gavin Williams (King's College London) ~ Mediterranean Spectra

(coordinator: Martin Stokes)

This session explores waves as a fold within scientific modernity, as both the object of and means to knowledge. We will consider waves as sites of relentless epistemic conversion, which at once facilitate the amassing of data and the creation of sensory worlds. Our focus will be upon the spectrogram as technique of for representing sound, light and radio waves across chemistry, astronomy, and music studies, and as a powerful means to environmental knowledge and environmental harm. A way of knowing waves, spectrograms are at once a means of making worlds: we will consider the world-sound-pictures they have generated over time and continue to produce across diverse fields of fossil fuel extraction, acoustic ecology, and climatology. We will examine wave-enabled themes of cosmology and planetarity in the context of the Mediterranean, inquiring after the worlds sounded and imaged from this region, together with how the Mediterranean looks and sounds from outer space. Participants will each receive a spectrographic gift in advance of the seminar: a picture, sound file, or short literary extract, which they will be asked to comment on in the course of the session.

11:00 - 11:30 **Coffee break**

11:30 - 12:30 **Presentations and discussion**

Mohammed Bubezari (Universidade Lusófona, Lisboa) ~ What Emanates Is What Is: Toward an Embodied Ontology of Acoustic Signal and Sonic Topology

This paper advances an embodied ontology of sound: instead of treating the acoustic signal as a detached messenger decoded by a listener, it contends that the vibratory wave we hear is still the object itself, acting and present in the sensory field. Drawing on phenomenology, ecological perception, and the concept of sonic topology, it shows that rustles, creaks, or echoes are spatial-temporal actualizations of vibrant matter, dissolving the split between physical and lived experience and paving the way for a non-dualist, ecological, relational acoustics.

Dimitris Prokos (National and Kapodistrian University of Athens) ~ Resonance, repetition, and semantic modulation in poetry

George Seferis, in line with T. S. Eliot's modernist musical poetics, thought of the meaning of words as part of a series similar to the sequence of harmonics in sound. Literal and metaphorical meanings can thus be pictured as lined up, ready to be evoked whenever a word is uttered. I plan to explore palpable ways in which repeating what is seemingly identical (i.e. the same word, uttered over and over) can point to different areas of the aforementioned series. In short, my aim is to present specific examples that showcase the ability of repetition to produce semantic difference.

Michalis Lykouris (National Technical University of Athens) ~ The Formation of Space in the Oeuvre of Christos Vakalopoulos: An Analysis Based on the Notion of Waves

In an attempt to compose a method through which literary space could be comprehended, the notion of waves can be used as a methodological tool to examine new aspects of spatiality. Focusing on the oeuvre of Christos Vakalopoulos (1956-1993), waves can be analysed in a twofold manner. Firstly, water waves define locales, places along a series of sea routes intertwined with memories and history. The Aegean Sea becomes the focal point of his oeuvre, portraying the role of navigation and the changes that had occurred in the area over the course of time. Secondly, radio waves broadcast sound and shape new spatial and social relations by surpassing geographical limitations and by bringing together the host with the audience. As a result, in a given area, new communities are formed with shared cultural and social characteristics.

12:30 - 12:45 **BREAK**

12:45 - 13:45, **Workshop:**

Sofia Grigoriadou (Univ. of Thessaly) ~ Multimodal improvisations

The workshop aims at encouraging the group to experiment with multimodality and engage creatively with different forms, methods, and media. In our multimodal production, we will prioritize our senses and emotions while incorporating theory, play, and improvisation. As Ingold and Hallam suggest, since life does not come with a prepared script, people constantly improvise. From this perspective, improvisation is not restricted to individual artistic expression, nor does it require a special "talent." With this in mind, we will exercise improvisation with media and forms we are not necessarily experts in. Our point of departure will be a sonic exploration of electromagnetic fields around us, particularly waves with frequencies perceptible by DIY coil receptors. The workshop will develop through associations, prompts, and input from our three-day encounter, including text excerpts, notes, and impressions centered on waves and their conceptualizations. It will involve a series of improvisational "transductions," or conversions of one form into another: electromagnetic to sound waves, sound to various text forms, movement, image, and more. We will reflect on the process and the materials produced, as well as on multimodality more broadly. We will also examine possible applications of multimodality in our future work and research in art or our familiar discipline(s).

13:45 - 17:00 **BREAK**

17:00 - 18:30, **Keynote Lecture:**

Jean-Paul Thibaud (AAU Cresson, Univ. Grenoble Alpes) ~ Attuning to the Waves

with ambiental extracts from Lake Karla, by Evangelia Paxinou, Nicolas Remy, and Petros Flampouris

Waves act as a powerful resonator of our attentions and affects. What about the sonic existence of waves? On a provisional basis, we can distinguish three ways of tuning in to the sounds of waves.

The first mode involves molecular perception. We listen to the waves as close as possible to their foam. It is a matter of paying attention to the small perceptions made up of an infinite number of microscopic bubbles that explode on the surface of the water. This is the level of the infra-ordinary, of a barely audible world, at the threshold of the perceptible.

The second mode involves rhythmic perception. We listen to the waves breaking regularly on the beach. The uninterrupted movement of the waves and the constant alternation of ebb and flow produce a rocking effect. This is the level of the ordinary, everyday world to which we are accustomed and familiar with.

The third mode involves a cosmic perception. We listen to the waves unfold in the immensity and incommensurability of the sea. It is as if the boundaries between the ego and the world were disappearing, as if it were possible to approach a sense of eternity. This is the level of the extraordinary, of a borderline experience that induces an oceanic feeling.

18:30 - 19:00 **BREAK**

19:00 - 20:00, **Online presentations:**

Kareem Samara (independent sound artist) ~ “Moon turn the tide...gently gently to me”

The piece will use recordings made on the southern coast of England at the beaches where many migrants arrive into the UK. These will be a base for an improvised conversation between the sea and Oud, one in contrast to the media coverage about the boats bringing migrants to the shores of the UK.

G Douglas Barrett (Syracuse University) ~ Gesamtkunstwerk Earth: Climate Contemporaneity and Site Specificity in *Sun and Sea (Marina)*

This paper combines musicological and art-historical approaches to analyze *Sun and Sea (Marina)* (2019), an opera that construes international leisure culture as an allegory for humanity’s response to climate change. Conceived by Rugilė Barzdžiukaitė, Vaiva Grainytė, and composer Lina Lapelytė, the opera has toured across four continents since its English-language premiere for the Lithuanian Pavilion at the 2019 Venice Art Biennale. Each performance requires the procurement of between twenty and thirty tons of sand to create an indoor beach that serves as the opera’s set. Also required are local performers who lounge around the faux seashore in pastel-colored swimsuits. Meanwhile, a traveling cast of thirteen vocalists sings a series of arias, songs, and choruses. Lapelytė’s largely keyboard-based electronic score consists of pulsed ostinati and modal chord progressions, each chord often arpeggiated in a manner reminiscent of American minimalist composers. Over these instrumental textures, the libretto interweaves stories of the personal and immediate—from sunscreen and overexposure to tourist travel and long-distance relationships—with ruminations on the universal and impending: signs of ocean pollution, warnings from climate scientists, and spring weather in the dead of winter. The hour-long production loops up to eight times. And audience members, who are free to come and go, look on from the balcony—altogether rendering the opera as a hybrid performance-installation that straddles contemporary art and performing arts conventions, discourses, and sites.

The paper thus considers *Sun and Sea* in a postwar genealogy of site-specific art as well as the history of opera. Emerging out of minimalism (the art movement, not the music one), site specificity strove to break with the autonomous character of the art object, initially, by exhibiting

its embeddedness within the phenomenological experience of its surrounding space. For instance, Walter de Maria's 1960s *Earth Room* installations consist of entire lofts filled with soil. Such art then turned toward the material and discursive implications of site, for example, in the work of Mark Dion who combined archaeology and marine biology methods in his *Tate Thames Dig* (1999), which displays the results of combed stretches of beach near the eponymous UK art gallery. The paper suggests that *Sun and Sea* connects to this trajectory, less in these works' similarities to its sand-covered set, and more in an artistic lineage that opens up the notion of site, at an extreme, to a planetary scale—hence the paper's title, "Gesamtkunstwerk Earth." On the one hand, *Sun and Sea* can be said to epitomize contemporary art's pervasive culture of globalization: its traveling, English-speaking cast imposing a kind of universalizing sameness over local difference—with productions from Arkansas to Buenos Aires to Helsinki to Jerusalem to Sydney—in its fantasy of a global leisure culture that is both everywhere and nowhere. On the other, *Sun and Sea* suggests perhaps a further expansion of *site* to include the history of its forms, including the "total artwork." Opera began as the invention of a group of humanists in late-sixteenth-century Florence in part as an attempt to revive ancient Greek culture amid the burgeoning world system of capitalism—a system today's scientists associate with the origins of anthropogenic climate change.

Nick Miskey (McGill University) ~ Waves in the Field: Thinking Mediatic and Environmental Relations with Field Recording Composition

Recent discourses on media have historicized and critiqued distinctions between sound and its carriers, proposing that no sonic experience is unmediated and that sounds can be considered coterminous with the means by which they come to our ears and bodies. Artistic pieces involving field recordings, which do not exist apart from the recording and playback apparatuses that instantiate them, make especially plain that the complex environments of sounding subjects they adumbrate also include their recordists, capturing technologies, and listeners. In blurring the line between the field and its constituent subjects, field recordings confirm that what one hears and how one hears it are mutually dependant.

I engage with the IWTS 2025 theme of waves to think through field recording composition. Waves, which can be understood as energy both carried by and carrying forward particular bodies, serve as apt metaphors for a double mediator-and-mediated conception of sound. Three brief studies of trans-Pacific field recording-based pieces—Hildegard Westerkamp's classic "Kits Beach Soundwalk," Christian Calon & Chantal Dumas' "Côté Pacifique," and Ichiko Aoba's "Awa no koe"—furnish examples of recordings of waves in the world's largest ocean at their termini, sounds that simultaneously index recording location, obfuscate site specificity, provide foundations for performance and composition, and periodically interfere with close listening. As these various modes of signification slip between each other, we become aware that the relations between recorded flora, fauna, weather systems, and instruments are inseparable from, and even constituent of, the sonic environment.

21:30 Dinner at **Horto** village

******Special thanks to the Angelinis Hadjinikon Foundation for the generous bestowal of the Horto Seminar Venue*

DAY 3 - Thursday, August 28 (Moni Paou)

9:30 - 11:00, Presentations and discussion

Christina Colanduoni (Univ. of Chicago) ~ Rossini Adrift: Mapping Rossini's Orientalist Operas across the Ionian Sea

This paper centers the Nobile Teatro di San Giacomo di Corfù to reconsider the role of Rossini's orientalist operas in the Mediterranean. In the early nineteenth century, the small Mediterranean island of Corfù was under British rule following an intense seventeen-year period (1797-1814) of the French, Russian, Ottoman, and British Empires jockeying for imperial control of it. Following Stefan Helmreich's (2023) understanding of waves and maritime knowledge as mediums that encode cultural values, I ask how maritime interest in the islands structured the circulation of opera in Corfù during the period of British rule. The local theater managers had a fondness for Rossini's operas. Therefore their 1818 contract stipulated that two of the six operas performed there, *L'italiana in Algeri* and *Il turco in Italia* as it turned out (Kardamis, 2014), had to be by Rossini. By considering waves not only as physical phenomena but also as carriers of cultural exchange and imperial interests, I recontextualize the theater's surviving libretti alongside foreign tourism on the island, suggesting a recalibration of the way we approach operatic productions in this context.

Nassos Polyzoidis (University of Ioannina) ~ Waves of groove and gesture: intercultural songwriting between rebetiko, blues, and jazz

In this presentation, I explore how sonic “waves” operate emotionally, rhythmically, and texturally in my intercultural songwriting practice. Drawing from my PhD work that blends *rebetiko* with blues and jazz, I reflect on musical features such as irregular metre, modal ornamentation, and timbral instability as wave-like carriers of feeling, memory, and cultural identity. Through listening excerpts and analytical observations, I consider how rhythmic asymmetry, mixture of *rebetiko* modes, and adaptation of typical blues progressions produce embodied listening experiences that ripple across genre and geography. The presentation reflects on “drunk” (or “*dirla*”) grooves, sorrowful intervals, and the affective temporality of modal songs, rethinking song structure as fluid, wave-bound form.

Amadeu Corbera Jaume (Conservatori Superior de Música de les Illes Balears) ~ Hegemony, Resistance and Exoticization of the Mediterranean: The Case of Mallorca

My presentation wants to explore, through musical and sonic activity, instability and the ongoing collisions between the global north and south—conflicts and encounters that converge in a place like Mallorca. The island—southern Europe's leading tourist destination and one of the most visited places in the world—is both a colonized territory and a symbol of contemporary forms of colonization under global neocapitalism. It is a victim of the same forces it helps represent: mass tourism, ecological crisis, and the commodification of culture and land.

Mallorca, in this sense, is more than a backdrop—it's a critical lens through which to examine the intertwined realities of migration, tourism, and environmental degradation. It is a frontline where

geopolitical inequalities become tangible and where the consequences of global systems of extraction and consumption wash up on the shore, again and again, like waves that never stop.

Nikos Filippaios (Univ. Of Ioannina) ~ Mediterranean pop waves

In this brief presentation, I'm planning to develop some reflections on pop music in the Mediterranean region. From ancient times until nowadays, this certain area has been a site of rich musical exchange involving instruments and musicians, structures and styles, lyrics and narratives, mentalities as a whole. Thus, today notable contemporary pop artists ride these historical, sonar and cultural waves of interrelation, enriching them with global music trends such as hip hop, reggaeton, and techno. Therefore, artists such as Rosalía from Spain, Jain from France, Soolking from Algeria, Liberato from Italy and Marina Satti from Greece question polarities of contemporaneity and memory, globalisation and locality, high art and popular culture, humanism and technocracy. In fact, these artists bring to the fore the ambivalent relationship between the ideological hegemony of globalised late capitalism and the cultural expression of ethnic, local and socioeconomic minorities.

Panicos Giorgoudes (Musicological Society Cyprus) ~ Cyprus Tradition and Theory of Sound : Cultural Memory as an Acoustic Landscape

My work investigates the relationship between sound and displacement, with a focus on Cypriot refugees, occupied villages, and migrant communities. I approach sound not merely as a subject but as a method—one that unearths hidden cultural memories and gives voice to histories that are often inaccessible through traditional archives. In this context, traditional sounds are not only expressive forms but also recognized as intangible cultural heritage—living practices that carry deep social and historical meaning. Through this lens, I aim to contribute to the workshop by examining how sound archives serve as tools for preserving and transmitting these invaluable cultural expressions. As an interdisciplinary scholar, I draw from anthropology, ethnomusicology, and digital media studies to explore how sound shapes emotional, historical, and spatial imaginaries. My contribution to the 4th IWTS extends beyond theoretical inquiry to include field-based research and a deep engagement with sound as an embodied experience. Central to my research is the concept of “waves”—understood both literally and metaphorically. Waves are acoustic, digital, and affective; they carry memory, identity, and social continuity. Through field recordings and raw material, I aim to demonstrate how waves connect displaced communities’ traditional sounds to broader socio-cultural landscapes. In the digital context, sound is transformed into waveform-data—analyzable, shareable, and capable of crossing borders. My contributions to the workshop will also explore how waveforms serve as both archival strategies and theoretical pathways, reflecting the ways sound in the digital era becomes an active participant in cultural transmission. Initiatives like the Ethnomusicology Research Program at the University of Cyprus and the Cyprus Music Archives Online (UNOPS) demonstrate this transformation, which I will present through case studies and live discussions.

11:30 - 12:00 **Coffee break**

12:00 - 13:00, workshop

Anna Stroulia & Ilias Tsolis (ISTISTIST)

Unpredictable Waters

The proposed workshop takes the form of an open research table, a non-linear, anarchic and improvisational archaeology that seeks to approach the complexity of waves through diverse lenses: scores that evoke sonic landscapes and sound waves, textual productions that combine posthuman critical theory, literature, sci-fi and personal testimonies from flood, visual elements that capture flood myths, cataclysms and tsunamis. Participants are invited to engage with these waves, both literally and metaphorically, through the creation of their own narratives and fanzines. They will have open access to the books, articles, research and materials that ististist project has been looking into and exploring while developing the interdisciplinary educational project “Unpredictable Waters” and will be invited to participate in our experimental learning approach that investigates the correlation between artistic creation, research and knowledge.

13:00 - 17:00 BREAK

17:00 - 18.00, workshop

Thanassis Deligiannis ~ Waves of Presence: Immersive Listening and the Ecology of Attention

The workshop proposes an experiential process of activating the participants' acoustic and spatial perception, focusing on the concept of immersiveness as a dynamic relationship between body, sound and environment. The workshop combines Deep Listening and View Points practices, and is developed in two parts: an introductory part in an indoor space and a second part that ends in the surrounding outdoor space.

In the first part, through movement and listening exercises, participants are invited to walk and move guided by sound, to try to coordinate sonically, and to perceive space as a field of relationships, focusing on the way such a sonic coexistence is experienced. In this introductory part, the aim is to develop a common code between the participants, observing the way space and body form a dynamic system. The very presence of the body, whether it is still or in motion, embodies a hybrid function: both observation and performance.

In the second part, we move outdoors. There, the surrounding space multiplies the sound sources and counterpoint. We will try to describe the experience of our own presence as part of an ecosystem, asking what kind of hierarchies (or not) emerge. An immersive experience, shaped by the topography, the materials of the space, the weather, the movement of bodies and other life forms that inhabit it. What is the boundary between a performing space and its environment, a body that performs and one that observes?

18:00 - 18:30 BREAK

18:30 - 19:30, workshop

Katerina Maniou (Univ. of Ioannina & Univ. of Thessaly) ~ De-freezing vocal waves: Sirens

Sirens fatally froze their listeners. Borches narrates how Orfeo's singing made sirens fall into the sea and get transformed into rocks: A fall he compares to Sphinx's fall, alluding to a shift of paradigm towards patriarchal era and its analogous self-concepts (Borches 2012, Athanasiou 2007). Meanwhile, Cavarero remarks: "Most sirens sing, but they do not narrate anymore" (Cavarero 2005), symbolizing the prioritization of Logos to Myth, and the extrapolation of irrational/unclean/liminal modalities of being into societal invisibility and shadowy realms of memory, history, consciousness. Having in mind "sound-freeze", the algorithmic manipulation which creates vocal-crystallization effects towards, in this workshop I introduce a de-freezing process of stagnated vocalities associated with gender dichotomies as logos-myth dichotomies, to re-activate expelled phonetic geographies. For this, I metaphorize sirenic sound as 1. "Mythological voice", deriving from the monstrous constellation of 'myth-shadow-body-womanhood' ("Her Monster's Voice"-see cv) 2. Pre-patriarchal concepts of selfhood revealed via de-normalized vocalities (Carson 2015) 3. The threatening to the system vocal pleasure, linked to carnal dimensions, uniqueness and the physical sweetness of life (Aristotle/Agamben 1995). A five-minute theoretical orientation will introduce the workshop's practicalities: -Breath/vocal instrument's expansion -Motive-Gesture-Breath-Logos synergy to: -Unlock vocal fantasy -Seen as re-evolutionary gesture, Vocal Waves inspire collective phono-scapes, as sirenic awakening towards: "Freedom of water and salt: You never saw it coming. This cleansing. Ocean. (L. K.Tuffaha-Palestinian poet)

19:30 - 20:30, Performance – lecture:

Nimisha Shankar (Recalling Roots) ~ Waves Within

This performance-lecture is an experiential journey through "waves" as they manifest in body, sound, and consciousness. Rooted in the sonic philosophy of Nāda Yoga and inspired by the healing potential of voice, frequency, and Indian classical music, the session explores sound not just as art—but as vibrational architecture of Being.

Participants are invited to reimagine themselves as wave-based beings—emotional, fluid, and responsive to frequency. Drawing from ancient wisdom and modern science, we explore the body's subtle anatomy—emotional, mental, and spiritual layers—and how they resonate with sound.

We reflect on mantras from Indian Sanātan Dharma as intentional sound codes for alignment, and explore how Indian musical notes (Sa Re Ga Ma...) serve as emotional frequencies, enabling transcendental states of awareness.

The body is approached as an instrument, with music—be it raga, mantra, or healing tone—as a tool for inner tuning. This sonic recalibration moves participants from dissonance to harmony, from turbulence to the natural state of Ānanda—bliss.

Chakra Harmonizing Ragas thus invites a wave-based imagination—of fluidity, resonance, and relationality—where music is not merely performed, but inhabited. Where the wave becomes both a spiritual technology and a poetic language to feel, map, and become one with the universe.

21:00 Dinner and PA sessions

DAY 4 - Friday, August 29 (Moni Paou)

9:30 - 10:10, workshop:

Dana Papachristou (Univ. of Thessaly) ~ Waveforms: vibration, sound, movement

This work in progress presentation explores the use of wearable technologies in participatory art workshops with Deaf and Hard of Hearing students in Athens and Volos. By integrating vibration-based vests and haptic devices into educational and artistic settings, the project facilitates the co-creation of sound art, movement scores, and choreographies that center embodied listening. We investigate how vibration can function as a tactile mode of sensing sound, enabling new aesthetic experiences beyond auditory perception. The workshops, that will take place this fall, will aim to challenge normative notions of access and redefine artistic participation by embracing sensory diversity. Through this participatory project we ask what it means for all forms of art to be accessible, and how technology can mediate inclusive, multi-sensory creativity in educational contexts. The project is supported financially by the Hellenic Ministry of Culture.

10:10 – 10:30, Performance - lecture:

Yorgos Samantas (Univ. of Thessaly) ~ The haunting riptides of growth

Departing from a field recording of sea waves lapping on a derelict ore loading bay in Amani region, northwestern Chios, the presentation will unravel over the ebbs and flows of a former antimony extraction site, its abandonment, and the plans for its restart. Against those plans, local activist opposition assemble together diverse ecologies and economies, ruinous aesthetics, religious metaphysics and rewilding processes, in order to buffer the tsunami-like impact of development, embarked upon Europe's re-industrialization, swells of trade re-channeling and, ultimately, EU's preparations for war.

Drawing upon Stefan Helmreich suggestion for *ethnography as transduction* (2004), the piece experiments with various forms of field data transformations and recontextualization(s), from sound into audio and waves into waveforms, the sensory to the technical and to the linguistic, and from the historical to the contemporary urgent.

10:30 - 10:50 **BREAK**

10:50 - 11:50 **Closing remarks**

Coordination: Dafni Tragaki & Martin Stokes

Farewell!!!!!!