Moving Images - Static Spaces: Architectures, Art, Media, Film, Digital Art and Design

- Paper / Proposal Title:
  Atmospheres of Fabulation: Mythopoesis in Chronotopos in post-truth era

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- Presentation Method. I would like to:
  present in person (with a written paper)

- Abstract (300 words):

This paper will steer a philosophical debate around the making of artistic interventions in situ of cultural place with a particular focus on post-structuralist thought and references on neuroexistentialism. Experiencing place has been the focus of critical theorists and scientists in diverse ways and addressed as complex, intimate and therefore fragile and subjective. Here it will be approached as artistic praxis of becoming (rather than a phenomenon or immanence) after the theories of Gilles Deleuze and Felix Guattari, and the review of such by Brian Massumi. I propose an investigation of a new vocabulary of neologisms that will frame and define this approach, which will focus on three key new terms: (i) veoma (the lived experience of a localised event that may be actual and virtual; a chorotopos), (ii) genomenon (the ontological occurrence of veoma), and (iii) coaesthesia (the sensory immediacy and hinging that takes place during veoma). The new vocabulary will be examined in analogy to three critical concepts brought forward by Deleuze and Guattari: (i) fabulation as formulation of ever changing narratives of present and past, (ii) mythopoesis as becoming of new virtualities and therefore new layers of being and (iii) chronotopos as manifestation of zeitgeist and zeitlos in spatial and temporal experiences. The philosophical treatise in this occasion will be in dialogue with
critical and experimental approaches that frame architectural experience from a neuroscientific perspective in the context of the post-truth era. I will focus on principles of kinaesthetic experience and the concept of the sensorium as a new meta-embodiment. The above will be applied in the case of the city of Heraklion on Crete and specific sites of historical and cultural significance and of physical and aesthetic complexity in the context of the kinetic projection project ‘Spatial Sea’ (2016).

• Author(s) Biography (200 words each):

Dr Liana Psarologaki is an architect, visual artist and academic. Her interdisciplinary work draws from architecture and fine art to create spaces, objects, and environments that are sometimes actual and sometimes virtual. She attempts to redefine spaces by making interventions on their architectural order and establishing affective atmospheres. Her work has been presented and published internationally. Her research contributes into the current criticism on aesthetics of contemporary art practice, and art and design pedagogy. Dr Psarologaki studied at the world renowned National Technical University of Athens and practised architecture before acquiring an MA in Fine Art at UCA Canterbury (2010). She was then offered a Design Research Scholarship and a full UCA Studentship to undertake a PhD in the Creative Arts, completed in 2015 for the University of Brighton. The research project was entitled: “Beyond the Physical Threshold: Enfolding the Ontology of Immersive Environments” and attempted to theorise an artistic practice that is ontologically architecturalised. Dr Psarologaki is a senior lecturer and the Subject area leader for Art, Architecture and Design at the University of Suffolk, Ipswich, UK. Her work can be viewed online at www.aylostopos.com.