



The Arts in Society

TWENTY-FIRST INTERNATIONAL CONFERENCE ON
THE ARTS IN SOCIETY

**MODELING
LIFE SYSTEMS:
ART, ALGORITHMS,
ECOLOGIES**

10-12, JUNE, 2026
ATHENS, GREECE

DEPARTMENT OF THEATRE STUDIES, SCHOOL OF PHILOSOPHY
NATIONAL AND KAPODISTRIAN UNIVERSITY OF ATHENS, GREECE

HELLENIC REPUBLIC
National and Kapodistrian
University of Athens
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SCHOOL OF PHILOSOPHY
Department of Theatre Studies

Twenty-First International Conference on the Arts in Society

<https://artsinsociety.com/2026-conference>

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Welcome Letters



New Thinking

New Practices

New Societies

International Independent Interdisciplinary Scholar-led Non-Profit Since
Research Networks Conferences Journals Books Media Lab 1984



Dear Conference Participants,

On behalf of Common Ground Research Networks, I welcome you to the Twenty-First International Conference on the Arts in Society.

Founded in 2000, the Arts in Society Research Network offers an interdisciplinary forum for discussion of the role of the arts in society. It is a place for critical engagement, examination, and experimentation, developing ideas that connect the arts to their contexts in the world – on stage, in studios and theaters, in classrooms, in museums and galleries, on the streets and in communities. We seek to build an epistemic community where we can make linkages across disciplinary, geographic, and cultural boundaries.

This truly international conference brings together a diverse group of scholars, practitioners, and thought leaders from around the world. We are proud to provide a platform for exchanging ideas, and presenting research, addressing some of the pressing issues of our time.

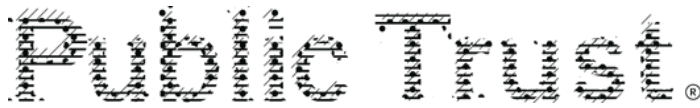
Our conference theme, "Modeling Life Systems: Art, Algorithms, Ecologies," reflects our commitment to exploring new frontiers in research and practice. Over the next few days, In-Person or Online, you will have the opportunity to attend keynotes, panel discussions, and other session types led by our Emerging Scholars. We encourage you to take full advantage of these sessions to gain new insights, expand your professional network, and find inspiration for your own work.

We want to thank our keynote speakers Georgia Kotretsos, Jo Raphael, James Bridle, Ana Revilla and Titika Dimitroulia, conference chair Dr. Clio Fanouraki, presenters, and volunteers whose dedication and hard work have made this conference possible. We also thank our host partner Department of Theatre Studies, School of Philosophy, National and Kapodistrian University of Athens, for their generous support.

We hope you find this conference to be an intellectually stimulating and rewarding experience. Your active participation is crucial to the success of this event, and we look forward to the lively discussions and valuable connections that will emerge over the next few days.

Warm regards,

Dr. Phillip Kalantzis Cope
Chief Social Scientist
Common Ground Research Networks



April 20, 2026

Dear Delegates,

Welcome to the Twenty-First International Conference on the Arts in Society. We are hopeful that this experience will allow you to share your work and learn from the work of others, as that spirit of exchange informs everything about the structure of Arts in Society as a convening. Our host Dr. Clio Fanouraki (Associate Professor) and her colleagues on the Host Committee and the Scientific Committee as well as from the Department of Theatre Studies in the School of Philosophy here at National and Kapodistrian University of Athens (NKUA) have put together a thoughtful program for those of us in person and we are also confident that those of you joining online will have a substantial engagement that is facilitated by our colleagues from Common Ground Research Networks.

I could not be more excited about this year's plenary speakers who really will help us to conceptualize this year's theme of *Modeling Life Systems: Art, Algorithms, Ecologies*. We will be joined by Ana Revilla as a Spanish Language plenary and Jo Raphael as our online plenary, with the presenters Georgia Kotretsos, Titika Dimitroulia, and James Bridle who will share their work in the English language plenary sessions. As plenary speaker James Bridle argues, our technology emerges from the earth through resource extraction and we have an urgent opportunity to embed a more ecological sensibility in how we conceive of that both that technology and the kinds of "intelligence" which it is modeled on to push beyond corporate AI into something more sustainable and hopeful in its interconnectivity. Central to our dialogue at this conference is how socially-engaged art practitioners expand or redefine relationships to the natural and digital worlds, foregrounding issues of environmental justice, ethical AI, algorithmic bias, labor-market disruption, automated labor, inclusive collaboration, and the culture of immediacy. We are hopeful you will find this framing generative for a wide variety of discussions.

This will be my last conference as chair having finished my 3 year term. I am gratefully appreciative to the folks at Common Ground Research Networks for inviting me into this role back in 2023 when I spoke at the conference in Poland. Since then we have gone to Seoul and Pittsburgh and I've learned so much from each gathering. Looking forward I am excited to focus my work more locally in Philadelphia where I will continue my work focused on Curating Engagement and examining local art histories.

I wish you all the best this year and thank you for making great efforts to come together this year. My colleagues from the Arts in Society Research Network and I are honored to have you join us at this year's conference.

Sincerely,
Daniel Tucker
Research Network Chair, Arts In Society Curator
in Residence, Public Trust, Philadelphia

Dear Delegates,

Welcome to the Department of Theatre Studies, School of Philosophy, National and Kapodistrian University of Athens, Greece, and to the Twenty-First International Conference on the Arts in Society, held from 10–12 June 2026 in Athens and online. My colleagues from the Department of Theatre Studies and I are honoured to welcome you to this year's conference.

This year's conference explores the special theme, "Modeling Life Systems: Art, Algorithms, Ecologies," alongside the Network's wider commitments to artistic practice, cultural research, and the social and political roles of the arts. The contributions gathered here engage with interconnected cycles of thinking, experimentation, and creative inquiry, reflecting the dynamic relationships between artistic expression, technological systems, and ecological awareness.

The Twenty-First International Conference on the Arts in Society brings together research and practice addressing current questions and emerging tensions across artistic, educational and cultural fields. We aim to foster dialogue around methods, processes, and practices; participation, access, and impact; and the ways in which artistic work communicates experience while shaping future possibilities. Central to our approach is a commitment to diversity in all its forms, encouraging inclusive and critical engagement through open, transdisciplinary exchange.

The special focus of this year's conference aims to foster meaningful connections across the diverse domains through which the arts engage with life systems, including artificial intelligence systems, computational methodologies, ecological thinking, and embodied creative practices. By bringing together scholars, artists, and practitioners, we aim to contribute to the development of innovative frameworks and collaborative strategies that respond to the complex challenges of our time.

We hope that this gathering, both in Athens and online, will cultivate a vibrant, multicultural, and multidisciplinary environment, enriching for all participants. I encourage you to engage deeply, to ask questions that address the broader implications of our work, and to pursue interdisciplinary perspectives through dialogue and exchange.

Finally, I would like to express my sincere gratitude to all participants for sharing their work. I also extend my sincere appreciation to our plenary speakers for their valuable insights and contributions to the conference program. I would further like to extend my sincere thanks to the Dean of the School of Philosophy, Professor Dimitrios Drosos, and the Dean's Office for their generous support and invaluable assistance in hosting this conference, as well as to our colleagues for their dedication and support in bringing this event to fruition.

I would like to express my sincere thanks to all the organisers and members of the Arts in Society Research Network for our excellent collaboration, for the trust they have placed in us, for their outstanding support, and for their excellence in conference organisation.

I wish you a stimulating and rewarding conference experience, full of meaningful dialogue, new collaborations, and lasting connections on both a personal and professional level.

Best Wishes

Clio Fanouraki
Associate Professor in Theatre Didactics (Theory & Praxis), Department of Theatre Studies
School of Philosophy, National and Kapodistrian University of Athens
Director-Writer-Performer



Arts in Society

Research

Network

Founded in 2000, the **Arts in Society Research Network** offers an interdisciplinary forum for discussion of the role of the arts in society. It is a place for critical engagement, examination and experimentation, developing ideas that connect the arts to their contexts in the world – on stage, in studios and theaters, in classrooms, in museums and galleries, on the streets and in communities.

At the widest scope, sites of artistic production, consumption and display – where art “lives” – are constantly being contested by forces of media, culture, and commerce. These various forms of contestation cause re-arrangement, giving rise to new art forms, media and venues, from the street to the Internet. To what extent do old forms and new forms merge, replace or challenge one another? In what ways do the various sites of reception and display affect sites of production – from the artist’s studio to the community hall? Is there such a thing as interdisciplinarity? And how do artistic media work with and interpret cultural flows and institutionalized spaces?

Then comes the concern for knowledge and pedagogy. As we live in increasingly visual cultures, forms of media and medium intersect with a kind of ‘crisis of information’ that overloads everyday life. The classical, or standard, classifications of artforms by their archetypes, forms and mediums are called into question by this historical experience. Thus, how we make meaning from these vectors of media, medium, and society, undergo various processes of transformation. We need to interrogate arts histories, theories, paradigms and frameworks for critical analysis. To what extent do we need to develop new creative tools and research approaches to redefine classical disciplinary classifications? What does it mean to teach and learn through and about the arts?

We want to also consider how cultural institutions, such as museums and galleries, play a role in the larger projects of community formation, nation-building and global politics. Artists and the arts themselves sometimes referred to as ‘cultural ambassadors’. Such a terms raise issues of political relevance and call into question related concerns of value neutrality, and the deployment of art forms and practices to signal or help to engage social and political conflict at local, regional and global levels. In what way does an implicit scope of ethical concern frame art practices? What is the nature of art, the artist, and artworlds as political actors? How does art shape cultural, community and national policy? What, finally, is the role of art in society at an institutional level?

Art worlds have centered power in the scattered heteronomy different kinds of art practices. There can be a tendency to “look in”. But there is also a demand for the arts to “look to” society; be within society. To address social, political, and community agendas in the arts. This is as issue not only for form and content. But of who we speak to as artists, teachers and researchers: the audience. ‘Which publics’ are represented or included? Who are the players, the gatekeepers, and to what extent do our mainstream institutions reinforce or reflect the hierarchies of art world structures and opportunities for artists? How do artists and cultural workers reconcile their projects with profit as measures of success? What are the structural constraints that create and perpetuate power in art worlds? How do shifting contexts create and redefine audiences and audience participation?

Theme 1: Pedagogies of the Arts

Teaching and learning through and about the arts

Living Tensions:

- *Ways of Seeing, Learning, And Knowing – Whose Perspective?*
- *Research Framing – Self-Inquiry or Collectible Inquiry*
- *Marking Boundaries – Student, Researcher and Teacher*
- *Maker and Critic – Teaching and Learning Arts Practices*
- *Crossing Disciplinary Borders – From Cultural Theory to Anthropology, Ethnography, Sociology and Beyond*
- *Passive Learners to Active Participants*
- *Online Cultures, Social Networks and eLearning*
- *Sense-Making – Connecting the Arts to Everyday Life*

Theme 2: Arts Histories and Theories

Interrogating arts histories, theories, paradigms and frameworks for critical analysis

Living Tensions:

- *Defining Aesthetics – From Inside or Outside*
- *Inertia and Stasis – The Power of Continuity and Change*
- *Art History – Purpose and Pedagogy*
- *The Avant-Garde – The Creative, The Innovative, The New*
- *Arts Objects – Aura and Artifact*
- *Categorizing Genres – Naming and Classifying Art Forms*
- *Mimesis – Perspectives on the 'Real' and 'Representation'*
- *Voice – Negotiating Authenticity and Authority*

Theme 3: New Media, Technology, and the Arts

Making sense of emerging technologies, their practices, and agents

Living Tensions:

- *Aesthetics of the Digital – Media and Mediation*
- *Speculative Imaginaries – The 'Virtual' and the 'Real'*
- *Future Bodies – Techno-Organic, Hybrid and Synthetic Subjects*
- *Creative Industries – From Information to Data Societies*
- *Technological Mediums – Where is the Artist?*
- *Artificial Intelligence – The Craft of Data*
- *Tactical Media, Activism, and Hacktivism – (Re)Considering Agency*

Theme 4: The Arts in Social, Political, and Community Life

Addressing social, political, and community agendas in the arts

Living Tensions:

- *Scales of Identity Making – Personal, Local, Regional, National, Global*
- *Art of the Event – Exhibitions, Festivals, Biennales*
- *Framing Boxes – Museums and galleries as Social Institutions*
- *Abilities and Disabilities – Access, Inclusion, Participation*
- *High and Low – Popular Culture and the Media*
- *Business of Art – The Pressure of Art Markets*
- *Whose Art? – Public Arts, Collective Memory, Cultural Heritage*
- *Ethical Considerations – Human Rights, Social Justice, and the Arts*
- *Inclusive Communities – Race, Identity, Gender*

Daniel Tucker

Independent Scholar, USA



Daniel Tucker makes documentaries, publications, classes, exhibitions, and events inspired by his interest in social movements and the people and places from which they emerge. His writings and lectures on the intersections of art and politics and his collaborative art projects have been published and presented widely. His artwork often takes the form of maps, image archives, and video essays and has been exhibited at Commonwealth & Council gallery (Los Angeles, CA), Visual Studies Workshop (Rochester, NY), Albuquerque Museum (Albuquerque, NM), Mass MoCA (North Adams, MA), Gene Siskel Film Center and Hyde Park Art Center (Chicago, IL), Art In General and the Park Avenue Armory (New York City, NY), Slought (Philadelphia), Werkleitz Biennial 6 (Germany), Centro José Guerrero (Spain), the 4th Athens Biennale (Greece) as well as streets, protests, front yards, bus tours and rooftops. His recent video essays, *Future Perfect* (2015) and *Local Control* (2018) have been focused on critically examining the right-wing imagination.

He recently finished organizing the book and exhibit "Lastgaspism: Art and Survival in the Age of Pandemic" (Soberscove, 2022) with Anthony Romero and Dan S. Wang, and numerous other contributors. Several early projects of his were focused around the city of Chicago including "Trashing the Neoliberal City: Autonomous Cultural Practices in Chicago from 2000-2005" co-edited with Emily Forman (2006), the magazine *AREA Chicago* (2005-2010) and that evolved into his work with Rebecca Zorach on *Never The Same* - an oral history and archive project about socially-engaged art in Chicago. Since that time he's been active in art journalism circulating in both independent and academic publishing that has included artist books, exhibition catalogs, monographs, and magazines. Some of those books include "A Guide to Democracy in America" (2008), "Experimental Geography"; (2009), "Notes for a People's Atlas" (2011), "Immersive Life Practices" (2014), "The Questions We Ask Together" (2015), "Art as Social Practice - A critical investigation of works by Kenneth A. Balfelt" (2015), "Organize Your Own: The Politics and Poetics of Self-Determination Movements" (2016), "Activating Artifacts: About Academia: Muntadas" (2017), "Performing Revolutionary: Nicole Garneau" (2018), "Walls Turned Sideways" (2018) co-authored with Rosten Woo, *Fearful Symmetries: Faith Wilding* (2019), and *The Routledge Handbook of Placemaking* (2021) co-authored with Cassie Fennel, and *The Routledge Companion to Art and Activism in the Twenty-First Century* (2023).

He has an active public programming consultancy and over the last year served as curator-in-residence at Mural Arts Philadelphia, guest curator of the School of the Art Institute of Chicago's MFA Thesis exhibit, guest editor of *A Blade of Grass* magazine, and has done program and conference curating for *Creative Time*, the University of California Institute for Research in the Arts, Inclusive Museums, and the National Alliance of Media Arts and Culture.

Tucker has taught previously at Moore College of Art & Design, University of Chicago, School of the Art Institute of Chicago and Ox-Bow School of Art. Beginning in the Summer of 2023 he will serve as the Director of the Museum Studies MA program and be an Associate Professor at University of the Arts in Philadelphia. Miscprojects.com

The **Arts in Society Research Network** is grateful for the foundational contributions, ongoing support, and continued service of our Advisory Board.

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- Ability to present in Spanish or English

Publishing Opportunities: get your research published

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The Arts in Society Journal Collection

Collection Editor:
Daniel Tucker

Exploring innovative theories, practices, and critical analyses of the arts.

Indexing:   



The International Journal of the Arts in Society

The International Journal of the Arts in Society aims to create an intellectual frame of reference for the arts and arts practices, supporting an interdisciplinary conversation on their role in society.

Founded: 2006
ISSN: 1833-1866 (Print)
ISSN: 2473-5809 (Online)
DOI: <http://doi.org/10.18848/1833-1866/CGP>
Frequency: Biannual
Language: English

Indexing:

- Art Abstracts (EBSCO)
- Art Index (EBSCO)
- Art Full Text (EBSCO)
- Art Source (EBSCO)
- Educational Psychology & Administration Directory (Cabell's)
- Ulrich's Periodicals Directory
- The Australian Research Council (ERA)



The International Journal of Social, Political, and Community Agendas in the Arts

The International Journal of Social, Political, and Community Agendas in the Arts explores the various points of interface of arts practices and communities, including the arts expressions of community and group identities, arts policies, art and government, art as activism, museums and galleries as institutions, arts in advertising, and public arts.

Collection Founded: 2006
Serial Founded: 2013 (Volume 7)
ISSN: 2326-9960 (Print)
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Indexing

- Art Source (EBSCO)
- Educational Psychology & Administration (Cabell's)
- ProQuest Social Science Journals (ProQuest)
- Ulrich's Periodicals Directory

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www.cgnetworks.org/journals/editorial-services

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Twenty-First International Conference on the Arts in Society



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Past Events

- 2006 - The University of Edinburgh, Edinburgh, Scotland
- 2007 - University of Kassel, Kassel, Germany
- 2008 - Birmingham Institute of Art and Design, Birmingham, UK
- 2009 - Istituto Veneto di Scienze, Lettere ed Arti, Venice, Italy
- 2010 - Sydney College of the Arts, University of Sydney, Sydney, Australia
- 2011 - Berlin-Brandenburg Academy of Sciences and Humanities, Berlin, Germany
- 2012 - Art and Design Academy, John Moores University, Liverpool, UK
- 2013 - Eötvös Loránd University, Budapest, Hungary
- 2014 - Sapienza University of Rome, Rome, Italy
- 2015 - Imperial College, London, UK
- 2016 - University of California, Los Angeles, USA
- 2017 - The American University of Paris, Paris, France
- 2018 - Emily Carr University of Art + Design, Vancouver, Canada
- 2019 - Polytechnic Institute of Lisbon, Lisbon, Portugal
- 2020 - NUI Galway, Galway, Ireland (Virtual)
- 2021 - The University of Western Australia, Perth, Australia (Virtual)
- 2022 - San Jorge University, Zaragoza, Spain
- 2023 - Jagiellonian University, Kraków, Poland
- 2024 - Hanyang University, Seoul, South Korea
- 2025 - Carnegie Mellon University, Pittsburgh, PA, USA

The Arts in Society Research Network is thankful for the contributions and support of the following organizations.



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University of Athens



Clio Fanouraki

Associate Professor, National and Kapodistrian University of Athens, Greece



Clio Fanouraki, Associate professor in Theatrology–Theatre Didactics (Theory&Praxis), Department of Theatre Studies of the National and Kapodistrian University of Athens, Director, Writer, Performer. Her scientific interests and research focus on theatre/drama education, contemporary theatre and digital theatre/drama, language arts, dramatized teaching of ancient and modern Greek language and literature, poetry through drama, theatre and performance writing, multicultural drama, curriculum development through the arts, and subfields of social and applied theatre. Her doctoral thesis entitled " The teaching of the philological subjects through theatre education in secondary education" reflects the necessity of the presence of theatre as an experiential way of learning and teaching. She has conducted multiple research training workshops on the didactics of theatre. Clio Fanouraki has been active in teaching, writing, and directing theatre and film for children, young people and adults. (Feature film: Xamou (2016). Short films: Medea (2012), Ftou! Freedom for All (2010), theatre performances etc.). She has worked in the field of research, production and performing for documentaries, film, theatre, and has created festivals and interactive educational programmes focusing on theatre in the community, arts and culture. She participates in Research projects on theatre, film and performing arts in education and in the community and is currently coordinating the field of Arts and Culture for "Development of Digital Content in Schools" [Greece]. She believes in the transformative power of arts, impro and play in education and society. See: https://en.theatre.uoa.gr/human_resources/faculty_members/fanouraki_clio

Georgia Kotretsos

Visual Artist, Researcher, and Founder, THE ΤΕΛΟΣ SOCIETY, Greece



"A Constellation: Cultural Plurality through THE ΤΕΛΟΣ SOCIETY"

Georgia Kotretsos is a Visual artist, Researcher and the Founder of THE ΤΕΛΟΣ SOCIETY, Arts & Culture Research Lab Observatorium (TTS). Last year she was an Invited Research Fellow at the Institute of Advanced Study, Durham University (Michaelmas Term 2025) and in the same year she began serving as an Artist and Consultant at Narrative Intelligence. In 2026, she was appointed Sociocultural Director of the Hellenic–ASEAN Business Council. She is also an Associate Lecturer in the Visual Arts Program at Deree – The American College of Greece.

She is the founder of the nonprofit organization THE ΤΕΛΟΣ SOCIETY in Athens, Greece, and the publisher of TTS Press, which operates in the field of cultural studies and art research in Greece, the Balkans, the Mediterranean, and the Middle East. THE ΤΕΛΟΣ SOCIETY focuses on the Greek periphery, the islands, and remote areas, forming interdisciplinary teams tailored to each project and working collaboratively on site-specific, intangible initiatives that reveal the distinct character of each locale.

TTS publications are available at Politeia, Ianos, the Museum of Cycladic Art, Iambos, Pixel, ToDonti, and Public (online). Through these activities, THE ΤΕΛΟΣ SOCIETY highlights the significance of contemporary art and cultural heritage while fostering new creative perspectives and audiences.

Kotretsos holds an MFA in Fine Arts from the School of the Art Institute of Chicago (2004), completed on a full merit-based scholarship, and a BFA from the Durban Institute of Technology in KwaZulu-Natal, South Africa (2000), where she relocated as a teenager during the country's post-apartheid transition.

Her work critically engages with dominant theories of viewing and perception, employing liberatory and anarchic visual practices to foreground the site-specific nature of spectatorship and the emancipation of the viewer as a source of artistic knowledge. Her research-based practice—across artworks, texts, and interviews—resists conventional forms and epistemologies, proposing alternative modes of knowledge production and reception.

Her work has been presented in Greece and internationally, including at the Onassis Art Center and the Asia Society in New York, the 4th Thessaloniki Biennale of Contemporary Art, the Tinguely Museum (Basel), La Kunsthalle (Mulhouse), the Macedonian Museum of Contemporary Art (Thessaloniki), and the Contemporary Art Museum of St. Louis. She has held seven solo exhibitions and participated in major international initiatives such as the 56th Venice Biennale (collateral program), Medialmpact (Moscow), and FIELD MEETING (New York).

Previously, from 2006 to 2010, she co-founded Boots Contemporary Art Space in St. Louis, USA, an independent contemporary art laboratory, and served as editor-in-chief of BootPrint, a biannual journal by and for artists. From 2009 to 2013, she was a columnist for Art21 Magazine (PBS Arts Feature, New York), writing Inside the Artist's Studio. Her writing has also appeared on LABKULTUR.TV (Germany). In 2019, she published the report "Athens is the Only Cave in the World that has a Skylight" for Field Journal (USA), reflecting on the Greek arts scene during the 2008–2018 recession.

12 June - 10:00 AM Athens Time

Jo Raphael

Associate Professor, Deakin University, Australia



"Performing the Anthropocene: Drama as a Site of Social and Ecological Change"

Jo Raphael (B.Ed, M.Ed, PhD, SFHEA) is Associate Professor in Arts Education (Drama) in the School of Education at Deakin University, Melbourne, Australia. She is co-director of Deakin University's Centre for Regenerating Futures, bringing researchers across discipline areas together to research Anthropocene challenges and decolonising practices. She is actively involved in teaching and researching in schools, community and higher education settings within Australia and internationally. Jo is also Artistic Director of Fusion Theatre, a community-based inclusive theatre company for artists with and without disability. Jo's areas of research and publication include applied theatre, drama as pedagogy, inclusive education and teacher education. In her practice she applies drama as a pedagogy for transdisciplinary learning across the curriculum especially in areas of science, humanities, and education for sustainability. She has worked within diverse contexts including cultural institutions such as museums and galleries. Jo's research draws on arts-based and participatory action research methods that are inclusive of participants as co-researchers and collaborative arts-based autoethnography as part of a commitment to developing a community of practice amongst teachers and teacher education colleagues. She is a Life Member of Drama Victoria and is the President of Drama Australia.

11 June - 12:00 PM Athens Time

James Bridle

Writer, Artist, and Technologist, Greece



"Works that Work: Practical Practice for Art and Ecology"

James Bridle is a writer, artist and technologist. Their artworks have been commissioned by galleries and institutions and exhibited worldwide and on the internet. Their writing has appeared in magazines and newspapers including Wired, the Atlantic, the New Statesman, the Guardian, and the Financial Times. They are the author of 'New Dark Age' (2018) and 'Ways of Being' (2022), and they wrote and presented "New Ways of Seeing" for BBC Radio 4 in 2019. Their work can be found at <http://jamesbridle.com>.

10 June - 9:00 AM Athens Time

Titika Dimitroulia

Professor, Translation Theory and Practice, Department of Theatre Studies,
National and Kapodistrian University of Athens, Greece



"Rethinking Human–Machine Interaction in the Arts during the AI Era"

Titika Dimitroulia is Professor of Translation Theory and Practice at the Department of Theatre Studies, National and Kapodistrian University of Athens. She studied Classical Philology at the University of Athens before pursuing postgraduate studies in Modern Greek Studies and French Literature at the Sorbonne, and later completed her PhD at Panteion University with a dissertation on translation in the digital age. She is fluent in English, French and Italian, has working knowledge of German, and a strong philological background in Ancient Greek and Latin.

Her academic career includes long-standing service at Aristotle University of Thessaloniki, where she taught in the Department of French Language and Literature, progressing from Assistant to Associate and then Full Professor before moving to NKUA in 2023. She has also taught at the Hellenic Open University, Open University of Cyprus, and Panteion University, offering undergraduate and postgraduate courses in translation theory and practice, theatre and literary translation, semiotics, digital humanities, and specialized translation. She has supervised numerous doctoral, postgraduate, and undergraduate theses and has participated in many academic committees. Her teaching and research cover a broad range of areas, including literary and theatre translation, translation theory, digital humanities, semiotics, and the history of translation.

Alongside her academic work, Dimitroulia has extensive professional experience as a translator for European Union institutions and for major cultural organizations in Greece, such as the Athens Concert Hall, the National Opera, the Thessaloniki Film Festival, and the National Museum of Contemporary Art. Her translation work covers literature, theatre, opera libretti, and cultural theory.

She is also a well-known literary critic and cultural journalist, contributing regularly to leading Greek newspapers and journals, including Kathimerini, Efimerida ton Syntakton, Ethnos, To Vima, the Greek edition of Le Monde Diplomatique, CNN Greece, and Bookpress. Over the years, she has played an active role in the literary scene, presenting books, moderating discussions, and participating in festivals and poetry events.

She has published numerous articles, chapters, and edited volumes in Greek, French, and English on topics ranging from the theory and practice of translation to digital humanities, ecocriticism, cultural transfers, and text analysis. Her work includes contributions to major international publications and reference works, such as the Encyclopedia of Greek Language and Linguistics, and volumes published by Routledge, Palgrave Macmillan, Classiques Garnier, Peter Lang, and Transcript Verlag. She has examined emerging trends such as technological advances in theatre surtitling, post-dramatic translation, crowdsourced translation, and the intersections of translation with semiotics and digital humanities. She has also co-edited special issues of academic journals, including one on Corpora and Literary Translation.

She has held significant administrative roles, including Director of the National School of Public Administration and Local Government (2017–2019), Director of the Hellenic Open University's MA in Digital Humanities, and member of boards and committees in both academic and cultural institutions. She has also been a member of editorial boards of scientific and literary journals, such as Comparison, Syn-Thèses, Méthodal, and Ta Poiitika, and has contributed to organizing numerous conferences, seminars, and workshops.

11 June - 9:30 AM Athens Time

Ana Revilla

Founder and Director, The Modern Cultural Productions, Spain



"El museo después del objeto: experiencias, algoritmos y la desaparición del espectador" (In Spanish)

Contemporary art is undergoing a significant shift from object-based practices to the construction of immersive, experience-driven environments. The integration of large-scale projections, digital infrastructures, and algorithmic processes is redefining the relationship between artwork, space, and spectator.

This presentation examines how museums are moving beyond object-centered models toward dynamic systems in which visitors are no longer external observers, but participants embedded within environments that shape perception and engagement. In this context, technology functions not simply as a tool, but as a language that structures experience.

Drawing on immersive and exhibition-based projects, the talk explores the implications of this transformation for spectatorship, particularly in relation to agency and critical distance.

As the boundaries between observer and environment dissolve, how can critical engagement be redefined?

10 June - 2:30 PM Athens Time

Each year a small number of Emerging Scholar Awards are given to outstanding early-career scholars or graduate students. Here are our 2026 Emerging Scholar Award Winners.

Emma Bugg
Dalhousie University,
Canada



Eka Zharinova
Independent Artist,
United Kingdom



Evan Wichman
University of Edinburgh/Kaohsiung
American School, Taiwan



Zindzi Harley
Independent Artist, United
States



Patrícia Martins
Universidade de Coimbra,
Portugal



Laurence Rushby
Independent Artist-Educator,
Arts University Bournemouth and
University Arts London Alumna,
United Kingdom



Despoina Kosmopouloy
University of Athens,
Greece



Konstantinos Marougkas
University of Athens,
Greece



Xenia Simou
University of Athens,
Greece



Soniya Akter
University of Dhaka,
Bangladesh



Abhishek Kumar
Manav Rachna University,
India



Zartasha Shah
St. Thomas University,
United States



Dr. Rashmita Phukan
Nagaon University,
Assam



Daniel Dasig Jr.
Philippine Women's University,
Philippines



Gracia Dyer Jalea
Concordia University,
Canada



Eleni Mitropoulou
University of Athens,
Greece



Jacqueline Cofield
Hunter College, City University New York,
United States



Stella Tampou
University of Athens,
Greece



Mina Naji
Independent Artist,
Iran



Online Welcome and Training Session

Join other delegates for a pre-conference welcome reception and training session.

We are excited to announce the online conference will be delivered on the CGScholar platform – developed by the Common Ground Media Lab, the research and technology arm of Common Ground Research Networks.

This special event will walk you through the CGScholar Event Microsite so you have a rich online experience by learning how to comment and participate online. It will also teach delegates how to update their profile and Presenter Pages in order to add digital media: video, sound, and other files.

10 June 2026 - 17:00 PM (Greece Time Zone) / 9:00 AM (CST)

Online Talking Circle

Talking Circles are a distinctive feature of our in-person conference, and this year we are also taking them online. Talking Circles offer an opportunity to meet other delegates face-to-face, and engage in extended discussion about the issues and concerns they feel are of utmost importance to that segment of the Research Network. Participation is open, encouraged, and supported.

12 June 2026 - 17:00 PM (Greece Time Zone) / 9:00 AM (CST)

In-Person: Pre-Conference Tour

The Acropolis Museum in Athens is a modern, light-filled museum showcasing the archaeological treasures of the Acropolis. Built above an active excavation site, it features glass floors revealing ancient ruins below. Inside, you'll find the Parthenon sculptures, intricate marble friezes, and artefacts that trace the history of the sacred hill. Its top-floor Parthenon Gallery aligns perfectly with the temple itself, offering striking views of the Acropolis.

Date: Tuesday, 9 June 2026

Time: 5:00PM (17:00)

Meeting Point: Outside in the courtyard of the museum.

In-Person: Conference Dinner

"Musique is a stylish hotspot in Pangrati that blends warm hospitality, refined Mediterranean cuisine, and elegant design. With its authentic character and modern flair, it has become one of the neighbourhood's go-to meeting places for locals and visitors alike."

Date: Thursday 11th June 2026

Time: 20:00 (8 PM)

Location: Musique Café (Map)

Arrianou 37, Athina 116 35, Greece

In-Person: Case Study: “Whispers of the Forest: A Case Study Based on Arboreal Theatre Practice”

“Whispers of the Forest: A Case Study Based on Arboreal Theatre Practice” examines an interdisciplinary pedagogical and artistic collaboration between postgraduate students in theatre studies and environmental sciences. The project investigates how scientific research on forest ecosystems, particularly in relation to environmental prevention, sustainability, and ecological restoration, can be translated into performative practice.

Drawing upon empirical data, documentary sources, and ecological research, participants develop a dramatized performance that renders scientific knowledge accessible through embodied storytelling. Non-human entities, including trees, plants, and animals, are anthropomorphized and situated within narrative structures, enabling alternative modes of environmental communication.

Concurrently, the performance integrates mythopoetic elements, interweaving factual material with symbolic and speculative dimensions. At the same time, it brings to light a forest art-based pedagogy grounded in interdisciplinary methodologies, foregrounding experiential, collaborative, and place-responsive learning processes.

This synthesis of scientific discourse, artistic practice, and pedagogical innovation expands interpretive frameworks and fosters both cognitive and affective engagement with environmental issues. The case study thus highlights the potential of arboreal theatre practices to bridge disciplinary boundaries and cultivate ecological awareness through creative and research-informed methodologies.

Whispers of the Forest: A Case Study Based on Arboreal Theatre Practice

Scientific & Artistic Director: Clio Fanouraki

Date: Friday, 12th June 2026

Time: 11:30 am

Location: We will be meeting at the registration desk for a 10-minute walk from the University to the Case study location.



Common
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Networks

COMMON GROUND

Founded in 1984, Common Ground is committed to building new kinds of knowledge communities, innovative in their media, and forward-thinking in their messages. Heritage knowledge systems are characterized by vertical separations--of discipline, professional association, institution, and country. Common Ground Research Networks takes some of the pivotal challenges of our time and curates research networks that cut horizontally across legacy knowledge structures. Sustainability, diversity, learning, the future of humanities, the nature of interdisciplinarity, the place of the arts in society, technology's connections with knowledge--these are deeply important questions of our time that require interdisciplinary thinking, global conversations, and cross-institutional intellectual collaborations.

Common Ground Research Networks are meeting places for people, ideas, and dialogue. However, the strength of ideas does not come from finding common denominators. Rather, the power and resilience of these ideas is that they are presented and tested in a shared space where differences can meet and safely connect--differences of perspective, experience, knowledge base, methodology, geographical or cultural origins, and institutional affiliation. These are the kinds of vigorous and sympathetic academic milieus in which the most productive deliberations about the future can be held. We strive to create places of intellectual interaction and imagination that our future deserves.

MEMBERS OF THE FOLLOWING ORGANIZATIONS



Common Ground Research Networks is not-for-profit corporation registered in the State of Illinois, USA, organized and operated pursuant to the General Not For Profit Corporation Act of 1986, 805 ILCS 105/101.01, et seq., (the "Act") or the corresponding section of any future Act.

www.cgnetworks.org



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The Common Ground Media Lab is the research and technology arm of Common Ground Research Networks. Common Ground Research Networks has been researching knowledge ecologies and building scholarly communication technologies since 1984.

Since 2009, we have had the fortune of being based in the University of Illinois Research Park while building our latest platform – CGScholar. This is a suite of apps based on the theoretical work of world-renowned scholars from the College of Education and Department of Computer Science at the University of Illinois Urbana-Champaign. CGScholar has been built with the support of funding from the US Department of Education, Illinois Ventures, and the Bill and Melinda Gates Foundation.

The CGScholar platform is being used today by knowledge workers as diverse as: faculty in universities to deliver e-learning experiences; innovative schools wishing to challenge the ways learning and assessment have traditionally worked; and government and non-government organizations connecting local knowledge and experience to wider policy objectives and measurable outcomes. Each of these use cases illustrates the differing of knowledge that CGScholar serves while also opening spaces for new and emerging voices in the world of scholarly communication.

We aim to synthesize these use cases to build a platform that can become a trusted marketplace for knowledge work, one that rigorously democratizes the process of knowledge-making, rewards participants, and offers a secure basis for the sustainable creation and distribution of digital knowledge artifacts.

Our premise has been that media platforms—pre-digital and now also digital—have often not been designed to structure and facilitate a rigorous, democratic, and a sustainable knowledge economy. The Common Ground Media Lab seeks to leverage our own platform – CGScholar – to explore alternatives based on extended dialogue, reflexive feedback, and formal knowledge ontologies. We are developing AI-informed measures of knowledge artifacts, knowledge actors, and digital knowledge communities. We aim to build a trusted marketplace for knowledge work, that rewards participants and sustains knowledge production.

With 27,000 published works and 200,000 users, we have come a long way since our first web app twenty years ago. But we still only see this as the beginning.

As a not-for-profit, we are fundamentally guided by mission: to support the building of better societies and informed citizenries through rigorous and inclusive social knowledge practices, offering in-person and online scholarly communication spaces

Supporters & Partners

As they say, “it takes a village.” We are thankful for the generous support of:



And to our Research Network members!

www.cgnetworks.org/medialab



United Nations
Climate Change

CLIMATE
NEUTRAL NOW

Climate change is one of the most pressing problems facing our world today. It is in the interests of everyone that we engage in systemic change that averts climate catastrophe. At Common Ground Research Networks, we are committed to playing our part as an agent of transformation, promoting awareness, and making every attempt to lead by example. Our Climate Change: Impacts and Responses Research Network has been a forum for sharing critical findings and engaging scientific, theoretical, and practical issues that are raised by the realities of climate change. We've been a part of global policy debates as official observers at COP26 in Glasgow. And we are signatories of the United Nations Sustainability Publishers Compact and the United Nations Climate Neutral Now Initiative.

Measuring

In 2022 we start the process of tracking and measuring emissions for all aspects of what we do. The aim is to build a comprehensive picture of our baselines to identify areas where emissions can be reduced and construct a long-term plan of action based on the GHG Emissions Calculation Tool and standard established by the United Nations Climate Neutral Now Initiative.

Reducing

At the same time, we are not waiting to act. Here are some of the "low hanging fruit" initiatives we are moving on immediately: all conference programs from print to electronic-only; removing single-use cups and offering reusable bottles at all our conferences; working closely with all vendors, suppliers, and distributors on how we can work together to reduce waste; offering robust online options as a pathway to minimize travel. And this is only a small sample of what we'll be doing in the short term.

Contributing

As we work towards establishing and setting net-zero targets by 2050, as enshrined in the Paris Agreement and United Nations Climate Neutral Now Initiative, and to make further inroads in mitigating our impacts today, we are participating in the United Nations Carbon Offset program. As we see climate change as having broad social, economic, and political consequences, we are investing in the following projects.

- Fiji Nadarivatu Hydropower Project
- DelAgua Public Health Program in Eastern Africa
- Jangi Wind Farm in Gujarat

Long Term Goals

We're committing to long-term science-based net-zero targets for our operations – and we believe we can do this much sooner than 2050. We'll be reporting annually via The Climate Neutral Now reporting mechanism to transparently communicate how we are meeting our commitments to climate action.

www.cgnetworks.org/about/climate-pledge