

D5.3 CUT Landmark Workshop Proceedings

Empathy and Sustainability: The Art of Thinking Like a Mountain

Workshop/Seminar

27-28-29 January 2023

Limassol, Cyprus







D5.3 CUT Landmark
Workshop Proceedings

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Introduction

The Landmark Workshop “The Art of Thinking Like a Mountain” focused on the relationship between Arts, Empathy and Sustainability. The seminar engaged philosophers, social scientists and artists in a conversation about the role of Empathy in the development of a sustainable lifestyle.

The aim of this seminar/workshop was to help artists and culture professionals to become empathetic and resilient beings and to incorporate the idea of sustainability in their works and practices. Its objective was to demonstrate how empathy as an abstract concept can be applied in the arts so that people are motivated to care for non-human others and environment.

The 3-day seminar was held on 27-28-29 January 2023, in the Department of Fine Arts of the Cyprus University of Technology.

Its interactive style contributed in the engagement of the participants. The seminar was split in six sessions:

- 1) the introduction in Empathy and Environmental Aesthetics,
- 2) the philosophical perspectives of Empathy in the Arts,
- 3) the art-based research on Empathy towards Nature,

- 4) the artistic perspectives of Empathy and Sustainability (audiovisual performances),
- 5) the artistic talks on the relationship between space, empathy and memory and
- 6) the artistic workshop with the use of sustainable materials and practices.

The seminar was attended by over 90 people through the three days. Participants came from EMPACT countries and European Countries.

These Landmark Seminar Proceedings cover the need analysis, content and structure, profile of speakers and presenters, participants’ profile and feedback, resources provided for further reading, results of the evaluation form/feedback questionnaire and the results of the event.

Need Analysis

There is a growing realisation of the need for the 21st century culture sector and artistic creation to be able to both address the complex issues pertaining to climate change, the overexploitation of nature and the global health crisis and, at the same time, to enhance their own resilience. At the same time, the current covid-19 pandemic condition and the prolonged lockdowns enhanced the realisation that contemporary ways of living have undermined our sense of belonging to nature and emphasised the need to redefine the relation of human kind with other species of animal kingdom and nature.

The seminar/workshop "The Art of Thinking Like a Mountain" highlighted the need of cooperation between philosophers, social scientists and artists, in order to raise awareness, to endow artists with the necessary knowledge and to find new ways to include sustainability and empathy in their disciplines.

Workshop Methodology

Workshop objectives

The Workshop aimed to facilitate artists to produce, through the use of sustainable practices, art that fosters an empathic stance towards non-human beings and nature, and thus effectively incorporate the concept of sustainability in their artistic production. Particularly:

- It brought together artists, cultural institutions and key thinkers in creative sustainability, philosophy and social sciences to discuss and explore ways of intensifying the powers of art in tackling the key pillars of sustainability.
- It introduced, discussed and clarified the meaning of “empathy” in arts, which has important implications for artistic research, training and practice.
- It clarified and demonstrated how empathy as an abstract concept can be applied in the arts so that people are motivated to care for non-human others and the environment by using concrete examples.
- It supported the artists and cultural professionals to engage with mainstream research from philosophy, social sciences and sustainability studies on the role of empathy and perspective-taking in advocating for environmental issues.

The Landmark seminar aimed to provide answers to the following questions:

- What is “Empathy”?
- How Empathy and Environmental Aesthetics are related
- What is the role of Art in the relation between Empathy and Sustainability
- How Philosophy can contribute to the better understanding of Empathy in the Arts
- How Art can be an empathic tool for a sustainable future
- How the filming of the everyday can reinforce our empathic stance towards nature
- How the space can define the relationship of Sustainability and Empathy
- What is the role of memory in the way we empathize with the past

Key themes

- Philosophical perspectives of Empathy in the Arts: theoretical discourses.
- Aesthetics and Sustainability: case studies, applications.
- Artistic applications of Empathy and Sustainability: approaches, applications, artworks, performances.

Teaching and learning methods

The seminar carried out a holistic, well-designed series of activities, which provided the artists and the cultural organizations with new knowledge,

skills and tools. Particularly, the seminar combined lectures/presentation (ppt format) with:

- Videos
- Images/photographic material
- Films
- Research work (analysis and conclusions)
- Case studies
- Q/A sessions with participants and discussion

Speakers and presenters

The seminar speakers were philosophers, social scientists and artists engaged with the field of Environmental Sustainability, from Greece, Cyprus and Czech Republic. They shared theoretical discourses as well as practical applications in their topics, while engaging in a fruitful and interactive dialogue with the participants.

- Katerina Bantinaki, Associate Professor in Aesthetics and Philosophy of Art, University of Crete
- Nico Carpentier, Assistant Professor, Charles University, Vilnius, Gediminas Technical University
- Theodoros Kouros, Researcher, Cyprus University of Technology
- Efi Kyprianidou, Assistant Professor, in Philosophy of Art & Aesthetics, Cyprus University of Technology
- Fotini Vassiliou, Assistant Professor in Phenomenology, National and Kapodistrian University of Athens
- Myrto Voreakou, PhD Candidate in Art & Sustainability, Cyprus University of Technology
- Fani Boudourogrou, School of Visual & Applied Arts, Aristotle University of Thessaloniki
- Yiannis Christidis, Assistant Professor Department of Fine Arts, Cyprus University of Technology
- Rania Emmanouilidou, Visual Artist

- Kyriakos Kousoulides, Artist
- Vicky Pericleous, Visual Artist, Assistant Professor Department of fine Arts, Cyprus University of Technology
- Lia Psoma, Visual Artist
- Andreas Savva, Artist, Cyprus University of Technology
- Dimitris Savva, Composer, Cyprus University of Technology

CV of speakers/presenters are enclosed in Appendix II

Workshop/seminar programme

The seminar, split in 3 days, was organized as follows:

Day 1

Session 1: Empathy & Environmental Aesthetics

Day 2

Session 1: Philosophical perspectives on Empathy, Art and Sustainability

Session 2: Artistic Research on Empathy towards Nature

Session 3: Sound, Nature and Empathy

Day 3

Session 1: Artists Talk on Empathy & Sustainability

Session 2: Workshop on sustainable artistic practices

Presentation Summaries

Katerina Bantinaki

Empathy for the Environment: an Exploration of the Idea

The aim of the presentation was to explore the idea that art may be key to the development of empathy for the environment and thus of immense value in promoting a sustainable future. The first part of the presentation explored the idea of environmental empathy; the second part explored what art has to offer that is distinctively significant for the development of environmental empathy.

In the first part, I illustrated the need for a sound understanding of environmental empathy by drawing, first, on the standard definitions of empathy in the relevant literature, all of which express a pro-human bias: that is, whether they point to an affective process (of sharing another's experience or feelings) or to a cognitive/imaginative process (of placing oneself in another's position) or to both types of processes, in all definitions the object of empathy is another person that is, a human being and that being's emotions or feelings, thoughts and overall experience in a given situation. Then I tried to show that we cannot extract a sound understanding of environmental empathy from such definitions of (just interpersonal) empathy; to this end, I discussed Kim Pong Tam's definition of environmental (or natural) empathy, according to which it is "the capacity to

understand and share the emotional experience of the natural world". Presuming that this can only mean "the emotional experience" of the biotic parts of the environment, I argued that such a definition actually undermines the very idea of environmental empathy, as it excludes from the scope of our empathic capacities (a) a great number of animal species to which we cannot uncontroversially attribute emotional experience (that is, the capacity to feel an emotion and to reflect on an emotion), and (b) plants, to which we cannot even attribute emotions without making an anthropomorphic fallacy. To pave the way for a sound understanding of environmental empathy, I then focused on M. Marder's argument against the idea of empathy for plants, which he regards as a form "of human-centered narcissism". I explained that such a stance proceeds from an understanding of empathy as projection of our own psychic states to the other, which obviously demands "substantial sameness of the empathizer and the empathized with", as Marder claims, and, relatedly, an identity of states between the two. But Marder is wrong, I explained, drawing (a) on the phenomenological conception of empathy as an experiential acquaintance with the other's internal states (an immediate perception of foreign subjectivity as it is expressed in one's body, gestures, or behavior), and then (b) the capacity of all living beings to express their unique subjectivity through their bodies noting,

however, that our experiential acquaintance with the foreign subjectivity of non-human beings requires both an awareness of shared existence and an informed understanding of their unique forms of life (M. Hull). I concluded this section with the conception of environmental empathy that is responsive to these requirements; according to this conception, environmental empathy is an emotional and cognitive response to non-human forms of life, relying on an awareness of shared existence as well as on the ability to understand and perceive their distinct states, needs, vulnerabilities and sensitivities.

The second part my presentation departed from the above conception in order to trace the distinct value of the arts for the development of environmental empathy. It was here noted that the physical disconnectedness from nature and the dichotomous conception of human and non-human forms of life in contemporary western culture, by necessity, go hand-in-hand with a deficit in environmental empathy, given the latter's cognitive requirements: environmental empathy requires an awareness of shared existence but no such awareness is possible from within a dichotomous conception of human and non-human forms of life; further, environmental empathy requires an ability to understand and perceive the expression of non-human subjectivity, but no such understanding or perceptual ability can be developed without experience and observation of non-human forms of life. Drawing on examples from visual art, acoustic art, literature and documentary photography, I then tried to illustrate different ways in which art can promote the relevant cognitive requirements of empathy for us urban beings: art has the power to bring to our senses what is otherwise hidden from view (such as the aliveness and sentience of plants), it can give us imaginative access to non-human subjectivities (e.g. to the perspectives of animals), and it can expose us with a unique force to what is the ultimate ground of ethical responsibility and compassion the vulnerability and powerlessness of non-human life, the sheer inability of non-human beings to escape abuse or the pain and distress inflicted by human beings. It was thus manifested that art has the resources to transform our relation to non-human forms of life, allowing us to connect to the natural world in ways that foster responsibility and care.



Tania James' novel The Tusk that did the Damage (Penguin, 2016) was a key theme of discussion between Prof. Bantinaki and the participants at the workshop.

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Nico Carpentier

To look into the eyes of the non-human other: The Wolf Talks arts-based research intervention¹

There is a long history of silencing non-human living beings. Sometimes this silencing occurred in literal and physical ways. For instance, non-human predators, when competing with humans over territory and resources, have often been subjected to species extinction, which Beirne (2014) terms “theriocide”. But also symbolic violence has been extensively used towards non-human living beings. To stay with the example of predators, and in particular wolves (see also Robisch, 2009), Derrida (2011, p. 12) describes how these demonizing articulations feature in fairy tales like Little Red Riding Hood, The Three Pigs and Peter and the Wolf, using the following terms: “the devouring wolf is not far away, the big bad wolf, the wolf’s mouth, the big teeth of Little Red Riding Hood’s Grandmother-Wolf (‘Grandmother, what big teeth you have’), as well as the devouring wolf in the Rig Veda, etc.”

Analyzing the power position of (post-)colonial subjects, Said (1994, p. 260) defended the need to write back to empire, or, in other words, to deploy a tactical replacement of dominant imperial narratives “with either a more playful or a more powerful new narrative style”. These writing back tactics (de Certeau, 1984) are not something that can immediately be transferred to the context of human-nature relationships, even though it can inspire us. Non-human living beings have, through their material bodily practices and through their signifying practices (even though humans do not always easily comprehend them), resisted human attempts to dominate them. But in addition, also different (human) voices have been writing back to these oppressive practices towards non-human living beings, defending the interest of non-human living beings and nature in general. The need to actively counter the still hegemonic anthropocentric and speciesist discourse(s), and to contribute to the respectful and emphatic unsilencing of nature, driven by a posthumanist ethics “for a non-unitary subject”, which “proposes an enlarged sense of inter-connection between self and others, including the non-human or “earth” others, by removing the obstacle of self-centred individualism” (Braidotti,

¹The short article uses text from: Carpentier, Nico (2022) *Silencing/Unsilencing Nature: A ‘Lupocentric’ Remediation of Animal-Nature Relationships*, *Central European Journal of Communication*, 15, 1(30): 92-111.

2013: 49-50), can be translated in a variety of tactics.

One of these tactical projects is “Silencing/Unsilencing Nature”, a project with multiple interventions, conceived and created by the author² of this article, who took the hybrid position of artist-academic, or “artademic” (Sinner, 2014). Chronologically, the first intervention, entitled the “Wolves at the Prague Zoo Assemblage” consisted of a series of wolf-and-cat-face collages (see Carpentier, 2020). These collages were produced for a special issue of the Czech photography magazine *Fotograf*, entitled “Living with Humans” and aimed at rethinking (and re-imagining) human-animal relations³. The first layer of these photographs consisted of a series of nine close-ups-portraits-of the four wolves living in the Prague Zoo assemblage, combined with three additional photos, namely those of a mounted wolf, a stuffed wolf toy (for sale at the Prague zoo assemblage), and a slightly frightened Yorkshire Terrier visiting the wolf enclosure. The wolves’ portraits were then combined with cat-face filters, as a second layer, signifying the ways that humans had brought the four wolves into an enclosure that mostly served human needs, allowing these non-human animals to become exposed to an endless chain of human gazes. At first sight, this disrespectful and ethically problematic second layer also touched upon the complexity of the cat-face filter, where humans use the perceived cuteness of domesticated animals to signify their own cuteness, without becoming animal. The third layer of the wolf-and-cat-face collages consisted of hand-written questions, superimposed over each of the photographs. This hand-written text introduced, at least symbolically⁴, the voice of the wolves. Through a ‘lupocentric’ re-positioning of the (human) author, the wolves are seen to ask tough theoretical questions, which are related to the cultural phenomenon of animal silencing, thus giving voice to the wolves and unsilencing them even more. Some of the questions they posed were: “Am I only material?”, “Can I resist material enclosure?” and “Do I control this space or does it control me?”

²As always, this creative process was enabled by the help and support of many others.

³<https://fotografmagazine.cz/en/magazine/living-with-humans/>

⁴Obviously, this remains a human intervention.

The “Wolf Talks” subproject became the most recent intervention of the “Silencing/Unsilencing Nature” project, (re-)assembling its different components. In “Wolf Talks”, two components were added to the photographs, which increased the material dimension of the project. The first addition was a spatial component, as the 12 photographs were displayed in 12 locations in Prague (Czech Republic), as part of the 2021 Fotograf Festival, and later in Uppsala (Sweden). In a way, the wolves of the Prague Zoo assemblage were shown to have ‘escaped’ and to have found a new home. Their images (and voices) now claimed part of the urban public spaces of Prague and Uppsala, through their presence in the window displays and on the walls of art centers, museums, libraries, theatres, shops, cafés, bank offices, apartment buildings, and metro underpasses. Visitors could find them, by retracing the photographs through the online interface (which has a map) and visit some of them. The second component that was added was auditory. The 12 photographs (including the nine wolf-and-cat-face collages) were combined with a sound fragment each, which could be accessed through a QR code positioned close to the photographs. In each recording, a voice actor spoke from the “lupocentric” position of the portrayed wolf⁵, dealing with the question raised on the particular photograph. These two to three-minute performances strengthened the representational dimension of the project, by having the wolves talk back to the visitor, lecturing them on the power dynamics in the relations between human and non-human animals.

Even though the four wolves are not at all completely mute in their enclosure, developing more unsilencing tactics remains desirable in order to compensate for the power imbalances that structure human-animal relations. Interventions such as “Silencing/Unsilencing Nature” remain important, even though modesty about the impact of individual projects is still very much a necessity. An acknowledgment is required that the representational mechanisms, in both the cultural and political meanings of the concept of representation, behind these unsilencing tactics are hardly straightforward. Still, the unsilencing tactics of the project supported by arts-based research methods that bring in more embodied, affective and empathic ways of knowing can support change.

⁵This was combined with soundscapes composed by Bart Cammaerts.

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Theodoros Kouros

Informal and tactical urbanism, and guerrilla gardening as urban practices

Tactical urbanism is a broad term that encompasses a wide range of bottom-up interventions in cities. As Silva (2016, p. 1044) points out, these include the creation of temporary use models for the reuse of cities' vacant land, actions occurring in legal limbos, testing solutions that would otherwise be costly to implement, and drawing attention to and reclaiming abandoned spaces. Certain of such informal activities are commonly prohibited or regarded as requiring regulation, while others are frequently tolerated or even promoted by city officials. Importantly, tactical urbanism is often understood as a form of activism. de Certeau's work on tactics is helpful in understanding the concept of the tactical more broadly. In his own words (1984, p. xix), 'a "tactic," [is] a calculus which cannot count on a "proper" (a spatial or institutional localization).' He also notes that a tactic is opportunistic: it 'depends on time, it is always on the watch for opportunities that must be seized "on the wing." Whatever it wins, it does not keep. It must constantly manipulate events in order to turn them into "opportunities" (de Certeau, 1984, p. xix). This is true not only for tactical urbanism, but also for other informal urban practices.

Throughout the presentation, informal yet socio-culturally licit norms and practices are examined. Therefore, this distinction between formal and informal norms is important. The former is widely defined as the set of rules, written and enforced by some formal authority, while the latter as those rules that are neither written nor enforced by a formal authority. In other words, 'formal-legal and informal norms can be regarded as alternative rules which govern social interaction, in that they work as different mechanisms of social coordination' (Fiori, 2018, p. 198). Informality is a world that includes but is not limited to illegal activities, as 'the universe of thought and action that falls beyond the scope of legal.' The lines between formal and informal practices are frequently blurred and the common ground between them is often dependent on the relative power balance between different actors within the city. In recent years formal and informal networks are seen as intertwined and as relying heavily on one another to survive. Informality plays a significant role in the construction of space as a result of these interactions. It may be seen as an organizing logic, as a system of rules that governs

the process of urban transformation itself. Legal norms do not necessarily coincide with social ones.

Informality, apart from being associated with the urban poor, has also been often attributed to the global South. McFarlane (2012, p. 105) indicates that 'informality and formality are as nomadic as cities themselves. They have no pre-given geography or political content, progressive or otherwise.' Informality is not only nomadic in a transnational perspective, but also within the urban landscape: 'framing informality and formality as practices means dispensing with both the idea that informality belongs to the poor and formality to the better off, and the associated idea that informality and formality necessarily belong to different kinds of urban spaces.'

A form of urban informality is guerrilla gardening, defined as 'the illicit cultivation of someone else's land' (Reynolds, 2008, p. 16). Usually, like tactical urbanism, it is perceived positively, as a tool to enhance community participation within the place-making process. Guerrilla gardeners aim at altering the environment through the planting of flora. Although guerrilla gardening befalls 'outside of formal urban planning structures and systems' (Hung, 2017, p. 382) and is therefore informal, it has been adopted as an experimental tool by local governments (Hung, 2017, p. 382). Guerrilla gardeners cultivate urban spaces for social and symbolic purposes. The former refer to guerrilla gardening 'as an enjoyment for the community and as an opportunity for social interaction,' whereas the latter 'focus on the transgressive nature of guerrilla gardening, that is, as a means to show resistance against mainstream culture or hegemonic planning' (Hung, 2017, p. 382).

Guerrilla gardening is 'a powerful pathway towards producing engaging and sustainable communities.' It is oftentimes seen as a grassroots movement that promotes social contact and networking, information sharing, and the development and reinforcement of social capital and cohesiveness. Adams et al. (2015), outline some critical understandings of guerrilla gardening, which contradict or diminish some of its above-mentioned social and symbolic roles. Some guerrilla gardeners may form a secluded community and fail to engage with the people and environment in the area they operate, excluding the wider community.

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Efi Kyprianidou

What is this thing called Empathy?

Empathy is present in everyday life and discussions; references to the need to get into another's shoes appear in the mass media, in political campaigns and in a wide range of academic studies. This presentation aims to delineate a distinction between various forms of empathic responses related to visual arts.

Contrary to what many believe, the term "empathy" was only introduced in the early 20th century as the translation of the German concept *Einfühlung* (literally, feeling into). It is in some way surprising to the modern reader that it firstly appeared in works in aesthetics and psychology to explain the experience of aesthetic (inanimate) objects (Vischer 1873). Theodor Lipps (1903; 1906) took the concept *Einfühlung* to describe the aesthetic perception of an object by means of projection of the self into it; subsequently Lipps expanded the concept to include the experiencing of other people's mental states as well. Up to that time, the term "sympathy" was used extensively to denote the act of perceiving, understanding or imagining the other's perspective, with references to the work of the Scottish Enlightenment theorists David Hume and Adam Smith.

Today, empathy is mostly discussed in relation to the identification and understanding of other humans and their emotional lives. Since the 80s the dominant theory-theory of understanding other minds, the idea that we theorize and make inferences to understand the other's mental state, has been under pressure from simulation approaches. Simulation theorists have come to propose two accounts of empathy: one involving a conscious imaginative process, an imaginative reconstruction or re-enactment of another person's experience; and one involving various subconscious forms of direct responsiveness to the mental states of others, a 'primitive, 'low-level mind-reading' (Goldman 2006) or 'basic empathy' or even phenomena such as resonance, contagion and mimicry. Simulation accounts have received significant support from research on mirror neurons and neuroscientific work on empathy. In the early 1990s in Parma, Italy, Giacomo Rizzolatti and his group first discovered a special class of neurons in the macaque brain, in the ventral pre-motor area, that were called mirror neurons. What makes these neurons special is that they are activated both when an individual performs a particular type of action

(e.g. grasping an object) and when an individual observes another performing that type of action. Thus, in some cases, we mirror others at a neurological level. There are also new contributions to the discussion, contestants from the phenomenology camp, who argue for non-simulationist accounts of empathy, suggesting that empathy should not be conceived as a process of simulation-plus-projection-or-ascription, but that it should be seen as a mode of perception, a face-to-face encounter or a response to the observed bodily and behavioral expressions of others that involves a direct perceptual access to the other's emotional and affective states.

Three types of empathic responses to art are explored; namely, (i) basic empathic responses to pictorial artworks, (ii) in-his-shoes-perspective taking, and (iii) strong empathetic perspective taking (Kyprianidou 2017). Recently, it has been argued that we can empathise with nature and non-human beings and, thus, with artworks that do not include depicted characters or anthropomorphised creatures. In exploring this idea, I referred to Francisco de Zurbarán's *Agnus Dei* (1640). Why is it that *Agnus Dei* moves us in a profound manner? As I argue, in attending the artwork aesthetically, we experience a sense of first-personal engagement or bodily involvement with its content, since we simulate the restraint experienced by the animal, the uncomfortable position it is in, the friction against the ropes. This simulation initiates the thought that "the animal feels thusly", where "thusly" picks out this feeling of restraint and friction which I am currently simulating (Currie 2011). The artwork does not simply provide reasons to think certain issues relating to animal ethics and human-animal relations, but it turns them into something more experiential, something that we literally feel into. Another artwork presented and discussed is Tan Zi Xi's *Plastic Ocean* (2016). The artist collected, cleaned and organised 500kg of discarded ocean plastic that were hanged motionless in space. As I argue, entering the "underwater" realm of the artwork can directly "infect" the viewer, through the bodily, sensorimotor engagement with this suffocating environment. In addition, the viewer is also able to adopt the perspective of life forms and experience what it is like living in a polluted ocean environment.

The discussion of the various types of empathetic responses presented here may explain why some pictures and artworks afford a sense of first-personal relation or presence to the depicted

other's experience, or towards landscapes, nature and non-human beings. Given that empathy is usually taken as a relation involving feelings between human beings or other anthropomorphised creatures (Maibom 2017), work needs to be done in both thoroughly understanding what empathy



de Zurbarán, Francisco. *Agnus Dei*. c.1635 - c.1640, Prado Museum, Madrid.

towards nature may mean and in developing connections between artists active/or interested in empathy-sustainability relationship and philosophers, social scientists and sustainability experts.



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Fotini Vasileiou

Phenomenological perspectives on empathy

The epistemological problem of other minds, the problem of how it is possible to understand and reach somebody else's cognitive and affective states, troubles Philosophy of Mind for some years now. The two most prevalent models, the "Theory Theory" (TT) and the "Simulation Theory" (ST), that have been proposed for intersubjectivity and empathy, mirror specific theoretical premises regarding the nature of mind and its relation to the body. In a rather Cartesian vein, these dominant models construe the mind as an enclosed, private, inner realm separated from other individuals by an epistemic gap bridged only by inference or projective simulation. The mind is hidden, invisible, not reachable the way bodily things and, among them, our body are. Inference, imitation, simulation is, then, necessary so that we can decipher what stays concealed behind what mere bodies show to us.

On its part, phenomenology rejects the view that inference processes, or mimicry and projection, should be the paradigm of empathy. From the viewpoint of phenomenology, both the third-person approach of TT and the first-person approach of ST are strongly criticized. It is true that phenomenological philosophers offer a variety of differentiated views on the problem of intersubjectivity, empathy, and social cognition. There are today even integrated approaches that recognize a hierarchy of levels, encompassing in this way also the possibility of higher order cognitive empathy, as well as the possibility of empathy as simulation. There is, however, a shared consensus regarding the primary, basic layer of empathy which is construed as a non-reducible kind of direct perception. The idea that we cannot access the mind of another subject is challenged precisely because the mind is not taken as something hidden "behind" the body. The starting point for phenomenologists is embodied subjectivity and the fact that, primarily, in direct face-to-face encounters, we can immediately grasp other subjects' basic mental states by attending to their meaningful facial expressions and embodied patterns, without the presupposition of theoretizations or simulations. Drawing on analyses from classical phenomenology (from Edmund Husserl, Edith Stein, Roman Ingarden, Max Scheler, Maurice Merleau-Ponty, Jean-Paul Sartre, Mikel Dufrenne) we can elucidate this crucial point. These analyses can fur-

thermore help us theoretically deal with empathic experience also towards non-humans, even inanimate beings. More specifically, such experience can be phenomenologically elucidated as the way we, at a primordial level, directly and without the need of concepts, logical schemes, or inferences relate to and respond to the expressiveness of our surroundings as being part of the meaningful nexus of what exists, of the meaningful nexus of our world.

What, now, from a phenomenological point of view, could be art's role regarding the ignition and sensitization of (also) primordial empathy? And, has art anything different to offer compared to actual reality, or to non-artistic modes of representation, for instance, documentaries, journalistic photography, etc.? According to phenomenology, our empathic relation with works of art is genuine and not some kind of pretense, or reconstruction. Admittedly, there is a certain distancing inherent to our aesthetic encounters with artistically presented persons, objects, or events, which is not, though, some kind of detachment that comes with the limitation or elimination of further feelings evoked besides aesthetic pleasure (or displeasure). Aesthetic experience can be highly emotional, eliciting intense feelings like, for example, joy, sadness, pity, fear, or compassion. The distancing observed has to do with the disinterested character of aesthetic experience, which must not be taken as a shortcoming. Quite the opposite. For phenomenology, it is precisely this character that makes art matter, also when it comes to the issue of empathy. Aesthetic disinterestedness renders possible a kind of, so to say, quasi-philosophical function art serves, which is nothing other than the ability art has to bring into the open the essence of what is each time its subject matter. In this sense, the empathic condition itself, to the degree it is artistically presented, can be revealed as to its essential determinants. There is, however, another dimension of our aesthetic experience, the recognition of which can elucidate the crucial role of art. As Husserlian analyses, more specifically, underline, while living in the aesthetic attitude our mind oscillates between the represented subject matter (towards which we don't take any existential stance) and the artistic way this last is given along with the various feelings induced to us. The ignition of such a reflectional mode makes us "face", so to speak, what happens to us when, among other things, we are empathically related to what artworks present. We don't just live in the empathic attitude; we are

engaged in a reflectional gazing upon our empathetic responses. This can give us the priceless opportunity for a better understanding of the elements with which we empathize, of ourselves as empathizers, and, importantly, of ourselves in relation to those elements, be they animate or inanimate.

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Myrto Voreakou

Some thoughts on Empathy and Environmental Aesthetics

Environmental aesthetics is important for understanding people–nature relationships, and has emerged in the last 50 years from the philosophical fields of aesthetics and environmental philosophy. Before its emergence, aesthetics within the analytic tradition was mainly focused on philosophy of art. Environmental aesthetics emerged as a reaction to this focus, emphasizing instead on the investigation of the aesthetic appreciation of natural environments (Carlson, 2020).

The contemporary debate in environmental aesthetics has been strongly shaped by two contrasting approaches: “scientific cognitivism” and ‘non-cognitivism’ (Carlson, 2020). The distinction marks a division between the approach that considers knowledge and information to be essential to aesthetic appreciation of environments and the approach that values more some other feature, such as engagement, emotion arousal, or imagination, to be predominant.

The common ground in cognitive, conceptual, or narrative positions in environmental aesthetics is that scientific knowledge about nature can reveal the actual aesthetic qualities of natural objects and environments in the way in which knowledge about art history and art criticism can for works of art. In the so-called non-cognitive, non-conceptual, approaches, something other than a cognitive component is the central feature of the aesthetic appreciation of environments. The leading non-cognitive approach is called the aesthetics of engagement and stresses the contextual dimensions of nature and our multi-sensory experiences of it. This approach challenges the importance of traditional dichotomies, such as that between subject and object by focusing on the total immersion of the appreciator in the object of appreciation.

What could be the role of empathy in the context of environmental aesthetics, bearing in mind that even if at present we mostly think of empathy as feeling-based understanding of another’s inner life, a century ago empathy was considered as a means of attending to the aesthetic properties of things? (Coplan & Goldie, 2011) According to Currie (2011) there are three basic dimensions in

understanding empathy. First, empathy has been prominent as one of the ways in which we engage with other minds, often put forward as an alternative to the idea that we deploy some kind of theory about other minds in order to understand them. Secondly, empathy has been prominent in the revival of moral sentimentalism, and in the idea that it is central to an ethics of caring, often put forward as an alternative to a more ‘dispassionate’ ethics. The third respect in which empathy has been seen as important is in relation to our engagement with works of art.

How those three dimensions of empathy could lead us to understand, feel for and protect nature? First the articulation of aesthetic values has been intimately bound up with efforts to conserve nature, and the role of aesthetics in environmental conservation policy is well recognized within the environmental aesthetics scholarship (Brady & Prior, 2020). Researchers argue that empathy for nature, is not only a way to achieve pro-environmental behaviors, but a necessity. Empathy, through perspective taking, may become a tool for increasing the motivation to protect the environment. Secondly moral reasoning about the environment (number of moral reasons given for pro-environmental behaviors) can be improved by manipulating the emotion of empathy (Berenguer, 2010). Research has shown the growing importance of altruism and empathetic processes in the explanation of behavior, attitudes, and personal norms in relation to the environment (Tam, 2013). In the third aspect since aesthetic experience of nature is often focused on sensory perception, many scholars emphasize how the various senses could shape the aesthetic valuing of the natural world.

If we consider the aesthetic experience of a painting of a landscape in contrast to its first-hand experience, the actual landscape is not experienced as a two-dimensional, unchanging surface, but rather as a complex ecosystem (Brady & Prior, 2020). In environmental aesthetic appreciation there is greater potential for immersion and immersion strengthens our capacity to share the emotional experience of the natural world, offering different possibilities for realizing sustainability (Brown, Adger et al, 2019). An example is the capacity to understand distress of an animal that is suffering the consequences of pollution of its habitat or the progressive deterioration of a natural environment or resources (Tam, 2013).

In that context artists themselves have explored the aesthetic-restoration interplay, recognizing the artistic potential of ecological restoration actions. Various forms of environmental art can act as a link between restoration efforts and the public, giving form and voice to restored landscapes, thereby deepening our awareness and appreciation of natural processes. Covering a wide range of artistic forms, different art works and art activism can cultivate an 'eco-aesthetic', as a means of imagining alternative futures to environmental collapse (Brady & Prior, 2020).

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Fani Boudouroglou, Rania Emannouilidou, Lia Psoma

**Graceland -The triumph of an uncertain path
A symbiotic artistic symbiosis and a collective
art project in progress**

*Graceland. The triumph of an uncertain path
A collective project by Fani Boudouroglou,
Rania Emmanouilidou and Evaggelia Psoma*

Curator: Anna Mykoniati

In an era where the state of crisis takes on ontological dimensions, the return to the ideals of humanism and to a "slower" past through the criticism of a never-ending progress, the reconnection with the means of production, the re-evaluation of the labor of the production process and the restoration of the relationship between humanity and nature, appear as a way out of uncertainty.

In this context, three female visual artists, coming from different starting points, create -with a variety of media- a collective work in progress, a common place of artistic symbiosis and invite the public to an immersive experience. Contrary to the mechanistic approach that considers nature as something other than the dominant, to be conquered and subdued, in Graceland nature is approached with respect and is given back the magical qualities of the nurturing mother. Through experimentations with bioplastic and paper production techniques, cultivation of crystals, planting, rhizomes, permaculture and sustainable cultivation, the connections between the destruction of the earth and the patriarchal and capitalist hegemony that ignores the moral priority of the need to care are explored.

At the same time, the process of artistic practice which is based on experimentation, dialogue, collaboration, the exploration of traditional techniques, the co-production of knowledge and artistic work, the scientific research on new, sustainable materials and the observation of nature in the role of creator is presented in the lab space.

The exhibition Graceland. The Triumph of an uncertain path, is part of the 8th edition of the Thessaloniki Biennale of Contemporary Art with the broad theme Geocultura (Geo-Land and culture) and is presented at the MOMus-experimental center for the arts until the 23rd of April 2023.

The theme is running through the whole program of the Biennale and associates the cultivation of land and culture, as a set of resources, texts and practices available to humankind, that allow us to understand the world and act in it. It explores issues of memory, history, and managing both the natural and man-made environment, under the conditions of the climate, economic and refugee crises.

In order to develop empathy for human and non-human beings, you need to take a closer look, observe and understand that everything around you is connected and realize the importance of seeing the world from the perspective of the ecosystem, rather than viewing it through the narrow lens of human needs and desire.

One of the fundamental parts of our artistic practice, is spending time in nature, observing the natural world and creating archives of images which trigger our attention. We explored the connections between the destruction of the earth and the patriarchal and capitalist hegemony that ignores the moral priority of the need to care.

We worked through experimentations with bioplastic, paper production techniques, cultivation of crystals, planting, rhizomes, permaculture and sustainable cultivation.

Observations in non-human beings, such as the plants, the rhizomes, the crystals, on the cracked land, can perfectly work as metaphors for humanity in a personal or collective manner. During our first meetings, which took place after the first lockdown in October of 2020, we were exploring issues about both the natural and man-made environment, under the conditions of the climate, economic and refugee crises. Questioning all the givens, led to the questioning of all the certainties in our artistic practices. Our subconscious reaction to the isolation was to work together as one, to play and experiment with new, eco-friendly materials and with nature itself, to reconsider the materials that we use to create art as well as to convey the uncanny feelings that we were experiencing.

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THE WORKSHOP

Empowering empathy in the creative process- environmental observation -transfiguration of the common place through sustainable practices and materials in the Arts

The main objective of the workshop-session was to enforce the participants into research & experimentation with sustainable materials into their artistic practice, through close observations and transfigurations of the common place.

Our workshop was based on:

- our collective artistic practices
- on close environmental observations and
- on transfiguration of the common place
- the use of sustainable practices and materials such as bioplastic

Part 1

Bring participants together and work as a team. We created four teams, and each team was given one single material. Paper, tie-ups, post-it and paper tape. We gave all teams the same single task, to create a tall and stable building using only the material that we gave to them. They had 15 minutes to achieve it. Then we asked them to give us feedback about how the limitations in materials and time affected the procedure and empowered the team spirit and also creative thinking.

Part 2

Cooking and experimenting with bioplastic. Bioplastic is a material that we create in our lab and we actually cook. It is formed by glycerine, gelatine, water and natural color, and it could be edible. We used it in one of the main installations of the exhibition.

Part 3

We gave 20 minutes to each team to go outside, observe and collect materials from the environment. We asked from each team to work collaboratively, and collect art notes from the familiar and common surroundings.

Part 4

Experiment with all the findings together with bioplastic and cut out techniques in order to create a collective art installation

Fani Boudouroglou, Rania

Yiannis Christidis

I'm just sitting here": Filming the everyday as an empathic gesture towards nature

It is one of the purposes of documentaries to showcase and enforce arguments, facilitating the communication of one's argument, with the use of a variety of representational methods: this has been justified and broadened by Nichols' (1991) classic correlation of the genre with the involvement of four contextual groups: "an institutional framework", "a community of practitioners", "a corpus of texts" and "a constituency of viewers". Additionally, Renov (1993) distinguished the impulses of the identity of the genre to "record, reveal or preserve; persuade or promote; analyse or interrogate; and to express". It has been this presentation's will to focus on documentaries which often regard nature and the living, and how (and if) the act of filming itself can generate empathy towards nature. Wildlife, natural phenomena and everyday life are often at the epicenter of documentary films. Regarding our experience, one can support that as viewers, we are familiar with close ups and slow motion sequences of rare animals in such films. It has also been claimed that our affective abilities are triggered, as we tend to empathize on "an emotive and automatic level with real and unanthropomorphized animals, which is why we react empathically to the extensively anthropomorphized animals we see in Disney animation and kindred forms of fiction" (Weik von Mossner, A., 2018, p.175). I here claim the importance of elements of the cinematic language, as it is known to evoke the audience's reaction and affection towards the stories and the tensions evolved on screen. In general, elements of this language such as the overall pacing, the length of the takes, the actual juxtaposition and the treatment of sound in post-production, form the viewers' experience and direct it accordingly. The strategic (and often, minimized) use of such tools might be able to evoke empathic attitude to the audience. For example, long takes, diegetic sound and an overall slow pacing film, which would also require a "tranquil" filming approach, would facilitate the viewer's attention and ability to embrace the nature depicted. Such viewing experiences highly depend on what has been described as "cinematic empathy". D' Aloia (2011) described the evolving dynamics of cinematic empathy as as rooted in kinesthetic and interoceptive processes of the body, whilst connected to the viewer's sensorial

audio-visual activity. More recently, Stadler (2017) focused on the emotional charge of the audience which showcases cinematic empathy, by defining it as a process occurring when a character's affective and mental state is perceived or imagined by the audience, which vicariously experiences a shared state.

The question here lies on whether –and to what extent –documentary films can establish elements of cinematic empathy towards nature. Poetic documentary cinema (in contrast to mainstream wildlife documentaries, for example) has showcased in the past that filming in a particular, observer-like way, using still and long shots, for example, works adequately enough for this case. Observation-oriented cinematic language which has been used in films like *Koyaanisqatsi* (1982) by G. Reggio, *At Sea* (2007) by P. Hutton, or *Homo Sapiens* (2016) by N. Greyhalter, seem to be able to create the conditions for triggering cinematic empathy towards the depicted landscapes and their connotations. In this context, even documentary classics, like both *Nanook of the North* (1922) by R. Flaherty and *Regen* (1927) by J. Ivens are offered to be regarded as cases generating empathy due to the way they have been filmed and juxtaposed. But even in the case of filming wildlife or even domestic animals, natural/weather phenomena, still nature, filming as in a “direct cinema” style, the everyday is itself an empathic gesture towards nature, primarily because one does not intervene in the environment.

This can be observed and trigger a discussion in two levels: in a first level, the cinematography crew obtains the role of the passive observers; actually, they blend within the environment, trying to remain as inert as possible while trying to capture the essence of the action. In a second level, the viewers of the final film are taking the crew's place and immerse into the natural environment, just as a result of the style of the filming (and the post-production process). The camera has ended up to have been only recording, and a mini crew has only been observing, “just sitting here”.

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Vicky Perikleous

Modalities and Spaces of Empathy: A Minimum of Visible World

The presentation discusses contexts, processes, materialities and critical disputes of the work, *A Minimum of Visible World* (2018), presented in the context of the international exhibition *The Presence of Absence, or the Catastrophe Theory* (2018) at NiMAC, (Nicosia Municipal Art Centre), curated by Cathryn Drake.

In the span of a 5-year site-specific research (2013-2018), structures and ruins coming from two different locations of Cyprus, of obsolete spaces of human and non-human activities, were documented in audio-visual material and were architecturally re-drawn over different timelines and under different stages of collapses and erasures.

The first place presented, is the abandoned Turkish Cypriot village of Petrofani in the district of Larnaca, in very close proximity to the U.N Buffer Zone. The origin of its name, Petrofani (which includes the Greek word stone) is rather ambiguous. In 1958, Turkish Cypriots adopted another name, Esendağ, meaning "windy mountain", most probably because of its position on a rounded hill.

The village has no permanent habitants since 1974 and has been in a state of collapse since then. Its ruined structures have been used over the years as livestock farms, by Greek-Cypriot farmers, which employ a number of refugees from countries of Asia and Africa.

The whole village has been transformed into an ambiguous shelter for a multiplicity of lives, human and non- (as it is taken over by nature and birds), that apparently, escape the immediate attention of globalised economic systems and markets. Though slightly visible in the wider sphere of the island and beyond, this place and its state, could be immensely, discussed in relation to the wider narrative(s) of these globalised political and economic systems and world(s).

The second place presented as part of the research and work, is a bird house structure, standing in a field over the Mediterranean Sea, in the village of Agia Marina Chrysochous in the Paphos district. This structure unintentionally, bears modernist's aesthetics and resembles, in a paradoxical way, an architectural

model of what could have been a brutalist modernist building. Though deteriorating over time, as it is made out of wood, it continues to serve its purpose as a shelter for migrating -and other kind- of birds.

Through the development of the work, particular interrelated patterns of displacement and cultures of migration, of both human and non-human lives, came in the front, which were developed in a wide span of time and a multiplicity of interconnected places both near and far.

In the exhibition space at NiMAC, an installation was presented, of these ceramic sculptural reconstructions, in the form of small-scale architectural models on a raised platform. Their re-appearance in other materiality and spatial proximities, staged tensions of Modernism's utopian disputes in respect to their currency today. Particularly the work wished to address unspoken or suppressed narratives of Modernity, relating hegemonic westernised notions, constructs of post and neo-colonial histories and practices. These have been producing persistent and precarious cultural and geographical imaginaries, ideologies and policies as to bio-political and ecological contexts.

This synchronistic act, a return to a repetitive another-ness, coming from two different locations, produced a third space in the exhibition site, in the search for other possibilities and emergencies.

The installation further intensifies the quest into the possibilities of other cultural imaginaries, -or other becoming(s), - through the recorded videos from CCTV cameras from both spaces that were projected onto the walls of the exhibition space; moving our gaze from that of surveillance, to that of wildnessing. Further 'eliciting the notion of places as temporal, transitional, and subjective', quoting Cathryn Drake from her text in the exhibition catalogue.

The title of the work is a phrase taken from Jorge Luis Borges's story *The Circular Ruins*, 1940, where a refuge finds a sacred shelter - in his search of fulfilling his dream - in abandoned structures, only to realise that himself exists in the dream of another one.

Bruno Latour suggests that people landed finally, from the globalised locus of everywhere or somewhere, to a spot on Earth/Gaia. Quoting him, (as he refers to condition that has been raised from the

lockdowns), ' [...] it's feeling confined that gives us this freedom finally to move "freely". Turning into a termite assures us that we can't survive for a minute without constructing, by means of saliva and mud, a tiny tunnel that allows us to crawl in complete safety a few millimetres further along. No tunnel, no movement.'

This summarises perhaps in the loudest of voices, the need for bringing forth our interdependency as terrestrials on Gaia with all animate and inanimate forms and for 'crafting' the 'tunnels', those safe places for the lived worlds.

READING

Bruno Latour, 'After Lockdown: A Metamorphosis.', Julie Rose (Trans.), Polity, 2021

The Presence of Absence, or the Catastrophe Theory, NiMAC, Nicosia Municipal Art Centre, <https://nimac.org.cy/the-presence-of-absence-or-the-catastrophe-theory/>

Cathryn Drake, 'What Remains: On Vicky Pericleous's The Idle Fountain', Perambulation, an online platform, at the cross-section of contemporary art with theory and archives, <https://www.perambulation.org/contributions-en/what-remains-on-vicky-pericleouss-the-idle-fountain>

Dimitris Savva

Nature Sound: Recording, Composing and Performing

In my artist talk, Nature Sound: Recording, Composing and Performing my artistic practice of recording nature sounds and using them to create electroacoustic music and soundscape compositions. I also discussed my practice of performing live, either by incorporating nature sounds in a live-set or by producing sounds with objects and my voice imitating or referring to nature sounds. The first project I discussed was the I'll see you in the trees [by Nina Sumarac] where I was commissioned to compose an immersive soundscape of a forest and its destruction. Initially, I presented field recordings I made at Mount Olympus/Troodos Mountains in Cyprus, which I used as the basis for creating a realistic representation of the forest that evolves and changes over 20 minutes. At the last two minutes, the forest is destroyed, depicted through sounds of fire, falling trees, and cutting. In relation to the theme of the workshop, I raised questions about the potential for the work to elicit empathy for the forest and whether my own possible empathy during the creation of the destruction could have affected the artistic outcome and effectiveness of the soundscape. For the second project, entitled Eutopia [by Olga Doukeridou], I shared the process of transforming recorded nature sounds into a dreamy, harmonious, and a reverberant soundscape. Following Olga's instructions, I created a dreamy and an abstractly presented soundscape that would include water and bird sounds. To achieve this, I harmonized, change the space, and stretched and pitch-shift a nature recording I made in Kardaki, Corfu. The resultant soundscape was playing in loop in the installation space, significantly enhancing the immersive experience of the audience. For the third project, entitled Something Exceedingly Strange is Happening this Spring [by Klitsa Antoniou], I discussed how I used lake bird recordings I did in Psarades, Prespes, along with other sounds, to create the sound composition for this video art installation project. Specifically, I demonstrated how I harmonize and reverberate these recordings to create dreamy and peaceful soundscapes and how I combined them in completely different manner with narration voice, screaming and noise to create violent and dramatic soundscapes. For the contemporary dance works Echo and Pnoe/Breath [by Andromachi Dimitriadou Lindahl], I shared two different creative approaches in using nature sound. In Echo, where the sound of

the river stream is heard while the dancer follows a series of actions, the nature sound is used to create a sense of place and to immerse the audience in a natural soundscape. In Pnoe/Breath, a dramatic bird chorus is heard at the beginning to signify nature. The sounds are gradually distorted and manipulated, climaxing in a harsh noise suggesting destruction and chaos.

For the site-specific walking performances-based work Earth Voices [by Arianna Economou], which took place at the Botanical gardens in Troodos Mountain, I explained how I created a site-specific sound installation as part of the work. I described how I recorded the nature soundscape of the installation location, processed it and compined it with the edited recordings of the walking performances. I then discussed how the recorded nature sound in the composition coexisted seamlessly with the surrounding nature sounds during the presentation. In the second part of my talk, I covered the use of nature sound in some of my electroacoustic music compositions. I started by briefly explaining the idea of "reduced listening", introduced by Pierre Sheffer in the 1950'. This listening approach, based on the phenomenological reduction, involves the listening of sounds as sounds in themselves, without considering their sources and causes of creation. This allows the listener to experience sounds for their unique characteristics and qualities. For the composer, this approach, inspires a practice to use and imagine sound as material that can be sculptured and transformed, and become in coexistence with other sounds the construction material of an electroacoustic music composition. To illustrate this perspective, I demonstrated how I used nature sound as expressive and dynamic materials that were sculptured and transformed into musically evolving elements of the following works: (Nordic; Telchines; Balloon Theories and Thalassa).

In the third and last part of my talk, I discussed the production of sounds using objects and my voice as part of my live-electronics practice, driven by or imitating nature sounds. As examples of developing this practice, I discussed my participation in the contemporary dance works Once there was a Forest I and II [by Konstantina Skalionta]. With these examples, I showed how I created various sounds by blowing into a bird whistle, a straw, squeezing plastic bottles, breaking dry branches, and screaming, and how I digitally processed these sounds live to transform and manipulate them. Additionally, I discussed three main aesthetic

performance practices developed during my long and fruitful collaboration with Konstantina. The first practice is "Performing the silence," as a process of discovering ways to articulate it. The second practice, "Soundscape performance", refers to becoming the soundscape rather than trying to perform it. The last practice is "Conventional Music Performance," where sounds are being used musically. After the talk, I had the chance to perform a live-electronic set using sounds I was creating in a water container, followed by a second set where I incorporated nature sounds and processed them live. I hope that the talk and the performance offered the audience an insight into the artistic promising creative potential of both nature sounds and performatively produced sounds - whenever driven or imitating nature.

READING

If interested to learn more about nature sound and its creative-artistic use, you can start by exploring the context of acoustic ecology with the article An Introduction to Acoustic Ecology (Wrightson, 2000). If you would like to learn more about soundscape composition you can read the article Soundscape Composition as Global Music - Electroacoustic music as soundscape (Truax, 2008). Finally, if you want to learn more about how electroacoustic music was initiated as concrete music and how is related to "reduce listening" you can read the article: What the GRM brought to music: from musique concrète to acousmatic music (Battier, 2007).

Battier, M. (2007). What the GRM brought to music: From musique concrète to acousmatic music. *Organised Sound*, 12(3), 189-202. doi:10.1017/S1355771807001902

Krause, Bernie. *Wild Soundscapes: Discovering the Voice of the Natural World*. Yale University Press, 2016.

Pijanowski, Bryan C., Almo Farina, Stuart H. Gage, Sarah L. Dumyahn, and Bernie L. Krause. "What is soundscape ecology? An introduction and overview of an emerging new science." *Landscape ecology* 26, no. 9 (2011): 1213-1232.

Schafer R.M., *The Soundscape: Our Sonic Environment and the Tuning of the World*. Destiny Books, Rochester, VT, 1994. Truax, B. (2008). *Soundscape Composition as Global Music: Electroacoustic music as soundscape*. *Organised Sound*, 13(2), 103-109. doi:10.1017/S1355771808000149

Truax B., ed. *Handbook for acoustic ecology*. 2nd ed. Vancouver, Canada: Cambridge Street Publishing, 1999. Available from: <http://www.sfu.ca/sonic-studio/handbook>.

Wrightson, K. (2000). An Introduction to Acoustic Ecology. *Soundscape: The Journal of Acoustic Ecology*, 1, 10-13. http://www.econtact.ca/5_3/wrightson_acousticecology.html

ISO 12913-1:2014, *Acoustics – Soundscape – Part 1: Definition and conceptual framework*.

Dissemination and Media Coverage

The seminar was widely disseminated through several channels:

- Social media channels of EMPACT project
- Social media channels of Cyprus University of Technology
- Website of CUT
- Weekly online newsletter of CUT
- Personal and professional pages of seminar presenters and consortium partners on LinkedIn, Facebook, Instagram.
- Cyprus Newspaper "Phileleftheros" (online website)
- Find all the relevant material in EMPACT's [google drive](#)

Audience and Feedback

Target audiences

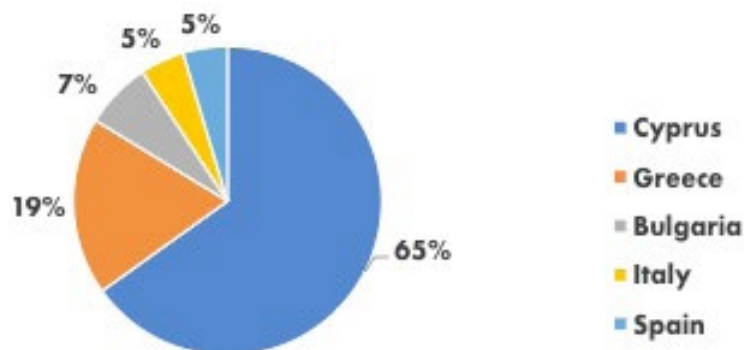
The seminar was attended throughout the three days by over 90 participants. Their profile was as follows:

- BA students of CUT Fine Arts Department
- MA students of CUT History of Art Department
- Artists
- Art and cultural professionals
- Representatives from cultural and educational organizations from Greece, Cyprus and Europe
- Academics and researchers in the fields of Art, Philosophy and Sustainability
- Representatives of EMPACT project partners

Feedback/evaluation results

The seminar was attended by 113 people (total of three days), see List of Participants (Appendix VIII). A total of 43 people answered the evaluation questionnaire in paper and online. Most of the participants came from Cyprus, while other countries such as Greece, Bulgaria, Spain and Italy were also represented.

Country of Residence

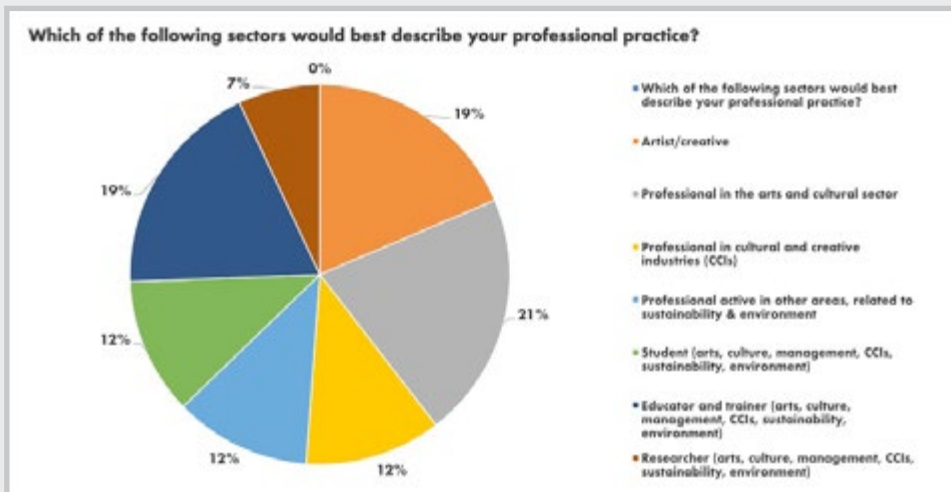


65% of the participants have participated in a similar seminar, while 97% of them rated the CUT

Landmark workshop as either "very good" (60%) or "good" (37%).



All target professional sectors were almost evenly represented in the audience.

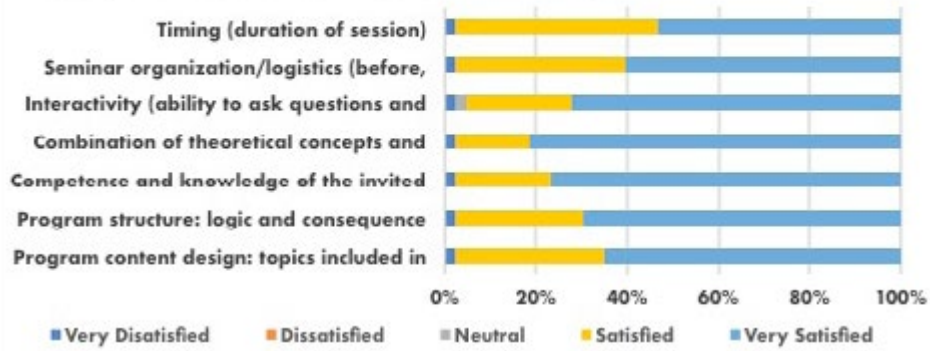


The feedback of the participants in the questions about what they liked the most and what could be improved was crucial for our upcoming events. In particular, their comments were mainly related to the context of the seminar as well as the speakers and their engagement in the discussion after the presentations. Most of them liked the interdisciplinary approach of the seminar based on the different background of the speakers, as well as the in-depth analysis of the concept of empathy.

"I think the seminar helped me understand how artists and philosophers can coexist"

They also noted that the seminar helped them understand the relation between the artist and the philosopher in the framework of Sustainability, while they appreciated the use of actual examples of artworks involving empathy and eco-consciousness.

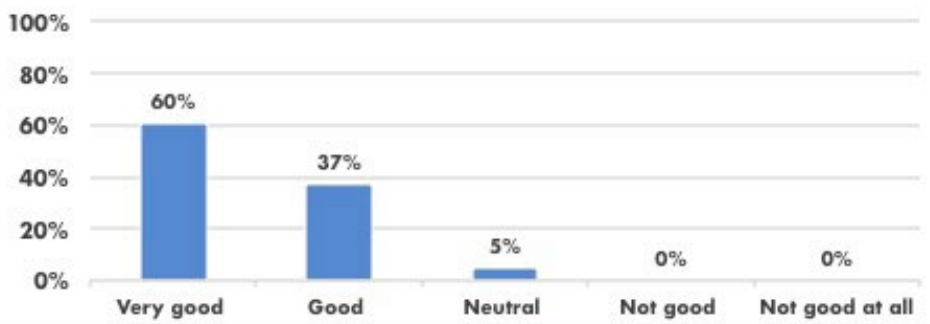
Overall, on a scale 5 to 1, how would you rate your level of satisfaction with the:



Some comments and recommendations for the upcoming events were mainly about technical issues, such as the improvement of sound. In addition, some participants commented that

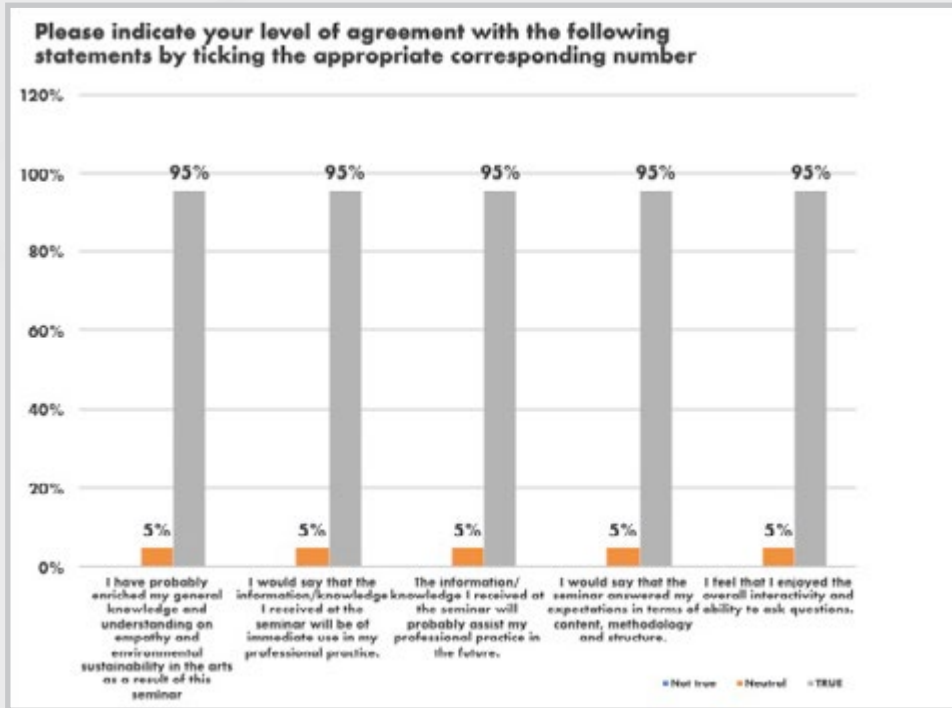
they wish to attend similar seminars with this multi-disciplinary approach, also introducing new context such as urban aesthetics and other social issues.

On average, how would you rate this seminar?



They highly valued the atmosphere of the event and the openness of the speakers. They also suggested the participation of professionals from the environmental sector, a good remark that will be covered in the next landmark seminar in the thematic field of "creative sustainability".

Almost in total (95%) the participants highly evaluated the seminar, stating that they believe that enriched their knowledge and understanding on the subject and that the information they have received will probably assist their professional practice in the future. Overall, the seminar seems to have met their expectations in terms of content, methodology and structure.



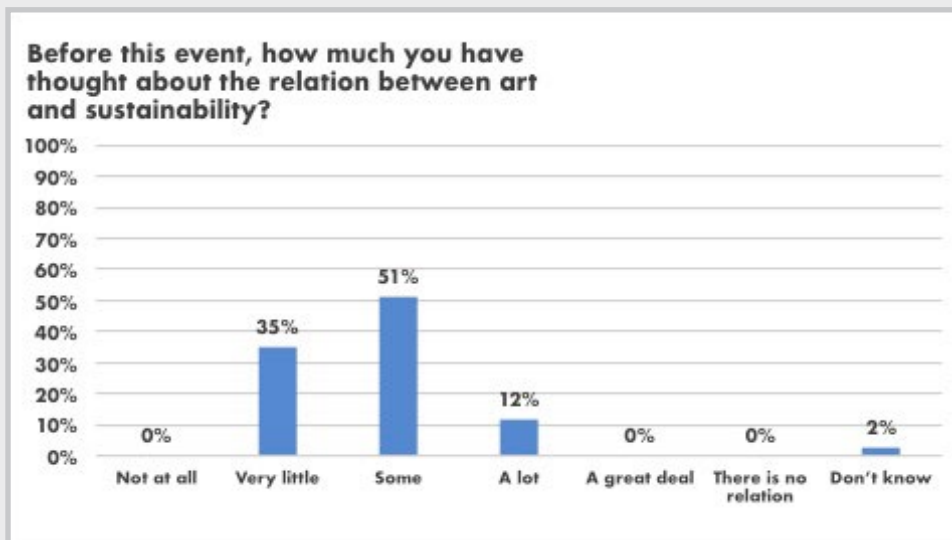
“In depth interventions, diverse and complementary”

The second part of the questionnaire focuses on the basic concepts of the EMPACT project and tries to explore how the seminar affected the participants’ views on the relation between arts and sustainability.

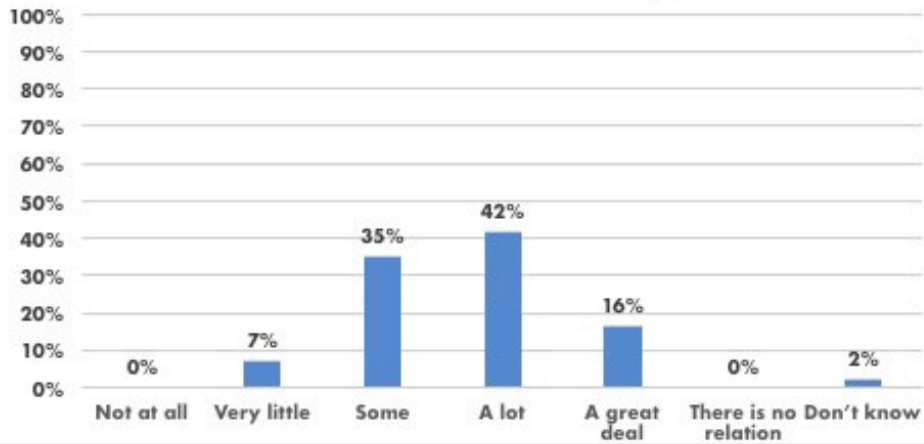
“Actual examples of artworks invoking empathy”

The impact of the seminar on the views on the

role of art in the promotion of sustainability is important. Before attending the seminar only 12% of the participants related to a great degree art to sustainability (thought ‘a lot’ about the relation between art and sustainability), while after the seminar this percentage climbs to 42% (believing ‘a lot’ that art can advocate for the climate change).



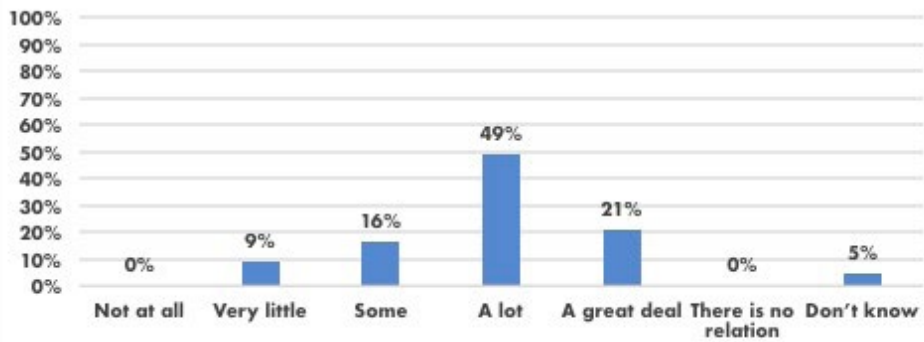
After this event, would you say that art can promote sustainability and advocate for the climate change?

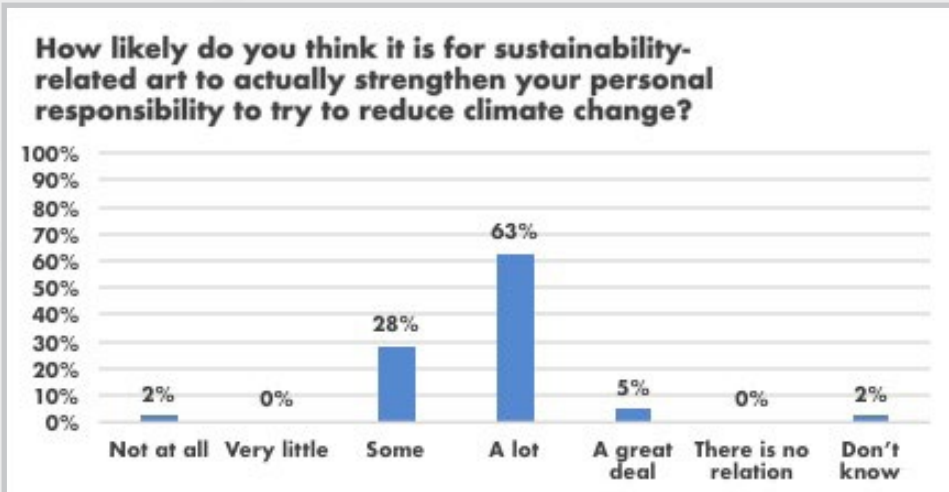


The belief of the participants that art can make them more compassionate towards nature (49% of the participants state 'a lot') and strengthen their personal responsibility to

make a difference (63% of the participants state 'a lot') validates the content of the seminar and the EMPACT project overall.

To what extent do you feel that art could make you more compassionate (empathic response) towards nature and non-human beings?

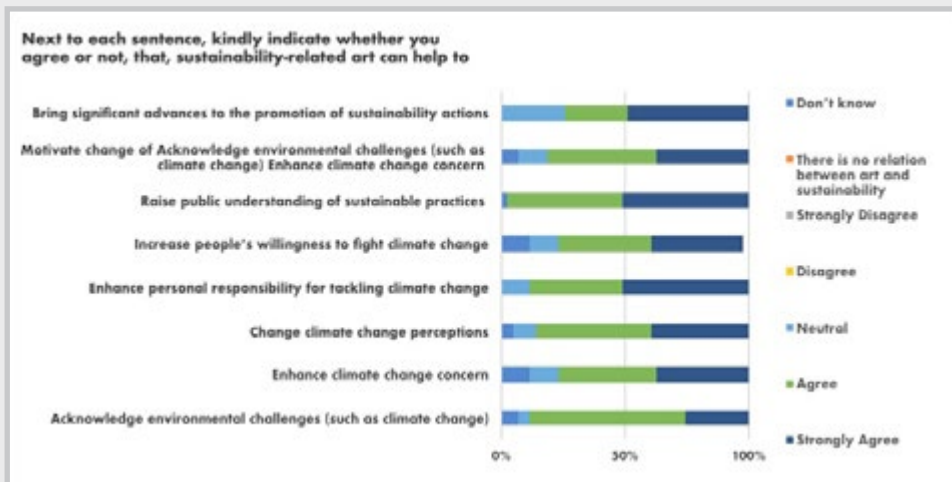




This creates an optimistic perspective on the project's actual contribution to the incorporation of the concept of sustainability in the artistic production by fostering an empathic stance towards non-human beings and nature.

"All speakers added a different level to the topic of empathy and art"

This assumption is also clearly depicted in the last question where the vast majority of the participants agree or strongly agree that sustainability-related art can raise public understanding of sustainable practices, enhance personal responsibility for tackling climate change and help to acknowledge environmental challenges.



The feedback questionnaire is enclosed in Appendix VII: Evaluation Results.

Lessons Learned

Risks

Next Steps

Lessons learned

- Early planning and organization of the sessions. Get in contact with the invited speakers and artists as soon as possible, making clear the objectives of the seminar, as well as the topics and the expected outcomes.
- Keep the EMPACT partners informed about the activities, in order to plan their trip in advance.
- Plan in advance the location of the seminar/workshop making sure that there are efficient infrastructures for its realization.
- Inform in advance the academic community about the upcoming activities.
- Disseminate in advance via social media and similar platforms to secure wide interest.
- Secure an online registration process in advance, keeping in mind that a fair percentage of the registered participants may not participate in the end.
- Plan in advance the coverage of the event (photos, videos etc.)

- Give sufficient breaks between sessions (over an hour) and be flexible with the requests of the audience.
- Make clear linkages between the content of different sessions.

Next steps

- Reach out the speakers/presenters/artists to thank them for their contribution and to share their presentations/research material for the purposes of the proceedings.
- Get in contact with the participants to thank them for their participation and remind them to fill in the feedback questionnaire.
- Follow up with reading material and certificates of attendance.
- Continue the media coverage, by updating about the outcomes of the event.
- The consortium partners will use the materials and the methodology of this Landmark seminar for their upcoming events on the same theme.

Risks

- Make sure that you follow a strict schedule of the lecture/activities, not to lose track of time.
- Keep an interactive tone during the seminar to avoid participants losing interest.

Appendix I

Landmark Seminar Programme & Press Release

Co-funded by the European Union

IMPACT

LANDMARK WORKSHOP

THE ART OF THINKING LIKE A MOUNTAIN

EMPATHY FOR NATURE AND NON-HUMAN BEINGS

3 Day Event

Cyprus University of Technology

Fine Arts Department Building

29
—
28
—
27
2023
JANUARY

ABOUT THE LANDMARK WORKSHOP

The three day seminar / workshop is organized in the framework of the innovative project "IMPACT - Empathy and Sustainability: The Art of Thinking Like a Mountain", funded by the EU Creative Europe Programme. Our aim is to facilitate artists to produce, through sustainable practices, art that fosters an empathic stance towards non-human beings and nature, and thus effectively incorporate the concept of sustainability in their artistic production.

WORKSHOP OUTCOMES

Bring together artists, cultural institutions and key thinkers in creative sustainability, philosophy and social sciences to discuss and explore ways of internalizing the power of art in tackling the key pillars of sustainability.

Introduce, discuss and clarify the meaning of "empathy" in arts, which has important implications for artistic research, training and practice.

Clarify and demonstrate how empathy as an abstract concept can be applied in the arts so that people are motivated to care for non-human others and the environment by using concrete examples.

Support artists and cultural professionals to engage with mainstream research from philosophy, social sciences and sustainability studies on the role of empathy and perspective-taking in advocating for environmental issues.

REGISTER TO JOIN US

Please fill in the short registration form here: <https://forms.gle/9E4tF3bnVjoww8T>

(open with Chrome web browser)

No fee. Participation is FREE.

DAY 1

27 JANUARY 2023

13:00 - 16:00 Registration

16:00 - 16:20 Introduction to EMPACT

SESSION 1

16:30 - 17:30 What is this thing called "Empathy"

17:30 - 18:15 Short break

18:15 - 19:00 Short break

19:00 - 21:00 Documentary Screening in Greek with English Closed Captions

END OF DAY 1

EMPA003 - EMPACT - CREA-CUR-2023-COOP-2

DAY 2

28 JANUARY 2023

SESSION 1

10:00 - 11:00 Empathy for the Environment through Art: An Explanation of the IDEA

11:00 - 12:00 Phenomenological Perspectives on Empathy

12:00 - 12:30 Discussion

SESSION 2

15:00 - 15:45 To look into the eyes of the non-human other: The next Tokyo art-based research intervention

15:45 - 16:30 Reaping the Fruits of Informal Urbanism: Quality-Degrading and Toxic Urbanism or Sustainable Community Building

16:30 - 17:15 The just sitting hour: Filing the everyday as an empathic gesture towards nature

17:15 - 17:30 Discussion

END OF DAY 2

EMPA003 - EMPACT - CREA-CUR-2023-COOP-2

DAY 2 CONTINUED

28 JANUARY 2023

SESSION 3

18:00 - 18:45 Nature Sound Recording, Composing and Performing

18:45 - 19:00 Presentation of ENVISION and CENTAUR EU projects a brief review of good practices

19:00 - 20:00 CONCERT: "Natural Resonances Under Crisis"

END OF DAY 2

EMPA003 - EMPACT - CREA-CUR-2023-COOP-2

DAY 3

29 JANUARY 2023

SESSION 1

10:00 - 11:00 Artists Talk: Grazeland - the triumph of an uncertain path

11:00 - 12:30 Working with Your Memories: Empathy for Narratives of the Past

12:00 - 12:30 Lunch break

SESSION 2

13:00 - 17:00 Artistic Workshop

END OF LUNCH BREAK WORKSHOP

EMPA003 - EMPACT - CREA-CUR-2023-COOP-2

SPEAKERS

KATERINA BANTINAKI
Assistant Professor in Architecture and Philosophy of Art at the University of Crete. Her research focuses on the philosophy of perception, but also on issues of subjectivity and subjectivity, on the architecture of work and emotion, and on the structural and conditions of aesthetic experience, including the perceptual experience of works of visual art. Currently she is investigating the relation of empathy to art, and explores the role of empathy and the aesthetic field. Research on Fiction and Beyond with E. Katsoulidou and A. Vassiliou. (Literature, Performance)

THEODOROS KOUROIS
Dr. Theodoros Kourou is a post-doctoral researcher at the University of Cyprus, specializing in the study of the emerging scene, emergence and variation, integration, as well as space and place. He studied theatre & Art in Anthropology, MA in Social Anthropology and a Ph.D. in Sociology. He has participated in numerous research projects and has published his work in journals and edited volumes.

FOTINI VASSILIOU
Fotini Vassiliou is an Assistant Professor in Phenomenology at the Department of Philosophy of the National and Kapodistrian University of Athens and Adjunct Reader of the "Body and Mind" MA Program at the University of Bath. Her research interests include the phenomenology of perception and the phenomenology of perception. She has published research papers in Greek and international journals on the role of perception in perception. (Philosophy, Art)

NICO CARPENTER
Nico Carpenter is an Assistant Professor at Charles University (Prague, Czech Republic). Grad. Research Fellow at Victoria, Wellington Technical University (Victoria) and President of the International Association for Art and Communication Research (IACAR). His theoretical focus is on the aesthetic theory, his research is situated in the relationship between communication, politics and culture, especially towards work, artistic practice and aesthetic theory, participation and democracy. His latest monograph is The Democratic Material Body: Culture as Politics and Democracy. (Media Participation, 2017, Peter Lang, New York) and his latest book is Democratic Participation (2022, Intellect, Bristol).

EFI KYPRIANIDOU
Dr. Efi Kyprianidou is an Assistant Professor in Philosophy and Art Theory at the Department of Fine Arts of the Cyprus Technological University. Her main research areas are Philosophy of Art, Aesthetics, and Art Management. She has published papers in journals and books, and she is editor of the volume Working Culture in Europe (Routledge, 2017) and The Art of Emergence (Routledge, 2020). Currently she co-edits the book Perception and the Aesthetic Field: Perspectives on Fiction and Beyond with K. Bantinaki and F. Vassiliou (Literature, Performance). She has also published art exhibitions in Cyprus, Greece, Germany and South Britain, and she is the scientific consultant and head member of the Virtual Museum of Nature and Contemporary Spatial Art.

MYRTO VOREAKOU
Myrto Voreakou is an assistant research fellow in Architecture, Design, Urban Culture and the National Technical University of Athens, and a Research Fellow and Associate Professor at the University of Cyprus. Her research interests focus on the concept of 'emotional intelligence' and she has an ongoing research project in the Department of Architecture of the University of Cyprus and the University of Bath. She is also a graduate in the field of Fine Arts and Architecture at the Department of Fine Arts and Architecture of the Cyprus Technological University.

ARTISTS

FANI BOUDOUROGLOU
Fani Boudouroglou is a visual artist and art researcher active in New Media and Installation Art. Working across media she focuses on the relation between art, technology, culture and politics. Her research subjects such as the social machine interface, the archiving of human experiences related to nature and culture, through expanded storytelling and narration. She studied painting at the Department of Applied and Visual Arts of the School of Fine Arts of Aristotle University of Thessaloniki and holds a M. Sc. Visual Arts from Aristotle School of Fine Arts and a MEd in Advanced Computer Graphics from Aristotle School of Electrical and Computer Engineering. She has published and works in Thessaloniki.

KYRIAKOS KOUSOULIDES
Kyriakos Kousoulides is a visual and media artist with a background in philosophy and computer science with over 10 years of experience in large-scale software development & installation in computer science. He holds a Bachelor's degree in MA in Computational Arts from Bath Spa University, London. His work has been exhibited in multiple group exhibitions in Cyprus, Greece, China, United Kingdom and Germany. He has created the projection mapping and its video environment for the opening ceremony of the European Capital of Culture Pafos 2017 as a member of the creative team led by the Salt & Peppercorn company. For the last 3 years he teaches at the Cyprus University of Technology.

RANIA EMMANOULIDOU
Rania Emmanouilidou studied painting at the Department of Applied and Visual Arts of the School of Fine Arts of Aristotle University of Thessaloniki. She has graduated via video dance, film and animation. She was the founder of the film group 'A', a hybrid platform of research and creation of the dialogue between arts, video communication and design. She has organized and curated exhibitions, projects and publications in collaboration with artists and public interventions (2014, 2016, 2017) in the context of Thessaloniki, Municipality of Thessaloniki, Municipality of Thessaloniki, Municipality of Thessaloniki. She has presented numerous and numerous performances, she has worked on stage and costume design for performance and theater.

VIANNIS CHRISTIDIS
Viannis Christidis is an academic and artist, born in Thessaloniki, who currently lives and works in Berlin, Germany. Studied Cultural Technology and Communication at the University of the Aegean, he holds an MEd in Social Design from the University of Edinburgh, and a PhD in Social Anthropology of Rural Area from the University of Thessaloniki, where he is currently an Assistant Professor at the Department of Fine Arts. His research focuses on the cultural work of music, its functionality in everyday life and the relationship between the individual and social spheres, which he is currently presenting in the way the music can be conceptualized through sound and video recordings.

VICKY PERICLEOUS
Vicky Pericleous is a visual artist and assistant professor at the Department of Fine Arts, Cyprus Technological University. She studied at Manchester Metropolitan University, Victoria School of Art, London, and the Academy of Fine Arts in Greece. Her work was an exhibition in various international venues including London, Greece, Paris, Thessaloniki, Foundation in Bulgaria, Athens, St. Gallen, Salzburg at the National College of Arts, Lahore, Multinational Art Fair, Thessaloniki, London as well as in various private galleries abroad. She has also exhibited in various London venues, London, and WROU "Multinational Art Centre, Victoria School of Art, Bath, Bath of Open Cultural Foundation, Newport, Wales, and in Greece. Publishing articles in Research, the Salt & Peppercorn, and at Royal Society, in April of the European Capital of Culture Pafos 2017. She has published research papers in Greek and international journals on the role of perception in perception. (Literature, Performance)

ARTISTS

LIA PSOMA

Lia Psoma completed her studies at the University of Fine Arts of St. Etienne in France and obtained the National Diploma of Art Education and the National Qualification Diploma of Art Education (1999-2000). She has been graduated from M.F.A., University of Fine Arts of Hamburg, from the Department of Visual Communication (2004-2005). She has cooperated with short TV media productions and worked as a screen as a stop action post producer and art director. She has collaborated with educational groups such as ARTS IN A CLASS in education and interactive media and postgraduate departments. She participated in group exhibitions from 2007 until today the time and space in Thessaloniki.

ANDREAS SAVVA

Andreas Savva is an artist and Special Teaching Staff at the Department of Fine Arts, Cyprus Technological University. He studied painting at the Athens School of Fine Arts (1990-1992) and attended the postgraduate program in Digital Arts at the same school (2000-2002). He has held more than sixty exhibitions and his work has been shown in many group exhibitions around Europe, including Frankfurt, Berlin, Art Basel, Moscow (2014), Rio de Janeiro, Sao Paulo, New York, Copenhagen, Athens, Rome, Paris, Venice Biennale of Art, Seoul (2013), New York, Art Workshop, Villa Igiea, Fondazione Acquafredda, Palermo, Spain (2013), Open 12 International Exhibition of Sculpture and Installation, Venice Lido, Italy (2010), Istanbul Culture, Villa Neria, Turkey for Contemporary Art, Palermo, Italy (2007), THE 60th Art Biennale - IMPACT - CREA-CULT-2001-COOP-2 International Biennale of Contemporary Art of Berlin, the 1st of Kyriacos, Kostas (2004), EUROPE 2010, Kalamitaki House of Contemporary Art, Paphos/Cyprus, Greece (2006). His installations can be seen at the Jewish Museum Park, 6th International Art Center, USA, New York (2013) and at the 7th edition of THE 60th International Festival of Contemporary Art, Katowice, Poland (2017).

DIMITRIS SAVVA

Dimitris Savva is a researcher and professor of contemporary art at the National Technical Higher Education Institute of Athens (NTUA) and National Agency for Research and Technological Innovation. His researches have been published in Science, Cyprus, United Kingdom, Greece, Italy, Belgium, France, Berlin, Czech, Brazil, Canada, China and USA. Any of his researches can be seen in prestigious international work in Anthropology (2012-2014-2015, Santa Monica USA and Rome Italy).

Disclaimers:
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END OF PROGRAMME
WWW.IMPACT.FX3.021.008
IMPACT - IMPACT - CREA-CULT-2001-COOP-2

ENGLISH
PRESS RELEASE

IMPACT - Empathy and Sustainability: The Art of Thinking Like a Mountain

Cyprus Technological University
"The Art of Thinking Like a Mountain"
Empathy for nature and non-human beings

27th-28th-29th of January 2023

We are pleased to announce the 3-day workshop "The Art of Thinking Like a Mountain" in the framework of the innovative project "IMPACT - Empathy and Sustainability: The Art of Thinking Like a Mountain", co-funded by the EU Creative Europe Programme (Grant Agreement No: 10109965 - IMPACT - CREA-CULT-2001-COOP-2).

The workshop is organized by Cyprus University of Technology (CUT) and will be held in English language.

As far back as Aristotle, art has been strongly related to empathetic responses to pain and, by association, to the development of an empathetic attitude, in which ways humans can be emotionally influenced by their engagement with works of art, in order to become more empathetic towards nature.

This seminar/workshop aims to help artists and art and culture professionals to become empathetic and resilient beings and to incorporate the idea of sustainability in their work. Its objective is to demonstrate how empathy as an abstract concept can be applied in the arts so that people are motivated to care for non-human others and the environment. Furthermore, artists specialized in matters of sustainability, philosophers and social scientists will engage in a dialogue, in order to explore the role of empathy in the development of a sustainable lifestyle.

"The Art of Thinking Like a Mountain" workshop will carry out a holistic, well designed series of activities, which will provide the artists and the cultural organizations with the knowledge, skills and tools to face the complicated scientific and social conflicts caused by the climate change.

Search:

10109965 - IMPACT - CREA-CULT-2001-COOP-2

Katerina Bardiaki (University of Crete), Nico Caporaso (Dartus University, Vilnius Gediminas Technical University), Theodoros Kostas (Cyprus University of Technology), GS Kyriakidou (Cyprus University of Technology), Fotini Vasilidou (National and Kapodistrian University of Athens), Myra Vassilakou (Cyprus University of Technology).

Participant Artists:
Felix Bandouragias, Yannis Christidis, Katerina Emmanouilidou, Katerina Kousoulidou, Vicky Perdikidou, Lia Psoma, Andreas Savva, Dimitris Savva.

If you are an artist, arts manager, cultural professional, researcher, educator, student, or representative of a business company interested in cultural development, join us! The workshop has a limited number of participants. To reserve your place, please fill in the short registration form here: <https://forms.gle/3M5tF6Q6m3m3e997>. The workshop is free of charge.

The schedule of the workshop will be provided upon registration.
Join IMPACT! Share media and keep updated about empathy and sustainability through the arts. [Facebook](https://www.facebook.com/impactfx3), [Instagram](https://www.instagram.com/impactfx3), [Twitter](https://www.linkedin.com/company/impactfx3), [YouTube](https://www.youtube.com/channel/UC...).

Disclaimer:
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ENDS

NOTE TO EDITORS
For more information about the project IMPACT, please contact:
Dimitris Ioannidis
Project Manager, Cyprus University of Technology
Dio.ioannidis@cut.ac.cy

10109965 - IMPACT - CREA-CULT-2001-COOP-2

Co-funded by the European Union

"THE ART OF THINKING LIKE A MOUNTAIN"
EMPATHY FOR NATURE AND NON-HUMAN BEINGS

EMPACT

ABOUT THE WORKSHOP
 3 day event, organised in the frame work of the innovative project "EMPACT - Empathy and Sustainability: The Art of Thinking like a Mountain", co-funded by the EU Creative Europe Programme. Our aim is to facilitate artists to produce, through sustainable practices, art that fosters an empathic stance towards non-human beings and nature, and thus effectively incorporate the concept of sustainability in their artistic production.

27 — 28 — 29
JANUARY
 2023
LANDMARK WORKSHOP

Cyprus University of Technology
 at the Fine Arts Department Building

REGISTER TO JOIN US

Please fill in the short registration form here:
<https://forms.gle/BK4bE0EacYcwaMXT>
 (open with Chrome web browser)

No fee. Participation is FREE.

101055903 — EMPACT — CREA-CULT-2021-COOP-2

WWW.EMPACT.PROJECT.ORG

Co-funded by the European Union

"THE ART OF THINKING LIKE A MOUNTAIN"
EMPATHY FOR NATURE AND NON-HUMAN BEINGS

EMPACT

ABOUT

EMPACT - Empathy and Sustainability: The Art of Thinking Like a Mountain is a 24-month project, co-funded by the Creative Europe program of the European Union and led by the Cyprus University of Technology.

EMPACT lies on two interconnected pillars

- 1 To facilitate artists to produce, through sustainable practices, art that fosters an empathic stance towards non-human beings and nature.
- 2 To enable artists and cultural workers to become themselves empathic and resilient individuals.

EMPACT aims at supporting a diverse set of cultural players to take an active role promoting empathy and sustainability in their respective local, national and European communities, advancing a better understanding of the ways in which empathy-related arts contribute to "individual" sustainability orientations and broader environmental sustainability. The project is expected to initiate a dialogue between artists, sustainability experts, philosophers and social scientists, in order to explore the importance of empathy as a key to aid people tackle and act upon climate change.

TARGET AUDIENCE
 Early and mid-career, active in visual, fine and performative arts, art theory and curating, cultural management, and any discipline related to contemporary creation.

www.EMPACT.PROJECT.ORG

RESULTS

- Training Curriculum
- Artistic Program
- Residency Program
- Socially-Engaged Art Interventions
- Collaborative Interdisciplinary Artistic Projects
- Sustainable Circular Economy Platform (SuCIE)
- Small Scale Research

PARTNERSHIP

EMPACT brings together eight European partners from six different countries (Cyprus, Italy, Greece, Slovenia, Spain and Bulgaria).

Logos of partners: IT, UGM, V&A MB, etc.

101055903 — EMPACT — CREA-CULT-2021-COOP-2

FOLLOW US ON

- @empact.creative.europe
- @empact_creative.europe
- @EmpactEurope
- @empact-creative-europe-project
- <https://bit.ly/3MMLsW8>

"We strongly believe that the concept of empathy can shed new light on how we understand and embody sustainability through arts."

Appendix II

Speakers and Presenters CVs

Katerina Bantinaki

Katerina Bantinaki is Assistant Professor in Aesthetics and Philosophy of Art at the University of Crete. Her research focuses on the philosophy of depiction, but also on issues of narrativity and authorship, on the relations of art and emotion, and on the character and conditions of aesthetic experience, including the perceptual experience of works of visual art. Currently she is investigating the relations of empathy and art and co-edits the book *Empathy and the Aesthetic Mind: Perspectives on Fiction and Beyond* with E. Kyprianidou and F. Vassiliou (Bloomsbury, forthcoming).

Nico Carpentier

Nico Carpentier is Extraordinary Professor at Charles University (Prague, Czech Republic), Chief Research Fellow at Vilnius Gediminas Technical University (Lithuania) and President of the International Association for Media and Communication Research (2020-2024). His theoretical focus is on discourse theory, his research is situated in the relationship between communication, politics and culture, especially towards social domains as war & conflict, ideology, participation and democracy. His latest monographs are *The Discursive-Material Knot: Cyprus in Conflict and Community Media Participation* (2017, Peter Lang,

New York) and *Iconoclastic Controversies: A Photographic Inquiry into Antagonistic Nationalism* (2021, Intellect, Bristol).

Theodoros Kouros

Theodoros Kouros is a post-doctoral researcher at the University of Cyprus, specializing in the study of the everyday state, strategies and tactics, immigration, as well as space and place. His studies include a BA in Sociology, an MA in Social Anthropology and a Ph.D. in Sociology. He has participated in numerous research projects and has published his work in journals and edited volumes.

Efi Kyprianidou

Efi Kyprianidou is an Assistant Professor in Philosophy and Art Theory at the Department of Fine Arts of the Cyprus Technological University. Her main research areas are Philosophy of Art, Aesthetics, and Arts Management. She has published papers in reviews and books, and she is editor of the volumes *Weaving Culture in Europe* (Nissos, 2017) and *The Art of Compassion* (Nissos, 2019). Currently she co-edits the book *Empathy and the Aesthetic Mind: Perspectives on Fiction and Beyond* with K. Bantinaki and F. Vassiliou (Bloomsbury, forthcoming). She has also curated

art exhibitions in Cyprus, Greece, Germany and Great Britain, and she is the scientific consultant and head curator of the Virtual Museum of Modern and Contemporary Cypriot Art.

Fotini Vassiliou

Fotini Vassiliou is Assistant Professor in Phenomenology at the Department of Philosophy of the National and Kapodistrian University of Athens and Adjunct Member of the “Brain and Mind” MSc Program at the University of Crete Medical School. She specializes in Phenomenological Philosophy of Mind and Phenomenological Aesthetics. She has published research papers in Greek and international journals on the role of embodiment in perceptual constitution, the role more specifically of tactual intentionality, the varieties of perception (sensory, aesthetic, categorial, etc.), the delineation of pre-categorial and pre-conceptual acts, mereological analyses, the specifics of image-consciousness, and the issues of aesthetic disinterestedness and aesthetic engagement.

Myrto Voreakou

Myrto Voreakou is an architect holding an MSc in Architectural Design-Space-Culture from the National Technical University of Athens, and a MA in Cultural Policy and Development from the Open University of Cyprus. Her recent research deals with the concept of (corporate) cultural responsibility. She has been an adjunct faculty member in the Department of Architecture of the University of Cyprus and the University of Nicosia. Currently, she works as a scientific officer at the Cyprus Scientific Technical Chamber. She is a Ph.D. candidate in the field of Arts and Sustainability in the Department of Fine and Applied Arts of the Cyprus University of Technology.

Fani Boudouroglou

Myrto Voreakou is an architect holding an MSc in Architectural Design-Space-Culture from the National Technical University of Athens, and a MA in Cultural Policy and Development from the Open University of Cyprus. Her recent research deals with the concept of (corporate) cultural responsibility. She has been an adjunct faculty member in the Department of Architecture of the University of Cyprus and the University of Nicosia. Currently, she works as a

scientific officer at the Cyprus Scientific Technical Chamber. She is a Ph.D. candidate in the field of Arts and Sustainability in the Department of Fine and Applied Arts of the Cyprus University of Technology.

Yiannis Christidis

Yiannis Christidis is an academic and artist, born in Thessaloniki, who currently lives and works in Cyprus. Having studied Cultural Technology and Communication at the University of the Aegean, he holds an MSc in Sound Design from the University of Edinburgh, and a PhD in Social Anthropology of Sound from Cyprus University of Technology, where he is currently an Assistant Professor, at the Department of Fine Arts. His research focuses on the cultural aspect of sound, its functionality in everyday life and the relationship between the listeners and their place, while he is also interested in the ways the above can be communicated through visual and audio recordings.

Rania Emmanouilidou

Rania Emmanouilidou studied painting at the Department of Applied and Visual Arts of The School of Fine Arts of Aristotle University of Thessaloniki. She has presented six solo shows. She and Apostolos Rizos are the founders of Les Yper Yper, a hybrid platform of research and connection of the dynamics between arts, visual communication and design. She has organized and curated exhibitions, projects and residencies in collaboration with private and public institutions (TISF, ICTVC, Municipality of Torino-Italy, Municipality of Alberta- Canada) and she has presented seminars and workshops. Furthermore, she has worked as stage and costume designer for performance and theater.

Kyriakos Kousoulides

Kyriakos Kousoulides is a visual and media artist with a background in philosophy and computer science with over 10 years of experience in large-scale software development & heuristics. He Graduated from Athens National School of Fine Arts, Greece and further acquired an MA in Computational Arts from Goldsmith's University,

London. His work has been presented in multiple group exhibitions in Cyprus, Greece, China, United Kingdom and Germany. He has created the projection mappings and 3d video environment for the Opening Ceremony of the European Capital of Culture Pafos2017 as a member of the creative team led by the Walk the Plank theatre company. For the last 4 years he teaches at the Cyprus University of Technology.

Vicky Pericleous

Vicky Pericleous is a visual artist and assistant professor at the Department of Fine Arts, Cyprus Technological University. She studied at Manchester Metropolitan University, Wimbledon School of Art, London, and the Academy of Fine Arts in Venice. Her work was shown in exhibitions at various international venues including Espace Communes, Paris, Hasselblad Foundation in Gothenburg, Zahoor Ul Akhlaq Gallery of the National College of Arts, Lahore, Multiplied Art Fair, Christie's, London as well as in various private galleries abroad. She has also exhibited in Evagoras Lanitis Centre, Limassol, and NiMAC -Municipal Art Centre, Omikron Gallery, Art Seen, Bank of Cyprus Cultural Foundation, amongst others, all in Nicosia. Pericleous exhibited in Monodrome, the 3rd Athens Biennale, and at Sanat Limani, as part of the European Capital of Culture Istanbul 2010. She has initiated and participated in the international visual-research project "Uncovered: Nicosia International Airport," 2010-13. She has been an active member of the Noise of Coincidence Art Group, an international art group/platform that has organised several exhibitions, actions, happenings and talks in Cyprus and abroad.

Lia Psoma

Lia Psoma completed her studies at the University of Fine Arts of St. Etienne in France and obtained the National Diploma of Art Plastique and the National Superior Diploma of Art Expression (1999-2003). She has Post Graduated from H.f.b.K, University of Fine Arts of Hamburg Germany, from the department of Visual Communication (2004-2006). She has cooperated with Stefi TV studio productions and Filmiki in Athens, as a stop motion paper animator and art director. She has collaborated with

educational groups such as AKTO in BA (Hons) in animation and interactive media and postgraduate departments. She participates in group exhibitions from 2007 until today. She lives and works in Thessaloniki.

Andreas Savva

Andreas Savva is an artist and Special Teaching Staff at the Department of Fine Arts, Cyprus Technological University. He studied painting at the Athens School of Fine Arts (1991-1996) and attended the postgraduate programme in Digital Arts at the same School (2002-2004). He has held over ten solo exhibitions and his work has been shown in many group exhibitions around Europe, including Painting Notes, Art Seen, Nicosia (2018); So Close Yet So Far Away: Contemporary artists from Cyprus, Petah Tikva Museum of Art, Israel (2017); Mona Hatoum Art Workshop, Villa Iris, Fundación Marcelino Botín, Santander, Spain (2010); Open 12 International Exhibition of Sculptures and Installations, Venice Lido, Italy (2009); Instant Europe, Villa Manin, Centre for Contemporary Art, Passariano, Italy (2004); the BIACS 1st International Biennale of Contemporary Art of Seville, The joy of my dreams, Spain (2004); EUROPE EXIST, Macedonian Museum of Contemporary Art, Thessaloniki, Greece (2003). His installations can be seen at The Fields Sculpture Park, OMI International Art Center, Ghent, New York (2016) and at the 7th edition of CONTEXTS International Festival of Ephemeral Art, Sokolovsko, Poland (2017).

Dimitris Savva

Dimitris Savva is a researcher and composer of electroacoustic music. He received his Bachelor degree (distinction), Master degree (distinction) and Doctoral degree in Electroacoustic Music Composition from the Ionian University, the Manchester University and the Sheffield University, respectively. His compositions have been performed in Greece, Cyprus, United Kingdom, Germany, Italy, Belgium, France, Mexico, Chile, Brazil, Canada, Japan and USA. Many of his compositions won prizes in prestigious competitions such as Metamorphoses 2012 -2014 -2018, Iannis Xenakis 2018 and SIME 2019.

Appendix III

Seminar Registration Form

012024-27 x.a. Registration Form: CUT Landmark Workshop | The Art of Thinking Like a Mountain

Registration Form: CUT Landmark Workshop | The Art of Thinking like a Mountain

We are pleased to announce this in-person workshop in the framework of the innovative project 'EMPACT - Empathy and Sustainability: The Art of Thinking Like a Mountain' (co-funded by the Creative Europe project, Grant Agreement No. 101055900 - EMPACT - CREA-CUET 2021-COOP-2). This event is organised by the Cyprus University of Technology and will be held in English language.

If you are an artist, arts manager, cultural professional, researcher, student, or representative of a business company interested in cultural development, join us!

We can't wait to collaborate with you and we appreciate your interest in attending our event.

Important details:

- Date:** 27-28-29 of January 2023
- Time:** Start time on Day 1 (27 January) at 15:00
- Address:** CUT Fine Arts Department
Building: <https://maps.google.com/maps/place/CUT+Cyprus+University+of+Technology>

NOTE: Once you have submitted your registration form you will receive a **full schedule for the 3-day workshop via email**.

We appreciate your interest in attending our event!

To reserve your place for the workshop, please fill out the simple registration form below.

* **Also in this**

<https://www.people-networks.eu/3rdWorkshop/3rdWorkshop/3rdWorkshop/3rdWorkshop>

14

012024-27 x.a. Registration Form: CUT Landmark Workshop | The Art of Thinking Like a Mountain

1. **First name ***

2. **Last name ***

3. **Email address ***

<https://www.people-networks.eu/3rdWorkshop/3rdWorkshop/3rdWorkshop/3rdWorkshop>

14

01/2024/1/27 p.a. Registration form: CCT/Lab-based Technology/7th Art of Design/BSc+MSc/2024

4. Which of the following sectors would best identify your professional practice? *

No emlogje/vetovotaj plov plov dA/Erlogje.

- Artists/creative
- Professional in the arts and cultural sector
- Professional in cultural and creative industries (CCIs)
- Professional active in other areas, related to sustainability & environment
- Student (arts, culture, management, CCIs, sustainability, environment)
- Educator and trainer (arts, culture, management, CCIs, sustainability, environment)
- Researcher (arts, culture, management, CCIs, sustainability, environment)

5. Country

6. Contact Phone Number

7. I accept personal data processing, in line with the Cyprus University of Technology's privacy policy (<https://www.cut.ac.cy/gdpr/nomothesia/?language=1/>) *

No emlogje/vetovotaj plov plov dA/Erlogje.

I accept

<https://www.people.uwaterloo.ca/~jrb/teaching/csc365/assignments/submit5> 14

01/2024/1/27 p.a. Registration form: CCT/Lab-based Technology/7th Art of Design/BSc+MSc/2024

8. I do hereby consent to the use by the EMFACT, Creative Europe project of my image, video, voice (up to 2-3 minutes), or all three of them for dissemination and promotion purposes. In addition, I waive any right to inspect or approve the finished video material, upon request.

Erlogje/vetovotaj plov plov dA/Erlogje.

I consent

Please take note of and accept the Disclaimer and Terms & Conditions

Disclaimer
Co-Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

<https://www.people.uwaterloo.ca/~jrb/teaching/csc365/assignments/submit5> 15

Appendix IV

Seminar Certificate

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The image shows a seminar certificate template with a white background and a large, stylized 'X' graphic in shades of green and grey on the right side. The text is arranged in a structured layout, starting with the European Union logo and funding information, followed by the word 'CERTIFICATE' in large bold letters. Below this, it says 'FOR ATTENDANCE' and 'THE CERTIFICATE IS PROUDLY PRESENTED TO' followed by the placeholder 'Lorem Ipsum'. The main body of text describes the event: a three-day workshop on 'The art of thinking like a mountain' held in January 2023. It also mentions the project 'EMPACT - Empathy and Sustainability: The Art of Thinking Like a Mountain' and lists the organizers. At the bottom, there are logos for Cyprus University of Technology and the EMPACT project, along with the names of the project representatives.

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the European Union

CERTIFICATE

FOR ATTENDANCE

THE CERTIFICATE IS PROUDLY PRESENTED TO

Lorem Ipsum

For participating at the three-day Landmark Workshop entitled
"The art of thinking like a mountain"
Empathy for nature and non-human beings
which was held online 27-28-29 January 2023 and organized by the
Cyprus University of Technology, Department of Fine Arts.

The event was organized in the framework of the innovative project EMPACT – Empathy and Sustainability: The Art of Thinking Like a Mountain, co-funded by the Creative Europe Programme of the European Union (Grant Agreement No: 101055903 – EMPACT – CREA-CULT-2021-COOP-2).

 Cyprus
University of
Technology

Presented by EMPACT Project Representatives:
Prof Yiannis Christidis
Prof Efi Kyprianidou
Danae Ioannou

 EMPACT

Appendix V

Evaluation/Feedback Questionnaire

Co-funded by the European Union

Feedback Form

Erasmus University of Technology **LANDMARK WORKSHOP**

ENPCT

Feedback Form: CUT LANDMARK WORKSHOP "THE ART OF THINKING LIKE A MOUNTAIN" EMPATHY FOR NATURE AND NON-HUMAN BEINGS

Dear Participant,

Thank you for attending the workshop! The info sheet you received prior to the workshop is intended to help you answer the questions more effectively.

If the main content of the ENPCT project and how the workshop has affected your view on the relation between art and sustainability by answering the questions, it is a great success. The info sheet is intended to help you answer the questions more effectively.

All answers will be kept anonymous and will be summarized as part of the feedback evaluation. We highly appreciate your valuable contribution and we thank you in advance!

I would appreciate if you could provide your contact information (Name and email) to the contact person (if applicable).

I consent

PART A

80. Which of the following sectors would best describe your professional practice?

Artist / creative

Professional in the arts and culture sector

Professional in the Cultural and Creative Industries (CCI)

Professional active in the other sector, related to sustainability & environment

Student (arts, culture, management, CCI, sustainability, environment)

Researcher and teacher (arts, culture, management, CCI, sustainability, environment)

Researcher (arts, culture, management, CCI, sustainability, environment)

81. Reason of Workshop? _____

82. Have you participated in an event with the same, or similar topics before this session (online or offline)?

Yes

No

83. On average, how would you rate this session?

Choose ONE option only

Very good

Good

Neutral

Not good

Not good at all

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ENPCT

84. Overall, on a scale of 1 to 5, how would you rate your level of satisfaction with the following:

	1) Very dissatisfied	2) Dissatisfied	3) Neutral	4) Satisfied	5) Very Satisfied
Program content design topics included in the program	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Program structure logic and cohesiveness of the activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Competence and knowledge of the invited speakers/lecturers/teachers	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Clarity of theoretical concepts and practical examples	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Interactivity, ability to ask questions and participate during activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Speaker organization/Registration, before, during, after	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Timing (duration of session)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

85. Please indicate your level of agreement with the following statements:

	1) Not true	2) Neutral	3) True
I have probably enriched my general knowledge and understanding on aspects of environmental sustainability in the arts as a result of this session. I would say that the information/knowledge I received at the session will be of moderate use in my professional practice.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The information/knowledge I received at the session will probably benefit my professional practice in the future.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would say that the session impacted my experiences in terms of content, methodology and delivery.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel that I enjoyed the overall interaction and ability to ask questions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

86. Please describe what you think the most about the event (topic, speakers, examples, etc.):

87. Please provide any recommendations for improvement for future events of a similar nature:

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Q8 How did you hear about this event?

- Facebook
- Instagram
- LinkedIn
- Other Social Media
- Email
- Your organization
- News/Journalism
- Word of mouth
- Other (please specify) _____

Q9 Please write down any comments that you would like the organizers to know about

PART 6

Q10 Before this event, how much do you know about the relation between art and sustainability?

- Not at all
- Very little
- Some
- A lot
- A great deal
- There is no relation
- Don't know

Q11 To what extent do you feel that art could make you more environmentally (sustainability) engaged, inspired, active and less passive?

- Not at all
- Very little
- Some
- A lot
- A great deal
- There is no relation
- Don't know

Q12 After this event, would you say that art can promote sustainability and advocate for climate change?

- Not at all
- Very little
- Some
- A lot
- A great deal
- There is no relation
- Don't know

Q13 How likely do you think it is for sustainability related art to actually strengthen your personal responsibility to the climate change?

- Not at all
- Very little
- Some
- A lot
- A great deal
- There is no relation
- Don't know

3

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Q14 Mark to each sentence below, likely indicates the extent to which you agree or not, that sustainability related art can help to

	(1) Strongly Disagree	(2) Disagree	(3) Neutral	(4) Agree	(5) Strongly Agree	How to an extent art and sustainability	Self-Rate
Acknowledge environmental challenges (such as climate change)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Advance climate change awareness	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Change climate change perceptions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Enhance personal responsibility for tackling climate change	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Encourage people's willingness to fight climate change	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Reduce public understanding of sustainable practices	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Motivate change of attitudes towards sustainability	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Bring significant references to the practice of sustainability artists	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

WE THANK YOU FOR YOUR COOPERATION!

Co-funded by the European Union

THANK YOU FOR ATTENDING THE  **LANDMARK WORKSHOP**

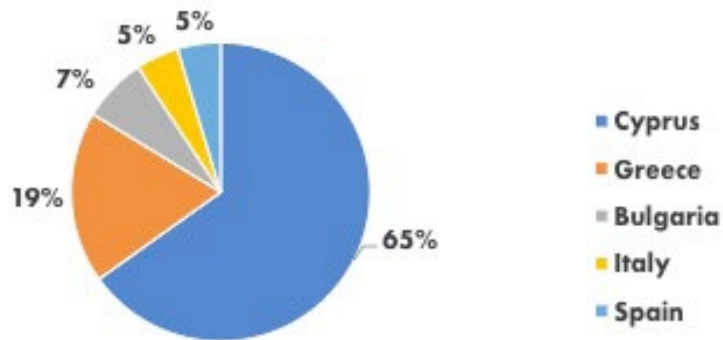


4

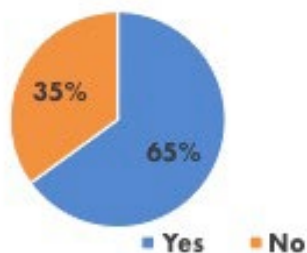
Appendix VI

Evaluation Results

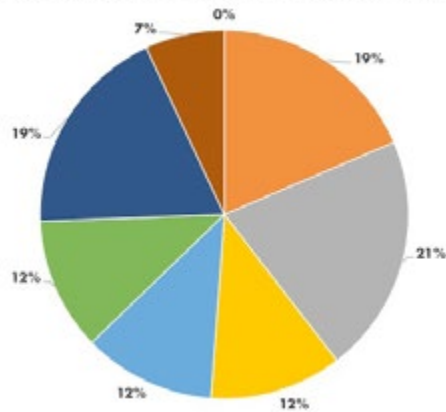
Country of Residence



Have you participated in an event with the same, or similar topics before this seminar (online or offline)?



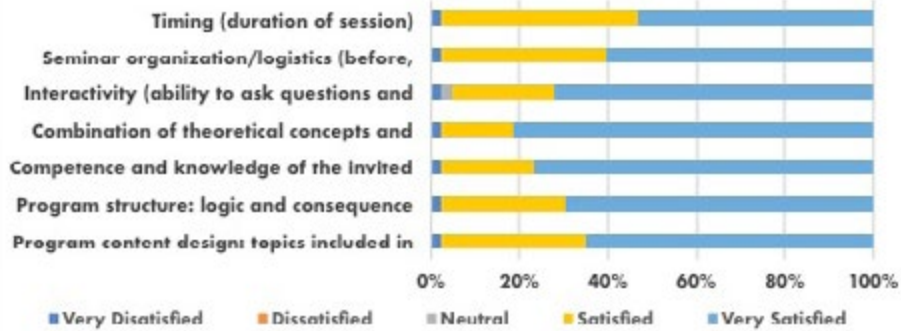
Which of the following sectors would best describe your professional practice?



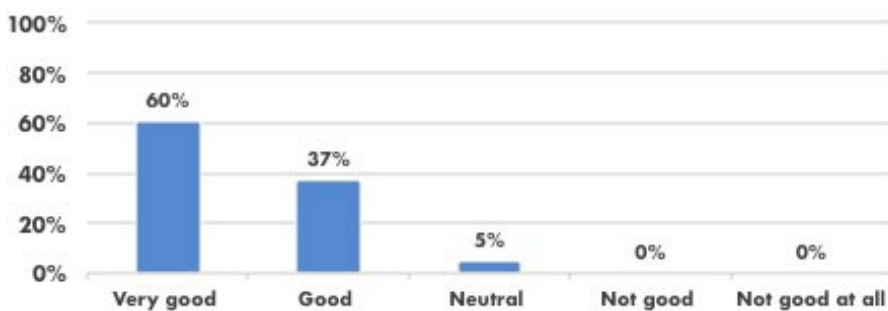
Which of the following sectors would best describe your professional practice?

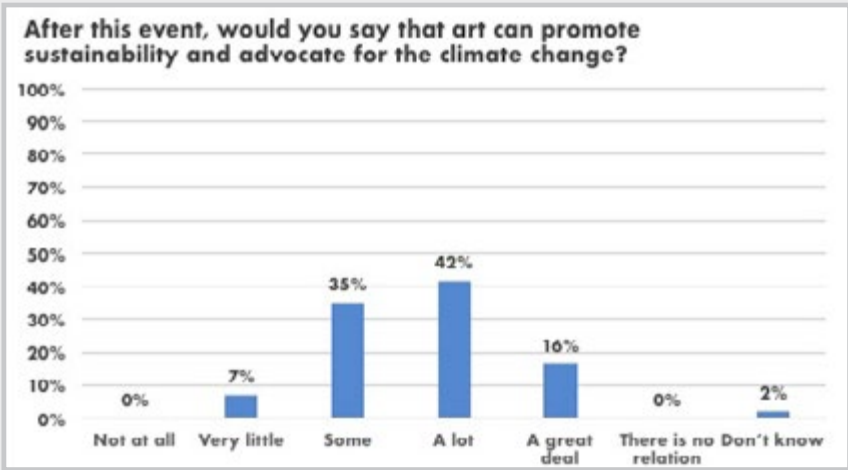
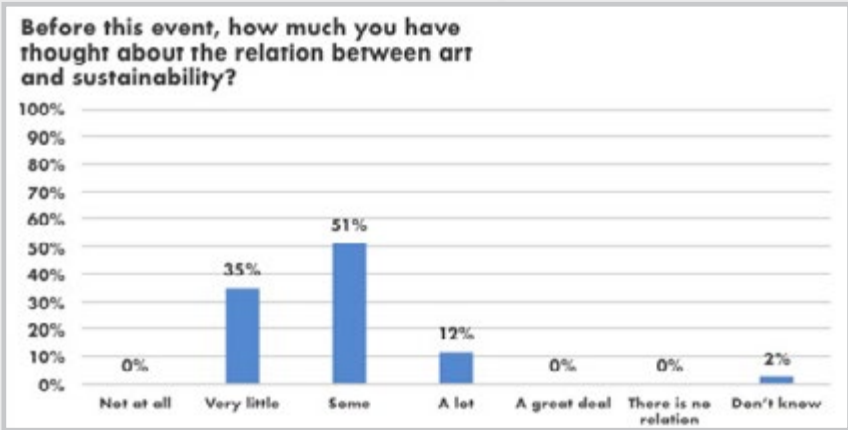
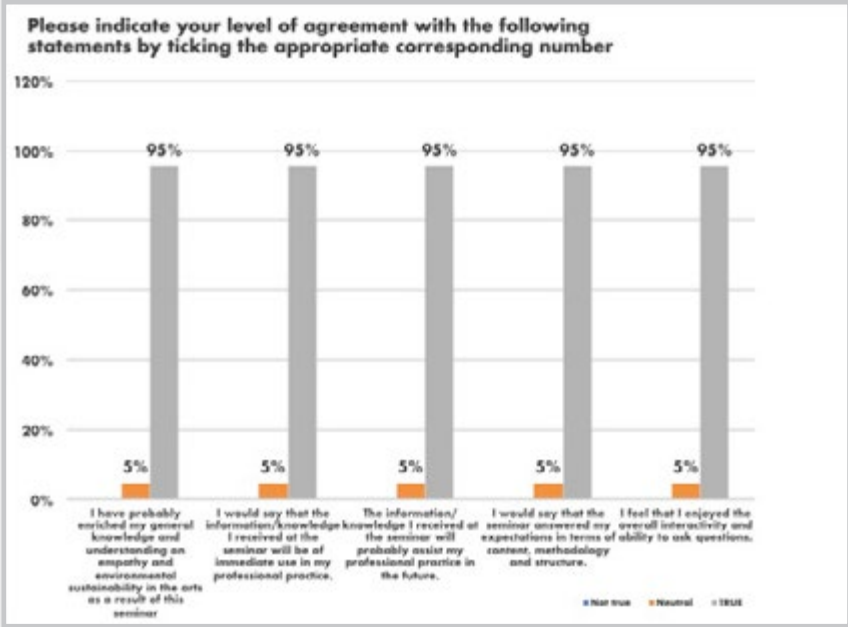
- Artist/creative
- Professional in the arts and cultural sector
- Professional in cultural and creative industries (CCIs)
- Professional active in other areas, related to sustainability & environment
- Student (arts, culture, management, CCIs, sustainability, environment)
- Educator and trainer (arts, culture, management, CCIs, sustainability, environment)
- Researcher (arts, culture, management, CCIs, sustainability, environment)

Overall, on a scale 5 to 1, how would you rate your level of satisfaction with the:

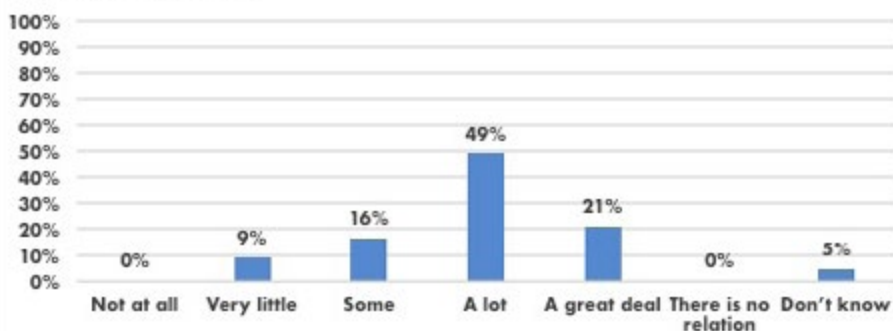


On average, how would you rate this seminar?

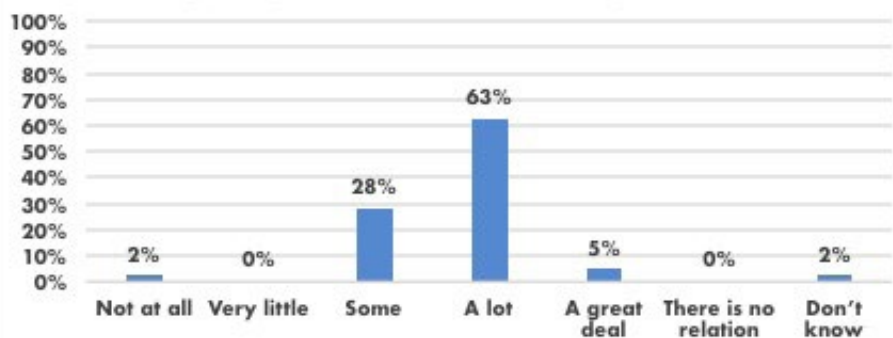




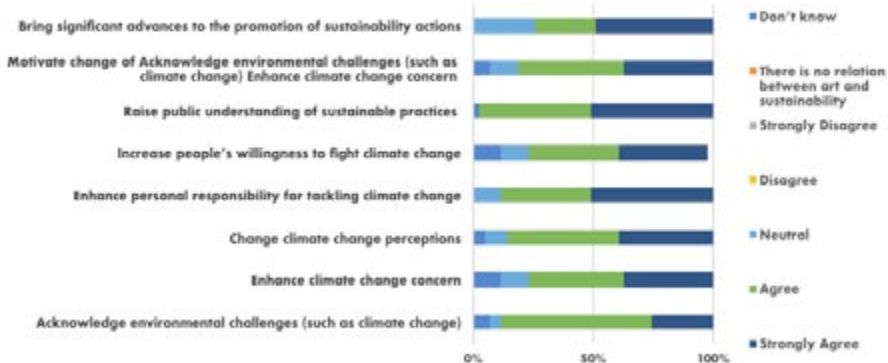
To what extent do you feel that art could make you more compassionate (empathic response) towards nature and non-human beings?



How likely do you think it is for sustainability-related art to actually strengthen your personal responsibility to try to reduce climate change?



Next to each sentence, kindly indicate whether you agree or not, that, sustainability-related art can help to



Appendix VII

List of Participant

1. Christina Christou
2. Vicky Pericleous
3. Maria Pogiatz
4. Martin Kaley
5. Nektrarios Vorres
6. Giannis Kolakidis
7. Euaggelia-Zoi Kalogeraki
8. Antonia Neratzi
9. Antigoni Saretzi
10. Markos Souropetsis
11. Eleni Orfanoudaki
12. Andria Darmatzia
13. Evipides Zantides
14. Tarik Bousaid
15. Konstantina Skamouta
16. Constantina Peter
17. Georgia Theodoulou
18. Eva Korre
19. Athina Chari
20. Eleana Meandrou
21. Andreas Patsalides
22. George Georgiou
23. Maria Stavrou
24. Izabella Nediakova
25. Stanislav Kubik
26. Eleni Kontou
27. Leonidas Ioannou
28. Antonis Neofytou
29. Theodora Zerva
30. Giannos Oikonomou
31. Maria Stefanova
32. Anne Gricmane
33. Marios Toufeksi
34. Giannis Christidis
35. George Rallis
36. Nikos Synnos
37. Zarema Khalilova
38. Marianna Konstanti
39. Ourania Menelaou
40. Andreas Christou
41. Myrto Voreakou
42. Gabi Scardi
43. Susanna Ravelli
44. Dimitra Salli
45. Agni Hadjikyriakou
46. Anastasia Koutsogianni
47. Antonia Christodoulou
48. Lilia Koshavova
49. Dimitris Mostatos
50. Andreas Ioannou
51. Xenia Rousou
52. Maria Kuriakou
53. Louiza Symeonidi
54. Costas Pagondiotis
55. Giana Hadjigeorgiou
56. Sasha Skripova
57. Lia Psoma
58. Rania Emmanouilidou
59. Fani Boudouroglou
60. Maria Kerim
61. Fotini Vasiliou
62. Katerina Bantinaki
63. Demetra Agapiou
64. Elena Agathokleous

65. Maria Agisilaou
66. Iosifina Alva
67. Souzana Anastasi
68. Myria Anastasiou
69. Marianna Anastasiou
70. Maria Andreou
71. Myrto Aristidou
72. Christos Avraam
73. Efthymia Chalkidou
74. Olivia Christodoulides
75. Pangiotis Christou
76. Rafaela Constantinou
77. Melani Constantinou
78. Sotira Couvaras
79. Aristo Couvaras
80. Katerina Dimitriou
81. Simona Presenti
82. Maria Hadjiloizou
83. Ellie Georgiou
84. Stefi Herouvin
85. Natalie Iatridou
86. Byron Ioannou
87. Anna Ioannou
88. Danae Ioannou
89. Maria Kalaitzi
90. Kristina Karagianni
91. Solomon Kountouris
92. Kyriakos Kousoulides
93. Efi Kyprianidou
94. Andriana Lagoudes
95. Skevi Laou
96. Glykeria Laou
97. Fotini Larkou
98. Christos Loizou
99. Ioannis Louka
100. Glorgos Loukaides
101. Efi Lyssi Barrett
102. Simela Marapa
103. Georgia Michaelides
104. Elisavet Mougi
105. Kyriakos Orthodoxou
106. Angela Panagiotou
107. Antigoni Papadopoulou
108. Aspacia Papadima
109. George Pepes
110. Andri Peteli
111. Dimitris Savva
112. Andreas Savva
113. Irineos Shiakallis
114. Michalis Skarparis
115. Anastasia Skiada
116. Rebecca Taki
117. Irene Tofa
118. Maria Tryfonos
119. Evgenia Vasiloude
120. Alberto Vasquez
121. Adonis Volanakis
122. Andria Zachariou
123. Myro Zeka
124. Despoina Zisimou
125. Despoina Athanasiou
126. Anastasia Zouzanea
127. Antonia Theodoraki
128. Ifigeneia Loizou
129. Anna Loukaides
130. Magdalini Makridou
131. Christos Mallouris
132. Antigoni Sartzeti
133. Gioula Hadjigeorgiou

Appendix VIII

Visual Materials

The art of thinking like a mountain
Empathy for nature & non human beings

27- 29 January 2023
Dept. of Fine Arts | Limassol

Speakers	Artists
Katerina Banihaki (University of Grece)	Fani Bountouroglou
Nico Carpenter (Charles University)	Giannis Christidis
Theodoros Keuros (University of Cyprus)	Rania Emmanouilidou
Efi Kyprianidou (Cyprus University of Technology)	Kyriakos Koussoulides
Fotini Vassiliou (N. K. University of Athens)	Vicky Pericleous
Myrto Voreakou (Cyprus University of Technology)	Lia Psoma
	Andreas Savva
	Dimitris Savva

Contact: Danae Manolou (d.manolou@cut.ac.cy)

Co-funded by the European Union

Dept. of Fine Arts | Cyprus University of Technology

CUT Landmark Workshop Poster



*La Panthère des Neiges/
The Velvet Queen (2021)
Directors: Marie Amiguet,
Vincent Munier.*



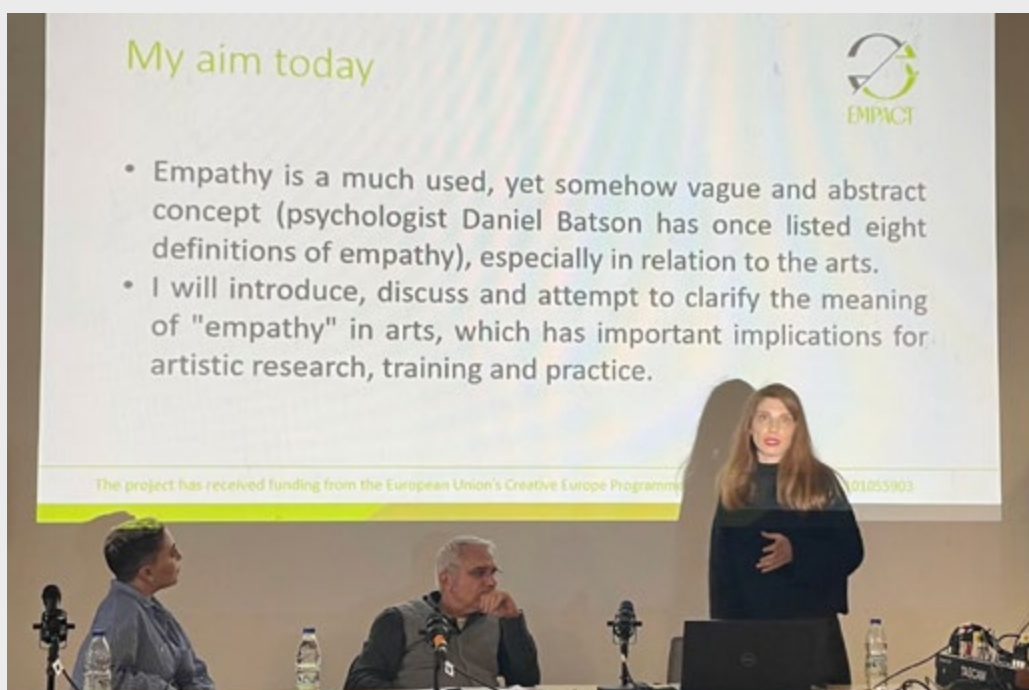
*Pericleous, Vicky. Studies for a Place,
2022, I-II, c-print in mirror aluminium.*

Photographic material of the event

Day 1



Coordinators of EMPACT project, Efi Kyprianidou and Yiannis Christidis



Efi Kyprianidou, the coordinator of EMPACT project, introducing the term "empathy"



Efi Kyprianidou talking about Empathy in Art



Efi Kyprianidou, talking about Empathy in Art



Myrto Voreakou, core member of the CUT team



Part of the academic community attended the event



The audience engaged in fruitful conversations with the speakers



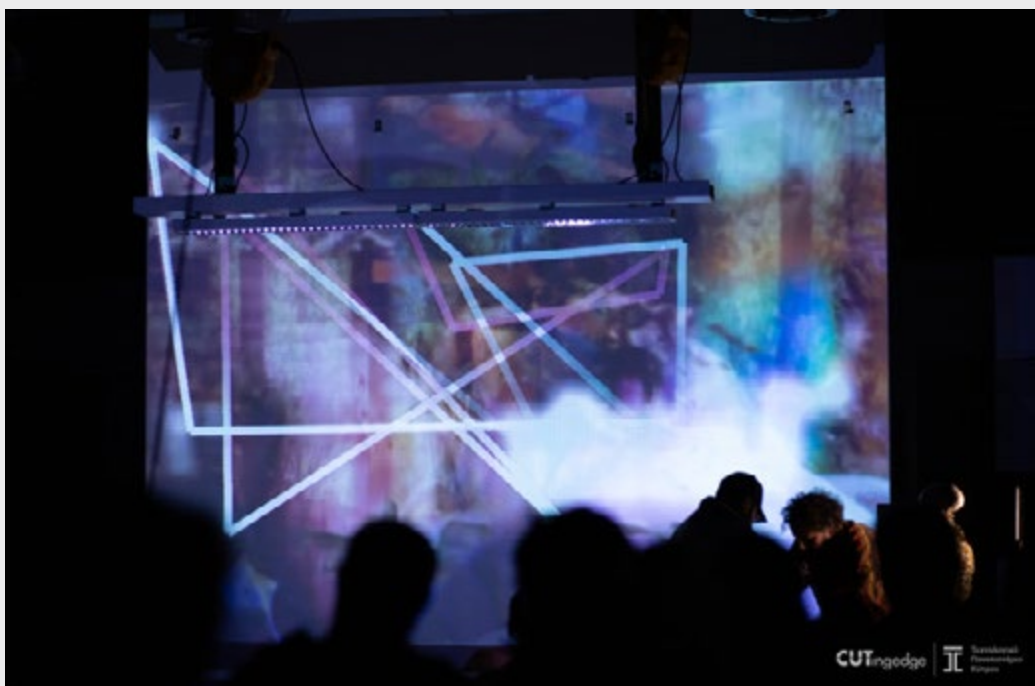
The audience

Photographic material of the event

Day 2



Yiannis Christidis performing in the concert "Natural Resonances under Crisis"



The concert "Natural Resonances under Crisis"



The audience during the second day of the seminar



Dimitris Savva performing in the concert "Natural Resonances under Crisis"



Yiannis Christidis performing in the concert "Natural Resonances under Crisis"



The audience



Efi Kyprianidou (left) and Katerina Bantinaki (right)



Katerina Bantinaki, talking about the relationship between Philosophy, Empathy and Sustainability

Photographic material of the event

Day 3



Vicky Pericleous, visual artist and core member of CUT team



Efi Kyprianidou, coordinator of EMPACT project



Artists Talk_ Fani Boudouroglou, Lia Psoma, Rania Emannoulidou



The audience







Cyprus
University of
Technology

**Empathy and Sustainability:
The Art of Thinking Like a Mountain**

Workshop/Seminar
27-28-29 January 2023
Limassol, Cyprus