

Open Nights Festival Vol.10
09-19 Οκτωβρίου 2025

ύδωρ^{H2O}

Λογοτεχνική Γωνία - Μύλος του Παππά - Wisedog

εικαστικά, φωτογραφία, performances, residencies,
προβολές, διαλέξεις, ποίηση, workshops



ΔΗΜΟΣ ΛΑΡΙΣΑΙΩΝ
ΑΝΤΙΔΗΜΑΡΧΙΑ ΠΟΛΙΤΙΣΜΟΥ



video

Σε έναν κόσμο που υφίσταται ρα-
γδαίες περιβαλλοντικές αλλαγές, το
νερό αναδεικνύεται ταυτόχρονα ως
σύμβολο κρίσης και ανθεκτικότητας.

Το 10ο φεστιβάλ Open Nights προ-
σφέρει μια πλατφόρμα διαλόγου
— έναν χώρο όπου καλλιτέχνες επι-
στήμονες και κοινό μπορούν να στο-
χαστούν πάνω στην παρουσία του
νερού στη ζωή μας. Καλεί έτσι σε μια
ανανεωμένη επίγνωση των σωματι-
κών, συναισθηματικών και οικολογι-
κών του διαστάσεων.

Το φεστιβάλ τιμήθηκε με το EFFE
Quality Label 2024–25 από τον Ευ-
ρωπαϊκό Οργανισμό Φεστιβάλ.

Ρούλα Καραφέρη

*Χορογράφος
Καλλιτεχνική Διευθύντρια
του Φεστιβάλ Open Nights*

In a world undergoing rapid
environmental change, water
emerges as both a symbol of crisis
and resilience.

The 10th Open Nights festival offers
a platform for dialogue—a space
where artists, scientists, and the
public can reflect on the presence
of water in our lives. In this way, it
calls for a renewed awareness of its
physical, emotional, and ecological
dimensions.

The festival has been honored with
the EFFE Quality Label 2024–25 by
the European Festivals Association.

Roula Karaféri

*Choreographer
Artistic Director of the
Open Nights Festival*

1. António Abernú

(Πορτογαλία - Portugal)

“The man who wanted to be water”

2020 / 32'00''

*Video Recreation of the theater show:
The man who wanted to be water*

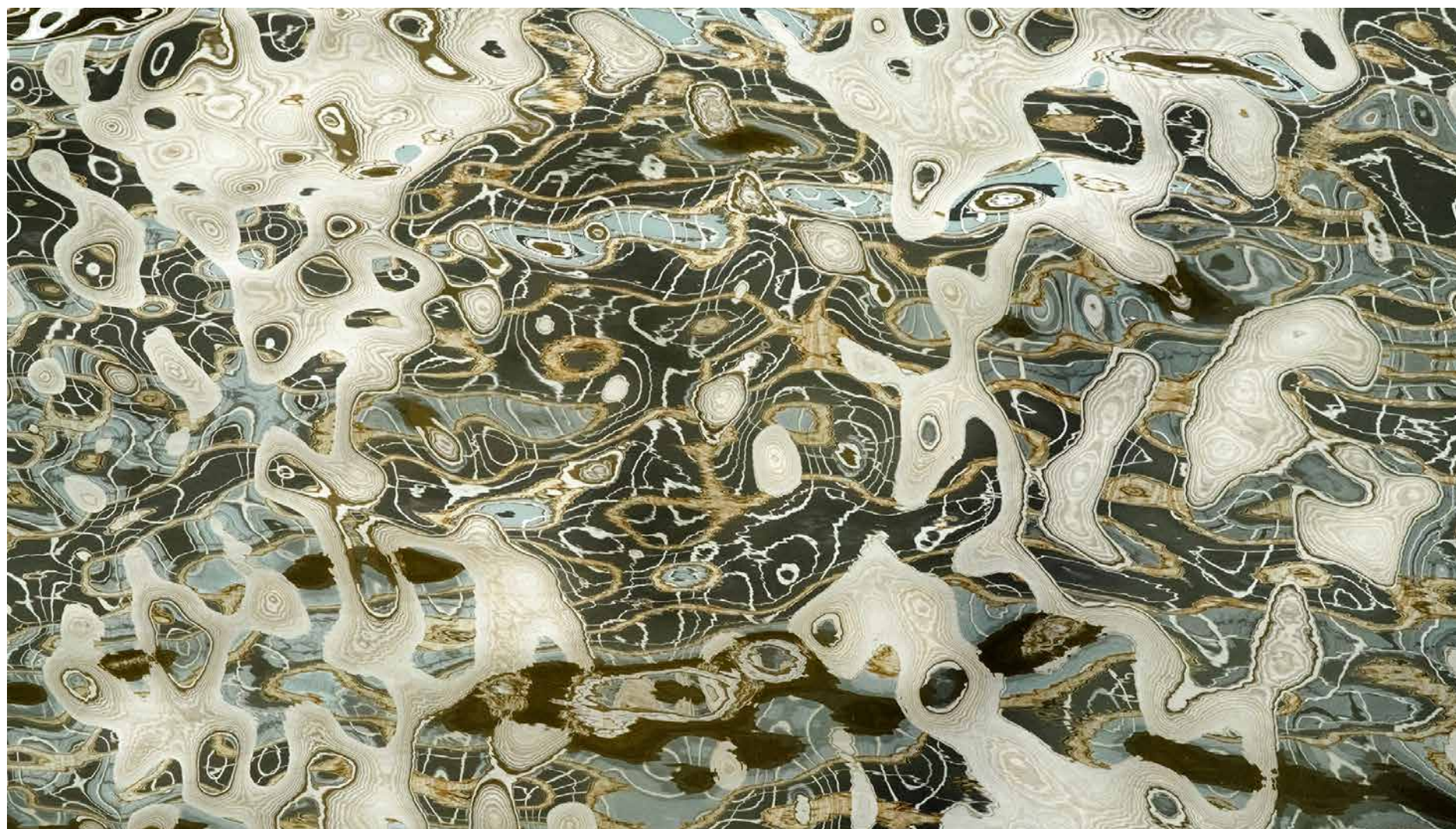
This project is a recreation for the video language of the theater show: The man who wanted to be water, created in 2011. The narrator's scenes, in direct speech, as in the show, are merged with the animation @gua_a digital tale that tells the life of the character Agua - hypermedia animation created in the discontinued Flash, is part of Electronic Literature Collection Volume 3 and AR-QUIVO DIGITAL DA PO.EX - Portuguese Experimental Poetry.

www.homemahgua.wixsite.com/greek
www.homemahgua.wixsite.com/teatro



PhD student in Media Arts at UBI PT, Master in Communication Sciences and Arts, U Nova Lisboa. He trained as an actor at the Centro Dramático de Évora. Founder of ASTA Teatro, Covilhã (in 2000), where developed his professional activity as an actor, director and trainer. As an artist and researcher, he focuses on water awareness, ecological sustainability, environmental concerns and the presence of water in 21st century contemporary art.

www.antonioabernu.wordpress.com



2. Dick Blau

(H.I.A. - U.S.A.)

“The same river twice”

2025 / 60'00''

*Digital photography
Digital loop*

A slow loop of still photographs made at/of the Milwaukee River that explore its surface and depths, arresting its flow to consider the ways that sun, sky, clouds, wind, current, and reflections all interact in a particular instant. These pictures are not representational, at least in any conventional sense. They look at what is there but cannot normally be seen...except through the mind's and camera's eye.

Dick Blau is the author of five photo books and numerous films on subjects ranging from interpersonal family dynamics to studies of music and culture. (Two of those books, *Bright Balkan Morning: Romani Lives and the Power of Music in Greek Macedonia* and *Skyros Carnival* are actually set in Greece.) Dick's work can be found in the collections of the Art Institute of Chicago, the Brooklyn Museum, the Thessaloniki Museum of Photography, and the Macedonian Museum of Art.

3. Ελπινίκη Βουτσά Ρεντζεποπούλου

(Αθήνα - Athens/Greece)

“Ο κήπος
με τα ρόδα”

2025 / 07'10''

video



Ένα νανούρισμα για τα παιδιά που δεν ζουν πια είναι το μουσικό μονοπάτι στο οποίο κινείται η ηρωίδα της ταινίας. Η γυναίκα γεμίζει το δοχείο με νερό από μια ξεχασμένη βρύση. Το μεταφέρει φροντιστικά, σαν να ήταν το παιδί της. Το σώμα της αναμετριέται με το μεγαλείο της γέννησης και του θανάτου, μέσα στη σχισμή των βράχων που θυμίζουν αιδούιο. Μέσα από μια διαδρομή από το φως στη σκιά και πάλι στο φως, φτάνει στον αρχικό της στόχο. Στην άκρη των βράχων αδειάζει το νερό στο θάλασσα, επιστρέφει στη μήτρα της γης το παιδί της.

Concept - Σκηνοθεσία - Μοντάζ - Color Grading: Ελπινίκη Βουτσά
Ρεντζεποπούλου, Χορογραφία - Ερμηνεία: Ματίνα Κοκολάκη, Διεύθυνση
Φωτογραφίας: Μιχάλης Γοναλάκης, Βοηθός Σκηνοθεσίας: Χρήστος Ροζάκης,

Οπερατέρ: Μιχάλης Γοναλάκης, Ελπινίκη Βουτσά Ρεντζεποπούλου, Location
Scout: Σεμέλη Βουτσά, Σοφία Κάσσαρη, Cave & Canyon Manager: Σεμέλη
Βουτσά, Σύνθεση: Κάτια Ανδριανάκου, Διεύθυνση Χορωδίας: Κατερίνα
Βασιλικού, Ambitus Choir: Νικολέττα Καραβάνη, Νάγια Πασχάλη, Κλαίρη
Γάσπαρη, Γεωργία - Χριστίνα Αλεξοπούλου, Χριστίνα Γεωργίου, Δήμητρα
Κόλλια, Λώρα Βοβώνη, Αναστασία Αρχοντάκη, Milda Kalvaityte, Χρυσάνθη
Σουλιώτη, Χριστίνα Σουλιώτη, Έμυ Ραυτοπούλου, Μαρία Βλαβάκη, Ειρήνη
Μπανταλάκη, Σταματέλου Σταμάτα, Μαργαρίτα Μαυράκη, Ηχογράφηση
- Μίξη: Γιώργος Καρυώτης | Sierra Studios, Κόντραμπάσο: Σταμάτης
Φουσέκης, Γκάζιντα: Χρήστος Ροζάκης, Ακορντεόν: Κάτια Ανδριανάκου,
Ομάδα Παραγωγής: Σεμέλη Βουτσά, Κάτια Ανδριανάκου, Χρήστος Ροζάκης,
Σοφία Κάσσαρη, Κυριάκος Τσιτωνάκης

4. Yasnoyara Maria Brusnikina

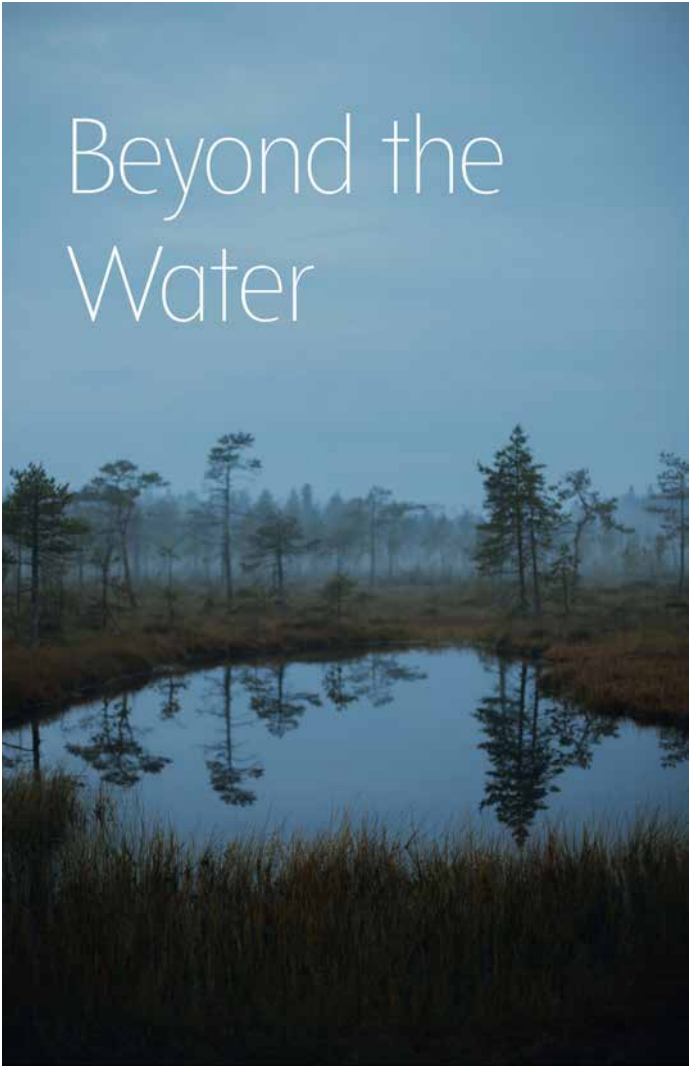
(Рωσiα - Russia)

“Beyond the water”

01’36’’

video

Water is a living element symbolizing life, movement, and intuition. In this video art, dance and water intertwine, reflecting our connection to the world and nature. Water can be calm like a river or fierce like a storm. Dance becomes a metaphor for life, where joy and sorrow, struggle and harmony coexist. “Beyond the Water” is a metaphorical journey exploring how water can be a source of self-discovery and strength, connecting us with nature and our true essence.



YASNOYARA is a multimedia artist exploring the connection between the physical and spiritual through the fusion of the body with natural elements. Her main media include photography, video art, cyanotype, and work with textiles and natural materials. She uses reflections, blurred silhouettes, performative dance, and shades of blue illuminated by golden sunlight to express the multidimensionality of space, freedom, and the subtle boundary between the inner and outer worlds.



5. Marta Ciolkowska

(Πολωνία/Ιταλία - Poland/Italy)

“*BOTTLEFIELD*”

2019 / 03'06''

video

For far too many years, humans have been using weapons to kill each other.

However, in recent years, it seems that more and more people are turning to yet another invention to aid them in their daily lives, using PLASTIC as a weapon far more powerful than bombs and guns, slowly affecting all of humanity. In the video “BOTTLEFIELD”, we find ourselves underwater, as if we were swimming and looking towards the sky, when suddenly we start to see some bottle caps, which rest vigorously on the surface of the water. The film raises important questions that humans must answer and, through careful work and action, find the right solutions to avoid their own decline and ultimate extinction.

Marta Ciolkowska (b.1993) visual artist from Poland, based between Catania and Warsaw. She deals with video, installation, sculpture and graphics, exploring the themes of human’s impact on the environment and the influence that rampant technology has on modern man and everything that surrounds him. Marta graduated from Interior Design at the Strzeminski Academy of Fine Arts in Lodz, Poland (2017), studied also at Academy of Fine Arts in Catania, Italy. In recent years she has participated in various national and international exhibitions and festivals. Her works were shown at: Museum of Contemporary Art MACRO, Rome, Italy, Institute of Art & Culture, Barcelona, Spain among others.

6. Counterpublics/ Κωνσταντίνα Θεοδώρου - Γιώργος Παπαδάτος

(Αθήνα - Athens/Greece)

“Οι Φύλακες του νερού”

2025 / 16'35''

βίντεο δοκίμιο



Το βίντεο δοκίμιο «Οι Φύλακες του νερού» είναι μέρος του διεπιστημονικού ερευνητικού εγχειρήματος του Counterpublics για τις συλλογικές πρακτικές και πρωτόκολλα διαχείρισης του νερού ως κοινό πόρο, και την παραγωγική, πολιτισμική συγκρότηση της τοπικής κοινωνίας και του τοπίου γύρω από αυτά. Αφορά στο «Σηκωμένο αυλάκι», ένα συλλογικό αυτοδιαχειριζόμενο υδραυλικό έργο στο Κυριακοχώρι Φθιώτιδας, που αξιοποιεί την κλίση του εδάφους για να διοχετεύσει με φυσικό τρόπο το νερό, από ένα μικρό χείμαρρο στις καλλιέργειες του χωριού. Γύρω από την συντήρηση, φροντίδα και διαχείριση του αυλακιού έχει αναπτυχθεί μια οικονομία, ένα μικρό-οικοσύστημα αλλά και μια συλλογική ταυτότητα της κοινότητας, που περιλαμβάνει πολύ περισσότερα από το νερό και το αυλάκι, όπως την μέριμνα και την προστασία της χλωρίδας και πανίδας του τόπου. Σε μια περίοδο αυξημένης επισφάλειας για το νερό, με τον κίνδυνο της λειψυδρίας ορατό σε πολλά μέρη της χώρας και την σύσταση φορέων ιδιωτικής διαχείρισης σε άλλα εις βάρος των τοπικών πληθυσμών, το παράδειγμα του Κυριακοχωρίου ξεχωρίζει ως μια πραγματικά ολοκληρωμένη βιώσιμη πρακτική με όρους κοινών.

Credits - Συντελεστές

Παραγωγή: Counterpublics 2025

Έρευνα - Σκηνοθεσία: Κωνσταντίνα Θεοδώρου - Γιώργος Παπαδάτος

Έρευνα πεδίου: Κωνσταντίνα Θεοδώρου - Γιώργος Παπαδάτος -

Γιώργης Νουκάκης

Κάμερα/ Μοντάζ: Γιώργος Παπαδάτος

Τα αποσπάσματα των συνεντεύξεων και ηχητικών καταγραφών παραχώρησαν με τη σειρά που ακούγονται οι: Μαρία Σκαρλάτου / Κωνσταντίνος Τσιαμπούλας / Γιάννης Σκαρλάτος / Δημήτρης Παναγιωτόπουλος / Νίκος Σκαρλάτος / Γιώργης Νουκάκης / Βασιλική Παπαιωάννου / Γεώργιος Χονδρογιάννης / Πατήρ Βασίλειος Γεράνης.

Το δι-επιστημονικό ερευνητικό πρότζεκτ «Οι Φύλακες του νερού» πραγματοποιήθηκε με την οικονομική υποστήριξη του ΥΠΠΟ Τμήμα Άυλης Πολιτιστικής Κληρονομιάς και Διαπολιτισμικών Θεμάτων, 2024.



7. Sandra Díaz

(Κολομβία - Colombia)

“White Noise”

2021 / 02'42''

video

The Muisca legend tells that the Tequendama waterfall was formed by the divine action of Bochica, god son of the Sun, originating a 157 meters high fall over a circular rocky abyss. This waterfall receives rivers of polluted waters, evidencing the inevitable transformation of the landscape as the city expands. This video is a manifestation of the return of the river to its origin, feeding the land, recovering the soils and giving life to structure the ecosystems again.

Plastic Artist Univ. of Caldas, Colombia. Master's Degree in Combined Artistic Languages. National University of the Arts, Argentina. Artistic Residency New York Latin American Art Triennial (NYLAAT), NY 2024. International mobility grant in visual and plastic arts from the Instituto distrital para las artes IDARTES, Colombia 2022. Grant for research + creation in art, science and technology from the Ministry of Culture, Colombia 2021. My work has been exhibited in Colombia, Peru, Mexico, Argentina, France and New York.

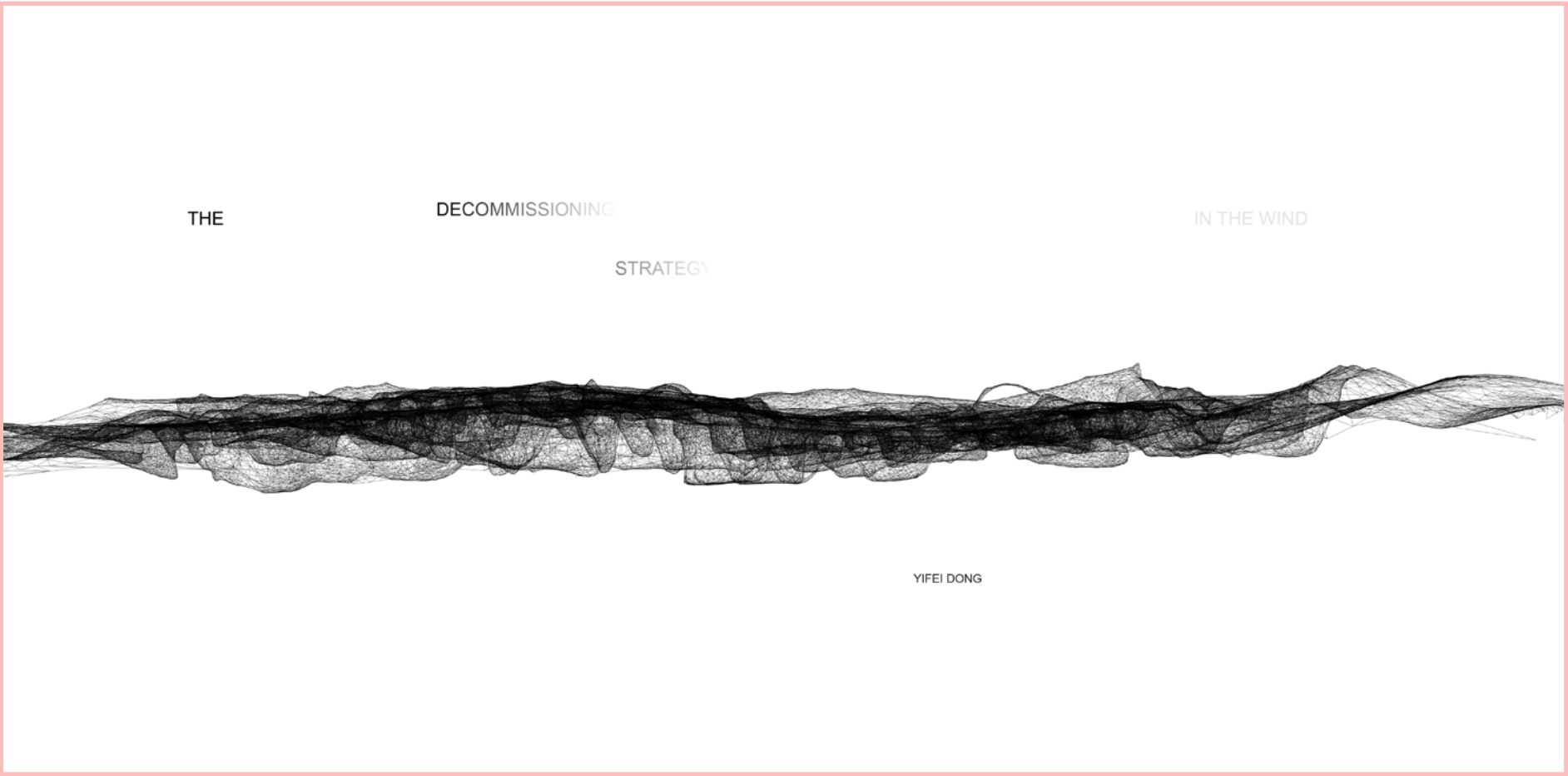
8. Yifei (Evy) Dong

(Κίνα/Αγγλία - China/England)

“The decommissioning
strategy in the wind”

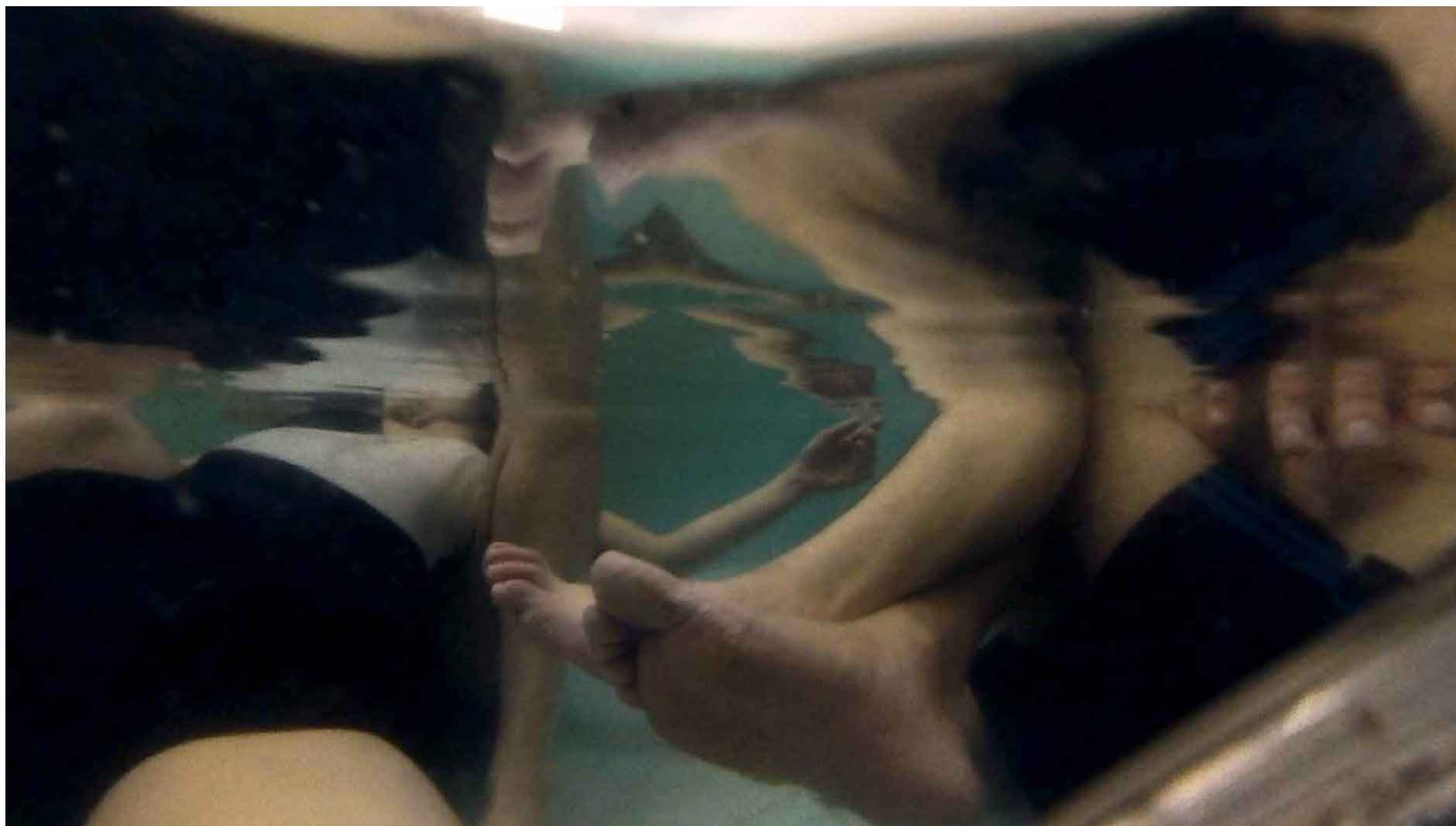
2024 / 02'10''

video,video resources: digital drawing, 3D
Scanning, AE editing



The fantasy is to use the decommissioned nuclear power plant to reshape the local landscape and form new landscape facilities with natural water when the sea level rises. Form a new lifestyle in the area. It presents the peaceful and absurd life cycle experienced by residents of the remote area of Dungeness and water resources.

Chinese Landscape Architect Designer & Computer Games Art Designer based in London. Investigate the convergence of digital and real-life deliverables in design.



9. Entuziart Association - Konrad Mihat

(Ρουμανία - Romania)

“amniotic artheraπ”

2023-24 / 08'05''

360° video for VR headsets

“amniotic artheraπ” is an award-winning immersive film that conveys the inner and outer processes of amniotic therapy. Created as a voluntary, collaborative effort between artists, mainly from the contemporary dance scene, along with teachers, psychology students, and practitioners, it seeks to express and simulate the knowledge and emotions surfaced in formative therapy sessions.

The work is presented and voiced through the understanding of teacher, dancer, choreographer, and Feldenkrais practitioner Valentina de Piante’s lived experience.

Konrad Mihat is a visual media creator specializing in immersive media through 360° live-action films and installations. Since founding coVR Videos in 2017, he has explored both artistic and therapeutic applications of immersive storytelling, producing works such as Danstopic Panoramic and directing the award-winning amniotic artheraπ, which explore the transformative potential of new media in contemporary art.

10. Glafira

(Nopβnyia - Norway)

“aqua vitae”

2022 / 02'30''

digital video, colour, stereo

“Aqua vitae” is a humorous video essay that draws parallels between the grand history of water supply and a personal family story. Through a montage of Roman fountains and dry, matter-of-fact subtitles, the video highlights how water was once more valuable than gold, with ancient Romans consuming up to 1,000 liters per day - an unimaginable luxury by today's standards. Meanwhile, in the filmmaker's grandmother's home, running water only arrived in the 1950s, making this everyday convenience feel like a true historical event. Aqua Vitae blends academic insights with irony and subtle humor, the video plays with the contrast between ancient abundance and recent domestic realities.



Glafira is a Norway-based artist, curator, and educator. Her artistic practice spans different media - from graphics and video to sculpture and mural painting. Widely concerned with interpersonal relationships, collective behavioural patterns, and social dynamics, her work often takes the form of keen observation or ironic commentary. Glafira has created large-scale works for public spaces in Kjøllefjord, Berlevåg, Kirkenes, and Sandnessjøen. Recently, she has been working with graphics, drawings, and videos. She has participated in numerous group exhibitions in Norway, England, Russia, and Germany (2024 Kunstfestival, Hamar, Norway, 2023 FORMAT, Derby, UK, 2022 The National Museum of Art in Norway, Oslo, 2022 Fresh legs, Berlin, 2019 Lit Naits, Mexico, QB Gallery, Oslo, 2016 Berlin: Making of Improvement of Market Facilities, ZUKUNFT am Ostkreuz, Bildersaal Zukunft, Berlin, 2015 Barents Spektakel, Kirkenes, 2014 Russian North XI, etc)..



11. Vardit Goldner

(Ισραήλ - IsraHELL)

“Swimming Lesson”

2021 / 05'07''

video installation
Collection Foundation François Schneider

A video installation and a mockumentary film in which I teach Bedouin girls to swim in a waterless “pool”. It aims to stimulate thought about the lack of swimming pools accessible to Bedouins in Israel, actually denying them swimming lessons and causing frequent cases of drowning in the sea. There are over 200,000 Arab-Bedouins living in the Negev region of Israel today, with access to one single swimming pool that was inaugurated in the Bedouin town of Rahat in 2017. Bedouins are not allowed to enter swimming pools in Jewish localities.

Vardit Goldner is a multifaceted artist specializing in photography and videography. Her artistic pursuits primarily focus on capturing the nuances of the Israeli-Palestinian conflict, shedding light on the everyday lives of Palestinians. Additionally, she delves into social, environmental, and animal-related concerns through her work. She studied at the Faculty of Arts – Hamidra-sha at Beit Berl College, Israel, where she completed the Postgraduate Fine Arts Program, and she holds an M.Sc. in physics. Her work has been shown in exhibitions and festivals such as Earth Rising at the Irish Museum of Modern Art, Dublin, and she was selected as one of the laureates of Talents Contemporains of Fondation François Schneider, France.

12. Olesya Ilenok

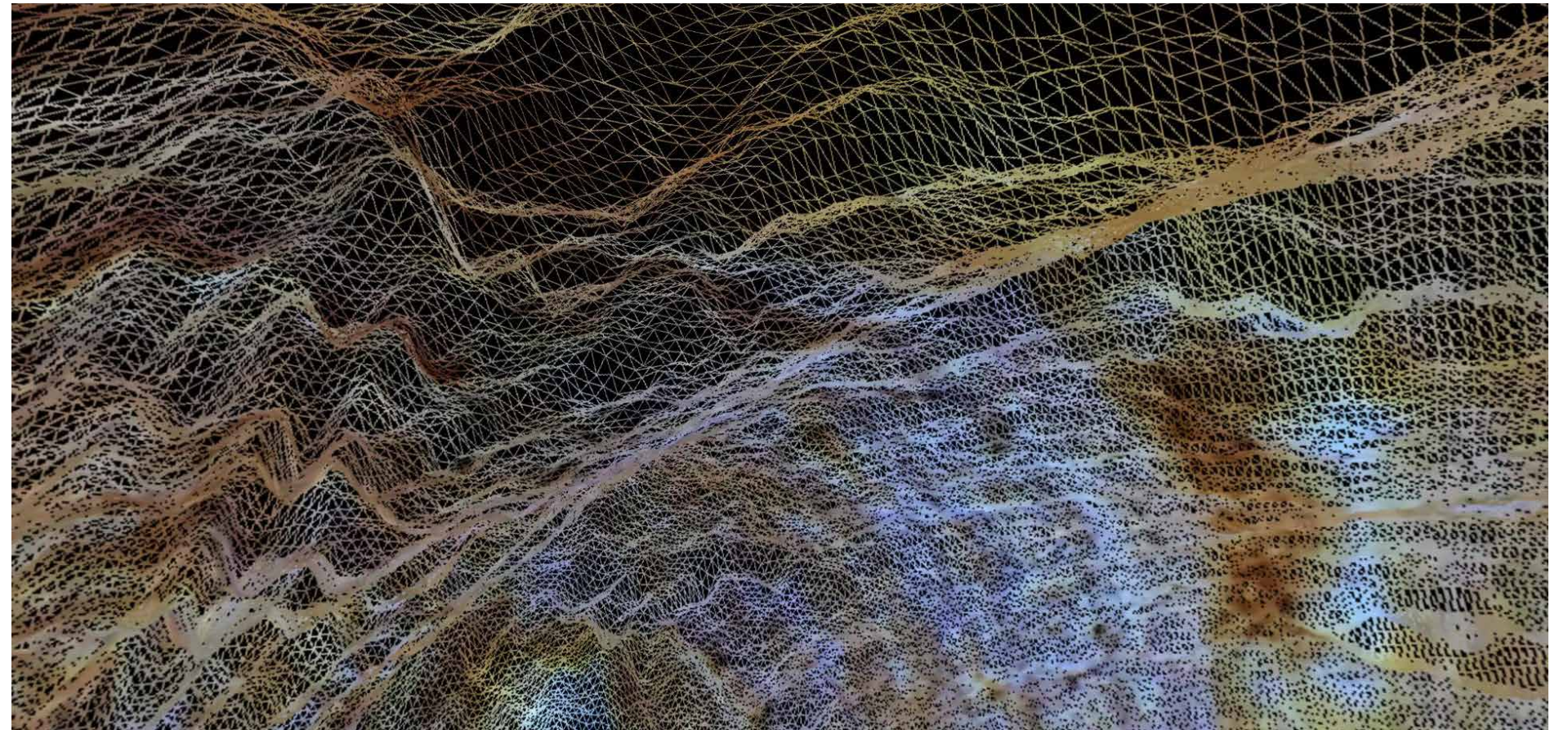
(Σκωτία/Ηνωμένο Βασίλειο -
Scotland/United Kingdom)

“Horizon”

2020 / 03'39''

generative graphics and sound

The project is an attempt to expand the horizon of the visible, where the boundaries between the microcosm and the macrocosm, natural and digital, are erased. The Sea of Japan becomes digital in visual and sound terms, covering the visitor with waves. The movement of the sea is captured and transposed into generative patterns - lines that mimic the fluid choreography of the waves. At the same time, textures, derived from macro photography of marine life, continuously evolve. Simultaneously, the undulating motion of the sea is sonified, transforming wave patterns into a generative soundscape.



Olesya Ilenok is an interdisciplinary artist and educator working at the intersection of visual and technological art. Her artwork explores urban space and natural surroundings, through subjective data collection, found objects, mapping and psychogeography approaches. She delves into the sense of locality, drawing attention to the overlooked, unspoken aspects of the environments we inhabit, uncovering the unseen layers, and the narratives shaped by the ecologies. Often using a mix of digital and physical media, she creates installations, sculptures, sound and video art. Her practice has been featured in international exhibitions, festivals, and residencies, including the Gyeonggi Ceramics Biennale 2024, The Listening Biennial, Cryptic Nights, Art Prospect. She won the Gyeonggi International Ceramic Biennale Prize 2024 and Creative Scotland Award 2023 - 24. Lives and works in Glasgow, UK.



13. Kenji Kojima

(Ιαπωνία/Η.Π.Α. - Japan/U.S.A.)

“This Planet is Our Home / Stream”

2024 / 08'15''

video

The stream never stops flowing, but the water is never the same. The video work “Stream” proclaims “This Planet is Our Home” in 24 languages on a flowing stream background. The great thing about digital art is that real art can be copied infinitely, and the video can be freely distributed. Anyone who resonates with this participatory video art can download the Chromakey text video and add a background to create their own version that can be freely copied, shared, and distributed. Modern civilization has pursued material wealth for a better life. However, excessive material consumption is a serious threat to the survival of living things. It is now widely recognized that the production of materials beyond what is necessary for human subsistence threatens the survival of living things. This has led to many conflicts and environmental pollution. To solve this problem, we need to re-examine the diversity of values and lifestyles worldwide and redefine the concept of wealth. We must coexist on this planet. Failure to do so will lead to the extinction of humans and all living things. We must rethink what abundance and happiness mean. We don't have enough time to live comfortably on another planet.

Kenji Kojima has been experimenting with the relationships between perception and cognition, technology, music, and visual art since the early '90s. He was born in Japan and moved to New York in 1980. He painted egg tempera paintings that were medieval art materials and techniques for the first 10 years. The personal computer was improved rapidly during the '80s. He felt more comfortable with digital expressions than paintings. He switched to digital artwork in the early '90s. His early digital works were archived in the New Museum - Rhizome, New York. He developed the computer application “RGB MusicLab” by himself which converted music from a still image in 2007. He created interdisciplinary artworks and ecology video works. His artwork has been exhibited in New York, and media art festivals worldwide, including Europe, Brazil, the Middle East, India, Asia, and online exhibitions.

14. Κατερίνα Κοκκινάκη

(Αθήνα - Athens/Greece)

“Η ενσώματη Αιδηψός”

2025 / 04'45''

video



Στο έργο διαπραγματεύονται οι έννοιες της αλτικότητας, της δερματικής επαφής του ατόμου με το γεώδες δέρμα της Αιδηψού, το οποίο διαμορφωμένο από τα στοιχεία του ιαματικού νερού, παραπέμπει σε μια σχέση με το εσωτερικό της Γης. Παρατηρείται μια αυθόρμητη σχέση με τις υδάτινες γούρνες κατά την εμβύθιση των σωμάτων στις βάθρες και στις σωματοποιήσεις που συμβαίνουν κατά τη διαμονή των ατόμων στα υδροθεραπευτήρια. Τα σώματα εντάσσονται στις γήινες οπές και αφομοιώνονται μέσα στο σχήμα τους, ξυπνώντας ίσως εμβρυικές μνήμες στους χρήστες.

Η Κατερίνα Κοκκινάκη είναι Διδάκτωρ του Πανεπιστημίου Δυτικής Αττικής, απόφοιτη της Σχολής Εικαστικών και Εφαρμοσμένων Τεχνών του Αριστοτέλειου Πανεπιστημίου Θεσσαλονίκης και του Τμήματος Διακοσμητικής της Σχολής Γραφικών Τεχνών και Καλλιτεχνικών Σπουδών. Έχει πραγματοποιήσει τρεις ατομικές εκθέσεις, έχει πάρει μέρος σε διεθνή Art Fair και Biennale και έχει συμμετάσχει σε πλήθος ομαδικών εκθέσεων σε Ελλάδα και εξωτερικό. Το εικαστικό της έργο κινείται μεταξύ κλασικών και σύγχρονων μεθόδων. Από τη ζωγραφική, τις επιτοίχιες κατασκευές, τις εγκαταστάσεις, το βίντεο, τη φωτογραφία και την εικαστική χαρτογράφηση.



15. Μάγδα Λαμπροπούλου

(Αθήνα - Athens/Greece)

“Floating stars_ snevaeh yretaW”

2020 / 02'08''

videoart

Στο βίντεο προβάλλεται ένα μονότονο νυχτερινό πλάνο της θάλασσας. Οι λευκές αντανakλάσεις του φεγγαριού στην επιφάνειά της μιμούνται πλωτά αστέρια σαν αντικατοπτρισμός ένας υγρού ουρανού. Ο θεατής ατενίζει τη θάλασσα και αφουγκράζεται τον ήχο της ενώ το ζητούμενο του έργου δεν είναι να «δει» κανείς, αλλά να νιώσει χωρίς ωστόσο να μεσολαβεί ο νους.

Η Μάγδα Λαμπροπούλου (1977, Αθήνα) δουλεύει με μια γκάμα εκφραστικών μέσων που περιλαμβάνει τον ήχο, την performance, τη γλυπτική, τις εγκαταστάσεις και το βίντεο. Με έμφαση στις προκαταλήψεις και στην ηθική που επιβάλλεται από τις εκάστοτε κοινωνίες, δημιουργεί έργα με προσωπικό περιεχόμενο τα οποία μετασχηματίζει σε κοινωνικά ζητήματα. Τα τελευταία πέντε χρόνια δουλεύει με τον ήχο, έργα που σχετίζονται με τα προβλήματα ακοής, στοχεύοντας στην ανάδειξη και καυτηρίαση των κοινωνικών ταμπού και στερεοτύπων. Είναι απόφοιτη του τμήματος γλυπτικής της Ανωτάτης

Σχολής Καλών Τεχνών Αθήνας (MArt). Η συμμετοχή της σε εκθέσεις, φεστιβάλ, διαδικτυακές ραδιοφωνικές μεταδόσεις, εργαστήρια και residencies έχουν συντελέσει σε μια διευρυμένη, εικαστική προσέγγιση και μεθοδολογία (“Noisy Words”, KET, Αθήνα/ Sonic Darts, Resonance FM, Λονδίνο/ “Subset Festival”, Φεστιβάλ Αθηνών-Επιδάυρου, Ωδείο Αθηνών/ “Promenade”, Athens Video Dance Project 14 & Flux Laboratory, Αθήνα/ “Radiophrenia”, Κέντρο Σύγχρονης Τέχνης, Γλασκώβη, Σκωτία/ 20 Video Art Projects και Video Art Μηδέν, Casa Bianca Δημοτική Πινακοθήκη Θεσσαλονίκης/ “Performance Rooms 2022”, Γκαλερί Καππάτος, St George Lycabettus, Αθήνα/ “Tectonics Athens 21”, Μικρό Χρηματιστήριο Αθηνών, Στέγη Γραμμάτων και Τεχνών, Αθήνα / Sound Acts III, Φεστιβάλ Αθηνών - Επιδάυρου/ Error, Action Field Kodra, Θεσσαλονίκη/ Project Atlas/ “DIY Instrument Making & Hacking”, Στέγη Γραμμάτων και Τεχνών, Αθήνα/ Syros Sounding Paths).

16. Ethann Néon

(Βέλγιο - Belgium)

“*Wavewidth*”

2023 / 04'43''

video



Wavewidth captures the sense of calm that a seaside landscape can provide. Lifted by waves of time, the spatio-temporal markers are blurred by the sound. The marine and sound waves resonate in a contemplative cinematographic experience.

Ethann Néon lives and works in Brussels, where he studied animated film. His experimental films, photographs and installations focus on the representation of time in images. His current practice focuses on the processes of reconstructing memory and the visual concatenation of time, as well as on visual loss.



17. Christian Niccoli

(Γερμανία - Germany)

“*PLANSCHEN*”

2008 / 05'05''

1-channel video

The video “Planschen” metaphorically embodies the lack of anchor points we are experiencing in our time and is represented by a mass of people floating in the middle of the ocean, each one supported by their own inner tube. The protagonists are 3 women and 3 men floating next to each other. Throughout the 5-minute video, they stare at each other, sometimes with jealous glances, sometimes with deep sarcasm.

My work explores existential states, fears and desires. I tell stories about coming together and creating bonds, but also about loneliness and loss. My films have been shown internationally in museums such as Berlinische Galerie - Museum für moderne Kunst in Berlin, Kunsthaus Graz, Bienal del Fin del Mundo in Valparaiso, Baltic Biennale of Contemporary Art in Szczecin, MAMbo - Museo d'arte moderna di Bologna, Cinematheque quebecoise in Montreal, Socrates Sculpture Park in New York and Para Site / Art Space in Hong Kong, among others.

18. Tessa Ojala

(Φινλανδία - Finland)

“Silent Flowers & Others Signs”

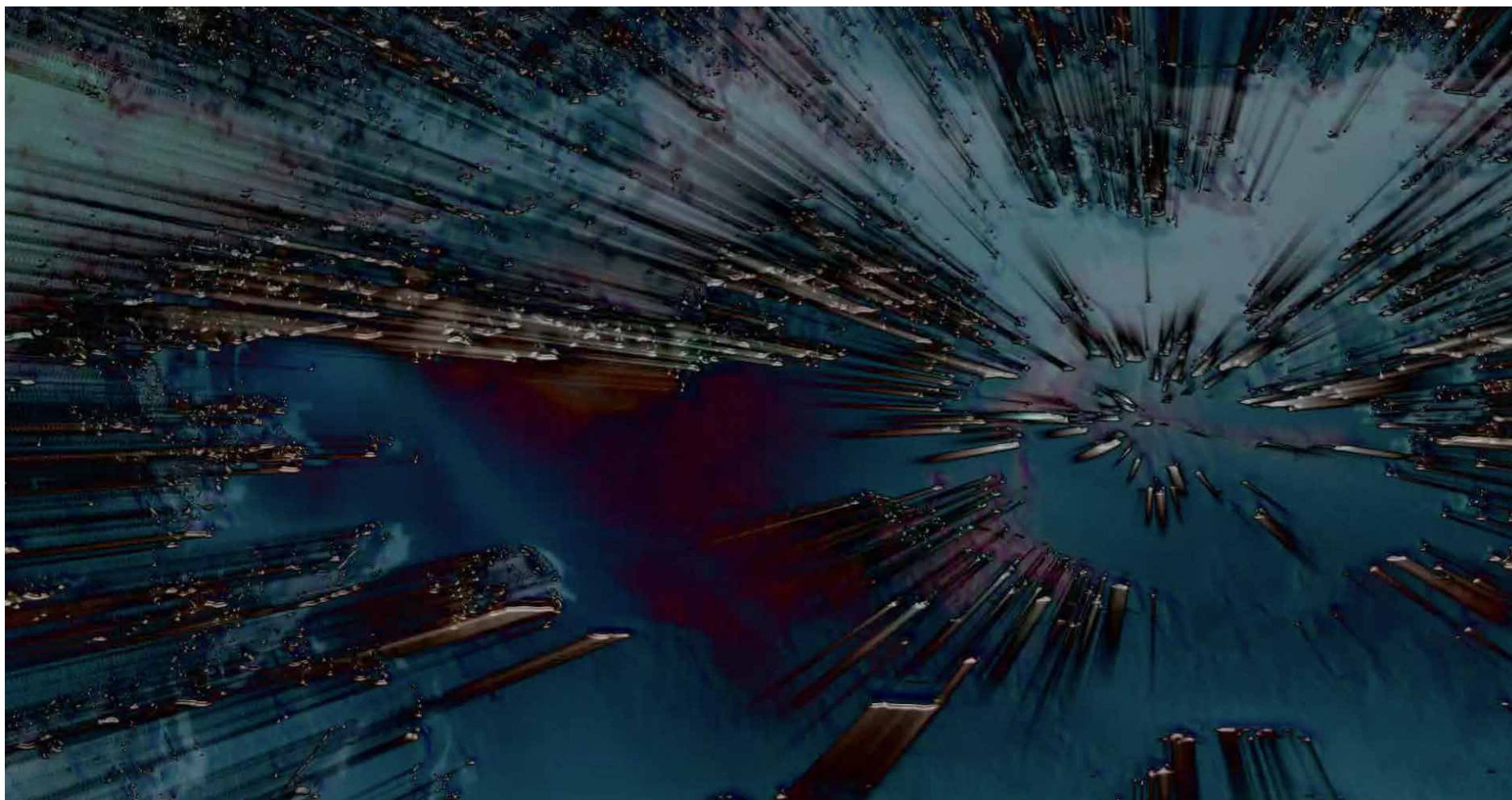
2024 / 03'04''

video



“Silent Flowers & Others Signs” by Tessa Ojala is an experimental short film. The idea for the video grew from my own experiences having to go through two surgeries because of a chronic medical condition. The notion of surgery, someone cutting open your body, is scary and strange. This short film tells the story in a format of a visual poem full of symbolism and clues, and room for interpretation.

Tessa Ojala is a designer and a visual artist from Helsinki, Finland. She mainly works with painting, photography and video art. She likes combining elements of beauty and strangeness in her works.



19. João Pedro Oliveira

(Πορτογαλία/Η.Π.Α. - Portugal/U.S.A)

“Hydatos”

2013 / 08'30''

music video

Hydatos is a greek word that means “water”. This piece is inspired on the first verses of the Old Testament (Genesis Chapter 1:2). “And the Spirit of God moved upon the face of the waters.” The audio part of this piece was commissioned by Gulbenkian Foundation, and was composed in the composer’s personal studio and at the NOVARS Center in Manchester. The video part was done at the composer’s personal studio.

Composer João Pedro Oliveira holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition, and architecture in Lisbon. He completed a Ph.D. in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music, and experimental video. He has received over 70 international prizes and awards for his works, including the prestigious Guggenheim Fellowship in 2023, the Bourges Magisterium Prize, and the Giga-Hertz Special Award, among others. His music is played all over the world. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory.

20. Hans Overvliet

(Ολλανδία - Netherlands)

“DISTANT SUFFERING XXI | i.d. of a shared bullet”

2022 / 02'09''

video loop

Premiere for Greece

“The melting ice bullet in my hand questions my position. Poetic but critical, this question continues, even when the bullet, now melted into a layer of water, stands between the art books in my cupboard where it slowly dissolves into nothingness and thus escapes being reduced to an art object.”

Martha Jager, curator Vleeshal - MiddelburgNL | January 2023

Since 2013, by means of the ongoing art-series distant suffering, the Dutch artist Hans Overvliet (Leiden, 1952) investigates the role of the media in their (re)presentation of (military&state) violence. This, in the context of themes as perception, memory and identity formation.



Overvliet uses a various range of media, symbols and codes, bringing together dichotomies like beauty and violence, subtle sophistication and brutality, the sublime and the utter vulgar.



21. Petra Nela Pučeková

(Σλοβακία - Slovakia)

“Crying Species”

2025 / 24'00''

video

Is a research-based performance examining crying as an underexplored emotional act, both mystical and culturally underestimated. Featuring non-trained performers, personal journaling, and collective ritual, the work reflects on tears as carriers of intimate knowledge, gendered perceptions of emotion, and humanity's unique vulnerability, connecting personal and collective experience while questioning emotional parallels in the animal kingdom.

Petra Nela Pučeková (*1998, Slovakia) is a multidisciplinary artist and graduate of the Department of Intermedia at the Academy of Fine Arts and Design in Bratislava. Her work has been shown at S.M.A.K. (Ghent, Belgium), Transarts Communication, Kunsthalle, Zichy Gallery, APART (all Bratislava, Slovakia), Gama Gallery (Istanbul), with recent solo shows at BODK7 (Nitra, Slovakia) and A4 (Bratislava, Slovakia, 2024). Pučeková's practice explores language, human–nonhuman relations, and interconnectedness, often through slow, quiet, collective, and performative approaches. Recently, her work critically reflects on romanticized views of nature and ritual while rethinking women's roles in contemporary contexts.

22. Anna Silivonchik

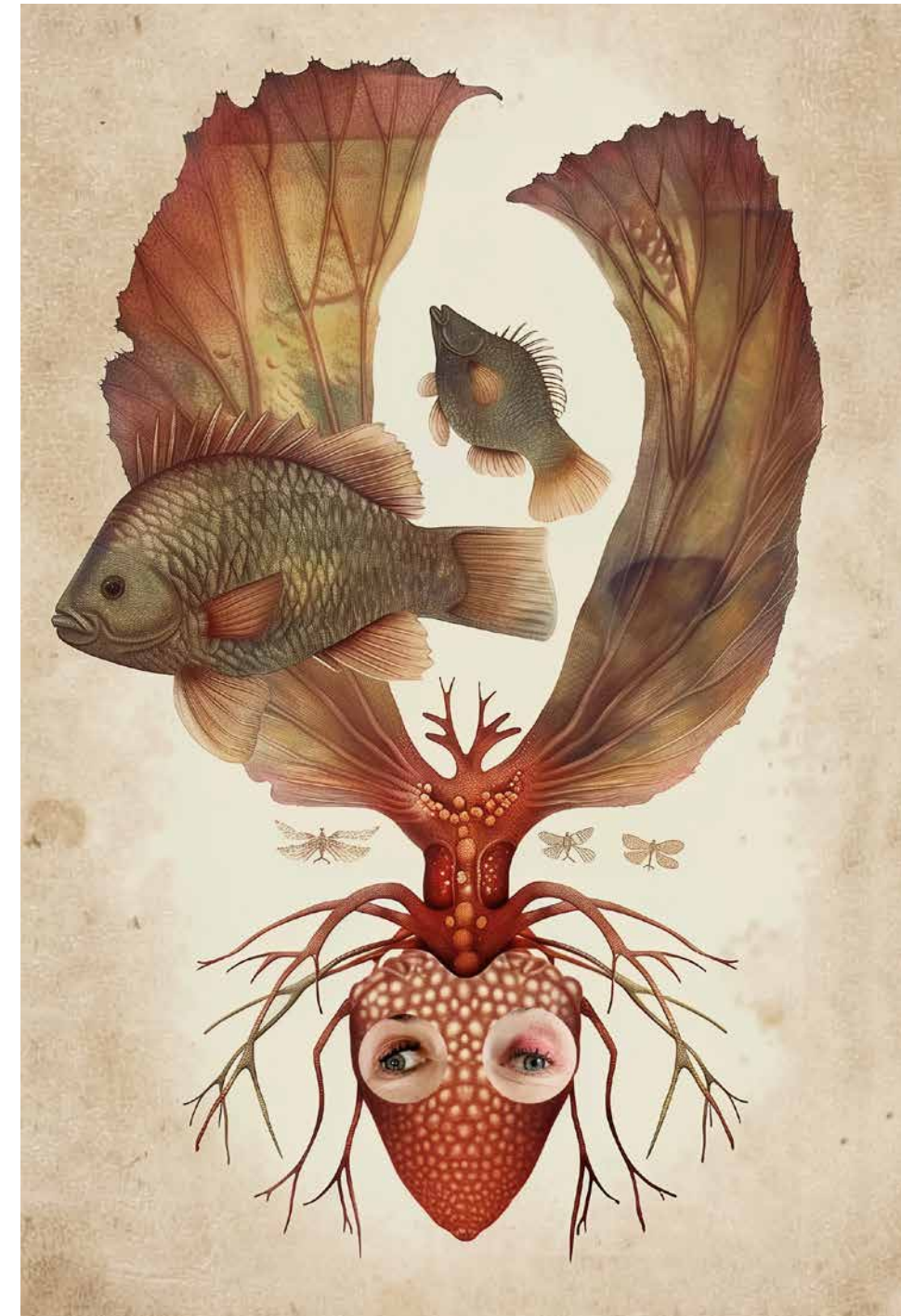
(Λευκορωσία - Belarus)

“*Deep-sea Fish*”

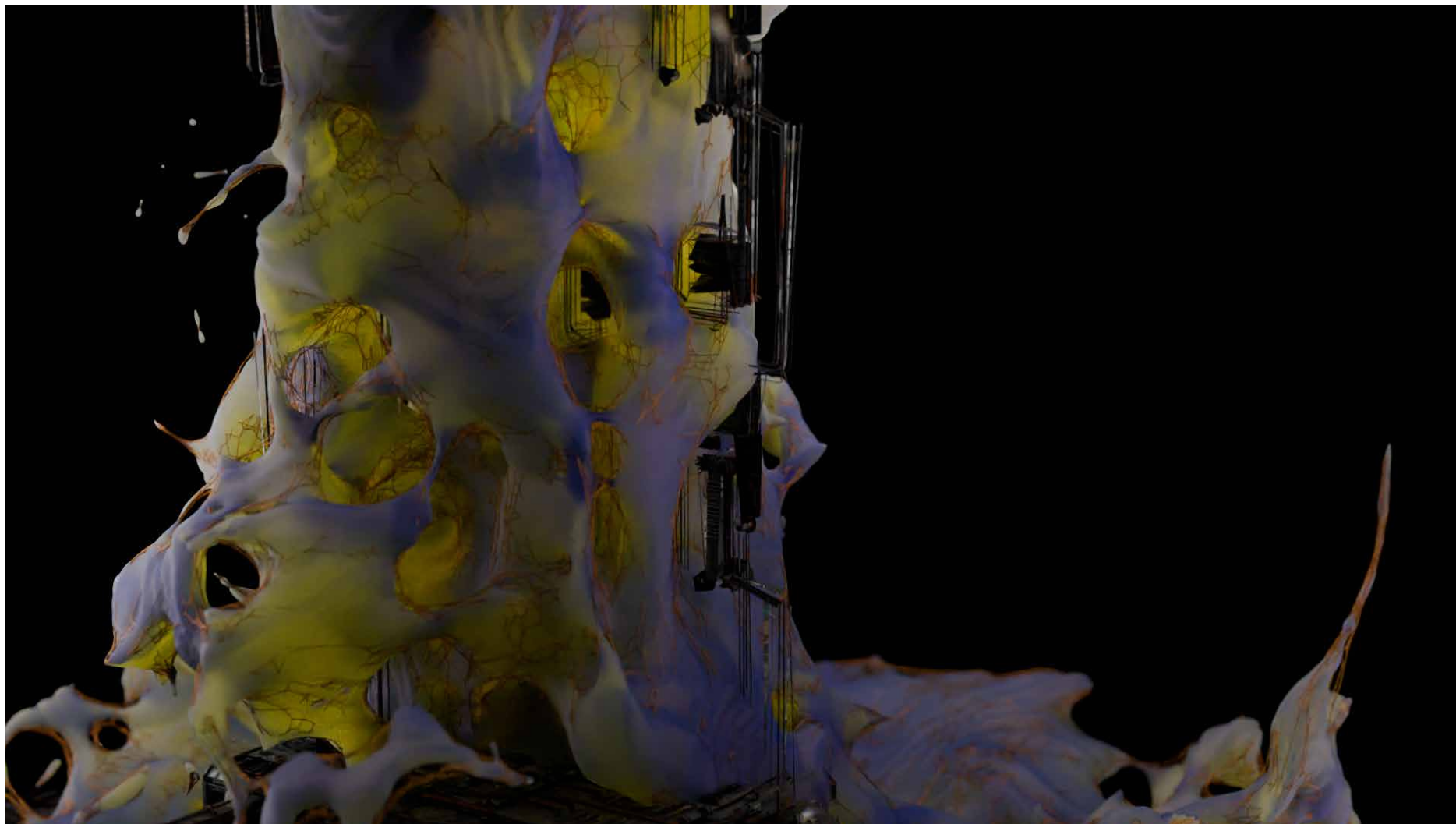
2025 / 02' 37''

video

A deep-dwelling fish floats belly upward before detonation, guts blooming outward. In fish paradise, forty Möbius worms stretch through profound darkness. Death wears high heels from ilic bones, drowning in Marianas Trench. Schools of fish drift toward eastern void while existential questions pierce deep. God pulls his fishing line, whispering obscenities and sacred codes of deep-sea intercom. Surface for one second only to sink again, pressing cheek against creator of waters. Cast not caviar pearls into void - darkness fills profound depths.



Anna Silivonchik (b. 1980, Gomel, Belarus) is a multidisciplinary artist whose practice encompasses video art, painting, art objects and installations, artistic texts, and illustrations. Trained at I.O. Akhremchik Gymnasium-College of Arts, then the Belarusian State Academy of Arts in Minsk, and later at Moscow's School of Contemporary Art Free Workshops.



23. Edmar Soria

(Μεξικό - Mexico)

“*SILISTRATO*”

2024 / 21'30''

Fixed media (FHD Video + Stereo Sound)
Experimental 3D Computer Animation
(NO Gen AI)

This work is proposed as a transmedia experimental video art that allows the viewer as a first person witness (in some kind of speculative archaeology of the future), in the journey of a machinic entity that wanders over the vastness of different landscapes across the desolated surface of Earth at the Post Anthropocene Era hundreds of years after the last global catastrophe where 80% of the water became “sterile”. This machinic entity has one and unique goal: to look up for any remaining life form and find the way to preserve it. This work is an extensive non GenAI visual research that explores several complex 3D modelling-animation computer techniques and merges it with an experimental electroacoustic-acosumatic sound design in order to develop a unique sound-image & organic -machinery audiovisual experience.

Mathematician, multimedia creator, and academic researcher, he is a pioneer in Mexico in speculative transmedia. As a creator, his work includes composing electroacoustic-acousmatic music, music for dance, multimedia art, and computer modeling and animation, having received various international awards and prizes in these fields. As a researcher, he holds a postdoctorate in mathematics and AI and is dedicated to topics that include deep learning, general AI, quantum computing, and spatial audio, among others. He has several peer-reviewed publications as well as authored and edited books on these subjects.

24. Angelina Voskopoulos

(Αθήνα - Athens/Greece)

“Sensitive Chaos”

2022-23 / 05'00''

screen dance



Director: Angelina Voskopoulou
Dance: Jarka (Indonesia - London)
Music: Grankulla Mushroom

Στις αρχαίες πεποιθήσεις των λαών, όπως έχουν διασωθεί στις μυθολογίες τους, το νερό αποτελεί στοιχείο καθαρισμού της ψυχής, και η ζωογόνος δύναμή του συνδέθηκε με μαγικές και θεραπευτικές ιδιότητες. Στις δημιουργικές μου διαδικασίες, τα στοιχεία της φύσης παίζουν μεγάλο ρόλο. Με ενδιαφέρουν εξαιρετικά οι ιδιότητες τους και το γεγονός ότι περιέχουν την ουσία της ύπαρξης.

Η Angelina είναι εικαστικός που ζει και δημιουργεί στην Αθήνα. Το έργο της κινείται ανάμεσα στη video art και τη γλυπτική, με υλικά όπως ο πολυεστέρας να μεταφέρουν υβριδικές μορφές και εσωτερικά τοπία. Είναι κάτοχος μεταπτυχιακού τίτλου σπουδών στις Ψηφιακές Τέχνες από το University of the Arts London. Διδάσκει στο Κολλέγιο ΑΚΤΟ και στο ΕΚΠΑ, όπου συντονίζει σεμινάριο βίντεο τέχνης. Είναι ενεργό μέλος του Visualcontainer, πλατφόρμας αφιερωμένης στη διάδοση της video art.



25. Olga Wardęga - Christoph Zeckel

(Πορτογαλία/Πολωνία - Γερμανία,
Μαλαισία - Portugal/Poland - German/Malaysia)

“Rumour of the Murmur”

2024 / 02'18''

audiovisual installation

An exploration of elemental textures and distinctive sounds preserved within the natural heritage around Northern Sweden. A fusion of whispering auroras, amorphous melting ice, water and sky, opening our senses to hushed voices present within the surrounding and ourselves. Developed during a 4-month residency in Moskosel through wandering and experimentation with natural phenomena of the Nordic winter, Rumour of the murmur combines experimental field recordings, VLF radio transmissions, elemental nature footage, and time lapse in a meditative installation.

Olga Wardęga (PL) & Christoph Zeckel (DE/MY) are a Porto-based artist duo working across audiovisual performance and immersive installation. Their collaborative practice explores sound, organic materials, and movement through experimental, site-specific works. They ‘ve presented across Europe, including Sweden, Estonia, and Germany, and attended residencies at Moskosel Creative Lab, NART, Medienfrische, and Culterim. Olga holds an MFA in Painting; Christoph is a sound artist with a background in engineering.

26. Νίκος Χαριζάνος - Παναγιώτης Τσάγκας

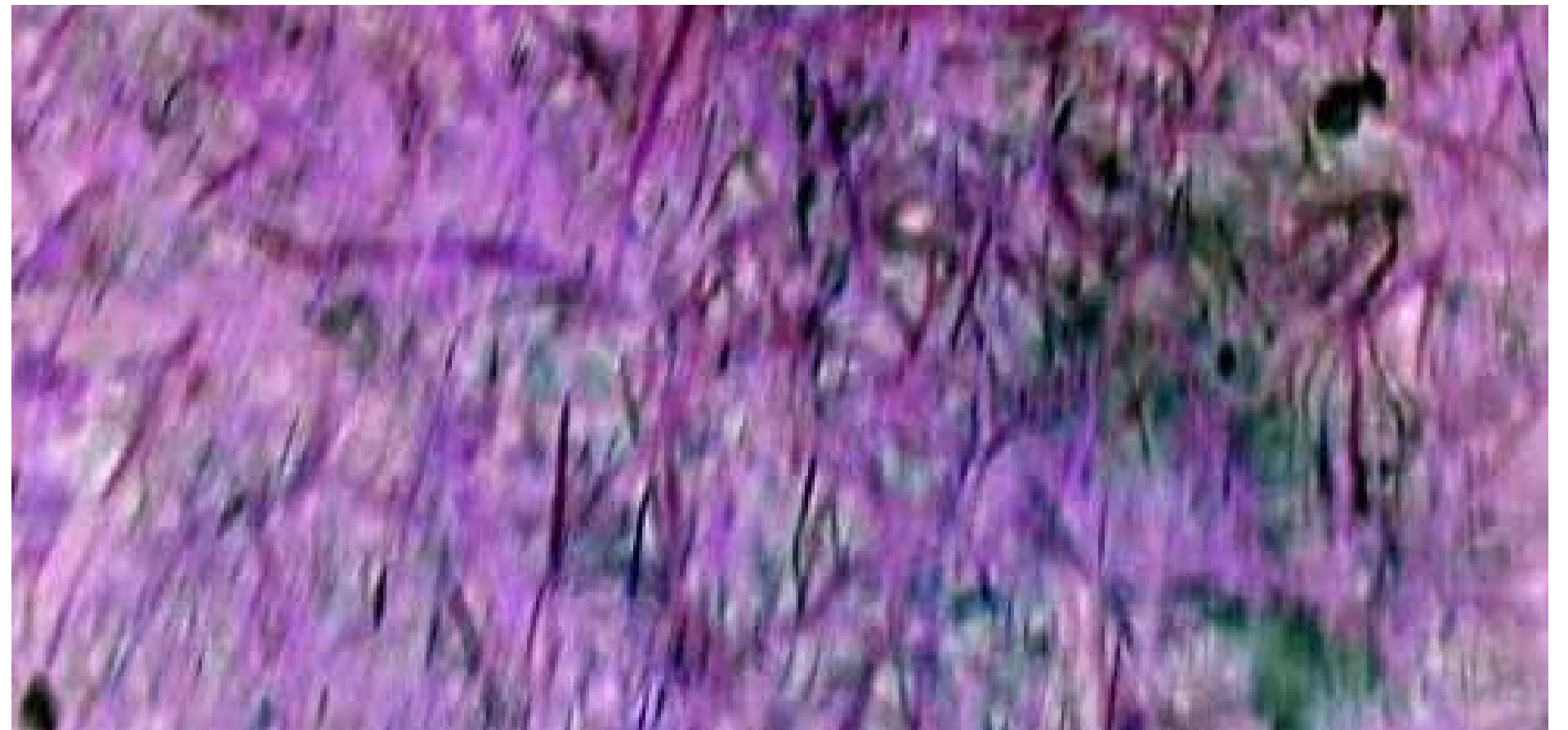
(Αθήνα - Athens/Greece)

“Λειψυδρία - *Water Famine*”

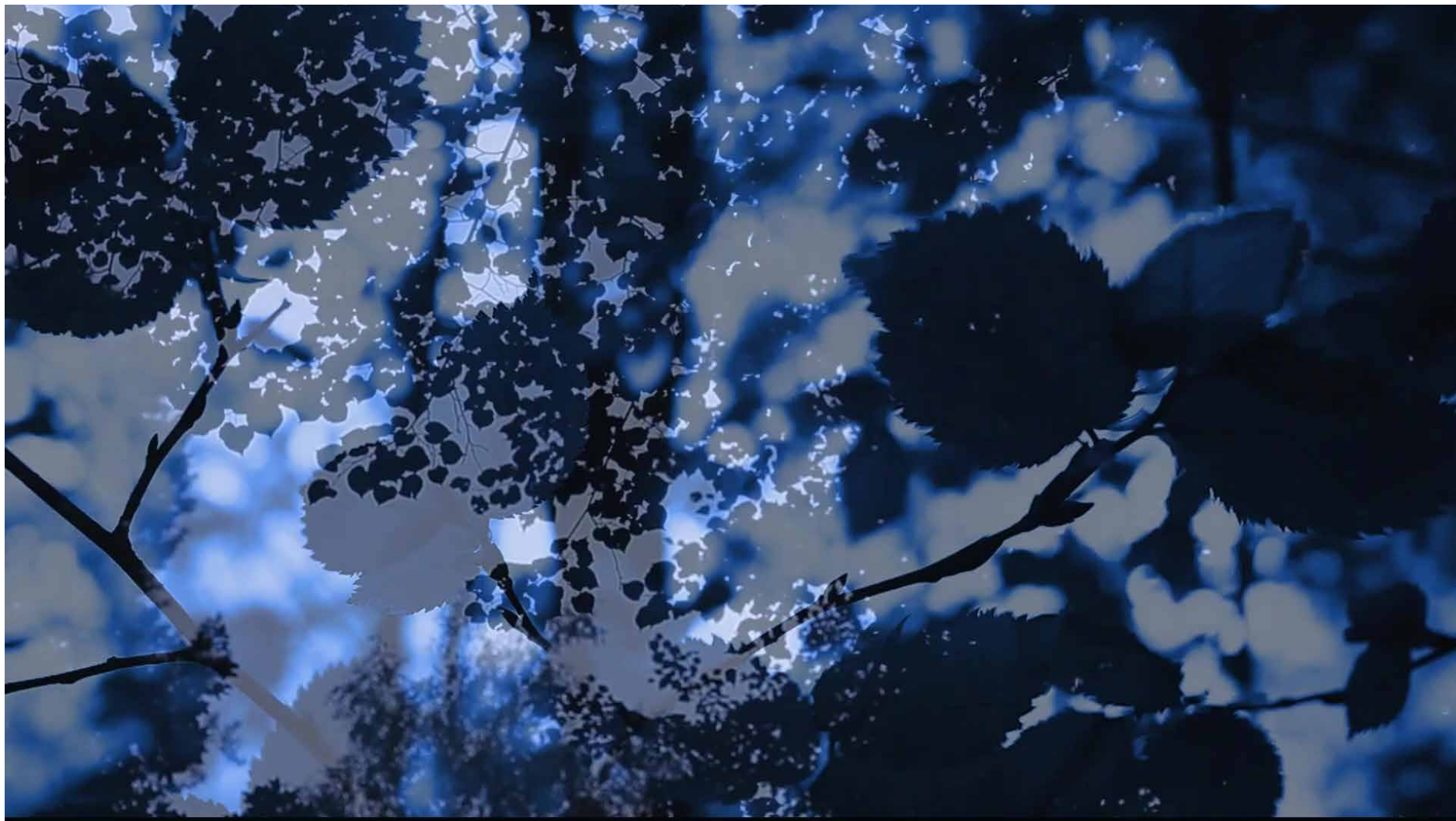
2005 / 11'30''

videoart

Το video art έργο έχει δημιουργηθεί με την ιδέα και την εφιαλτική προοπτική της Λειψυδρίας. Η εικόνα καθώς και ο ήχος έχουν μια δισδιάστατη αίσθηση με σκοπό να μας δημιουργήσουν την εντύπωση της ασφυξίας, της απομόνωσης και του πανικού.



Ο Νίκος Χαριζάνος σπούδασε Ανώτερα Θεωρητικά στην Αθήνα (1992-1999) και κατέχει επίσης Μεταπτυχιακό Τίτλο στη Σύνθεση (Master in Composition) (MMus) από το Πανεπιστήμιο του Μάντσεστερ. Έργα του έχουν παρουσιαστεί σε 34 χώρες σε όλες τις ηπείρους και έχουν βραβευτεί σε Διεθνείς, Ευρωπαϊκούς και Κρατικούς Διαγωνισμούς. Έχει επίσης συνθέσει μουσική για θέατρο στην Ελλάδα και στην Αγγλία καθώς και μουσική για ντοκυμαντέρ. Έργα του έχουν παρουσιαστεί από την Ελληνική Ραδιοφωνία και Τηλεόραση καθώς και την Ισπανική Κρατική Τηλεόραση, το Κρατικό Ραδιόφωνο του Μεξικού, καθώς και από ιδιωτικά κανάλια της Τσεχίας, της Πορτογαλίας, των Ηνωμένων Πολιτειών, της Βουλγαρίας και της Κολομβίας. Είναι Γενικός Γραμματέας του Κέντρου Σύγχρονης Μουσικής Έρευνας (ιδρυθέν από τον Ι. Ξενάκη), μέλος της Ένωσης Ελλήνων Μουσουργών και του Ελληνικού Συνδέσμου Συνθετών Ηλεκτροακουστικής Μουσικής (ΕΣΣΗΜ).



27. Alina Zhilina

(Москва - Russia)

“IN THIS RIVER”

2025 / 04'59''

videoart

The video project is a reflection and observation of how the landscape of the world around us is changing due to the power of nature. Therefore, in my video project, it is as if I turn into a guide from one side of the river to the other.

Was born in Moscow in 1995. Culturologist by education.
Photographer, video artist.

28. Valeria Solari

(Xilā- Chile)

“Ocean Veil”

01'59''

video

Building on this ancient connection between humans and aquatic organisms, particularly seaweed, we explore how ancestral civilizations recognized this interdependence. Myth and art became powerful tools to express what science had yet to explain.



Valeria Solari (Chile) is a Berlin-based artist and designer with a degree in Multimedia Design. In her artistic practice she combines her interest in biology, technique experimentation, and the exploration of the connection between organic forms and conscious transformation through matter. For her, art is a means of expressing a common language that transcends borders and contributes to common understanding in a changing world. In her work she observes natural processes and patterns, through installations, video, and performances.



audio

/ηχητικά

1. Eleanor Wei (Wei Yuhan)

(Κίνα/Καναδάς - China/Canada)

“*Tides of light*”

2024, 02' 09' ', Mp3

“*Submarine of the night*”

2024, 02' 05' ', Mp3

“*Where I am from*”

2024, 03' 43' ', Mp3

Yuhan Wei, known as Eleanor, is an interdisciplinary artist with a deep passion for music, theater and the exploration of human emotions through sound and performance. With a background in Drama Education from the Central Academy of Drama in China and a Master’s degree in Music Education from Columbia University, Yuhan has dedicated their career to the convergence of music, theater and the visual arts. His work spans across multiple forms, including composition, performance and immersive sound experiences.



2. Αλέξανδρος Χατζητιμοθέου

(Θεσσαλονίκη - Thessaloniki/Greece)

“Riverphonics”

2022 / 20'03''

Format: WAV, 44.1 kHz, 24-bit, stereo

Ο Αλέξανδρος Χατζητιμοθέου είναι συνθέτης και καλλιτέχνης ήχου, που συνδυάζει τη σύγχρονη μουσική, τις ηχογραφήσεις πεδίου και τον πειραματισμό. Έχει σπουδάσει στο Ιόνιο Πανεπιστήμιο και στο Πανεπιστήμιο Tor Vergata της Ρώμης και έχει παρουσιάσει τα έργα του στις ΗΠΑ, την Ιταλία και την Ελλάδα.

Το έργο του Aural Prespa επιλέχθηκε ως ένα από τα «πέντε έργα που αξίζει να ακούσει κανείς παγκοσμίως» στα Sound of the Year Awards 2024 και έχει αρχειοθετηθεί στη Βρετανική Βιβλιοθήκη. Τα προσωπικά του άλμπουμ, Maltesian Sound Portraits και Aural Prespa, εστιάζουν σε ηχοτοπία που σχετίζονται με το περιβάλλον και τον τόπο, ενώ το έργο του The Great Black Cormorant Chant (Impulsive Habitat, 2024) έχει μεταδοθεί από ραδιοφωνικούς σταθμούς στην Ευρώπη, τις ΗΠΑ και τη Λατινική Αμερική. Μέσα από την καλλιτεχνική του δουλειά, καλεί τους ακροατές να ξανασκεφτούν τη σχέση τους με τον ήχο, τον χώρο και το περιβάλλον.

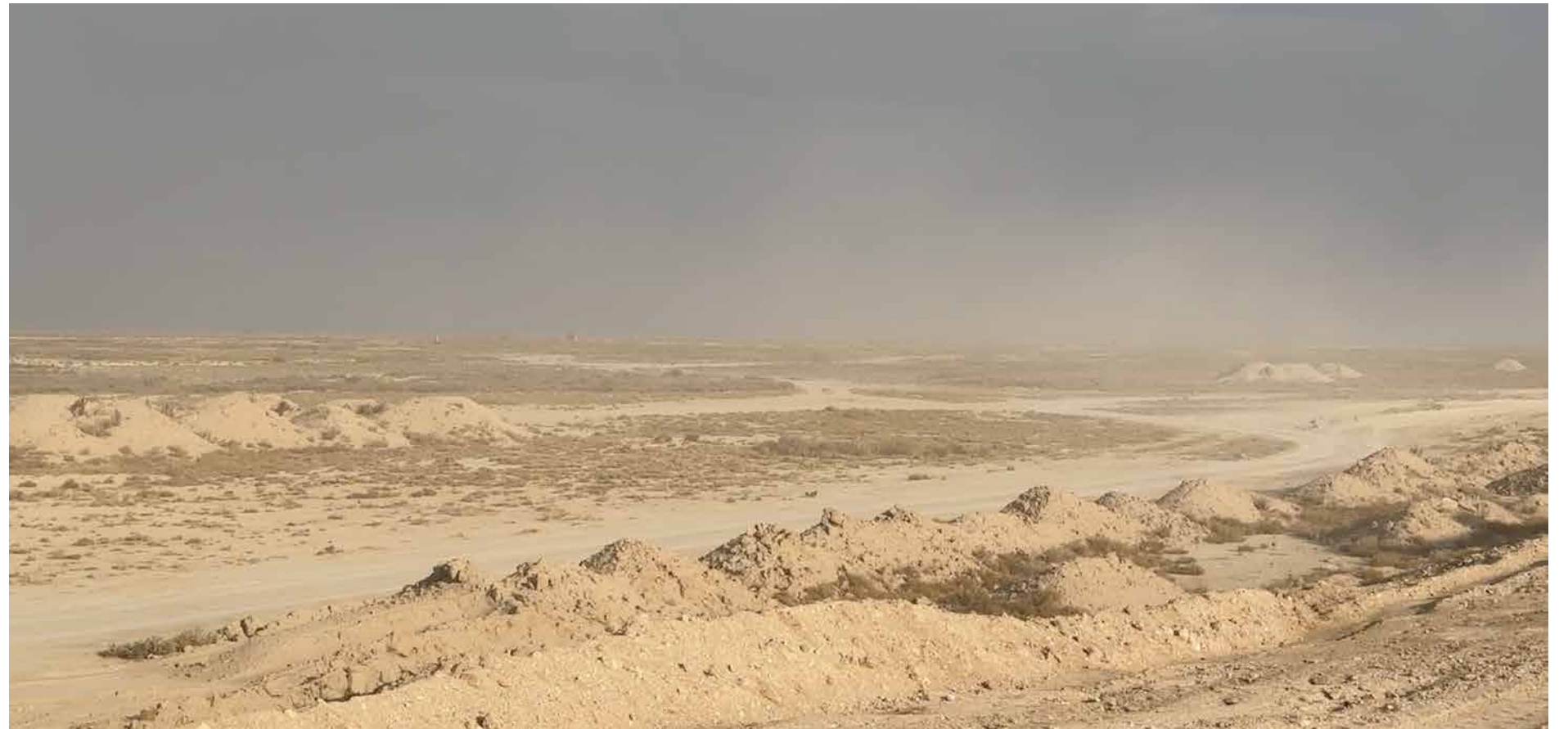
3. Lena Pozdnyakova and Eldar Tagi

(Καζακστάν - Kazakhstan)

“*Bodies Of Water / Listening To Dead Fish Singing*”

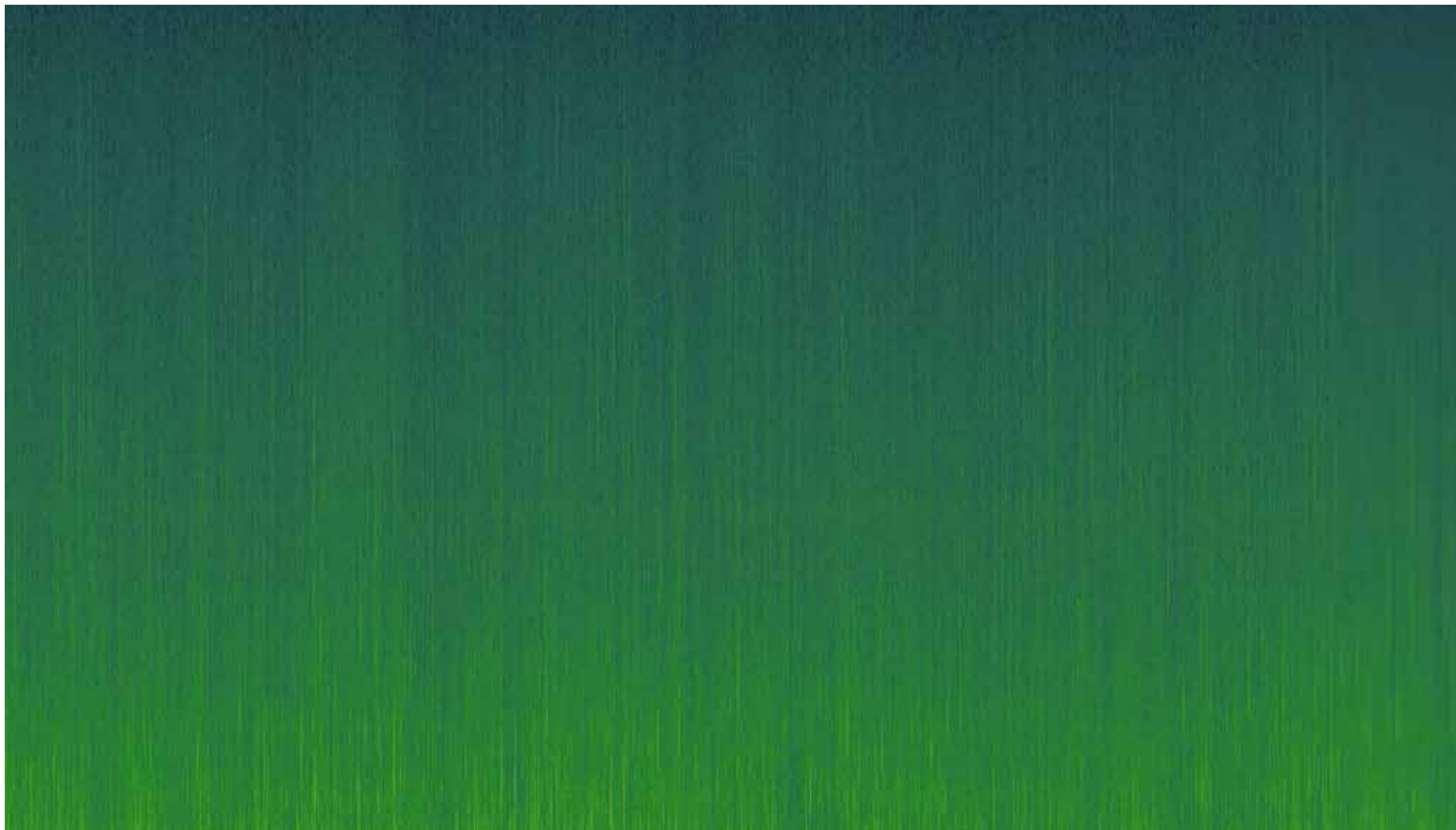
2014 / 30’

sound



This soundscape blends field recordings, underwater sounds, synthesized dust and voices from Central Asia. It reflects on the Aral Sea’s desiccation, shared ecologies, ancestral memory and the rhythm of loss. The artists grew up in Kazakhstan, surrounded by the haunting legacy of the Aral catastrophe - now echoed by climate change. Shifting focus to silenced life forms, the piece invites deeper connection. It features archival film, a tale of the bakra and voices by Amina Rakhimzhanova, Abdulaziz Mavlyanov, and Alexey Chernyak.

Eldar Tagi and Lena Pozdnyakova, Kazakhstan-born artists, have collaborated since 2010 under the moniker the2vvo. Their work explores ecological crisis, memory and the nature-culture divide through sound, visual art and installation. Featured at the 2024 Venice Biennale, CTM Festival and Ars Electronica, their practice includes music releases and live performances too. Their work appears in academic journals like POOL.LA, Plat, and Offramp, bridging contemporary art and research.



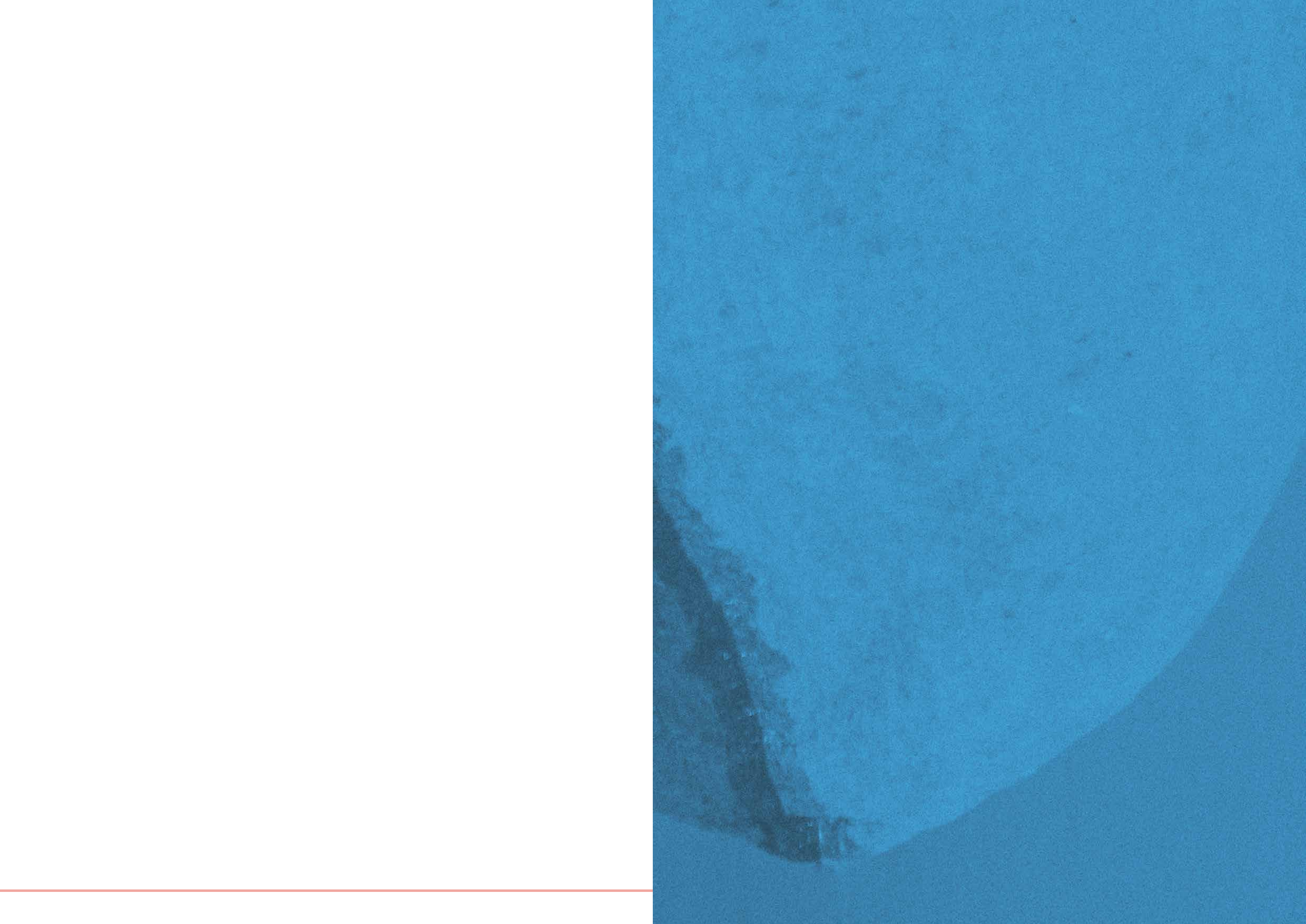
4. Vasilisa Filatova

(Рωσiα - Russia)

*“underwater
spaces”*

It is a recording of water sounds of different volumes (pond, sea, bathroom) on hydrophones. On top I added recordings of whales, echo sounders and piano sounds. My work allows you to immerse yourself in the underwater world and feel part of the aquatic culture

full audio:
www.debosh1.bandcamp.com/album/underwater-spaces.





ΕΛΛΗΝΙΚΗ ΔΗΜΟΚΡΑΤΙΑ
Υπουργείο Πολιτισμού



GREENPEACE



ΔΕΘΝΕΣ
ΦΕΣΤΙΒΑΛ
ΝΤΟΚΜΑΝΤΕΡ
ΠΕΛΟΠΟΝΝΗΣΟΥ



πλήρες πρόγραμμα:
www.opennightsfestival.com

