

# ATHENSCHOOL

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# **ATHENSCHOOL**

**The Athens School cooperative project began in 2017, as a response to the collapse of recent social movements and free public spaces in Athens in the period before and after the CoVID lockdowns, while it was made clear that there was a lack of free democratic education in Greek society even among political conscious individuals and activists.**

**Athens School was founded as a continuation of our struggle for social autonomy and direct democracy, based on the principles of Equality, Cooperation, Interdisciplinarity and Cosmolocalism.**

## Introduction:

### I. Theoretical Context

AN AGE OF INSIGNIFICANCY?

LAZSLO KRASNAHORKAI: WAR AND WAR

“It had begun suddenly, without preamble, without presentiment, preparation or rehearsal, at one specific moment on his forty-fourth birthday, that he was struck, agonizingly and immediately, by the consciousness of it, as suddenly and unexpectedly, he told them, as he was by the appearance of the seven of them here, in the middle of the footbridge, on that day when he was sitting by a river at a spot where he would occasionally sit in any case, this time because he didn’t feel like going home to an empty apartment on his birthday, and it really was extremely sudden, the way it struck him that, good heavens, he understood nothing, nothing at all about anything, for Christ’s sake, nothing at all about the world, which was a most terrifying realization, he said, especially in the way it came to him in all its banality, vulgarity, at a sickeningly ridiculous level, but this was the point, he said, the way that he, at the age of forty-four, had become aware of how utterly stupid he seemed to himself, how empty, how utterly blockheaded he had been in his understanding of the world these last forty-four years, for, as he realized by the river, he had not only misunderstood it, but had not understood anything about anything, the worst part being that for forty-four years he thought he had understood it, while in reality he had failed to do so; and this in fact was the worst thing of all that night of his birthday when he sat alone by the river, the worst because the fact that he now realized that he had not understood it did not mean that he did understand it now, because being aware of his lack of knowledge was not in itself some new form of knowledge for which an older one could be traded in, but one that presented itself as a terrifying puzzle the moment he thought about the world, as he most furiously did that evening, all but torturing himself in the effort to understand it and failing, because the puzzle seemed ever more complex and he had begun to feel that this world-puzzle that he was so desperate to understand, that he was torturing himself trying to understand was really the puzzle of himself and the world at once, that they were in effect one and the same thing, which was the conclusion he had so far reached, and he had not yet given up on it, when, after a couple of days, he noticed that there was something the matter with his head.”

**"The Rising Tide of Insignificance" – a critical notion of contemporary society by philosopher Cornelius Castoriadis (1992 – 1994)**

**in "The Idea of Revolution" (1989) Castoriadis notes:**

“Without [the democratic] type of individual, more exactly without a constellation of such types—among which, for example, is the honest and legalistic Weberian bureaucrat—liberal society cannot function. Now, it seems evident to me that society today is no longer capable of reproducing these types. It basically produces the greedy, the frustrated, and the conformist.”

**In an interview from 1994, Castoriadis points out to the intimate solidarity between a social regime and the anthropological type (or the spectrum of such types) needed to make it function.**

“For the most part, capitalism has inherited these anthropological types from previous historical periods: the incorruptible judge, the Weberian civil servant, the teacher devoted to his task, the worker whose work was, in spite of everything, a source of pride. Such personalities are becoming inconceivable in the contemporary age: it is not clear why today they would be reproduced, who would reproduce them, and in the name of what they would function.”

**The modern social, ecological and existential multi-crisis of the Anthropocene is reflected upon a crisis of common meaning and shared view of reality | But can we divorce meaning from its social/historical context?**

In December 1950, Quine presented “The Two Dogmas of Empiricism” at the annual meeting of the American Philosophical Association (APA) asserting that there is no sharp distinction between claims that are true in virtue of their meaning (analytic claims) and empirical claims (claims that may be verified by facts)

Quine defines an analytic proposition as one that is “true by virtue of meaning”. The problem is that the nature of meanings is obscure— meaning should not be confused with naming. “The Morning Star” has a different *meaning* than the clause “The Evening Star” but both *name* the same object (the planet Venus), and thus, both have the same *reference*. Or as Quine puts it: “meaning is what essence becomes when it is divorced from the object of reference and wedded to the word” (Quine, 1980: 22).

**Meaning is neither a subjective nor an objective quality = it is a social/historical creation of the social imaginary = the societal faculty of presenting the unpresentable, artistic creativity, institution building = endowing the world with significance.**

**The age of insignificancy means a collapse of social significations = a loss of the common meaning of the future horizon of society**

**For Castoriadis meaning is not inherent in the physical world, but is rather the self-creation of every living being – every being for itself – as the information of their interaction with the ecosystem. The meaning for any being for itself is an imaginary representation that arouses sentiment and motivates intention.**

Three descriptive layers of human subjectivity:

1. Physical layer / descriptive model: being in itself = quantum mechanics + relativity / mathematical description / geometric immortality of the substratum = timelessness [exogenous time]
2. Biological layer / descriptive model: being for itself = biological functionality = self-actualization and differentiation = recursive functionality and syntactic structure / biological duration = time of finality / algebraic immortality of the species
3. Social-historical layer / descriptive model: being in itself and for itself = identity and otherness = creative impulse and addiction = reflective subjectivity = semantic imagination = immanent historicity = social imaginary = social time = temporality of collective meaning and purpose

According to the latter property, which is presupposed in the very synthetic conception and intuition of the three layers as an open unity, it seems that the social-historical layer is semantically prior = as it imbues the other descriptions with common meaning = and conceptually posterior, as it encompasses them.

Therefore, it is impossible to comprehend human subjectivity without the social- historical imaginary.

**In conclusion, human existence is historical temporality, thus social-historical existence based on a socially authorized meaning**

Since the meaning of life for any actual human being corresponds more or less to a socially-historically existent signification, we cannot separate education from the broader social and historical context.

Moreover, as Castoriadis has pointed out, education is an ongoing process that is directly related to the field of social imaginary significations and the dominant public discourse.

**The crisis of Insignificancy manifests in a manifold of crises:**

- 1. Crisis of political representation**
- 2. Crisis of social values**
- 3. Crisis of social and environmental co-existence**
- 4. Crisis of identification and human autonomy**

Castoriadis notes:

“We ought to want a society in which economic values have ceased to be central (or unique), in which the economy is put back in its place as a mere means for human life and not as its ultimate end, in which one therefore renounces this mad race toward ever increasing consumption. That is necessary not only in order to avoid the definitive destruction of the terrestrial environment but also and especially in order to escape from the psychical and moral poverty of contemporary human beings.”

## **Democratic and ecological social transformation requires a re-evaluation of the dominant social imaginary significations**

Castoriadis points out:

“That would require another organization of work, which ought to cease to be a drudgery in order to become a field for the deployment of human capacities. It would also require other political systems, a genuine democracy that includes the participation of all in the making of decisions, another organization of paideia in order to raise citizens capable of governing and of being governed, as Aristotle so admirably said.”

**Social Education [paideia] is a condition of individual and collective autonomy = In practice autonomy means freedom under law but also equal participation in the institutions of political power that decide which is the law.**

Castoriadis explains:

“Freedom under law—autonomy—signifies participation in the positing of the law. It is tautologous to state that such participation achieves freedom only if it is equally possible for all, not in the letter of the law but in effective social actuality. The absurdity of opposing equality and liberty, the supposed opposition some people have been trying to drub into our ears for decades now, follows immediately from this tautology. Unless their meanings are taken in a totally specious way, the two notions imply each other.<sup>6</sup> The equal effectively actual possibility of participation requires that everyone has effectively been granted all the conditions for such participation. Clearly, the implications of this requirement are immense; they embrace a considerable portion of the overall institution of society, but the Archimedean point here is obviously paideia, in the deepest and most permanent sense of the term,”

**In that sense, democratic education is both a requirement for any democratic society but also the social-historical condition for the significance of individual life within an equal and free autonomous society, since we cannot separate individual freedom from social autonomy.**

Castoriadis argues:

“Let us even suppose that a democracy, as complete, perfect, etc. as one might wish, might fall upon us from the heavens: this sort of democracy will not be able to endure for more than a few years if it does not engender individuals that correspond to it, ones that, first and foremost, are capable of making it function and reproducing it. There can be no democratic society without democratic paideia. Short of lapsing into incoherency, the procedural conception of democracy is obliged to introduce surreptitiously—or culminate in—at least two de facto and simultaneous judgments of substance: #that the effectively actual, given institutions of society are, such as they are, compatible with the functioning of "truly" democratic procedures; #that the individuals of this society, such as they are fabricated by this society, can make the established procedures function in accordance with the "spirit" of those procedures and can defend them.”

**Since every society is oriented towards a future horizon of expectations according to the dominant social imaginary significations practically realized by political institutions of authority, social education is the formal projection of an imaginary common future.**

Castoriadis asserts:

“The idea that a democratic regime could receive history "ready made" from democratic individuals who would make it function is just as much so. Such individuals can be formed only in and through a democratic paideia, which does not grow up like a plant but instead has to be one of the main objects of a society's political concerns. ...

Rotation in office, sortition, decision-making after deliberation by the entire body politic, elections, and popular courts did not rest solely on a postulate that everyone has an equal capacity to assume public responsibilities: these procedures were themselves pieces of a political educational process, of an active paideia, which aimed at exercising—and, therefore, at developing in all—the corresponding abilities and, thereby, at rendering the postulate of political equality as close to the effective reality of that society as possible. “

**Since education is each time deeply interlinked with the state of the broader social-historical environment, in our time, the Crisis of Insignificance is reproduced by dominant educational institutions and is reflected upon the fragmented state between the Humanities and the positive Sciences**

Castoriadis notes:

“The same goes for society and history: an effectively actual totality is there, already of itself, and that is what is intended. The first question regarding thought of the social—as I formulated it in *The Imaginary Institution of Society*—is: What holds a society together, what makes there be one society, and not scattering or dispersion? Even when there is scattering or dispersion, this is still a social scattering, a social dispersion, not that of the molecules of a gas in a container that has burst. When one thinks society, it is inevitable that one intends the whole; this is constitutive of that sort of thought. And intending the whole is just as inevitable when one thinks society, not within a theoretical perspective, but within a political perspective.

The political problem is that of the overall [globale] institution of society. If one situates oneself at that level, and not at that of the European elections for example, one is obliged to pose the questions of the institution, of instituting society, and of instituted society, of the relationship of the one with the other, of how all that is concretized during the present phase. One must go beyond the opposition between the illusion of an overall knowledge [savoir global] about society and the illusion that one could fall back on a series of specialized and fragmentary disciplines. It is the very terrain upon which this opposition exists that is to be destroyed.”

**Moreover, the Crisis of Significations in our time is permeated and enveloped by the Ontological Revolution of Digital Technologies, which has only accelerated since the launch of cyberspace in the 90s and the development of the commercial Internet in the 2000s into a complete digital infosphere where human subjectivities are mediated by digital telepresences. In my opinion, especially after the advent of AI, the uncritical adoption of AI could lead to a new form of "digital barbarism" where human autonomy and critical thought are diminished by algorithmic control and disinformation. This perspective posits that AI is not a neutral tool but inherently embodies power dynamics, and that relying on "digital reason" can erode human values in favor of computational efficiency. Given the enthusiastic implementation of LLM's automatic systems in education, communication and administration, we found ourselves, as Luciano Floridi said, enveloped by the digital.**

**In my latest book, if you excuse my self-reference, ‘Artificial Intelligence and Barbarism’’, openly distributed by Athens School Coop, the general public has demonstrated two opposing attitudes towards AI. Let us call the first attitude, which uncritically believes the promises of big companies that AI will improve human life, technophilia, and the opposite attitude, which denies any involvement with AI in fear of the enslavement of humans to the machine, technophobia.**

**It is time to open up an intermediate path in our research, which we could call technoscepticism, starting from the philosophical position of digital humanism. Digital Humanism means that at the beginning and the end of every digital system, there is the human subject, as creator, user, and signifier. But it also means another kind of social education, where we can recreate tools based on conviviality, critical reflection and free public access to information.**

**On the fundamental level education, research and creativity are inseparable, much as the different disciplines of knowledge and field of technical innovation are all facets of the art of creating meaning in a collective manner that is the imaginary power of humanity.**

**Art is not just an individual expression and cannot be radically separated from craftsmanship.**

**Theory cannot be radically separated from practice.**

**Technique cannot be radically separated from conception.**

**But also, creativity cannot be radically separated from knowledge, and knowledge cannot be radically separated from collective freedom or autonomy.**

Castoriadis reminds us:

“Great art is both society's window onto the chaos and the form given to this chaos (whereas religion is the window toward the chaos and the mask placed upon this chaos.)

Art is a form that masks nothing.

Through this form, art shows the chaos indefinitely—and thereby calls back into question the established significations, up to and including the signification of human life and of the contents of this life that have been left the furthest beyond discussion.

Far from being incompatible with an autonomous, a democratic society, great art is for this reason inseparable from such a society. For, a democratic society knows, has to know, that there is no guaranteed signification, that it lives over the chaos, that it is itself a chaos that must give itself its form, one that is never settled once and for all. It is on the basis of this knowledge that it creates meaning and signification.”

**The freedom of social education, research and artistic creation in a collective manner and public future horizon is an act of resisting modern digital barbarism and the descent of societies into political autocracy. As such it is directed on a course of struggle against the dominant insignificance and the authority of instituted power.**

As Castoriadis wrote:

“This same "becoming-autonomous" of the subject, this creation of an imagining and reflective individual, will also be the work of an autonomous society. I am obviously not thinking of a society in which everyone would be Michelangelo or Beethoven or even an unequaled artisan. But I am thinking of a society in which all individuals will be open to creation, will be able to receive creation in a creative way, even to do with it what they will. If its institutions constitute a collectivity, its works are the mirrors in which it can look at itself, recognize itself, call itself in question. They are the tie between its past and its future; they are an inexhaustible deposit of memory and at the same time the mainstay of its future creation. That is why those who affirm that in contemporary society, within the framework of "democratic individualism," no place exists any longer for great works, are, without knowing it or wanting it, pronouncing a death sentence upon this society.”

## Summary

1. We live in an age of Insignificancy
2. We live in an age of multiple social crises
3. We live in an age of ontological revolutions = Most important is the digital revolution of the 2000s with the creation of the WorldWide Internet and the AI revolution of the 2020s that resets the dominant capitalist paradigm of supervision, coercion, manipulation and surveillance.
4. We live a political and social transformation at the center of which are social education and social consciousness = paideia
5. The dominant social imaginary significations reproduce the state of insignificancy and social insecurity and de-identification.
6. The active temporality of social movements is local and limited, while their historical horizon is universal and indefinable.
7. There is a path to institute free and direct democratic spaces in a grassroots collective manner that will realize in practice the values of democratic commoning and autonomous politics, that require a relevant form of paideia = forms of open social education.

## Expanding the Commons

The triad of the commons, according to Silke Helfrich and David Bollier

**Shared Resources:**

These are the common goods, such as grazing land, forests, or even digital bandwidth, that are available for community use.

**Community:**

This includes the group of people who use and are affected by the resource. The community aspect is crucial for fostering collective action and a sense of shared responsibility.

**Governance:**

This refers to the rules, norms, and systems that govern how the community uses and manages the shared resource to prevent its depletion.

The triad of the direct democracy, according to our project

**Shared Knowledge:**

These are the common goods on the joint venue of theory and practice, such as theoretical tools, experiential and experimental practices and mutual open lessons.

**Collectivity:**

This includes the group of people who produce and are responsible for the openness and publicity of knowledge. Collectivity is a politically minded community fostering public collective action and the organization of shared projects.

**Self-Governance:**

This refers to the ways of collective reflection and deliberation on norms, rules and applications that make decision-making transparent and individual participation in every decision accessible.

## Structural Formation

**The temporal structure of Athens School is hourly, daily, monthly, annual in reference to the activities and historical in reference to the content, based on the notion of a common future grounded on the past experience of the social movements for social emancipation and the embodied knowledge of past communities = reclaiming traditional social knowledge within the radical horizon of expectations of grassroots democratic transformation**

**The organizational structure of Athens School is based on there Interlinked fields of education, research and practice:**

- 1. LOGOS / THEORY = Philosophy, Political Theory and History**
- 2. TECHNIQUE = Carpentry / Traditional Musical Instrument Making**
- 3. ART = Theatre Studies / Literature Studies / Music / Creative Writing**

**Besides education, Athens School is also involved in the research and activism around social ecology and environmental issues through**

### **ECO SCHOOL – ECO ACT**

**Which is the faculty where all other three activities coincide into collective action.**

**Athens School also organizes collective activities of Social solidarity, like teaching musical instrument making to the inmates of the women's prison at Thebes, and activities of Experiential education, such as the educational excursions within, around and outside Athens.**

## II. Practical Examples

Athens School is a social cooperative structure of education and research that aims to promote equal and autonomous study and research in the fields of theory, art and technology. It promotes as its horizon the projects of direct democracy and autonomy according to the thought of Cornelius Castoriadis and the political theorists of social ecology and radical transformation.

**Athens School coordinates the delivery of seminars in the respective fields with specific teaching programs on topics proposed by the teachers, the publication of monographs and research papers, the organization of cultural events, scientific workshops, theoretical conferences and educational excursions, and the development of interdisciplinary research programs in collaboration with teachers and students.**

**The teaching staff are people with proven experience and knowledge of their subject, who organize the respective seminars and further events. Athens School creates repositories of knowledge by archiving seminars and events and aspires to create a field of free criticism, learning and research.**

TECHNIQUE:  
CARPENTRY [AthensWoodSchool]

At Athenswoodschoo, we learn the endangered traditional carpentry. We are trained in the main tools of this art such as the saw, the plane, the chisel. The knowledge of the basic tools together with the knowledge of the technical carpentry applications constitute the essence of the carpentry art. Through simple but also complex constructions we are initiated into an ancient technique.

Athenswoodschoo's carpentry includes all applications in the various its subdivisions. We find it in the primitive techniques of shipbuilding and carpentry, in the first wooden buildings and furniture of antiquity, in the wooden cities of the Middle Ages, in wooden bridges, in the architectural movements of the interwar period and the "golden decade" of capitalism.

Today, in the era of specialization and ephemeral constructions, we seek to preserve and reintegrate this ancient technique into modern architecture and our everyday construction life – we seek to acquire everyday construction life. In this way, we would like to contribute to limiting the energy-intensive and polluting construction practice that prevails worldwide.

In the complexity of our time, the traditional carpentry art is of particular importance. It helps us to narrow the distance between society and technology, which distance is widened by modern technology, and helps us to create independent producers - craftsmen again. The diffusion of the carpentry art is also for the benefit of an, as far as possible, independent coverage of daily needs.

Thus we seek answers to critical questions of the times such as those of domestic and occupational pollutants, the energy-intensive and deforestation-depleting wood industry, the culture of disposable products and the transformation of the environment into a landfill. Answers that could bring us closer to the needs of a democratic - ecological future of societies.

Our educational activity is part of a global trend that is moving in this democratic direction.



The technical experience and knowledge that we will gain from these applications will help us understand that carpentry is a school from which we never graduate. We learn in a relatively short period of time how to learn forever.

CONSTRUCTIONS / ACTIVITIES OF THE CARPENTRY DEPARTMENT IN 2024

Woods of a century



The Callas building in Patision

In the "Kallas" building we faced a major construction problem.

We undertook the restoration of the frames without altering their original form in the slightest. However, we had to build some missing interior doors from scratch.

We found that the jamb was shaped to accommodate a 47 mm thick door. However, although the dimensions of the pines in 1924, when the building in question was built, were the same as today's, at the same time it was not in practice so identical to today's since the density of the rings is hopelessly different. There is no way that a 5 cm thick pine wood today could end up after processing at the 47 mm it ended up exactly 100 years ago.

So after researching the lumber stores in Athens, we found mountainous, dry Scandinavian pine timber 8cm x 15cm, which we split, planed in the correct way, welded again and planed again to get the desired dimensions of the 1924 frames, beam and transom 47mm x 100mm.

It is a fact that the woods of 1924 no longer exist in any of the wood-producing regions of the planet. This is something we learn in the course of wood physiology in all the departments of the technical department of the Athens School. However, we were faced with this "problem" in practice and this made us understand it in even greater depth. Of course, the same issue of old and modern woods is also dealt with by the department of instrument making of the Athens School.

As the instrument-making teacher of the Athens School says, good wood for instruments has already been cut for a century. Thus, pieces of European spruce and Oregon Pine (USA) wood from the Callas building that were destined to be thrown away were carefully collected by the teacher and stored in a proper manner so that they could be used in the construction of musical instruments. Hundred-year-old wood is a treasure for our instrument-making, says Anagnostou. In the photos that follow, you can see the real difference in pine wood between the beginning of the 20th century and the beginning of the 21st century. You can also see the progress of the construction of the 3000mm high wooden doors. The construction is done exactly in the manner of the craftsmen of 1924, using mechanical tools but mainly hand tools of carpentry.

Athenswoodschool Construction Team\*: Construction Manager, Christos Tzanos  
Supervision, advice, Nikos Ioannou

Educational participation: Savvas, Alkis – 4th cycle Athenswoodschool

Educational visits of all study cycles of the ATHENS SCHOOL School of Carpentry

\*The Athenswoods school construction team consists of old and new students of our school who are professionally active as carpenters.



This is the image of pine wood from the early 20th century and the early 21st. The difference between them is obvious.





*4th grade students on February 25th during the assembly of the rotating 1/4 staircase. With them was Athenswoods school senior Alexandra Hatzimarinaki, now a professional carpenter, who assisted in the educational process*





## Restoration of the Athens Observatory Headquarters

The problem with this restoration is the original construction. These are frames that were incorrectly constructed in the first place. In the magnificent 19th century building of the Athens Observatory Administration Building, we were called upon to restore their function and repair later windows and balcony doors, probably from the 1990s. The incorrect construction was a surprise to us. On the contrary, the main entrance that stands there and has been in operation for over a century is impeccable and simply needs maintenance. The same goes for some basement windows, which have however been subjected to unacceptable interventions.

Although we are dealing with poor construction of the later frames and the budget is quite small, Sergios cannot make any concessions in his work. He overcomes the financial constraints and does an impeccable restoration. He is followed by Dimitra and Zeki. Removal of connecting elements and their replacement (wedges, dowels), loosening and tying shutters where necessary, removal and supplementation of loose pieces, re-welding, careful filling and fine filling and painting with good quality materials.

Athenswoodschool construction team,

Restoration Manager: Sergios Daskarolis

Educational participation: Dimitra Myftari – 2nd cycle Athens Wood School

Colors: Adem Surutsou (Zeki)

Educational visits of all four cycles of ATHENS SCHOOL/ Athenswoodschool

Supervision, advice: Nikos Ioannou

\*The athenswoodschool construction team consists of old and new students of the Athens School - Athenswoodschool carpentry school.







## Educational Excursion to Lefkada

- We are carrying out an educational - research visit to the historical settlement of Lefkada, where traditional craftsmanship, architecture and history meet. Three days full of information, observation and data collection for research. We saw up close the bratsolia from the turn of an olive tree, the materials and posts made of cypress, the crooked larch timbers, the cypress brondalia and meidania, the brickwork between the timber, the tsatma-type plasters and the tins of this technically and architecturally valuable "slum". The Lefkadian house, light, not imposing with its weight, simple and unassuming, gives us a compass for a modern carpentry and architecture, for a home with a better environmental footprint and a better quality of life. Our tour of the cantonia of the country, the museum of Angelos Sikelianos, the building on Stratou Street where the Historical Archive is housed, the public library, the house where Aristotle Valaoritis was born, filled us with architectural information, history, culture, criticism and strength for the future. The disappointment over the tourist rush, which destroys the natural and urban environment as well as people, was great, but the resistance of a few people was still strong.



The listed building of Zambelia

Dimos Malakasis\* writes about the new constructions in Lefkada and the kitsch depiction of traditional architecture in 1983:

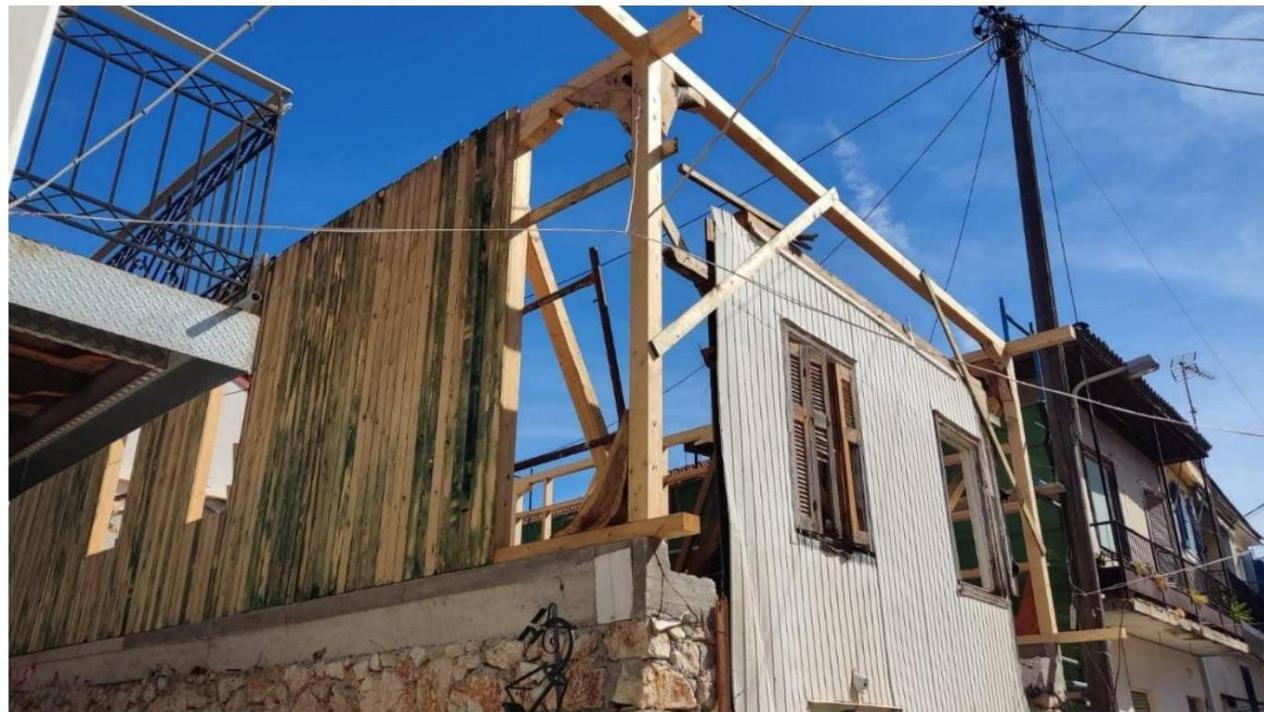
"... all of this is nothing more than offerings and funeral honors "for the dead". It is nothing more than "shadow theaters", a real revenge of our folk tradition for all those who ignored and despised it."

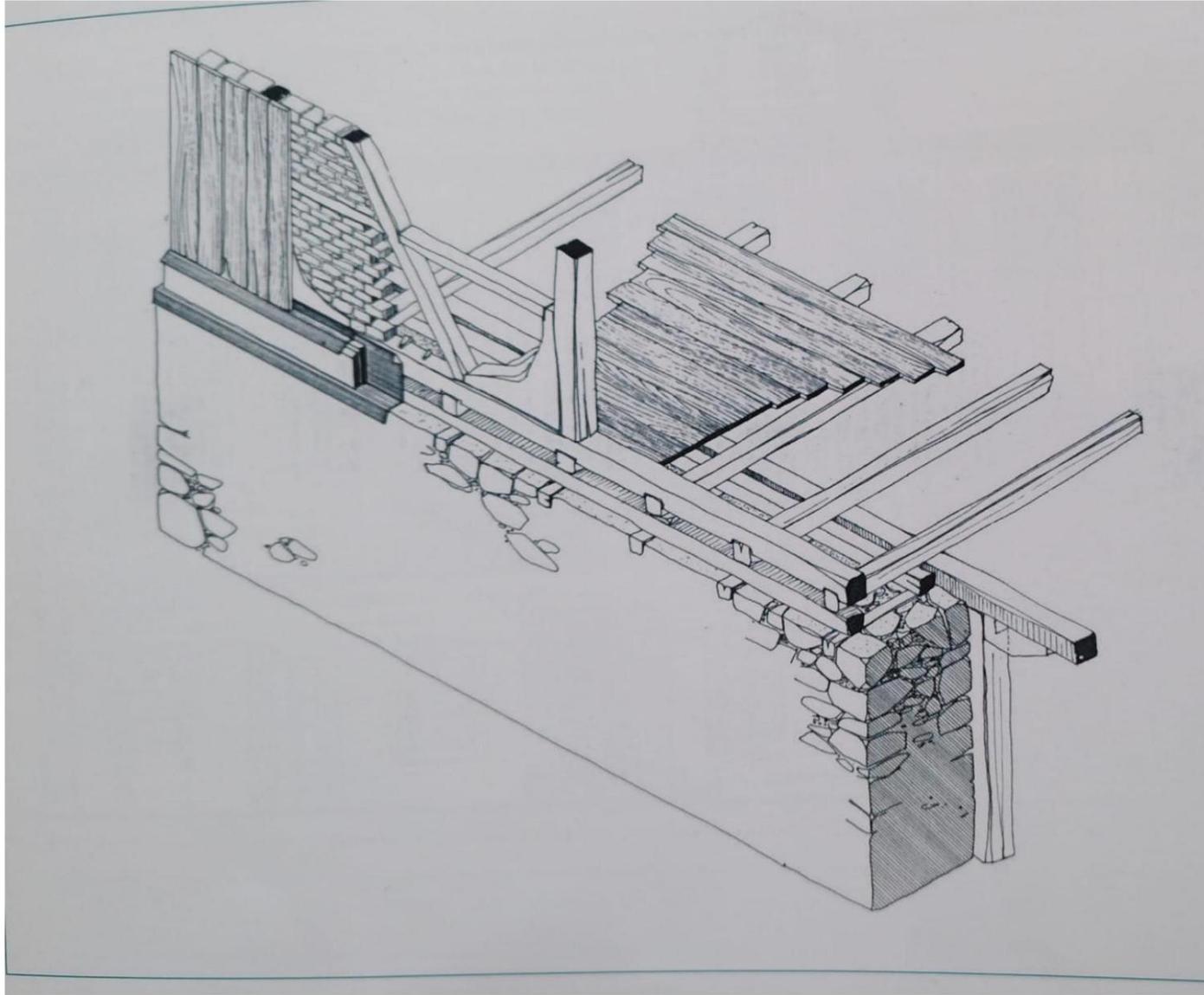
As for how the city of Lefkada is evolving today, but also the entire island, which is sinking into architectural and urban ugliness due to tourist needs, forty years later, Malakasis fell in with mathematical precision!

Through research and education, we will attempt to save anything that can be saved, not to turn it into folklore but to evolve it and integrate it into modern architecture and modern carpentry.

- We observe the primeval oak forest of the Skaras and on site during a hike we practice the course "Physiology of the tree" and specifically the chapter "broadleaves".
- We observe the cypress population on the island of Lefkada and the case of linking sustainable management with the preservation of the Local Historic Building System

\* Municipality of Malakasis, *The old houses of Lefkada*, 2000





The traditional Lefkadian house.



## Educational Excursion to Pertouli

At the end of May each year, the technical department of ATHENS SCHOOL organizes an educational Excursion to the University Forest of Pertouli. The purpose of this activity is to get to know the forest, to understand the concept of sustainability and to understand all that precedes before the wood reaches our hands to proceed with our constructions. The students of the woodworking department (athenswoodscool) and the traditional instrument making department will participate in the educational Excursion.

## Musical Instrument Making

In this workshop we learn about the art of Instrument Making, a folk artisanal art with great heterogeneity and pluralism in terms of construction approaches.

A traditional instrument called baglama will be made using the douga technique, a technique used primarily on pear-shaped instruments.

Each student will build their own instrument from scratch, using simple tools and traditional craftsmanship techniques, while at the same time bringing out their own aesthetic and the timbre that suits them.

As members of the team, they will come into contact with the approaches of other students, gaining a more comprehensive picture of construction and experiencing with the team the unique and unrepeatable characteristics of the art of instrument making.

As part of the course, students will take inspiration from and craft fragmentary parts from other musical instruments, such as: Bouzouki, Lafta, Mandolin, etc. Finally, the first-year students will present the musical instruments of the previous year.



## Musical Instrument Making Courses at the Women's Prison Detention Center of Thebes

Educational program managers:

Anagnostou Vasilis: Instrument Making Teacher, member of the Athens School.

Ioannou Nikos: Woodworking Teacher, President of Athens School.

Athens School organizes a unique educational program that aims to offer prisoners the opportunity to discover the world of Instrument Making and build a musical instrument.

This specific course aims to provide an experiential introduction to the art of Instrument Making, a masterful art with great pluralism in terms of construction approaches.

All the construction stages of a baglama will be presented and at the end of the educational program the completed musical instrument will be delivered to the Women's Prison Orchestra.

The construction will be presented within the lessons and the students will become familiar with the carpentry hand tools, the required carpentry techniques that will be applied and will observe all the construction stages required to complete the musical instrument.

Program Objective:

To give prisoners the opportunity to acquire new skills and knowledge in instrument making and some basic principles of carpentry.



## Women's Voices": The Woman in Urban Folk Song, period 1922-1960

Currently, preparations are underway for a musical event entitled: "Women's Voices" The Woman in Urban Folk Song, period 1922-1960.

The musical event will present the role of women in urban folk song. Through songs and descriptions, the presence of women as performers and as members of society in their various roles will be highlighted.

The event will present topics related to: Women in urban society. Women through urban folk song. Women performers and creators. The social position of women, as presented through Urban Folk Song. The musical tribute will be accompanied by: Katerina Maneli,

Alexandros Argyris and Vasilis Anagnostou.

In parallel with the musical tribute, a book is being written on this subject by Katerina Maneli and Vasilis Anagnostou, with the aim of highlighting the important role of women in urban folk song, and promoting the deconstruction of stereotypes around gender.

The aim is: to capture the world's perceptions of women in urban folk songs from the period 1922 - 1960 and how they are portrayed through the song. To highlight the public views on social stereotypes and the social changes that have occurred during this time and to explore concerns regarding the position of women in society then and today.





## THEORY /LOGOS

Introduction to the philosophy of Cornelius Castoriadis with  
Alexandros Schismenos



As concepts introduced by Cornelius Castoriadis (1922-1997), such as “imaginary” and “social-historical,” are placed at the center of contemporary philosophical debate, it is time to study his thought more closely.

The years that followed the death of the great philosopher highlighted the importance of his philosophical and political thought, brought the questions he had formulated to the fore, confirmed his criticism of capitalist (ir)rationality, and brought the issue of Direct Democracy into the light of public debate.

Castoriadis's discourse seems more timely than ever, while the Academy's glamor begins to look askance at his work. But Castoriadis' work does not lend itself to fossilization. It is not a closed theory, it is an invitation to action, an exhortation to reflection, a claim to autonomy.



## History of philosophical thought: from Thales to Aristotle

The birth of philosophy in ancient Ionia co-exists with the emergence of democracy, as both express the explicit questioning of institutionalized social imaginary meanings in the field of theory and in the field of practice.

The social-historical conditions that allowed the emergence of philosophical discourse opened a crack in the traditional closure of mythical narratives, from where critical reflection laid the foundations of scientific investigation and free dialogue.

In our meetings we will attempt to outline the history and content of the primary philosophical efforts, studying the excerpts and texts of biographers that offer us access to the world of the Pre-Socratics.

Plato's philosophy brought about a "second birth" of philosophy that defined the History of philosophical thought and political theory. Plato, an active thinker but with an intense desire to realize his ideas about justice, knowledge and goodness, faced all the enigmas of previous philosophers in a groundbreaking way and bequeathed us his own questions. He was also a successful writer and his Dialogues reveal to us a broader philosophical program that he carried out by combining the themes in each work. Their themes cover all fields of science, in a magnificent synthesis of ontology, cosmology and epistemology. In our meetings, guided by selected excerpts from Plato's main Dialogues, we will study the evolution of his philosophical work in relation to his life and teaching activity, with the aim of entering into a philosophical dialogue with Plato as a man with anxieties that concern us and not as some distant idol.



## History and Philosophy of Attic Tragedy: Theater and Democracy

What does Plato mean when he calls Athenian democracy "Theatrocracy"?

Ancient Attic tragedy has a multifaceted and timeless interpretive value, as it illuminates on the one hand the social imaginary meanings of ancient Greek democracy, while equally questioning the timeless existential anxieties of society through the prism of our own era.

Furthermore, he invites us to reflect on the public and political origins of theatrical art.

Castoriadis interprets Attic tragedy as an institution of self-restraint in democratic society and as a place for public performative criticism of the dominant imaginary meanings of the mythical tradition.

The texts of tragic poets, intended to be performed before their fellow citizens in the free public space, offer us the possibility of a fragmentary clarification of the social imaginary that created the hope of a truly democratic society.

## Philosophical Walks in Ancient Athens



The Philosophical Walks are a program of open seminars that will take place, starting in the summer of 2021, every spring, summer and autumn. The first walks for 2025 will take place on Sundays in April and May in situ, that is, in the place where philosophy was taught and practiced in Antiquity. It is a tour of three ancient sites of philosophical interest: the Pnyx, where democracy was practiced in practice through the assemblies of the Demos, Plato's Academy, where Plato founded his school after his disillusionment with Athenian Democracy, and where Aristotle began his work, and the Stoa of Poikili, where the great tradition of Stoicism was founded.





**“Narrative” // creative writing workshop with  
Konstantinos Tzamiotis**

From the initial idea to its written narrative, only the desire to share something that deeply concerns you intervenes. Of course, there is no one way to cover such a personal distance.

Each choice, however, requires a certain technique, which in turn requires specific steps. First, the voice or voices must be found: Who, where, when and why is speaking? This is a question that leads to the characters, the outline of their environment and the discovery of their real motivations for what they say or do.



## EVENTS OF THE DEPARTMENT OF THEORY IN 2024

### Kafka Year from the University of Athens and the Department of German Language and Literature of the School of Philosophy

Athens School participated in the series of events for the Year of Kafka 2024 in collaboration with the Department of German Language and Literature of the School of Philosophy by organizing three public lectures and discussions at our headquarters.



A wonderful evening with director Thomas Moschopoulos and assistant professor of German language and literature Nikos Koskinas.

# Τέλος ἢ ἀρχή (;)



© Pavel Piekar:  
Franz Kafka, 2024

## Κάφκα 2024

Φραντς Κάφκα:  
*Ἡ δίκη*

Ὁ σκηνοθέτης  
Θωμάς Μοσχόπουλος  
συζητά  
με τον Νίκο Κοσκινά

Σάββατο, 2 Μαρτίου 2024  
18:30

Athens School  
Χαριλάου Τρικούπη 138  
Αθήνα

Kafka's Drawings Was Kafka also a painter? Ergina Xydous Art Historian

November 23, 2024: Over the past few decades, drawings (works on paper) created by Franz Kafka have become known. These are independent drawings as well as sketches in notebooks or in the margins of pages of his student books, which were largely preserved thanks to the interest of his friend Max Brod. Despite their amateur nature, their stylistic characteristics demonstrate a direct involvement and knowledge of the artistic avant-garde of the time

Εργίνα Ξυδούς:

*Τα σχέδια του Κάφκα  
Ήταν ο Κάφκα και ζωγράφος;*

**Τέλος ή αρχή (:)**



© Pavel Piekar: Franz Kafka, 2024

23 Νοεμβρίου 2024  
20.00  
Athens School  
(Χαριλάου Τρικούπη 138, Αθήνα)

 ΤΣΕΧΙΚΟ ΚΕΝΤΡΟ  
ΑΘΗΝΑ

 ΕΛΛΗΝΙΚΗ ΔΗΜΟΚΡΑΤΙΑ  
Εθνικό και Καποδιστριακό  
Πανεπιστήμιο Αθηνών

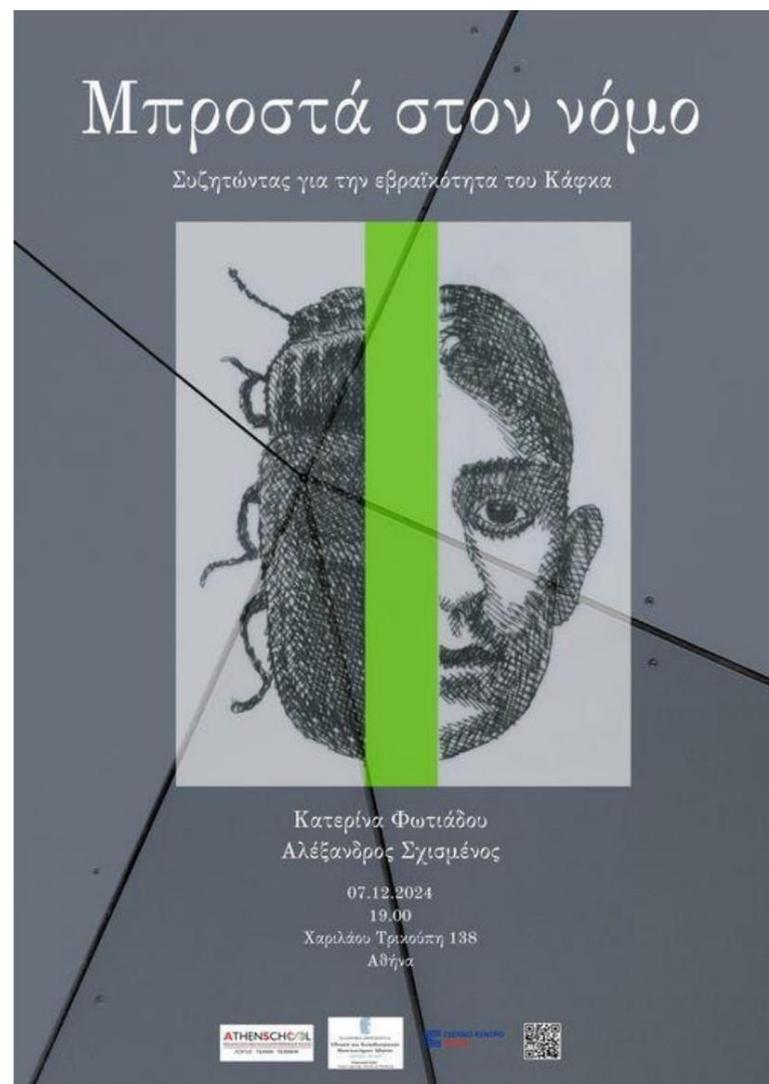
 ATHENSCHOOL  
Αθηνά Σχολή Σύγχρονης Εκπαίδευσης & Έρευνας  
ΑΓΓΛΙΑ - ΤΕΧΝΗ - ΤΕΧΝΙΚΗ

 Αυστριακή  
Πρεσβεία  
Αθήνα

## Before the Law: A Discussion on Kafka's Jewishness

Katerina Fotiadou and Alexandros Schismenos – 07.12.2024.

Countless books have been written and are being written about Kafka in an attempt to understand and interpret his work. However, this effort, says Marcel Reich-Ranicki, is made difficult by the fact that Kafka refused to talk about his works and therefore today there may be as many interpretations of his work as there are readers. Undoubtedly, one of the enigmatic keys to convergence or divergence of interpretations is Kafka's Jewish origin, which acquired particular importance in the German-speaking world during the first quarter of the 20th century, that is, during his lifetime. To what extent did this influence Kafka's work? We know that some, such as Gershom Solem, paid particular attention, while others, such as Walter Benjamin or Brecht, sought other exits within the Kafka labyrinth.







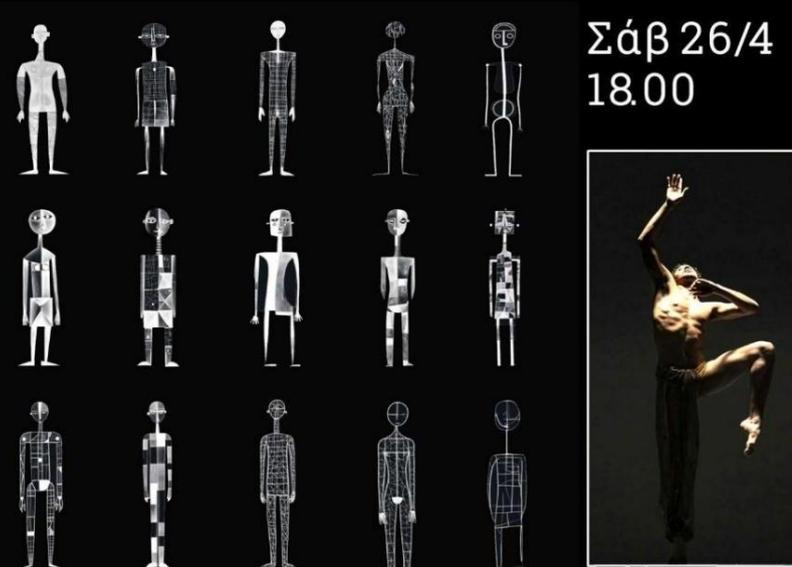
## Art and Artificial Intelligence:

Event and open discussion with people from the Arts

ΕΚΔΗΛΩΣΗ / ΑΝΟΙΧΤΗ ΣΥΖΗΤΗΣΗ

# Τέχνη & Τεχνητή Νοημοσύνη

Σάβ 26/4  
18.00



**Χάρης Τζωρτζάκης** ηθοποιός  
**Πωλίνα Κρεμαστά** χορεύτρια - χορογράφος  
**Χάρης Πεκλιβανίδης** σκηνοθέτης - υπ. διδ. τμ.Θεάτρου Α.Π.Θ.  
**Αναστασία Αντωνακάκη**, σκηνοθέτις - χορογράφος  
**Γιάννης Περπερίδης**, διδάσκων Φιλοσοφίας, Ιόνιο Παν/μιο  
**Αλέξανδρος Σχισμένος**, δρ. Φιλοσοφίας - συγγραφέας

**ATHENSCHOOL**  
ΧΑΡΙΛΑΟΥ ΤΡΙΚΟΥΠΗ 138, ΕΞΑΡΧΕΙΑ



## Steps in Nature //

### Hiking and photography in Natura areas of Attica



How will we defend a place we have not loved?

Rationale for Action

A partnership between Athens School and Alos Photography Team, for a series of photographic excursions and historical/environmental tours to areas unknown to the general public. Natura of Attica.

We visit selected places of particular social and environmental importance and photograph the Attic natural environment with the accompaniment – contribution of an environmentalist, a historian and a photographer. From these diverse stimuli, we aim for an as the most thorough and creative result possible.



#### Excursion to Vravra

On the Sunday of our first Hiking and Photography with the Alos Photography Team, we toured the Vravra wetland. Our excursion was part of a series of excursions that we carry out in the Natura 2000 areas of Attica, with the aim of raising environmental awareness and highlighting these areas. Our excursions have environmental, historical - archaeological and photographic interest. And are supported by: Vasilis Anagnostou (Environmentalist - Hydrobiologist MSc). Alexandros Schismeno (Doctor of Philosophy, postdoctoral researcher), Alexandros Katsis (Professor of Photography). Nikos Ioannou (Professor of Woodworking, active member of Ecological Networks -

Citizens' Movements).

A brief description by V. Anagnostou, A. Schismeno, N. Ioannou:

Vravrona belongs to the Natura 2000 network with the code "Vravrona - Coastal zone" (GR3000004), has an area of approximately 450 acres, while an extensive drainage basin of approximately 200 square kilometers supplies the Erasinos River with groundwater and surface water. Erasinos is the only year-round river in Southeastern Attica, it is a small river but has a very high ecological value for the region, as it is home to the Attic fish (*Pelagus marathonicus*), which is a species with small populations that is threatened.



*Former "flood control" within the Vravrona wetland.*

Erasinos forms a unique wetland system with rich elements of Diversity. Significant Biodiversity is recorded, a very rich Birdlife with over 230 different species of birds, more than half of the species found in Greece. The diversity of the flora is also significant with the alternation of wetland vegetation with Mediterranean, while the tamarisk forest is particularly impressive. The Geo-Diversity of the area is also significant, i.e. the diversity of the relief elements. In the area, special types of habitats with great ecological importance have been recorded, which has been recognized since ancient times.



Today the region is facing great pressures, challenges and threats that endanger the preservation of the natural system for future generations. Some of them are:

Disruption of the water balance from agricultural use of water in the wider area (with drilling and abstraction from Erasinós, and from planned "flood control projects", which present no social benefit, while threatening the wetland with ecological collapse.

Water pollution from urban, industrial, craft and agricultural activity in the wider Mesogeia region

Significant pollution from household waste, accumulated branches and trash.

Illegal Hunting (during our visit we observed shotgun shells) etc.

Through our excursions we aspire to highlight the great ecological value of Natura areas as natural systems and as refuges for wildlife and humans.

The long history of Vravra

In Vravra we proceeded, following the course of the river, to the sanctuary of the ancient temple of the goddess Artemis and to the well-preserved archaeological site that still retains, despite the presence of the provincial road right next to it, something of the mysterious atmosphere of antiquity. We knew, moreover, that Vravra was an important sacred place for the Athenians of the Geometric, Archaic and Classical periods, as it was here that the initiatory mysteries took place that ritually validated the transition of young girls of Athens from childhood – wild for the ancients – to marriageable age. In a sense, the male members of the company enjoyed a privilege forbidden to Athenian men but obligatory for Athenian women, who shared the common memory of the worship of the Brauronian Artemis until their mature years with pride as a political duty, as the Dance of the Women in Aristophanes' *Lysistrata* describes to us:

*Athenians, we for our city  
We will now tell you useful things.  
For the city, which had us amidst glory and riches. We  
kept the veil on all seven of our Goddesses.  
At ten we ground the sacred wheat  
in Vravra, with the bear on us  
the bright furs,  
and we little girls climbed up still  
with the figs tied to the ropes  
around our necks. [Translation: Sotiris Kakisis]*

*The archaeological site of Vravra.*

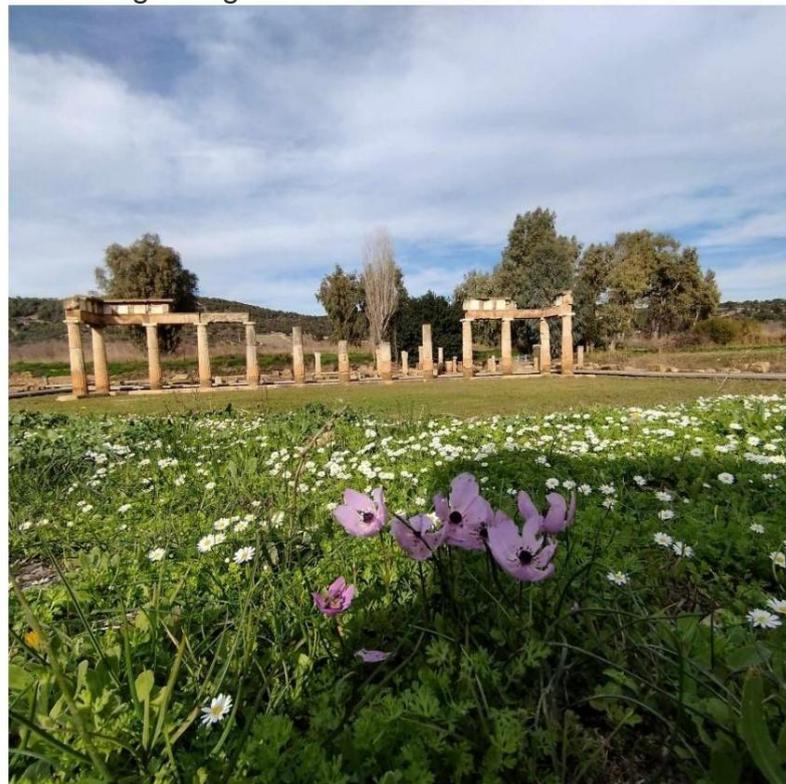
But the human presence in Vravra is older than the cult of Artemis. The first traces of permanent settlement in our place go back to the beginning of the Early Bronze Age (3300-2800 BC). By the beginning of the Mycenaean period (2000-1600 BC) the initial settlement grows as an organized self-governing community. As the heyday of the Mycenaean hegemony peaks, the area probably falls under the Mycenaean territory beyond the Acropolis of the Late Bronze Age (1600-1375 BC), while it becomes deserted around 1200 BC. the time of the general collapse of the Mycenaean palaces and the broader collapse of the organized states of the Eastern Mediterranean [Hittites, Mycenaeans, Egyptians, etc.] for unclear reasons that probably stem from a set of causes [climate change, social uprisings, etc.].

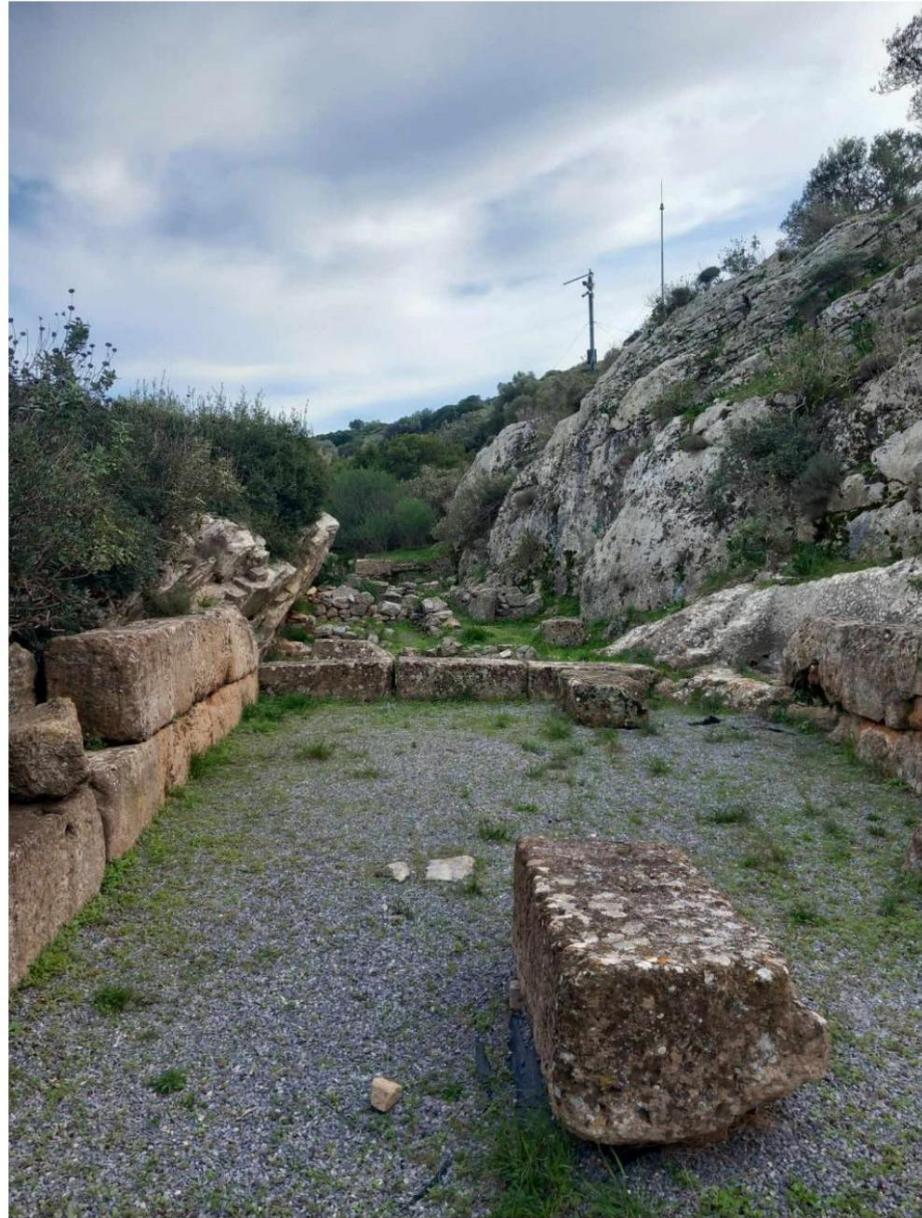
However, Vravra was inhabited again around the 9th century BC, when we have the emergence of archaic Greek civilization, which will bring its particular points of differentiation from Mycenaean culture and the particular social imaginary meanings with which we identify ancient Greek creation:

Alphabet, Poetic instead of prophetic basis of religion, political autonomy, theatrical imagination, philosophical search.

The Mycenaean ruins of Braurona probably provided the basis for the cult of the Brauronian Artemis, whose sanctuary was also the religious center of the municipality of Philaia, one of the municipalities of Attica that belonged to the Athenian city-state during the classical era. According to mythical tradition, the cult came to Attica from Orestes and Iphigenia, who, after stealing the flying statue of Artemis from Tauris [present-day Crimea], transported it to Braurona. Here, Iphigenia purified herself to Artemis for the human sacrifices she had committed as a priestess of the Bulls, while Orestes, who could not as a man be purified by the virgin goddess of wild nature Artemis, left to continue his tragic journey to Delphi.

In Vravra, we found and photographed the legendary Tomb of Iphigenia, hidden behind a rock formation. As we understood, it was the remains of a cave, the roof of which had collapsed since the classical era, but within which the ancients had located the Tomb of Iphigenia according to legend.





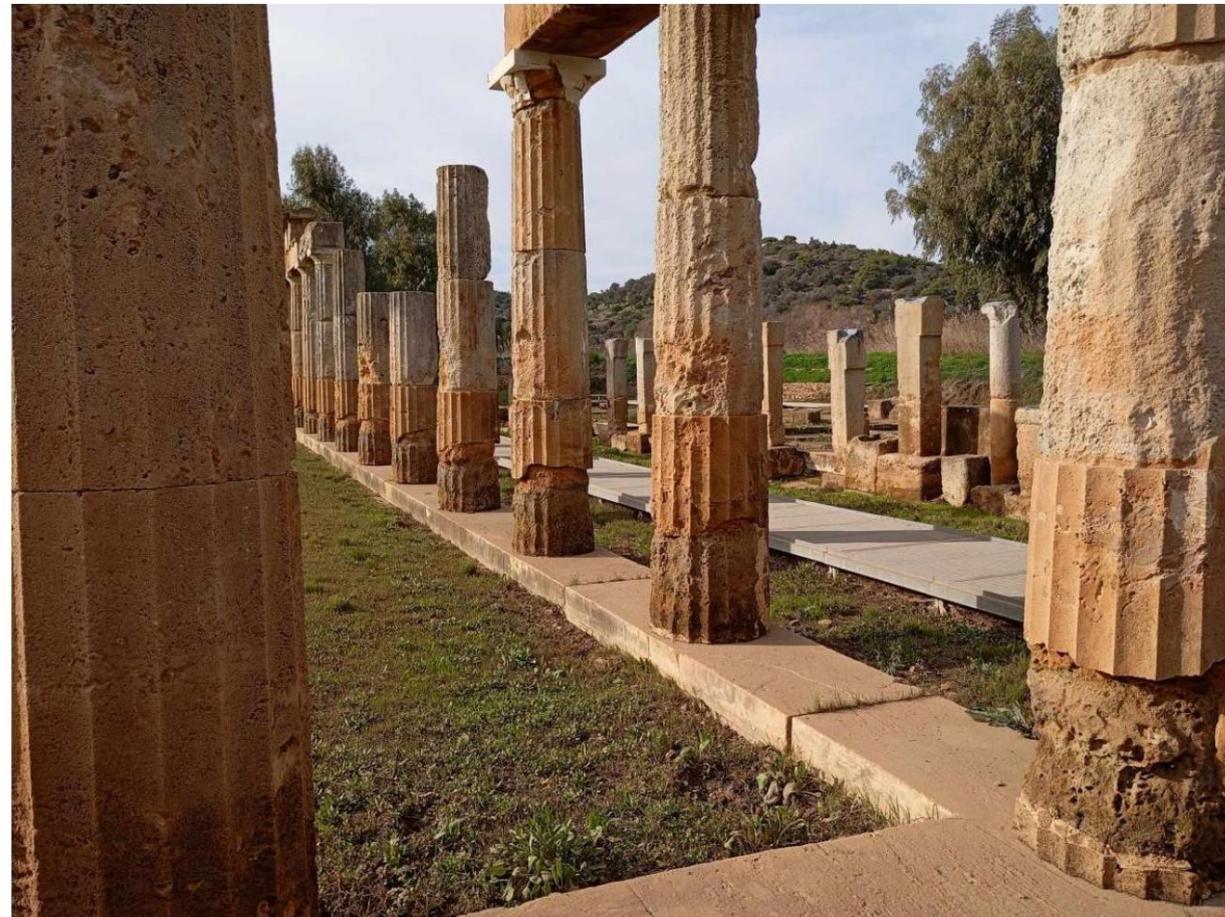
*The tomb of Iphigenia.*

The mythical tomb on the northern slope of the hill was called "Kenirion", and dates back to around 700 BC. In the classical era, after the collapse of the roof due to the erosion of the karst rocks by the water flowing in the area, a small temple was founded, the Heroon of Iphigenia, and another building, called the Sacred House, which gave the impression of a cavernous space.

Iphigenia was the mythical model for all the girls of Athens who were required to participate in the ceremony at Brauron. According to the myth of the Atreides, which Euripides depicts in his two tragedies "Iphigenia in Aulis" and "Iphigenia in Tauris", Iphigenia

She was symbolically sacrificed before reaching the third stage of initiation, thus remaining an eternal virgin in the service of the goddess. In fact, her symbolic sacrifice was the necessary condition for the beginning of the Trojan War and all the epic and tragic cycles related to it. If Aulis was the starting point of this multiple and multifaceted tragedy of Iphigenia, Brauron was the point of its end.

However, while Iphigenia's initiation remained incomplete, it was completed for the young girls of Athens, as they completed the rites of Arktos in Brauron.



Opposite the Tomb of Iphigenia we found the Stoa, a Doric-style building of porphyry, which is surrounded to the north, west and east by colonnaded arcades, while the south was open. The Stoa surrounds the atrium of the Temple of Artemis, which is the second temple chronologically, built in the mid-5th century BC, as the first was burned by the Persians during their invasion of Attica in 480 BC.

On the north and west sides of the stoa we saw the foundations of rooms with entrances to the inner courtyard, which in antiquity were used as dining areas, with tables and wooden beds. Perhaps this is where the girls of ancient Athens were hosted during the celebration of the Arkteia, the sacred initiation that took place every four years, for all girls

around the age of ten. The girls resided in Bravrona under the supervision of the priestesses of Artemis for an unknown period of time.



Once every four years, all prepubescent girls left their family life in Athens for a certain period of time and set off in procession to the sanctuary of Artemis. They wore crocotoi, a dress with a characteristic saffron color, which, according to the evidence, they threw off as soon as they arrived at the sanctuary and were left naked in nature. There they lived at the disposal of the goddess and performed sacrifices.

The reason for this ritual is found in the myth of Artemis Brauronia, according to which a girl, one of the followers of Iphigenia, teased the calm bear of the goddess who was in the sanctuary. The bear, like the deer, was a symbolic sacred animal of Artemis, a symbol of female sexuality, the feminine power of nature and maternal devotion. Supposedly, a bear lived in the sanctuary and was annoyed by the girl, so she scratched it. But out of fear, the girl's sisters killed the bear with spears, angering the goddess, who in order to appease her, asked the Athenians to dedicate all girls to her before marriage so that she could hold ceremonies in her honor at Braurona. In fact, we saw a votive stele, which, according to the inscription, supported an offering to Artemis and still retained the name of a girl from antiquity:



## The threatened Vravrona and a political solution

What is the value of wetlands?

According to the science of ecology, first is the support of biodiversity, second is recreation and in our case we would also complement education, and third is the prevention of flooding phenomena, something that interests us particularly today, in view of the implementation of a decision for "anti-flood" interventions in the streams of Attica, with a total cost of three hundred million euros.

Such a decision should be problematic since in reality, instead of flood control projects, it is rather a matter of removing the ability of wetlands to contain flooding phenomena.

Our discussion is about the Vravrona wetland. At first glance, one can understand how much pressure the already tragically shrunk wetland is under from disturbances and harmful activities. Experts say that it will not exist in 100 years from now if we continue to operate aggressively. The first thought that comes to mind is "okay, I won't be alive then". That's how our predecessors thought and in the last 40 years the wetland has shrunk by 50%.



The pressures on the natural environment of Vravrona are exerted by the urban complex of the area. According to the latest census, the municipality of Markopoulo has 22,000 residents. We know that Porto Rafti, a local community of the municipality in question, has had a large population increase in the last fifteen years. During the years of crisis, there was an internal migration from the center of the urban complex of greater Athens to the suburban areas. The population is over-multiplied on weekends by domestic tourism in Attica. However, the infrastructure in the area is for a much smaller population. This situation creates an image of social disorganization where the motives of the smallest and the largest profit are projected and dominate.

Economic - tourist activities are being developed on the outskirts of which agricultural activities are also being developed, but which love wetland lands as the most productive.

Thus, the vulnerable ecosystem of Vravrona is being pressured in a destructive way.

In 2020, the Erasinis Protection Initiative was created and is active in this direction. Our participation in these activities and support for similar movements is essential. Perhaps it is the only option that can lead to some kind of institutional change. An institutional change that takes care of information, education and finally the participation of the local community in decisions. Without this change, there will always be a minister or regional governor who will want to manage millions of euros, such as the budget for flood control projects today in Attica, and there will always be a social alibi for the farmer or the encroachment whose economic interest will be at risk.



ΣΥΝΕΤΑΙΡΙΣΤΙΚΗ ΔΟΜΗ ΕΚΠΑΙΔΕΥΣΗΣ

# ATHENSCHOOL

ΛΟΓΟΣ - ΤΕΧΝΗ - ΤΕΧΝΙΚΗ

PUBLICATIONS



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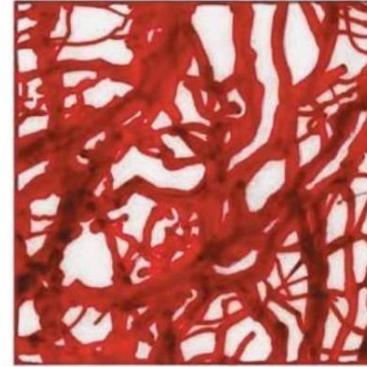
## Γιώργος Ν. Οικονόμου

# ΜΥΘΟΙ ΚΑΙ ΠΡΑΓΜΑΤΙΚΟΤΗΤΑ ΓΙΑ ΤΟ ΒΥΖΑΝΤΙΟ

Τα κείμενα του ανά χείρας βιβλίου είναι περισσότερο μία διαμαρτυρία στην κυριαρχία της θρησκευτικής και θεολογικής αντίληψης της ιστορίας που μαστίζει ανέκαθεν τον νεοελληνικό βίο, και η οποία από τη δεκαετία του 1990 είναι κατατρεχτική σε αρκετούς διανοούμενους και σε σημαντικό μέρος της νεοελληνικής κοινωνίας, προετοιμάστηκε δε από το ρεύμα των νεο-ορθόδοξων τη δεκαετία του 1980. Εκπρόσωπος της εθνικιστικής, θρησκευτικής ιδεολογίας και του βυζαντινισμού είναι η κ. Ελένη Αρβελέρ, που συντηρεί πολλούς μύθους για το Βυζάντιο και δημιουργεί συγχύσεις. Στις απόψεις της ασκεί κριτική το παρόν βιβλίο. Το βιβλίο περιέχει κείμενα «αντίστασης» στην κυρίαρχη εθνο-θρησκευτική Ιδεολογία, η οποία έχει βασικές συνιστώσες το «ένδοξο τρισχιλιετές έθνος», τη «συνέχεια του ελληνισμού», τη «διαμόρφωση εθνικής συνείδησης στο ύστερο Βυζάντιο», την «ελληνικότητα του Βυζαντίου», την ορθόδοξη θρησκεία, την Εκκλησία, τις ανελεύθερες και αντιδημοκρατικές αντιλήψεις.

Γιώργος Ν. Οικονόμου

ΜΥΘΟΙ ΚΑΙ ΠΡΑΓΜΑΤΙΚΟΤΗΤΑ  
ΓΙΑ ΤΟ ΒΥΖΑΝΤΙΟ



ATHENSCHOOL

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Ο Γιώργος Ν. Οικονόμου σπούδασε Μαθηματικά, Μουσική και Φιλοσοφία. Συμμετείχε ενεργώς στο αντι-δικτατορικό κίνημα. Παρακολούθησε στο Παρίσι τα μεταπτυχιακά σεμινάρια του Κορνήλιου Καστοριάδη, με τον οποίο ξεκίνησε τη διδακτορική του διατριβή. Έχει Master φιλοσοφίας του Πανεπιστημίου της Σορβόνης και είναι Διδάκτωρ Φιλοσοφίας του Πανεπιστημίου Κρήτης. Έχει δημοσιεύσεις σε περιοδικά και εφημερίδες, ανακοινώσεις σε συνέδρια και ημερίδες. Είναι αρθρογράφος στην Εφημερίδα των Συντακτών. Κείμενά του υπάρχουν σε συλλογικούς τόμους και στο οικόπιο [omouyorgos.blogspot.com](http://omouyorgos.blogspot.com). Έχει επιμεληθεί τρία αφιερώματα στον Κορνήλιο Καστοριάδη (ένα σε περιοδικό και δύο σε βιβλία).

ΓΙΩΡΓΟΣ Ν. ΟΙΚΟΝΟΜΟΥ

ΔΗΜΙΟΥΡΓΩΝΤΑΣ  
ΞΑΝΑ ΤΗΝ ΠΟΛΙΤΙΚΗ

Στην δύσκολη μεταβατική εποχή που διανύουμε ακούγονται διάφορες απόψεις και προτάσεις για την υπέρβαση της κρίσης και γίνονται απόπειρες για διάφορα εγχειρήματα. Από τις περισσότερες προτάσεις και τα εγχειρήματα απουσιάζει η πολιτική. Ταυτοχρόνως, διαδίδουν μία συγκεχυμένη εικόνα για την άμεση δημοκρατία, περιορίζοντάς την σε διαδικασίες, αποφεύγοντας να την αντιμετωπίσουν ως πολιτεύμα και ως στόχο του πολιτικού αγώνα. Ο οικονομισμός και η επιμονή στην τοπική πρακτική που διακρίνει αυτές τις προτάσεις δημιουργούν αρνητικές προοπτικές για την συγκρότηση ενός πολιτικού κινήματος. Στο βιβλίο αυτό εξετάζονται κριτικά κάποιες από αυτές τις απόψεις: της Αριστεράς, του Μπούκτσιν, του Λατούς και των «κοινοτιστών».

Για να υπάρξει πολιτική χρειάζεται αποδέσμευση από αυτές τις απόψεις, αποδέσμευση από κάθε είδους Αριστερά και μαρξισμό που εγκλώβισαν τις κοινωνίες σε ψευδαισθήσεις, που φυλακίζουν αντιλήψεις και εγχειρήματα σε αδιέξοδα, συγκαλύπτοντας την πολιτική διάσταση. Το σημαντικό και το ζητούμενο είναι η ανάδειξη της πολιτικής, και σε αυτό το σημείο επιμένει το παρόν βιβλίο, διότι υπάρχει διάχυτη εντύπωση ότι πολιτική είναι τα στερεότυπα που διαδίδουν οι καθεστωτικές εξουσίες και οι αριστερές αντιλήψεις. Επιμένει επίσης στην διαύγηση της άμεσης δημοκρατίας ως πολιτεύματος. Αυτή η συζήτηση είναι απαραίτητη για να συγκροτηθεί μία αντίληψη που θα οδηγήσει στην επανεμφάνιση της πολιτικής και στη δημιουργία ενός κινήματος προς την δημοκρατία.

ΓΙΩΡΓΟΣ Ν. ΟΙΚΟΝΟΜΟΥ

ΔΗΜΙΟΥΡΓΩΝΤΑΣ  
ΞΑΝΑ ΤΗΝ ΠΟΛΙΤΙΚΗ

ATHENSCHOOL

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Ο Γιώργος Ν. Οικονόμου σπούδασε Μαθηματικά, Μουσική και Φιλοσοφία. Συμμετείχε ενεργώς στο αντιδικτατορικό κίνημα. Παρακολούθησε στο Παρίσι τα μεταπτυχιακά σεμινάρια του Κορνήλιου Καστοριάδη, με τον οποίο ξεκίνησε τη διδακτορική του διατριβή. Έχει Master φιλοσοφίας του Πανεπιστημίου της Σορβόνης και είναι Διδάκτωρ Φιλοσοφίας του Πανεπιστημίου Κρήτης. Έχει δημοσιεύσει σε περιοδικά και εφημερίδες, ανακοινώσεις σε συνέδρια και ημερίδες. Είναι αρθρογράφος στην Εφημερίδα των Συντακτών. Κείμενά του υπάρχουν σε συλλογικούς τόμους και στο [oikonomouyorgos.blogspot.com](http://oikonomouyorgos.blogspot.com). Έχει επιμεληθεί τρία αφιερώματα στον Κορνήλιο Καστοριάδη (ένα σε περιοδικό και δύο σε βιβλία).

Κυκλοφορούν τα βιβλία του: Η άμεση δημοκρατία και η κριτική του Αριστοτέλη (2007), Η αριστοτελική πολιτεία (2008), Από την κρίση του κοινοβουλευτισμού στη δημοκρατία (2009), Πολυτεχνείο 1973. Η απαρχή του αυτόνομου κινήματος (2013), Μύθοι και πραγματικότητα για το Βυζάντιο (2014), Άμεση δημοκρατία. Αρχές, επιχειρήματα, δυνατότητες (2014), Η αποτυχία του ελληνικού πολιτικού συστήματος. Πλαίσιο για μια νέα πολιτική δράση (2016)

ΑΛΕΞΑΝΔΡΟΣ ΣΧΙΣΜΕΝΟΣ

ΕΙΣΑΓΩΓΗ ΣΤΗΝ ΚΡΙΤΙΚΗ  
ΤΟΥ ΨΗΦΙΑΚΟΥ ΛΟΓΟΥ

Τι σημαίνει ψηφιακό; Τι είναι ο κυβερνοχώρος; Η παρούσα μελέτη αποτελεί ένα εγχειρίδιο για μια ευρύτερη έρευνα, υπόθεση της οποίας είναι ότι ο ψηφιακός κόσμος συγκροτεί μία εικονική πραγματικότητα όχι ως μιμητική αντανάκλαση, αλλά ως επέκταση και αναδημιουργία του κοινωνικο-ιστορικού κόσμου, ένα νέο πεδίο πολιτικού, κοινωνικού και οικονομικού ανταγωνισμού με τις δικές του ιδιαιτερότητες.

Θεωρώ ότι η εμφάνιση του Internet συνιστά μια ιστορική τομή σε κοινωνικό και οντολογικό επίπεδο. Από τη μία, το Internet διανοίγει τη δυνατότητα ενός νέου ψηφιακού δημοκρατικού ανθρωπισμού, με χαρακτηριστικά την οριζοντιότητα, την ελεύθερη ανταλλαγή, την ελεύθερη κυκλοφορία της πληροφορίας και της έρευνας, την ελεύθερη επικοινωνία, τα ψηφιακά κοινά. Από την άλλη, προσφέρει εξίσου την δυνατότητα ενός νέου ψηφιακού ημιολοκληρωτικού αντι-ανθρωπισμού, μέσω της επέκτασης των συστημικών δομών, του εμπορίου των δεδομένων και της πληροφορίας, της καταγραφής, της αποσωματοποίησης, της ιδιωτικής απομόνωσης και του άνωθεν ελέγχου. Η διαφορά μεταξύ των δύο προοπτικών είναι πολιτική και έγκειται στο νόημα της ψηφιακής επικοινωνίας ως δημόσιας πράξης.

Προκειμένου να πράξουμε πρέπει να κρίνουμε, προκειμένου να κρίνουμε πρέπει να κατανοήσουμε και προκειμένου να κατανοήσουμε πρέπει να διαφωτίσουμε τις πολλαπλές πτυχές του νέου ψηφιακού λόγου.

ΑΛΕΞΑΝΔΡΟΣ ΣΧΙΣΜΕΝΟΣ

ΕΙΣΑΓΩΓΗ ΣΤΗΝ

ΚΡΙΤΙΚΗ

ΤΟΥ

ΨΗΦΙΑΚΟΥ

ΛΟΓΟΥ

ATHENSCHOOL

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Ο Αλέξανδρος Σχισμένος γεννήθηκε το 1978 στην Αθήνα και μεγάλωσε στο Αγρίνιο. Είναι διδάκτωρ Φιλοσοφίας του Πανεπιστημίου Ιωαννίνων και μεταδιδακτορικός ερευνητής του Α.Π.Θ. Έχει υπάρξει συντάκτης των περιοδικών *ContAct*, *Βαβυλωνία*, *Το Έρμα* και *Αυτολεξεί*.

Άλλα έργα του:

*Η ανθρώπινη τρικυμία* (Εξάρχεια 2013), *Μετά τον Καστοριάδη* (με τον Ν. Ιωάννου, Εξάρχεια 2014),

*Το τέλος της εθνικής πολιτικής* (με τον Ν. Ιωάννου, Εξάρχεια 2016), *Μικρή πραγματεία για τον ερωτικό χρόνο* (RedMarks 2018), *Καστοριάδης εναντίον Χάιντεγκερ* (Αυτολεξεί 2020), *Common futures: Social Transformation and Political Ecology* (με τον Υ. Tarinski, Black Rose Books 2021), *Castoriadis and Autonomy in the 21st century* (με τους Ν. Ιωάννου και Chris Spannos, Bloomsbury 2021)

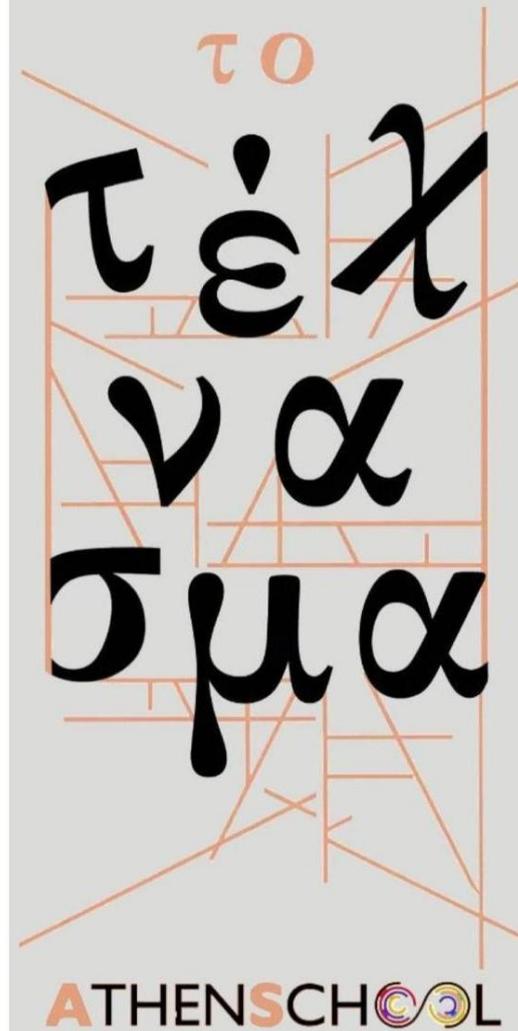


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Η λ ί α Π α π α γ ε ω ρ γ ί ο υ



- Σ: Δεν ξέρω μάστορα... Μπορεί και να 'χεις δίκιο...  
Μ: Τι πάλι;  
Σ: Εμένα το χέρι μου βαραίνει που φτιάχνουμε αυτήν την εξέδρα.  
Μ: Και σένα τι σε μέλει; Δεν πρέπει να τιμωρηθεί ο μάγκας;  
Σ: Δεν είμαι δικαστής για να κρίνω... Όμως, δεν μου πάει ούτε πρόκα να καρφώσω  
Μ: Κάρφωνε γιατί δεν θα τελειώσουμε ποτέ. Εμείς το μόνο που φτιάχνουμε είναι αυτό: Μια εξέδρα, μια σκαλωσιά.  
Σ: Δεν είναι μόνο μια σκαλωσιά μάστορα...  
Μ: Αυτό είναι - τίποτε άλλο. Τέσσερις κολώνες με ένα πάτωμα. Ούτε καρμανιόλες, ούτε κρεμάλες. Μήν το σκέφτεσαι λοιπόν... δεν είναι δουλειά μας να το σκεφτόμαστε. Εμείς φτιάχνουμε.  
Σ: Εμείς φτιάχνουμε;

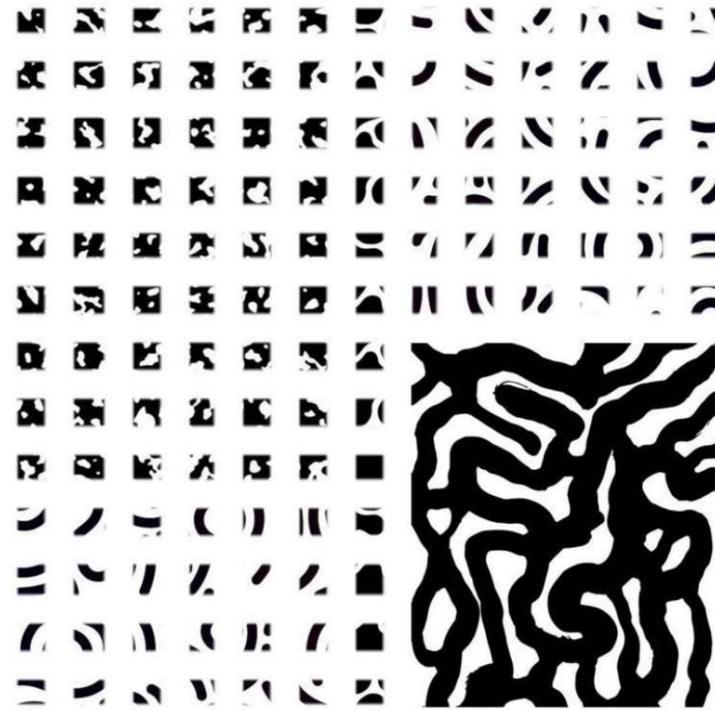
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ΑΛΕΞΑΝΔΡΟΣ ΣΧΙΣΜΕΝΟΣ



ΚΑΣΤΟΡΙΑΔΗΣ

ENANTION

ΧΑΪΝΤΕΓΚΕΡ

ΧΡΟΝΟΣ & ΥΠΑΡΞΗ

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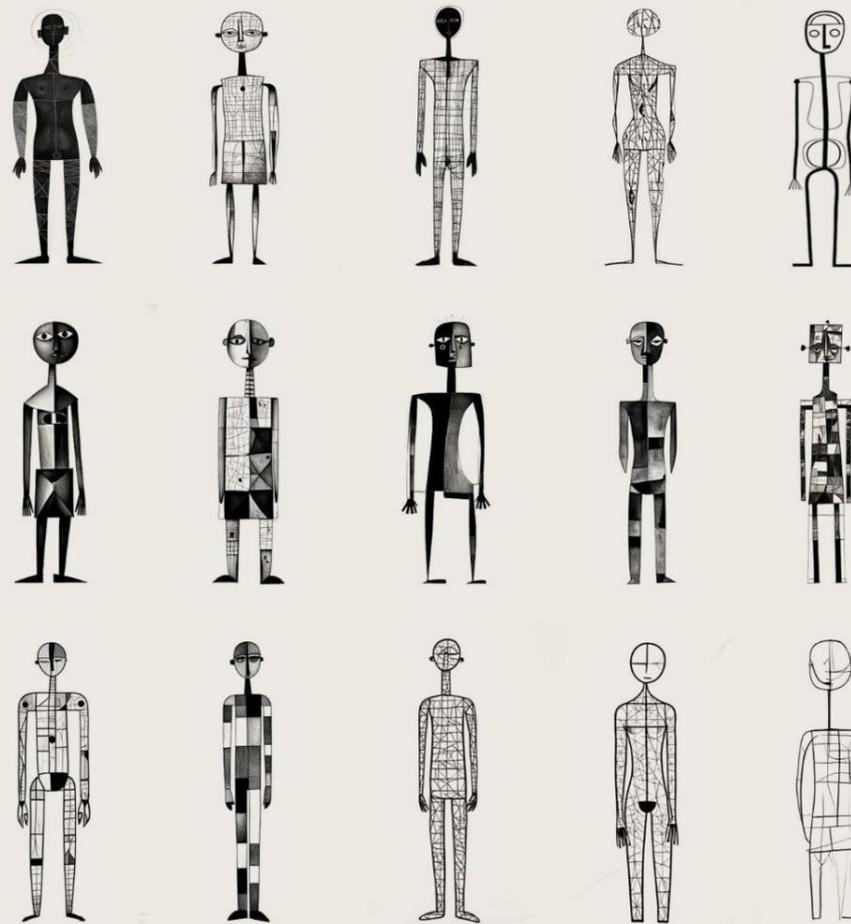
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ΑΛΕΞΑΝΔΡΟΣ ΣΧΙΣΜΕΝΟΣ

# ΤΕΧΝΟΛΟΓΙΑ ΚΑΙ ΒΑΡΒΑΡΟΤΗΤΑ

ΚΡΙΤΙΚΗ ΤΗΣ ΤΕΧΝΗΤΗΣ ΝΟΗΜΟΣΥΝΗΣ



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ART



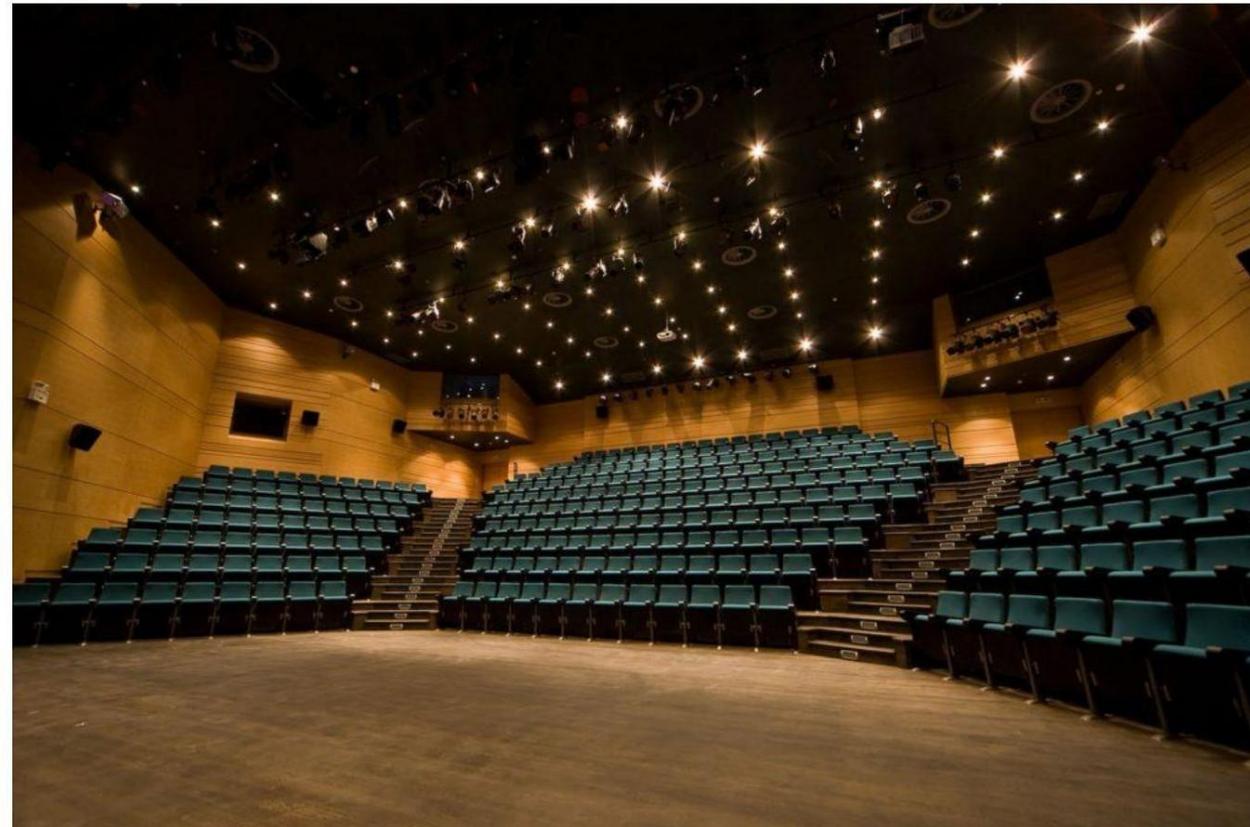
HIGHER SCHOOL OF DRAMATIC ARTS "TECHNON EKATO" -

MICHAEL CAKOGIANNIS FOUNDATION

<https://texnonekato.gr/>

## OUR SCHOOL

Theater and dance are arts that require physicality and the live presence of both the artist and the audience, they converse and collaborate with the visual arts and cinema. The constant dialogue of the arts is a field of free experimentation that allows the creation of new groundbreaking narratives.



The arts transmit and recreate social meanings, fields of collective empathy, environments of imaginative revival and shared reflection.

The arts are the field of our living encounter with the past and tradition.

They lead us to a creative understanding of history, with the freedom of the interpreter and the corresponding responsibility.

The arts are a field of deep understanding of the imaginary other, the stranger, the oppressed, the common humanity of us all.

The entire history of theatre and the performing arts is a deposit of this common humanity of ours in public space and time. Artistic creation presupposes by definition freedom of expression and the freedom to question the givens. Philosophy and theatre develop, simultaneously, with ancient democracy. The performing arts trace different histories, but are oriented towards a common horizon of the realization of human freedom in the public center of the city, starting from the recognition of equality and frankness.

The established crisis of representation in the modern world leads to a collapse of central political institutions, the importance of free public debate and free collective action becomes a vital demand for justice. Theater, the performing arts contribute to the new emancipation that our era requires.

We want to contribute actively and collectively to the expansion of free public time and space for artistic expression and interpretation by creating an educational and artistic proposal based on the values of equality, freedom, reflective criticism and solidarity. The School will be a place of primary and free collective learning and artistry. Our students will have at their disposal all the educational tools, learning processes, knowledge repositories, and necessary technical terms. Our students, with the most experienced teachers, will shape their own critical discourse, develop their skills and open their own doors.

THE HIGHER SCHOOL OF DRAMA "TECHNON EKATO" is recognized by the Ministry of Culture for the provision of higher (higher) education in accordance with Law 1158/81 "On the organization and administration of schools of Higher Artistic Education, etc." (Government Gazette 127/A/81), Presidential Decree 370/83 "Regulations for the organization and operation of Higher Schools of Dramatic Art (Acting Department)" (Government Gazette 130/A/83) and the Decision of the Ministry of Culture 39984/2282/28.9.1984 (Government Gazette 777/B/84) as amended, supplemented and in force,

The Region of Attica, following a positive opinion from the Ministry of Culture, confirms the opening of a Higher Private School of Dramatic Art (Acting Department) under the name HIGHER PRIVATE SCHOOL OF DRAMATIC ART "TECHNON EKATO", at the Michael Cacoyannis Foundation.

The ARTS ONE HUNDRED theater school continues its journey with an exciting partnership with MICHAEL CAKOIANNIS FOUNDATION

## OPEN SEMINARS - WORKSHOPS "Theater for All!"

An essential dimension of our activity is the dissemination of performing arts in society and the creation of social fields of culture and art. To this end, our School organizes Seminars - Workshops of a certain duration that are addressed to all.

In the Workshops – Theater for All! each section has a different duration and topic. At the end of the Workshops, certificates of attendance are given.

The following teach by department:

Harris Fragoulis, Lakis Lazopoulos, Sofia Filippidou, Harris Tzortzakis, Yannis Stollas, Christos Kontogeorgis, George Koutlis, Myrto Goni, Menelaos Karantzas, Dimitris Tsekouras, Alexandros Schismenos, etc.

During the academic year 2023 - 2024, the following seminars were specifically organized:

- Haris Frangoulis, acting lessons for everyone
- Haris Tzortzakis – Yannis Stollas, theater lessons for Adults / « We have Performance!!!»
- Myrto Goni, Theater lessons / “I Breathe / I Think / I Move / I Exist”
- Menelaos Karantzas, Theater Directing Workshop – The First Line
- Dimitris Tsekouras, Introduction to the Theory of Literary Translation
- Alexandros Schismenos, Four Meetings for the Digital Society
- Sotiris Tsafoulis, Directing Workshop – “5min movie project”