

NETWORKS OF TRUST (2019)

installation, offline network nodes with IPFS, drawing (178 X 68 cm), audio with english subs (6 min), website, prints, flag, handwritten text

A digital network using IPFS explores the archilagic infrastructures and notions of connectivity and insularity in the area of the Aegean sea and broader Mediterranean, with reference to networks' long tradition in this area.

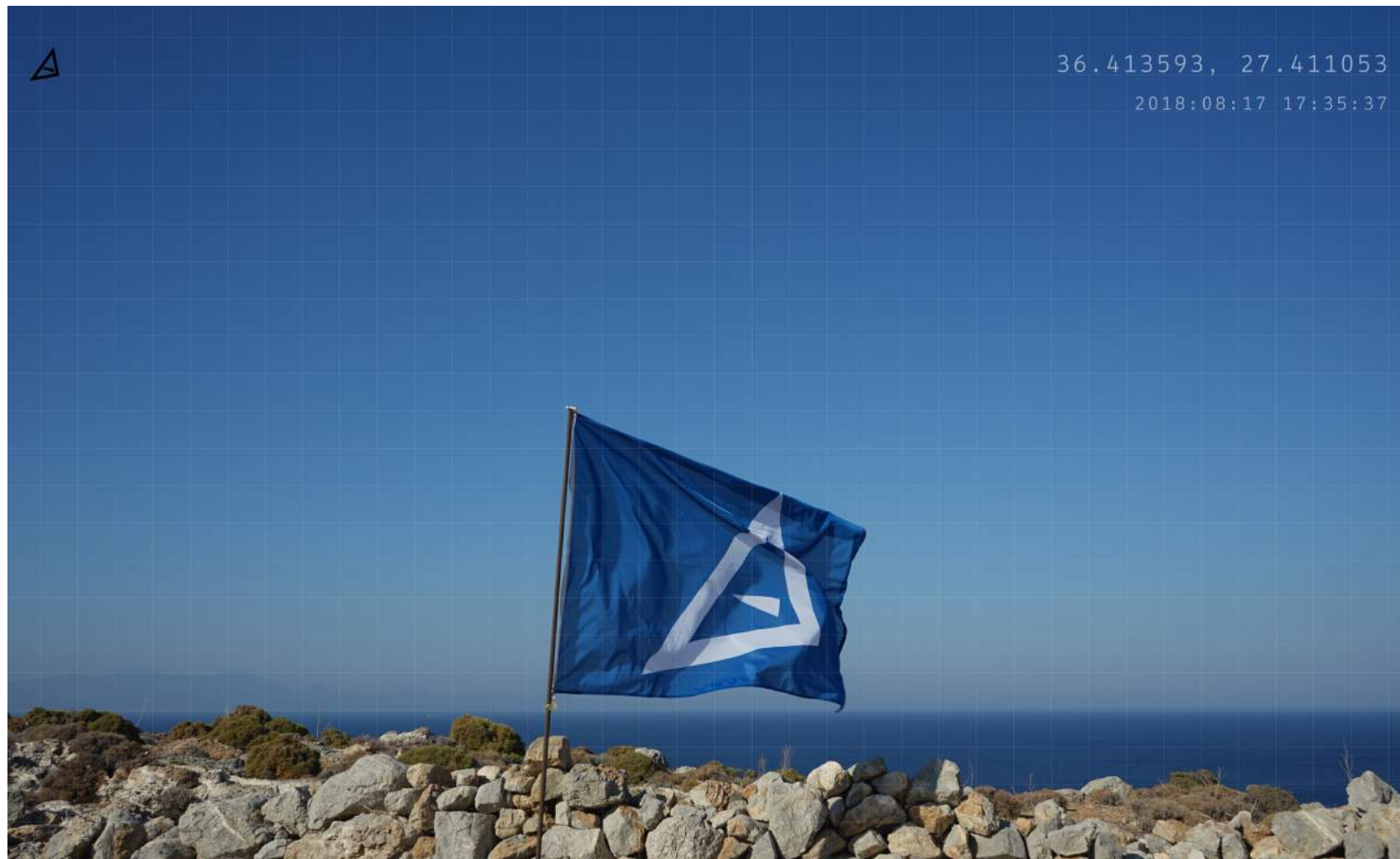
Networks have been present since the antiquity in the Aegean archipelago. 'An oral story about the origins of networks of trust' draws to the oral local tradition offering an imaginative arbitrary narration about the origins of these archipelagic infrastructures.

An offline network with three nodes (Tilian, Athenian, Nomadic) hosts short stories about imaginary possible futures for the Aegean and the Mediterranean sea. The third nomadic node is part of this installation and you may now connect to it via your device.

The offline network is combined with technologies such as P2P and the Interplanetary File System (IPFS) for a distributed data storage resilient to potential censorship and control. The exact description of the network is depicted in the drawing 'A diagram about networks of trust'.

A website records the processes taking place in the offline networks without providing any data on them. The visitor can see the number of the files hosted as well as part of their hash IDs.

NETWORKS OF TRUST (2019)



Flag of networks of trust on Tilos island, 2018

NETWORKS OF TRUST (2019)

Tilian node of Networks of Trust
permanent position: Tilos island
36°25'59.99" N 27°21'59.99" E

Athenian node of Networks of Trust
permanent position: Athens
37°58'46.02" N 23°42'58.39" E

Nomadic node of Networks of Trust
current position: Manchester
53°28'51.42" N -2°14'14.75" W

Location of the three nodes, February 2019

NETWORKS OF TRUST (2019)



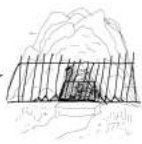
<https://archipelago2092.xyz/#/ipfs>

Screenshot of the website. IPFS hashes.




NETWORKS OF TRUST (2019)

Date: 17 August 2018
Place: Tilos, South East Aegean Sea
36°25'45" N 27°22'02" E
Weather: sunny, very hot



Although it is very hot today I tried to visit Charakadio cave and its museum, which I have seen many times when driving from the main village to the small port of Livadia. Charakadio cave is famous for its findings: the dwarf elephants of Tilos or more scientifically said 'the *elephas tiliensis*'. I arrived there at noon, so it was extremely hot. The museum seemed new and modern. On the other side of the street the entrance to the cave was locked and it was as if it wasn't used for a while now. I decided to head towards the entrance of the museum, where a car was parked. As I approached I saw a middle aged man sweating and carrying something. I asked him if by any chance knew the opening hours of museum. I was surprised to find out that this man was Georgios Panagiotou, Professor and former director of the Museum of Zoology and Paleontology

of the National University in Athens. I'd say this was a rather interesting encounter under the hot August sun on the island. He shared with me the complicated and long story behind the construction and opening of the museum on the island, which apparently was standing on this spot ready for almost fourteen years now, never made it to open for the visitors. And that's because of a combination of the greek bureaucracy and the remoters of the island. Procedures made more difficult and time consuming. He was kindly offered to show me around in the museum. It was so weird. Among the wrapped exhibits, which patiently were waiting to be put in the vitrines and to be admired by the visitors. A series of fossils, a 3d printed real size skeleton of the dwarf elephant was still in the boxes. Some printed images caught my eye. Theodorou was part of the team supervised by Professor Nikolaos Symeonides, when in the late 70s



The legs and body (front view) for head (top view) by (name) within a simple sketch will amount to €100 (10/15/18)

Handwritten text, Travelog entry on Tilos island. August 2018



NETWORKS OF TRUST (2019)

Exhibited at:

Freeport MCR, University of Salford, MediaCityUK, Manchester, February 2019

Transmediale, Berlin, February 2019

This work is a commission by The New Networked Normal partners (NNN). The New Networked Normal explores art, technology and citizenship in the age of the Internet, a partnership project by Abandon Normal Devices (UK), Centre de Cultura Contemporània de Barcelona (CCCB) (ES), The Influencers (ES), Transmediale (DE) and STRP (NL). This project has been co-funded with support from the Creative Europe program.

Links:

~~Website~~

~~Audio~~ pw: goni_networks2019

COUNTING CRATERS ON THE MOON. A DEEP DREAM (2018)

media installation, LCD module 7'', raspberry Pi, drawing (40 x 40 cm)graphite on paper in plexi
laser cut with ink, archive material.

**A dialogue between the diseased famous astronomer and director of the National Observatory of Athens,
Julius Schmidt and an AI crater counter.**

The lack of atmosphere on the Moon keeps its surface unchanged. The processes of creation, the past as well as the possible future of the solar system is revealed on its craters. Thus the Moon resembles a 'data center' where the memory of the solar system is stored. In March 2018, using Artificial Intelligence (AI), scientists discover 6,000 new craters within a 24-hour period. Julius Schmidt, director of the National Observatory of Athens (1858-1884), compiles over a 34-year period a large topographic map of the Moon and calculates the craters to about 30,000. They discuss issues regarding the relation between AI and human, such as labor, dedication, loneliness, error, forgetfulness etc.

This work is still in progress with some extra parts of the exhibition to be produced.

COUNTING CRATERS ON THE MOON. A DEEP DREAM (2018)



Graphite on paper and japanese ink in plexi, 40 x 40 cm

COUNTING CRATERS ON THE MOON. A DEEP DREAM (2018)

COUNTING CRATERS ON THE MOON_A DEEP DREAM

Feature_Name	Diameter	Center_Lat.	Center_Long.	Approval_Date
Abbe	63.98	-57.58	174.77	1970
Abbot	10.4	5.56	54.74	1973
[Abduh]	0	14.7	39	
Abe]l	137.35	-34.63	85.78	1964
Abenezra	43.19	-20.99	11.89	1935
Abetti	1.6	20.11	27.82	1976
Abulfeda	62.23	-13.87	13.91	1935
Abul Wafa	54.18	0.96	116.63	1970
Acosta	13.06	-5.65	60.14	1976
Adams	63.27	-31.09	68.39	1970
Aepinus	16.74	87.96	250.31	2009
Agatharchides	51.98	-19.85	328.89	1935
Agrippa	43.75	4.1	10.47	1935
Airy	38.9	-18.14	5.61	1935
Altken	129.69	-16.44	172.96	1970
Akis	2.28	20.01	328.24	1976
Alan	1.44	-10.93	353.83	1976
Al-Bakri	12.21	14.34	20.25	1976
Albategnius	130.84	-11.24	4.01	1935
Albert	0.1	38.32	324.99	2012
Al-Biruni	80.41	18.07	92.62	1970
Alden	111.44	-23.51	111.11	1970
Alder	82.12	-48.63	182.12	1979
Aldrin	2.8	1.41	22.09	1970
Alekhin	74.82	-67.94	228.15	1970
Alexander	94.8	40.25	13.69	1935
Alfraganus	20.52	-5.42	18.97	1935
Alhazen	34.65	15.91	71.83	1935
Aliacensis	79.65	-30.6	5.13	1935
Al-Khwarizmi	56.25	7.02	107.01	1973
Alnanon	47.76	-16.85	15.14	1935
Al-Marrakushi	8.57	-10.45	55.77	1976
Aloha	2.55	29.79	306.12	1976
Alpetragius	40.02	-16.05	355.49	1935
Alphonsus	110.54	-13.39	357.15	1935
Alter	64.73	18.74	252.2	1970
Ameghino	9.2	3.3	57.04	1976
Amici	52.03	-10.06	187.77	1970
Ammonius	8.55	-8.52	359.17	1976
Amontons	2.47	-5.34	46.78	1976
Amundsen	183.39	-84.44	83.07	1964

Page 1

Naming is a human habit. The crater nomenclature by the International Astronomical Union. Digital print. 2018

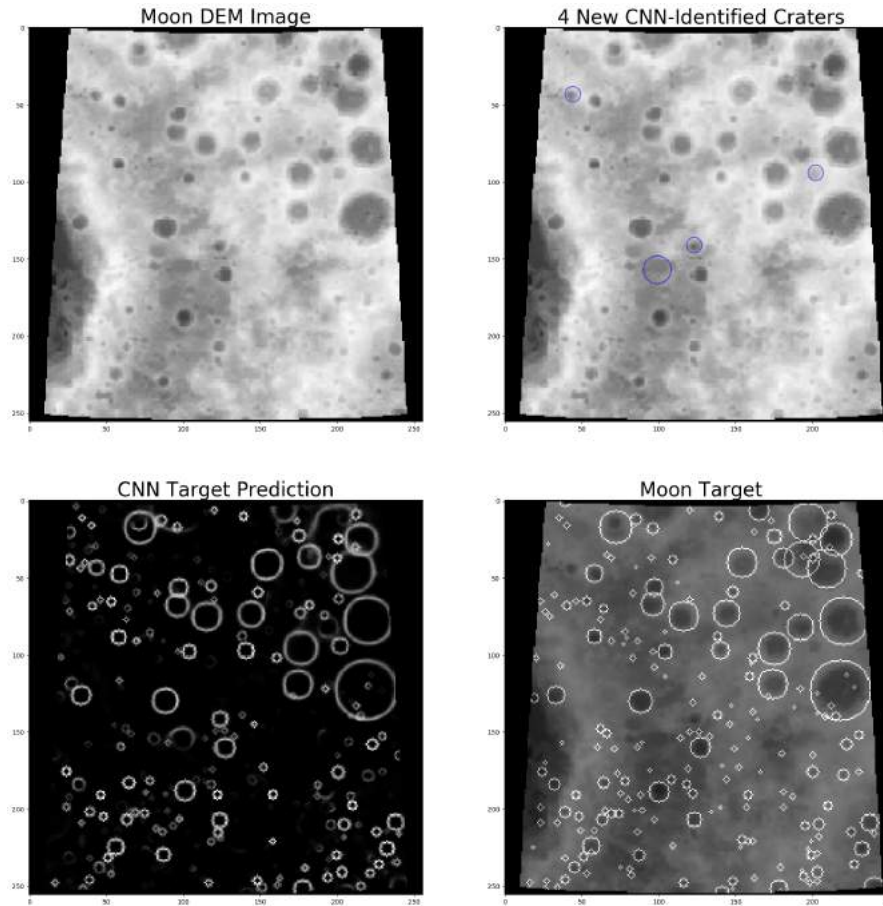


COUNTING CRATERS ON THE MOON. A DEEP DREAM (2018)



Counting craters on the moon, LCD module, raspberry Pi, video, small drawing of Julius Schmidt

COUNTING CRATERS ON THE MOON. A DEEP DREAM (2018)



Ground truth vs CNN, University of Toronto, digital print, 2018

COUNTING CRATERS ON THE MOON. A DEEP DREAM (2018)

Exhibited at:

National Observatory of Athens, 2018

Aksioma, SOLO show Ljubljana, October 2019 (TBA)

Drugo more, SOLO show, Rijeka, Croatia, January 2020 (TBA)

Links:

~~Video~~ pw: goni_studio2018

THE AEGEAN DATAHAVEN_A COOPERATIVE PLATFORM IN THE ARCHIPELAGO (2017)

installation, interactive website, audio manifesto (EN/GR), drawings graphite and ink on paper, sketches ink on paper, digital prints of found aerial photos.

A cooperative network of datahavens on the islands of the Aegean sea, founded in 2082.

This is a speculative project to create a series of repositories for personal and other data across the islands of the Aegean sea. Long connected by myths and civilisations, the islands today face harsh social and economic pressures, which can only be addressed through collective action and cooperation. The installation presents the interactive website of the platform, with five islands and the collection of drawing of the datahavens, attributed to a unknown contemporary traveller. Against private ownership of the commons and corporate exploitation of personal data, the Aegean Datahavens revivify ancient myths to face new challenges, connecting each island to one other and the wider world, and asserting in a new age “the strength needed to live on the sea surrounded by the sea”. Living on the sea surrounded by the sea is also the title of an accompanying essay, commissioned for Melbourne Triennial Voices, which explores the relationship between the traditional architecture and social networks of the Aegean islands, and the contemporary requirements of virtual infrastructure, in order to support the establishment of the Datahaven project.

THE AEGEAN DATAHAVEN_A COOPERATIVE PLATFORM IN THE ARCHIPELAGO (2017)

σχοινοῦσσα
36°53'21.0"N 25°31'37.8"E

- + YEAR 2082
- + SPACE 6000 m²
- + CAPACITY 400 servers expandable to 3500
- + POWER 11MVA
- + TEMPERATURE 20-25°C
- + HUMIDITY 40-70%
- + ACCREDITED TIER IV DESIGN
- + ISO 27001 ISO 9001
- + IDENTIFICATION xx.schinoussa.aegeandatahaven.net
- + NOMINAL UPTIME 99.99%
- + 100% RENEWABLE ENERGY
- + PUE (Power Usage Efficiency) 1.0
- + NBC (Nuclear/Biological/Chemical) AIR FILTRATION

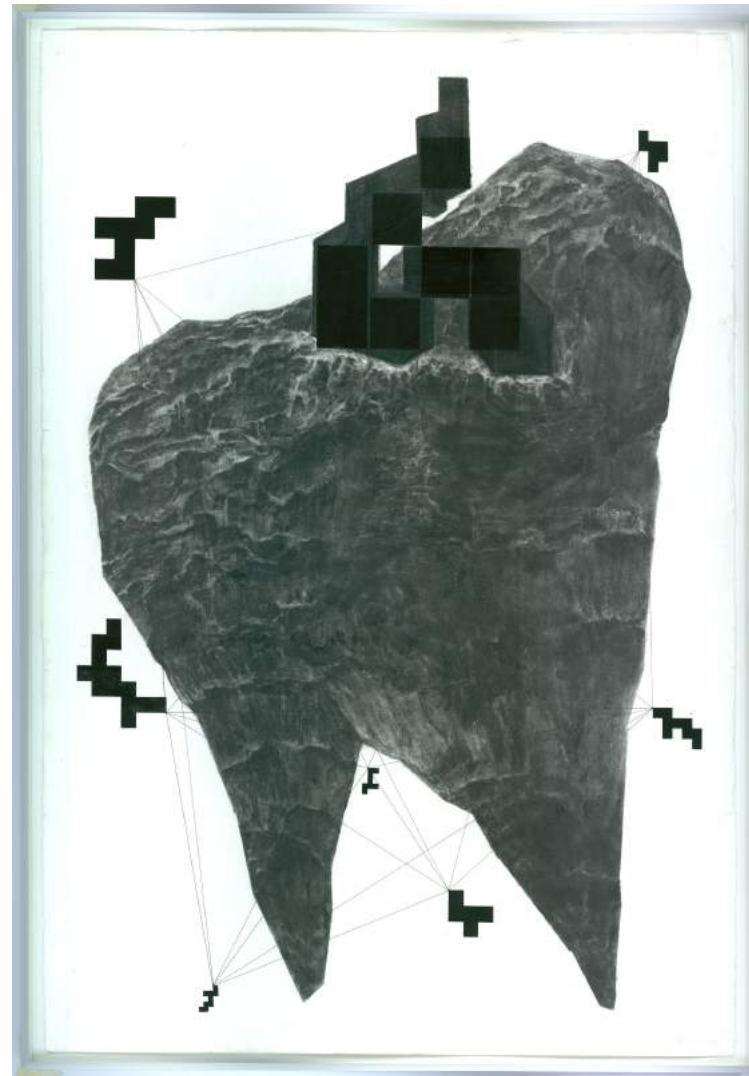
data transferred: 1383 GB

σχοινοῦσσα level

σχεδιασμός
2082
σπίτι για
α. αβραάμη &
β. σελιανός v

Screenshot of the website entry on Schoinoussa island datahaven.

THE AEGEAN DATAHAVEN_A COOPERATIVE PLATFORM IN THE ARCHIPELAGO (2017)

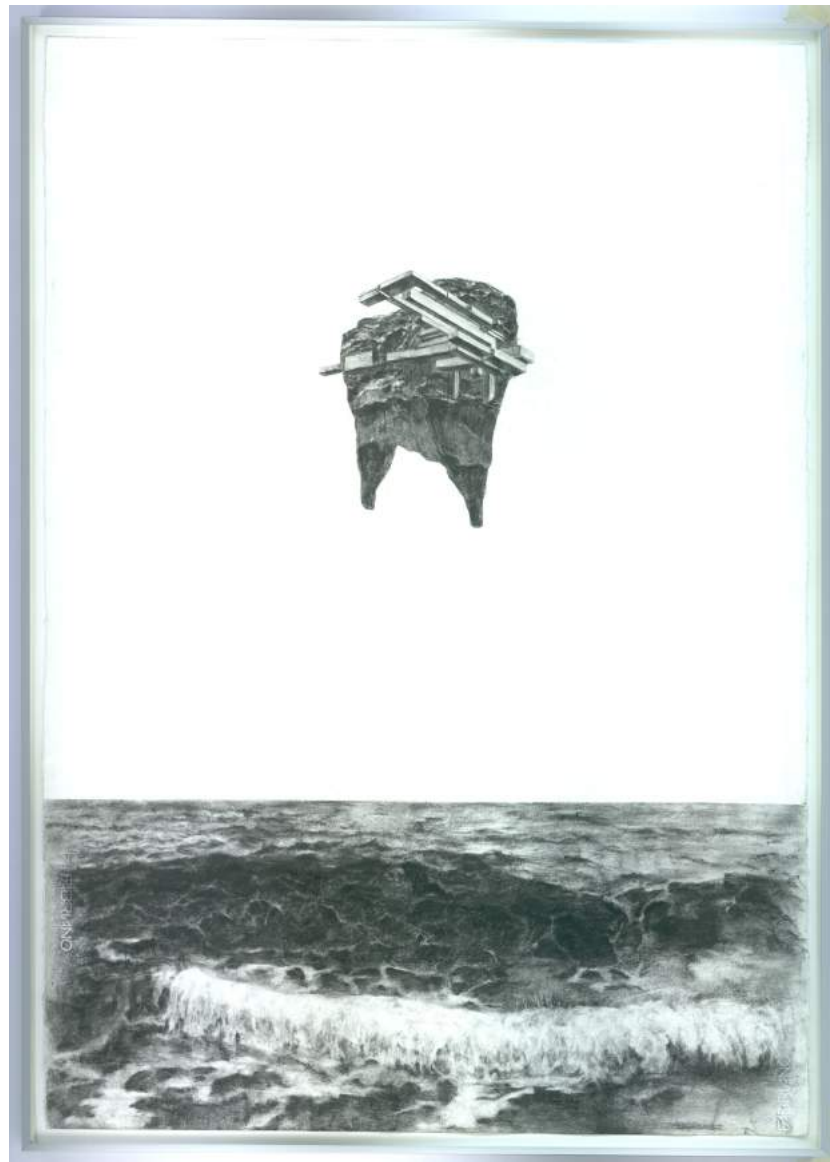


kyriakigoni.com

The Schinoussa I, the first floating data center. Graphite and ink on paper, 100x70cm



THE AEGEAN DATAHAVEN_A COOPERATIVE PLATFORM IN THE ARCHIPELAGO (2017)



kyriakigoni.com

The Schinousa Datacenter in 2085. Graphite on paper, 100x70cm



PRIVACY SESSIONS (on-going)

digital prints, public intervention, dimensions variable

Private routes retrieved from Google Maps history, combined with private memories and put on public billboards.

How are the human memory and the machine memory entwined? Artist's whereabouts in 2015-2016 as stored in Google location history build an unintentional diary kept in absentia. This archive includes 173 most visited places, 273 unconfirmed places and the exact information about the ways of transportation, such as driving, walking, biking etc. Days of this location history along with titles describing them introduce a new narrative about the past which has been maintained in the memory of the artist and the machine. How is the public and the private entangled? More info [here](#).

PRIVACY SESSIONS (on-going)

the day I forgot my phone at home

Location history from 2016-11-05
to 2016-11-05



PRIVACY SESSIONS (on-going)

Exhibited at:

Metamatic, December 2016, Athens GR

Links:

~~Webpage~~ with more images

MEGASTRUCTURES watching u watching me (2016)

interactive installation, Face-tracking algorithm, processed drawings, found images and BW prints.
computer, webcam, dimensions variable

Who observes and who is observing? A city is hidden in the Cloud.

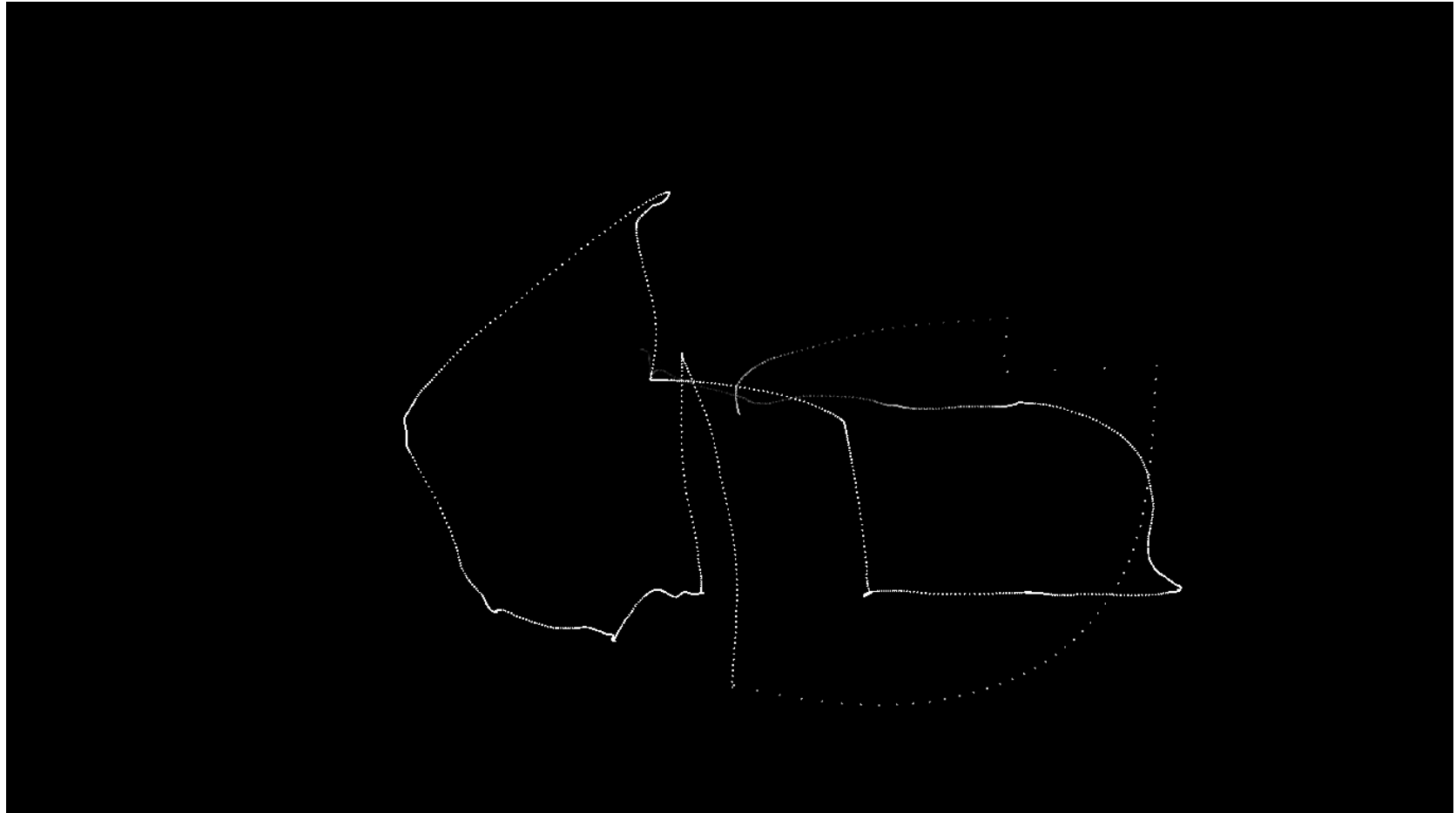
In this interactive work the persistent gaze of the viewer reveals the hidden structures floating in the Cloud. While observing these structures, the viewer herself becomes the object of observation by the machine, which traces and records her movements. The work stands as a metaphor for the opaque conditions of omni-surveillance in the Internet.

MEGASTRUCTURES watching u watching me (2016)



Installation view with face detection algorithm running.

MEGASTRUCTURES watching u watching me (2016)



Screen shot with face detection of one viewer.

MEGASTRUCTURES watching u watching me (2016)

Exhibited at

Romantso, 'Diko mu', Digital Art Group Exhibition, March 2016, Athens Greece

Metamatic, December 2016, Athens GR

Links:

~~video~~ screen capture pw: goni_studio2018

ETERNAL U. INC (2017)

installation video

In a near future the world is suffering for forgetfulness. AI offers the solution.

In 2062, a large proportion of the world's population suffers from various forms of memory loss. Digital dementia, dementia, Alzheimer's, are only few of multiple manifestations of this modern plague. A corporation, Eternal U, employing a range of trained artificial intelligence systems, offers the solution. By activating and personalizing an artificial intelligence system, the user transfers all his personal digital data to it and trains it, once the user is infected with a form of amnesia, the artificial intelligence system replaces him/her. Within this technologically advanced and hyperconnected information society, within this ultimate electronic Panopticon, the machine becomes an extension and gradually a substitute for the user's memory. What happens, however, when the machine, which possesses user's memories and data, claims its recognition as a digital citizen and furthermore as a digital person? In 2062, the European Agency for Robotics and Artificial Intelligence has already set a form of "electronic personhood" to ensure rights and responsibilities for the most capable artificial intelligence systems.

ETERNAL U. INC (2017)



Screenshot from video.

ETERNAL U. INC (2017)

Exhibited at:

Action Field Kodra, September 2018, Thessaloniki, Greece

Panopticon, Group exhibition, Depo Darm, October, 2017, Athens, Greece

Aksioma, SOLO show Ljubljana, October 2019 (TBA)

Drugo more, SOLO show, Rijeka, Croatia, January 2020 (TBA)

Links:

~~Website~~

~~Video~~ pw: goni_studio2018

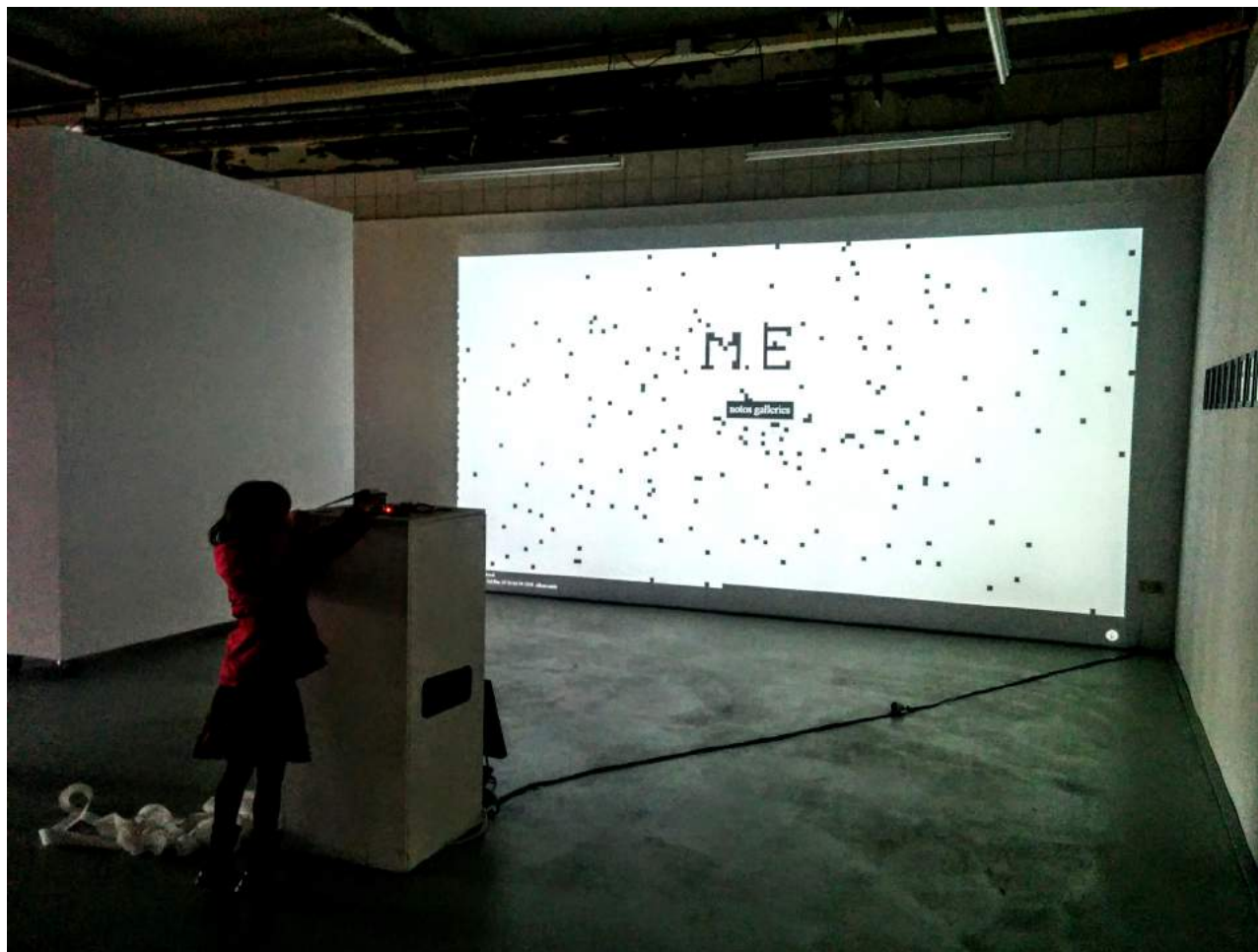
DELETION PROCESS_ONLY YOU CAN SEE MY HISTORY (2014-2015)

Installation, interactive website, server, raspberry pi, thermal printer, archival prints mounted on dibond 120 x 67 cm, 20 prints on thermal ink paper, 17 x 22 cm

The private search history as an archive of the self undertakes a deletion process with viewers' participation.

The work, based on the artist's Google search history between 2008 and 2013, comments on digital privacy, the right to be forgotten and the control and distribution of personal data. Most of these searches are personal and rather banal, at the same time however, this search history composes a rich and detailed user profile on Google's data centers. Google Inc. assures users that their search history is strictly private as it states on its website: Only you can see your history. 10.650 terms which the artist searched for during the last 8 years, are depicted as white squares on a webpage. Two eroding processes access this search history and delete one random word for ever, turning the respective white square into a black one in the aforementioned webpage. The one process is initialized by the computer and the other one is triggered by the viewer who decides whether to delete or not. In that way the work develops itself in time without the control of the artist. My paper Deletion Process. Investigating Digital Privacy, Digital Oblivion, and Control on Personal Data Through an Interactive Art Installation was published on Leonardo 49:4, The Journal of the International Society of the Arts, Sciences and Technology, in July 2016.

DELETION PROCESS_ONLY YOU CAN SEE MY HISTORY (2014-2015)



*Exhibition view @ Oddstream Exhibition, Nijmegen, March 2016
Netherlands*

DELETION PROCESS_ONLY YOU CAN SEE MY HISTORY (2014-2015)



Illustration 1: Screehshot of website on 01.03.2019

DELETION PROCESS_ONLY YOU CAN SEE MY HISTORY (2014-2015)

Exhibited at

The Wrong New Digital Art Biennale 2018, UCSC Digital Arts
Research Center, Santa Cruz, CA, USA

49:4 Leonardo Journal, July

2016, art paper publication

SIGGRAPH July 2016, California, USA (art paper presentation)

Oddstream March 2016, Nijmegen, Netherlands

Contemporary Art Dialogues: Dialogue #10 Art, New technologies and
Social Media, November 2015 Athens GR

Athens School of Fine Arts, September 2015 Athens GR

Athens Digital Art Festival, May 2015 Athens GR

Michalis Cacoyannis Foundation, November 2014 Athens GR

Links:

~~website~~ of the work