

2005 | Κενό σύμβολο [A] [EX] [ΓΕ] - 2005 | Blank Symbol [I] [SI] [IS]



Στιγμιότυπο του έργου έξω από την Σχολή Τεχνών του Σικάγο | Screenshot of the project outside of the Art Institute of Chicago



Στιγμιότυπο του έργου στον εκθεσιακό χώρο Ελληνικό Μουσείο και Πολιτιστικό Κέντρο του Σικάγο | Screenshot of the project in the exhibition space Hellenic Museum and Cultural Center of Chicago

2004 | Κενό Σύμβολο [A] [ΓΕ]

Ατομικό έργο, εγκατάσταση στον χώρο με υλικά ένα έτοιμο αντικείμενο (κοντάρι σημαίας) και ένα κατασκευασμένο (χαρτί), με 2 μέτρα ύψος και πλάτος σε ποικίλες διαστάσεις σύμφωνα με το άνοιγμα του χαρτιού (μαξ. 1,5 μ). Έγινε για και παρουσιάστηκε στην έκθεση *Η Τέχνη της Καλλιτεχνικής Δήλωσης*, στο Hellenic Museum and Cultural Center στο Σικάγο, σε επιμέλεια των Γεωργία Κοτρέτσος και Μαρία Πασχαλίδου από τον Φεβρουάριο ως τον Απρίλιο 2005.

Λέξεις & έννοιες κλειδιά: σημαία, σύμβολο, περιπλάνηση, κατάσταση, κενό, ταυτότητα

Το αντικείμενο αυτό δεν είναι σημαία ανακωχής, όπως πολύ εύκολα μπορεί να σκεφτεί κάποιος. Φτιάχτηκε με το σκεπτικό της κατάστασης του περιπλανώμενου, εκείνου του ανθρώπου που βρίσκεται σε συνεχή κίνηση μεταξύ κρατών και ηπείρων. Πηγάζει από μια προσωπική ανάγκη δήλωσης, και δημιουργήθηκε ενόσω βρισκόμουν σε μια ανάλογη κατάσταση μεταξύ Ευρώπης και Ην. Πολιτειών Αμερικής. Σ' αυτή την κατάσταση το άτομο για να δεχτεί το νέο υλικό της πραγματικότητας που διαδραματίζεται γύρω του χρειάζεται να δημιουργήσει έναν κενό χώρο. Το άτομο απαλλάσσεται, με μια έννοια, έστω και προσωρινά, από τις διάφορες ταυτότητες που του επιβάλλονται από τους οικείους του χώρους - εθνική, φυλετική, ταξική, οικογενειακή. Το σύμβολο αυτό δηλώνει την ελευθερία επιλογών και διαδρομών που αποκτά το άτομο, όντας σ' αυτή τη κατάσταση του περιπλανώμενου.

2004 | Blank Symbol [I] [SI]

An individual work, an installation in space with materials a ready-made object (flagpole), and a textured (paper). With 2 meters height and width in varying dimensions according to the opening of the paper (max 1,5 m). It was created and presented for the exhibition *The Art of Artist Statement* at the *Hellenic Museum and Cultural Center in Chicago*, curated by Georgia Kotretsos and Maria Paschalidou from February to April 2005.

Keywords and key concepts: flag, symbol, wandering, situation, void, identity

This object is not the flag of truce, as very easily one may think. It was made on the basis of the situation of the wanderer, the roamer, someone which is in constant movement between States and continents. It stems from a personal need, and it was created while I was in an analogous situation between Europe and the United States of America. While being in this situation, a person in order to accept the new material of reality that takes place around her/him, there is a need to create empty space. The individual is exempt, in a way, even temporarily, from its various identities that are imposed by their respective areas-ethnic, racial, class, and family. This symbol indicates the freedom of choice and paths that acquires the person, being in this situation of the wanderer.

Δημοσιεύσεις | Bibliography

Το δελτίο τύπου και η πρόσκληση της έκθεσης *The Art of Artist Statement* | *The press release and the invitation card of the exhibition The Art of Artist Statement*



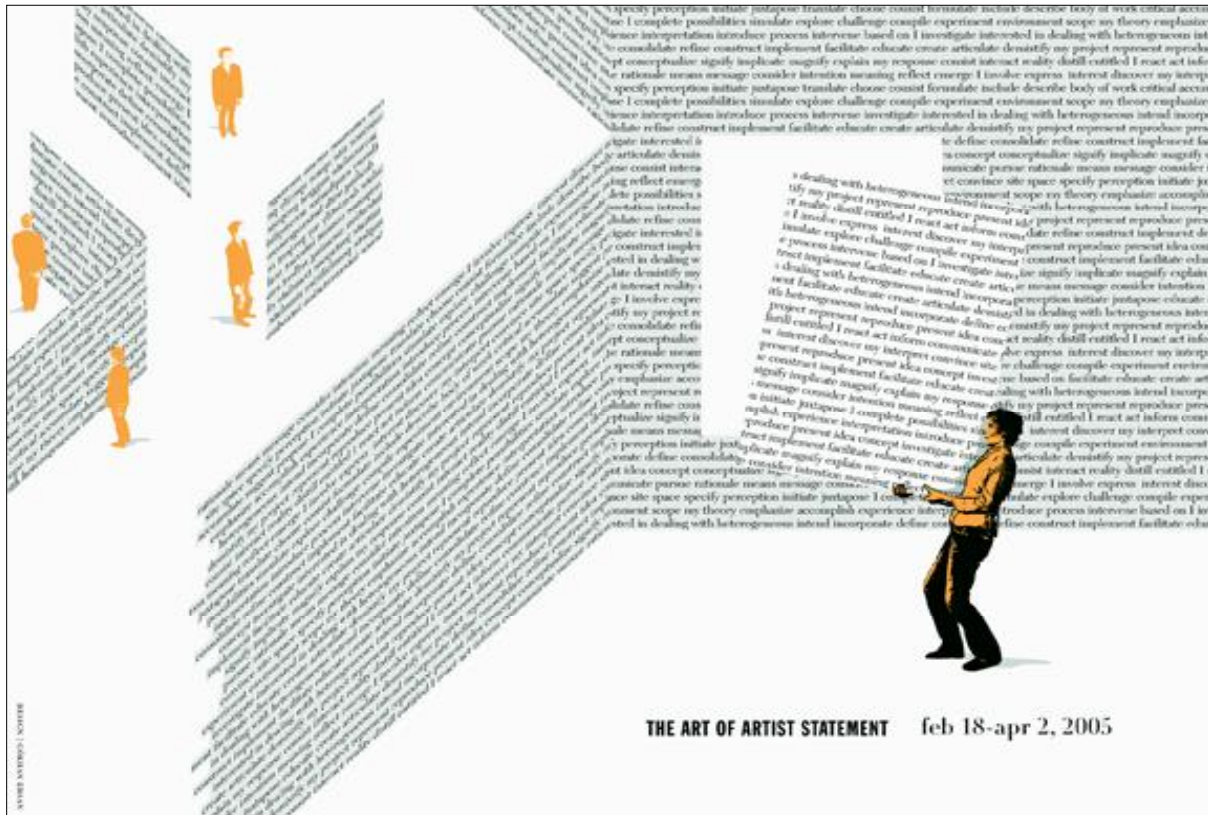
PRESS RELEASE

For Immediate Release

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Curators Contact: theartofartiststatement@yahoo.com

The Art of Artist Statement



The Hellenic Museum and Cultural Center (HMCC), Chicago, USA, invites you to experience a most intriguing issue discussed in the art world today with a new exhibition, *The Art of Artist Statement*, running February 18 – April 2, 2005. The **opening reception is Friday, February 18, 6-9pm** and will include a performance by artist Pamela Z.

This international invitational exhibition features fourteen artists from the world art community; Kika Charalambidou, Athens, Greece; Juan William Chávez, Chicago, USA; Thulani Earnshaw, Oak Park, USA; Effie Hallivopoulou, Athens, Greece; Richard Koenig, Kalamazoo, USA; Brandon LaBelle, Frederiksberg, Denmark; Jenny Marketou, New York, USA; Serkan Özkaya, Istanbul, Turkey; Sabrina Raaf, Chicago, USA; Scott Reeder, Milwaukee, USA; Ryan Swanson, Chicago, USA; Anna Lagiou-Tsouloufi, Chicago, USA; Pamela Z, San Francisco, USA; and Eleni Zouni, Athens, Greece.

-more-

Co-Curated by Georgia Kotretsos and Maria Paschalidou, practicing artists in their own right, have invited these distinguished artists to exhibit their works on the subject of the artist's statement. The artist's statement, typically composed by the artist, is a document that presents the intention or subject matter of the artist's work to the audience using the written word. Within the arts community, its creation and use is a contemporary debate.

Adam Brooks, Artist, Coordinator of the Fine Arts program, Columbia College, Curator of the Refco Collection and contributor to *The Art of Artist Statement* exhibitions catalogue writes:

"As in the act of making work itself, the true meaning of the artist's statement only becomes apparent through context. A statement can foreground the work, it can act as an extension of the work, it can force us to shift our opinion of the work. It should, however, never simply describe the work. That is the job of the work itself."

Adams Brooks will be part of a **panel discussion held on March 4th at 5pm** at the HMMC to address the subject of the artist's statement along with the following distinguished artists, curators and academics of the arts community: Candida Alvarez, Associate Professor, Painting and Drawing, The School of the Art Institute of Chicago; Michelle Grabner, Artist, Critic and Curator, Associate Professor, Painting and Installation, The School of the Art Institute of Chicago; and Adelheid Mers, Assistant Professor; Art History, Theory, and Criticism, The School of the Art Institute of Chicago.

Curator's walks will be held on February 23rd and March 10th from 11am – 1pm. Co-Curators Georgia Kotretsos and Maria Paschalidou will be on hand to discuss the installations and answer questions.

The mission of the Hellenic Museum and Cultural Center is to preserve the history of the Greek immigrant experience in America, to showcase the artistic work of the Hellenic people in the visual, literary and performing arts, and to celebrate the Hellenic culture of antiquity that is our heritage.

HMCC hours are Tuesday through Friday 10am – 4pm; Saturday 11am – 4pm. Regular

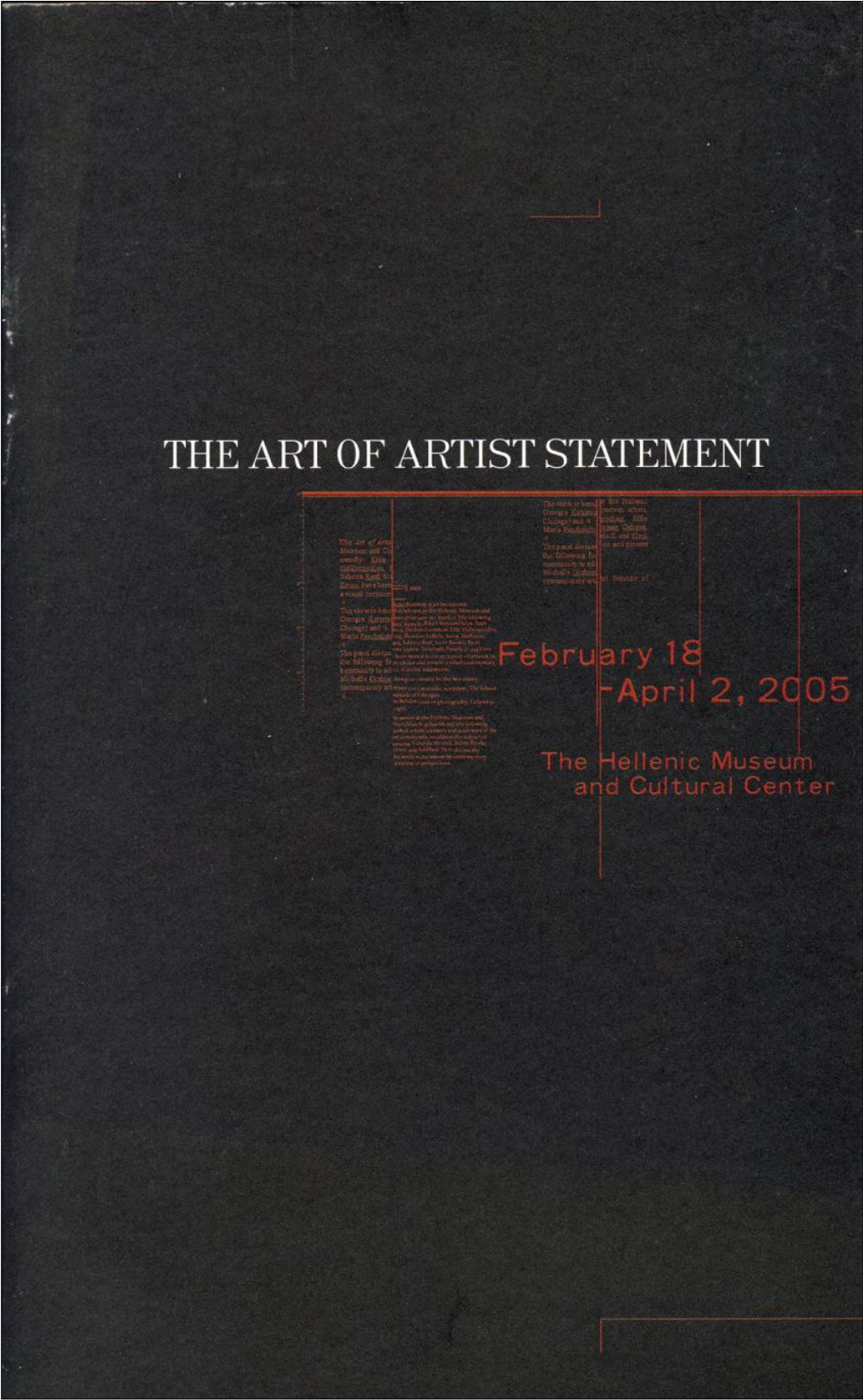
exhibit admission is free to HMCC Members; \$5 for non-Members. Special fees may apply to programs. Group Tours are available with advance registration. For more information call the Museum at 312.655.1234 or visit the Museum at www.hellenicmuseum.org.

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This event is partially sponsored by a grant from the City Arts Program II, The Illinois Arts Council, New Century Bank, Faye T. Pantazelos, and Mr. and Mrs. Angelo and Mary Cappas.



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Ο κατάλογος της έκθεσης – Εξώφυλλο | The catalogue of the exhibition – Front cover



ANNA LAGIOU-TSOULOUFI

THE ART OF ARTIST STATEMENT
The
BLANK SYMBOL OBJECT

MIXED MEDIA
10' HEIGHT, VARIABLE WIDTH
WHEN THE OBJECT EXPANDS

Hellenic Museum
©2011-2012

February 18 – April 2, 2005

THE ART OF ARTIST STATEMENT

The Art of Artist Statement is an invitational international exhibition at the Hellenic Museum and Cultural Center. The following fourteen artists, namely: Kika Charalambidou, Juan William Chávez, Thulani Earnshaw, Effie Hallivopoulou, Richard Koenig, Brandon LaBelle, Jenny Marketou, Serkan Özkaya, Sabrina Raaf, Scott Reeder, Ryan Swanson, Anna Lagiou-Tsouloufi, Pamela Z and Eleni Zouni, have been invited to create a piece of artwork in media of their choice and present a visual commentary on the subject of the artist statement.

The show is being co-curated by the two artists:

Georgia Kotretsos and Maria Paschalidou

The panel discussion at the Hellenic Museum and Cultural Center (March 4, 2005) presents the following four distinguished artists, curators and academics from the Chicagoan art community to address the subject of the artist statement. Candida Alvarez, Adam Brooks, Michelle Grabner and Adelheid Mers discuss the practice of this written document by contemporary artists, from a variety of perspectives.

- 02 JUAN CHAVEZ
- 03 THELMA KARNERNAV
- 04 EFFIE HALDOPOLAKU
- 05 RICHARD FIDRIG
- 06 SPANDON LARRELL
- 07 ADNA LADOU-TROLODOFI
- 08 JENNY PASCHALIDOU
- 09 GADIRIA PLAT
- 10 SCOTT REIDER
- 11 KEVIN ...
- 12 SANDRA ...
- 13 PAMELA Z
- 14 ELEM ...

CURATORS

GEORGIA KOTRETSOS MARIA PASCHALIDOU
 ARTIST ARTIST

OCL OBSESSIVE COMPULSIVE LOGORRHEA

We are two artists who met late in the year of 2003 as members of the Exhibitions Committee at the Hellenic Museum and Cultural Center, while still graduate students at two different art schools in Chicago.

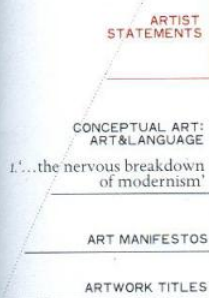
Based on our own experience of writing artist statements and also as co-curators of this show, which directly deals with 'artist statements', we feel it is necessary to shed some light on what this written document stands for. Artist statements are written by artists and usually read by curators, audiences, art critics, art historians, publicists, fellow artists, collectors, academics, art administrators and art funding organizations. The content of this document often focuses on three areas of an artist's practice, such as one's own subject of interest, form/media of work and influences. One may elaborate and expand on these key areas or offer additional information about the process, techniques and methods employed by each individual artist. Often artist statements are concise and complete within three or four paragraphs. Artists also alter their statements parallel to their art practice in order the statement to always be in tune with the artwork.

The method of writing an artist statement is taught at universities and art institutions around the world varying in perceptions, approaches and positions. These positions may be geographical, ideological or cultural and as a result alter the format, importance and practice of the artist statement. This document plays a different role in 'art centers' contrary to 'peripheral' art communities. It is important though to mention that dominant 'art centers' are always in flux. There are cases, in the 'periphery', where curators or art historians write this document on behalf of the artists voluntarily. This is the result of the pervasive belief among art historians and academics that writing is not the artists' territory. In 'art centers', such as North America and Great Britain the writing of artist statements within the parameters of 'established guidelines' is a dominant practice. These guidelines may range from simple advices, 'recipes',



The Art of Artist Statement survey, on the street interviews

e.g. "Don't get personal. Keep the reasons why you make art to yourself. Educate, but don't preach. Imagine what you would like said if someone was explaining your work. Complete this sentence 'This series is based on...'" (<http://www.artadvice.com/advice/article12.php>), to more sophisticated ones that encourage compulsory logorrhea. The second type of guidelines usually circulate in art schools to assist art students write their statements. All these instructions have created a stern suffocating structure that artists cannot break away from. Alternatives are rarely accepted meaning artist statements in the form of audio, video, quotes, poems or random ones. Gradually over the last 20 years it has taken the form we outline above and it is necessary to acknowledge other forms of artists' writings that have preceded the artist statement in the diagram.



I. Tony Godfrey
Conceptual Art
 Phaidon Press
 London 1998

An additional factor that plays an important role in writing an artist statement is the explicit language used for its realization. This language requires skillful writers and as a result it often intimidates the artists and alienates the audience. Some of the questions that have been preoccupying our thoughts and feeding our conversations since the beginning of this exhibition.

Has the existence of artist statements at art shows shaped a new generation of viewers? Does the language stand as the mediator between the artwork and the viewer? What are the long-term effects on the educated artist, who writes following stern guidelines in relation to her/his work?

The selection of the artists for 'The Art of Artist Statement' exhibition is the result of an extensive research on contemporary artists working in a variety of media. This heterogeneous group of artists was invited to create a 'visual' commentary on the subject of 'artist statements'. A compatible group of panelists was also invited to

address the subject before the Chicago art community.

An online survey was conducted where we asked 600* academics, artists, curators and art enthusiasts to state their position towards writing, reading and the structure of the artist statement. Although, the participants were required to select only one of the brief answers below, we received some interesting extensive replies:

PRO	AGAINST	INDIFFERENT
I support the practice, existence and structure of the artist statement.	I do not support the practice, existence and structure of the artist statement.	I have mixed feelings about the subject
<i>'As a professional artist I am totally responsible for the work I send into the world-so I'd better be equipped to talk about it-in depth.'</i>	No comments were received	<i>'(The artist statement) works as a 'personal dictionary' of terms as it puts into words ideas, drafts, and actual works.'</i>
49%	8%	43%
		*note: 25% replied

Parallel to the online survey, interviews took place outside art schools in the Chicago area. We had the opportunity to speak with artists, graduate and undergraduate students and professionals in the field. The panel discussion on Friday, March 4, 2005 opens with the presentation of this video. Interviewees were asked the question: 'What do you think about artist statements?'

'Which artist statement? Is it in the course book?'

'...It just seems like something that should stay in a sketch book rather than be read aloud or shown to anyone.'

'I am pretty horrible at writing them.'

'[It] is the replacement of the lost object.'

Yet, the craft of writing an artist statement has the potential to become 'The Art of Artist Statement' that embraces different approaches and nurtures artistic freedom.



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