

2005 | Ο Ξενόφερτος μέσα και έξω από τα Πλαίσιά του - Εμφάνιση και Παρουσία σε Πραγματικούς και Εικονικούς Χώρους [Α] [ΤΠΕ] [ΕΠ] [ΔΧ] [ΕΔ] [Φ] [ΕΧ] [Σμκ] [Κ] [Παρ] - 2005 | The Outsider In and Out of Context – Appearance and Presence in Actual and Virtual Places [I] [SS] [EI] [PS] [PA] [Ph] [IS] [PP] [T] [Pre]





Στιγμιότυπα από τις δράσεις ρόλων στους χώρους δουλειάς | Snapshots of the action-performances in the workplaces' roles





Το βασικό ερώτημα του έργου: Σε ποιόν ανήκει αυτή η πόλη [Wessen Stadt Ist Das?] | The main question of the project: Who owns this town [Wessen Stadt Ist Das?]



Οι αφίσες του project στους δημόσιους χώρους στις κολώνες της Βαϊμάρης | *The posters of the project in the public spaces in the columns of Weimar*

THE OUTSIDER IN AND OUT  
OF CONTEXT  
APPEARANCE AND PRESENCE  
IN ACTUAL AND VIRTUAL  
SPACES

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MFA PUBLIC ART AND NEW ARTISTS STRATEGIES  
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## Introduction

The theoretical position of this thesis considers mainly my interest in the results of short periods of residence in foreign countries and cultures. Questioning artistic identity, I will focus on some characteristics which influence some artistic prototypes, and hence of the contemporary art-making. I want to emphasize on the contradictions of different experiences, which influence the life of the contemporary artist/researcher/traveler, created through such circumstances. Therefore, I will indicate a way of how an "outsider" tries to create common ground, or, interact with public space, which becomes his environment. I will give further references to the contemporary language of image representation, which creates a universal, nomadic code of understanding. I will juxtapose and compare the virtual space and the physical place, threading them together, within the context of contemporary, spatial, and international politics.

I will present here my topic taking the position of a specific kind of *outsider* within a social structure and community. I will approach the topic from this point of view, as experienced also through personal anxieties, both existential and materialistic. Being on the move since some years, changing environments constantly, I want to present some thoughts I developed throughout this time. I also see this as a sequel to my previous thesis, "The transformation of the artistic identity in its environmental diversities", a critical reflection on Miwon Kwon's "One Place after Another, Site-Specific Art and locational identity". In this critical position I presented the "RADAR Project-Connecting Europe" as a paradigm.<sup>1</sup>

I will point out some of the areas of interest for my exploration: 1. The passage to post-modernity, 2. Individuality, and subjectivity, 3. Language, image, code and symbolism, as expressed in advertising, 4. Networking, and communication, 5. Art and politics.

In my opinion, not only these topics are directly connected to each other, but also they blend and mingle together. I will focus and give references to specific points representing the subjects of employment, travelling, and education.

I set myself in a place in which all of these things are happening. Positioning myself on a district, I understand I am becoming a member of a global city (Athens, Chicago, Berlin, Venice, Weimar). How is this global city represented and to whom? According to Saskia Sassen "*The global city is a border zone where old spatialities and temporalities of the national and the new ones of the global digital age get engaged*".<sup>2</sup>

<sup>1</sup> For analytical information about the "RADAR Project-Connecting Europe" go to [www.radarlab.net](http://www.radarlab.net)

<sup>2</sup> *The Global City: The De-nationalizing of Time and Space*, p. 27, Saskia Sassen, *Internationalism and Other, Modernist Myths*, Thesis, Wissenschaftliche Zeitschrift der Bauhaus-Universität Weimar, (2000) Heft 4/5.

Which roles do institutions, academies, businesses & corporations, and finally, networks & communication systems play in it? To whom, does this *global city* belong? What is the emotional contact created between members of international cultures?

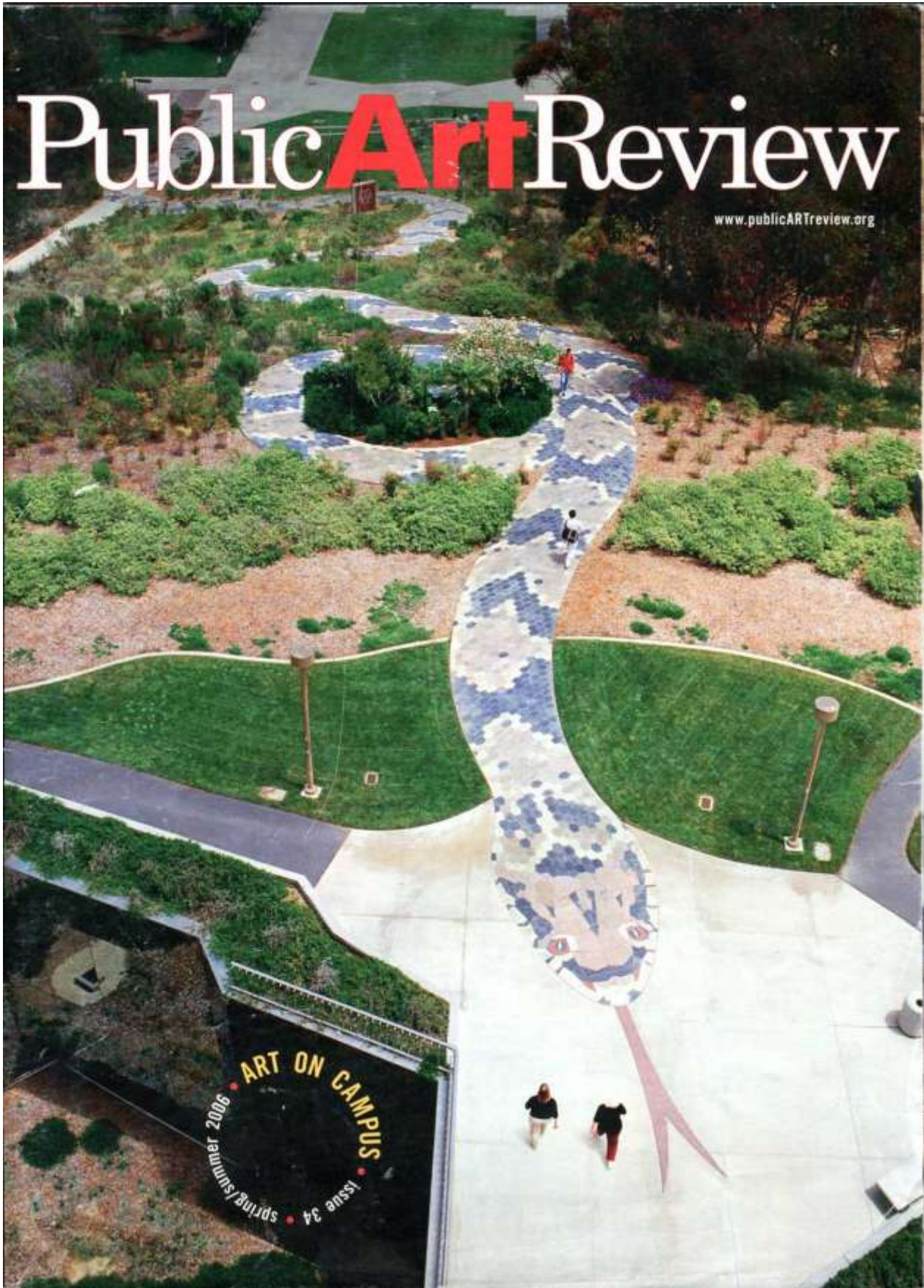
Second, I question what is tourism but an industry for creating cultural economic capital? Does tourism stand as a cultural value? Is tourism an educational practice? What is the role of the international artist in connection to all of these points? Most importantly, how does visual representation function as artistic means of communication and interaction in public space? Is it all influenced by the new global economy, or, does it all happen for the sake of humanity? Where does the notion of democracy stand in between all these factors? Though I am not able to answer to these questions representing universal problems, I will at least try to present some of their important aspects.

Seeing the theme from all of these various perspectives, my first aim was to approach the specifics of a local, social and cultural structure, broadening my artistic point of view. I started on thinking about the multiplicity of my subject. I wondered how I should point out some of the perplexities of human behavior, focusing on the exception of a person who functions as a catalyst within a social structure, and finally pointing on the idea of how to formulate public space. The issue is of how I connect art with politics & space? How should I plan a good strategy to realize this action?

I built up a strategy of complexes for a micro-macro perspective, to grasp the totality of my surrounding. Practically I reduced this strategy to a tactic of practice in everyday life, within the form of an art project.

*Οι πρώτες σελίδες από το βιβλίο της πτυχιακής εργασίας μου με θέμα Ο Ξενόφερτος μέσα και έξω από τα Πλαίσια του - Εμφάνιση και Παρουσία σε Πραγματικούς και Εικονικούς Χώρους | The first pages of my thesis book on The Outsider in and out of its Context - Appearance and Presence in Actual and Virtual Spaces*







# The Bauhaus Model

STUART KEELER

As globalism redefines our understanding of place, it simultaneously affects the pedagogical role of the institution for the public artist. Can the idealistic notions of an academic public art program absorb expanding contexts from beyond the ivory tower? Art programs worldwide share the goal of teaching students to be socially responsible, yet the art school is also the setting for students' socialization and the distillation of their personal interests. How does European education begin to frame the variety of ways and means available for the student of public art? The goal of most M.F.A. programs in the United States is not focused on the audience for art nor does it question how the work intersects culture and society. This creates a disconnect between the students' vision of artwork as a cultural practice versus a studio practice.

As nationalities and countries continually reinvent cultural identity, artists are more than ever becoming citizens of the world and students of a grand conglomerate culture. The often talked about, and often missing, "sense of place" is one of the artist's challenges in creating meaningful work in the public realm. Yet to begin the move from modernist plaza plops toward intuitive site responses, the artist needs constant encouragement to expand the horizons of the academic insti-

tution. Several academic art centers in North America offer inventive strategies for artists interested in art in public space, yet they often emulate European models of higher education. Educator and executive director of Chicago-based architecture, Joyce Fernandes asserts that "there is a disconnect between the reality of public art in community settings and the idealistic notions of cultural production reproduced within many M.F.A. programs in the United States."

Several public art academic programs are offered in Europe: Pompeu Fabra—Barcelona, Spain; Oxford-Brookes—Oxford, England; Bauhaus School—Weimar, Germany; Piet Zwart Institute—Holland. All have particular philosophies of interacting with public space; however, the Bauhaus School has an especially interesting method for helping students understand the practice of public art by understanding their role as always evolving and multidisciplinary.

Since 1919 the Bauhaus School has addressed the politics of social space by combining avant-garde notions of design and art. The institution currently offers an M.F.A. program, led by Professor Liz Bachhuber and Assistant Professor Susanne Bosch, entitled Public Art and New Artistic Strategies. This international program, taught in English and German, educates





the artist as an evolving cultural producer. Current students represent sixteen nationalities and languages, and offer a truly global perspective on art in public space. Greek citizen Anna Lagiou-Tsouloufi, a 2005 graduate of the program, explains, "Public art doesn't only expose work in a typical public setting but begins to create a dialogue and questions a concept that is exposed to the public in a new way, by reinventing public space."

The Bauhaus program includes four major fields of specialization: (a) temporary interventions in public space; (b) new media; (c) integrated art within architecture; and (d) memory, the function of memorials, and the role of the historical. The program explores artist interactions, planning and creating political debates, and the interplay between multidisciplinary and interdisciplinary art practices. It also examines the process of bringing art to an audience in unconventional ways and inspiring communities to adopt an artist's vision. Artists are not only encouraged to explore public space but also to redecipher current trends in the art world, enabling them to invent new approaches to public art.

2004 Bauhaus graduate Peer Olivier Nau focused on bridging design and public space; this has led him to create unconventional performative works outside the gallery. He says, "Design and art in public space creates exchanges with people and their experiences; the viewer is confronted with your concept in unexpected ways. In design the aim is to find a perfect form for a specific problem. In combining both genres you grapple with the daily lives of people and the hope for a connection that can begin to transcend."

The emerging Bauhaus philosophy of new artistic strategies is an evolving support mechanism for artists who incorporate philosophical, multidisciplinary, and experimental art practices into a public space. Lagiou-Tsouloufi's thesis project was an investigative performance that involved volunteering skills and services to public and private agencies over a two-day period. She says, "The places I chose to work were places where an intense interaction between the local society and

OPPOSITE PAGE FAR LEFT: Peer Olivier Nau, installation at Ernst-Albe Platz, Jena, Germany. Located at the botanical garden at the University of Jena to celebrate the 200th birthday of German author Friedrich Schiller.

OPPOSITE PAGE RIGHT: One of Anna Lagiou-Tsouloufi's posters for *Whose Stadt ist das?* (*Whose City is This?*), 2005, on the Liebfrauen at Goetheplatz, Weimar, Germany.

TOP and BOTTOM: Anna Lagiou-Tsouloufi, Art Marktplatz; working at a Mediterranean deli-casserole; Paris Bahnhof; working in the information booth at the main train station of Weimar. Posters consist of panoramic documentation of the artist's actions in situ.

the foreign immigrant element takes place on a daily basis." The outcome of the inquiry was formed into a theoretical text and public posters with the logo "Whose city is this?" (*Wessen Stadt ist das?*), as well as a website that was publicized through a handbill campaign. By targeting specific locales, Lagiou-Tsouloufi was able to converse, educate, and learn through first-hand dialogue, as well as formulate a personal vision in a variety of public spaces outside the conventional public art arena.

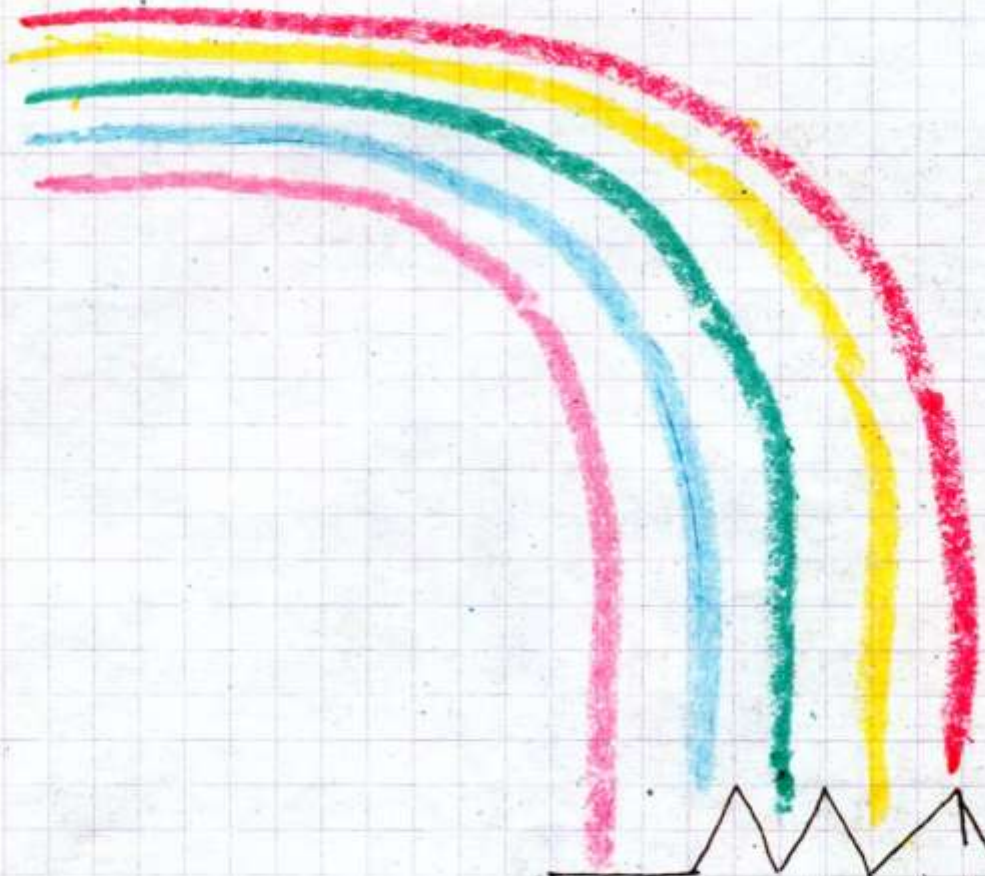
As Lucy Lippard writes in *Moving Targets/Moving Out*, "The great and still elusive questions surrounding public art are: Which public? And is there an exchange between art and audience?" These questions lead to an expanding vision of public art whose pedagogy in the academic realm shapes artists and fosters meaningful work in this arena. Presenting and inventing new strategies of work is crucial as the artist's role evolves and changes conceptions of art in the public domain. How can American academia include such explorations of space and public interests? Is a successful artist one who honors concepts and connections to others in public space or one steeped in idealism and convention? The evolution of art in public space is one ripe for invention, as artists take a leading role with meaningful and socially conscious work.

STUART KEELER is an artist dedicated to exploring the context of art in public spaces.



PHOTOS: ART REVIEW | JOURNAL OF PUBLIC ART





music art cinema  
new media fashion  
football events

Handwritten text in the top right corner, appearing to be a list or notes, but is mostly illegible due to blurring and orientation.



# Fox base ALpha



## ΠΡΟΤΑΣΕΙΣ ΙΣΤΟΣΕΛΙΔΩΝ

Η κερή από άποψη εκθέσεων καλοκαιρινή περίοδος ήταν μια καλή ευκαιρία να ψαχτούμε και να θρούμε άλλους, πιο διαφορετικούς και εξεζητημένους τύπους εκθέσεων. Ακολουθεί μια σύντομη επισκόπηση της έρευνας μας σχετικά με τις ιστοσελίδες ελληνικών καλλιτεχνών, οι οποίες εδώ που το λέμε δεν είναι και πάρα πολλές. Ξεκινήσαμε με το website της Άννας Τσουλούφη ([www.artanna.net](http://www.artanna.net)), που δεν είναι παρά ένα project που πραγματοποιήσε η ίδια κατά τη διάρκεια της παραμονής της στη Βαϊμάρη και το οποίο εξετάζει τον χαρμολένωσα που επιβάλλουν οι νέες συνθήκες εργασίας στον πολίτη-νομάδα μιας σύγχρονης ποσασομοποιημένης κοινωνίας. Από την

κρίση της ελληνικής καλλιτεχνικής σκηνής η κτητόνικη, ημε μωραϊός Νίκος Αρβανιτίης ([www.nikosanvanitis.com](http://www.nikosanvanitis.com)). Μέσα από μικρά αλλά κατατοπιστικά κειμενάκια μπορείς να πληροφορηθείς και να ανακαλύψεις μια πλούσια και πρωτότυπη δουλειά που περιλαμβάνει από επεμβάσεις στα δημόσια χώρο μέχρι audio cds και ψηφιακές εκτυπώσεις. Ο ζωγράφος Γιώργος Καζάζης ([www.gkazazis.com](http://www.gkazazis.com)) σε ένα πιο κλασικό αλλά άρτια οργανωμένο site παρουσιάζει δουλειά που εκτείνεται από το 1992 έως σήμερα, καθώς επίσης και τα διάφορα πρότζεκτ στα οποία έχει κατά καιρούς εμπλακεί. Funky ζωγραφική, συνήθως μεγάλων διαστάσεων, που αναμειγνύει διάφορες γλώσσες (μεταμοντέρνα αρχιτεκτονική, λαϊκή κουλτούρα, διαφήμιση, design) και έχει και ωραίους τίτλους: Fear will tear us apart, but Nokia will join us again. Τον Ροκ-Υο μάλλον τον ξέρετε οι περισσότεροι γιατί σας τα έχουμε πηξήσει με την πάρεθ του, αν και θέλουμε να πιστεύουμε δικαιολογημένα. Αν πάντως θέλετε να τον απολαύσετε για άλλη μια φορά, πληροφορηθείτε: [www.poka-yio.com](http://www.poka-yio.com). Ο Μίλτος Μανέτας ([www.manetas.com](http://www.manetas.com)) είναι σημείο αναφοράς όχι μόνο για καλλιτέχνες όπως ο Ροκ-Υο αλλά και για τη σύγχρονη τέχνη γενικότερα, τόσο μάλλον για το είδος εκείνο που απλώνει τα πλοκάμια του στο διαδικτυο. Κοντολογίς είναι αυτό που λέμε «κλασικός στο είδος του». Συνδιοργανεί του Μανέτα στο καλλιτεχνικό κίνημα Neep είναι ο αρχιτέκτονας Ανδρέας Αγγελιδάκης ([www.angelidakis.com](http://www.angelidakis.com)) και ο γραφίστας, web designer και εικαστικός Άγγελος Πλέσσας ([www.angeloplessas.com](http://www.angeloplessas.com)). Οι οαλίδες τους είναι πολύ καλοσκεδασμένες ενώ, για τους πιο περίεργους και φον, και οι δύο διατηρούν ενημερωμένα και ευχάριστα blog. Όλοι τους πάντως θα συμμετείχαν στον «Μεγάλο Περίπατο» που διοργανώνει το Εθνικό Μουσείο Σύγχρονης Τέχνης τον Ιούλιο, οπότε, ευκαιρία να κάνετε μια βόλτα και να τους απολαύσετε ζωντανά. Ένας ακόμη γραφίστας που κινείται με χαρακτηριστική άνεση στο χώρο των εικαστικών είναι ο Χρήστος Λιάλιος ([www.christostaliolos.nl](http://www.christostaliolos.nl)). Στο ελληνική αισθητική site του -άλλωστε στο Μίσσπριχτ σπουδάσε- μπορείτε να δείτε διάφορα πρότζεκτ του (εκδόσεις, πόστερ, t-shirts, περιοδικά τέχνης) από το 1999 έως σήμερα. Σε τελειος διαφορετικό ύφος, πολύ πιο σκοτεινό και μποράκ αν και εξίσου original, γίνεται η δουλειά του γραφίστα Seth ([www.seth-design.com](http://www.seth-design.com)), γνωστό για το περίφημο εξώφυλλο Heavy Metal συγκροτημάτων καθώς και για την εμπέλευση στη διοίκηση του αθηναϊκού club Underworld. Το παιχνιδιάρικο είναι το site της εικαστικού Άννας Θεοδώρου (<http://tinatheodorou.com>). Εδώ θα έχετε την ευκαιρία για μια επισκόπηση της δουλειάς της από το 1999 έως το 2005, και πιο συγκεκριμένα εννέα

## «BOUT ONETENTHOFONEPERCENT»



Κωνσταντίνος Τζαβάρης, 2005

Με μια μπαρόκ καταμέτρηση θα μπορούσαμε να ισχυριστούμε κάπως κονδρεοειδώς ότι το μεγαλύτερο ποσοστό ενημερωτικού υλικού που λαμβάνουμε αφορά: μεγάλες περιοδικές εκθέσεις, θεματικές εκθέσεις, εκθέσεις με καλλιτεχνική που καταγονται από ένα συγκεκριμένο γεωγραφικό πλάτος, εκθέσεις με φθορή την επικαιρότητα, εκθέσεις κρατικών και ιδιωτικών συλλογών, παράλληλες (με άλλες εκδόσεις) εκθέσεις, εκθέσεις που ακολουθούν γιατί είναι γατο να συμμετέχει η (σάρα κερτότερα) να επιμελείσαι τις προαναφερθείσες εκθέσεις κ.λ.π. κ.λ.π.

Αυτά σκεφτόμισταν και μετά λάβαμε θέλαιο τύπου με τους στίχους του When the Moon Shines on the Moonshine του Betty Williams και χαρμολένωσα συνιμαστικά. Δεν είναι μόνο το συγκεκριμένο κομμάτι με όλες τις αναφορές του στην παταπαγόρευση και τον Henry Jones που έχει

καρόθυλη γιατί η μηχανή απόσταξης είναι καλαμανα... Μας ανακούφισε η σάση και ο τρόπος με τον οποίο ο Robert Meijer, επιμελητής της ομαδικής έκθεσης που παρουσιάζεται τον Σεπτέμβριο στη γκαλερί Breeder, αποφάσισε να προσεγγίσει μια σειρά από θέματα (φιλετικές επικρίσεις, παρανομίες, νικητοερατηματα, προσωπικές αδυναμίες, κ.α.) κυρίως να τη διλώσει εζ' αρχής με θορυβώδη και ασυτηρούς όρους αλλά με σημείο αφετηρίας την παρόντα του Betty Williams. Η αίσθηση πάντως της ατμόσφαιρας που υπαγοεί η ανακρίνωσή της έκθεσης μας έχει δημιουργήσει συγκεκριμένες προδοκίες για το αποτέλεσμα και αναπορήνοια εν αναμονή των-εγκαινίων.

When the Moon Shines on the Moonshine

Συμμετέχοντες καλλιτέχνες:

Monica Bonvicini, Martin Boyce, Matt Connor, Jason Dodge, Elinor & Dragage, Jakob Kudling, Henrik Olsson, Kirsten Pinotti, Jesse Finley Reed, Kristina Seargeant, William De Rooij, Hunsjo Thomsen.

Επιμέλεια: Robert Meijer

Απόρεια: 07.09.06 - 07.10.06

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