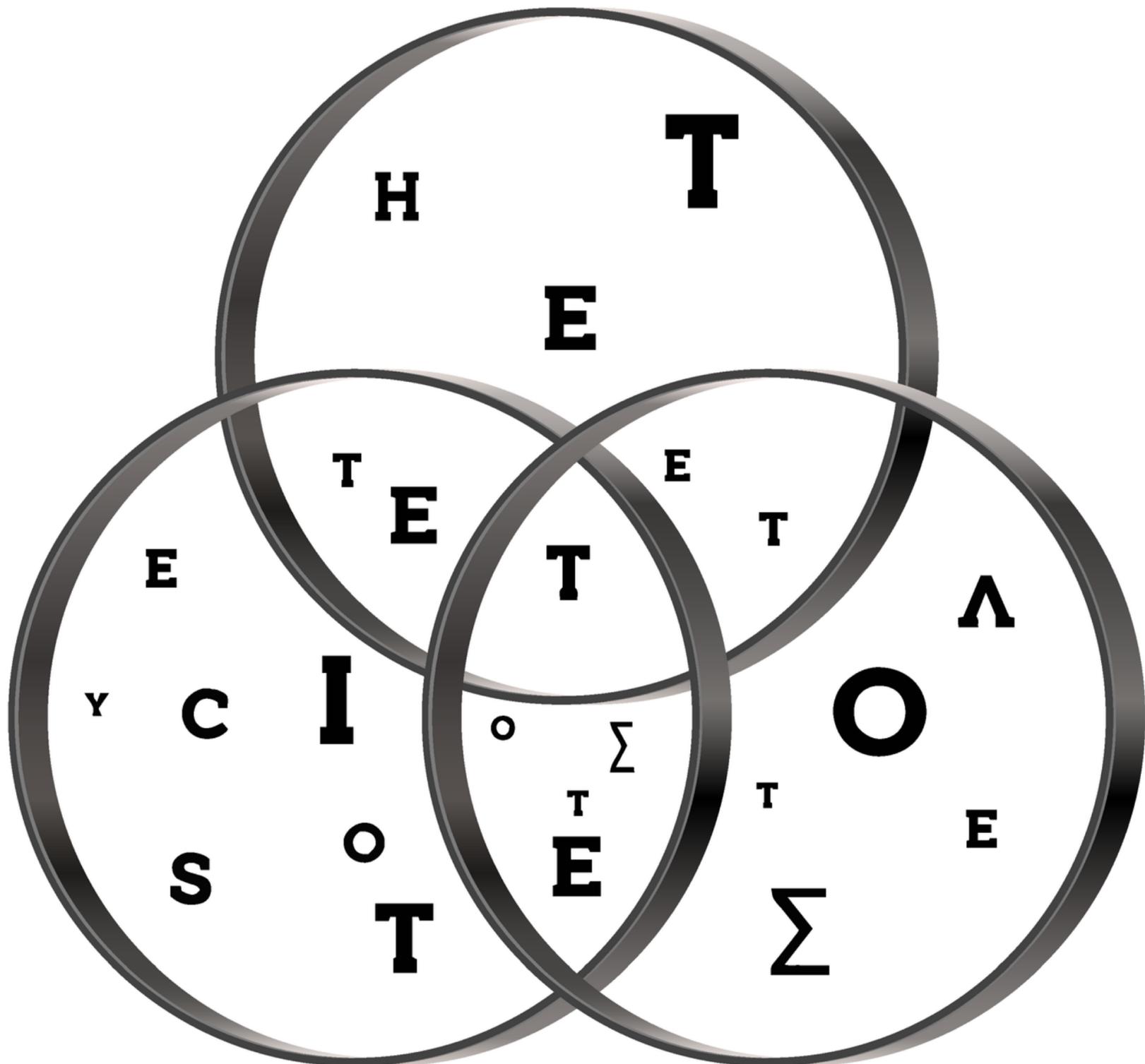


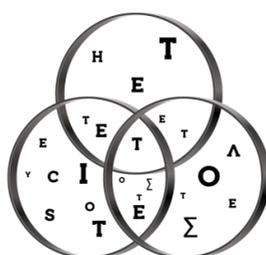
THE ΤΕΛΟΣ SOCIETY

Arts & Culture Research Lab Observatorium

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ARCAthens
 AFA Masterclass
 GREECE IN USA
 RUN ON ART
 Vamvakou Revival
 KAKTOS Project



AVTONOMI AKADIMIA
 SNEHTA
 Space52
 The Temporary Academy Of Arts
 peri-Tēchnes

interviews



THE ΤΕΛΟΣ SOCIETY PRESS

OCTOBER, 2020 | VOLUME I
EDUCATIONAL HEURISM I

THE ΤΕΛΟΣ SOCIETY

THE ΤΕΛΟΣ SOCIETY, Arts & Culture Research Lab Observatorium is a nonprofit organisation registered in Athens, Greece. It was founded in 2019 and it is privately supported by friends and donors of TTS.

It is governed by the Founder | Regisseur, Georgia Kotretsos in close collaboration with the TTS Financial and Legal advisor of the Board. Through the filter of philosophy, science, and new technologies, TTS focuses on the transdisciplinary production of speculative knowledge as that is perceived in the creative arts & culture in Greece and abroad.

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Nefeli Kaoutski

GEOGRAPHY

By connecting the North with the South and the East with the West, we endeavour to foster exchanges, collaborations, and publications in the Balkans, the rest of Europe, in the wider region of the Mediterranean, and MENA.

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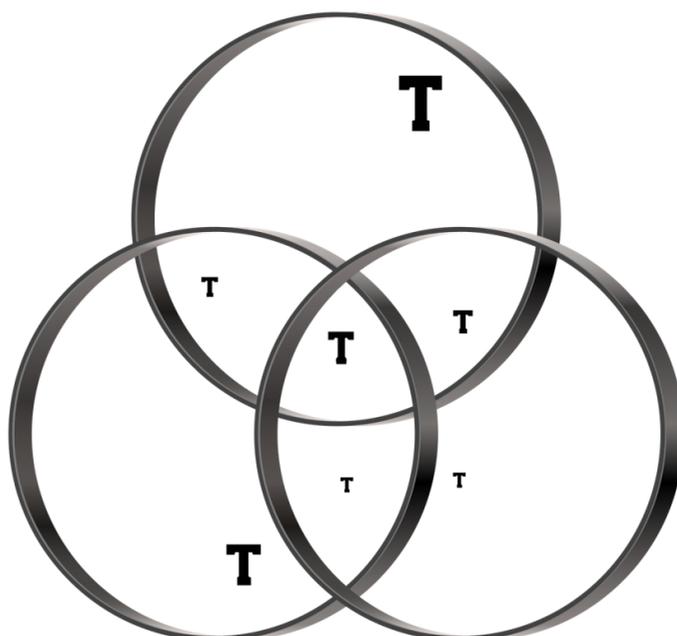
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Educational Heurism I

UNPACKING THE GENEALOGY OF MENTORSHIP

In these times of unprecedented crises, it is critical that we collectively develop a set of orienting coordinates, that help us navigate the uncertain and complex terrain of the inevitable transition.

We find in this time of instant messaging, endless pixels of information, sponsored research posts and labyrinthine conspiracy theories, Science (and even Truth) has failed to guide us away from the sheer face of extinction. To address this we must develop heuristics that can function as a better set of truth criteria for our narratives - thought-forms that govern every aspect of our lives.

Narratives are not only sense making machines in the face of uncertainty, they are the very substance of our social reality; and so it is critical that we can understand what cultural evolution means. Through our analysis and mapping of the phenomenon of narrative forms in this moment of transition, we have set out to trail the trope of educational heurism by leading peers and TTS friends who are directly connected to Greece in one way or another by actively caring about the growth of their peers and immediate communities.

GEORGIA KOTRETSOS & MEHUL SANGHAM FOR THE ΤΕΛΟΣ SOCIETY PRESS



ARCathens | www.arcathens.org

ARISTIDES LOGOTHETIS

THE ΤΕΛΟΣ SOCIETY

speaks to Executive Director of ARCathens

Founded in 2017 by Executive Director Aristides Logothetis, ARCathens' mission is to provide opportunity and support to Visual Artists, Curators, and Scholars to further their research to focus on bridging international dialogue, cooperation, and understanding.

ARCathens is a non-profit organization dedicated to hosting visual artists and curators from all parts of the world to live and create in Athens, Greece, and the Bronx, New York —thereby facilitating a diverse influx of expression, production, and learning. We offer creative platforms for the lively exchange of ideas, values, and expressions of our humanity.

In 2019 ARCathens hosted artist and curator Fellows Tomashi Jackson, Miranda Lash, Larry Ossei-Mensah, and Cullen Washington Jr. in Athens. ARCathens has partnered with Atopos cvc and presented programs at the Acropolis Museum, the Goulandris Foundation, and the Athens School of Fine Art among others. In 2020, the ARCathens Virtual Residency Program Fellows have been Blanka Amezkua, Eirene Efstathiou, Michael Paul Britto, and Eirini Linardaki.

Our Mission is realized through our programs:

Our ARCathens Virtual Residency provides financial and institutional support to promote our Fellows and encourage a new dialogue through our multiple digital platforms. Our Fellows are selected through nomination and invitation.

Our Visual Art and Curatorial Residency Fellowships provide fully funded live/work spaces that allow artists, curators, and scholars to be immersed in—and consequently respond to—the ongoing cultural renaissance taking place in Athens. Our Fellows are selected through nomination and invitation. An open application process is under consideration, please check back for further information.

The ARCathens Mentorship Program is a 2-month cross-cultural online mentorship between artists and curators, providing direct support to develop dialogue, the examination of the artist's practice, and further professional development if desired.

Our ARCathens Residency at Experimental Printmaking Institute is a partnership with Lafayette College extending opportunities to our Fellows for a printmaking residency at the Experimental Printmaking Institute. Fellowships are awarded on an invitational basis.

Georgia Kotretsos: In the age-of-the-obscene, ARCAthens denounces racism, injustice and inequality. Opening declarations as the one above are no longer implied if not stated. What are the values ARCAthens advocates for?

Aristides Logothetis: In our work, we deeply believe that diversity, equity, and inclusion are at the core of all of what ARCAthens undertakes. We welcome everyone regardless of age, sex, gender, race, ethnicity, sexual orientation, religious beliefs, or marital status. The ARCAthens Team lives by these guiding principles in all aspects of their lives. Furthermore, being based in the Bronx and Athens, where we live among diverse communities of Black and Brown, displaced immigrant, and diaspora peoples, ARCAthens joins all the voices denouncing racism, injustice, and inequality; and commits to these values in our programs, our organization's structure, and our workplace environment. These values then extend to the artists whom we choose to support, and by extension, the good work they undertake in the positive cross-cultural bridge-building our programming establishes.

GK: ARCAthens paves avenues for Greek artists, curators and scholars to work in the USA and through its mentorship program provides targeted care to professionals in the States and abroad. Please unpack for our readers both programs and their objectives?

AL: The ARCAthens Mentorship Program (AMP) will be ARCAthens' second online program. Initially a response to the Covid pandemic, AMP now aligns with our mission to provide opportunity and support to visual artists, curators, and scholars to further their research with a focus on bridging international dialogue, cooperation, and understanding.

Through ARCAthens cross-cultural programs we have found differences but also strong affinities in the Greek and New York creative communities we serve. In the in-between space of difference and similarity,

ARCAthens seeks to provide creative platforms for the lively exchange of ideas, values, and the expression of our humanity. We join all the voices denouncing racism, injustice, and inequality; and commit to these values in our programs, our organization's structure, and our workplace environment. We have seen how the work of ARCAthens Program Fellows advances our common humanity and sense of social justice while animating a fundamental reappraisal of beauty in its diverse forms.

In our research when the Covid pandemic began in earnest, we determined two areas of concern ARCAthens could address for artists and curators in our programs. The financial devastation had foregrounded a need for professional development. For example, numerous themes that could be addressed included: financial management, presentation of an artist's work, how to approach a changing art market, how to recalibrate a career post-Covid, what new models of business or partnership might be available for artists now that the non-profit sector was going through realignment? These and other topics kept coming up, in both Greece and New York, with different emphasis depending on the location and cultural needs.

A second and fundamental need was that artists and curators were now stepping back and reassessing their practices. With their plans postponed or even canceled, the how, why, or for whom they were making artworks came into question. The fallout from the pandemic was creating an existential crisis for many creators. The support structures they were relying on have collapsed, challenging their creative purpose. They are just now beginning to see this could be an opportunity to be examining assumptions and constraints about how they have been doing things. Our in-depth conversations with artists and curators have shown us that sharing their practice is needed by many who have either been underserved or are at a mid-career point, a group the pandemic has impacted deeply.

At the same time, professional and independent curators needed to find again a touchpoint with artists and their projects, programs, or perhaps positions that became unclear or were put on hold.

opportunities to strengthen the depth of our service and bring us closer to our founding vision of offering our Fellows and the community a welcoming home for continuing dialogue.

It became clear to ARCAthens that the opportunity was for a cross-cultural mentoring program that addressed these two polarities of need.

ARCAthens peer recommendation: Victoria Square Project
<http://victoriasquareproject.gr>

GK: Post-lockdown, in the midst of a US societal crisis and in a state of a pre-election limbo, may I ask you to put real setbacks and challenges to the side for a minute? May you guide a contemplative journey on the potential opportunities arising for ARCAthens through the recent developments? How does your program organically evolve and stays relevant in the grand landscape of the arts?

AL: ARCAthens believes that the free flow of information, especially through the network of artist residencies, is essential to healthy societies and universal discourse. We see growing threats to this in how our governments respond to stress, the controls and manipulation placed within social media, or the intrinsic amorality of artificial intelligence. We also believe in the innovation and freethinking of artists to find ways to connect with each other, to their audiences, and so we continue to support creative platforms for our innovative art makers.

Our growing and diverse programming portfolio reflects our commitment to our mission during these changing times. For us, as an organization, the challenges are similar to what others in our community have tackled, and we find inspiration and fortitude in the support and commitment of our resourceful Team, which quickly came together to understand and adapt to our world's shifting parameters. Our small size has been an additional source of strength and agility allowing us to grow our digital presence and continue serving the community during this time of social-distancing, as well as beyond – these new programs will remain past the pandemic. So, as we have been working energetically to improve our digital resources and prospects for our constituents, we view these developments as more than temporary “pivots” and more as



AFA Masterclass | www.afamasterclass.org

STEFANOS TSIVOPOULOS

CHRISOULA LIONIS

THE ΤΕΛΟΣ SOCIETY

speaks to Founder and Co-Directors of AFA

Artists for Artists (Afa) is a platform run exclusively by and for artists.

The guiding ethos of Afa is that mentorship, community, exchange, and solidarity are each central to the art-making process. This ethos is underpinned by three key principles: artists for artists, peer-to-peer exchange, and radical care.

Operating without institutional intermediaries, the Afa platform brings leading international artists in direct communication with early career artists of diverse backgrounds. Bypassing major cultural and educational spaces (museums, galleries, art schools), and moving beyond the co-option of cultural capital and exploitation of artistic labor that characterises many institutional structures, Afa strives to generate and strengthen international networks and communities of artists. Connecting artists from diverse backgrounds and disciplines, across various stages of their career, Afa contributes to professional development, whilst engendering new social and artistic encounters.

Georgia Kotretsos: Launched in May 2020, the inaugural AFA Masterclass culminated on July 20th, 2020. What appeared at first to be a post-lockdown initiative having organically been created in response to the many challenges traditional pedagogy was called to attend to, a second in-depth look made apparent AFA Masterclass had just launched a well-thought out alternative educational model. Directed for early career artists, it advocates for peer-to-peer exchange, formation of networks and radical care. May you please elaborate on how the aforementioned goals are implemented into the AFA Lectures; AFA Workshops, AFA Funding and Exhibitions?

Stefanos Tsivopoulos & Chrisoula Lionis:

Germination for the idea of Afa sprung in 2019 well before the COVID pandemic. However at that time, our thinking was geared toward the foundation of a physical workshop program in Athens. As the COVID pandemic took hold three important things began to become apparent: the first was early career artists would be disproportionately impacted upon by this crisis, the second was that institutional models and systems (particularly those of formal art education) did not have the agility necessary for impactfully navigating the challenges of the pandemic; and finally, COVID

presented an opportunity to connect people in ways that might not have been possible before, as the majority of the world was largely locked in their homes.

More than this, what became clear is that the people best able to identify and navigate the challenges of COVID (particularly as they pertain to early career artists) are other artists. In developing our pedagogical model (which is now being refined through collaboration with Participating Artists from our inaugural edition) we began by asking some key questions that included: What are the key challenges facing early career artists? How can we respond to the individual needs and mentorship crucial to early career artists? How can we develop a program that is inclusive, impactful, and non-hierarchical? How can we build practical systems of support and solidarity in the face of pronounced precarity?

In answering these questions, we were attuned to structure, but also to language – as we understand it as central to building (and indeed dismantling) discriminatory and limiting hierarchical structures. We describe our ethics, structure and praxis within the frame of ‘radical care’. As we were developing key ideas (and corresponding terminology/key terms) for AfA, the term ‘radical care’ (as outlined by Tamara Kneese and Hi‘ilei Julia Kawehipuaakahaopulani Hobart) resonated most for describing non-hierarchical collective work in the age of compounding emergencies.[1] In operating with a praxis of radical care, we are mindful of how non-hierarchical and autonomous ‘care’ work has been increasingly instrumentalised by various institutions. For us it was important to address this concern immediately with everyone involved (from our Steering Group, to our Advising Artists, Participating Artists, guest curators and speakers) – we did this by being transparent and explicit about our operation: we are an experimental model (our inaugural edition was a pilot), all work is unpaid, and these is our structure and key terms and we thrive on constructive criticism.

This approach and praxis really resonated with all artists involved. The feedback we received was particularly

humbling – with Participating Artists describing it as a ‘safe space’ and more impactful than their experience with prestigious art education institutions (particularly during COVID).

We found that our group of masterclass artists wanted to move forward with us with this approach of radical care. For this reason, we have developed the ‘radical care collective’ with all AfA Participating Artists, and together we develop the future applications of these key ideas (eg. peer-to-peer exchange, and targeted mentorship) and work together to build all aspects of the next masterclass edition.

GK: The pilot sessions were led by Advising Artists: Terike Haapoja, *Mediating Political Ecologies*; Ahmet Ogut, *Artworks Made at Home*; and Stefanos Tsivopoulos, *Private Goes Public* followed by an international cohort of artists. Could you walk us through the selection process of both the Advising Artists and the early-career-ones? How were the lecture-topics facilitated and informed by the remote synchronous experience?

ST|CL: AfA is geared toward early career artists – that is artists within 5 years of graduation, or within 5 years of beginning their professional practice. The reason for this is that we understand these are often the most precarious professional artists: for example, they often work for free, they are cultivating international networks, they often do not have gallery/institutional representation. This precarity is particularly pronounced for artists living and working in the Global South. Further to this however, COVID presents this particular generation of early career artists with an acute precarity – for example, they are now even more limited in terms of accessing residencies, international network building, exhibitions opportunities etc. We held this in mind when developing our masterclass, and affiliated programming.

We developed our open call and corresponding selection criteria with the AfA international Steering Group. Our Advising Artists (Terike Haapoja, Ahmet Ogut, alongside AfA Founder Stefanos Tsivopoulos) were invited to work with us on their strength of their practice, their commitment to experimental pedagogy, and their commitment to nurturing early career artists. Importantly, they all offered their expertise to AfA without payment. We are extremely grateful to them for this, and we believe that their gesture in turn encouraged a real commitment and spirit of solidarity and collaboration amongst Participating Artists.

Our selection of Participating Artists for the inaugural edition was based on assessment of portfolio, artist's statement, and importantly – their description of an art project they would like to develop in the AfA radical care masterclass. We received applications from around the world, and with great difficulty, finally settled on 26 artists from 17 cities ranging from Bangalore, to Fez, Melbourne, New York, Santiago, Mumbai, Cairo, and Berlin. Artists were selected according to several criteria: whether their projects would benefit from the masterclass, the alignment of their work with the theme of radical care, and the correlation between their practice and that of Advising Artists. Once this list of Participating Artists was finalised, we assessed each application for direct lines of connection (whether theoretical or practice based) with the three Advising Artists – ensuring that artists were paired into workshop groups where they would find the most targeted and aligned mentorship and feedback (from both peers and Advising Artists).

Although one of the most thrilling aspects of AfA is our international collaboration and network. On a practical level, this means we are operating simultaneously across very different time zones. This is a challenge overcome not so much through technology, but rather through the commitment of all our artists (staying up well after bedtime!). Conducted entirely via Zoom, the structure of the masterclass first involved the AfA Team meeting all our Participating Artists. All Participating Artists were then

invited to three lectures presented by each of our Advising Artists on their practice and on issues of their choice relating to the theme of 'radical care'. This was followed by two full days of online workshops. These workshops were hosted by Advising Artists, with 8 Participating Artists in each group – all presenting their work and receiving tailored feedback from their groups.

GK: Last, but not least the AfA Masterclass in place of fees or a tuition introduced the micro-grants and Peer-to-peer Funding alternative. May you please discuss the objectives of the proposed opportunity?

STICL: Peer-to-peer praxis is crucial to AfA and manifests in multiple ways – the primary of which are direct mentorship between artist peers, and our AfA micro grants. It is important to understand that the AfA pilot (with its peer-to-peer structure) was originally conceived by Stefanos Tsivopoulos a single art project. The peer-to-peer emphasis began in essence as an extrapolation of over ten years of research on alternative forms of currency, exchange and labor (seen for example in works *History Zero* and *Alternative Currencies: An Archive and a Manifesto*). This approach is emblematic of what we have elsewhere described as the 'artist as infrastructure builder' – an artistic approach that is not just socially or community engaged, but is geared toward the construction of new infrastructure through art practice.

Although we of course welcome future funding opportunities, the pilot edition of AfA ran with no funds – all work was voluntary. And yet, we were able to generate micro-grants. This central peer-to-peer aspect was achieved by asking Participating Artists to each contribute 50 euros enrolment fee. These funds were then collected and distributed into three pools – one for each workshop group. These pools became our microgrants, and were distributed to artists through a voting system. Although the scale of these funds is modest, our aim in developing these microgrants was to establish a new self-sustainable model of grant development and distribution.

We are now moving forward onto our next AfA masterclass edition. Following from our inaugural edition, over the next year we are developing a suite of four masterclasses under the rubric of Radical Care. Our next edition, taking place in November 2020, takes the title of Radical Care Series: The Institutional Collapse. This new edition is but one reflection of the fact that it is very important that AfA remain accountable to artists that work with us, and that we do not replicate institutional hierarchies, or systems of structural disadvantage – particularly in terms of exploitation of labor and cultural capital. Beyond our masterclass program, one of the structural ways we have grown to address this, is through the creation of the AfA Radical Care Collective, in which members work together to develop future AfA activities.

The Collective's activity includes working together on our future masterclasses, but also satellite events. This also includes our first exhibition of AfA participants which will be curated by Abhijan Toto (director of the Forest Curriculum, and curator of the Moscow Biennial for Young Art). And beginning in October, our AfA Open Studios. These take place via Instagram and involve pairs of Participating Artists 'taking over' our social media with live broadcasts posts, and events with guest theorists to discuss artist's practice, to critically engage with each other's work, and to explore art practice in their respective locations. Finally, in a post COVID environment we hope to bring our first 'physical' masterclass to Athens!

1.[Hobart, Hi'ilei Julia Kawehipuaakahaopulani, and Tamara Kneese. "Radical Care: Survival Strategies for Uncertain Times," *Social Text* 38, no.1 (142) (2020): 1-16.]

AfA peer recommendation: Palestine Hosting Society
<https://palestinehostingsociety.com>



GREECE IN USA

GREECE IN USA | www.greeceinusa.com

SOZITA GOUDOUNA

THE ΤΕΛΟΣ SOCIETY

speaks to Founding Director of Greece In USA

Greece In USA is a non-profit organization with a global reach that promotes knowledge of contemporary and ancient Greek Culture while fostering international cultural cooperation, experimentation and social engagement. The organization's extensive programming includes commissioned artists' and curators' projects, residencies, educational and ecological initiatives and the commitment to cultivating a sensible culture of innovation and thought leadership.

We are dedicated to offering innovative and unique programs in education and the arts, all exploring the evolving diversity and richness of Greek and Cypriot cultures. The non-profit organization seeks to generate new thinking about the arts and promote cross-cultural dialogue through partnerships and new platforms of creation.

The organization promotes international exchange of practice and knowledge in the arts - visual and sound art,

dance, architecture, theatre - research on the methods used in curatorial and performing practices and investigation of points of intersection between the arts, science and the public sphere by means of interventions, collective actions, educational programs and publications.

Greece in USA aims to collaborate and build long-lasting partnerships with leading institutions and individuals who actively engage with Greece and its culture and to convey a comprehensive and distinctive representation of Greece and Cyprus by producing cultural and educational programs that encourage intercultural dialogue and enable cultural involvement.

Our principal goals are:

- To shape and envision the image of contemporary Greece in the United States beyond existing stereotypes
- To recalibrate the assumed centre of Greek national narratives to include those who have often been denied historical recognition.
- To transform the way Greek histories are told and produce projects that reflect the vast, rich complexity of Greek culture.
- To support Greek inspired cultural practices by welcoming and nurturing new ideas and influential perspectives

- To commission, produce and present contemporary Greek and Cypriot culture that grapple with many of the pressing social and political issues of our time
- To foster Greek scholarship and cultural research within the American educational system
- To develop a transatlantic network for the exchange of culture and ideas
- To strengthen the development of structures in cultural policy, leadership, and foster worldwide mobility.

Greece in USA is a 501(c)3 nonprofit organization registered in the State of New York, tax-exempt ID no. 85-0828531. Contributions to Greece in USA are tax-deductible to the fullest extent allowed by law. Greece in USA's launch is under the auspices of the Greek Ministry of Culture.

Georgia Kotretsos: The inaugural program of GREECE IN USA is already under the aegis of the Greek Ministry of Culture. Allow me to congratulate you for securing state support for the program. The mission of the organization comes to punctuate a cycle of misrepresentations and stereotypes of contemporary Greek culture. What are the steps GREECE IN USA is taking towards achieving its immediate goals by overthrowing long standing pervasively problematic practices?

Sozita Goudouna: As the largest supporter of the arts and humanities in Greece, the Greek Ministry of Culture seeks to support distinguished organizations that produce projects where ideas and imagination can thrive. Therefore, we are proud to have been among the outstanding organizations that have been selected to promote Greek culture abroad. Greece in USA's launch in New York in 2020 serves under the auspices of the Greek Ministry of Culture that awarded our inaugural exhibition and symposium for its focus on a socially engaged and thought-provoking subject matter like incarceration. The prison's status as a silent and invisible space is being challenged today primarily by incarcerated artists who are working with communities most affected by prisons and policing so as to examine prison privatization and the politics and economics of the massive increase of the U.S. prisoner population since the 1970s. It is very significant for us that the Greek Ministry of Culture supports a platform that promotes the extroversion of contemporary Greek Culture but at the same time addresses the relationship as well as the discrepancies between the current self-confinement conditions and actual incarceration by examining the mental, physical, emotional and spiritual tensions that humans have to endure while in isolation. Greece in USA's mission is indeed to punctuate a cycle of misrepresentations and stereotypes of contemporary Greek culture both for the non-Greek and Greek audience. The fundamental step in achieving this goal is to treat the Greek artists and cultural agents as participants in international projects in the US and to promote their participation not only in national but primarily in conceptual and aesthetic terms.

GK: GREECE IN USA fosters international cross-cultural as well as cross-discipline exchange of practices and knowledge in the arts. What are some of the invaluable traits, trends, methodologies and inquiries of Greek professionals in the arts, GREECE IN USA advocates for?

SG: Greece in USA aims to enhance and develop collaborative authorship and interdisciplinary exchange between cultural entrepreneurs, artists and scientists. Therefore, we are excited that Yiannis Kaplanis, executive director of the Greek Festival and Andreas Takis, director of the Northern Museums Consortium: Momus and The Kostakis Collection together with cultural producers Wayne Ashley (FuturePerfect), Rachel Katwan (Pomegranate Arts) and ethnographer Tressa Berman are among the participants of our board of directors. We are launching our program with a socially engaged exhibition and symposium with the aim to cover epistemological territories that trigger “uncomfortable knowledge.” We consider that by applying and transposing methodologies from one discipline whether social, environmental or scientific to another (art, culture) we can unravel the complexities of artistic representation. Greece in USA supports research-led-practice and considers that research-driven-art or arts-based-research is vital for the promotion of culture. Greek art professionals are currently exploring the relationship between the live and the visual arts and are trying to imagine the role of the artist/curator/producer of the 21st century, hence, we are eager to promote and endorse the outcome of this research.

GK: Penetrating the American educational system by introducing Greek scholarship and cultural research is the route to take. Allow me to applaud GREECE IN USA for the bull’s-eye approach concerning matters at hand on American soil. Which factors informed your decision to wedge GREECE IN USA in the ivory tower of American academia?

SG: The focus on practice-based research expands into our aspiration to build partnerships with academic stakeholders. Greece in USA will launch its program in December 2020 in collaboration with academic partners at CUNY and the New School and we aim to establish

a resilient exchange with American academia. The academic focus presupposes that our concerns and sensibilities are not primarily aesthetic but also discursive, social and educational.

Greece in USA peer recommendation: String Theory Ensemble Choir

https://web.facebook.com/STRINGTHEORYENSSEMBLE?_rdc=1&_rdr

RUN ON ART

RUN ON ART | web.facebook.com/runonart

EFI SPYROU

THE ΤΕΛΟΣ SOCIETY

speaks to Founding Director of RUN ON ART

RUN ON ART was born in Athens to produce new relationships between us, through the revelation that an entire community of creatives exists within us, which can show us a different perspective, another facet to life, another way of being. RUN ON ART initiative is committed to empowering contemporary art, reactivating interdisciplinary synergies and bringing local art communities voices closer to international audiences, simply and directly.

Georgia Kotretsos: Short documentary series entered the educational realm in the 1980s along with the introduction of videocassette mobile recorders, such as camcorders by JVC (VHS) and SONY. The videophile generation rapidly grew – as video offered an affordable alternative to film. A plethora of series have been produced since then as technology advanced to digital media and became more accessible through various outlets. RUN ON ART operates within a tradition – by featuring specifically Greek Cypriot artists – who may have not been the subject of similar series before. What are the objectives of the initiative and where can one access the documentaries produced?

Efi Spyrou: The light is close by...sometimes when I walk around Athens and the sun hides behind the buildings – and there are many grey, forgotten, abandoned buildings in the city – all it takes is a small shift for me to find again, in front of my eyes, the light, and to feel that I am here, that life is ahead and that everything is reversible. This small shift is what “RUN ON ART” aspires to bring forward. It will help us listen to the voices of people who can, through their life and work, relieve us from the barrage of tragic events which overwhelm us daily. Artists can give a different perspective to things and broaden our horizons, our way of thinking.

With an exceptional creative team, we created the first video-spot interviews, which welcome ten Greek Cypriot artists. The camera of “RUN ON ART” attempts to record each artist’s personal history, in a simple, approachable manner, so that anyone–no age limit– can be inspired. Emma Louise Charalambous was responsible for photography, SHFilms Cyprus LTD performed filming and editing, Zeyn Mroueh created the music and Myrto Koromatzou undertook subtitling. I was responsible for directing. Through this project, Alexandros Yiorgatzis speaks of man’s internal light and strength, Anastasia Mina talks of covering and revealing the individual as well as of collective memory, Dimitris Ikonomou is interested in the transformation of everyday objects to valuable pieces of art, Eleni Panayidou is concerned with the games played by memory through the poetic nature of paper, Eleni Phyla conveys the hues of life and escape, Lefteris Tapas speaks of patience and finesse in life and art, Pashias in the social body through action, Marina Yerali works on the poetics of books, Marianna Konstanti is interested in the underground humor that we find in everyday things, and Christos Michaelides is concerned with light through persistence. Our first production premiere screening was @Cyprus Short Film Day, at The Mayfair Hotel last year and more screenings in short film festivals will follow. This month we will be hosted in CYPRUS@60 online festival so everyone can have access to our short films.

GK: RUN ON ART is telling on the creative process – the life in the studio of ten visual artists. What are some of the lessons this exercise is bringing to light about the selected artists’ creative journeys that otherwise would have been kept in the dark?

ES: Artists, quietly and often working from the sidelines, struggle every day in order to reveal the dimension of another time and another place than the ones we follow. Hectic rhythms are replaced by a personal moment, where thoughts produce experience. A landfill of information and credit and debit transactions is replaced by a place filled with imagination, freedom, creation, poetry.

GK: What is the next stage of RUN ON ART? How has this project been supported and received thus far?

ES: We are running two exciting projects for next year. A special publication called “COOKING LOVE IN CORONA ERA” in collaboration with more than 30 artists, designers, and art lovers. More on this to come soon... We are also working with 5 Greek women performers for a secret film project that will come into light also soon with major sponsor the Ministry of Culture, Greece and co-organizer MOMus_museums.

RUN ON ART peer recommendation: ART21
<https://art21.org>



Vamvakou Revival

Vamvakou Revival |

www.vamvakourevival.org

ΧΑΡΗΣ ΒΑΣΙΛΑΚΟΣ

THE ΤΕΛΟΣ SOCIETY

συζητά με τον Υπεύθυνο Εκδηλώσεων &
Προγραμμάτων, Ιδρυτικό μέλος της Vamvakou
Revival

Υπόλοιπα Ιδρυτικά μέλη της Αναβίωσης της
Βαμβακούς:

Ελένη Μάμη, Υπεύθυνη Επικοινωνίας & Μάρκετινγκ
Ανάργυρος Βερδήλος, Διοικητικός & Οικονομικός
Υπεύθυνος

Τάσος Μάρκος, Υπεύθυνος Τεχνικού Σχεδιασμού &
Υποδομών

Παναγιώτης Σουλιμιώτης

Η Βαμβακού είναι ένα χωριό κτισμένο από το 15ο
αιώνα στις παρυφές του Πάρνωνα σε υψόμετρο 903
μέτρων. Έχει σημαντική ιστορική και πολιτιστική
κληρονομιά, ιδιαίτερο φυσικό πλούτο και ομορφιά. Στην
περίοδο ακμής της είχε 200 πολυμελείς οικογένειες, αλλά
χτυπήθηκε δημογραφικά από την κατοχή, τον εμφύλιο,
τη μετανάστευση και την αστυφιλία.

Μια ομάδα νέων με καταγωγή και ισχυρούς δεσμούς
με το χωριό έχοντας την οικονομική και ηθική
υποστήριξη του Ιδρύματος Σταύρος Νιάρχος (ΙΣΝ),
τον Αύγουστο του 2018, ίδρυσαν τον οργανισμό
Vamvakou Revival που έχει αναλάβει να υλοποιήσει
την πρωτοβουλία Αναβίωσης της Βαμβακούς με
στόχο την πλήρη αναζωογόνηση του τόπου με
εφόδια την ιστορία, το ανθρώπινο κεφάλαιο και τον
φυσικό πλούτο της περιοχής.

Όραμα της ομάδας Vamvakou Revival είναι η
δημιουργία ενός χωριού «προτύπου» που θα
βασίζεται στη βιώσιμη ανάπτυξη με πρωτεύοντα
στόχο την επιστροφή μόνιμων κατοίκων. Βασικό
όχημα αποτελεί η δημιουργία ευκαιριών
απασχόλησης και η εξασφάλιση σύγχρονων
συνθηκών διαβίωσης, ώστε σε μερικά χρόνια η
Βαμβακού να σφύζει και πάλι από ζωή και το
κουδούνι του σχολείου να χτυπήσει ξανά. Πρόθεσή
μας είναι η Βαμβακού να αποτελέσει παράδειγμα για
έργα αντίστοιχης έκτασης στην Ελλάδα, και εν
δυνάμει διεθνώς.

Τα πρώτα σημάδια της αναβίωσης είναι πλέον ορατά. Νέοι κάτοικοι έχουν ήδη επιστρέψει στο χωριό, ενώ παράλληλα η πρώτη φάση υλοποίησης του πλάνου της αναζωογόνησης της περιοχής που βασίζεται στην αξιοποίηση του φυσικού πλούτου του Πάρνωνα και την προσέλκυση επισκεπτών, έχει ολοκληρωθεί.

Στο χωριό προσφέρονται ήδη υπηρεσίες εστίασης (εστιατόριο-καφέ Βουρείκο) και οργανωμένες δραστηριότητες βουνού, όπως πεζοπορία, ορεινή ποδηλασία και περιήγηση με mini bus ή 4x4. Ο χώρος του σχολείου φιλοξενεί δραστηριότητες δημιουργικής απασχόλησης για παιδιά και ενήλικους, εκπαιδευτικά προγράμματα, εργαστήρια, ανοιχτή δανειστική βιβλιοθήκη, πολιτιστικές δραστηριότητες, μαθήματα και προγράμματα STEAM. Μάλιστα, το επόμενο χρονικό διάστημα, ξεκινά τη λειτουργία του ο νέος ξενώνας του χωριού, ο οποίος αναμένεται να ολοκληρώσει την εμπειρία του επισκέπτη.

Η δεύτερη φάση του εγχειρήματος βρίσκεται στο στάδιο της υλοποίησης. Μια νέα δράση ενίσχυσης της αγροδιατροφικής δραστηριότητας ξεκίνησε στην ευρύτερη περιοχή του χωριού, αλλά και του βουνού του Πάρνωνα σε συνεργασία με το πρόγραμμα «Νέα Γεωργία για τη Νέα Γενιά» και επίκεντρο τα αρωματικά φυτά και την αιγοπροβατοτροφία, ενώ σε εξέλιξη βρίσκεται η διαμόρφωση και υλοποίηση ενός συνολικού πλάνου διαχείρισης του προορισμού/τόπου.

Γεωργία Κοτρέτσος: Η Βαμβακού βρίσκεται στις πλαγιές του Πάρνωνα, στο νότιο τμήμα της Ελλάδος. Ένα χωριό από μία χούφτα ντόπιων κατοίκων που χρησιμεύει ως σκηνικό και ως ραχοκοκαλιά μιας πρωτοβουλίας διαφορετικής από κάθε άλλη, η οποία υλοποιείται από τη Vamvakou Revival. Με τη διοργάνωση στο χωριό καθημερινών δραστηριοτήτων, η οργανική κυκλοφορία έχει αυξηθεί σημαντικά μέσα στα δύο πρώτα χρόνια. Πώς έχει λειτουργήσει η εφαρμογή της αρχικής ιδέας της Αναβίωσης του χωριού και ποιες είναι οι αλλαγές που έχετε παρατηρήσει στην κοινότητα;

Χάρης Βασιλάκος: Το εγχείρημα Αναβίωσης της Βαμβακού αποτελεί μία μεγάλη πρόκληση για όλους μας. Ξεκίνησε το 2017, όταν τα σημάδια κόπωσης της χώρας από την πολυετή κρίση ήταν πλέον ξεκάθαρα, αλλά και σε μία περίοδο που το περιβάλλον brain drain αποτελούσε μία δεδομένη και δυσάρεστη πραγματικότητα. Έτσι, εκτός από τους συναισθηματικούς δεσμούς με το χωριό μας, αυτό που λειτούργησε ως μία επιπλέον κινητήριος δύναμη, για να τολμήσουμε κάτι που φάνταζε ουτοπικό, ήταν το κοινωνικό μήνυμα που συνοδεύει το εν λόγω εγχείρημα. Ένα μήνυμα ισχυρό, ότι η ελληνική ύπαιθρος μπορεί να προσφέρει ευκαιρίες. Εννοείται ότι ποτέ δεν μπήκαμε στη διαδικασία να εξισώσουμε την επιστροφή στη φύση με την εύκολη λύση στο πρόβλημα της κρίσης. Πρόκειται για κάτι αρκετά σύνθετο, χρονοβόρο και δυναμικό.

Δεδομένων όλων αυτών των παραμέτρων, η αρχική ιδέα της Αναβίωσης, στην οποία συμφωνήσαμε με το Ίδρυμα Σταύρος Νιάρχος, μπολιάστηκε και προσαρμόστηκε, μιας και δεδομένη ήταν η αλληλεπίδραση που θα προέκυπτε με την κοινότητα του χωριού. Άνθρωποι διαφορετικών συνιστωσών και καταβολών κλήθηκαν να συνεργαστούν, να διαθέσουν χώρο ο ένας στον άλλο, αλλά και να εργαστούν από κοινού για κάτι τόσο ευγενές, όπως είναι η προσπάθεια να δώσεις ζωή σε έναν τόπο. Οι αλλαγές πλέον είναι σαφείς. Μόνιμοι κάτοικοι έχουν ήδη επιστρέψει, η καθημερινότητα στο χωριό έχει απλοποιηθεί, η βελτίωση των υποδομών είναι

αναμφισβήτητη, οι επισκέπτες από την έναρξη του εγχειρήματος είναι χιλιάδες, η αναγνωρισιμότητα του τόπου συνολικά έχει αυξηθεί, ενώ υπάρχουν και κάποια στοιχεία, όπως είναι οι σύγχρονες εγκαταστάσεις, οι συνεργασίες με σπουδαίους οργανισμούς π.χ. Εθνική Λυρική Σκηνή, τα μαθήματα Ρομποτικής και 3D εκτύπωσης, τα ηλεκτρικά ποδήλατα και πολλά ακόμη, που κανείς δεν θα περίμενε να συναντήσει σε ένα χωριό 20 μόλις μόνιμων κατοίκων. Παρόλα αυτά, η Βαμβακού παραμένει ένας παραδοσιακός τόπος, στον οποίο, όμως, οι όροι ζωής μπορούν να χαρακτηριστούν σύγχρονοι και ικανοί να δώσουν το κίνητρο σε κάποιον να μετεγκατασταθεί εδώ και να γίνει ένας από εμάς.

ΓΚ: Το παλιό δημοτικό σχολείο έχει μεταμορφωθεί στο V.Lab – ένα σύγχρονο κέντρο STEAM (Επιστήμη, Τεχνολογία, Μηχανική, Τέχνες και Μαθηματικά). Ποιοι είναι οι στόχοι πίσω από αυτή την άσκηση; Ποια τα όρια του χωριού, της ιδρυτικής ομάδας της Vamvakou Revival, καθώς και των μαθητών που αξιολογούνται και αναπτύσσονται από αυτή την καταγιστική παιδαγωγική άσκηση στο μακρινό χωριό της Βαμβακούς;

ΧΒ: Το Σχολείο έχει σημαντική και ουσιαστική αξία για το εγχείρημά μας, μιας και η λειτουργία του συμβολίζει την Αναβίωση και μετουσιώνει το όραμά μας. Η μετεξέλιξή του σε σύγχρονο και καινοτόμο τεχνολογικό κέντρο ήταν μία ιδέα του Προέδρου του Ιδρύματος Σταύρος Νιάρχος, κυρίου Ανδρέα Δρακόπουλου. Το V.Lab (Vamvakou Technology Lab fully powered by SNF) δημιουργήθηκε με πρωτοβουλία και αποκλειστική δωρεά του Ιδρύματος Σταύρος Νιάρχος, με στόχο να δώσει τη δυνατότητα σε μικρούς και μεγάλους να ανακαλύψουν τον κόσμο του STEAM και, μέσα από αυτή τη διαδικασία, να καλλιεργήσουν τις 4 δημοφιλέστερες δεξιότητες του 21ου αιώνα – την κριτική σκέψη, τη δημιουργικότητα, τη συνεργασία και την επικοινωνία.

Ύστερα από ένα χρόνο λειτουργίας, το V.Lab μετρά δεκάδες μαθήματα και επιστημονικά σεμινάρια, 422 συμμετοχές σε όλα του τα προγράμματα, καθώς και

σημαντικές συνεργασίες με κορυφαίους εκπαιδευτικούς οργανισμούς, όπως το CTY Greece (Κέντρο Για Χαρισματικά και Ταλαντούχα Παιδιά) του Anatolia College, με εταιρείες που διαπρέπουν στο χώρο της τεχνολογίας, όπως η NOKIA Hellas, αλλά και με διακεκριμένους επιστήμονες. Υπό αυτό το πρίσμα, η ομάδα μας θεωρεί ότι ο πρώτος στόχος επετεύχθη. Ωστόσο, τα μανίκια παραμένουν σηκωμένα και συνεχίζουμε με περισσότερο πείσμα την προσπάθεια, μιας και πιστεύουμε ότι, όταν μιλάμε για εκπαίδευση, δεν υπάρχουν ούτε όρια ούτε στεγανά. Αν αναλογιστούμε ότι πριν κάμποσα χρόνια, ο κόσμος μετακόμιζε από το χωριό στην πόλη, για να μπορέσουν οι νέοι να αποκτήσουν τη στοιχειώδη εκπαίδευση, και σήμερα στη Βαμβακού, σε ένα χωριό λίγων μόνιμων κατοίκων, στα 903 μέτρα υψόμετρα, λειτουργεί ένα κέντρο με προγράμματα Επιστήμης, Ρομποτικής, Μαθηματικών, Μηχανικής, Προγραμματισμού και Τεχνών, μόνο ευγνώμονες μπορούμε να αισθανόμαστε.

ΓΚ: Έχοντας επισκεφθεί το χωριό και δει το όραμα, το σχέδιο και της προσπάθειες πίσω από αυτό το εγχείρημα, η συνολική εντύπωση ήταν πολύ πειστική για την άνευ προηγουμένου ανάπτυξη του χωριού. Είστε ανήσυχοι με τους απρόβλεπτους καιρούς που ζούμε ή βρίσκεστε σε μια διαρκή κατάσταση προόδου;

ΧΒ: Στη Vamvakou Revival συνηθίζουμε να λέμε «αν ήταν εύκολο, δεν θα είχε νόημα». Η λογική του εγχειρήματος είναι να δημιουργηθεί μία κοινωνία από την αρχή, κάτι που σημαίνει ότι δεν μπορεί να μείνει ανεπηρέαστη από τις εξελίξεις. Η πανδημία ανέτρεψε ή καθυστέρησε κάποια από τα σχέδιά μας, μας υπενθύμισε, όμως, ότι στην εποχή που ζούμε δεν μπορούμε να περιμένουμε κανενός είδους μονιμότητα και υπογράμμισε σε όλη την ανθρωπότητα ότι θα τα καταφέρει εκείνος που είναι ευέλικτος και προσαρμόζεται στις νέες συνθήκες. Χαρακτηριστικό είναι το παράδειγμα της εξ αποστάσεως εργασίας,

καθώς η Βαμβακού ανταποκρίνεται πλήρως στις τεχνολογικές -και όχι μόνο- απαιτήσεις του συγκεκριμένου μοντέλου και αποτελεί ήδη μία πολύ ενδιαφέρουσα επιλογή για όσους επιθυμούν να το τολμήσουν.

Είμαστε ρεαλιστές, συμμεριζόμαστε τα νέα δεδομένα, αλλά πιστεύουμε βαθιά ότι για κάθε πρόβλημα υπάρχει μία λύση και όχι το αντίθετο. Άλλωστε, ανήκουμε σε μία νέα γενιά που προσπαθεί να αφήσει το δικό της αποτύπωμα.

Θα κάνει λάθη και θα πέσει, αλλά θα σηκωθεί, γιατί έχει μπροστά της ένα δρόμο ανοιχτό, ένα δρόμο δημιουργίας και προόδου. Δεν μας αφορά η πλασματική ανάπτυξη και αυτό που προσπαθούμε να κάνουμε είναι να αντιμετωπίζουμε τα πάντα με όρους βιωσιμότητας και αυτονομίας.

Vamvakou Revival peer recommendation: Lindfield Learning Village
<https://lindfieldlearningvillage.com.au>

KAKTOS PROJECT

KAKTOS Project | kaktosproject.org

CAROLINE MAY

THE ΤΕΛΟΣ SOCIETY

speaks to Founder of KAKTOS Project

KAKTOS Project is an independent, not-for-profit, artist-run space founded by artist Caroline May in 2020 with the aim to alert the changing urban landscape of Athens and the forces of gentrification and empower community.

Georgia Kotretsos: What differentiates KAKTOS Project from any other recently debuted initiative in Athens is its focus on urban landscapes. May you please discuss actions, projects and initiatives KAKTOS Project has taken towards tackling this very rich terrain?

Caroline May: What makes KAKTOS Project distinct from other art initiatives is that we place emphasis on the relation between art and society. The space is currently located in in Victoria Square, at the centre of Athens, one of the most multicultural areas and amongst one of the most contested neighborhoods. However, regardless of where the space is based, the idea is to open up a discussion of these issues and Athens today.

We initiated our program in February 2020 with a solo exhibition of American artist Michael Ashkin (b.1955), Chair of the Department of Art at Cornell University, NY, and whose work has been included amongst others in Documenta11 and the Whitney Biennial. In Athens, we exhibited an installation of 400 photographs, and although all were shot in California, they made perfect sense in the changing landscape of Athens, the financial, political and immigration crisis, as well as the area in which the space is located.

The title of the show 'were it not for' took its title from one of Ashkin's poems which we exhibited along with the photographs. The exhibition was accompanied by a catalogue with a text by the late Bernard Yenelouis, and funded by MACART, Athens.

Workshops with the local school was unfortunately halted due to COVID19 as well as all the activities planned for fall 2020. We plan to realise some of them in a different format.

GK: Speaking to you about KAKTOS Project, what struck me the most was your genuine interest in showcasing an authentic, less polished-take of our lives, practices and landscapes today - as they've been affected and marked by the recession of the last decade without lamenting over the past. In addition another crisis has approached, packing on the layers - what may be your greater concerns at this stage about KAKTOS Project and the local art scene at large?

CM: Funding is a major concern, both for KAKTOS Project and the Greek art scene in general. How to engage with local communities is another big concern, especially in these testing times when other issues (health and safety, unemployment, job losses due to COVID) are becoming more urgent.

GK: KAKTOS Project is an experimental platform, one that advocates for dialogue and collaboration. Most of the featured organizations and spaces in the Educational Heurism series on TTS advocate for the very same ideas. How is KAKTOS Project planning to build bridges between organizations, artists and audiences in Greece and abroad?

CM: KAKTOS Project participated in Platforms Project 2020, a Greek initiative for nonprofits, which encourages sales and collaborations. It was a fantastic opportunity to connect with other like-minded spaces both in Athens and abroad. We are currently working on a collaborative project between non-profits in Athens and Denmark.

For our exhibition program this year, Kaktos had invited both local artists and from abroad, to do research and/or residency, work with the local community, all of which would culminate in an exhibition or performance; due to the pandemic, these have to take a different shape and we are looking into how we can adapt and expand our activities offsite and online.

KAKTOS Project peer recommendation: ONE Gay and Lesbian Archives
<https://one.usc.edu>



AVTONOMI AKADIMIA |
www-avtonomi-akadimia.net

JOULIA STRAUSS

THE ΤΕΛΟΣ SOCIETY
speaks to Founder & Organiser of AVTONOMI
AKADIMIA

Avtonomi Akadimia was called into existence to transform the educational system of Europe. It is a free access intercultural interdisciplinary university in Athens. Akadimia is a constitutive form of protest and a perma-sculptural work of art.

The word “Akadimia”, now used to signify educational institutions, was originally just a public space in Athens. It was later given Plato’s moniker because he was teaching there. Plato’s “Politeia”, the militarised state, has preconditioned the Empire we still live in. Its invention of nations and borders remains the main tool of oppression. By re-writing the “Politeia” we enact a surgical intervention to overcome the political ideology of binary oppositions precisely at the spot from where it all went wrong. After more than two thousand years of exclusion, art gains its role of a compass for society anew.

It practices the sharing of knowledge by inviting artists, philosophers, scientists, shamans and activists to be involved in a long-term deep exchanges with a world-wide community of participants. This continuous action of the so-called activist art is a constitutive form of protest as university. It aims to transform our educational system from the regime of punishment into joyful experience of enfolding our creative potential.

Seminars, artist talks, lectures, gatherings, screenings and spontaneous activities are instigated in the Akadimia Garden, as well as within exhibitions, festivals and public spaces of Athens, Berlin, Kassel, Bergen, or Kyiv, and more.

Georgia Kotretsos: When AVTONOMI AKADIMIA first appeared in Athens, there was no other alternative educational platform of analogous light. Three points sum up the nature of your program a. free access, b. interculturalism, and c. adisciplinarity. A university positioning itself opposite the traditional institutionalized academia. It stripped academia of its walls, it acknowledged the empirical knowledge of its faculty, and entered the garden of Akadimia Platonos with a cohort of local and international students. What motivated founding such a university in Athens and how has it evolved over the years?

Joulia Strauss: I moved to Athens many years ago to participate in the riots and to perform Ancient Greek hymns. I have been making 3d sculptures, which embody the pre-Socratic structures of knowledge; and the adisciplinary unity of art and science. To be honest, it is not easy to step out, to abandon the appropriating principles of the illiberal democracy and to take the responsibility of creating a space for unity of art and philosophy. I am grateful to THE ΤΕΛΟΣ SOCIETY for uniting initiatives beyond the obvious schism of dispositive zombifications, towards a new world worth living. I've been driven and motivated by the environments created by others for me, and as a result I've grown as an artist through participatory experiences. What I am referring to is an educational initiatives beyond the known public or private commercially driven institutions, but about The New Academy of Fine Arts, St. Petersburg. It was the first and independent Post-Perestroika queer community and art work – an unofficial community of the so-called “Berlin media theory”, where art and science formed a unity beyond the university, but in relation to the Cultural Studies Chair, the philosopher Friedrich Kittler. My initiation into this model was by running a space on art science, and by participating in artistic forms of protests around 2012 (often unified under the American term “Occupy”), but in its unique Berlin specifics based on the revolutions of 1968 and 1990s. On a more romantic note, in 1994, I opened my first exhibition in the Summer Garden in St. Petersburg. My sculptural portraits were exhibited next to copied of Ancient Greek statues. Luckily somebody mentioned to me that in Ancient Greece, an Academy took place in the garden.

Teachers and students walked under the trees and shared knowledge. This image of an educational process has been with me for 20 years. In Athens, I've learned about the existence of Akadimia Platonos. Can you imagine the sense of wonder I experienced when I found out the garden is still exists, and that it hasn't been turned into an archaeological site? Of course, I had to start Akadimia there. One day, a tourist came and sat down with us, during a lecture by Prof. Leopard Luca Di Blasi. After the lecture, I've asked him how he found out about the lecture. His response says it all: “I looked at the map of Athens and saw “Akadimia Platonos”, so I went to the lecture.”

GK: The adiscipline aspect of your program interests me the most. What is primarily the curriculum content and focus of AVTONOMI AKADIMIA and what are the alternative methodologies you have already introduced to its courses?

JS: The curriculum of the Akadimia writes itself. It is based on the areas of knowledge the professors carry with them. Akadimia's epistemology is a vital narrative of surplus of political and artistic energy of a community of scholars who contribute lectures, seminars and workshops. The idea of free education and of the adisciplinary nature of our model has reached protagonists from all disciplines. We, ourselves embody the curriculum by adapting, by remaining flexible, and spontaneous, – we are an indispensable part of the curriculum of a university fit for the unprecedented times we are currently undergoing.

In the recent years, Akadimia has shifted its focus towards exemplifying an educational organisation in times of climate change*. Two years ago, the “biggest shadow bank on earth”, BlackRock assets manager, attempted to turn the entire site of “Academy Gardens” into a shopping mall. Movements and communities around the garden, as well as the Athenian community at large, has been able to resist the proposed development. During the “BlackRock Protest Semester” we have been focused on environmental issues and on marginalised

knowledge of indigenous communities all around the world. During the past two years, Akadimia focused on decolonising the Western concept of education towards indigenising the academy. Akadimia intertwines shamanic knowledge and occidental philosophy, rediscovers ancestral art practices and activist art. Akadimia is not a pedagogical system. It sees learning as a mode of existence. Being together, in a refugee camp, whether at a museum, or in the jungle; in a demonstration and/or otherwise – our goal is to share modes of knowing and knowledge.

GK: Undeniably this endeavor calls for one to continuously adapt in an effort to remain apropos. After nearly a decade of operation, what are some of the lessons AVTONOMI AKADIMIA can contribute to this discussion from its own distinct pedagogical exercise?

JS: “There is no right life in the wrong one”. We know that we cannot escape the wrong life. We all depend on the switch from the perception of nature from a resource of an endless rape and destruction. Each of us can live in a transition to the world in which the humanoids re-integrate themselves as part of Gaia, the living zone of our planet. We can be the change, be down to earth, and respect natural world. I wish we could have started a perma-cultural farm together with the educational practices, and have combined it with the urban garden of Akadimia Platonos. We are now creating a legal entity of the Garden – to be best understood as a natural person under an gentrification attack. In Greek, the garden (ο κήπος) is of masculine gender. Therefore, we had to update it into the much needed jungle (η ζούγκλα), which is feminine.

AVTONOMI AKADIMIA peer recommendation:

Assembly of Desire

<https://www.assemblyofdesire.net>



SNEHTA | www.snehtaresidency.org

AUGUSTUS VEINOGLU

THE ΤΕΛΟΣ SOCIETY

speaks to Founding Director of SNEHTA

SNEHTA stands for the name of the City of Athens written in reverse. This name metaphorically suggests that the artists involved are to rediscover Athens by reading and translating it alternatively, observing and using the City's local, social and cultural dynamics.

Our work ethos is to reinforce participating artists to bring a renewed awareness of Athens through the works produced, exhibitions and events. These should relate to and critically stimulate Hellenic, inter-European and global audiences, redefining Athens in a global context.

Our programs have as a common basis to expand artistic practices that present elements of innovation and experimentation.

SNEHTA fosters artists that clearly delineate the implication between artist, work and audience whilst supporting creative practices that strongly regard the experience or involvement of the community in the artwork or within the organization.

Georgia Kotretsos: SNEHTA is known for its artist-in-residence program, which pairs international artists with local curators. The longevity of the program only confirms its success. SNEHTA has acquainted a diverse roster of international artists with the local art scene where all parties involved engage in a reciprocal exchange. How if at all, has the recent crisis post-lockdown affected the development of your program? Shall we expect to see residency programs to evolve as new regulations, policies and measures are being continuously implemented?

Augustus Veinoglou: As the team still develops SNEHTA's program for 2021 SNEHTA is currently running a new residency called Median - The in between - that hosts Greek artists within the bounds of its traditional residency 2012-2020. This program emerged from the Covid-19 crisis so it can give Greek artists the opportunity to develop new work and research during a period where mobility and social gathering are limited. As these are traditional tools in the hands of contemporary artists SNEHTA comes to shed light into the local ecosystem and unveil its particular dynamics where cultural production can be possible.

As we are looking to resume the international program in spring 2021, we can use this time to try new ideas, from the way the team is structured to the actual activities Snehta is hosting giving space for playfulness and new ideas.

GK: The educational component of SNEHTA does not shy away from traditional techniques such as etching, woodcut, ceramics, videography and clay modelling classes – a trend, I would wish to encounter more often in contemporary programs. Is it by situating both the body in the work-place and the work-place in the community, that inevitably an organization invested in its immediate geography will grow?

AV: This is the idea. Geography and locality are key whilst developing new skills and becoming part of a professional community, this should apply for both artists and people outside Arts professional confines. Reaching out to the community by directing artists to turn their attention to it or by highlighting / unearthing the local dynamics of a neighborhood, area or site and turning those into artistic instruments is a tactic Snehta arrogated from the early start.

Yet what we have attempted in the last two years with our educational workshops, is to gradually introduce contemporary ideas to non-artists that could improve daily experience. The tool for that is to engage openly through the teaching of new techniques and skills. Yet attention is also given onto how artistic identity syndicates with habitual types of experience, this is a secondary objective Snehta aspires to extend further through art education, thus we are currently developing two proposals for an outreach education program that could actively bring both Snehta resident artists and art educators closer to the local community, that program could fundamentally change the residency structure introducing new professional roles i.e. community engagement offices into the program.

GK: As an artist yourself, running an artist-run space, you are very much aware of your peers' needs locally as well as internationally. In your opinion what are some of the alternatives we should collectively favor; challenges we will be called to overcome and opportunities to create in the near future?

AV: This is a hard question to answer in a short-sighted manner as needs are particular and person-specific... However, in terms of the general benefit of the artistic community and as far as Greece' cultural industry goes, we could benefit more by talking more with our localities.

In my opinion what should come first is a very detailed mapping of all creative players in Athens and furthermore in communities across Greece. Then I believe it is fundamental that opportunities which are genuine and are calibrated towards professional futures for local artists should emerge, yet it is fundamental that a holistic cultural policy should be in place before hand.

These new opportunities must be attuned to contemporary needs of artists which can elevate Greece to the level of becoming a significant contemporary cultural producer worldwide. For that to happen uniformly and attain the highest reach. Localities should first orientate towards topic cultural demands and bring those topics to the general forum for discussion. As funds, and potential institutionalization cascades from the top down – in this novel era – it may allow small to medium size organizations to be the policy makers and the – in kind – supporters to those key artistic players given of course that those organizations are the ones that are being supported on the first place by institutions which are in solemn authority.

SNEHTA peer recommendation: Edinburgh Sculpture
<https://edinburghsculpture.org>

space 52

Space52 | www.space52.gr

DIONISIS CHRISTOFILOGIANNIS

THE ΤΕΛΟΣ SOCIETY
speaks to Founder of Space52

Space52 is an artist-run space founded in 2017 by Dionisis Christofilogiannis to support Athens-based artists. It continuously seeks collaborations with art spaces and professionals from abroad. Our community and network grow by facilitating collaborations, exchanges and research-based projects. Space52 serves as a hub for local and international creatives, intellectuals and theoreticians. The main focus of all our engagements are the current inquiries of our growing and dynamic community. Space52 is the Athens incubator of ideas and experiments.

Georgia Kotretsos: What motivated Space52? It seems it was yesterday when Space52 had its first exhibition, how has it grown since then?

Dionisis Christofilogiannis: In 2017, looking for a studio/atelier larger than the living room of my house, I ended up at the space (former gallery and garage) at 52 Kastorias Street in Votanikos area. After 6 months, Space52 was created spontaneously with a group exhibition called “Forthcoming”, which included texts, archival material, and artworks by Athens-based artists. Each artist presented fragments or complete works representative of their most recent inquiry. After this, Space52 became a collective transformed into an inclusive artist-studio, a reservoir for ideas and proposals. The selected works explore in equal parts, theory and practice. At a first glance, they may appear incongruous and eclectic yet, after a closer look they revealed the shared overtone of memory, fragility and sensory knowledge.

In practice, I oversaw a field of action that could develop by supporting Greek artists in collaborations with art venues and professionals from abroad. After that we had many beautiful collaborations with other artist run spaces, artists, art institutions and universities.

An online journal “One after Another” was created smoothly 2 years ago with the contribution of editors Maria Karachristou and Maria Xypolopoulou, and new editor Ariana Kalliga. Interviews, Experimental Writing, Critical Essays and Reviews are included in this journal.

In 2019, Space52 was included in a catalogue published on the occasion of the exhibition *The Same River Twice*, organized by the DESTE Foundation and the New Museum in collaboration with the Benaki Museum in Athens. From underground happenings and activist orientations to the rise of artist-run spaces and the critical realm of self-published art zines and journals, *The Same River Twice* offered a portrait of a city with an artistic dynamism that continues to unfold as artists seek new models for creative output and exchange.

In April 2020, after lockdown measures were put in place around the world, our immediate impulse was to bring together artists, friends, peers and professionals from any geographic location, with no limits on age, nationality, or career stage, through the format of a truly open, open call. “Quarantine Exhibition”, with a total of 445 submissions, shifted into a plethora of voices and impulses, becoming a cartography of global sentiments. With a variety of strong and compelling works, the selection process became simultaneously exciting and challenging. The catalogue “Quarantine Exhibition” published in 2020 on the occasion of the Open Call during COVID-19 is hosted at the EMST, the National Museum of Contemporary Art of Athens.

GK: Space52 is about to launch a series of educational programs offered at your premises. How did this initiative come to be? May you please discuss your program and to whom is it designed to appeal to?

DC: Space52’s educational programs grew out of the exhibitions we have been organizing since 2017, that revealed a greater need for dialogue within our community in Athens and abroad, of researchers, graphic designers, architects, web designers, performers, filmmakers, writers, academics and institutions, small and large. Another factor in this has been my reunion with Ariana Kalliga since our

first meeting in 2014. Ariana has been working as a curator, archivist and researcher abroad, and since our reunion in Greece, our dialogue has led us to rigorously think about our direction and upcoming plans for Space52, where she is now the curatorial coordinator.

Responding to the unpredictable circumstances of the future, we decided that each season will have its own educational program. This Fall, we began our first. We called it ‘Carta Bianca’. A blank page, a chance to depart from the year 2020, and the underlying problems it revealed for artists and the cultural sector. Can we implement changes to improve our livelihoods and foster a greater artist solidarity ahead of 2021? The educational program unfolds in three stages. We are restructuring our online magazine *One After Another*, into a critical and interdisciplinary journal for practitioners to express and develop new ideas. We have released an open call for experimental writing that reflects the shared experiences and knowledge spurred by 2020, asking what comes next.

The second aspect of *Carta Bianca* is the creation of an international dialogue with a global community of artist-run spaces. Beginning from September 1st, we have interviewed 15 artist-run spaces from Chile, Wales, Argentina, Brazil, Scotland, Australia, Canada, Italy, and more. Beginning from the artist-run alliance initiatives of *Common Practice* (London) and *All: Conference*, Australia, we want to learn from other artist-run spaces about how to sustain and build networks of collaboration and share resources. We also want to create an artist-spaces solidarity in Athens, we want to decrease mistrust and competition, recognizing that the imperative of solidarity makes us stronger.

The third phase of *Carta Bianca* will be a series of in-person workshops led by theoreticians, painters, ceramicists in Space52’s grounds.

ART IN THEORY Workshop Instructor: Ariana E. Kalliga
Guest Lecturers: Eleni Riga, MoMA, New York,
Department of Education. Founder of contemporary
research platform hd.kepler

Open to all learners irrespective of educational background, the Art In Theory seminars will offer a comprehensive overview of some of the most important ideas on art up to the present day. Examining examples of artworks of the 20th and 21st centuries, including the art of South America and South Asia, we will explore ways of looking, analysing, and interpreting artworks across a broad spectrum of media. Participants will learn how to use new competencies in visual analysis across a range of critical and historical perspectives, to write about and assess art's cultural value, and finally, to explore and familiarize themselves with local and international museums, artist run spaces, studios and socially engaged artworks in the city.

The themes of the five sections are:

Art and Identity (What is Global Art?)
Modernism (Case studies: Europe and South America)
Aesthetics and Art Criticism
Is that Art? Introducing the Contemporary
Art and Public Space

PHOTOGRAPHY Workshop Instructor: Christoforos
Doulgeris

Guest Lecturers: Panayiotis Lamprou, is a visual artist and
art consultant coordinator.

Open to a general audience and divided into 4 sessions, Seeing Through Photographs will provide a comprehensive view on the art of photography and “about what a photograph is and the many ways in which photography has been used throughout history and into the present day.

The themes of the five sections are:

Introduction to Seeing Through Photographs
One Subject, Many Perspectives
Documentary Photography
Pictures of People
Aerial Photography

MANAGING PICTORIAL SPACE IN THE DIGITAL
ERA Workshop

Instructor: Adonis Stoantzakis

Guest Lecturers

Andrei Nutu (RO): Visual artist (MA in painting
Universitatea Cluj-Napoca)

Elektra Stampoulou (GR): Visual artist (PhD candidate
at Athens School of Fine Arts)

Federico Murgia (NL): Visual artist (MA in Interactive
Media Arts Frank Mohr Institute)

Alexis Fidetzis (GR): Visual artist (PhD candidate at
Athens School of Fine Arts)

Open to all seekers regardless of educational background, the Managing Pictorial Space in the Digital Era seminars will offer an overview of how to deal with painting and artistic research in our digital world. Can techniques traditionally thought to be outside the scope of painting and drawing inspire the reinvention of painting? Participants will learn how to manage information, use materials, build upon what came before, recombine existing, and distinguish their practice. The course will be taught through weekly in person 2-hour workshops with lectures and practice. Participants will be expected to participate in weekly group discussions and to complete a small project based on the courses.

The themes of the four sections are:

East of Eden: One idea, two worlds. (Western VS
Eastern photorealism)

Myth, Mystery & Masterpiece.

Transfigure the Commonplace.

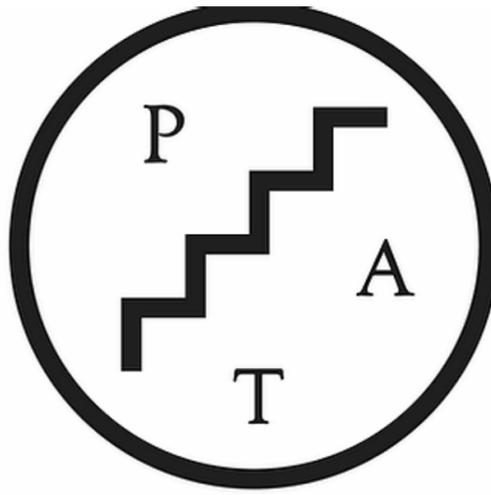
Uncreative Thinking. (Manage, Parse, Appropriate)

We will hold small-classes for high school students, university students and adult learners, by filling in the gaps left by the neglect of arts education in Greece. We will be initiating a curatorial workshop, inviting guest theoreticians and curators to teach students interested in curating about how to stage exhibitions, attract sponsorship, and more. We believe that you only learn by practicing, and these classes will be a chance to let the classroom become an artist's laboratory in the city.

GK: Artists are taking matters into their own hands it seems. Especially when it comes to their own craft. Early career artists too turn to nonprofits or otherwise, outside the realm of established academia for their own growth and professional development? As an artist and an educator, why do you think this is the case?

DC: Bureaucratic processes, established hierarchies and outlooks, often impede the creation of new and topical exhibitions. What artist-run spaces usually lack in resources, they make up for in adaptability. Being agile, especially in today's economy and circumstances, is especially valuable when planning exhibitions. As an artist-run space, we build trust and collaborations that often do not stop after the exhibition ends. We believe in long-lasting networks, and we try and support young artists as much as those who have been in the profession longer. A clear example of the difference between smaller non-profit artist-run spaces and bigger institutions is the current reckoning taking place. While profit-driven museums are cutting staff, budgets, and following the logic of private businesses, for many artist-run spaces this period has not shaken their foundations or worldview. I think artists recognize a greater need for a collaboration that grows into new directions, and audiences are interested in conversations, artworks and media underrepresented in museums historically. Often, artist-run spaces are critical in promoting and furthering artists' practice but it is the larger institutions who reap the benefits of the initial daringness and experimentation.

Space52 peer recommendation: Bus Project
<https://busprojects.org.au>



TEMPORARY ACADEMY OF ARTS

Temporary Art Academy

ELPIDA KARABA

THE ΤΕΛΟΣ SOCIETY

speaks to Initiator of the Temporary Academy of Arts

The abbreviation of Temporary Academy of Arts (PAT) is a mobile academy of arts and at the same time an art project of experimental education that adopts mechanisms from various systems of knowledge and art practices for the production and transmission of artistic programs and the construction of their historicity. PAT proposes the development of a para-institutional action. In each project of the Academy, different artists and theorists are invited as educators, visitors or as consultants to organize and carry out the outcome of the project while different modes of art and educational practice are used, such as workshops, discussions, interviews, performances etc. PAT has participated in and initiated various exhibitions, workshops, projects, talks and lectures including, Pisteri Art School, Neon Organisation, Informal Urbansim, The Soft Power Lectures, Goethe Institute/Urbane Kunst Ruhr, Agreement without principles. Towards a history of contemporary Greek art, ISET a.o.

Georgia Kotretsos: It is of great importance we start this discussion with The Temporary Art Academy (PAT) project you founded in 2014. How did this experimental para-institutional platform come to be and what space did it come to fill?

Elpida Karaba: The Temporary Academy of Arts (PAT), it was in a way existed in my mind and my practice for many years. It was like informing much of my practice, before existing as an entity. My work has been relating art to systems of knowledge, pedagogy, articulations and the public, as PAT does. As an entity it came to life in 2014. PAT is a para-institution, it self an artwork, a curatorial and educational program. PAT adopts mechanisms from different systems of knowledge and artistic practices to produce and disseminate art programmes and to construct their historicity. Instead of acting as a simple educational platform or art school, PAT is a research scheme and an analytical tool dedicated to questions of labour, education and institutional critique, with the aim of exploring the boundaries, crossovers, and contradictions concealed in public discourses and spaces. The work of the Temporary Academy combines the symbolic with the tactical in order to examine art and the conditions of its

productions, and to analyse the status quo and the dynamic of art in the social field, while also challenging its very own mechanisms. The Temporary Academy of Arts is part of a wider research project related to art and is systemic entanglement with systems of knowledge production. It concerns the production of research-based artwork, archival practices, performativity, urban and other multidisciplinary methodologies, and their impact on art production. PAT is a tool whose intention is to disturb the particular parameters that describe the local condition and to record a history of contemporary local art. I would say that the ambition of PAT is not to fill a gap but to produce what Haraway calls 'situated knowledge'.

GK: Please take us through the methodologies PAT employed; the para-institutional space PAT carved and practices of Soft Power?

EK: The term "soft power" was coined by political scientist Joseph Nye in 1990 in a study of America's Cold War policies (it is now a commonplace that forms of soft power were an important tool in the outcome and victory of the Cold War). Nye describes "soft power" as the exercise of power aimed at the subjectification, normalization and "conformation of the subject" to specific requirements, using persuasion, examples, seduction and myth. In recent years, as Athens has gained international visibility as part of a "southern experiment", as a European example of "creative viability" in times of crisis, the concept of soft power has a very ambiguous significance. When Athens is sketched as an agent of resistance that can teach and suggest survival strategies but also a new way to make art without money, with alternative economic and communalist practices, it is worth asking ourselves what problems this image creates viewed through a European landscape of precarity, cuts in culture and humanities studies and the establishment of art as an unpaid hobby, as well as the problematics raised by the emergence only of positive features such as flexibility, sustainability, performativity, resourcefulness, creativity, informality and so on, which in the previous years have been a steady reference point for both large institutions and the Athenian scene. PAT organized a series of soft power lectures, in an endeavour to reverse and appropriate this power but also to identify the "negativities" or cacophonies inherent in these technologies.

The exploration of these soft regulatory practices brings to the fore contemporary technologies of power, governmentality and as Foucault would say, "conduct of conduct", which through consensual and conciliatory practices and discourse become less perceived as such. Several challenges were attempted through performances and talks. For example, the fetishized domestic artistic object, history as dogma, the patriarchal narratives of artistic subjects, the idealization of antiquity, the cultural discourses that attempt to be incorporated as dominant and hegemonic (but also the issue of the desire to produce and establish certain other discourses as hegemonic), the dominance of an institutionalized form of cultural capital in education (qualifications, diplomas), unpaid work (volunteering) and the precarity of work in the cultural field are some of the questions that engage the soft power programme implemented by PAT. The material that was produced varies from video, recorded lectures, archival material, sound works and performances that recount the story of southern subjects (the term in which the dominant narratives are currently constructing the subjects of specific localities was adopted intentionally). This material supplies PAT's exhibition, theoretical and editorial practice and is a collection and organization of the discourse that is produced around the exotic Athens of crisis and creativity. In addition, the Soft Power Lectures programme aimed to reposition us in the domestic professional field on different terms and to negotiate the working, living and precarious conditions of our practice. The counter Soft Power Lectures, organized by PAT, in the Actopolis programme, a project funded by the Goethe Institut and the Urbane Künste Ruhr Institute, attempted to reverse and appropriate this power. The Actopolis programme was the initiative of a strong western partner, a strong cultural player. In this context PAT attempted to perform the role of the powerful (adopting methods of over-identification, since as an Academy it has not been legitimized and does not have the institutionality that would allow it to exercise cultural policy).

GK: This quasi institution is advocating for radical pedagogy. Over the years, it has organized exhibitions, lectures, workshops and has collaborated with numerous institutions and organizations in Greece. How will PAT evolve in the next months or years given the recent restrictions imposed on traditional educational models due to the recent crisis?

EK: At the moment we are working, with Despina Zefkili, Yota Ioannidou and Vangelis Vlahos, on a research project titled Waste/d. 'Waste/d' is trying to define new aspects of waste/d subjects and matter (from the precarious art workers bodies, and now to the new wasted subjects produced by the hygiene norms of covid19) as well as new sophisticated methods of 'cleaning' (from global environmental politics in the era of climate change to state and police methods to clean the city of Athens from refugee squats and anarchists and ensure public order). The subject raises questions of freedom, justice as well as humanitarian and ethical issues which come forth in urgent, in the contemporary condition, of the refugee crisis, the pandemic, the Anthropocene, in pragmatic and existential ways. It raises questions on the role of art as a praxis which can create the symbolic as well as the actual and activist space for such existential and ethical dilemmas. PAT's experiment is looking for spaces where new and unexpected modes of living, socializing, activating affects and powers can be proposed, discussed, thought and tried out. In July we have published a small publication in collaboration with our permanent collaborator Omblos Editions, with the support of Goethe Institute, Athens. At the end of October we are organising our first Waste/ed Live, where three guests from different fields Elena Tzelepis, Aristeidis Antonas and Sofia Mavragani will make a reading of their own perspective on Waste/d publication, each one of them will add some new content, which will be presented at Eight space, Athens. The live reading will be recorded and on the spot a video lecture performance will be produced. This new, live produced material will be part of Waste/d future different forms of presenting and exhibiting. It can take the form of a video lecture performance, the form of a second, extended edition of waste/d publication, a panel discussion on waste/d, an artwork for our forthcoming exhibition.

Temporary Academy of Arts peer recommendation:
Institute of Radical Imagination
<https://instituteofradicalimagination.org>

peri-Tēchnes

peri-Tēchnes | peri-techne.com

TIFFANY APOSTOLOU

THE ΤΕΛΟΣ SOCIETY

speaks to Founder & Editor-in-chief of peri-Tēchnes

peri-Tēchnes is an online art platform that seeks to bring you in contact with the intriguing, bustling and current art scene in Greece while simultaneously drawing connections with the art scene in the US. Our goal is to bring those interested in closer contact with the work of some remarkable artists with Greek roots or influences, from the US as well as from across the pond.

On our website, you can read cultural news, artist features, interviews, as well as exhibition and cultural event reviews. As of recently, you can also view available works created by artists from our growing roster. At peri-Tēchnes we want to make great contemporary art more accessible to everyone. Anyone interested can connect directly with artists and art professionals as we seek to grow paths for communication and conversation.

Georgia Kotretsos: For four years now, peri-Tēchnes is invested in Greek interdisciplinary and cross-temporal practices by drawing connections with the art scene in the USA. What motivated this initiative and what gap did it come to fill?

Tiffany M. Apostolou: It all started very slowly and steadily. It began when I became more and more immersed in the art market in New York and while I was still in graduate school. I noticed that there used to be a very active market in NYC for Greek artists with exhibitions, happenings, galleries with dedicated staff, and even departments in auction houses specializing in Greek modern and contemporary art. Many Greek artists who still live here say the peak was around when Melina Mercouri was in New York. For reasons I am still looking into, that market slowly died down and today many artists have become grossly underrepresented even though their work is highly important in their respective periods and amongst their peers. So I began with creating artist profiles and hosting interviews on peri-Tēchnes, which is now growing. We recently even began representing a few artists with the goal of making them even more accessible, while also empowering them through direct contact with collectors or aspiring collectors. In the coming future we are also aiming to host exhibitions, open calls, and panels to bring even more life into the market.

GK: How does peri-Tēchnes draw in contributors, content and readership on matters that reach audiences beyond the immediate geographies of interest?

TMA: It is interesting. I began simply by reaching out to really great artists, and curators whose work I had come across. To-date I had never received a negative response when requesting a meeting or a feature on the website which felt like a sign that this was something truly meaningful. This led to people reaching out independently and proposing reviews, articles, and sharing their work to the point where we have an ongoing list for future content. It seems to be growing organically which is, honestly, the best feeling.

peri-Tēchnes was met with a lot of enthusiasm from people in the art world in general, as well as people simply interested in or curious about art. There is a major disrupt between NY and Greek cultural practices in that so many people know more about antiquity than any other artistic period. When our tech genius joined us, we got to see traffic and from where people were visiting the website and I am happy to say it has really been from almost everywhere in the US and Europe.

We also do not limit ourselves to artists only of Greek heritage. We highly believe in cross-disciplinary art and cross-pollination so we have, lately, been reaching out to creatives working in Greece and Cyprus and creatives with influences from those areas as well. In addition, all the artists and curators we have worked with so far are people of the world today, highly involved in the social, economic and political issues that affect society, and now with the pandemic even more so. These are all topics that connect us all in the world regardless of our backgrounds and really speak to art's ability to connect the world through both similarities and differences.

GK: Generation Z and especially Generation Alpha, which is the first to be born in the 21st century - are both totally embedded in the digital media culture. Post-lockdown, the recent crisis has opened online highways for innovative educational alternatives. How do you see the role journals will play in the near future? How will the rapid evolution of heuristic models in education affect peri-Tēchnes?

TMA: This is a great question. I believe that journals will become more interactive in a sense. peri-Tēchnes now works more like an “online platform” (than just a periodical) where we are aiming to include digital interactive programming alongside the material you can read (interviews, reviews, articles etc) and engage in conversations about. I also work with the Hellenic American Project spearheaded by Dr. Nicholas Alexiou at Queens College, New York. My work on the website and HAP definitely inform each other. We had just begun planning exhibitions, and then the lockdown measures forced us to postpone everything indefinitely. This led us to pivot online. I introduced a method of exhibiting online, and we built momentum with events hosted either directly through HAP, or in collaboration with other organizations. Participation startled us, as well as the enthusiastic responses. There is something inherently solitary and simultaneously communal about experiencing artwork, so personally, I believe online initiatives will take the form of both traditional readable tools as well as interactive on peri-Tēchnes as well.

peri-Tēchnes also recently launched a platform that features available works by a small initial group of artists. People can leave their email and we reach out to them directly to talk about the work they are interested in and, of course, bring them in direct contact with the artist facilitating communication that is not usually available through traditional gallery or museum structures. Nevertheless, hoping and believing that this crisis will eventually subside and we will be able to go about meeting with others in person again, we look forward to creating a vivid connection between physical and virtual events. Because, as an historian and curator, I will never believe there is a truly better way to see art other than in person. When combining both worlds creatively, however, magic can happen. I am also excited to introduce collaborations whether with other digital platforms or otherwise, in the future! We have already have one in the works with HAP mentioned earlier and we have the Open Call we are hosting together. So excited!

peri-Tēchnes peer recommendation: [elculture](http://elculture.gr)
<https://www.elculture.gr>

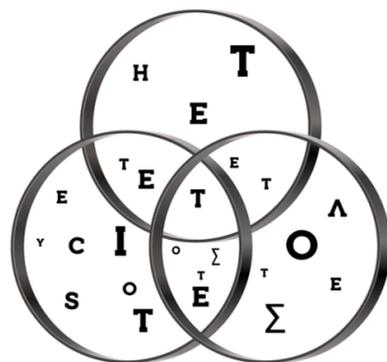
ΤΕΛΟΣ



Location

Thinking-in-place.

ΤΕΛΟΣ



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