



PRESS 2021 – 2022

1. OCULA: Curated Selection

Sozita Goudouna

Platforming Greek Contemporary Art

<https://ocula.com/advisory/curated-selections/sozita-goudouna-greece-in-usa/>



Curated Selection
Sozita Goudouna

Platforming Greek Contemporary Art

Athens' art scene has been under the spotlight of late, with the opening of the Athens Biennale, as well as a wave of artists, entrepreneurs, and art spaces setting up shop in the city.

Curator and professor Sozita Goudouna confirms that while many consider the city as the 'new Berlin', there is a lack of understanding around what's happening on the ground.

Goudouna is looking to change this. Alongside her role as Head of Operations at Raymond Pettibon's studio, she has founded Greece in USA. Launched in 2020 during the pandemic, the platform seeks to create a dialogue with the art scene in Greece, bringing a 50/50 cohort of international and Greek artists together with a focus on commissioning works with live elements, whether through choreography or new media.

With a model that is similar to Performa, a performance festival happening every other November across different venues in New York, the platform aims to liberate Greek contemporary art from the confines of 'Greekness' and its romanticisation.

'It's easier to import great talent, rather than export it,' explains Goudouna, of the challenge of platforming Greek art abroad, particularly when dealing with funding bodies such as the Ministry of Culture, which has traditionally focused on classical art, and is now starting to have a systemic approach to the promotion of contemporary Greek artists.

With a number of partnerships in the pipeline, including the Metropolitan Museum of Art, the new winter programme of French Institute Alliance Française in New York to highlight Greek artists that showed in France, and the Leslie-Lohman Museum of Art to unveil Greek contemporary art practices that are less known, the view is to platform an eclectic range of work, with recent presentations including The Right to Breathe—a virtual exhibition that

explored 'the "shortness of breath" derived from the experience of political pressure, social injustice, and economic austerity', with work by 150 Greek and Cypriot artists.

Goudouna's desire to look beyond geographic specificity is reflected in her choice of artworks for this Curated Selection, with selections such as Mrinalini Mukherjee's layered bronze sculptures, which she first encountered in the artist's retrospective at The Met Breuer, reflecting an interest to tap into art from South Asia, as well as Turkey and surrounding regions, to further contextualise Greek art.

Other selections include a delicate sculpture by pioneering sculptor Lynda Benglis, who Goudouna proposed to represent the Hellenic Pavilion at the Venice Biennale in 2016, as well as an eerie C-print of a still from John Akomfrah's film *The Airport* (2016)—a reflection on the history of Greece and its recent financial crisis, which Greece in USA presented in Athens in September 2021 in partnership with the Municipal Theater of Pireaus at their new industrial venue at the port of Pireaus.

Main image: Sozita Goudouna. Apartment SheltonMindelSM Lee F. Mindel at the Jenga building designed by Herzog de Meuron. Sculpture by Marc Fornes. Photo: Elizabet Davidsdottir.

2. Interview with Dr. Sozita Goudouna of Greece in USA

<https://whitehotmagazine.com/articles/sozita-goudouna-greece-in-usa/5123>



NOVEMBER 2021

"THE BEST ART IN THE WORLD"

Interview with Dr. Sozita Goudouna of Greece in USA



Performance of Figures by Maria Hassabi, (2019), with Oisín Monaghan, Alice Hayward, Mickey Mahar, Omagbitse Omagbemi Sound: Stavros Gasparatos. Outfits: Victoria Bartlett. At Aixoni Sculpted Theater in Greece designed by Nella Golanda curated by Sozita Goudouna powered by Onassis Foundation.

The Right to Breathe

[Greece in USA](#)

Through October 7, 2021

By WM, September 2021

Following her stint as Andrew W. Mellon curator for the Performa 15 Biennial, curator Dr. Sozita Goudonna launched the non-profit **Greece in USA** to help facilitate strong cultural exchanges between Greek and Cypriot artists and her American colleagues.

For their inaugural show, Greece in USA opened a two-part hybrid virtual and in-person exhibition highlighting over 100 artists partnering long-term with the organization. Below we discuss with Dr. Goudonna her thought process behind founding the non-profit and what upcoming programming to look out for. Our conversation has been edited for length and clarity.

Whitehot: Could you tell us a little more about how you came about Greece in USA and how you came about founding the organization?

SOZITA GOUDOUNA: Greece in USA was founded during Spring 2020. However, there is a strong history behind this initiative. The Greek art scene has only evolved into a more international scene recently owing to the broader interest of non-Greeks in Athens. You are probably aware of the expression "Athens is the new Berlin. The expression, in spite of its predictability, shows a promise despite the lack of a systemic and long-term cultural governmental policy for contemporary art, or perhaps owing to this lack.

Working closely with Raymond Pettibon and David Zwirner, Regen Projects, Sadie Coles, I am trying to support Greek artists through the networks that I have access to. Given that few Greek galleries manage to have access to the international art fairs, due to the logistics and lack of accessibility, I consider it vital for these artists to receive more support from European networks to promote their work abroad. "Greece in USA" with its modest means, but with a strong cultural capital, is trying to contribute to these efforts.



Penny

Siopis,

"Welcome Visitors!"

WM: What kind of programming are you planning for the future of Greece in USA?

SG: Greece in USA's programming draws from my experience as an Andrew W. Mellon curator of the New York Performa Biennial. As a Performa curator, I realized that Greek and Cypriot artists, like Maria Hassabi, were able to have a strong cultural exchange with American colleagues and fellow curators seemed interested in learning more about the contemporary Greek scene. An organization like Greece in USA can be a catalyst for promoting the work of contemporary Greek artists abroad.

In the future, we will be focusing on integrated artistic commissions in location driven contexts, including New York and other metropolitan centers, and group exhibitions that engage Greek artists with American and international issues and concerns. More specifically, we aim to present Greek – South African artist Penny Siopis and her piece "Welcome Visitors!" with the participation of New York based Jazz musicians. The project is based on the story of the jazz tune "Skokiaan" composed in 1947 by the Zimbabwean musician August Musarurwa, which was famously covered by Louis

Armstrong in 1954. Mixing archival material from Armstrong's tour of Southern Africa in 1960 with anonymous home-movie footage, the film associates the migration of the melody with Zulu imagery, and the connections between Southern Africa and the American south.

We also plan to present a new opera project composed by the young Greek artist Orestis Papaioannou with a libretto by Alekos Lountzis and *co-author in English*, Orfeas Apergisentitled "The Fall of the House of Commons" to be performed at the house of Poe in Philadelphia. The project connects the uniqueness of Poe's emblematic House with the commonest everyday house and aspires to combine musical idioms ranging from classic operatic melodrama to the eclectic re-assemblages typical of postmodern music.

Greece in USA also intends to present American artists in Athens. This September, we're partnering with the Municipal Theater of Pireaus to present Andres Serrano project "Torture" and John Akomfrah's "The Airport," a project that was filmed at the old airport of Athens. Set in the landscape of Southern Greece and an abandoned airfield near Athens, the film recalls the work of two filmmaking greats: Stanley Kubrick and Theo Angelopoulos. Accompanied by a soundtrack composed by John Akomfrah, the film's narrative weaves together cinematic, literary, philosophical, and artistic traditions, where spaces of human ruin and natural beauty abound. Serrano's exhibition addresses the story of torture, a tale as old as the story of the world itself. While torture was declared unacceptable by the Geneva Convention in 1949 and subsequently prohibited by the United Nations Convention against Torture, the fact remains that at least 81 world governments currently practice torture illegally, but at times, openly.

WM: An extensive number of artists are listed on your website. How do you plan on engaging your roster of artists?

SG: We plan to engage with all these artists in our forthcoming exhibitions and live programs. We also plan to invite curators and support the production of their projects. We are currently in dialogue with institutions in New York, Boston, LA and Houston for the presentation of "Greece in USA" projects.



Stylianidou Vassiliea aka Franck-Lee Alli-Tis Somatic TaleOhrZ. Part I, 2019 Video installation, more at <https://undercurrent.nyc/exhibitions-and-events/2021/6/7/the-right-to-breathe>

WM: Greece in USA recently launched the second iteration of its 2-part inaugural exhibition with the participation of 100 Greek artists, titled "The Right to Breathe" (through October 7). It can be viewed at undercurrent.nyc and is in dialogue with "The Right to Silence?" at Anya and Andrew Shiva Gallery, John Jay School of Criminal Justice (CUNY). Could you tell us about these exhibition?

SG: Teaching at CUNY, I was interested in the American aspects of public education which is so different to the European. I think CUNY is a fascinating educational apparatus and I was amazed by my students who were so different from NYU. Students who work as night guards or in other very tough professions and who are struggling to survive and study. This gave meaning to my role as a professor. Thus, CUNY and most importantly the confinement we were experiencing during the pandemic inspired me to think about incarceration in a way that I hadn't before, especially as a European. We don't have private prisons and the justice system is very different.

I think it is significant that Greek artists are invited to respond to issues that they haven't really reflected upon due to the geographical and political contexts that they haven't experienced. African American artists would consider these issues in an entirely different manner and this is I think the contribution of these exhibitions, to introduce complexities and asymmetric knowledge or to provide versions of "uncomfortable knowledge" on how artists from the "periphery" can make sense of the complexity of the social sphere in a global context and without aestheticizing political tensions.

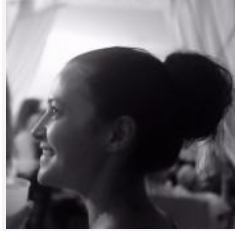


Manolis Baboussis, Untitled, 2014, Chairs, cement blocks, 220x500x95 cm more at https://shivagallery.org/featured_item/the-right-to-silence/

WM: How do you feel about virtual exhibitions? Could you explain the benefits of hosting digital projects, especially one aimed at the internationalization of Greek Culture in the USA?

SG: I really believe in the potentiality of the medium and I guess we were finally able to overcome the medium specificity as it was critically conceived during high-modernism. Thus, I believe the virtual world will be or is already our own expanded field. Regarding Greece in USA, due to the logistics and

minimum funding, the virtual realm provided a great opportunity for the launch of the organization and for the possibility to show the artists that we select without pragmatic restrictions. However, we now plan to focus mostly on “physical” exhibitions and projects. **WM**



KRISTIN SANCKEN

Kristin Sancken is a New York based writer, curator, and art consultant.

3. Sozita Goudouna: "Art is intertwined with the production of knowledge"

BHMAgazino

Sozita Guduna: "Art is intertwined with the production of knowledge"

Reputable art historian and curator talks to BHMAgazino about her new initiative, "Greece in USA", and explains why confinement looks like imprisonment.



Nastos George

31.01.2021, 06:00

GREECE IN USA



Eva Giannakopoulou

Reputable art historian and curator talks to BHMAgazino about her new initiative, "Greece in USA", and explains why the current confinement looks like imprisonment.

Nastos George

31.01.2021, 06:00 VIMA NEWSPAPER

Please scroll down for Greek: https://www.tovima.gr/printed_post/sozita-gkountouna-cr/



A distinguished art historian with experience as adjunct professor at CUNY, Sozita Guduna is also considered a prominent exhibition curator.

In March 2020, she decided to establish the "Greece in USA" platform, an organization that promotes Greek culture abroad and promotes international cultural cooperation and makes an impressive opening amid a pandemic by launching, with the support of its Ministry of Culture Of Greece, the group exhibition "The Right to Silence?" / "The Right to Silence?" on the penitentiary system, prison and incarceration regimes and the reform of criminal justice, in different geographical and political contexts. Its first phase is currently being presented at John Jay College of Criminal Justice, CUNY, City University of New York



VIMA MAGAZINO VIMA NEWSPAPER

Mrs. Gudouna, what was the trigger for the creation of the “Greece in USA” platform?

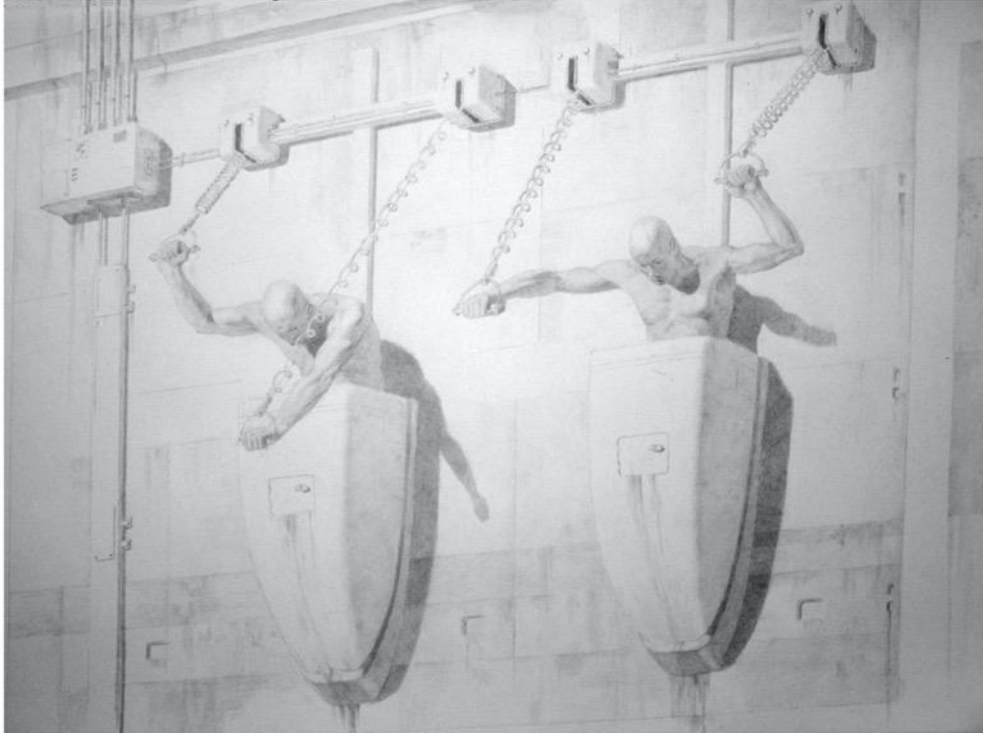
“The initial impetus was very much related to the structure of artistic practice, that is, to the visualization and representation of an initially intangible idea or to the conquering of utopia. Secondly, it was my long-term involvement with the quests and anxieties of Greek artists, but also of cultural institutions, as well as the belief that a third way can be established for cultural diplomacy between the state and major institutions. I also thought that I could help in this direction owing to the knowledge of contemporary cultural production in Greece and my experience in London and New York. Criticism and introspection often find better ground in practice than in theoretical pursuits.



Panos Kokkinias

How did you get inspired by the theme of the group exhibition “The Right to Silence?” / “The Right to Silence?”?

“The exhibition’s theme is based on a reversal; I am interested in paradoxes when they illuminate the exploration of meanings. In this case, the well known “Miranda Rights” that we, as Greeks, find mainly in American crime movies. I have always been impressed by the expression “you have the right to remain silent”. Silence is transformed into a right when what can be said is aggravating for the citizen of a benevolent democracy. The paradox, however, is that some citizens remain silent because they are not given the opportunity to speak, which implies that they lack the right to freedom of opinion and expression. In the group exhibition, the “Miranda Rights” acquire a metaphorical substance in terms of exploring ethical issues, but also aesthetic forms and artistic media since silence is the most abstract form of expression.



Steven C. Harvey

What criteria did you use to select the artists participating in the exhibition?

The aim of the organization's inaugural exhibition is to map and record the influential Greek scene beyond stereotypes. In the same way that "Greece in USA" seeks to highlight the cultural production of contemporary Greece, beyond simplifications, the selection of the artists was made with expanded aesthetic criteria (abstraction, illustration, different media), but also based on the engagement of their work in relation to socio-political issues. I am concerned with Greek artists presenting their work on an equal footing with international artists and colleagues from abroad so that they can have an independent and objective mapping and database of Greek artists and accessibility to their work. Local galleries face difficulties in promoting Greek artists abroad, especially when they do not have the opportunity to participate in international art fairs. At the same time, Biennales and institutions that register the work of Greek artists focus on the country itself and less on cultural extroversion."



Margarita Athanasiou

The issue of reforming the US penitentiary system is a top priority for many — especially for the African-American community, which sees mass imprisonment as a modern form of slavery. How could art contribute to such socio-political change?

“Art is intertwined with the production of knowledge, consequently we are given the optimistic impression that it can contribute to the improvement of socio-political conditions. The dialectic between politics and art is a driving force for contemporary artists, but I would like to focus on the artist Ashley Hunt participating in the exhibition. Hunt, who presents work on MoMA and Whitney, was selected for his research on prison development and its impact on current economic restructuring and racial policy (correctionsproject.com). His work “Degrees of Visibility” examines how prisons and guards sit in their natural and cultural environment, forming the aesthetic production of mass imprisonment.



Aristides Lappas

How do international coronavirus decrees and extensions of home confinement address these concerns?

"The parallel between mass imprisonment and the confinement we currently experience may be a sensitive and questionable issue, but it continues to be a true experience for many of us. The associations and the way we approach concepts such as mass imprisonment can only be different from the pre-coronavirus era. "The concerns are heightened when we think that these are not just temporary measures, but possibly a paradigm shift in our social and professional life."

How have you really experienced lockdowns?

"I was and am in New York during the pandemic and I have not been able to travel for a year to be with my parents and friends. Perhaps this experience influenced the choice of the subject of the exhibition, but mainly my decision to create "Greece in USA" which was accidentally founded on March 25, 2020, in the middle of the pandemic. The enthusiastic participation of the artists and their generosity came as an optimistic omen for the future".



Stefanos Tsivopoulos

Are you happy with the recent US leadership change?

"Culture or barbarism? We have been very concerned about this binary in the US in recent years, now we need to focus again on collectivism, social justice and ecological "reform".
"I hope that the new leadership will focus on culture in these areas and not barbarism."

You have collaborated with many great artists. Which personality has impressed you the most?

Indeed, I have been lucky in collaborating with international artists, but I would say the “cliché” that the importance of artists does not always coincide with their popularity and this reality is trying to highlight “Greece in USA”. But the personality that has impressed me the most, probably because of its closeness and osmosis, is Raymond Pettibon, perhaps the most prominent American artist who focuses on design and probably one of the most critical and political looks in contemporary American art.

How do your studies in theater and philosophy enrich your artistic activity?

My academic pursuit of philosophy of art and aesthetics and my recent monograph focus on defining the boundaries between the performing and visual arts and Beckett’s minimal work “Breath”. I came to America to work at Performa Biennale, a biennial that focuses on the cross-disciplinary nature of the arts. In other words, I consider that I was selected by Rose Lee Goldberg, director of the Biennale, thanks to the cross-sectoral approach of my practical and theoretical work. I perceive the visual arts in the context of their interface with other artistic media.”

4. Greek artists gain voice in the US: Sozita Goudouna on "Greece in USA"

February 2021

ARTISTIC

Greek artists gain voice in US: Sozita Gudouna for "Greece in USA"



A new cultural platform promises to make contemporary Greek culture known in America, starting in New York. Interview with its founder Sozita Gudouna.

GIANNIS KONSTANTINIDIS

30.1.2021 | 09:56

YIANNIS KONSTANTINIDIS LIFO 30.1.2021 | 09:56

Just a week after taking office, Joe Biden signed a decree not to renew the contracts of companies that run private prisons in the United States. "It is a first step," he said, "to contain the powerful who benefit from our penitentiary system." He added that he was referring to what he said was the launch of a "systemic racism" plan in the United States, noting that private prisons are "less humane and less secure" for inmates. With this decision, the new President keeps his campaign promise to African Americans and citizens

of other minorities, from whose ranks comes a frighteningly high percentage of a total of 2.5 million inmates in US prisons (private, state, and federal, including illegal immigrants, in addition to criminal convictions — the US is the country with the most prisoners in the world). Above all, however, with this decree, President Biden directs to a prosperous settlement this huge for the American reality, for which discussions, protests and consultations had already started during the Obama presidency, but without a solution, while During Trump’s presidency, this social demand was deliberately extended unresolved in order to facilitate private business in the field of penitentiaries as well.



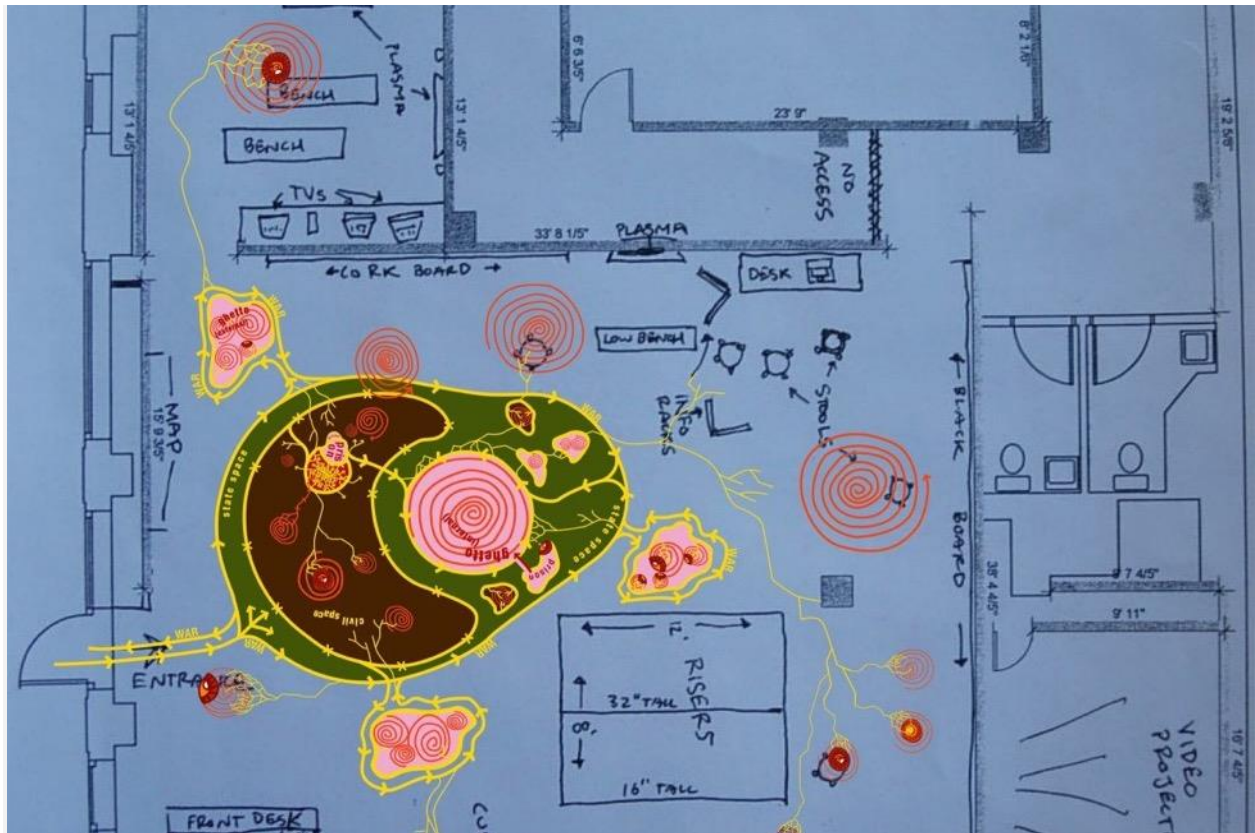
Raymond Pettibon and Sozita Goudouna at The Journal Gallery — Tennis Elbow — during the artist’s solo exhibition curated by Sozita Goudouna

The exhibition explores the issue of incarceration of convicts for criminal offenses as a condition of deprivation, difficult living and constant brutality in every moment of their daily lives, which due to its cruelty often leads to the collapse of the personality of the inmate. Prisoners in private prisons make up a fairly low percentage of all prisoners in the country, but the debate over the issue of “private prison companies” has been progressively increasingly significant since its inception, which showed that it concerned all Americans and that it was ultimately evolving into a matter of moral order more than anything else.



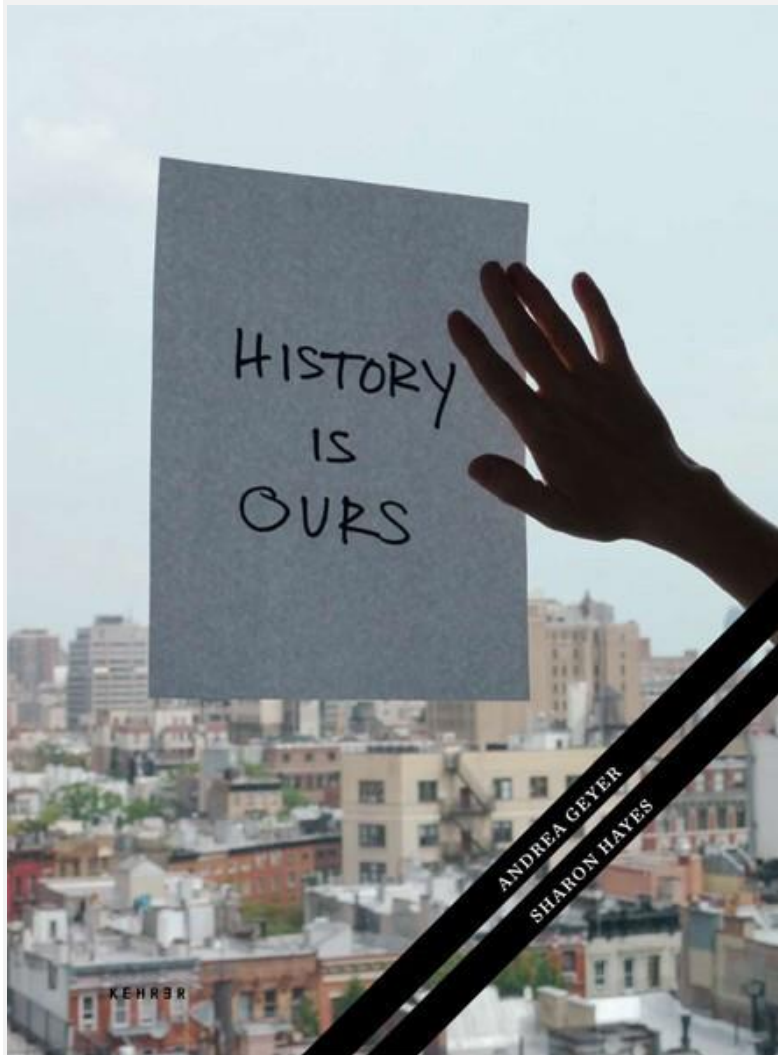
Eva Giannakopoulou, Dogman's Dream, still photo from video

The prison as a new kind of "industrial exploitation", a suspicious punishment universe, hidden behind very high walls, is also the subject of a large art exhibition of MoMA PS1, which is the branch of the famous Museum of Modern Art in New York, where experimental reports, which are often almost provocative. The title of the exhibition at MoMA PS1, which continues until April 4 this year, is "Marking time: Art in the age of mass incarceration" (which in outrageously free performance in Greek means: "Marking time: Art in the years of mass imprisonment "). The report explores the issue of incarceration of convicts for criminal offenses as a condition of deprivation, difficult living and constant brutality in every moment of their daily lives, which due to its cruelty often leads to the collapse of the personality of the inmate.



Ashley Hunt

However, the exhibition also focuses on resisting all of this through art. Most of the participating artists were imprisoned and began creating works of art while serving their sentences. It is inevitable that one will not lead to the reduction of all these difficulties and the corresponding feelings in the condition of the immigration detention centers but also of the confinement of the general population due to a pandemic. All of the above are mentioned as a necessary introduction to another exhibition that is now taking place in New York and which is Greek. It is organized by the new cultural platform "Greece in USA", created by Sozita Gudouna, with experience as adjunct professor at City University of New York (CUNY) the largest urban university in New York). She is also the curator of exhibitions in Greece and New York, the director of all the activities of the studio of the great American artist Raymond Pettibon (for whom he also organizes his personal foundation for the management of his work) and, finally, the author of a dissertation on the smallest in duration — only 30 seconds — play by Samuel Beckett: the interlude "Breath" (full title of the dissertation: "Beckett's Breath: Anti-theatricality and the visual arts on Samuel Beckett's Breath", 22.1.2021 Greece in USA: A new platform promotes Greek culture in New York The first exhibition of the "Greece in USA" platform is entitled "The right to silence?", Which means "The right to silence?".



Andrea Geyer and Sharon Hayes "History is ours"

"In America, all the talk about imprisonment and incarceration, but also the current MoMA PS1 report, revolves around the fact that prisoners are 'invisible' to American society. They are the rubbish that society hastily hides under its rug, so that they are not visible, and their presence bothers them, at the same time that Americans experience the obsession to make themselves "visible" at all times in every social and professional circumstance. Curating the exhibition "The right to silence?", I wanted to focus on the same issue, but from the point of view of the acoustic perception of the presence-absence of prisoners. "Of course, I seek to achieve all this through a more poetic approach to issues related to politics. And I have to admit that this is a constant goal of mine: to convey political ideas and positions through a poetic theme and not to raise a banner with demands.

In America, there are huge problems that are simmering — and boiling — in prisons. If we recorded them, starting with the racial discrimination, which is huge, we could reach even the fewest cases of discrimination against transgender prisoners. In other words, all the pathogenesis of American society becomes much more pronounced in the harshness of the prison environment. It would be reasonable to ask what all this can have to do with us in Greece and how we could identify with such problems in order to be able to mobilize emotionally, to become compassionate. One answer would be the experience of the incarceration of all of us brought about by the coronavirus pandemic. The first-hand sense of what even a partial loss of our freedom means. "Obviously, quarantine has little to do with the condition of imprisonment, but it is enough to make us think about the concept of freedom, the right to it and their limits." Chin Chih Yang, Pleading the 5th The idea for this report is related to the famous "Miranda Rights", ie the rights recognized to every person arrested in the US. They are more or less known worldwide, thanks to the cinema and the cliché phrase of the police, "Miranda Warning" (warning Miranda), to the detainee, "You have the right to remain silent", which literally means: "You have the right to remain silent" and means that the detainee has the right not to testify during the preliminary examination, the police pre-trial investigation.

The name "Miranda Rights" comes from the name of the first inmate who in 1966 appealed to the US Supreme Court against the State of Arizona to seek recognition of this right. "Starting from this well-known verbal cliché, we tried to extend the thought in every possible direction, in order to explore and circle the possibility of remaining silent forever and in any case," says Sozita Gudouna, introducing the horrible way in a very gentle way. concept of voluntary self-esteem. At the same time, however, he emphasizes that all these issues are twofold, given that "the right to remain silent is, in any case, a way to protect your point of view." On the other hand, the choice of the theme of the exhibition also stems from the perception of Sozita Gudouna that the exhibitions that promote modern culture should not be of a "festival nature", nor should they be anchored in the system of themes that we traditionally project outwards. ». He emphasizes, in fact, that "they should address the spectators of the place where they are presented and touch something that concerns them in the context of their daily life as members of a social group."

The composition of the artists participating in the exhibition "The right to silence?" one would say that it resembles an ark of contemporary Greek art. In terms of foreign participation, Ashley Hunt stands out, which belongs to the artists who have served a long prison sentence. His star is currently shining in New York and his works are included in the exhibition at MoMA PS1. Irini Linardaki, Raised Installation "With this report, Greece is speaking a new language," says Sozita Gudouna. "The goal that is achieved is that a first mapping of the contemporary Greek art scene is presented in New York: Greek artists

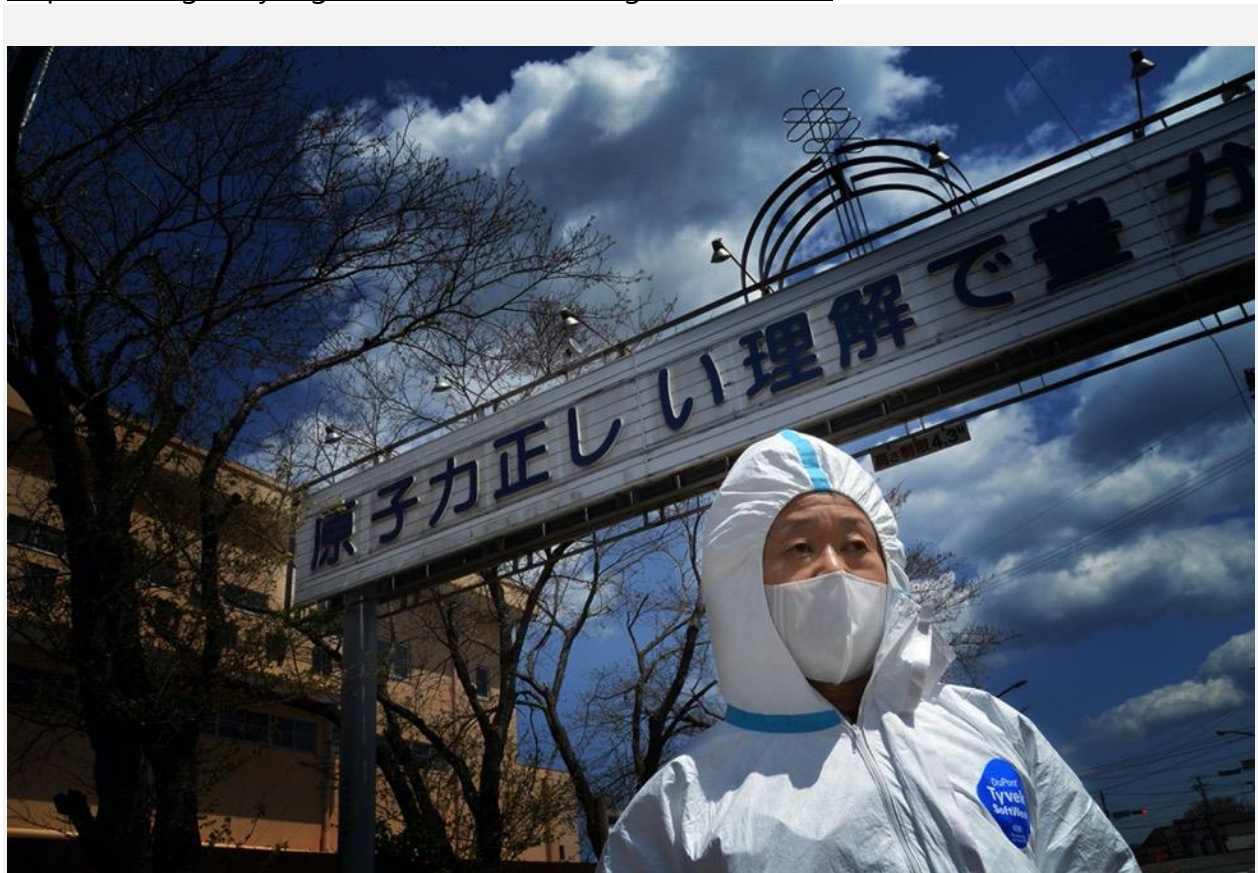
acquire a voice there. But the big bet of the "Greece in USA" platform is to manage every time, with its exhibitions, Greek artists coexist with internationally recognized foreigners. This coexistence would lead to another look from the point of view of the spectators there towards the work of the Greek artists that will participate. 6.1.2021 A giant concrete vulva sculpture divides the whole of Brazil In general, my goal is first to enter a class in how Greece will appear in America, starting with the contemporary art production here. Reports will be proposed whose theme will concern the whole world. Greek artists will be represented at a rate of 30–40% of all participating artists. The success of this tactic is that while it will be a Greek exhibition in America, it will not look like an exhibition promoting Greek artists but will be an exhibition that will be presented there and will be addressed to the whole world.

The aim is to make the Greek artistic presence in America continuous, but without this happening loudly, as a "product placement", as would be described in the language of commerce. In addition to this axis of presentation, all the cases will be highlighted where renowned international artists deal in their work with something they choose from the classic Greek arsenal of ideas and concepts and has a direct origin from Greek antiquity. One such example would be the British artist Chris Ofili who, in 2019, based part of his work on the awesome translation of "Odyssey" by Emily Wilson, the first woman to translate the Homeric epic into English. The next goal of the "Greece in USA" platform will be to invite foreign curators to collaborate with major New York galleries. The platform will maintain strong links with academic institutions and artist collectives. He will follow the Greek emerging artists. It will be published and its first sample will be a monograph on the work of the great Lucas Samaras. We would also like to proceed with similar publications for all the distinguished Greek artists of the Diaspora. The platform will participate in the production of Greek works that will participate in its exhibitions. In the current report this happened with the work of Vangelis Vlachos and I hope that soon resources will be secured to finance the production of a new video by Stefanos Tsivopoulos. I would also like the platform to represent the performing arts. But to put it all in an economic sense, my goal at this stage is to do one or two projects a year, depending on the funding that will be achieved. These should be so good that each time a strong imprint is left on New York's art life. However, in order not to consume all the time we have in the search for sponsorships, "alternative" projects could be made in unpredictable places, with very low funding needs, but always with content for the viewers ".

The exhibition's theme also stems from the perception of Sozita Gudouna that the exhibitions that promote modern culture should not be "festival in nature", nor should they be anchored in the "system of issues that we traditionally project outwards". Greece's first exhibition in the USA is presented at the Anya and Andrew Shiva Gallery, which is the main

exhibition space of the John Jay College of Criminal Justice, a major college at the City University of New York in Manhattan. It usually hosts exhibitions that address major social problems or issues related to classical studies. The choice of venue was made to correlate the exhibition with the only public university in New York, which is one of the largest in the world, but also with this college, whose reputation is as great as that of the university. from which the most important criminologists and judges graduate. The report consists of two parts. The first has been edited by Sozita Gudouna, while the second, entitled "The right to silence: Asia", is curated by Thalia Vrachopoulos and has an important representation of artists of Asian descent. It will last until July 31, 2021 and one can see the exhibition online and for free by following this link:

https://shivagallery.org/featured_item/the-right-to-silence/



Goro Nakamura, Explosion

Participating artists: Margarita Athanassiou, Maria Adelman, Steven Antonakos, Klitsa Antoniou, Kenji Aoki, Lydia Venieri, Vangelis Vlachos, Antonis Volanakis, Alexandros Georgiou, Eva Giannakovougis, Keli, Panos Kokkinias, Georgia Kotretsos, Aristidis Lappas, Manolis Daskalakis-Lemos, Irini Linardaki, Aristidis Logothetis, Marion Iglelis, Olga Miliariesi-Fokas & Despina Damaskos Papas Sklavenitis, Efi Spyrou, Marilia Stagouraki, George Stamatakis, Chrysan Stathakos, Panos Tsagaris, Stefanos Tsivopoulos, Nagia Frangouli, Nikos Charalambidis, Gioula Chatzigeorgiou, Despina Chatzipathoulou, Veronique Bourgoïn, Tim D'Agostino, Karen

Finley, Geyer Andrea & Sharon Hayes, Steve C Harvey, Ashley Hunt, Richard Kamler, Renee Magnati, Ilan Manouach, Daina Mattis, Juli Susin, Mischa Twitchin. In the next part of the exhibition entitled "Undercurrent" participate the artists: Chloe Akrithaki, Alexis Vasilikos, Eugenia Vereli, Maria Georgoula, Eleni Glinou, Lydia Dambasina, Martha Dimitropoulou, Irini Karagiannopoulou, Ismini T, Marina Maro Michalakakos, Phryne Mouzakitou Manolis Baboussis Rania Bellou, Emmanuel Bitsakis, Angela Bozo, Margarita Myrogianni Maria Papadimitriou, Euripides Papadopetrakis, Natasha Papadopoulou, Elias Papailiakis, Teresa Papamichali, Emilia Papafilippou, Georgia Sagri Katerina Sarah Christina Sgouromyti, Vouvoula Skoura, Evangelia Spiliopoulou, Antonis Tsakiris, Filippos Tsitsopoulos, Thalia Chioti, Zoi Hounta, Dionysis Christofilogiannis, Elaine Angelopoulos, Blind Spot, Rafika Chawishe, Mat Chivers, Delia Gonzalez, Ashley Hunt, James Lane, John Newsom, ODC Ensemble — Elli Papakonstantinou, Anastasia Pelias, Irene Ragusini, Duke Riley, Martin Sexton. Chara Piperidou, Gradations of Vocals, diptych, 2018 Opening Photo: Stephen Antonakos, Red Neon From Wall to Wall, 1968

Source : www.lifo.gr https://www.lifo.gr/articles/arts_articles/311745/oi-ellines-kallitexnes-apoktoyn-foni-stis-ipa-i-sozita-gkoyntoynta-gia-to-greece-in-usa

5. Sozita Goudouna makes us proud in Manhattan

Author: Georgia Drakaki

We talked with Mrs. Goudouna about the role of art in the time of a pandemic, her daily life between obligations and aspirations, the New York Performa Biennale, her favorite museums, GREECE IN USA and many more and even her views on rebetiko'

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<https://www.in.gr/2021/02/23/english-edition/sozita-gountouna-struggles-relentlessly-dissemination-greek-culture-contemporary-open-way/>

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Sozita Guduna makes us proud in Manhattan and in the world

Georgia Drakaki

February 10, 2021, 6:01 p.m.

Struggles relentlessly for the dissemination of Greek culture in a modern and "open" way

The cultural platform GREECE IN USA is a global organization that promotes Greek culture abroad and promotes international cultural cooperation. Founded in New York by the internationally renowned Greek adjunct professor CUNY Sozita Goudouna, one of America's most prominent Greek curators. GREECE IN USA makes an impressive opening amid a pandemic, launching, with the support of the Greek Ministry of Culture, the group exhibition "The Right to Silence?" / "The Right to Silence?" on the penitentiary system, prison and incarceration regimes and the reform of criminal justice, in different geographical and political contexts. The first phase of the exhibition is currently presented at the John Jay College of Criminal Justice, CUNY, City University of New York with the participation of 43 Greek and Cypriot Artists, while the second parallel action is expected in February at "Undercurrent", one of the most influential Brooklyn-based showrooms worldwide.

So we talked with Mrs. Goudouna about the role of art in the time of a pandemic, her daily life between obligations and aspirations, the New York Performa Biennale, her favorite museums, GREECE IN USA and many more and even her views on rebetiko. This Greek woman has managed to remove the rust from her mind: nothing old and outdated in the way she perceives and acts for Greek culture, which is rarely found in local professionals of “culture” and “art”.

As we were discussing, I thought what a wonderful thing it is to be Sozita, to live in Tribeca (Manhattan’s most hip district) and to breathe with the lungs of creativity and art, collectives and exchange of ideas.

It’s like a dream.

But to get there, Sozita Guduna studied, worked and fought hard. That is why she makes us proud — not because she is Greek, but because the Greekness of her existence and action erupts unpretentiously and authentically.

A Greek woman in New York: how was the first night of the rest of your life in America? And how did you decide to leave Greece?

I remember my first night in New York in an apartment I stayed in when I arrived at midnight. It was located opposite the historic Armory where the “Armory Show” took place in 1913, one of the most important exhibitions for Modern Art with the participation of Marcel Duchamp, Van Gogh, Gauguin, Cezanne, Picasso, Matisse, I felt so lucky!

But what I will never forget was the day I found out what really makes you a New Yorker, the night I had nowhere to stay — due to financial and other circumstances — and spent the night in an overnight cafe-restaurant on Broadway. The edge of survival gives you a strength, that makes it easier to understand this city and sometimes “conquer” it with a sense of urgency.

Like Andre Gide wrote in 1926 ‘One doesn’t discover the new lands without consenting to lose sight of the shore for a very long time.’ I was 17 years in London, then from 2013–2015 in Greece during the years of the crisis, I decided to leave Greece because I was lucky to have been selected as the inaugural curator at Performa Biennial, one of my most admired international Biennials.

What exactly is the job of a curator? If one wants to deal with it, what stages does one “have to” go through first?

The role of curator is relatively new and there are different schools of thought about curation depending on the generation and the artistic orientation. In the past, good degrees in art history, politics, or the social sciences could cover a broader education for a good career as curator, and most curators did not have specialized studies in curation.

Today, excellent postgraduate courses are offered internationally in curating, therefore, after a good first degree there may be specialization in specific areas of curation such as public space, digital arts, performance, politics and art, anthropology, environment etc. In Greece similar educational programs are currently being developed but have not yet been established. The Performa Biennial in New York, in which I specialized, focuses on the role of the curator as producer — commissioner — developer. Performa also inspired me to found Greece in USA. The Biennale takes place in different parts of the city, from Times Square and New York Customs to MoMA and BAM. For a month, Performa is changing the way New Yorkers experience and perceive the city, especially after 9/11, which transformed the relationship between residents and the public space. The Biennial aims to “reclaim” public space and spaces that have changed use due to the dominance of Real

Estate.



Do you feel, yourself, an artist?

The nexus of curator — artist has preoccupied me a lot. We both participate in the creative process with a synthetic and analytical approach. Roles shift in contemporary times and the artist becomes a thinker, even a “scientist,” in the sense of detecting and verifying asymmetric knowledges, the curator is like a “metteur en scene,” as we would say in French and I use this term to give the broader perspectives of curation.

I see curation as a practice based on scientific-technological and philosophical developments to explore new temporal and spatial interactions, new forms of artistic intervention, to unfold the wide range of scientific, theoretical and artistic positions that shape the curator, spectator / artist, performance / event / exhibition and intervention / cultural production.

Image for post

Will the artistic activities of the Greece in USA platform mainly concern the visual arts or other fields of art?

Greece in USA seeks to present all aspects of cultural production as well as cultural research. We focus on the visual arts, performing arts, experimental cinema, new media, architecture and dance. We commission and present in collaboration with other curators and institutions art programs on specific topics and we also commission artists to create new works or we collaborate with them on existing works.

The non-profit organization develops productions that meet the needs of public or private institutions and spaces (site-specific/location driven), new media (and intermedia). The promotion of international exchange of practices and knowledge in the arts, the exploration of methods used in theatrical and curatorial practices and the points of intersection between the arts, society and the public sphere through interventions, collective actions, educational programs and publications, are the point of interest of Greece in USA.

Among the goals of the platform is the following: "To support inspired cultural practices of Greece, welcoming and cultivating new ideas and influences." This was promised by various institutions in Greece, such as Niarchos and Onassis, but various young Greek artists constantly feel marginalized. Monica, and Maravegias for example aren't "new and influential". How do you perceive your commitment to a goal like this?

Our goal is to create the "third way" for cultural diplomacy between the state and major institutions that will always be in good cooperation with the institutions, ministries of culture and foreign affairs. I have worked as a consultant for the Onassis Foundation in New York (I have been Onassis Scholar since 2002) and I appreciate the work of the organization.

Stegi has contributed tremendously to the dissemination of modern culture in Greece and internationally and we observe that organizations such as e.g. the Athens Biennale can not survive without the support of the foundation. It almost replaces the state and for that it has a huge responsibility for its choices. An organization like Onassis has exceptional potential, but this does not mean that there will not always be ground to be covered in the promotion of contemporary artists, with different sensitivity and care, than the mapping and

management of the contemporary scene by an organization that is "too big to fail."

What do you think is the big, non-negotiable common denominator of the visual and performing arts?



I would say "presence in present time." However, in the post-Covid era, physical presence is not a possibility, in most cases, for the reception of art. Mediated presence at present time is necessary both for the visual and performing arts. More specifically, the canvas or the three dimensional installations, or the theater, are models for understanding the problem of the tension between reality and representation. Their non-negotiable common point is the exploration of representation that is understood as a process and not as a given.

In my book "Beckett's Breath" I try to examine these relationships as they unfold in relation to temporality, materiality and plasticity in the arts. The book presents cross-disciplinary findings around the nature and aesthetic possibilities of respiration, the minimum condition of existence, in the interface between the visual and performing arts.

Culture was devalued by the Greek state during the period of lockdowns — not that one can make a living from his art in this country, even in normal conditions. What do you think about the Support Art Workers movement?

I was not able to follow the movement extensively, I was informed via internet, but I was excited about the way art professionals networked in activism and mass mobilization. I think something similar in the fermentation of artists with common visions had been achieved in front of the parliament during the “indignant movement” in Athens, but it had not taken a more specific form with an active participation in the trade unions.

I hope that the opportunity is not lost with the “Support Art Workers” movement for participation in the decision-making that is often done through the trade unions (Chamber of Arts, Actor’s Equity etc.) or with a strong and dynamic platform that will imagine the ways these pre-existing networks can be replaced or strengthened.

Do you watch subscription channels and, if so, are there any series that you are stuck with?

I watch Netflix and have recently watched series like Gumbit’s Queen, Bridgeton, Lupin and I also started The Dig (it seems from the selections that I am nostalgic of London), but I usually do not get stuck with the series. I’m most fascinated by the structure and “temporalities” of a movie, so when I watch Netflix longer than I should, I switch to Criterionchannel.com.

What is usually the first thing you do in the morning and what is the last thing you do before you go to bed, in the context of your daily routine?

The first thing I do is brew my coffee (or I have prepared it the previous night) so I can get up from the overnight and go to the office and the last one to turn off the laptop after working late at night, with background sounds of a movie or podcast. During the weekends I hope to get a few or many hugs.

Do you think that art should be militant, political or accusatory or, is it better for the creator to express her/himself by taking a distance, as an attempt to make her/his work timeless?

I believe in "living" art and "dead" art. I think Peter Brook remains unsurpassed in his theory in "The Empty Space" when he talks about the four categories: "Dead", "Sacred", "Rough" and "Immediate" theater. Consequently, whether militant or non militant, we are interested in art that is not "dead." Militant art has references to major political processes and the relationship between politics and art in catalytic periods such as, say, the Russian Revolution. In Greece, poets, writers and artists such as Ritsos, Katrakis and many others were indeed militant with great impact on society. In contemporary times, when artists, but also curators, use political and social sensitivities as a means to justify the existence of their work, I believe that they are often led to a "cul de sac."

At the same time, however, in modern times, if the artist-thinker does not negotiate environmental and social issues, she/he will soon find that his / her work will be redundant. Pretense is the problem in all aspects of culture and life.

What is your favorite museum in the world?

With the exception of the Anthropology Museum in Mexico, I would say that probably my favorite museum, owing to its size, but also exhibits and history, is the Foundling Museum that was situated next to my old house in London. Foundling was originally founded in 1739 as a hospital by the philanthropist Thomas Coram for the care of abandoned babies and is still a charitable organization.

At the same time, it is an exhibition space that hosts excellent exhibitions of contemporary art such as an exhibition with Mat Collishaw, Tracey Emin and Paula Rego. The artists were involved in a dramatic visual dialogue about the history and themes of the Museum, which was Britain's first institution for abandoned children. This unique exhibition continued William Hogarth's legacy in the eighteenth century, inviting leading artists to showcase their work at the Foundation, raising awareness of society's failures against vulnerable children and mothers. Among the artists who supported the Hospital were William Hogarth and composer George Frideric Handel. The Museum's Collections include paintings, drawings, prints and sculptures created and donated by Hogarth and others.

Greece in USA's first group exhibition explores the penitentiary system to see if art and aesthetics can break the silence on critical political issues such as mass imprisonment and criminal justice reform. How did the decision / inspiration to present this extremely delicate, difficult and challenging issue come about ?

The subject of the exhibition I am curating is based on a reversal: I am interested in paradoxes, when they illuminate profound meanings. In this case it is about the well known "Miranda Rights" that as Greeks we learned from Hollywood crime films. I was always impressed by the expression "you have the right to remain silent."

Silence is transformed into a right when what can be said might be legally binding for a citizen of a benevolent democracy. The paradox, however, is that some citizens remain silent because they are not given the opportunity to speak, therefore, the right to freedom of opinion and expression.

In the group exhibition, "Miranda Rights" acquires a metaphorical sense in terms of exploring moral issues, but also aesthetic forms and artistic means, if we assume that silence is the culmination of abstraction. At the same time, we are confronting the confinement of the current pandemic, hence, despite the sensitive balance of drawing a parallel between the confinement and incarceration indeed we become more aware of the issue of mass imprisonment during the current condition that we all share.

Who is Sozita Goudouna? Everything looks charming and rare on you. Let's start with the name and get to the multi-page CV...

Who is she ? I also wonder when I catch Sozita talking to herself. I try to discuss with her often as a kind of contemplation and self-awareness. My name comes from "Sozo — to save in greek," given that I was saved in childbirth and because my mom had a beloved nephew whose name was Sozos. Agios Sozon is the patron saint of the islands of Aegina, Lemnos and Patmos, I think. At the same time, my grandmother was Sotiria, so the child escaped being named by the strict name Salvation!

Would you ever return permanently to Greece?

My life has evolved in such a way that for better or worse I do not know if I can think of anything with a permanence. The current situation and the reminder of how vulnerable we are, both physically and mentally, reinforces this view.

Would you ever consider running for a political office in Greece or America?

I would if Greece acquired an inspired, contemporary, dynamic and militant ecological party, but such an expanded movement we will have to create ourselves. We cannot imagine ideal conditions in which we will be invited to participate because this isn't realistic. Fermentations shape politics.

However, I have run for the municipal office in the island of Hydra, following my active participation, since 1988, in the ecological Association of Hydra that protects the environment and the Greek cultural heritage in the wider fields of archeology, traditional settlements and underwater antiquities.

Regarding ecology, the range of activities of the Association covers the protection of natural resources, fauna and the Mediterranean seal Monachus-Monachus, which lives and breeds in the Myrtoon Sea and in the eastern part of the Peloponnese. In 2011, I curated the project "Eleventh Plateau" in Hydra in order to explore the ways in which art can disseminate knowledge in relation to political ecology, you can find more information here.

Since we talked about politics, does Biden's election or, better yet, Trump's departure open up any new horizons in America and its relations with Greece?

Indeed, the term political ecology should refer to the ways in which politics can be purified or cleansed from the cynicism of the opportunism of certain participants in our public and political life. America's diplomacy in relation to Greece depends very much on its current relations to Turkey. I imagine the correlations are even more complicated. In politics, nothing is exactly as it seems, but I believe that Biden is a factor of greater stability, at least compared to Trump.

How do you envision / predict the production and consumption of Art as a product in the coming years, with the impact of Covid on artistic creativity, but also on the mood of the public? Theaters, concerts, street musicians...?

I think a paradigm shift will take place, but for the wrong reasons. I mean we were waiting for a paradigm shift in the way cultural goods are received, but now it is becoming imperative because of the pandemic and I do not know where this adventure will lead us. Art should be a common good and the only positive opportunity given to us by a pandemic is to realize the social power and impact of art by expanding the ways of public viewing.

I welcome the recent calls of the Ministry for proposals for interventions. Cities should become museums without walls during the pandemic by presenting happenings, performances, concerts and all cultural activities under the Greek sun and moon.

What did you miss the most — you personally — during all these difficult months, without hugs?

My parents and friends, I have more than a year to travel to Greece and it is quite hard.

What book is currently on your nightstand?

Marc Lamont Hill's book "We Still Here: Pandemic, Policing, Protest, & Possibility." I admire the writers who managed to reflect on the period we are enduring with aptness and critical thinking. The book deals with the 2020 uprising that marked a new course for the "Black Lives Matter" movement.

The brutal assassinations of Ahmaud Arbery, George Floyd and Breonna Taylor, and countless other injustices, large and small, were the spark for the largest protest movement in US history. Hill critically examines the "pre-existing conditions" that led us to this time of crisis and turmoil during the pandemic.

Would you consider doing something about the unrecognized in "Rebetiko Song" through the platform? What music do you usually listen to in the car or on Sunday afternoons?

I would be very interested in organizing a conference with the participation of bands from Athens to articulate a contemporary "mapping" of Rebetiko, in collaboration with the Modern Greek Studies Department at Columbia University, for example, and to highlight Rebetiko's relationship with the refugee history of Greece and the corresponding music styles in Europe and

America that are not so well known to the American public. Rebetiko and its history probably have to shift from the interiors of homes and Astoria and to find themselves in a more common view and in a contemporary context in cultural centers such as BAM (Brooklyn Academy of Music) and similar venues.

I had the opportunity to experience George Katsaros or Theologitis, before his death. The memory is vague but I think it was at the Lycabettus open theater in great devoutness. I am also lucky to have Harry Logothetis as a friend, a former student at ASOE (School of Economics of Athens), one of those who drop out of school, who taught me about the clarinet, Vasilopoulos, Saleas and others and with whom we have attended wonderful festivals from Tzoumerka to Krestena and many more. I was also lucky enough to be a friend of Konstantis Loukos, whose father taught the history of Rebetiko at the University of Crete. I am also fortunate to have Ed Emery as a friend, the organizer of the Rebetiko conferences in Hydra.

In London, Ed with Pavlos Melas and his band "Moo Soo Too" had jams at my parties and Paris Gravouniotis tried to institutionally promote this kind of music in London. Therefore, I love rebetiko and I am very interested in its contemporary reception, such as Blues, Portuguese Fado and other styles of "underground" urban music. I do not know how to drive, but on my Sunday flanerie on the trains from New York to Philadelphia I do not forget to listen to Bellou, Papaoannou, Vamvakari and Tsitsani.

6. Sozita Goudouna: A Greek woman who excels in New York

Travel.gr

Sozita Goudouna: A Greek woman who excels in New York



🕒 16/12/2021, 17:31

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Culture has always been the starting point of her wanderings

[BY DIMITRI STATHOPOULOS](#) PUBLISHED November, 2021

<https://www.protothema.gr/travelgr/article/1192290/sozita-goudouna-mia-ellinida-pou-diaprepei-sti-nea-uorki/>



Sozita Goudouna's research trip to the Caribbean art scene, works by Samuel Samiento at his studio in Aruba

Top curator and assistant professor at New York University CUNY, Sozita Gudouna talks to Travel.gr about her personal journey in art, her recent

collaboration with the Municipal Theater of Piraeus, and the importance of a trip from Gavdos to Beirut.

Culture and travel. How interconnected?

The predominant form of urban wandering, flâneurship, can not be understood without culture or travel. My wandering always starts with culture. As an avid collector of images and travel impressions, I wander the boundaries of the arbitrary but always aiming to discover uncharted cultural sites. More specifically, a recent trip led me to design a new program that focuses on synergies between Greek and Caribbean visual artists and performers. The artistic program entitled "Greece-Caribbean Cultural Exchanges" was implemented in September 2021 on the occasion of the Mykonos Biennale and the invitation of the artist Lydia Venieris.

Tell us a few more things.

In collaboration with the Ateliers '89 Academia de Bellas Artes Aruba and the director of the foundation Elvis López, I nominated the following 10 artists to be presented at the Biennale: Chelsea Peteson, Irvin Aguilar, Jess Wolf, Ken Wolff, Romelinda Maldonado, Samuel Samiento, Velvet Zoe Ramos, Wilfred Jansen, Alydia Wever. Efforts to connect the arts locally and regionally go hand in hand with efforts to connect Caribbean art and artists worldwide, supporting contemporary art and artists on a regional and international platform, and strengthening art organizations. One of the difficulties is the cultural, economic and physical isolation that separates different parts of the Caribbean. I also invited the artists Shayma Aziz, Adham Hafez, Luigi Ontani, Lola Schnabel, Steven C. Harvey, Nikos Charalambidis, Peter Schuyff and the musician Max ZT to the Mykonos Biennale.



[Sozita Goudouna / Photo by Elisabet Davidsdottir at Herzog & De Meuron's Jenga tower in Tribeca in Shelton MindelSM Lee F. Mindel's apartment.](#)



[Sozita Gudouna's research trip to the Caribbean art scene, performance at Atelier '89](#)

Greece in USA. A cultural journey during the Covid-19 period, a very special and at the same time difficult period for everyone. How did you see this idea of yours being implemented. Are you satisfied with the reception and management?

We cannot overlook the fact that the pandemic can be an opportunity to redefine every aspect of social life. In the field of contemporary art, I think there is a paradigm shift. Technology and the internet are changing the perceptions we had of art and its production. We saw that Crypto Art and NFT skyrocketed at the auction houses during the pandemic. The mega galleries may end up controlling these markets through their selective processes, however, at the same time there is a democratization taking place and we can not yet predict the impact it will have on art production.



[Irvin Aguilar, "Greece-Caribbean Cultural Exchanges" curated by Sozita Gudouna, Mykonos Biennale, October 2021 and Alydia Wever in situ performance in Mykonos](#)

Art should be a common good and the opportunity given to us by a pandemic is to realize the social power and impact of art, expanding the ways it is projected in the public sphere, whether it is the virtual world of the internet or preferably the real world and the public space.

"GREECE IN USA" was founded in March 2020 in New York, at the beginning and during the pandemic period. The sleepless city had been transformed into a ghost town like all metropolitan centers. The only similar experience for New Yorkers was 9/11. In this "atmosphere of fear" and following years of experience in promoting Greek artists in London and New York, I remembered the founding principles of the Performa Biennale.

Performa is the organization to which I owe my settlement in New York in 2015, which was founded in part against the fear caused by the terrorist acts of 2001. For a month, Performa changes the way New Yorkers experience the city and especially the downtown, after 9/11, which as a traumatic event transformed the relationship of residents with public space. The Biennale aims to "reclaim" public space and locations that have changed use due to the

dominance of Real Estate. Performa takes place in different parts of the city, from Times Square and New York Customs to museums such as MoMA, Whitney, Guggenheim, BAM (Brooklyn Academy of Music and Dance), galleries and other cultural venues.

In this context, I envisioned GREECE IN USA as an organization that does not align with the modern phobias of distancing and complacency, but that “reclaims” the importance of art in everyday life in public and that primarily gives a voice to a specific nationality that has no substantial or influential impact and presence in American cultural events.



[Celebrating Arvo Pärt at The Met, curated by Nectarios S. Antonios at the Metropolitan Museum of Art under the auspices of Greece in USA, November 1, 2021](#)

Several years ago you decided to live in New York. How much does your life change?

I settled in New York in 2015 and it really changed my life completely. It was like turning a page or more specifically like changing the narrative for my life since this settlement was not exactly a conscious decision. It came from a professional application that was the catalyst for my subsequent decision to stay in the city. Usually most Greeks who settle in New York have studied here and have another type of connection to the city. For me the course was more unorthodox but I hope it turns out to be just as stable.

Tell us about your most vivid image during your initial installation in the city?

I will not forget that from the window of the first apartment I settled in, I saw the famous Armory building that took place in 1913, the International Exhibition of Contemporary Art "Armory" and that shocked the country, changing our perception of the concept of the "beautiful" in art and marked the dawn of Modernism in America. It was the first time the phrase "avant-garde" was used to describe painting and sculpture. The city's direct relationship with the "avant-garde" remains a catalyst in all areas: culture, entrepreneurship and science.



Luigi Ontani | Mykonos Biennale 2021 curated by Sozita Goudouna

Your career progresses significantly in New York, however you manage and maintain a contact with Greece. How is this experience balanced?

I try to balance my relationship with the two countries through a professional perspective because otherwise it would not be realistic. The United States is very different from Europe in terms of distance and culture. Therefore, the non-profit platform I founded helps me to bridge the two countries more practically by bringing Greece to America and America to Greece through culture.

Are you the inspirer of the "Artport" program, which takes place at the Municipal Theater of Piraeus, how did this project start?

In July 2020, while we were still in the insecurity of the pandemic, Mr. Lefteris Giovanidis, artistic director of the Municipal Theater of Piraeus, invited me to design the visual arts program of the Theater. With great generosity, the board approved the proposal for an interdisciplinary program, which focuses on the dialogue between Greek and international artists focusing on the symbolism of Piraeus itself as a port of cultural exchanges. A port that can take off through a real modern cultural development. We know that the silo buildings have been transformed internationally into exceptional museums as was the goal with the competition many years ago for the Museum of Underwater Antiquities in Piraeus. I remember that the experts thought that the museum would not be implemented any time soon. The program we designed attempts to fill this cultural gap and complements the private initiatives of galleries that have opened annexes in Piraeus as well as some institutions. The work of Andres Serrano in the Stone Warehouse, which is for the first time granted to the Municipal Theater by the Port Authority, underlines the creatively subversive character that we seek to accomplish.

The video "Airport" that inspired "Artport" has been conceived as a meditation on the history of Greece and its recent financial crisis. The project focuses on the landscape of Southern Greece and the abandoned former Hellinikon airport that is being transformed. The film is inspired by the work of two films by Stanley Kubrick (1928–1999) and Theodoros Angelopoulos (1935–2012). The resilient sense of time of the film refers to 2001: A Space Odyssey (1968), while the technique of continuous movement between the camera, the characters and the locations of Angelopoulos is also used in a poetic result.

When was the first time you felt ecstatic about a work of art?

The younger we are, the more art is reflected in the ability of art to change our lives. One performance that will be unforgettable for the unique collaboration of the visual and performing arts is "Aeschylus Oresteia" by Dimitris Papaioannou with music by Iannis Xenakis and sets by Lili Pezanou, which I attended in the summer of 1995 at the Ancient Theater of Epidaurus. Recently, I felt ecstatic in a production curated by Nectarios Antonios entitled "Celebrating Arvo Pärt" at The Met that was presented at the Metropolitan Museum of Art, under the auspices of Greece in USA. We collaborated with Nectarios S. Antoniou, a member of our board of directors, to present the world premiere of Arvo Pärt at the Metropolitan Museum of Art.

What is your favorite destination? What are the key elements to include?

When you are an immigrant, favorite destinations often become the most intimate destinations. I love all our islands, and especially Hydra, thanks to my relationship with the island since the 80 'as a member of the ecologists of Hydra. But the islands that calm me the most are the farthest, the ones that take me to the Minoans, the Mysteries and the bridges in the Middle East, such as Kastelorizo, Samothrace and Gavdos. The favorite destination combines the Aegean landscape with modern architecture and art, such as the building complex designed by Xenakis since 1966 with the composer Francois-Bernard Mache on the slope of a hill in Lefkes near Katapola on Amorgos. Due to nostalgia, a favorite destination would also be a trip from Cyprus to Kastelorizo and Gavdos, as the liner once went, continuing to Cairo and Beirut. Cities with cultural ties to Greece that would be good to strengthen as we seek our hybrid identity between "east" and "west".

7. Greece in USA today in Central Park in New York with 100 Greek Artists



Sunday, December 26 , 2021 | 20:15

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CULTURE : ART

TAGS:[GREECE IN USA](#)[NEW YORK](#)

Greece in USA today in Central Park in New York with 100 Greek artists.

Today, May 14, 2021, the second program of Greece in USA starts at Seneca Village in Central Park and at UNDERCURRENT.NYC with the participation of

100 Greek artists. The showroom was chosen because it focuses on US-EU partnerships such as EUNIC and UN / MUTE

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As part of the group exhibition "Right to Silence" at the Andrew and Shiva Gallery at the John Jay College of Criminal Justice, New York City University CUNY, curated by Sozita Guduna the first version of Invocations: Retracing Seneca is a participatory walk paying tribute to Seneca Village in New York, under the auspices of Greece in USA and the Greek Ministry of Culture.

American artists Karen Finley and Kimiyo Bremer are the guides in this participatory action on a journey through selected landmarks of Seneca Village (1825-1857). The village of Seneca was a community of about 300 people. The majority of Seneca Village was made up of African Americans, many of whom had their own homes. Seneca was also inhabited by Irish and German immigrants who lived together as neighbors. The community was prosperous and housed three churches, a school, a garden, many streets and a

center (market). From 1853-1857, the city used police force to brutally destroy and demolish the village of Seneca for the development of Central Park. Central Park planning would create some of the most expensive real estate in the world. The people of Seneca were forced to disperse and only a few records kept by the city remind us of this remarkable settlement before the era of the American Civil War. The action will trace the landscape by offering recognition to these historic New Yorkers.

GREECE IN USA is a New York-based organization that promotes Greek culture in the USA. It was founded by Sozita Goudouna, a distinguished Greek curator and professor at the City University of New York (CUNY) at the beginning of the pandemic, under the auspices of the Greek Ministry of Culture, with the group exhibition *The Right to Silence?* on criminal justice reform. The first exhibition is already presented at the John Jay College of Criminal Justice (CUNY) until July 31, 2021, with the participation of 43 Greek and Cypriot artists.

Participating artists: Chloe Akrihaki, Tonia Andrioti, Elaine Angelopoulos, Antonakis (Christodoulou), Athanasios Argianas & Hughes Rowena, Yota Argyropoulou / Michalis Konstantatos (Blindspot Theater Group), Christos Athanasiadis, Manolis Baboussis, Evangelia Basdekis, Rania Bellman, Abdelik Bozou, Christina Calbari, Rafika Chawishe, Thalia Chioti, Mat Chivers, Katerina Christidi, Dionysis Christofilogiannakis, Lydia Dambassina, Seeva Dawne, Martha Dimitropoulou, Chris Doulgeris, Dora Economou, Jessica Feldman, Karen Finley, Dimitris Foutris, Mona Gamil, Maria Eleni Glinou, Nella Golanda, Kyriaki Goni, Delia Gonzalez, Efi Haliori, Zoe Hounta, Ashley Hunt, Lakis & Aris Ionas: The Callas, Elias Kafouros, Lizzie Calligas, Eleni Kamma, Athanassios Kanakis, Eirini Karagiannoparyoue, Zllias Koen, Vana Kostayola, Chrysanthi Koumianaki, Sia Kyriakakos, Aspasia Kouzoupi, Karolina Krasouli, Dimitris Lamprou, James Lane, Anna Laskari, Jenny Marketou, Maro Michalakakou, Yolanda Markopoulou, Eleanna Martinou, Despina Meimarou, Anna , Margarita Myrogianni, Mariela Nestora, John Newsom, Alice Palaska, Malvina Panagiotidi, Maria Papadimitriou, Euripides Papadopetrakis, Nikos Papadopoulos, Helene Pavlopoulou, Natasha Papadopoulou, Ilias Papailiakis, Aemilia Papafilippou, Ellam Papakli, Enllam PapakliC , Eftihis Patsourakis, Anastasia Pelias, Elena Penga, Antonis Pittas, Tula Ploumi, Artemis

Potamianou, Marina Provatidou, Mantalina Psoma, Irene Ragusini, Duke Riley, Georgia Sagri, Nana Sahini, Martha Sakelariou, Ismini Samanidou, GeorgeKaterina Sarra, Erica Scourti, Martin Sexton, Christina Sgouromiti, Vouvoula Skoura, Evangelia Spiliopoulou, Danae Stratou, Stephania Strouza, Vassiliea Stylianidou, Antonis Tsakiris, Filippos Tsitsopoulos, Alexandros Tzannis, Varonve Vasropos, V Kostas Tzimoulis), Nikolas Ventourakis, Eugenia Vereli, Vassilis Vlastaras, Maro Zacharogianni, Katerina Zacharopoulou, Theodoros Zafeiropoulos, Eleni Theodora Zaharopoulos, Lilia Ziamou, and Dimitris Zouroudis.Nikolas Ventourakis, Eugenia Vereli, Vassilis Vlastaras, Maro Zacharogianni, Katerina Zacharopoulou, Theodoros Zafeiropoulos, Eleni Theodora Zaharopoulos, Lilia Ziamou, and Dimitris Zouroudis.Nikolas Ventourakis, Eugenia Vereli, Vassilis Vlastaras, Maro Zacharogianni, Katerina Zacharopoulou, Theodoros Zafeiropoulos, Eleni Theodora Zaharopoulos, Lilia Ziamou, and Dimitris Zouroudis.

8. Sozita Goudouna: The Top Curator of New York and the Platform that promotes Greece Culture

CIVILIZATION

Sozita Gudouna: The top curator of New York and the platform that promotes Greek culture



Sozita Gudouna: The top curator of New York and the platform that promotes Greek culture

Sozita Gudouna, one of America's most prominent artists and curators

ΚΑΤΕΡΙΝΑ ΠΟΥΛΟΠΟΥΛΟΥ

19/01/2021 11:19

An innovative platform promotes the knowledge of modern and ancient Greek culture abroad with the signature of Sozita Goudouna.

The cultural platform GREECE IN USA is a global organization that promotes Greek culture abroad and promotes international cultural cooperation.

Founded in New York by the internationally renowned Greek visual artist and assistant professor at New York University CUNY Sozita Gudouna, one of America's most prominent artists and curators.

GREECE IN USA is making an impressive opening amid a pandemic, launching, with the support of the Greek Ministry of Culture, the group exhibition "The Right to Silence? »/" The Right to Silence? " on the penitentiary system, prison and incarceration regimes and the reform of criminal justice, in different geographical and political contexts. The first phase of the exhibition is currently being presented at the John Jay College of Criminal Justice, CUNY, City University of New York with the participation of 43 Greek and Cypriot Artists, while the second parallel action is expected in February at "Undercurrent", one of the most influential exhibition Brooklyn-based locations worldwide.

What is the GREECE IN USA platform?

GREECE IN USA is a non-profit organization of global scope, which promotes the knowledge of modern and ancient Greek culture abroad and promotes international cultural cooperation and social participation. The platform focuses on the dissemination of innovative and unique programs in the field of art and education, exploring the evolving diversity and richness of Greek culture, seeks to create and provoke new (original) thinking about the arts and to promote intercultural dialogue through and "new" expression platforms.

GREECE IN USA makes an impressive opening amid a pandemic, launching, with the support of the Greek Ministry of Culture, the group exhibition "The Right to Silence?" / "The Right to Silence?" on the subject of the penitentiary system

It focuses on a number of cultural activities , including the development and support of creative, academic research with an emphasis on cultural policy and the extroversion of Greek culture. As well as in the production of cultural works and festivals in collaboration with prominent US cultural partners, as well as the organization of conferences, seminars, workshops and cultural exchanges through 'art residencies' hosting programs.

GREECE IN USA presents Greek-American and Greek contemporary productions focusing on visual arts, performing arts (theater), experimental cinema, cinema, new media,

architecture and dance. The organization develops productions that meet the needs of spaces (on-site-specific) and new and intermediate media (new media & intermedia).

The promotion of the international exchange of practices and knowledge in the arts, the exploration of the methods used in theatrical and curatorial practices and the points of intersection between the arts, society and the public sphere through interventions, collective actions, educational programs and publications, is in progress. of interest to the organization.

The Board of Directors of GREECE IN USA consists of, among others, prominent personalities from Giannis Kaplanis, General Manager of the Athens and Epidaurus Festival and Andreas Takis, President of MoMUS.

What are the goals of the GREECE IN USA platform

GREECE IN USA aims to collaborate and build long-term partnerships with leading institutions and individuals active in Greece and its culture and to transfer a comprehensive representation of Greece and Cyprus through the production of cultural and educational programs that encourage interdisciplinary and allow cultural participation.

The main objectives are:

- To shape and envision the image of modern Greece in the United States beyond existing stereotypes
- To support the inspired cultural practices of Greece, welcoming and cultivating new ideas and influences
- To present contemporary Greek culture
- To promote Greek cultural research and culture in the American educational system
- The development of a transatlantic network for the exchange of cultures and ideas
- Enhancing the development of structures in cultural policy and the promotion of global mobility.

The platform is founded in New York by the internationally renowned Greek visual artist and assistant professor at New York University CUNY Sozita Gudouna, one of the most prominent artists and curators in America

The man behind the GREECE IN USA platform

The Sozita Gkountouna is empnefstria, founder and artistic director of GREECE IN USA, head of the Institute of Raymond Pettibon, one of the most prominent artists in America and assistant professor at NYU CUNY.

She holds a PhD in Art History and is the author of Beckett's Breath: Anti-Theatricality and the Visual Arts, published by Edinburgh and Oxford University Press. She was selected as the first Andrew W. Mellon Curator at the Institute and the New York Biennale Performa, teaching at New York University. He has curated programs and exhibitions at the New Museum of New York, Documents, Onassis Cultural Center in New York, etc. He taught in the Postgraduate Program entitled "Management & Promotion of Cultural Heritage & Environment", of the Department of History, Archeology & Cultural Heritage Management of the School of Humanities & Cultural Studies of the University of Peloponnese. He studied Philosophy, Theater (NE) and Directing in London (MA: RADA Royal Academy of Dramatic Arts & Kings College London). He holds a PhD from the University of London on the relationship between the visual arts and the performing arts.

As artistic director of the first official European program for hosting artists in Athens (2013-2015) under the auspices of the Ministry of Culture Athens Art Residency, she curated a series of solo art exhibitions such as Martin Creed, Santiago Sierra, Lynda Benglis, Marie Voignier, Roy Ascott and collaborated for the production of Marina Abramovic "Seven Deaths". In 2008 he founded the company outoftheboxintermedia in London with productions at EMST, Benaki Museum, Tate Modern, Frieze London, Shunt Vaults, Hunterian Museum, French Institute. He is a member and was elected in 2015 as treasurer of the Greek Section of the International Association of Art Critics, AICA and was a member of the board of the Greek Section of the ITI International Theater Institute of Unesco.

The cultural organization Out of the Box Intermedia (www.outoftheboxintermedia.org) which he founded in 2008 in London and Athens, specializes in the research and production of cross-sectoral projects with the international collaboration of universities, artistic groups and scientific institutes and organizes for the last 12 years artistic productions, educational programs, conferences and publications. It has been supported by the Ministry of Culture, the Ministry of Tourism, the European Foundation for Culture, the British Council, the French Institute, the NEON Foundation and private companies. Out

Of The Box productions examine structural correlations between the visual arts, cinema, architecture, science and choreography and have been presented at the New Museum, Ionian Parliament, Documents, EMST, Benaki Museum, Byzantine, Christian & Christian Vaults London,

The opening exhibition "The Right to Silence?" / "The Right to Silence?"

GREECE IN USA captures and creates projects that build long-term collaborations with leading institutions and individuals who are actively associated with Greece. In this context, the inaugural report entitled "The Right to Silence?" (The Right to Silence?) Raises issues of criminal justice and is based on research and two parallel streams that deal with different geographical and political contexts, focusing on Greece and Cyprus.

The group exhibition is curated by Sozita Guduna. John Jay is joined by artists Margarita Athanassiou, Maria Adelman, Steven Antonakos, Klitsa Antoniou, Kenji Aoki, Lydia Venieri, Vangelis Vlachos, Antonis Volanakis, Alexandros Georgiou, Eva Giannakopoulou, Klio Gizelis, Z. , Georgia Kotretsos, Lappas Aristidis, Manolis Lemos-Daskalakis, Irini Linardaki, Aristidis Logothetis, Marion Iglesi, Olga Miliaresi-Fokal & Despina Damaskou for SPAGHETTO, Bapis Papas Spyrou, Marilia Stagouraki, Giorgos Stamatakis, Chrysan Stathakos, Panos Tsagaris, Stefanos Tsivopoulos, Nagia Frangouli, Nikos Charalambidis, Gioula Chatzigeorgiou, Despina Hatzipavlidou & Anthio Mouriatou, Timou Mouriatou B, Kourou DKaren Finley, Geyer Andrea & Sharon Hayes, Steve C Harvey, Ashley Hunt, Richard Kamler, Renee Magnati, Ilan Manouach, Daina Mattis, Juli Susin, Mischa Twitchin, while in Undercurrent participate the artists Chloe Akrihaki, Alexis Vasilikos, Eugenia Vereli, Maria Georgoula, Eleni Glinou, Lydia Dampasina, Martha Dimitropoulou, Irini Karagiannopoulou, Ismini Karyotaki, Elias Cohen, Anna Laskari, Jenny Marketou, Maro Michalakakos, Phryni Mouzakitou, Manolis Bamis, Manolis Bamis Evripidis Papadopetrakis, Natassa Papadopoulou, Elias Papailiakis, Teresa Papamichali, Emilia Papafilippou, Georgia Sagri, Katerina Sarra, Christina Sgouromyti, Vouvoula Skoura, Evangelia Spiliopoulou, Ztonis Toniis, Antonis Διονύσης Χριστοφυλογιαννακης, Elaine Angelopoulos, Blind Spot, Rafika Chawishe, Mat Chivers, Delia Gonzalez, Ashley Hunt, James Lane, John Newsom, OCD Ensemble, Anastasia Pelias, Irene Ragusini, Duke Riley, Martin Sexton.

GREECE IN USA also invited professor and curator Thalia Vrachopoulos to address the issue by inviting artists from Asia, and curator Tressa Berman with a historic American artist. The 'Greece in USA' platform invites artists, curators and academics to respond to "The Right

to Silence?" The next events in other cultural venues of New York will be announced during 2021.

" Despite the fact that many contemporary visual compositions seem to deny the presence of the spectator in their layout, what is of primary importance for the canon of art today is the dialogue with the spectator. "Recognizing the presence of the spectator and the 'visibility' (viewing) of works of art also has a decisive contribution to the ongoing dialogue on the aesthetics of the modern movement, " said Sozita Gudouna.

"But how can the limits of this 'rule' be tested in relation to society at large. What happens when viewers remain hidden from the public and can not be in any dialogue with the artwork. "When they can only see one wall closed in a cube without windows or when they are blindfolded in absolute silence, waiting for an investigator."

"A constituent element of prison is the silencing, the silencing of the prisoner's life, often of justice, the silencing of pain or political expression.

Mass imprisonment has been discussed in terms of degrees of invisibility, but not so much in terms of the range of processes that reveal the boundary between the representation of silence and visibility. Is silence connected to the invisible in a cause-and-effect relationship?

Prisoners, ex-prisoners, their families, social activists, academics and professionals, founded in the 1970s an organization that aimed to dramatically reform the penitentiary system by giving a "voice" to the very foundations of the prison. The organization was named GIP (or Prison Information Team) and aimed to reveal to the public the real experiences of the detainees.

"The status of prison as a silent and invisible space has been challenged and continues to be challenged today, mainly by former imprisoned artists working in communities most affected by America's penitentiary system and policing to consider prison privatization and economic policy. increase in the prison population since the 1970s in the USA.

The group report will explore the penitentiary system to see if art and aesthetics can break the silence on critical political issues such as mass imprisonment and criminal justice reform, as well as corruption / ill-treatment and gender rights, and the rights of minors in prisons.

The report will also address issues related to international coronavirus decrees and extensions of house arrest .

Recognizing the impact of programs that encourage the general public to become aware of prisoners through art or the ways in which art can heal prisoners, the report draws on forms of representation that have the potential to show beyond themselves in unacceptable and inaccessible "concludes Sozita Gudouna

<p>Source: iefimerida.gr - Sozita Gudouna: The top curator of New York and the platform that promotes Greek culture </p>

9. Greece in USA: A new culture platform for Greek and Cypriot artists in New York



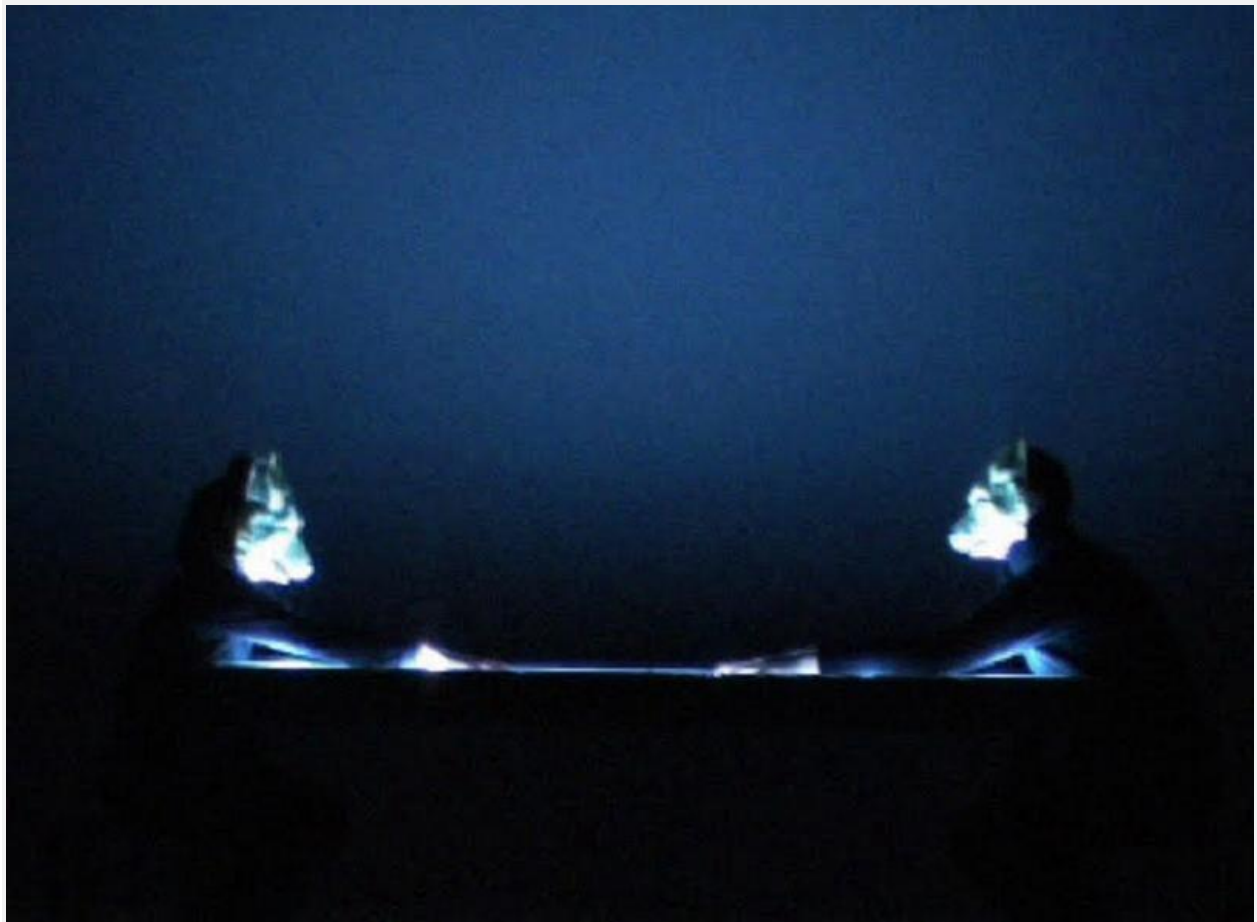
Stephen Antonakos _Red Neon From Wall to Wall_ 1968 — Copyright John Ferrari 1969 / Stephen Antonakos 1968

From **Euronews** • updated before: 20/01/2021–16:55

A new cultural platform , called GREECE IN USA , is founded in New York by the Greek art and assistant professor at New York University CUNY **Sozita Gudouna** . The aim of this initiative is the presentation and promotion of Greek culture abroad and international cultural collaborations and exchanges of ideas with leading institutions and individuals who are actively associated with Greece.

The platform makes an impressive opening amid a pandemic, launching, with the support of the Greek Ministry of Culture, the group exhibition **"The Right to Silence?" / "The Right to Silence?"** on the penitentiary system, prison and incarceration regimes and the reform of criminal justice, in different geographical and political contexts, focusing on Greece and Cyprus.

The first phase of the exhibition is currently presented at the John Jay College of Criminal Justice, CUNY, City University of New York with the participation of 43 Greek and Cypriot artists, while the second parallel action is expected in February at "Undercurrent", one of the most influential exhibition Brooklyn-based locations worldwide.



The artists

Participating in John Jay are the artists Margarita Athanassiou, Maria Adelman, Steven Antonakos, Klitsa Antoniou, Kenji Aoki, Lydia Venieri, Vangelis Vlachos, Antonis Volanakis, Alexandros Georgiou, Eva Giannakougis, D Kloris Glloris, Klis , Peggy Kliafa, Panos Kokkinias, Georgia Kotretsos, Lappas Aristidis, Manolis Lemos-Daskalakis, Irini Linardaki, Aristidis Logothetis, Marion Iglesti, Olga Miliarisi-Fokas & Despina Mpapas Bapas Mapas Salpistis, Panos Sklavenitis, Efi Spyrou, Marilia Stagouraki, George Stamatakis, Chrysan Stathakos, Panos Tsagaris, Stefanos Tsivopoulos, Nagia Frangouli, Nikos Charalambidis, Gioula Chatzigeorgiou, Despilou KyprouVeronique Bourgoïn, Tim D'Agostino, Karen Finley, Geyer Andrea & Sharon Hayes, Steve C Harvey, Ashley Hunt, Richard Kamler, Renee Magnati, Ilan Manouach, Daina Mattis, Juli Susin, Mischa Twitchin, while the Undercurrent features artists Chloe Akrihaki , Alexis Vasilikos, Eugenia Vereli, Maria Georgoula, Eleni Glinou, Lydia Dambasina, Martha Dimitropoulou, Irini Karagiannopoulou, Ismini Karyotaki, Elias Cohen, Anna Laskari, Jenny Marketou, Marki Michanakou, Maro Michanilakis Bozou, Margarita Myrogianni, Maria Papadimitriou, Evripidis Papadopetrakis, Natassa

Papadopoulou, Elias Papailiakis, Teresa Papamichali, Emilia Papafilippou, Georgia Sagri, Katerina Sarra, Christina Sgouvouriou, Christina SgourovouliThalia Chioti, Zoi Chounta, Dionysis Christofilogiannakis, Elaine Angelopoulos, Blind Spot, Rafika Chawishe, Mat Chivers, Delia Gonzalez, Ashley Hunt, James Lane, John Newsom, OCD Ensemble, Anastasia Pelias, Irene Ragusini, Duke Riley, Martin Sexton.

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10. Sozita Goudouna Speaks with TNH about Greece in USA

COMMUNITY — UNITED STATES — NATIONAL HERALD 9 March 2021 By Eleni Sakellis

https://www.thenationalherald.com/community_usa_nextgen/arthro/sozita_goudouna_speaks_with_tnh_about_greece_in_usa-1968391



Εθνικός Κήρυξ

Greece in USA was founded in New York by Sozita Goudouna, the internationally renowned Greek visual artist and assistant professor at CUNY. Photo: Courtesy of Sozita Goudouna / Greece in USA

3/9/2021

By Eleni Sakellis

NEW YORK –The nonprofit organization Greece in USA made an impressive opening amid the pandemic, launching, under the auspices of the Greek Ministry of Culture, the group exhibition “The Right to Silence?” presented at the John Jay College of Criminal Justice, City University of New York (CUNY), with the participation of 43 Greek and Cypriot Artists. The exhibition runs until July 31.

More information is available online: https://shivagallery.org/featured_item/the-right-to-silence/.

Greece in USA was founded in New York by Sozita Goudouna, the internationally renowned Greek visual artist and assistant professor at CUNY. She spoke with The National Herald about the Greece in USA platform which promotes Greek culture abroad as well as international cultural cooperation.

TNH: Did you always want to be a curator?

Sozita Goudouna: I studied Philosophy in London and directing at the Royal Academy of Dramatic Art (RADA). My intention was to have an expanded and integrated knowledge in the humanities and arts but without necessarily thinking that I would become a curator. It was during my PhD on the interfaces between the performing and visual arts that I understood the importance of curatorial strategies in contemporary art. The role of the curator is relatively new and there are different schools of thought about curation depending on the generation and the artistic orientation. In the past, good degrees in art history, politics, or the social sciences could cover a broader education for a good career as curator, and most curators did not have specialized studies in curation.

Today, excellent postgraduate courses are offered internationally in curating, therefore, following a good first degree there may be specialization in specific areas of curation such as: public space, digital arts, performance, politics and art, anthropology, environment etc. In Greece, similar educational programs are currently being developed but have not yet been established.

The Performa Biennial in New York, in which I specialized, focuses on the role of the curator as producer — commissioner — developer. Performa also inspired me to establish Greece in USA. The Biennale has showcased the work of some of the most significant artists of our time — including Cindy Sherman, Francis Alÿs, Shirin Neshat, Robin Rhode, Francesco Vezzoli, Tamy Ben-Tor, Jesper Just, Marina Abramovic, Gelitin, Laurie Simmons, and Mike Smith. The Biennial takes place in different parts of the city, from Times Square and New York Customs to MoMA and BAM. For a month, Performa is changing the way New Yorkers experience and perceive the city, especially after 9/11, which transformed the relationship between residents and the public space. The Biennial aims to “reclaim” public space and spaces that have changed use due to the dominance of Real Estate.

However, the nexus of curator- artist has preoccupied me a lot. We both participate in the creative process with a synthetic and analytical approach. Roles shift in contemporary times and the artist becomes a thinker, even a “scientist,” in the sense of detecting and evaluating asymmetric knowledges, the curator is like a “metteur en scene,” as we would say in French, and I use this term to give the broader perspectives of curation. I see curation as a practice based on scientific-technological and philosophical developments to explore new temporal and spatial interactions, new forms of artistic intervention, to unfold the wide range of scientific, theoretical and artistic positions that shape the curator, spectator / artist, performance / event / exhibition and intervention / cultural production.



Εθνικός Κήρυξ

Greece in USA was founded in New York by Sozita Goudouna, the internationally renowned Greek visual artist and assistant professor at CUNY. (Photo: Courtesy of Sozita Goudouna / Greece in USA)

TNH: How has the pandemic affected your work?

SG: During the pandemic, I had to work daily in the financial district and it was a very intense experience and it seems we are already starting to forget how stressful it was, but, thankfully the pandemic has only affected my life, like everyone else, but not my work so much. I write on art theory, teach at the University online and I work in person with Raymond Pettibon in Manhattan. Pettibon is perhaps the most prominent contemporary American artist to concentrate on drawing as his primary medium. It is a great privilege and art history lesson to work with him as head of operations of his studio and with the galleries that represent him such as David Zwirner Gallery, New York, London, Hong Kong, Regen Projects in LA and Sadie Coles in London. With Raymond, we worked for the inaugural exhibition of Zwirner's first outpost in continental Europe, the Paris gallery that also hosted an event for Dior with Pettibon's art pieces that inspired Kim Jones on his fall men's collection for Dior. Currently, we also worked on his show at Regen Projects LA and currently for a Sadie Coles show in London. Pettibon's work is widely admired among the contemporary art audience and has avid devotees in the international field of drawing connoisseurs, nevertheless, fewer people are aware of his influential writings, scripts, and videos. Being affiliated with Performa Biennial in New York, as the inaugural Andrew W. Mellon curator, my main concern was also to highlight the textual and performative aspect of Pettibon's oeuvre by initiating and producing a project at New Museum for Performa Biennial in collaboration with Massimiliano Gioni and RoseLee Goldberg and with the participation of musicians and artists including Kim Gordon, Oliver Augst, Frances Stark, Young Kim, Marcel Dzama, Juli Susin, Veronique Bourgoïn, among many other artists that will also be presented at the Getty Museum in LA.

TNH: What made you decide that this was the right time to launch Greece in USA?

SG: The Greek art scene, like Greece itself, is unpredictable, exciting, and undisciplined. I consider that lately, it has evolved into a more international scene owing to the broader interest of foreigners in Athens. That is partly a result of the financial and social crisis, and of art initiatives by younger, local and international artists and curators who understand the importance of experimentation and who aren't afraid to fail. This approach has caused

a cultural shift from the significance of galleries in the 1990s to the prominence of non-profit art initiatives.

During the years of the Greek financial crisis in 2013, I returned from London to Athens for two years in an attempt to contribute to the local scene. I directed the first EU funded official Athens Art Residency, under the auspices of the Ministry of Culture that I consider had a positive and long-term impact on the local art scene. The program hosted solo exhibitions by influential emerging and established international artists, including Lynda Benglis, Martin Creed, Marie Voignier, Miriam Simun and Santiago Sierra and collaborated with Marina Abramović for her production of "Seven Deaths," a tribute to the life and death of Maria Callas that debuted in 2020 at the Munich opera house.

It was this involvement in the local scene of Athens and previously my attempt to present Greek artists in London, that made me decide that it was the right time to launch Greece in USA, as a non-profit that can provide a "third way" for cultural diplomacy between the state and large institutions, in good partnership with both parties.

Adding to this, while I was working at Performa Biennial in New York in 2015, I realized that Greek artists can have a fruitful dialogue with American and international colleagues, during the auction I organized for a charitable cause, with the participation of Greek artists such as Kostis Velonis, Mary Zygouri, Irini Miga, Nikos Papadopoulos, Georgia Sagri, Filippos Tsitsopoulos, and Versaweiss, among others. I understood that fellow curators liked to learn more about the contemporary Greek scene. Thus, a foundation like Greece in USA can be a catalyst for promoting the work of Greek artists abroad through osmosis with international artists and curators.



Εθνικός Κήρυξ

A still photo from Dogman's Dream by artist Eva Giannakopoulou. Photo: Greece in USA

TNH: What can we look forward to with the Greece in USA platform?

SG: Greece in USA is launched with the exhibition "The Right to Silence?" (<https://shivagallery.org/featured-item/the-right-to-silence/>) that draws from the reversal of the "Miranda Rights" and the 5th Amendment. I am interested in paradoxes, when they illuminate profound meanings.

I was always impressed by the expression "you have the right to remain silent." Silence is transformed into a right when what can be said might be legally binding for a citizen of a benevolent democracy. The paradox, however, is that some citizens remain silent because they are not given the opportunity to speak, therefore, the right to freedom of opinion and expression.

In the group exhibition, "Miranda Rights" acquires a metaphorical sense in terms of exploring moral issues, but also aesthetic forms and artistic means, if we assume that silence is the culmination of abstraction. At the same time, we are confronting the confinement of the current pandemic, hence, despite the sensitive balance of drawing a

parallel between the confinement and incarceration indeed we become more aware of the issue of mass imprisonment during the current condition that we all share.

TNH: What are you working on next?

SG: We are currently working with my colleagues Eva Kostopoulou and Antigoni Papadopoulou on the forthcoming exhibition, expanding on similar issues of social justice entitled "The Right to Breathe" and exploring the "politics of respiration" within contemporary society, as it has been formulated by philosophers, and social theorists. The artists will reflect on the "shortness of breath" derived from the experience of political pressure, social injustice and economic austerity, exploring its connection with live art, embodied politics and "I Can't Breathe" movement.



Εθνικός Κήρυξ

The Walkout, a project by Stefanos Tsivopoulos. Photo: Greece in USA

The exhibition will take place at Undercurrent.nyc in Brooklyn and GIRES and will include artists: Chloe Akrihaki, Elaine Angelopoulos, Antonakis (Christodoulou), Athanasios Argianas & Hughes Rowena, Argyropoulou Yota/Michalis Konstantatos (Blindspot theatre group), Christos Athanasiadis, Manolis Baboussis, Rania Bellou, Benchamma, Abdelkader, Emmanuel Bitsakis, Angeliki Bozou, Christina Calbari, Rafika Chawishe, Thalia Chioti, Mat Chivers, Dionysis Christofilakis, Lydia Dambassina, Seeva Dawne, Martha Dimitropoulou, Dora Economou, Karen Finley Dimitris Foutris, Maria Georgoula, Eleni Glinou, Nella Golanda, Kyriaki Goni, Delia Gonzalez, Efi Haliori, Zoe Hounta, Ashley Hunt, Lakis & Aris Ionas The Callas, Elias Kafouros, Lizzie Kalligas, Eleni Kamma, Athanasios Kanakis, Eirini Karagiannopoulou, Ismene Karyotaki, Zoe Keramea, Ilias Koen, Vana Kostayola, Chrysanthi

Koumianaki, Sia Kyriakakos, Kouzoupi Aspasia, Karolina Krasouli, James Lane, Anna Laskaris, Jenny Marketou, Maro Michalakakou, Yolanda Markopoulou, Despina Meimaroglou, Fryni Mouzakitou, Elena Mylona, Margarita Myrogianni, Mariela Nestora, John Newsom, Aliko Palaska, Malvina Panagiotidi, Maria Papadimitriou, Euripides Papadopetrakis, Nikos Papadopoulos, Elena Papadopoulou, Natasa Papadopoulou, Ilias Papailiakis, Aemilia Papafilippou, Elli Papakonstantinou, Tereza Papamichali, Eftihis Patsourakis, Anastasia Pelias, Elena Penga, Antonis Pittas, Tula Ploumi, Mantalina Psoma, Irene Ragusini, Duke Riley, Georgia Sagri, Nana Sahini, Ismini Samanidou, George Sampsonidis, Katerina Sarra, Erica Scourti, Martin Sexton, Christina Sgouromiti, Vouvoula Skoura, Evangelia Spiliopoulou, Danae Stratou, Vassiliea Stylianidou, Antonis Tsakiris, Filippos Tsitsopoulos, Alexandros Tzannis, Nana Varveropoulou, Alexis Vasilikos, VASKOS (Vassilis Noulas & Kostas Tzimoulis), Eugenia Vereli, Vassilia Vlastaras, Katerina Zacharopoulou, Theodoros Zafeiropoulos, Eleni Theodora Zaharopoulos, Lilia Ziamou, Dimitris Zouroudis among other participants.

More information is available online: <https://greeceinusa.com/>

11. Greece in USA's founder, Sozita Goudouna, on the Internationalization of Contemporary Greek Culture in the US

Interview by Eleftheria Spiliotakopoulou @GreekNewsAgenda & @GreekCityTimes <https://www.greeknewsagenda.gr/interviews/arts-in-greece/7546-arts-in-greece-%E2%94%82greece-in-usa%E2%80%99s-founder%2C-sozita-goudouna%2C-on-the-internationalization-of-contemporary-greek-culture-in-the-us>

<https://greekcitytimes.com/2021/10/01/arts-internationalisation-of-contemporary-greek-culture-in-the-usa>

The non-profit organization **Greece in USA** — a New York City-based organization that aims to promote contemporary Greek Culture in the United States — recently launched the second iteration of its program for the internationalization of Greek Culture in the USA with the group exhibition "The Right to Breathe". Running through October 8, 2021, the exhibition — which is under the auspices of the Greek Ministry of Culture— takes as a starting point the "shortness of breath" derived from the experience of social injustice, political pressure and economic austerity, exploring its connection with poetics, live art, and embodied politics.

The exhibition — which takes place virtually at Undercurrent with the participation of 100 Greek artists — is in dialogue with "The Right to Silence?" show, presented at Anya and Andrew Shiva Gallery, John Jay School of Criminal Justice (CUNY). Thus, the topic of breathability that the exhibition identifies and aims to historicize also provides an insight into the ongoing reevaluation of criminal justice reform.

The exhibition is curated by Dr Sozita Goudouna, founder of "Greece in USA", in collaboration with GIRES-Global Institute for Research, Education & Scholarship and Out of the Box Intermedia arts organization. More specifically, "Greece in USA" organization aims to convey a comprehensive and distinctive representation of Greece by producing cultural and educational programs that encourage intercultural dialogue. When it comes to

shaping the image of contemporary Greece in the US beyond existing stereotypes, Goudouna's view is that "*Greek artists can stand as equals alongside their American colleagues*" and that "*as institutions in Greece are enhanced and the Ministry adopts a systemic approach to contemporary art, the more openness and cultural diplomacy will be strengthened and reinforced*".

"Our goal is to create the "third way" for cultural diplomacy between the state and major institutions that will always be in good cooperation with the institutions, ministries of culture and foreign affairs" stated Goudouna in a recent interview.

Dr Sozita Goudouna* spoke to Greek News Agenda** about the "Greece in USA" initiative, the organization's plans and goals for the near future, the legacy of Greek Diaspora artists, as well as the importance of building cultural partnerships and a long-term strategy for contemporary art.

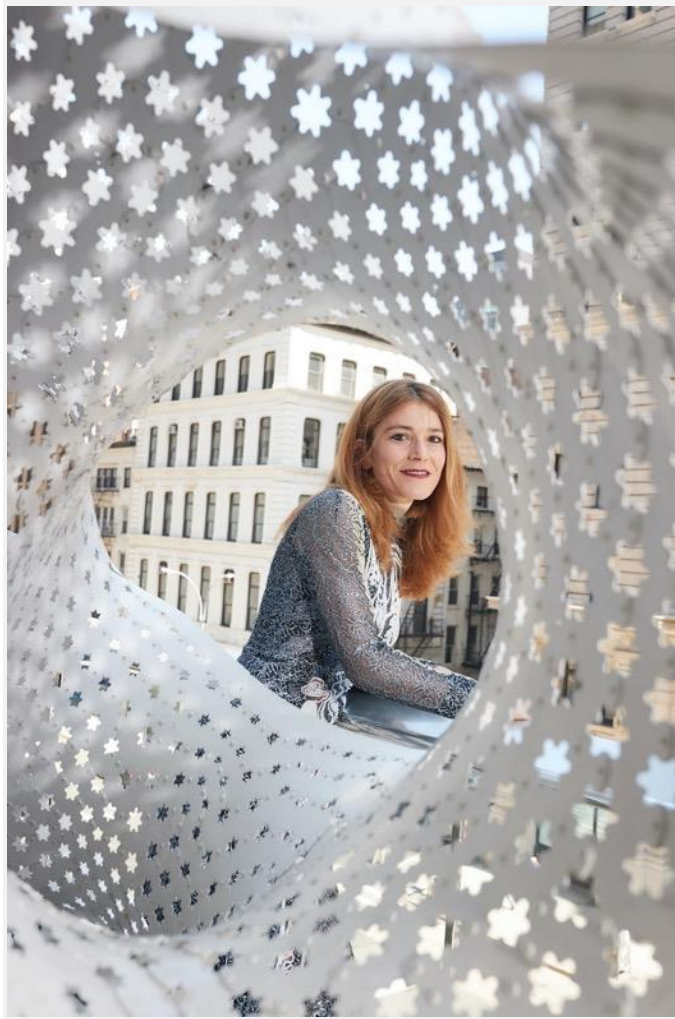


Photo by [@elisabet_daividsdottir](#)

What has been the feedback/ how have your colleagues and the public in the US received the two first exhibitions organized by the "Greece in USA" organization?

"GREECE IN USA" was founded in March 2020 in New York, during the pandemic. The sleepless city had been transformed into a ghost town like all metropolitan centers. The only similar experience for New Yorkers was September 11th. In this "atmosphere of fear" and following my experience in promoting Greek artists in London and New York, I was inspired by the founding principles of Performa Biennale. Performa is the organization to which I owe my settlement in New York in 2015, which was founded in part against the fear caused by the terrorist acts of 2001. For a month, Performa changes the way New Yorkers experience the city and especially the downtown, after 9/11, which as a traumatic event transformed the relationship of residents with public space. The Biennale aims to "reclaim" public space and locations that have changed use due to the dominance of Real Estate. Performa takes place in different parts of the city, from Times Square and New York Customs to museums such as MoMA, Whitney, Guggenheim, BAM (Brooklyn Academy of Music and Dance), galleries and other cultural venues. In this context and dynamic landscape, I envisioned GREECE IN USA as an organization that does not align with the contemporary phobias of social distancing and complacency, but that "reclaims" the importance of art in everyday life in public space and that primarily gives a voice to a specific nationality that previously had no substantial or influential presence in American cultural events. The main challenges, apart from the pandemic that completely shifts the way we perceive art, concern the shift of the reception of contemporary Greek art abroad in addition to overcoming the stereotypes about Greek nationality imposed mainly by the dominant culture. Our main intention isn't to focus on "Greek topics" but to engage with international aesthetic and social issues. Thus, the inaugural exhibition dealt with issues of confinement and the American justice system, and the second exhibition focused on notions around the "I Can't Breathe," movement and the history of Seneca Village. I consider that despite the challenges in dealing with these sensitive topics the audience welcomed the initiative.



Kimiyo Bermer and Karen Finley performance at Seneca Village, May 2021 photo Lingfei Ren

For my colleagues, curators and scholars I think the reception of the initiative was also positive because they felt that it is significant that Greek artists are invited to respond issues that they haven't really reflected upon due to the geographical and political contexts that they haven't experienced. African American artists would consider these issues in an entirely different manner and this is I think the contribution of these exhibitions, to introduce complexities and asymmetric knowledge or to provide versions of "uncomfortable knowledge" (Steve Rayner) on how artists from the "periphery" can make sense of the complexity of the social sphere in a global context and without aestheticizing political tensions. The initiative is also focusing on building cultural partnerships, like with Undercurrent.nyc that had invited me as one the consultants for their EUNIC- European Union National Institutes for Culture project entitled UN/MUTE that brings together American with European artists and this is the reason I considered that the EU-USA cultural exchange could be relevant for the second iteration of the project and for contemporary Greek Artists.

How easy is it for Greek contemporary artists to stand out on the international art scene, especially in competitive environments like the ones in the UK and the US in which you have personally lived and worked?

The Greek art scene has only evolved into a more international scene very recently owing to the broader interest of non-Greeks in Athens. That is partly a result of the financial and social crisis, and of art initiatives by younger, local, and international artists and curators who understand the importance of experimentation. You are probably aware of the expression "Athens is the new Berlin" and the lack of visibility of local art scenes especially of the so called "global south." I am reluctant of terms like "global south," but at the same time I understand the necessity of using these terms. I am also very interested in the heterogeneous and even imaginary provinces of the world as they can be formulated in artistic and curatorial research. The expression "Athens is the new Berlin" in spite of its predictability, shows a promise and is justified despite the lack of a systemic and long-term cultural governmental policy for contemporary art, or perhaps owing to this lack. Working closely with Raymond Pettibon and David Zwirner, Regen Projects, Sadie Coles (the galleries that represent the artist), I am also trying to support Greek artists through the networks that I have access to, but also through other networks than the art market. Given that few Greek galleries manage to have access to the international art fairs, due to the logistics and lack of accessibility for emerging or regional galleries. Adding to this, I consider it is vital for these artists to receive more support whether from European or local networks to promote their work abroad. "Greece in USA" with its modest means, but with a strong cultural capital, is trying to contribute to these efforts. It is principally the support of the artists that is helping us realize this goal even more than the systemic partners. The organization also aims to raise questions about stereotypes and different expressions or perceptions of the Greek "nationality."

Greece has the unique advantage of people's pre-existing emotional connection to its ancient world, but how are things for contemporary Greek culture? In your view, what is the way forward for Greece's cultural diplomacy?

Greek contemporary art is more resistant to mass culture, either due to lack of resources or different concerns. The cultural perspectives of Greek contemporary art differ markedly from those of the international community, and this "Greek uniqueness" that isn't limited to the ancient world and has not yet been mapped internationally sparked the idea and contributed to the decision to create the "GREECE IN USA." The Creative Economy is constantly evolving around the world, with the United Kingdom and the United States clearly outperforming the sector. In the USA. In 2017, the arts and culture contributed \$ 877.8 billion, or 4.5%, to the country's gross domestic product (GDP). In the same year,

more than 5 million wage — and — wage workers were employed in the arts and culture, earning a total of \$ 405 billion (see <https://www.arts.gov>). The creative economy is one of the sectors most at risk from the COVID-19 crisis, so a substantial and sustained national strategy for the recovery of the creative economy is required. I hope that the Greek government focuses on the importance of promoting art guided by local but international partnerships that not only focus on the ancient world but also in the contemporary. Our cultural diplomacy should initiate from partnerships between municipal governments, arts and cultural organizations, community groups and private sector charities. Major cultural organizations such as the Armory Art Fair and Museums such as the MoMA, Whitney, The Frick Collection, and the Performa Biennial are already planning their actions and strategy for promoting art in the post-COVID era. In this context, GREECE IN USA investigates topics that reflect contemporary concerns and attempts to map the way in which Greek artists approach the social and cultural changes that take place. For many of us, contemporary art is a kind of refuge from the superficial tendencies of the dominant culture — a place where alternative values, politics and different identities could claim to some extent cultural autonomy. I consider that in view of the lack of infrastructure in our country, our cultural diplomacy should focus on this “alternative” cultural capital.

To this end, how influential has the presence of the Greek community abroad been, especially when taking into consideration the work of worldwide renowned artists of Greek origin, such as Stephen Antonakos and Chryssa?

The Greek Diaspora has a strong legacy of artists such as Loukas Samaras, Jannis Kounelis, Chryssa, Gregory Markopoulos, Theodoros Stamos, Stephen Antonakos and among the younger ones Eleni Mylona, Zoe Keramea, Mark Hadjipateras among others. The essential problem lies in the inability of cultural institutions in Greece to export the domestic cultural production mainly of the performing and visual arts. The reasons are multi-faceted, but I would first identify the problem in the lack of a systematic cultural strategy and diplomacy, but this is a generalization that has been shared by many. I would also add that to some extent in the past we did not realize the value of cultural exchanges. Hence, the presence of few selected Greek artists abroad was influential however it was a result of the artists' personal endeavors without state support.

Performance of Figures by Maria Hassabi, (2019), with Oisín Monaghan, Alice Hayward, Mickey Mahar, Omagbitse Omagbemi Sound: Stavros Gasparatos. Outfits: Victoria Bartlett. At Aixoni Sculpted Theater in Greece designed by Nella Golanda curated by Sozita Goudouna powered by Onassis Foundation.

Could you give us an insight into your platform's plans and goals for the near future?

"Greece in USA aims to activate the dynamics of contemporary Greek art with interventions in cultural spaces and in the public space of New York. As a curator of Performa, I realized that Greek and Cypriot artists, like Maria Hassabi, were able to have a strong cultural exchange with American and international colleagues. I have the impression that fellow curators would like to learn more about the contemporary Greek scene and that is why the role of an organization like Greece in USA can be a catalyst for promoting the work of contemporary Greek visual and performing artists abroad through osmosis with international artists and curators.

Penny

Siopis,

"Welcome

Visitors!"



The first years we aimed to map the Greek contemporary art scene in the most objective way, as far as this is humanly possible and due to COVID there were many restrictions. For this year and in the future, we will be focusing on integrated artistic commissions in location driven contexts, in New York and other metropolitan centers, but also on group exhibitions that engage the Greek artists with American and international issues and concerns. More specifically, we aim to present Greek — South African artist Penny Siopis and her piece "Welcome Visitors!" with the participation of New York based Jazz musicians. The project is based on the story of the jazz tune "Skokiaan" composed in 1947 by the Zimbabwean musician August Musarurwa. The tune became an international hit and was famously covered by Louis Armstrong in 1954. Mixing archival material from Armstrong's tour of Southern Africa in 1960 with anonymous home-movie footage of travel, the film

associates the migration of the melody with Zulu imagery, real and imagined, and the connections between Southern Africa and the American south that it uncovers.

We also plan to present a new opera project composed by the young Greek artist Orestis Papaioannou with a libretto by Alekos Lountzis and *co-author in English*, Orfeas Apergis entitled "The Fall of the House of Commons" ideally to be performed at the house of Poe in Philadelphia. The project connects the uniqueness of Poe's emblematic House with the commonest everyday house (thus bringing into sharp contrast concepts of the "sublime" and the "kitsch"); it also aspires to combine musical idioms ranging from classic operatic melodrama right up to the multi-stylistic, eclectic re-assemblages typical of postmodern music.

"Greece in USA" is currently launching a program with a focus on presenting American artists in Athens. We conceived the new platform "Art Port" in collaboration with the Municipal Theater of Pireaus and their new industrial venue at the port of Pireaus to present Andres Serrano project "Torture" and John Akomfrah's "The Airport." A project that was filmed at the old airport of Athens that is now becoming a real estate project.



John Akomfrah, *The Airport*, 2016, Three channel HD colour video installation, 7.1 sound, 53 minutes © **Smoking Dogs Films**; Courtesy Smoking Dogs Films and Lisson Gallery.

The film installation is conceived as a meditation on the history of Greece and its recent financial crisis. Set in the landscape of Southern Greece and an abandoned airfield near Athens, the film recalls the work of two filmmaking greats: Stanley Kubrick (1928–1999) and Theo Angelopoulos (1935–2012). Accompanied by a soundtrack composed by John Akomfrah, the film's elliptical narrative weaves together cinematic, literary, philosophical, and artistic traditions, where spaces of human ruin and natural beauty abound.



«Torture» by Andres Serrano is an a/political project www.a-political.org

While, Serrano's exhibition address the story of torture, the act of inflicting severe physical or psychological pain by one human being on another, is as old as the story of the world

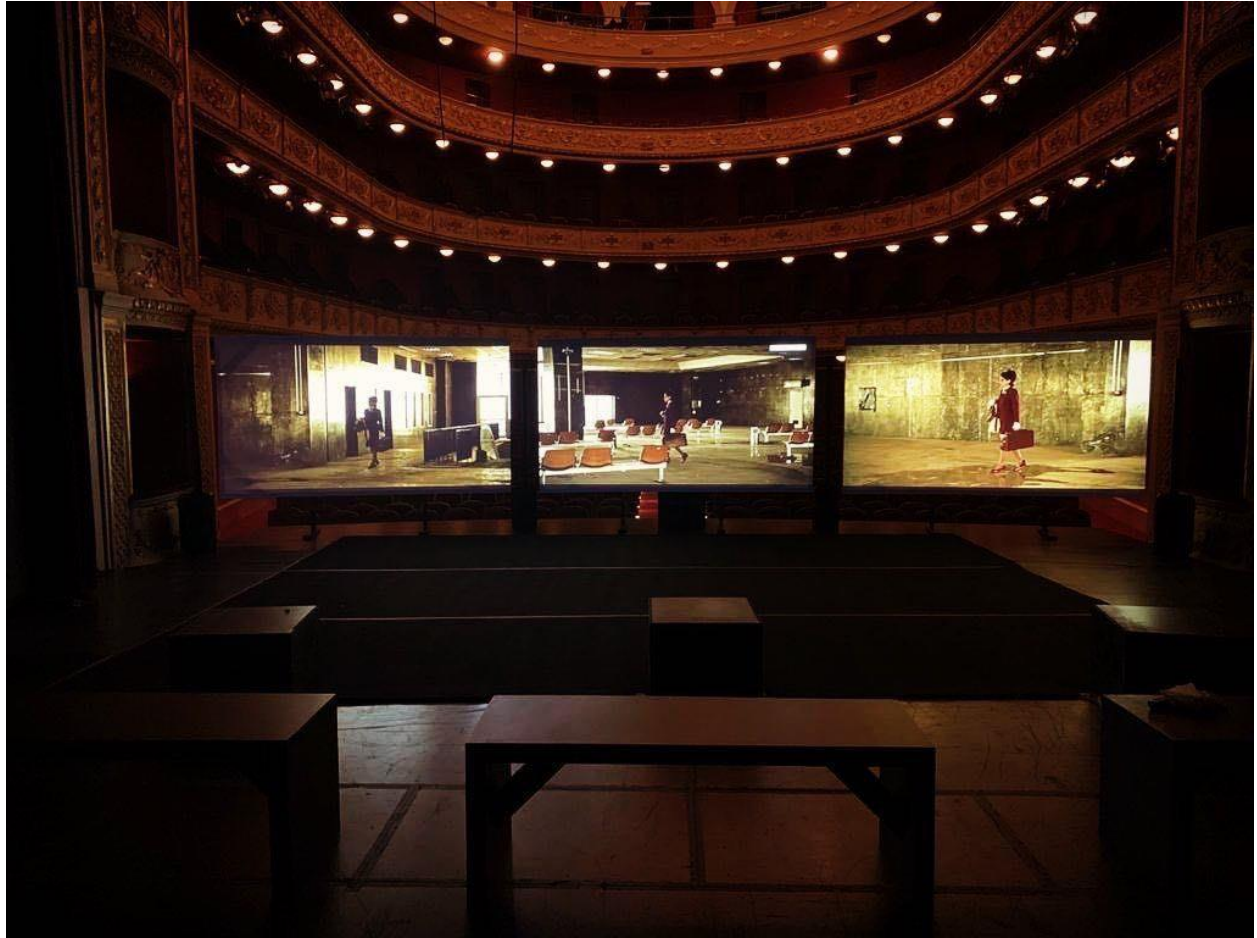
itself. While torture was declared unacceptable by the Geneva Convention in 1949 and subsequently prohibited by the United Nations Convention against Torture, the fact remains that at least 81 world governments currently practice torture secretly and illegally, but at times, openly. In November, *Greece in USA* collaborates with Nektarios S. Antoniou, member of our board of directors, to present Arvo Pärt's world premiere at the Metropolitan Museum of Art.

12. Greece in USA & USA in Greece – Exporting and Importing Culture

The new cultural platform "ARTPORT." by Sozita Goudouna is here. The dialogue just started.

in.gr

16 September 2021, 18:33



In the context of «Greece in USA,” the non-profit organization for the promotion of contemporary Greek culture in America, that showcased 150 Greek artists in New York, Dr. Sozita Goudouna conceives and organizes in collaboration with the director of the Municipal Theater of Piraeus the new cultural platform «ARTPORT.”



Sozita Goudouna

The inaugural exhibitions of ARTPORT focus on collaborations and cultural connections between America and Greece and presents for the first time in Greece Andres Serrano's "Torture" and John Akomfrah's video installation "The Airport."

The arts platform instigates a dialogue between two distinct artists that are seemingly quite different but that are in fact «faraway, so close.»

The 70-year-old American Andres Serrano, born and raised in New York in an American family of Honduran and Afro-Cuban origin, who has expressed a desire to photograph the homeless in Greece, and 64-year-old Briton John Akomfrah, born in Ghana, founder of the 1982 Black Audio Film Collective (BAFC) – one of the few international artists who

managed to capture in such a poetic way the Greek crisis – are the protagonists of this exchange.

Andres Serrano reveals an often embarrassing reality through his camera.

Religion, death, sex and violence permeate the work of the American artist. Since the 1980s, Serrano's work has sparked heated debate, raising questions worldwide about censorship, taste, public decency, and accepted forms of expression. Serrano's name, along with Robert Mapplethorpe, was at the crossroads of the 1989 Cultural Wars in New York when his photograph *Immersion (Piss Christ)* (1987) became the subject of a national debate on artistic freedom, expression and public funding of "controversial" art.

Nevertheless, Serrano, with the poetry of his work, goes beyond the public debate on censorship of the art as expressed in his historical works, while John Akomfrah focuses on the recent economic crisis in Greece and the abandoned former Hellinikon airport to capture Greek History through an elastic perception of historical time.



The Airport

«Torture» by Andres Serrano – An A/political Project

Solo Exhibition at the Port Authority Stone Warehouse GATE E2
9/9 – 3/10/21

«The Airport» by John Akomfrah

16/9 – 25/9/21
Municipal Theatre of Pireaus Main Stage
Screening hours: 12.00, 17.00 and 19.00 / Screening time: 50' / Number of spectators: 15
people per screening / Free admission
Opening: Thursday 16 September 2021 – 19.00



Torture

Currently on view: ***THE RIGHT TO BREATHE***

Group exhibition more at: <https://undercurrent.nyc/exhibitions-and-events/2021/6/7/the-right-to-breathe>

Opening Wednesday, July 14, 2021 – Friday, October 8, 2021

At
70 John Street Brooklyn, NY, 11201 United States

Undercurrent

Under the Auspices: Greek Ministry of Culture

13. Sozita Goudouna: "To Build bridges between people and organizations..."



■ Cultural

Monday, 08 March 2021 09:02

Sozita Guduna: "... to build bridges between people and Organizations..."

The new Greece in USA culture platform was founded in New York by the internationally renowned Greek Art Historian and Assistant Professor at CUNY, Sozita Goudouna

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The impressive opening, in the midst of a pandemic, was made -with the support of the Ministry of Culture of Greece, the group exhibition "The Right to Silence?" / "The Right to Silence?" -on the penitentiary system, prison and incarceration regimes and the reform of criminal justice, in different geographical and political contexts.

With distinguished curator and Art Historian Sozita Gudouna, we had the pleasure of speaking.

Would you like to introduce us to the cultural platform Greece in USA ?

"The Greece in USA platform was founded in March 2020 and seeks to highlight the cultural production and processes of modern Greece in relation to the key socio-political and aesthetic issues of the time we are going through. We are concerned that Greek artists present their work "on an equal footing" with international artists and the public, as well as colleagues from abroad, so that they can have an independent and objective database of Greek artists, so that there is accessibility to their work".

Any key objectives of the Organization? To whom is it addressed and who can address it? Give us a practical picture of its operation, its action.

"The main goal is to create a third way for cultural diplomacy between the state and the big institutions in good cooperation with both bodies. Greece in USA presents contemporary productions focusing on visual arts, performing arts (theater), experimental cinema, cinema, new media, architecture and dance. The Organization is actively committed to the research, development and presentation of projects that meet the needs of the sites (on site - site specific location driven project) and new and intermediate media (new media & intermedia). Our goal is to shape and envision the image of modern Greece in the United States, as well as to promote the international exchange of practices and knowledge in the arts, to explore the methods used in theatrical and curatorial practices and to explore points of intersection between the arts, society and the public sphere through interventions, collective actions, educational programs and publications. "Greece in the USA" aims at cooperation and building long-term partnerships with leading institutions and individuals active in Greece and its culture and to transfer a comprehensive representation of Greece by producing cultural and educational programs that encourage intercultural dialogue and allow cultural participation. collective actions, training programs and publications. "Greece in the USA" aims at cooperation and building long-term partnerships with leading institutions and individuals active in Greece and its culture and to transfer a comprehensive representation of Greece by producing cultural and educational programs that encourage intercultural dialogue and allow cultural participation. "Greece in the USA" aims at cooperation and building long-term partnerships with leading institutions and individuals active in Greece and its culture and to transfer a comprehensive representation of Greece by producing cultural and educational programs that encourage intercultural dialogue and allow cultural participation.

More specifically, we are open to any proposal for participation in our programs and quality interventions from artists and organizations who can contact us at greeceinus@gmail.com and submit their proposals and will receive an immediate response. Our programs and projects are designed with thematic and specific approaches but, at the same time, we listen to the proposals of the professionals of modern culture ".

You are the man behind GREECE IN USA . Tell us about the genesis of your idea.

"I decided to start the platform inspired by my experience as a curator of the New York Biennale Performa. Performa was created by renowned art historian RoseLee Goldberg as a need to reclaim New York public space through art, following the 9/11 experience. By the same token, Greece in USA is inspired by Performa (<https://performa-arts.org>) to activate the dynamics of contemporary Greek art with interventions in cultural spaces and in the public space of New York. As a curator of Performa, I found that Greek artists can have a worthy conversation with American and international colleagues, during the auction I organized in 2016 for a public purpose, with the participation of Greek artists such as Mary Zygouri, Irini Miga, *Versaweiß* among others. I have the impression that the fellow curators would like to learn more about the contemporary Greek scene and that is why the role of an organization like Greece in USA can be a catalyst for the promotion of the work of Greek artists abroad through osmosis with international artists and actors ".

How do you envision its evolution?

"Greece in the USA" develops initiatives to provide a current, representative and diverse image of Greek culture, so as to cultivate an increasingly large and diverse audience. The aim is to produce projects that present and enhance the variety of views regarding Greece. We believe that Greek culture is an element of the wider European culture and one of our most important goals is to build bridges between people and Organizations in Greece, Europe and the United States, thus offsetting existing stereotypes and prejudices regarding prevention of our country after the economic crisis.

I envision a body that will be able to systematically and consistently support artists and that will be financially supported by the Greek community and organizations, while maintaining the freshness and flexibility of an independent organization that creates synergies with public and private organizations, but remains sharp and autonomous in its operation. "The role of such a body can be vital in the absence of Greek bodies with a history in cultural diplomacy - such as the British Council, the Goethe or the French Institute."

A few words about the group exhibition " The Right to Silence ?" / "The Right to Silence?", Which inaugurated the platform?

"The subject of the report I am editing is based on a reversal, I am interested in the paradoxes when they illuminate the exploration of meanings. In this case, it is about the famous "Miranda Rights" that we as Greeks meet mainly in American police films. I have always been impressed by the expression "you have the right to remain silent". Silence is transformed into a right when what can be said is aggravating for the citizen of a

democratic state. The paradox, however, is that some citizens are always silent because they are not given the opportunity to speak, which implies the right to freedom of opinion and expression. In the group exhibition "Miranda Rights" acquires a metaphorical substance for the investigation of ethical issues,

Something that is in the immediate future plans of the Organization?

"The committee for the celebration of the 200th anniversary of the Greek revolution" Greece 2021 "has chosen, in the first stage, one of our proposals. The project focuses on the partnership of internationally renowned artists and Greeks on a topic related to the goals of "Greece 2021" - we hope that our proposal will proceed to the final stage. At the same time, we are planning the autumn activities that inaugurate a collaboration with the Municipal Theater of Piraeus, the Art Theater and the Mind the Fact team, as well as the presentation of Rafika Chawishe's new play "Deserted Country" to celebrate the 100th anniversary of writing by Thomas Sterns Eliot and Elli Papaconstantinou's Hotel Anti-Oedipus project (ODC Ensemble), which opens in March at the Pompidou Center in Paris. We will also work together (<https://www.gires.org>) for the presentation of all the artistic proposals as well as for a conference on the theme of the exhibition. We are in the process of finding resources for the production of a play by an African-American student with a Greek theme, as well as for the production of Karen Malpede (Theater Three Collaborative) with the participation of Lydia Koniordou. "Our priority is to support producers who do not have the opportunity to tour, such as the aforementioned productions, but for that we also need support."

How would you describe your relationship with the Arts? Is there any form of it that appeals to you the most?

"My Beckett Breath" by Edinburgh Critical Studies in Modernism examines fifty works of art related to breathing (including sculpture, painting, new media, sound art, performance art) and places Beckett's breath at the crossroads of modern discourse, thus contributing to the growing field of "cross-sectoral" criticism of Beckett. I studied the relationship of this minimal process related to existence in relation to art, in the twenties, during the elaboration of my doctorate, and I continue to explore it as a philosophical and aesthetic concept. For me, the relationship with all art forms is inseparable from the relationship with the breath that keeps me alive. "

Favorite artists, favorite works? Some names, some titles - whatever comes to mind first.

"I'm a fan of the so-called 'Gesamtkunstwerk' (total work of art) and, no matter how much the term has been abused, what captivates me in art is when the viewing conditions - location, social context, political and aesthetic quests - complement each other, giving a another dimension in the work itself. One such experience was the installation of Christian Marclay's 24-hour feature film "The Clock" in St. Mark's Square during the Venice Biennale and the film installation by Mathew Barney entitled "River of Fundament". I would also say the performance of the South African artist Robin Rhode organized by Performa when

I first started working with the Organization in Times Square, based on Schoenberg's opera Erwartung,

Since 2015, you live in multi-faceted New York. Something you love so much about her?

"The recent love affair, fueled by the pandemic, is the Seaport area. COVID-19 completely redefined our social life but also what we consider to be fun and socializing, with the result that wandering in the city has become the main way out. As with any love affair, it's the question that keeps the relationship alive, so I still do not understand what fascinates me so much in my wandering in the Seaport area. Perhaps it is the most intense imprint of time, which has not yet managed to erase the so-called "gentrification" (the refinement of cities). Seaport probably reminds me of Herman Melville's love for the sea, as he writes in "Moby-Dick" - *"Every time I am in melancholy, whenever I feel wet, cold November in my soul, whenever I am inadvertently stopping in front of coffins and every funeral; then, I think it is time to be at sea as soon as possible!"* ».

And something you do not like at all?

"The thought that everything can revolve around the color of money."

Something you are missing from Greece?

"So many! My parents and friends. The carefree company at the tables, on the beach, in summer. The warm sunsets of the Reservoir. The steps of Didotos. The walks in Plaka at dawn. The narrow steep paths on the rocks of the islands. The ban on sailing, due to strong winds in the fall, and the forced blockade in the Cyclades and Kastelorizo".

Will you share with us a favorite memory, experience from your travels in the world of Art?

«Μια από τις αγαπημένες μου αναμνήσεις από τις διαδρομές μου στον κόσμο της τέχνης ήταν μια εμπειρία στο μεταίχμιο της αναπαράστασης και της ζωής, όταν το 1998 ανακάλυψα στο ανατολικό άκρο του Λονδίνου, στην περιοχή Benthal Green μια σιδηροδρομική στοά που η ομάδα Shunt είχε μετατρέψει σε ένα σύγχρονο Cabaret τύπου Voltaire, με περφόρμανς, χάπενινγκ, μπαρ και εξαιρετικές παραστάσεις (physical theatre). Σε ένα από τα χάπενινγκ γνώρισα έναν από τους αγαπημένους μου φίλους, τον καθηγητή του Goldsmiths College Mischa Twitchin, που αναβιώνοντας ένα κείμενο αντι-τέχνης του Hans Richter χώρισε το κοινό σε γυναίκες και άνδρες και ζήτησε μερικούς εθελοντές. Έσπευσα να συμμετάσχω γιατί έψαχνα έναν φίλο στο πλήθος και ήλπιζα ότι έτσι θα με έβλεπε. Χρόνια αργότερα, το 2009, θα κατάφερνα να παρουσιάσω και εγώ μια παραγωγή στο διευρυμένο Shunt Vaults στο London Bridge, που πλέον υποστήριζε το Εθνικό Θέατρο της Αγγλίας, με τη συμμετοχή Ελλήνων καλλιτεχνών και αρχιτεκτόνων με ιδιαίτερη πορεία όπως οι Κωστής Βελώνης, Λίνα Δήμα, Άννα Ελεφάντη, Melia Kreiling, The Erasers, Αλέξανδρος Μιστριώτης, Κλειώ Μπομπότη, Μαργαρίτα Μποφιλίου, Γιώργης Νουκάκης, Χριστίνα Πέννα, Χριστίνα Σγουρομύτη, Νεφέλη Σκαρμέα μεταξύ άλλων».

A helpful tip they have given you?

"I have found that useful tips are those that no one understands, at first, that they are given as advice. They are the kind, generous hints from good friends, who, in order to

protect you, avoid doses of concentrated wisdom that even they have not fully processed. It is about the way they see your life and when something goes wrong they find out and you start to receive it little by little in small remarks, nods, impressions and jokes. In my case, these small remarks and thoughts showed me an end that, while it had happened, I did not want to see. "

George

S.

Koulouvaris

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<http://www.naftemporiki.gr/story/1699429/sozita-gkountouna-na-oikodomisoume-gefures-metaksu-anthropon-kai-organismon>

14. Sozita Goudouna "Art needs organized support"

"Art needs organized support"

The renowned renowned art historian and curator talks to "Bima" about the new steps of the "Greece in USA" initiative and the landscape of contemporary art in Greece



Eri Vardaki

17.10.2021, 08:00



Sozita Gudouna: "Art in Greece needs organized support"

The well-known art historian and curator talks to "Bima" about the new steps of the "Greece in USA" initiative and the landscape of contemporary art in Greece. By Eri Vardaki

Distinguished art historian and assistant professor at New York University CUNY, Sozita Guduna is a prominent exhibition curator, but also the person in charge behind the "Greece in USA" platform. It is an organization that promotes Greek culture abroad and promotes international cultural cooperation with initiatives such as the group exhibition "The Right to Silence?" / "The Right to Silence?", which took place at the beginning of the year in places such as John Jay College of Criminal Justice, CUNY, City University of New York and until the end of the year at the Undercurrent.nyc exhibition space with the participation of 150 Greek and Cypriot artists. In fact, the action of the platform is constantly expanding and as Sozita Gudouna reports in "Vima" on October 31, "Greece in the USA" collaborates with Nektarios S. Antoniou, member of the board, to present the world premiere of Arvo Pärt at Metropolitan Museum of Art. The Temple of Dendur is the setting for the world premiere of the Estonian composer Arvo Pärt Saint commissioned by Nektarios S. Antonios in collaboration with The Schola Cantorum and the Metropolitan Museum of Art. At the same time, the presentation of the new opera by the young artist Orestis Papaioannou "The Fall of the House of Commons" in libretto by Aleko Lountzi is planned within the next year, which will ideally be played at the house of Edgar Allan Poe in Philadelphia. Of course, her presence in Greece is also strong, where she curated the visual part of the inter-artistic program "Piraeus Artport" of the Municipal Theater of Piraeus with the participation of the renowned American artist Andres Serrano and the British John Akomfrah, and recently designed the artistic program, entitled "Greece - Caribbean Cultural Exchanges" on the occasion of the Mykonos Biennale.

Mrs. Guduna, you have been living in New York for the last few years. What brought you to the US after your long stay in London?

In the US he brought me an unexpected application to the cultural organization and research institute for the performance "Performa". After 17 years in London I returned to Greece in 2012 during the prolonged financial crisis with the will to offer to the local scene. I consider that I took a lot of risks, especially with the research project "Locus Solus" at the Benaki Museum and the Byzantine Museum, as well as with the ecological intervention "Eleventh Plateau" in Hydra with the participation of many international and Greek artists, architects and environmentalists. Then, during the preparation of documenta, I focused on the establishment of the first European program for hosting artists in Athens, which featured artists such as Martin Creed, Santiago Sierra and Linda Benglis, with the aim of international artistic dialogue. But I realized that the ground was not yet ripe in Greece for a systemic and at the same time creative professional career in cultural production, at least for some with my own course, and the successful application at the "Performa" Biennale motivated me to be in the US in an equally and perhaps a more precarious condition, but with greater challenges, but also other specifications".

Does Greece currently have important artists in the field of contemporary art?

"Of course, but my feeling is that the achievements of the artists who have stood out are the result of their personal effort and did not result from the support of institutions. In my

opinion, it is imperative to have systemic support (sponsorships, exchange programs, residencies, etc.) before the artists become prominent, ie in the years of starting and shaping their artistic work. It is positive that the Ministry of Culture has appointed a Deputy Minister in charge of Contemporary Culture, but sponsorships specifically for the visual arts are still limited. In order to change the example, it is necessary to detect "talents" and creativity in the context of a nursery that cultivates modern Greek culture, otherwise the specialized foreign public will not be able to identify what are the characteristics of modern Greek culture and where it differs or stands out from other European countries ".

The work of the Greeks does not seem to easily cross borders, to reach the great art fairs. Why do you think this is happening?

"Indeed, there are few Greeks who manage to be represented by international galleries and the local ones with difficulty participate in the renowned international fairs. For galleries that do not present caliber artists like that of Jiannis Kounellis or Loukas Samaras for example, the cost of a kiosk is prohibitive, as Greek contemporary artists can hardly reach the necessary amounts for the viability of such a project. At the same time, contemporary Greek art as a whole has not yet managed to give a unified position, like other countries, with the result that the collectors' interest is growing for individual cases of artists. However, observing the ideological and artistic saturation in the most developed art markets, I believe that the fact that the Greek market has not been absorbed by the international community may have positive parameters in terms of artistic peak and the meaning of the cultural good produced.

You are an Assistant Professor of History and Art at New York University CUNY. Do you remember a question from a student that embarrassed you?

"Unlike my previous experience at New York University, CUNY, the largest public urban university in the world, has made me see teaching itself differently. What embarrassed me was not so much a question, but the fact that some students were working in very hard posts at the same time to be able to attend classes. This factor changes the whole approach to the teaching of history and the applications of art in everyday life ".

If you had to save a single project from a global catastrophe, what would it be?

"Believing that art could prevent a global catastrophe, I would save the miniature - a gold sculpture with seven insects, a symbol of fertility and self-sufficiency kept in the Archaeological Museum of Heraklion."

15. Greece is Editor's pick: The Right to Silence? Greek Art Probes American Justice

EXPERIENCE CULTURE, GASTRONOMY & MORE
GREECE IS

EDITOR'S PICK



Sozita Goudouna, founder of the cultural nonprofit Greece in USA

GREECE ISEditor's PICK

[The Right to Silence? Greek Art Probes American Justice](#)

In a new exhibition, the recently founded cultural platform Greece in USA challenges our right to remain silent.

[Dimitris Tsoumplekas](#) | February 23rd, 2021

During the singular circumstances of a global pandemic, amid restrictions, limitations and emergency measures, a "Greek" exhibition concerning the criminal justice system, prisons and incarceration opened in the United States, titled: *The Right to Silence?*

The title of course is a reference to the Miranda rights, the right detainees have to remain silent during initial police interrogation. In a poetic rather than accusatory tone, this exhibition attempts to address topical issues regarding the criminal justice system, racial discrimination, private prisons and the limits of freedom in general.

ADVERTISING

The first edition of the exhibition is **currently on show** at the **John Jay College of Criminal Justice, City University of New York (CUNY)** and features works by 43 Greek, Cypriot, European, Asian and American artists, while a second concurrent show is expected to open in April at the “Undercurrent” art venue in Brooklyn.

The organizer of this and other events in the program is **Greece in USA**, a nonprofit cultural platform founded in 2020 by Sozita Goudouna, art historian, curator and adjunct professor at **CUNY**. Greece in USA aims to create projects that introduce contemporary Greek art to the United States in a systematic way, building lasting partnerships between Greek and American institutions and artists.

Sozita Goudouna has curated and commissioned programs and exhibitions in Athens and the United States, is head of operations at the **Raymond Pettibon Foundation** and has a broad perspective on the art world, both at the Greek and international level.

We spoke with her about the contemporary art scene in Greece, cultural outreach and openness, and her goals for Greece in USA.



Panos Kokkinias, "Skylight"



Lydia Venieri, Still from "Sleeping beauty conscience", 2002

What place does Greece hold on the international art scene today? Is outreach and openness something that should concern us?

About a year ago, Yale University decided to remove its introduction to art history survey course following criticism that it focused mostly on Western art. This decision sparked public praise, but also a national outcry. The discussions surrounding that issue focused on how to ensure that the diversity of research can match the diversity of today's student body and to advance teaching.

I refer to trends in contemporary international art education in order to highlight the ideological and aesthetic principles that are radically changing these days. In Greece, these changes to our cultural life occurred recently, during the economic crisis of 2010 onwards, and then with the hosting of Documenta in Athens and Kassel in 2017, and with the pandemic this past year. The art scene in Greece has been influenced in ways that are not yet evident, and this is the reason that we refer to a "national" identity with frustration and discomfort. The time has come become extrovert in a more systemic – and anti-systemic – way.

That is why I chose to give the platform the generic name "Greece in USA", and not a cute, conceptual title as is the norm in the post-postmodern era. I did not want the name to have any metaphorical dimension, thus risking or inviting misunderstandings. The name also raises questions about stereotypes and different expressions or perceptions of the "Greek nationality, language and country".

You have a broad perspective on the Greek artistic landscape. How would you describe it in the fluid conditions created by the pandemic?

Now that maps and countries are being "turned upside down" it is fruitful to take advantage of the realities and asymmetric knowledge that arises. The radical shifts occurring internationally on fundamental matters affect us profoundly. Perhaps we need to take advantage of these challenges, not as "natives," but as cosmopolitans in a more internationalized "market".

The openness of Greek culture is not only about Greek art being "exported" abroad, but also affects international art being showcased and presented in Greece. It is perhaps the other side of the same issue. Do established international artists come to Greece to enjoy the sun and the sea, or do they come because their work will be will develop through collaborations with specific organizations, museums, independent exhibition spaces and festivals? As institutions in Greece are enhanced and the Ministry adopts a systemic

approach to contemporary art, the more openness and cultural diplomacy will be strengthened and reinforced.

Greece in USA aims to present projects with the participation of Greek and international artists on contemporary themes that are not restricted to the Greek experience or reality. The way to support extroversion can be indeterminate and it may be purely personal depending on the desire and energy of each artist. If local organizations and collectors do not support the scene and activate younger collectors, the scene will have no future in terms of its global impact. It is very encouraging that the prominent, private foundations have realized their social role and responsibility following the economic crisis and have provided considerable support to public cultural bodies.

What would you recommend to foreign travelers? What should they not miss in Athens or Greece?

As much as we love contemporary art, Greece is bursting with culture and civilization in every rock. I would therefore recommend a place that combines the Aegean landscape with modern architecture and art, such as the building complex that Xenakis designed with the composer Francois-Bernard Mache in 1966, nestled on the slope of a hill in Lefkes, on the island of Amorgos.

I would also nostalgically suggest a trip from Cyprus to Kastellorizo and Gavdos, the route once followed by the ferry boat on the way to Cairo and Beirut. We have cultural connections with these cities that it would be good to reinforce, as Greece is seeking to define for its hybrid identity between "East" and "West".

How dominant are stereotypes about Greek art abroad? In between the glorious classical past and postcard depictions of the Greece of wine and sea, is there room for modern artworks?

I believe that there is a reluctance in defining contemporary Greek art abroad, and this is the reason that colleagues here are extremely careful and mainly express their lack of knowledge about the local scene (in contrast with the knowledge they have about the great Greek collectors). I have the impression that they would like to learn more about the contemporary Greek art scene.

This impression intensifies the importance of the role of a platform such as Greece in USA. It can be instrumental in the promotion of Greek artists abroad, via osmosis with international artists and organizations. From my experience as the curator of the Performa Biennial in New York, founded by the acclaimed art historian RoseLee Goldberg, I realized

during an event I organized with the participation of Greek artists that they can stand as equals alongside their American colleagues.

16. Curator Sozita Goudouna inspirer of
GREECE IN USA in New York speaks to
EICULTURE



Curator Sozita Gudouna, inspirer of "GREECE IN USA" in
New York speaks at the elc

[interviews](#)



OCTOBER 05, 2021 • INTERVIEWS

CURATOR SOZITA GUDOUNA, INSPIRER OF "GREECE IN USA" IN NEW YORK SPEAKS AT THE ELC

"Our cultural diplomacy should also focus on 'anti-conventional' ways of promoting contemporary art."

Text: [Marianna Mavroudi](#)

Email: mmavroudi@elculture.gr

"For many of us, contemporary art is a kind of refuge from the superficial tendencies of the dominant culture - a place where alternative values, politics and different identities could claim some degree of cultural autonomy," he said.

our **Dr. Sozita Guduna**. A special personality in the field of art, Dr. Sozita Gudouna is a curator, researcher and assistant professor of Art History. With a great biography and a worthy social and cultural work, he founded together with a strong team, the non-profit organization " **GREECE IN USA**"Which aims to promote ancient and modern Greek culture in the US and beyond. The actions of the organization focus on the cultural policy and extroversion of the Greek culture promoting the international cultural cooperation and social participation.

More about the action of the organization and its goals will tell us or herself in the interview she gave us:

ADVERTISING

Would you like to tell us about the cultural organization Greece in USA and its vision?

"GREECE IN USA" was founded in March 2020 in New York, at the beginning and during the pandemic period. The city had been transformed into a ghost town, like all metropolitan centers. The only similar experience for New Yorkers was 11th September. In this climate of "atmosphere of fear" and after years of experience in promoting Greek artists in London and New York, I remembered the founding principles of the Performa Biennale. Performa is the organization I owe my relocation to in New York in 2015, which was founded in part against the fear of the 2001 terrorist attacks. For a month, Performa changed the way New Yorkers experience the city, and especially city center, then from the 11th September, which as a traumatic event transformed the relationship of residents with public space.

The Biennale aims to "reclaim" public space and locations that have changed use due to the dominance of Real Estate. Performa takes place in different parts of the city, from Times Square and New York Customs to museums such as MoMA, Whitney, Guggenheim, BAM (Brooklyn Academy of Music and Dance), galleries and other cultural venues. In this context and dynamic, I envisioned GREECE IN USA as an organization that does not align with the modern phobias of distancing and complacency, but that "reclaims" the importance of art in everyday life in public space and that primarily gives voice to a specific nationality that has no substantial or influential presence in American cultural events.

What are the challenges you encountered?

The main challenges, apart from the pandemic that completely changes the way we perceive art, concern the change of the example for the reception of contemporary Greek art abroad beyond the stereotypes about Greek nationality that has been imposed mainly by the dominant culture. In contrast to international trends, especially in America and in the developed cultural centers of Europe, Greek contemporary art is more resistant to mass culture, either due to lack of resources or due to different social backgrounds and concerns. The cultural perspectives of Greek contemporary art differ markedly from those of the international ones, and this "Greek uniqueness" that has not yet been mapped internationally sparked the idea and contributed to the decision to create the "GREECE IN USA" platform.

At the same time, the closure of the pandemic coincided entirely with the proposal we submitted to the Ministry of Culture for the penitentiary system before March 2020 and the spread of the virus, therefore, this unexpected and accidental circumstance was the catalyst for the recruitment of the project.

How did the public react to the project?

I think the reception of the audience was very sincere and spontaneous thanks to this synchronicity between the real confinement we all experienced and its thematic exhibition based on the famous "Miranda Rights" and the 5th Amendment, which as Greeks we find mainly in American police films. I have always been impressed by the expression "you have the right to remain silent". Silence is transformed into a right when what can be said is burdensome for the citizen of a democratic state. The paradox, however, is that some citizens always remain silent because they are not given the opportunity to speak, which implies the right to freedom of opinion and expression. In the group exhibition, "Miranda Rights" acquires a metaphorical substance for the investigation of moral issues, but also of aesthetic forms and artistic means since silence is the culmination of abstraction.

I would like to clarify that for the opening exhibitions it was imperative to map the contemporary Greek art scene as objectively as possible in order to make the project of "Greece in the USA" more understandable for colleagues and the public abroad who do not have to know the peculiarities of the local scene. The practical and artistic challenges are great and need a clear goal that would not be apparent in an action involving ten artists. It is not only a quantitative issue but mainly a qualitative one. We seek "objective" "democratic" mapping without exclusions and this position highlights the basic values of the organization, ie quality assurance but through a generous and consciously accessible prism and value system. However, after this "mapping" and the focus on themes, we also aim at the transfers of Greek producers, the deepening in the work of specific artists with individual presentations, as well as the synergies with actors of the performing arts. We believe that the 150 socially oriented works presented in the first exhibitions on the internationalization of Greek culture in the USA reinforce the goals of the project for a different, special and thorough promotion of modern Greek culture.

What are the upcoming actions of the organization and what are the future goals in Greece and in America?

"Greece in the USA" aims to activate the dynamics of contemporary Greek art with interventions in cultural spaces and in the public space of New York. As the curator of Performa, I realized that Greek and Cypriot artists, such as Maria Hassabi, managed to have a strong cultural exchange with American and international colleagues. I have the impression that the curators would like to learn more about the contemporary Greek scene and that is why the role of an organization like "Greece in the USA" can be a catalyst for promoting the work of contemporary

Greek artists and performers abroad through osmosis with international artists and curators.

Performance of Figures by Maria Hassabi, (2019), with Oisín Monaghan, Alice Hayward, Mickey Mahar, Omagbitse Omagbemi Sound: Stavros Gasparatos. Costumes: Victoria Bartlett. At the Aixoni Sculpted Theater in Greece designed by Nella Golanda and curated by Sozita Goudouna with the support of the Onassis Foundation.

In the first years we aimed to map the Greek scene of contemporary art in the most objective way, to the extent that this is humanly possible and due to COVID there were many limitations. For this year and in the future, we will focus on solo presentations by artists in New York and other metropolitan centers, but also on group exhibitions and performances that invite Greek artists to a creative dialogue with international and American artists.



Celebrating Arvo Pärt at The Met

More specifically, in November, "Greece in the USA" collaborates with Nektarios S. Antoniou, member of our board of directors, to present the world premiere of Arvo Pärt at the Metropolitan Museum of Art. The Temple of Dendur is the setting for the world premiere of the Estonian composer Arvo Pärt Saint commissioned by Nektarios S. Antonios in collaboration with The Schola Cantorum and the Metropolitan Museum of Art. Masterpieces from the composer's seven-decade career are performed by the choir The Schola Cantorum and the Artefact Ensemble, conducted by Grammy-nominated choir conductor Benedict Sheehan. Soloist from the Experiential Orchestra is conducted by Grammy Award winner James Blachly. Consequently, Greece in USA focuses and in the curatorial work of the Greek colleagues promoting their work in collaboration with our organization.



Penny Siopis, "Welcome Guests!"

We also aim to present the Greek-South African artist Penny Siopis and her piece "Welcome Visitors!" with the participation of jazz musicians based in New York. The

play is based on the story of the jazz melody "Skokiaan" composed in 1947 by Zimbabwean musician August Musarurwa. The melody became an international hit by Louis Armstrong in 1954. Mixing archival footage from Armstrong's tour of South Africa in 1960 with anonymous footage from the film's film connects the melody's migration with images of Zulu, real and imaginary, the connections between South Africa and the American South that it reveals.

We also plan to present a new opera work composed by the young Greek artist Orestis Papaioannou with libretto by Aleko Lountzis and co-author in English, Orpheus Apergis entitled "The Fall of the House of Commons" ideal to be played at Poe's house in Philadelphia. The work connects the uniqueness of Poe's iconic house with the most ordinary everyday house (thus contrasting the concepts of "high" and "kitsch"). It also aspires to combine musical idioms ranging from classical operatic melodrama to multi-stylistic, eclectic recompositions, typical of postmodern music.

Would you like to tell us about your action in Greece?

In July 2020, while we were still in the insecurity of the pandemic, Mr. Lefteris Giovanidis, artistic director of the Municipal Theater of Piraeus, invited me to design the artistic program of the Theater. With great generosity, the board of directors approved the proposal for an inter-artistic program that focuses on the dialogue between Greek and international artists focusing on the symbolism of Piraeus itself as a port of cultural exchanges.



At the same time, since 2016 I have been trying to bring the work "Airport" by John Akomfrah to Greece because it had seduced me when I first saw it. But there were many difficulties because the video installation is very demanding. However, the fact that the play itself was shot in Piraeus and pays tribute to our cultural history and the play of Theodoros Angelopoulos, who lost his life in Piraeus, contributed to the ideal presentation of the installation on the main stage of the historic theater.

From "Airport" to "Artport" for a port that can take off through a real modern cultural development. We know that the silo buildings have been transformed internationally into exceptional museums as was the goal with the competition many years ago for the Museum of Underwater Antiquities in Piraeus. I remember from then on that the experts thought that the museum would not be implemented immediately. The program we designed attempts to fill this cultural gap and complements the private initiatives of galleries that have opened branches in Piraeus as well as some institutions. The work of Andres Serrano in the Stone Warehouse, which is for the first time granted to the Municipal Theater by the PPA, underlines the creatively subversive character that we seek to have the program.

Tell us more specifically about the art program and your collaboration with the Municipal Theater of Piraeus, the exhibition of Andres Serrano and the video installation of John Akomfrah? Why did you choose these artists?

The art program composes a dialogue between these two distinct visual arts that are seemingly quite different but that are in fact "so far but so close." 70-year-old American Andres Serrano, originally from Honduras and Cuba, who has expressed a desire to photograph the homeless in Greece and 64-year-old Briton John Akomfrah, originally from Ghana, founder in 1982 of the Black Audio Film Collective (BAFC) - one of the few international artists who managed to capture the Greek crisis in such a poetic way - are the exponents of this dialogue.

I thought that Andres Serrano's vision remained influential and that it was strange that his work had not been presented in Athens. The new PPA showroom matched perfectly with Serrano's solo exhibition "Torture" by [a / political organization](#) that deals with the act of causing intense physical or psychological pain from one person to another and its site-specific character. project.



Andres Serrano's "Torture" is a political project www.a-political.org

Since the 1980s in New York, Serrano's work has sparked heated debate, raising questions worldwide about censorship, taste, public decency, and accepted forms of expression. Serrano's name, along with Robert Mapplethorpe, was at the crossroads of the 1989 Cultural Wars in New York when his photograph *Immersion (Piss Christ)* (1987) became the subject of a national debate on artistic freedom, expression and public funding of controversial art. But Serrano, with the poetry of his work, goes beyond the public debate on the censorship of the work of art. as expressed in his historical works, while John Akomfrah focused on the recent economic crisis in Greece and the abandoned former Hellinikon airport to capture and capture Greek history through a resilient sense and approach of historical time. The "Airport" video installation inspired by "Artport" has been conceived as a meditation on the history of Greece and its recent financial crisis. The project focuses on the landscape of Southern Greece and the abandoned former Hellinikon airport that is being transformed. The film is inspired by the work of two films by Stanley Kubrick (1928-1999) and Theodoros Angelopoulos (1935–2012). The resilient sense of time of the film refers to *2001: A Space Odyssey* (1968), while the technique of continuous movement between the camera, the characters and the locations of Angelopoulos is also used in a poetic result.



Research trip to the Caribbean art scene, performance at Atelier '89

Regarding the Mykonos Biennale, what will be your action there, as well as in the Caribbean - Greece exchange?

In the summer of 2021, after a research trip to Aruba, I designed a periodical art program entitled "Greece - Caribbean Cultural Exchanges" on the occasion of the Mykonos Biennale and the invitation of the artist Lydia Venieris, in an effort to create cultural bridges and of modern Greek culture in the Caribbean. My intention was to create a network that connects the diverse creative landscape of the Caribbean and documents interregional efforts to promote outstanding artists in local and global art communities.



A research trip to the Caribbean art scene, works by Samuel Samiento in his studio in Aruba.

In collaboration with the Ateliers '89 Academia de Bellas Artes Aruba and the director of the foundation Elvis López, I nominated the following 10 artists to be presented at the Biennale: Chelsea Peteson, Irvin Aguilar, Jess Wolf, Ken Wolff, Romelinda Maldonado, Samuel Samiento, Velvet Zoe Ramos, Wilfred Jansen,

Alydia Wever. Efforts to connect the arts locally and regionally go hand in hand with efforts to connect Caribbean art and artists worldwide, supporting contemporary art and artists on a regional and international platform, and strengthening art organizations promoting Kara artists. One of the difficulties is the cultural, economic and physical isolation that separates different parts of the Caribbean.



Irvin Aguilar, "Greece - Caribbean Cultural Exchanges" curated by Sozita Gudouna, Mykonos Biennale, October 2021 and Alydia Wever in situ performance in Mykonos.

In this context, my colleague Mr. López has set up the Caribbean Linked platform. Different languages, cultural traditions, administrative systems and inadequate communications and travel mean that the region remains culturally fragmented. Cultivating a regional and international exchange around Caribbean art and artists is one of the top priorities and contributions to the cultural exchange I have designed.



Luigi Ontani, participation in Lavara - installation in the Public Space of Mykonos, curated by Sozita Gudouna, Mykonos Biennale, October 2021.

Are you a person with an ongoing cultural project, what are your goals for the future as the founder of Greece in USA, but also of course as a Curator and researcher?

While teaching at New York City University, I became interested in American aspects of public education that are so different from European ones. I think CUNY presents an exciting public education mechanism and I was amazed by my students who were so different from my students at NYU. Students who work as night watchmen or in other very hard occupations and who struggle to survive and study. This made sense of my role as a teacher and the very teaching of art history. So CUNY and the incarceration we experienced during the pandemic

inspired me to think of incarceration in a way I had not thought before, especially as a citizen of Europe. We do not have private prisons and the justice system is very different.

The inaugural exhibition of "Greece in USA" was entitled "The Right to Silence" and the unofficial motto of the organization states that "we give a voice to Greek artists", however, two months after the establishment of the organization in New York, on May 25 In 2020, George Floyd was assassinated. In combination with the pandemic and the limitation of our basic biological need, the need to address the issue of respiratory policy and the ways in which physicality and biology interact with politics became imperative.



Intervention in the New York Public Space as part of "The Right to Breathe" with the action of Jenny Marketou "Readings in Silence - Readings in Silence" with the participation of eight New Yorkers in the historic Jefferson Market Prison.

The main goal of "Greece in USA" is not to be limited to Greek issues but to negotiate international issues and key, but current issues that currently concern the local and Greek society. The group exhibition "The Right to Breath" is based on the "shortness of breath" that comes from the experience of political pressure, social injustice and economic austerity, exploring its connection with poetry, physical art and embedded politics. Concerns that have been raised in the "I Can't Breathe"

movement over racial issues, discrimination and violence have remained unanswered for too long. At the same time, the countless social injustices and consumables policy posed by the COVID-19 pandemic expose the illusions of a post-racial society, as well as the deprivation of the universal right to breathe (see Achille Mbembe). The issue of restraint as defined in the report also aims to re-evaluate criminal justice reform.

As a researcher this year I will study in more detail the above topics in collaboration with the institute "The Organism of Poetic Research" supported by NYU and Brown Universities. The intention is for the projects of Greece in USA to be completed with relevant research and publications and in this context we have assigned to Professor Michalis Skafidas a new monograph on Loukas Samaras based on rare interviews of the artist that will be published in collaboration with the publisher. Eris Press.



At the same time, I would like to include in my research synopses and the action we presented with the renowned American performer and artist, Karen Finley and the African-American Kimiyo Bremer, for a forgotten chapter in the history of New York in a part of Central Park that is not so well known to the general public. The action took place in Seneca Village, the first major African-American settlement and the epicenter of black political power in mid-19th-century Manhattan, where some 1,600 African-Americans were expelled. The settlement occupied the western end of Central Park, between about 83rd and 89th streets. New Yorkers generally believe that slavery was limited to the South, but a 1991 excavation in southern Manhattan showed that there were hundreds of skeletons in a forgotten colonial-era cemetery with 15,000 African skeletons. The burial site, known since 2006 as the

African National Burial Site, highlighted the fact that New York in the late 18th centuryth century was the center of the slave trade. In 1799 the state of New York ratified the gradual emancipation of enslaved offspring born after July 4 of that year but by 1827 only 16 African Americans had the right to vote in Manhattan. Beyond that, white New Yorkers were constantly harassing African-American institutions, setting fire to churches and blocking school-building efforts. Racial terrorism has worsened and no African-American has been safe. Our action seeks to shed light on aspects of this city's history in its attempt to interpret social justice issues.

For many of us, contemporary art is a kind of refuge from the superficial tendencies of the dominant culture - a place where alternative values, politics and different identities could claim some degree of cultural autonomy. I believe that, due to the lack of strong infrastructure in our country, our cultural diplomacy should also focus on "anti-conventional" ways of promoting contemporary art.

17. "Greece in USA" travels the work of Greek artists in New York (video)

[FRONT PAGE VIDEO CIVILIZATION](#)

National TV **Editorial team**

ert.gr <https://www.ertnews.gr/frontpage/to-greece-in-usa-taxideyei-to-ergo-ellinon-kallitechnon-sti-nea-yorki-video/>



The leading Greek Art Curator at City University in New York, Sozita Goudouna, has created the "Greece in USA" platform through which she "travels" the work of Greek artists in America. Ms. Goudouna spoke about her work on ERT's "Connections" show.

"Greece in USA" is a non-profit organization of global scope, which promotes the knowledge of contemporary and ancient Greek culture abroad and promotes international cultural cooperation and social participation. It makes an impressive opening amid a pandemic, launching, with the support of the Greek Ministry of Culture, the group exhibition "The Right to Silence?".

Ms. Guduna is the inspirer, founder and artistic director of the organization.

ERT National TV interview #GreeceInUSA

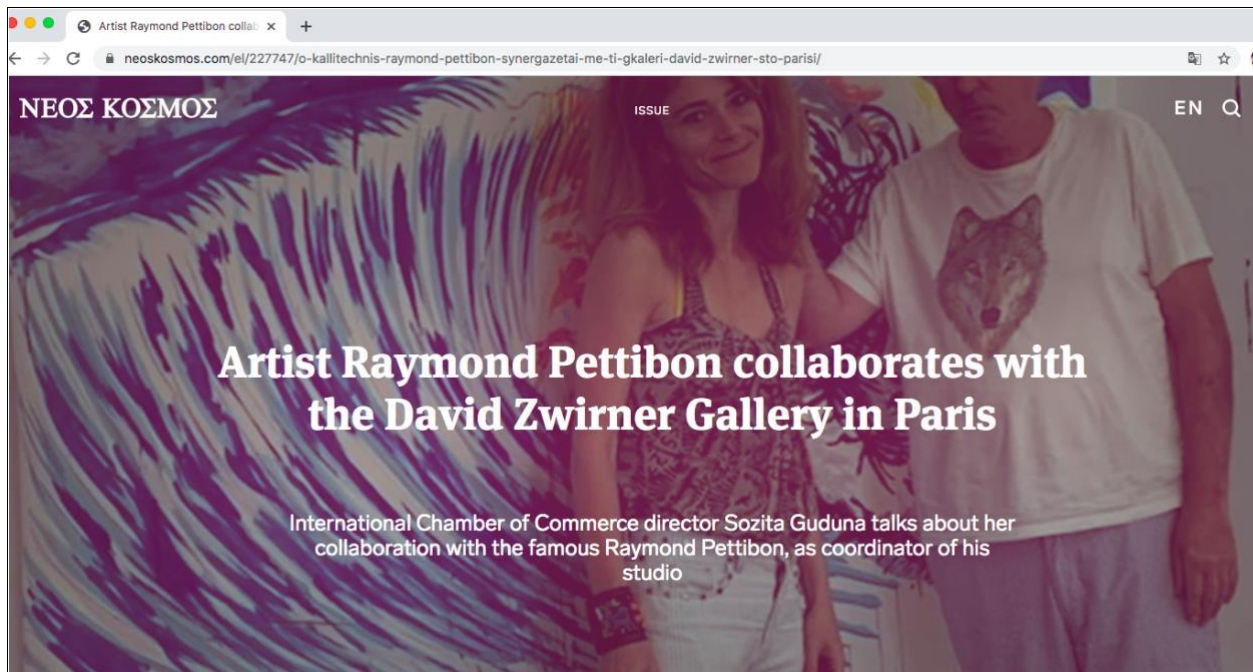
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18. Artist Raymond Pettibon launches David Zwirner Gallery in Paris

<https://neoskosmos.com/el/227747/o-kallitechnis-raymond-pettibon-synergazetai-meti-gkaleri-david-zwirner-sto-parisi/>



TONIA TSAKIRI

15 October 2019 1:57 pm

[Facebook](#) [Twitter](#): @NeosKosmos [Instagram](#)

Sozita Gudouna is a curator, adjunct professor at CUNY: City University New York, and author of the book *Beckett Breath* (2018), published by Edinburgh University Press. He is head of Raymond Pettibon Studio. He taught at New York University as a postdoctoral fellow, Andrew W. Mellon at the Performa Biennale in New York, and has curated interdisciplinary projects in the public program of Documenta 14, the Onassis Foundation in New York, the EMST among other museums and institutions.

- Tell us about your experience of working with renowned American

artist Raymond Pettibon and the David Zwirner Gallery, which is opening its first exhibition space in Paris with a solo art exhibition.

"Raymond Pettibon is considered perhaps the most important paper artist in America, and working with me as his studio coordinator is extremely creative, especially at this time when his Paris exhibition opens at the David Zwirner

Gallery's opening exhibition during the FIAC. . Founded in Paris in 1974, the FIAC [Foire Internationale d'Art Contemporain] International Art Exhibition brings together contemporary art galleries and about 200 exhibitors at the

Grand Palais, including many of the world's leading experts in contemporary art.

David Zwirner Gallery, which celebrated its 25th anniversary in 2018, represents 60 international artists with exhibitions in New York (three galleries) in London to Hong Kong, and in 2020 will inaugurate the new five- storey gallery designed in New York. Renzo Piano.

After Brexit, Zwiner Gallery focuses on the French art scene by presenting

Raymond Pettibon's solo exhibition "Frenchette". Pettibon's work embraces a wide range of American high and pop culture, from the deviations of marginalized youth to the history of art, sports, religion, politics, sexuality and literature. Starting with the punk-rock scene of Southern California in the late 1970s and 1980s and the aesthetics of the albums, comics, concerts and fanzines that characterized the movement, his designs have defined this scene and international contemporary art. At the same time, Dior's artistic director Kim Jones linked Pettibon's designs.

Pettibon has exhibited at the Venice Biennale (2007 and 1999) at the Whitney Biennale, the Whitney Museum of American Art, New York (2004, 1997, 1993, and 1991) at documenta XI, Kassel, Germany (2002), at the Istanbul Biennale (2011), at the Liverpool Biennale (2010); In Santa Fe, New Mexico (2010 and 2004). His work includes collections including the Museum of Baltimore,

Georges Pompidou, Paris, Hamburger Bahnhof - Museum für Gegenwart, Berlin, Institute of Contemporary Art, Miami, Museum of Israel, Museum of Art Museum in Los Angeles, Los Angeles Museum, Moderna Reina Sofía Art Center, Madrid, Museum of Modern Art, New York, San Francisco Museum of Contemporary Art Tate Gallery, London, Walker Art Center, Minneapolis, Minnesota; Whitney Museum of American Art, New York, including. Pettibon lives and works in New York. Recent solo exhibitions of the artist's work include the High Line Billboard in New York, the Kumu Kunstimuseum, Tallinn, Estonia (2015). Kunstmuseum Lucerne, Lucerne, Switzerland (2012); Kestnergesellschaft, Hanover, Kunsthalle Wien, Vienna, Centro de Arte Contemporáneo de Málaga, Spain, San Diego Museum of Contemporary Art, La Jolla, California; and the Whitney Museum of American Art, New York, Philadelphia Museum of Art, The Drawing Center in New York, Los Angeles Museum of Contemporary Art, The Met Breuer, Pera Museum, Istanbul, Barcelona Art Museum 2016 (MACBA), , Georges Pompidou Center, Chicago

Museum of Contemporary Art, Walker Art Center, Institute of Contemporary Art, Boston. Recent solo exhibitions of the artist's work include the High Line Billboard in New York, the Kumu Kunstimuseum, Tallinn, Estonia

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Contemporáneo de Málaga, Spain, San Diego Museum of Contemporary Art, La Jola, California; and the Whitney Museum of American Art, New York, Philadelphia Museum of Art, The Drawing Center in New York, Los Angeles Museum of Contemporary Art, The Met Breuer, Pera Museum, Istanbul, Barcelona Art Museum 2016 (MACBA), , Georges Pompidou Center, Chicago Museum of Contemporary Art, Walker Art Center, Institute of Contemporary Art, Boston. Recent solo exhibitions of the artist's work include the High Line

Billboard in New York, the Kumu Kunstimuseum, Tallinn, Estonia (2015). Kunstmuseum Lucerne, Lucerne, Switzerland (2012); Kestnergesellschaft, Hanover, Kunsthalle Wien, Vienna, Centro de Arte Contemporáneo de Málaga, Spain, San Diego Museum of Contemporary Art, La Jola, California; and the Whitney Museum of American Art, New York, Philadelphia Museum of Art, The Drawing Center in New York, Los Angeles Museum of Contemporary Art, The Met Breuer, Pera Museum, Istanbul, Barcelona Art Museum 2016 (MACBA), , Georges Pompidou Center, Chicago Museum of Contemporary Art, Walker Art Center, Institute of Contemporary Art, Boston. the Kumu Kunstimuseum, Tallinn, Estonia (2015). Kunstmuseum Lucerne, Lucerne, Switzerland (2012); Kestnergesellschaft, Hanover, Kunsthalle Wien, Vienna, Centro de Arte Contemporáneo de Málaga, Spain, San Diego Museum of Contemporary Art, La Jola, California; and the Whitney Museum of American Art, New York,

Philadelphia Museum of Art, The Drawing Center in New York, Los Angeles Museum of Contemporary Art, The Met Breuer, Pera Museum, Istanbul, Barcelona Art Museum 2016 (MACBA), , Georges Pompidou Center, Chicago Museum of Contemporary Art, Walker Art Center, Institute of Contemporary Art, Boston. the Kumu Kunstimuseum, Tallinn, Estonia

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Raymond Pettibon, No Title (Let me say,), 2012. Ink and gouache on paper, 45 x 93 inches. Courtesy Regen Projects, Los Angeles.

- Would you like to describe to us the project you are organizing at the New Museum in New York with the artist for the Performa Biennale in November 2019?

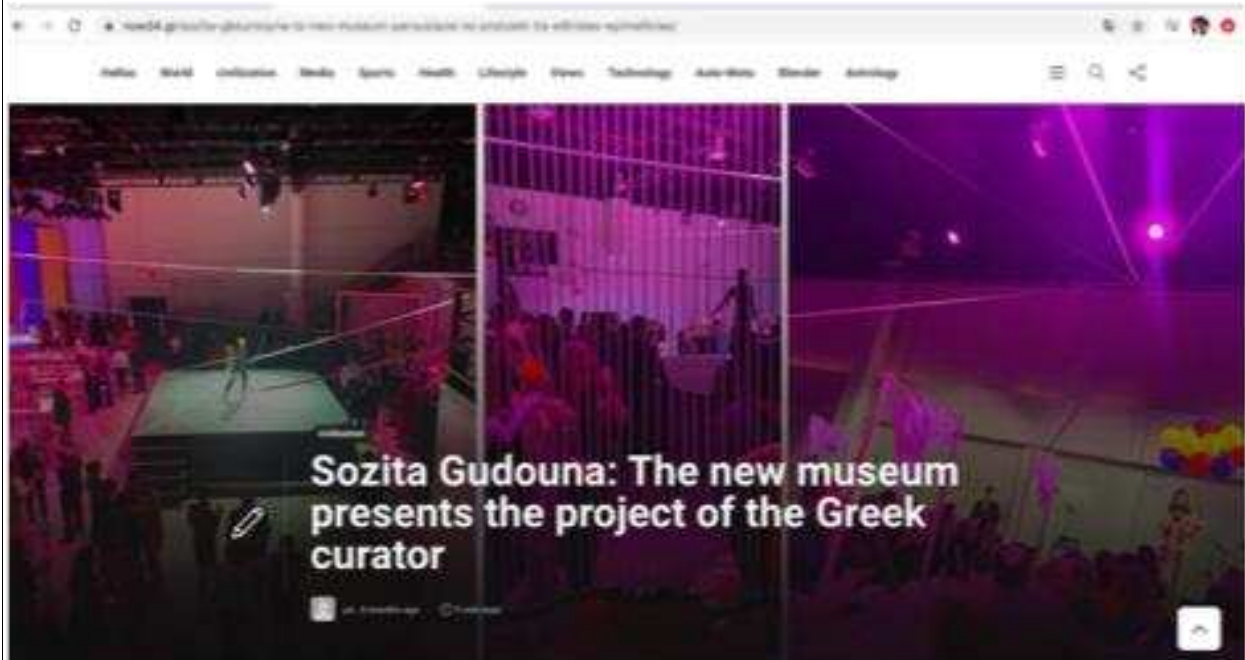
"Whoever Shows: Strike Uyp th 'Band!" is a project-analogy with music presented at the New Museum in New York with a collection of excerpts from Raymond Pettibon's screenplays, including those originally produced for videos such as "The Whole World is Watching": Weatherman '69 (1989- 90),

Sir Drone: A New Movie for Young Beatles (1989-90), "The Holes You Feel", "Andy Warhol", "Jim Morrison" and the screenplay "Batman". Starting in the 1980s, Pettibon

produced a series of low-budget videos made with friends with home video equipment. These works focus on radical issues dating back to the 1960s and the American reality, such as the Manson family, the abduction of Patty Hearst by the SLA, Weather Underground and the beginning of the American punk movement. Although some of these screenplays have become classic video works of the time and have been

widely presented alongside Pettibon's designs, several other screenplays such as Andy Warhol and Jim Morrison have not yet been produced or lost. Reflecting on the concept of collective work (ensemble), this collection of fragmentary screenplays, scenes and lyrics by Pettibon attempts to present the artist's perspective on the past, especially in the 1960s, with the participation of distinguished visual artist friends such as Kim Gordon, Frances Stark, Lee Ranaldo and 20 other artists. The Performa Biennale seeks to highlight performance as a different medium and refutes the notion that performance is only what happens.

19. Sozita Goudouna: The New Museum presents the project of the Greek Curator



By Katerina Ploumidaki

Sozita Gudouna is a curator, adjunct professor at CUNY: City University New York, and author of the book *Beckett Breath* (2018), published by Edinburgh and Oxford University Press. She has been head of Raymond Pettibon Studio since 2018. She taught at the University of New York as a postdoctoral fellow of art, Andrew W. Mellon at the New York

Performance Biennale, and has curated interdisciplinary projects at the New York State Public Documenta 14 Program. Benaki Museum, Byzantine Museum among other



Σοζίτα Γκούδουνα. Πέμπτη Οκτωβρίου, Raymond Pettibon Studio, Γουέρνερ, Νέα Υόρκη, Ιούλιος 2019

institutions and museums. He was a treasurer of the AICA Hellas Association of Greek Art Critics and is a PhD student at the University of London. https://en.wikipedia.org/wiki/Sozita_Goudouna

- What do you keep from what you learned from your family, and your teachers? The importance of loving.

-What are you willing to lose?

The constructed needs.

-What does a person who does not look for unnecessary things dream of?

The freedom.

-What is your lifeboat?

Faith in friendship.

-Does the unknown scare you?

Unknown therefore empty.

-Multiple options, what does that mean for you?

Evolution, self-denial?

-Is man his memory or his present?

The present tense of his memory.

The New York Performa Biennale opened on November 1st. The main theme is Bauhaus and the focus is on Asian contemporary art. What is your involvement in this important cultural event?

My collaboration with Performa, the first Art Performance Biennale in New York, began in 2015 when I was hired by the agency's director, RoseLee Goldberg, as the first Andrew W. Mellon curator. For one month every two years, Performa changes the way New Yorkers experience the city, especially after 9/11, which transformed the residents' relationship with the public space and is held in different parts of the city, by Times Square and its customs. New York to MoMA, Guggenheim, New Museum, Whitney Museum and BAM. The Biennale has presented more than 700 projects with 800 artists in 400 cultural (and not only) venues in New York and worldwide.



June 2018, Tank ~~XXXXXXXXXX~~, Photo: Charlotte Krüger, courtesy of Tank ~~XXXXXXXXXX~~ and the Centre Pompidou.

Would you like to describe to us the project you are organizing at the New Museum in New York with the artist for the Performa Biennale on November 14?

"Whoever Shows: Strike Uyp th 'Band!" is an analog project with music presented at the New Museum in New York with a collection of excerpts from Raymond Pettibon's screenplays, including those originally produced for videos such as "The Whole World is Watching": Weatherman '69 (1989-90).), Sir Drone: A New Movie for Young Beatles (1989-90), "The Holes You Feel", "Andy Warhol", "Jim Morrison" and the screenplay "Batman". Starting in the 1980s, Pettibon produced a series of low-budget videos made with friends with home video equipment. These works focus on radical issues dating back to the 1960s and the American reality, such as the Manson family, the abduction of Patty Hearst by the SLA, Weather Underground and the beginning of the American punk movement. Although some of these screenplays have become classic video works



Raymond Pettibon, No. 196 (Earthquake) (2012). Oil and gouache on paper, 40 x 60 inches. Courtesy: Regen Projects, Los Angeles

of the time and have been widely presented alongside Pettibon's designs, several other screenplays such as Andy Warhol and Jim Morrison have not yet been produced or lost. Reflecting on the concept of collective work (ensemble), this collection of fragmentary screenplays, scenes and lyrics by Pettibon attempts to present the artist's perspective on the past and especially in the 1960s with the participation of distinguished visual artist friends such as Kim Gordon. , Frances Stark, Lee Ranaldo and 20 other artists. The Performa Biennale seeks to highlight performance as a different medium and refutes the notion that performance is only what happens.

Tell us about your experience of working with renowned American artist

Raymond Pettibon and the David Zwirner Gallery, which opened its first exhibition space in Paris with a solo art exhibition.

Raymond Petibon is considered perhaps the most important paper art artist in America, and working with me as his studio coordinator is extremely creative, especially at this time when his Paris exhibition is on display at the David Zwirner Gallery's opening exhibition during the FIAC. Founded in Paris in 1974, the FIAC [Foire Internationale d'Art Contemporain] International Art Exhibition brings together contemporary art



The lighting is a room (2018) with people with funny names (film still, 2018). *Kozicki Anamorphosis*. Photo: courtesy the artist; Corbis/Outlines, London; Gearing, New York; Bangkok City Gallery.

galleries and about 200 exhibitors at the Grand Palais, including many of the world's leading experts in contemporary art.

David Zwirner Gallery, which celebrated its 25th anniversary in 2018, represents 60 international artists with exhibitions in New York (three galleries) in London to Hong Kong, and in 2020 will inaugurate the new five-storey gallery designed in New York.

Renzo Piano.

After Brexit, Zwirner Gallery focuses on the French art scene by presenting Raymond Petibon's solo exhibition "Frenchette". Petibon's work embraces a wide range of American high and pop culture, from the deviations of marginalized youth to the history of art, sports, religion, politics, sexuality and literature. Starting with the punk-rock scene of Southern California in the late 1970s and 1980s and the aesthetics of the albums, comics,

concerts and fanzines that characterized the movement, his designs have defined this scene and international contemporary art. At the same time, Dior's artistic director Kim Jones linked Pettibon's designs.

<https://www.mononews.gr/politismos/stin-parizianiki-fiac-me-ton-reimont-petimpon-ke-ti-sozita-gkountouna>

20. In the Parisian FIAC with Raymond Pettibon and Sozita Goudouna

- Katerina Dafermou
- October 16, 2019 12:44 PM

The city of light absorbs the idiosyncratic American artist Raymond Pettibon, whose New York studio is run by Greek curator Sozita

Gudouna: his works are presented by the David Zwirner Gallery (David Schwartz's contemporary classmate David Schwartner) as part of through his designs he inspires French haute couture and the house of Dior.



Sozita

Guduna

The internationally renowned Zweirner Gallery is on the side of several art dealers who, estimating that Brexit will affect the balance of power in Art, moved to Paris. Since the second half of the last century, the French capital has been in the shadow of London in terms of its influence on the art scene.



the speech by Petibon
The unacknowledged expectation is that with the three days of the FIAC (launched today) they will gain the impressions and favor of even more collectors, traders and critics. Δωμεν. However, the money is still flowing in abundance in the British capital, with the Mycenaeans insisting on English.

Zwirner Gallery, of course, has the privilege of being able to oversee things from an international perspective: three galleries in New York (plus the five-story Renzo Piano Room that will open in 2020), another in Hong Kong, London and

now in Paris. At the FIAC, which is known to be a three-day meeting of the French art galleries with a commercial character, Zwirner participates with the Frenchette exhibition of Raymond Petibon.

It is worth noting that this is the title of a well-known, expensive bracelet in

Tribeca, New York (named after a song by David Johansen), the artistic and youthful area where the Petibon studio is located. He is considered one of the most important visual artists on paper, with his temperamental, rich iconography capturing the spirit of American popular culture as revealed in literature, philosophy, religion, politics, sports.

ADVERTISING



He mainly expresses the voice of the rebellious youth - as is evident in his stylized works reminiscent of the punk rock scene as it developed in California in the 1970s and 1980s. (to William Blake and Marcel Proust) leaving one medium to enrich the other.

His works are often featured by American presidents and dictators, animals and huge waves with tiny surfers. By distorting the beloved children's figure of Gumby clay as an obvious caricature, he turns a blind eye to modern social paranoia in the United States. In the project *No Title (John Ford directed)*, which pays tribute to top director John Ford and classic American western, Gumby

wears a cowboy hat while riding Pike. With proverbial mockery, he aptly comments on what is happening and the aesthetics of pop culture.

This playful innocence in his colorful designs was a source of inspiration in another important manifestation of modern culture, its haute couture and its

complex, imaginative designs. Dior's artistic director Kim Jones has incorporated Petibon's designs into the sketches he created for the Fall 2019 collection of the famous French house.

Raymond Petibon's original compositions have been featured in some of the world's most important collections (from Whitney and the Museum of Modern Art in New York to Poppins in Paris and Reina Sofia in Madrid) and he is an international exhibitor. With Sozita Gudouna, she is preparing to present (next November) at the New Museum in New York the work with the illegible title

"Whoever Shows: Strike Uyp th 'Band!" as part of the Performa Biennale in the same city: A project set up as an analogy with music and featuring excerpts from Petibon scripts for visual videos such as "Sir Drone" for young Beatles (1989-90) or "Batman".

They were created mainly in the 1980s as low-budget art videos with artist friends - works that reflect ensemble work and whose special value is contained in their manual, improvised, artificially amateur style. With this collection of

fragmentary scripts, scenes and lyrics, Petibon attempts to present his vision of the past and especially the fruitful 1960s with the participation of twenty distinguished artists such as Kim Cordon.

The important Petibon They focus on sharp comments on radical and extreme social reality - for the Manson family, the abduction of wealthy heiress Patti Hirst (granddaughter of great publisher William Randolm in the 1960s), the far-left Underrather organization . Some are among the classic video works of the time and have been widely presented, while others, such as "Andy Warhol" or "Morrison", have not yet been produced or lost.



Sozita Gountouna, head of the studio of the famous artist, has an equally successful career on the other side of the Atlantic: in addition to teaching at the NYU, she is currently an Assistant Professor at City University in New York. Onassis New York and the second in the public program of Documenta 14 and EMST Bec Becket Breath's book (2018) is published by Edinburgh University Press.

21. Sozita Goudouna: on the Greek art Scene



[Olga Hnara](#)

April 1, 2021, 9:28 PM

Sozita Goudouna: The Greek art scene, like Greece itself, is unpredictable, fascinating and often unruly...

She founded the innovative GREECE IN USA platform, that promotes, Greek culture, both in America and in all the lengths and breadths of the planet. Greek culture finds its own "vehicle" of communication and the idea but also the responsibility for this to happen with the maximum possible professionalism, belongs to Sozita Goudouna.

GREECE IN USA presents Greek-American and Greek contemporary productions focusing on the visual arts, performing arts (theater), experimental cinema, cinema, new media, architecture and dance, but also means much more, which was revealed

by Mrs. Gudouna herself, to the cultural affairs editor of kriti360.gr Olga Hnara, in an exclusive interview

Please tell us a little about you and your development, to get to know you better...

I was able to better understand myself through my involvement in the arts. The shift in my life took place when I decided to merge my academic interests with a more practical involvement in the arts. At some point in our lives we realize that it is not a privilege to follow our dreams, but a prerequisite if we want to live our full potential and "really contribute" to society. After a 17-year "stop" in London studying philosophy, theater and fine arts at the University of London and working at the academy and the local art scene, I felt the need to present the work of Greek artists abroad. As a result of the collective work "Locus Solus" that I edited in 2009 at the London Europe Festival: <https://www.youtube.com/watch?v=UUGXtDaLOPg&t=27s>)



In the studio of Steven Antonakos in New York

During the years of the Greek economic crisis, a program that I believe had a positive and long-term impact on the local art scene was the first official European Art Residency in Athens, which I headed with the support of the Ministry of Culture and European Finance (NSRF). The program has hosted solo exhibitions by major international artists, including Lynda Benglis, Martin Creed, Marie Voignier and Santiago Sierra, and collaborated with Marina Abramovich on the production of "Seven Deaths", a tribute to the life and death of Maria Callas. in 2020 at the Munich Opera.

'GREECE IN USA' is a nonprofit organization which promotes knowledge of contemporary and ancient Greek culture abroad and promote international cultural cooperation and social participation"

As a member of the Hydra Ecological Association since 1988, I was also interested in environmental projects related to art such as the exhibition I curated in Hydra in 2011 (more information at the link: <https://www.youtube.com/watch?v=nIEVRIQcA5E&t=49s>) and a recent research project that I presented with the support of the Onassis Foundation in the sculptural landscape of Nella Golanda in Aixoni in Glyfada (more information at the link: <https://www.youtube.com/watch?v=fJi2Z6wmRZY>). I moved to New York in 2015 to work at the Performa Biennale and New York University NYU and when I realized I wanted to stay in New York one step led to another, teaching at City University of New York (CUNY) and managing the Raymond Pettibon Foundation. Raymond Pettibon is perhaps the most distinguished contemporary American artist focusing on the medium of drawing. It is a great privilege and art history course to work with him as the head of the studio and with the galleries that represent him such as the David Zwirner Gallery, New York, London, Hong Kong, Regen Projects in Los Angeles and Sadie Coles in London. Raymond and I worked on the opening exhibition of the Zwirner Gallery in Europe, the Paris gallery that also hosted an event for Dior with Pettibon artwork that inspired Kim Jones in his men's collection for Dior. As the first curator Andrew W. Mellon at the Performa Biennale, my main concern was to highlight the textual aspect of Pettibon's work by presenting the production Whoever Shows: Strike Up the Band project at the New Museum in collaboration with Massimiliano Gioni and RoseLee Goldberg with the participation of musicians and artists, including Kim Gordon, Oliver Augst, Frances Stark, Young Kim, Marcel Dzama, Juli Susin, Veronique Bourgoin among many other artists.

The establishment of Greece in USA...

Founder of Greece in USA! We would love to know as much as possible about the organization

' GREECE IN USA 'is a non-profit organization of global scope, which promotes the knowledge of contemporary and ancient Greek culture abroad and promotes international cultural cooperation and social participation. The platform focuses on the dissemination of innovative and unique programs in the field of art and education, exploring the evolving diversity and richness of Greek culture, seeks to create and provoke new (original) thinking about the arts and to promote intercultural dialogue through and "new" expression platforms. It focuses on a number of cultural activities, including the development and support of creative, academic research with an emphasis on cultural policy and the extroversion of Greek culture. As well,

"I look at the Greek paradigm as I believe that 'emerging' art markets, like the Greek, can pave the way for saturated markets like the American market that is eager to find and deplete new territories like the African-American market. The injustices of the past cannot be resolved in one day, especially if the new narratives are recited again by the dominant voices of the West. "

The Organization presents Greek-American and Greek contemporary productions focusing on the visual arts, the performing arts (theater), experimental cinema, cinema, new media, architecture and dance. The organization develops productions that meet the needs of spaces (site-specific) and new and intermediate media (new media & intermedia). The promotion of the international exchange of practices and knowledge in the arts, the exploration of the methods used in theatrical and curatorial practices and the points of intersection between the arts, society and the public sphere through interventions, collective actions, educational programs and publications, is in progress. of interest to the organization.

Following is a photo gallery with the works of: Zoe Chounta, Thalia Chioti, Manoli Babousi and Chloe Akrihaki

What are the criteria for selecting the participating artists...?

' GREECE IN USA ' commissions and produces projects that build long-term partnerships with leading institutions and individuals who are actively associated with Greece. In this context, the inaugural exhibition entitled "The Right to Silence?" (The Right to Silence?) (More information at the link: https://shivagallery.org/featured_item/the-right-to-silence/) It raises issues of criminal justice and is based on research and two parallel streams that deal with different political geographical and political contexts, focusing on Greece and Cyprus. We make sure that the artists are selected based on their biography, their essential work and especially in relation to the topics that are presented each time. We are always open to suggestions and artists can contact and receive an immediate response at greeceinus@gmail.com

What is your vision for the future of Greece in USA

' GREECE IN USA ' aims at cooperation and build long-term partnerships with leading institutions and individuals actively engaged in Greece and its culture and to convey a comprehensive representation of Greece and Cyprus with the production of cultural and educational programs that encourage intercultural dialogue and allow for cultural participation. The main objectives are:

- To shape and envision the image of modern Greece in the United States beyond existing stereotypes
- To support the inspired cultural practices of Greece, welcoming and cultivating new ideas and influences
- To present the modern Greek culture
- To promote Greek cultural research and culture in the American educational system
- The development of a transatlantic network for the exchange of cultures and ideas
- Enhancing the development of structures in cultural policy and promoting global mobility.

Technology and the Internet are changing the perception and perception we "had" of art and its production. "Either with crypto art or with online art, the example is changing in America and consequently it will change in Greece as well, but at a different time."

What do people love to see in New York art galleries?

I recently visited Goya's exhibition "Goya's Graphic Imagination" at The Met (New York Metropolitan Museum of Art). The historical exhibitions that I have attended during the pandemic demonstrate the need of the public for substantial contact with the work of art against the social distancing of our times. Goya is famous for his productive activity, producing about nine hundred designs during his long career. Through his designs he expressed his political liberalism, his critique of superstition and his sense of spiritual oppression in unique and fascinating ways. His work is as relevant as any artist who manages to capture her / his time.

How "dare" Greek artists...

Are Greek artists pioneers? They "dare" the different, what is your opinion?

The Greek art scene, like Greece itself, is unpredictable, fascinating and often unruly. I believe that recently, it has developed into a more international scene due to the wider interest of the international public for Athens. This is partly a result of the economic and social crisis, and of the artistic initiatives of younger, local and international artists and curators who understand the importance of experimentation and are not afraid to fail. This approach caused a cultural shift from the importance of galleries in the 1990s to the promotion of non-profit art initiatives. I look at the Greek paradigm as I believe that "developing" art markets, such as the Greeks, they can show the way to saturated markets like the US market looking forward to finding and exhausting new territories like the African-American market. The injustices of the past cannot be solved in one day especially if the new narratives are recited again by the dominant voices of the West.

Are there any new trends in art that are currently flourishing in America and that we have not yet seen in Greece?

During the pandemic, the view of the Internet became even more prevalent, and that it did not change the perception of art, but art itself as a whole. I think a paradigm shift is taking place and I could even agree that technology and the Internet are changing the perception we "had" of art and its production. Either with crypto art or with online art the example is changing in America and consequently it will change in Greece but at a different time. The big American galleries or auction houses, as we saw with Christies and Beeple, will end up controlling these markets through their selective processes, however, at the same time there is democratization and we cannot predict the impact it will have on art production.

What are your future plans?

Our future plans include the presentation of the work of ASKT professor Nikos Charalambidis and the NERO project that focuses on the prehistoric findings of Aphrodite. Identical female figurines found in different parts of Europe mark a primordial comment on racial discrimination. The fact that these statuettes have so many characteristics, while they were found in different areas but do not belong to the same era, is a mystery to the artist even today. It does, however, demonstrate a distinctly democratized and equal conception of women. At the same time, we are organizing the second part of the exhibition that focuses on human rights and social justice with the participation of artists: *Chloe Akrithaki, Antonakis Christodoulou, Christos Athanasiadis, Nana Varveropoulou, Alexis Vasilikos, Eugenia Vereli, Vassilis Vlastaras, Maria Georgoula, Nella Golanta, Kyriaki Goni, Eleni Glinou, Lydia Damparos Zaroupas Lilia Ziamou, Dimitris Zouroudis, Lakis & Aris Ionas, Lizi Kalliga, Eleni Kamma, Athanasios Kanakis, Irini Karagiannopoulou, Ismini Karyotaki, Elias Kafouros, Elias Cohen, Chrysanthi Koumianaki, Aspasia Kouzoulagi, Aspasia Kouzoulaki, Giolanta Markopoulou, Despina Meimaroglou, Maro Michalakakos, Phryni Mouzakitou, Manolis Babousis, Rania Bellou, Emmanouil Bitsakis, Angeliki Bozou, Eleni Mylona, Margarita Myrogianni, Vassilis NestoraCostas Tzimoulis (VASKOS), Dora Oikonomou, Maria Papadimitriou, Malvina Panagiotidi, Maria Papadimitriou, Evripidis Papadopetrakis, Nikos Papadopoulos, Natassa Papadopoulou, Elias Papailiakis, Elli Papakonstantinou, Tereza Papamichali, Papiloucha Empilia Papiphali, Aimilia Papipaila Georgia Sagri, Ismini Samanidou, George Sampsonidis, Katerina Sarra, Nana Sachini, Christina Sgouromyti, Vouvoula Skoura, Erika Skourti, Evangelia Spiliopoulou, Danai Stratou, Vassilia Stylianidou, Alexi Tillis, Alexis, Zoi Chounta, Dionysis Christofilogiannakis (Christofylakis?), Mandalina Psoma, Elaine Angelopoulos, Athanasios Argianas & Rowena Hughes, Yota Argyropoulou / Michalis Konstantatos (blindspot theater group), Rafika*

Chawishe , Mat Chivers , Seeva Dawne , Delia Gonzalez , James Lane , John Newsom , Duke Riley , Martin Sexton.

[Sozita Guduna New York GREECE IN USA](#)

22. Sozita Goudouna brings Contemporary Greek Art to New York



"Despite the Covid crisis and the complex problems of American society, no city has been able to surpass New York as the ultimate center of contemporary art. The numbers say it too. Although you know what they say here? If you can make it in Athens, you can make it everywhere (If you can succeed in Athens, you can succeed everywhere) ". Sozita Goudouna started in Athens, moved to London to study Philosophy, Theater and Directing at RADA, did her PhD in Fine Arts and Performing Arts and stayed in the British capital for 17 years, working at the academy and as a curator. From the first years of her career, she wanted to introduce the contemporary Greek art scene abroad, contributing with various actions to the extroversion of Greek culture, especially in terms of art.

Today she lives in New York, is the head of the Raymond Pettibon Foundation for American Art and an assistant professor of history and art at CUNY University. She was selected as the first Andrew W. Mellon Curator at the New York Institute and Biennale Performa, while she has curated programs and exhibitions at the New York Museum in New York, Documentary, the Onassis Cultural Center in New York, etc. He has worked as a curator in a series of solo exhibitions of famous artists, such as Martin Creed, Santiago Sierra, Lynda Benglis, Marie Voignier and Roy Ascott, while he also collaborated on the production of Marina Abramovic "Seven Deaths". In 2008 he founded Out of the Box Intermedia in London and Athens, specializing in the research and production of cross-sectoral projects in collaboration with international universities.

Greece in USA is her new artistic "child", of which she is the inspirer and artistic director. It is an innovative cultural platform with an international scope, which aims to promote contemporary Greek artists in the USA. "We have to make it clear first that it is a non-profit organization," Guduna told me. "We organize Greek-American and Greek contemporary productions that focus on the visual arts, the performing arts such as theater, experimental cinema, cinema, new media, architecture and dance.

We design ideas and original art programs on specific themes and commission artists to create new works on them or collaborate with them on existing works. Our goal is to collaborate, apart from the distinguished Greek artists, with up-and-coming or others who, for some reason, while their work is of great interest, is not in the spotlight. We want to take their work and place it next to projects that we organize with artists of renowned prestige, whose radiance will illuminate their own path, with the hope that their work will open to a wider audience of collectors or curators ", emphasizes.

The organization develops productions that meet the needs of spaces (on-site-specific) and new and intermediate media. The promotion of the international exchange of practices and

knowledge in the arts, the exploration of the methods used in theatrical and curatorial practices and the points of intersection between the arts, society and the public sphere through interventions, collective actions, educational programs and publications, is in progress. of interest to the organization.

"We have developed a network of contacts with important exhibition spaces, institutes, galleries and museums in New York, so we can provide the framework for the extroversion of Greek artists. We can also do extended projects, such as bringing a theatrical production. The support of the Ministry of Culture of Greece helps a lot in this, in combination with the fact that the board of directors of the organization consists, among others, of Giannis Kaplanis, General Manager of the Athens and Epidaurus Festival and Andreas Takis, President of MoMUS ".

The logic of designing projects based on a specific theme, which will build long-term collaborations with leading institutions in the region, includes the opening exhibition entitled "The Right to Silence?" (The Right to Silence?). Its theme is the penitentiary system, prison and incarceration regimes and the reform of criminal justice, in different geographical and political contexts. The first phase of the exhibition is currently being presented at the John Jay College of Criminal Justice, CUNY, City University of New York with the participation of 43 Greek and Cypriot Artists, while the second side event is expected at Undercurrent, one of the most influential exhibition spaces in the world. based in Brooklyn.



© PRESS

(from left) Eva Giannakopoulou, Dionysis Kavallieratos, Despina Hatzipavlidou, Manolis Lemos-Daskalakis, Panos Sklavenitis, Aristidis Lappas, Maria Adelman, Efi Spyrou, George Stamatagakis "The report will also address issues related to international coronavirus decrees and extensions of house arrest," said Guduna, who is overseeing the report. The risk for the operation of the platform in the midst of a pandemic is huge, but he does not hesitate to take it. "We hope that

things will be smoother in the summer, so that we can proceed with the actions we are preparing in outdoor public spaces."

"The modern curator must also be a researcher, to know in depth the original artistic currents, but also the contemporary social issues that arise," he tells me. "As a modern magician, he has to find smart solutions in insecure environments. Greece has a huge range of great collectors and artists. However, the framework for the emergence of new artists or "mid-career" visual artists that can be found in the foreground is missing.

The big galleries in Athens that go to the big art fairs, have to cover significant amounts for their stand, at a time when the work of a young Greek artist costs much less than that of foreign artists. How will she make money? That's why they choose to work with big foreign names. In London do you know how the stage was built in part? From Saatchi who decided to buy works by seniors of Saint Martins and make them famous. Unfortunately, there is an arteriosclerosis on the part of collectors, who choose to give 1 million to buy the classics, instead of 50 thousand for 5 young artists. This is the platform bet. To give light to pioneering artists, to introduce them to the huge public of America and why not to make them a regime ".

Info:

Discover the actions of the new Greece in USA culture platform at greeceinusa.com

23. Editors' PICK ARTNET NEWS



Events and Parties

Editors' Picks: 19 Events for Your Art Calendar This Week, From a Talk With Ruth Asawa's Children to a Virtual Trip to Manifesta

Here's what to look out for this week.

Artnet News, November 16, 2020

Events and Parties

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Artnet News, November 16, 2020

Through Thursday, November 19



Raymond Pettibon, *Untitled (We have read...)*, 2020. Courtesy of Journal Gallery.

8. "Tennis Elbow 70 Raymond Pettibon" at Journal Gallery, New York

Journal Gallery has been staging short, two-week shows under the title "Tennis Elbow," and the latest, curated by Sozita Goudouna, features a trio of Raymond Pettibon drawings of the cartoon character Gumby, a recurring figure in his work.

Location: Journal Gallery, 45 White Street, New York

Price: Free

Time: Tuesday–Thursday, 12 p.m.–6 p.m.

—Tanner West

24. ARCHITECTURE PROPOSAL OF ZAHA-HADID ARCHITECTS IN THE COMPETITION FOR THE "NEW ARCHAEOLOGICAL MUSEUM OF SPARTA"

<https://www.archisearch.gr/architecture/zaha-hadid-architects-sparta-archaeological-museum-competition/>

ARCHITECTURE PROPOSAL OF ZAHA-HADID ARCHITECTS IN THE COMPETITION FOR THE "NEW ARCHAEOLOGICAL MUSEUM OF SPARTA"

27 JUL 2019



The proposal of Zaha-Hadid Architects in the competition for the "NEW ARCHAEOLOGICAL MUSEUM OF SPARTA"

EDITOR: TINA MARINAKI

Dimitris Kolonis and Zetta Kotsioni, Associates at Zaha-Hadid Architects, present the participation of their office in the Architectural Draft Competition on "New Archaeological Museum of Sparta".

The design and morphology of the New Archaeological Museum of Sparta aimed at creating a Landmark, capable of marking the revitalization of cultural life and the economic development of Sparta, the Peloponnese and Greece as a whole. At the same time, it aimed to disseminate the cultural knowledge of the collection in neighboring areas, so that the Museum is part of a network with other museums in the region and to be a living and creative meeting place for the public, scientific staff, education, cultural development, leisure.



Approaching the city, the North side of the Museum appears emblematic behind the river Evrotas.

On its east side the building appears compact, gradually revealing impressive images, with glass surfaces and patios inside. The compact face is shaped with perforated panels, providing controlled light to the exhibits.

The west side, on the other hand, includes large areas of glass and opens to the ancient and the mosaics that are placed in the open air, diffusing the internal and external boundaries: the view of the Acropolis, the excavations with the ancient finds of the plot,

the surrounding area and the Microclimate of Evrotas with the element of water, the new city, invade the Museum.



RENDER_ACCESS_MOSAICS

Multiple outdoor paths connect the Museum with the surrounding area ensuring ease of movement and access to all areas and squares, so that one can explore and discover the ancient finds and the mosaics placed in the open space. These paths extend to the Acropolis, following the direction of the surviving finds of the ancient trade route. An elevated glass platform passes above the ancient monuments and leads visitors to the main entrance of the Museum. A cross section in the volume of the building reveals the verticality of the Museum and allows the view of the findings that are stored in its basement.

The south side of the building includes the view of the Preserved Industrial Building. The existing building is the connecting element of the New Archaeological Museum with the modern city of Sparta. It houses the laboratories of the scientific staff and the latest and most modern section of the exhibition. The entrance to this part of the exhibition is

from the preserved side, with the aim of highlighting the monumental shell of the building as a dominant element of the thematic unit of HYMOFIX.

The new building integrates both in its volumetricity and in its operation the existing one, maintaining its appearance and proportions and highlighting its special character.

IMAGE BY VA

Inside the building, the organization of the exhibition sections follows the logic of a flexible placement, in order to facilitate the reorganization of the exhibition according to the new archaeological findings, the evolving Museology practices and the intention of the organizers.

The excavation, diving and emergence of materials and intangible finds are an experiential spatial mechanism for handling accumulated and lost memory and is carried out through atrium and vertical points of movement, passage and view inside the building.

Sustainability was a key part and precondition of architectural design, with an emphasis on solar radiation control, the integration of local construction materials and natural ventilation and indoor cooling.



IMAGE BY VA

Project details

Open architectural design competition "NEW ARCHAEOLOGICAL MUSEUM OF SPARTA"
Organizing Authority Regional Unit of Laconia of the Peloponnese Region

Architects Zaha-Hadid Architects - ZHVR Group
Legal Representative Patrik Schumacher
Project Director Helmut Kinzler

Project Associates Zetta Kotsioni, Dimitris Kolonis

Design Team Paulo Flores, Maria Tsironi, Martin Gsandtner, Konstantina Tsagaratou, Nicolas Tornero, Marco Pavoni, Annalena Henssen, Eliana Kapsali, Aleksandra Mnich

Project Consultants

Museology Consultant: Sozita Goudouna, Out of the Box Intermedia

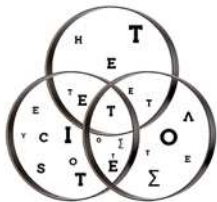
Specialized Consultant A&M Architects

Buro Happold Engineering Environmental Design Consultant

Photorealistic VA Rendering

25. THE TELOS SOCIETY SPEAKS TO SOZITA GOUDOUNA

<https://www.thetelossociety.com/tts-greece-in-usa-educational-heuri>



THE ΤΕΛΟΣ SOCIETY | TTS

Arts & Culture Research Lab Observatorium HOME ABOUT PROJECTS TTS PRESS

[THE ΤΕΛΟΣ SOCIETY | TTS](#)

Arts & Culture Research Lab Observatorium

THE ΤΕΛΟΣ SOCIETY speaks to Sozita Goudouna, 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

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 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.

26. Sold out premiere of Arvo Part in New York at the MET under the auspices of Greece in USA

TAGS: **NEW YORK** • **NECTARIUS ANTONIOU**

The premiere of Arvo Part in New York under the auspices of Greece in USA was successfully presented

The retro project of the popular Estonian composer entitled "Celebrating Arvo Pärt at The Met" took place under the auspices of Greece in USA

[in.gr](#) | November 16, 2021, 5:51 p.m. |



Trending

Greece in USA in collaboration with Nectarios S. Antoniou and The Schola Cantorum, presented the world premiere of Arvo Pärt at the Metropolitan Museum of Art in New York.

The retro project of the popular Estonian composer entitled "Celebrating Arvo Pärt at The Met" was realized under the auspices of Greece in USA and was crowned with absolute success, having as a backdrop the imposing Temple of



Dentur.

Masterpieces from the seven-decade career of the great Arvo Pärt were presented by the choir The Schola Cantorum and the Artefact Ensemble, under the direction of Grammy-nominated choir conductor Benedict Sheehan.

With this action, Greece in USA also focuses on the curatorial work of Greek colleagues, promoting it in collaboration with our

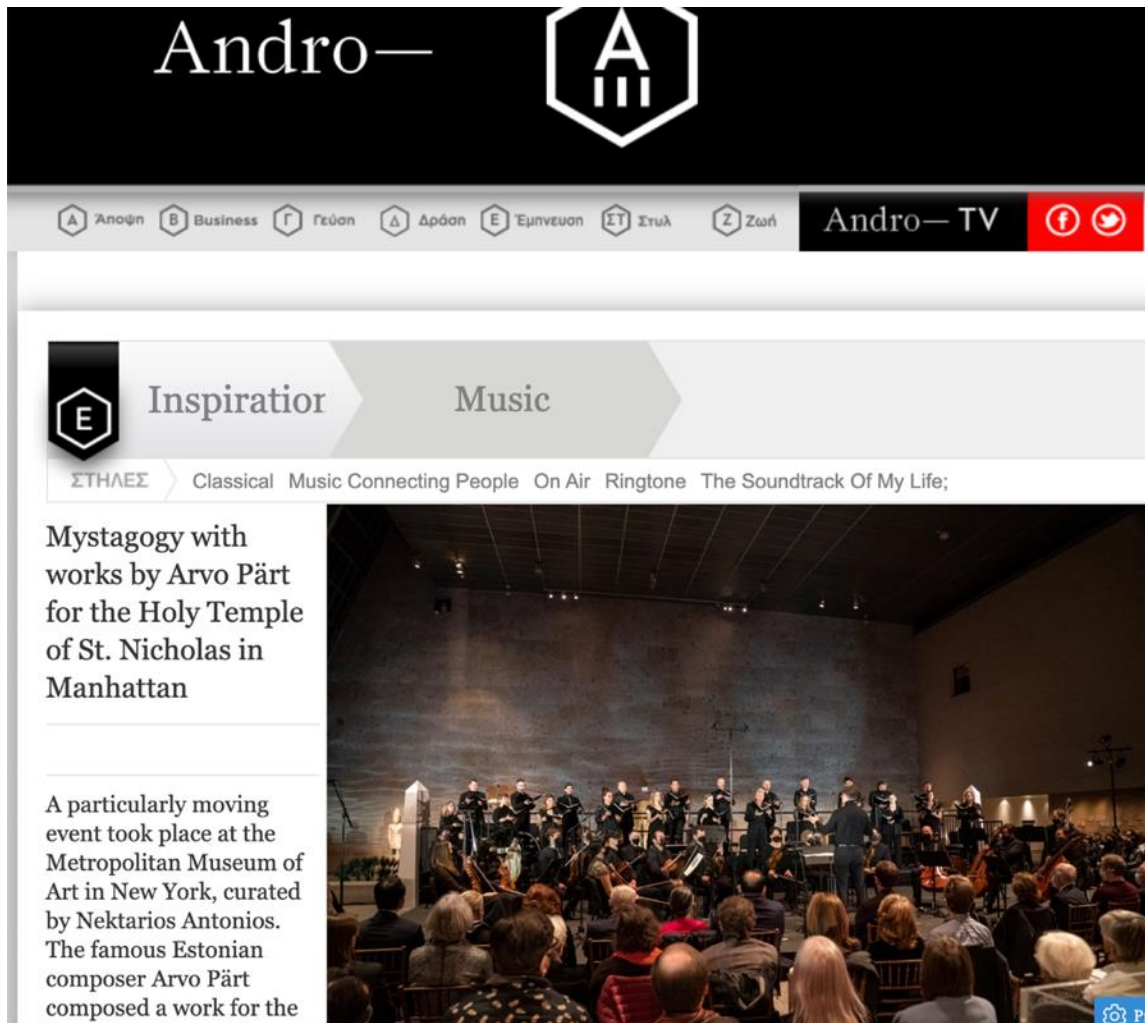
organization.



GREECE IN USA was founded in New York in 2020 by Dr. Sozita Gudouna for the promotion of Greek culture in the USA. The cultural platform is under the auspices of the Ministry of Culture and Sports of Greece and was inaugurated with the group exhibition "The Right to Silence?" on the penitentiary system, prison and incarceration regimes and the reform of criminal justice, in different geographical and political contexts. The first cycle is presented at the John Jay College of Criminal Justice (CUNY) until July 31, 2021 with the participation of 43 Greek and Cypriot artists, and the second cycle was inaugurated on May 14, 2021 in Seneca Village Central Park and on July 14 in undercurrent. nyc with the group exhibition The Right to Breathe in which 100 Greek artists participate.

27. Mystagogy with works by Arvo Part for the Holy Temple of St. Nicholas in Manhattan

https://www.andro.gr/empneusi/ieros-naos-agiou-nikolaou-man-manhattan-concert/?fbclid=IwAR2HSPocpspUdfqsEul-lheDvQMRzqr5kH0WI9KcC_g2hceG5SSJO1Deuo4



The screenshot shows the Andro website interface. At the top, there is a navigation bar with the Andro logo and a menu of categories: Α Άποψη, Β Business, Γ Γεύση, Δ Δράση, Ε Εμπνευση, ΣΤ Στυλ, Ζ Ζωή. To the right of the menu is the text "Andro— TV" and social media icons for Facebook and Twitter. Below the navigation bar, there is a section titled "Inspirator" with a sub-section "Music". Under "Music", there are several links: ΣΤΗΛΕΣ, Classical, Music Connecting People, On Air, Ringtone, and The Soundtrack Of My Life. The main content area features a large photograph of a concert performance. To the left of the photograph, there is a text block with the title "Mystagogy with works by Arvo Pärt for the Holy Temple of St. Nicholas in Manhattan" and a short paragraph: "A particularly moving event took place at the Metropolitan Museum of Art in New York, curated by Nektarios Antonios. The famous Estonian composer Arvo Pärt composed a work for the".

A particularly moving event took place at the Metropolitan Museum of Art in New York, curated by Nektarios Antonios. The famous Estonian composer Arvo Pärt composed a work for the Door Openings of the Church of St. Nicholas at the so-called Zero Point in Manhattan Fotios Kaliampakos RELATED ARTICLES: Nikolas Nägele: the 35-year-old German chief musician that Athens will admire Wynton Marsalis: "Copper Graphics" of modern America Daniel Bareboim: bowing to a great musical personality Syros: concert of an ecclesiastical instrument inspired by 1821 and 1940 "It is a privilege to play in Athens. It is a fascinating city " Previous articles by him Wynton Marsalis: "Copper Graphics" of modern America Daniel Bareboim: bowing to a great musical personality Carnegie Hall reopens its gates with Perspective Artist of the season Leonidas Kavakos

The incomparable piano, and not only, intelligence of Evgeny Kissin One Saturday night with Stavros Xarchakos in New York The event took place on the occasion of the Opening of the Holy Temple of St. Nicholas at the so-called Zero Point in Manhattan (Photo: Stephanie Berger). We had the opportunity to attend a very special event on the occasion of the Opening of the Holy Temple of St. Nicholas at the so-called Zero Point in Manhattan, the historic Greek-American church that was destroyed as a result of the fall of its neighboring Twin Towers and caused on 11 September 2001. Nektarios Antoniou, Director of Culture of the Holy Archdiocese of America, envisioned, organized and curated a concert at the Metropolitan Museum of Art in New York with works by the distinguished Estonian composer Arvo Pärt, including the world premiere of "Holy Father" was written especially for the occasion and the Schola Cantorum choir commissioned by Antonios, with the participation of the Grammy Award-winning New York Experiential Orchestra under the direction of the also award-winning Conductor James Blachly. Pärt is the composer of the evocative religious atmosphere par excellence.

The event was also sponsored by the " Greece in USA " initiative, led by professor and curator Sozita Gudouna and the Ministry of Culture. The two sold-out concerts took place in the imposing hall of the Egyptian Temple of Dentur. (Temple of Dendur) From the first notes of the elegiac piece "Fratres" (1977) with Michelle Ross on the solo violin accompanied discreetly by the other strings and the characteristic bells for Pärt in the background it was clear what would follow, since Pärt is its composer evocative religious atmosphere par excellence, although this work is not necessarily religious. The piece was completed with the solo high tonal areas and the intense vibrato topping and intensifying the mysterious feeling. In "Vater Unser" which followed the religious reference was clearer not only because of the title but the nature of the song that referred to the church music of the pre-classical period with the soloist of the excellent counter tenor Eric Brenner. The short work, written in 2005, was presented in 2011 at the Vatican in honor of Pope Benedict XVI. The next choral work, with Benedict Sheehan taking the podium (he conducted only the choirs), "The Deer's Cry" has as its

main means of creating the atmosphere of prayer that exudes the characteristic repetition of the word Christ. Mystagogy was also aided by the discreet projection on the wall behind the water band that moved imperceptibly and some drops that fell. (Photo: Stephanie Berger). The work dedicated to the history of the homonymous Russian monk of Mount Athos: "Silouan's Song" (2015) followed, with the strings again in the same evocative idiom, with some "Bruckner" we would say escalations and the intense vibrato to refer to our impression at least to the Austrian composer, who also had the relationship of music with the a-temporal and sacred and of course he also drew inspiration from the Baroque forms which he incorporated, like Pärt in his own completely personal idiom. In the also mysterious "Salve Regina" the orchestra collaborated with the choir, with the Latin of the text also referring to the ecclesiastical beginnings of this music. The play was originally written in 2001 for the Bishop of Essen for church organ and choir and was transcribed in 2011 in the version presented, on the occasion of the 150th anniversary of the unification of Italy. Originally written in 1977 for choir, "Summa" was later transcribed for a set of strings and again elegiac, sometimes on the verge of silence to refer to the origins of the composer's characteristic idiom. The work for Agios Nikolaos started as a prayer: "In the name of the Father". The work for Agios Nikolaos started as a prayer: "In the name of the Father". In the same we would say musical narration with the previous choirs, using again the repetition of the phrase: "Holy Father Nicholas" Pärt created another mysterious experience with the work escalating slowly and steadily. Along with the all-encompassing atmosphere, the work had a sense of mental uplift and, perhaps due to its theme and its festive occasion, we would say an epic dimension. The figures of the Holy Trinity returned to the end to close the circle in Gloria, with the peak of tension being, as in many works of the Western tradition, just before the end, leaving for the finale a slow Amen on the way to silence . Among the most famous works of the composer , "Cantus in Memoriam Benjamin Britten" (1976) and in prayer "Da Pacem Domine" (2004) led to the end of the night. The space of the Metropolitan Museum is extremely evocative (Photo: Stephanie Berger).

The mystagogy which was aided by the discreet projection on the wall behind the water band that moved imperceptibly and some drops that fell, while two elements of the same space contributed to the feeling of a-temporality or the mixing of the levels of time. One was the iconostasis itself, more than 2,000 years old, the other the mirror of everything being done in the windows of the north wall of the museum with one of the, intentionally lit in the middle and at the top, building of Fifth Avenue looking like a candlestick . Speakers were used for the acoustic configuration of the room, some of which were covered to look like Egyptian obelisks (seen in the photo on the left and right of the orchestra). Pärt's audience is familiar with the composer's desire to applaud only at the end of the concert. The audience of Pärt is familiar with the composer's desire to applaud only at the end of the concert and even with a time distance from the end of the piece,

since Pärt's belief is that the silence not only in the works with the pauses but also the one that follows after their end is an integral and important part of music and post-music, if we are allowed to say, experience. The audience respected this wish, even when it seemed, at the end of the first track, that he had a strong need to applaud, and the applause began when at almost the right time a phone probably gave the "signal", as the audience wanted to cover and adore the rates of the evening. Apart from Pärt, The signatory recalls that in the 2000s this also happened at concerts under Claudio Abbado, who has expressed the same desire and turned some of his fans into mystics, especially in Mahler's agreements. In fact, a documentary about the great chief musician was entitled: "The Silence that follows the Music"! Of course, Abbado, as every artist wanted, just at the right time, the warm applause, we remember his last concert as music director of the Berlin Philharmonic in Vienna, when the applause lasted an entire hour! Similarly, after the premiere of his work in memory of Benjamin Britten at Carnegie Hall, as narrated by the Metropolitan of the Orthodox Church of America (OCA), when he turned and told Pärt that the audience applauded rather early, Pärt, whose most important work is "Credo", which premiered in 1968 and prompted the composer to be censored, was baptized Orthodox in 1972 (Photo: interlude.hk).

Arvo Pärt certainly does not need recommendations, he is one of our most important contemporary composers, he was for many years (2011-2018) the most popular living composer (this statistic shows the number of works presented each year, and the and the "specializes", if we are allowed the untested term, in the religious music and the mystical atmosphere, which we tried to describe above was certainly expected as the composer's sensitivity and self-evident respect for the tradition from which the order, since the composer himself is a devoted Orthodox Christian. Although Pärt's music is religious, it is certainly not aimed exclusively at the faithful. Pärt, whose most important work is "Credo", which premiered in 1968 and prompted the composer to be censored, was baptized Orthodox in 1972 when he married (in a second marriage) Nora. He has commissioned both the Catholic Church and the Vatican, and one of his best-known works with references to the Orthodox Tradition is the Litany ("Litany", or "Prayers of St John Chrysostom for each Hour of the Day and Night", 1996). Although expressively religious Pärt's music is certainly not addressed exclusively to the faithful, something that is also presumed by its popularity, since the search for the a-chronicle and the attempt to feel the limits of existence concerns everyone, certainly the philosophers. Many historical studies claim that what we used to call classical music replaced the religiosity of previous centuries in 19th century European societies. Pärt himself has in the past stated his belief that religions affect the lives of non-religious people, even unconsciously. We assume that it means that religious norms, cultural practices and aesthetic perceptions derived from religion are deeply ingrained in every dimension of human life. Apart from the religious or, to be more precise, the religious traditions, we can distinguish other origins in P

μουσικήrt's music. It seemed to us that we heard signs influenced by the "dark" quests of the modern Soviet tradition, some points reminded us of Shostakovich's works, while, as mentioned above, another slow passage of the strings sounded very "bruckner". It is of course difficult to distinguish which is of the greatest importance since the Soviet tradition itself, however, is also influenced by the post-romantic and modernist Central European music, while the first works of the composer are influenced by the dodecahedron system. Pärt wrote the first dodecahedron work in Estonia in 1960. The Soviet regime did not take kindly to the interaction of union musicians with the post-war quest for Western European music, but what brought Pärt to the forefront of censorship was not typical of looking for a work for Benjamin Britten, but his first clearly religious work "Credo" in 1968. As stated by music theorist Yuri Kholopov: "God and Jesus were greater enemies of the Soviet government than Boulez or von Webern" .

Through these multifaceted pursuits as well as personal synthetic and religious experiences, Pärt formed and developed his personal idiom and some special techniques such as the characteristics of "Tintinnabuli". The "Collage über BACH" is also indicative of both the use of the homonymous technique and the deep and long-term interaction of Pärt with the figures of the Baroque era. Pärt himself has in the past stated his belief that religions affect the lives of non-religious people, even unconsciously (Photo: easyreadernews.com). And on the one hand the structural elements of his works may exude a Doric austerity, which has also been characterized as "sacred minimalism", but on the other hand they are very refined, the result of a deep study of many musical traditions. Since the 1970s the composer has increasingly turned to religious music with the choir having the first say. Characteristic for his turn is that after 1972 the emphasis is the choral works and while the composer had composed three agreements until then, the fourth was written in 2008 and also has a choral part. This is the agreement with the political message number 4 with the title: "Los Angeles". Ideal choice The history of Arvo Pärt and his place in the international music scene make him ideal for this particular music assignment.

Mainly for this choice but also for the coherence of the program that was artistically envisioned and edited, the director of the culture department of the Greek Orthodox Archdiocese of America, Nectarios Antoniou, should be praised. Antoniou, who also serves as the Director of Culture of the Greek Orthodox Archdiocese of the Holy Trinity in Manhattan and as a Protopsalt, is not an "ordinary" singer, having studied at the Schools of Sacred Music and Fine Arts as a University student. so let us express ourselves, with a privileged look at the musical becoming, both in New York and beyond. The Holy Church of Agios Nikolaos must be a monument of the Greek Diaspora.

He has performed and curated dozens of concerts at the Metropolitan Museum of Art in New York , including the opening concert for Museum friends and the Jerusalem 1000–

1400: Every People Under Heaven as soloist with the Tapestry Ensemble, and with the of her, as Protopsalt in the concert with the Chiara Quartet in the world premiere of Philip Glass, in the monumental Byzantine Flowers "Pop-Ups" and other anniversary concerts of the Metropolitan Museum. Pärt's choice, apart from the spirituality of his work, which in our humble opinion should have been and obviously was the criterion for such an order-assignment, is certainly, whether it was intentional or not, an extroversion move (something we would dare to say we are not used to) for the Greek Orthodox Church, both to the other Christian communities and to the arts and institutions that represent them in New York. As Father Alexios Karloutsos pointed out to us the day after the concert on the sidelines of the opening ceremony of Agios Nikolaos, this church, in which he used to go to church as a child, in addition to its importance and symbolism, should be a monument of the Greek Diaspora, which is expected to receive visitors beyond the Greek and the Orthodox community. And the presentation of Pärt's work inside the church will contribute decisively to something like this, while it would be a good idea for this concert to be hosted in Greece, not only in concert halls but also in churches. The Ecumenical Patriarch Bartholomew was certainly invited to the concert, but unfortunately he was not able to attend due to his busy schedule, but also the small adventure of his health, as he had to be hospitalized twice on this trip and postpone his return to Constantinople. , to which he finally returned late on Sunday, November 7th. The history of Arvo Pärt and his place in the international music scene make him ideal for this music assignment (Photo: nyt.com). It is worth noting that in 2013, during his official visit to Estonia, the Ecumenical Patriarch "suggested to Rev. Saint Tallinn, we congratulate Mr. Arvo (Arethan) Pärt, famous composer and faithful member of the Orthodox Church, the Office of the Chief Master "of the Great Church of Christ! They attended the concertthe Directors of the Metropolitan Museum of Art Max Hollein (family) and Alex Poots, (The Shed), the Carnegie Hall Program Director Ab Sengupta, the Morgan Library and Museum Award-winning Composer and Manuscript Editor Robinson McClellan, Michael Part Composer) and members of the Arvo Pärt Center in Estonia, the Estonian Consul in New York and its Ambassador to the United Nations (with 40 distinguished Diplomatic Guests and members of the United Nations Security Council, His Eminence Metropolitan Sztbels (Pittsburgh).), member of the Provincial Synod and the Press Director of the Archdiocese of America, Mr. Stratos Safioleas, Many other New York artists and hundreds of listeners at the two sold out concerts from all over America flocked to New York to watch the world-class music event. // Stephanie Berger's photos from the concert and the Dentur Temple Hall are courtesy of the Metropolitan Museum of Art in New York.

Πηγή : Andro.gr [https://www.andro.gr/empneusi/ieros-naos-agiou-nikolaou-manhattan-concert/?fbclid=IwAR2HSPocpspUdfqsEul-lheDvQMRzqr5kH0WI9KcC_g2hceG5SSJO1Deuo4]

28. "The Right to Silence?" | 43 Greek and Cypriot artists in New York

<https://www.harpersbazaar.gr/living/apopsi/16176/the-right-to-silence-43-ellines-kai-kuprioi-kallitexnes-sti-nea-uorki>

BAZAAR



LIVING > POINT OF VIEW

"The Right to Silence?" | 43 Greek and Cypriot artists in New York

The inaugural exhibition of the cultural platform 'GREECE IN USA'.

B WRITES: MARO PARASKEVOUDI
08-01-2021

f t p e



The inaugural exhibition of the cultural platform 'GREECE IN USA'.



WRITES: MARO PARASKEVOUDI08-01-2021

The cultural platform ['GREECE IN USA'](#) launches with the group exhibition *"The Right to Silence?"* in New York with 43 Greek and Cypriot artists. The *'GREECE IN USA'* captures and creates projects that build long-term partnerships with leading institutions and individuals who are actively associated with Greece.

In this context, the inaugural report entitled *"The Right to Silence?"* (The Right to Silence?) Raises issues of criminal justice and is based on research and two parallel streams that deal with different political geographical and political contexts, focusing on Greece and Cyprus.

The group exhibition is curated by Sozita Goudouna with the participation of the artists: Margarita Athanassiou, Maria Adelman, Steven Antonakos, Klitsa Antoniou, Kenji Aoki, Lydia Venieri, Vangelis Vlachos, Antonis Volanakis, Giorgis Gorgounis, Alexios Giandos Drivas, Mary Zygouri, Dionysis Kavalieratos, Peggyki, Panos Kokkinias, Georgia Koltsos, LapPas Aristides, Manolis Lemou-Daskalakis, Peace George Papafigos, Chara Piperidou, Vassilis Salpistis, Panos Sklavenitis, Efi Spyrou, Marilia Stagouraki, George Stamatakis, Chrysan Stathakos, Panos Tsagaris, Stefanos Tsivopoulos, Nagia Frangouli, Nikos Charalambidi, Despina Hatzipavlidou & Anthi Mouriadou, Cleopatra Charitou, Veronique Bourgoïn, Tim D'Agostino, Karen Finley, Geyer Andrea & Sharon Hayes, Steve C Harvey, Ashley Hunt, Richard Kamler, Renee Magnati, Ilan Manouach, Daina Mattis, Juli Susitch .

'GREECE IN USA' also invited professor and curator Thalia Vrachopoulos to address the issue by inviting artists from Asia, and

curator Tressa Berman with a historic American artist. The 'Greece in USA' platform invites artists, curators and academics to respond to "The Right to Silence?" The next events in New York will be announced during 2021.

The '*GREECE IN USA*' is a non-profit organization of global scope, which promotes the knowledge of modern and ancient Greek culture abroad and promotes international cultural cooperation and social participation. The platform focuses on the dissemination of innovative and unique programs in the field of art and education, exploring the evolving diversity and richness of Greek culture, seeks to create and provoke new (original) thinking about the arts and to promote intercultural dialogue through and "new" platforms of expression, focusing on a range of cultural activities, including the development and support of creative, academic research with an emphasis on cultural policy and the extroversion of Greek culture.

Main Photo: Hara Piperidou, "Gradations of Vocals", from the series "Objection to Dictation," diptych, pencil on fine art paper, 2018. Χαρά Πιπερίδου, "Gradations of Vocals", from the series "Objection to Dictation", diptych, pencil on drawing paper, 2018.

29. GREECE IN NEW YORK WITH ART AND EXTROVERSION



Sozita Guduna



printed edition

10.04.2021, 18:23

Greece in New York with art and extroversion

Efi Marinou



A- A +

<https://www.efsyn.gr/tehnese/eikastika/289376-i-ellada-sti-n-yorki-me-tehni-kai-exostreifeia>

Greece in New York with art and extroversion

Efi Marinou

The international platform "Greece in USA" was founded during the pandemic with the aim of promoting Greek culture and international cultural cooperation by the art historian and assistant professor at CUNY University in New York, Sozita Gudouna. There is presented the opening exhibition "The Right to Silence?", With the participation of 43 Greek and Cypriot artists, which raises issues of criminal justice. A global organization, "Greece in USA", was recently founded in New York with the aim of promoting Greek culture and international cultural cooperation. The initiative to create this cultural platform belongs to **Sozita Gudouna**, an art historian and assistant professor at CUNY University in New York .

"Greece in USA" made its debut in the pandemic, launching, with the support of the Greek Ministry of Culture, the group exhibition "The Right to Silence?" / "The Right to Silence?" on the penitentiary system, prison and incarceration regimes and the reform of criminal justice in different geographical and political contexts.



The first phase of the exhibition is currently being presented at the John Jay College of Criminal Justice, CUNY, City University of New York with the participation of 43 Greek and Cypriot artists, while the second parallel action is expected next February at "Undercurrent", one of the most influential Brooklyn-based showrooms worldwide.

The platform focuses on the dissemination of innovative and unique programs in the field of art and education in a number of cultural activities, including the development and support of creative, academic research with an emphasis on cultural policy and the extroversion of Greek culture. The goal is also to produce cultural works and festivals in collaboration with US cultural partners as well as to organize conferences, seminars, workshops, and cultural exchanges through art residencies.

"Greece in USA" will present Greek-American and Greek contemporary productions that focus on art, theater, dance, cinema, new media, architecture, while it will develop productions that meet the needs of the spaces (site-specific) and new and intermediate media (new media and intermedia).

The inaugural group exhibition entitled "The Right to Silence?", Entitled "The Right to Silence?" frameworks focusing on Greece and Cyprus. A report examines the penitentiary system to see if art and aesthetics can break the silence on critical political issues such as mass imprisonment and criminal justice reform, corruption and ill-treatment, gender and human rights. juveniles in prisons, and even what it means to be confined to a home because of pandemic measures.

Sozita Guduna took the risk of founding the platform inspired by her experience as curator of the Performa Biennale: September 11th. By the same logic, "Greece in USA" is inspired by Performa (<https://performa-arts.org>), to activate the dynamics of contemporary Greek art with interventions in cultural spaces and in the public space of New York. However, I have been very concerned about the extroversion of modern Greek culture since the 90's, when I came in contact with strategies for the promotion of contemporary art by the Ministry of Culture, the Greek consulate and private bodies.



During the seventeen years I lived in London I experienced a cultural boom, a period when productions were presented, mainly dance, such as Papaioannou, Rigos, Papadamaki in very interesting places (Riverside Studios, The Place Theater) and music productions at the Royal Festival Hall. Probably this flourishing, which in America had a

similar course, was related to funds of the Olympic Games, because in later years the presence of contemporary Greek art was thinner.

I am referring to the European experience, because the years I worked in Greece, during the financial crisis (2013-2015) for the first European program for hosting international artists, I realized the same problem. That the extroversion of Greek culture concerns not only the Greek art that is presented (exported) abroad, but also the international art that is presented in Greece.

It's probably the other side of the same coin. Internationally renowned artists who come to Greece want to enjoy the sun and the sea or they come because their work will be "upgraded" by collaborating with specific organizations, museums, independent exhibition spaces and festivals.



The more the institutions in Greece are strengthened and the Ministry of Culture has a more, well-meaning, systemic approach to contemporary art, the more extroversion and cultural diplomacy will be shielded and strengthened. This is the main reason that Greece in USA aims at presenting projects involving Greek and international artists in contemporary themes, which are not limited to the Greek experience".

• **Was the establishment of this Organization a personal bet for you?**

What I want is for this platform (that is, the artists themselves) to highlight the fact that contemporary Greek art is not possessed by imitation of international trends, but that it can converse on an equal footing with "avant-garde" and currents and often define them. . I am very interested in the relationship with government agencies and large institutions, but the bet is to strengthen and maintain the freshness and flexibility of an independent agency that creates synergies with public and private agencies while remaining sharp and autonomous in its operation. The role of such a body can be vital in the absence of corresponding Greek bodies with a history in cultural diplomacy, such as e.g. of the British Council, the Goethe or the French Institute.

• **What difficulties did you face in creating the organization and who supported you?**

"Greece in USA" was founded in March 2020, when even the federal services were under-functioning. And yet, paradoxically, the practical problems of this turbulent period, which we all experience with indefinite consequences, somehow reinforced the need to create the institution.

The warm welcome of the project demonstrates the path we need to follow and the responsibility that such a body has. It is touching the participation of artists in an effort to break the deadlock of personal interests and barren divisions of galleries, groups and groups. Another bet is the objective mapping of modern production (as much as humanly possible). Systemic approaches can ensure this priority.

• Apart from the two exhibitions, the one that is already running and the other that will be inaugurated next February, what other events are you planning?

We are awaiting pandemic arrangements to plan public action, such as the intervention in the former Manhattan's Jefferson Market Prison's arrest of Karen Finley. Our plans also include a project by Elli Papakonstantinou's ODC Ensemble, a new project by Rafika Sautis and Duke Riley's "bird release". We will also support an American production of Karen Malpend ("Theater Three Collaborative") starring Lydia Koniordou. However, our priority in the near future remains the support of artists who do not have the means to promote their work.

• What does it mean for a Greek woman to live and work in New York?

The immigrant always remains an immigrant and this is a hard finding and thought no matter how many years pass. Total integration is impossible in my opinion even in social environments that are considered more progressive. But the lack of assimilation and the feeling of "unfamiliarity" can be a constant source of knowledge, self-criticism and verification of any reality.

I dream of the statutory principles of "Greece in USA" (<https://greeceinusa.com>) to be applied in such a way that the momentum of Greek artists and curators can go beyond the platform itself. My dream is also for American and European colleagues to find Greek artists who would not be able to meet and collaborate with them on international projects.

30. BROOKLYN: ART EXHIBITION WITH THE PARTICIPATION OF 100 GREEK ARTISTS

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Arts

31.08.2021 | 17:17

Brooklyn: Art exhibition with the participation of 100 Greek Artists



Arts

31.08.2021 | 17:17

Brooklyn: Art exhibition with the participation of 100 Greek Artists

Art exhibition at the Undredcurent in Brooklyn with the participation of 100 Greek Artists
The report is based on the modern sense of compression of the respiratory system
Group art exhibition The Right to Breathe, at the Undredcurent in Brooklyn with the participation of 100 Greek Artists.

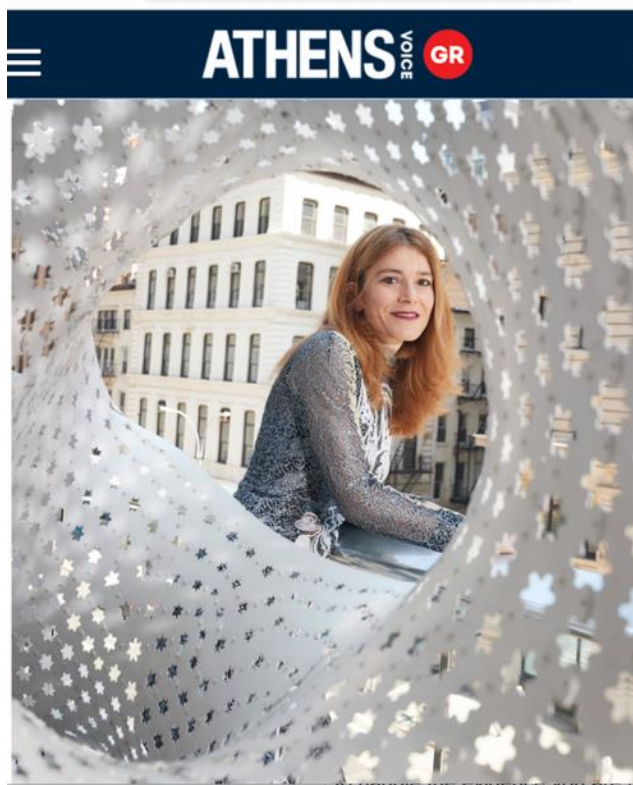
The second cycle of the Greece in USA program opens with the group exhibition The Right to Breathe, at the Undredcurent in Brooklyn with the participation of 100 Greek Artists , which will remain open until October 8, 2021.

The report focuses on the modern sense of compression of the respiratory system and the "difficulty of breathing", as it arises from political oppression, social injustice, and economic austerity, as it explores the correlations of this phenomenon with poetic discourse, art and body management policies. The problems raised by the "I Can't Breathe" debate over racial issues, discrimination and violence have long remained unanswered. At the same time, the countless social injustices, and the human vulnerability highlighted by the pandemic, reveal the illusions of a post-racial society, as well as the deprivation of the universal right to breath. The subject of the report,

Art exhibition at the Undredcurent in Brooklyn with the participation of 100 Greek Artists
Participating Artists:

Chloe Akrihaki, Tonia Andrioti, Antonakis, Christos Athanasiadis, Giota Argyropoulou / Michalis Konstantatos (blindspot theater group), Nana Varveropoulou, Alexis Vasilikos, Nikolas Ventourakis, Eugenia Vereli, Vassilis Marlala, Pan Valaras Galnos, Lydia Dabrasina, Martha Dimitropoulos, Christoforos, Maro Zacharios Zafiropoulos, Eleni - Theodora Zouchopoulou, Lilia Ziamou, Dimitris Zouroudis, Christina Kalbari, Eleni Karagiannopoulou, Kalomakis Karagostanoglou, Ismenis Karyotakis, Ilias Kafouros, Zoe Keramea, Aspasia Kouzoupi, Karolina Krasouli, Sia Kyriakakos, Dimitris Lambrou, Anna Laskari, Jenny Marketou, Giannis Markopoulos, Yolanda Markopoulou (Mind the Fact), Eleana Martinou, Despina MeMaro Michalakakou, Phryni Mouzakitou, Manolis Babousis, Evangelia Bezdekis, Rania Bellou, Emmanouil Bitsakis, Angeliki Bozou, Eleni Mylonas, Margarita Myrogianni, Mariela Nestora, Maria Papapidropis Ellipas Papalimitrapou N,),

Teresa Papamichali, Costas Pappas, Eftychis Patsourakis, Elena Pavlopoulou, Elena Pega, Anastasia Pelia, Antonis Pittas, Toula Ploumi, Artemis Potamianou, Marina Provatidou, Georgia Sagri, Sarthari, Martha Sagri, Giorgos Sagon Vouvoula Skoura, Evangelia Spiliopoulou, Danae Stratou, Stefania Strouza, Vassilia Stylianidou (aka Franck-Lee Allit), Maria Tzagari, Antonis Tsakiris, George Tserionis, Filippos Tsitsopoulos, Dimiti Zita, DimitrisKaterina Christidi, Dionysis Christofilogiannis, Mandalina Psoma, Elaine Angelopoulos, Abdelkader Benchamma, The Callas (Lakis & Aris Ionas), Lizzie Calligas, Rafika Chawishe, Mat Chivers, Seeva Kitslis Dawne, Jessica Feldman, James Lane, Anna Muchin, John Newsom, Alice Palaska, Irene Ragusini, Martin Sexton, VASKOS (Vassilis Noulas & Costas Tzimoulis).



Art exhibition at the Undredcurent in Brooklyn with the participation of 100 Greek Artists
The GREECE IN USA was founded in New York in 2020 by Dr. Sozita Gudouna for the promotion of Greek culture in the USA. The cultural platform is under the auspices of the Ministry of Culture and Sports of Greece and was inaugurated with the group exhibition "The Right to Silence?" on the penitentiary system, prison and incarceration regimes and the reform of criminal justice, in different geographical and political contexts. The first cycle is presented at the John Jay College of Criminal Justice (CUNY) until July 31, 2021 with the participation of 43 Greek and Cypriot artists, and the second cycle was inaugurated on May 14, 2021 in Seneca Village Central Park and on July 14 in

undercurrent. nyc with the group exhibition The Right to Breathe in which 100 Greek artists participate.

Art exhibition at the Undercurrent in Brooklyn with the participation of 100 Greek Artists

Edited by: Dr. Sozita Guduna

Production: Out of the Box Intermedia & GREECE IN USA

Production Partner: Eva Costopoulou

GREECE IN USA Partners: Georgia Kalogeropoulou, Odette Kouzou & Antigoni

«Πηγή: https://www.athensvoice.gr/culture/arts/726956_mproyklin-eikastiki-ekthesi-me-symmetohi-100-ellinon-kallitehnon»



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"Spaceman with Old Man on Plane Seats", "The Airport" by John Akomfrah



printed edition

26.09.2021, 22:36

"Greece in America" and avant-garde in Piraeus

Ioanna Sotirhou



A- A +

31. Greece in USA and Avant – Garde in Piraeus

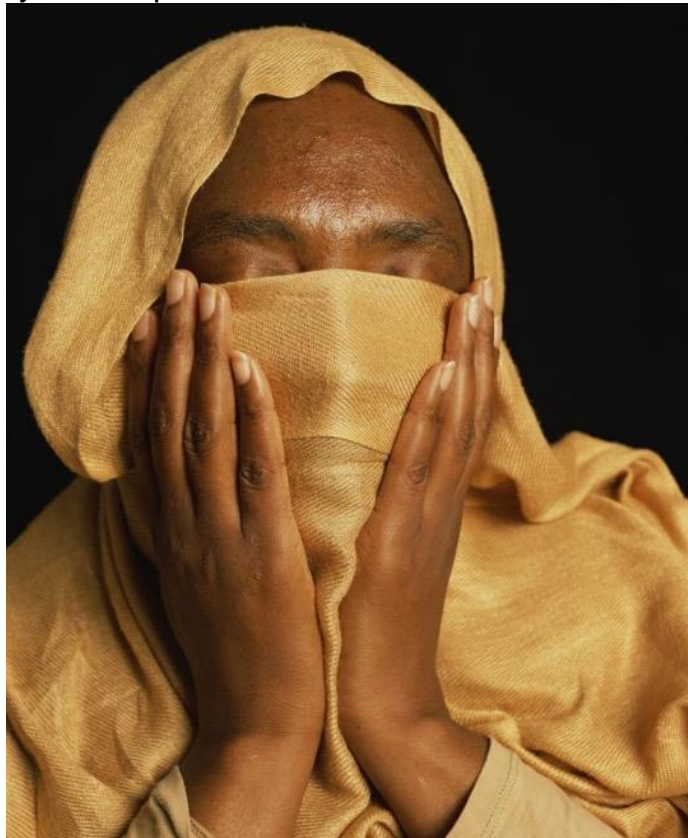
The first solo exhibition in our country of the "great provocateur" of the American Cuban photographer Andres Serrano on the subject of torture, but also the video installation of the British-Canadian cinematographer John Akomfrah is the first acquaintance with the "Greece in USA" platform, which promotes the modern Greek culture in America.

Two pioneering artists are presented in Piraeus by the cultural organization Out of the box intermedia and the international platform Greece in USA, in collaboration with the Municipal Theater of Piraeus. This is the first solo exhibition in our country of the "great provocateur", as the 70-year-old American-Cuban photographer Andres Serrano is called, on the subject of torture, but also the video installation of the 64-year-old British-

Canadian cinematographer John Akomfrah, shot entirely in the air. Greek and is approaching the financial crisis.

Stone Warehouse PPA - Gate E2 and at the Municipal Theater of Piraeus. Although seemingly unrelated to each other, the two exhibitions attempt a dialogue, both culturally exploiting Piraeus and having as a common starting point the radicalism of the artists.

The exhibition Serrano's *Torture*, presented at the PPA Stone Warehouse - Gate E2, is a commentary on the history of torture, the cause of intense physical or psychological pain, which is as old as the history of power, as stated by an artist who took on all the roles, victim and perpetrator, to show the public what he sees every time, "it is easy to torture people when you have power over them."



"Fatima" by Andres Serrano

What if torture has been banned by international conventions since 1949? At least 81 governments around the world continue to suffer, either secretly or sometimes openly. Serrano portrays aspects that reflect aspects of our society, from the Holocaust to Iraq, torture as a tourist attraction, concentration and interrogation camps, torture as part of the death penalty, social, racial and domestic violence. events depicting the history of torture. The revelation of a disturbing reality in his work has made him a protagonist in intense disputes over the limits of art, while the photograph of "Immersion (Piss Christ)" in 1987 was attacked by conservative senators provoking much debate about freedom of artistic expression.

Respectively, Akomfrah's "The Airport", screened at the Municipal Theater of Piraeus, is a video installation of three films that focuses on the abandoned space of the former

airport that is being transformed. The artist draws inspiration from two iconic films, "2001: A Space Odyssey" by Stanley Kubrick and "The Theater" by Theodore Angelopoulos, in order to compose a poetic work using different music and elaborating the historical time as the camera moves and landscapes. However, it leaves open the possibility of where the transformation of the place may tend. He is a politically active artist who declares himself "committed" to political and cinematic radicalism.

The inspirer of the "Artport" program and curator of the two international artistic events in Piraeus is Sozita Goudouna, who within the framework of the "Greece in USA" platform promotes contemporary Greek culture in America. It focuses on cultural connections with the outside world, wishing to promote artistic experimentation and contemporary Greek artistic creation. "Having found that our embassies abroad do not serve a vision of promoting Greek contemporary artists, we created this platform during the Quint in response to collectors and large institutions to show that an independent body can do it, leaving space and in sharper references.

Our actions, inspired by the incarceration during the Quint, addressed the issue of the penitentiary system and its problematic dimensions related to social classes, in order to understand what not only incarceration but also shortness of breath means: either with the masks, or with all the terrorism of the politics of the atmosphere. We do not all have access to the same air. "It depends on where we live, since there are areas that have a greater impact on climate change," he told Ef.Syn. talking about the platform and its action.

In this context, the platform presented the work of 150 Greek artists in the USA, on the theme of inclusion, "as objectively as possible, that is, not with the system we are used to, of the distinguished galleries. We were interested in strengthening the extroversion of those who do not have access to abroad. That is why we try to collaborate with the School of Fine Arts and promote young people under 30. In our current exhibition in Piraeus, we tried to bring America to Greece, abroad in our country, with anxious artists who are either historically important, or reflect some of the controversial issues surrounding controversial art, censorship, and repression of art movements.

We try not to follow the current and, understanding that Greece has fewer opportunities in a more cosmopolitan or ecumenical sense of art, to bring it closer to these ideas ...

We do not consider that we should show the stereotypical version of Greece but we want to converse on an equal footing with our fellow artists who care about international affairs, "he tells us about the platform's goal, which seeks to contribute to extroversion and parity in artistic representation, without failing to mention the useless and culturally unused Melina's dream for him.

► INFO

* "Torture", exhibition by Andres Serrano, Stone Warehouse PPA - Gate E2, until 3/10, daily 12.00-19.00.

* "The Airport", video installation by John Akomfrah, Main Stage of the Municipal Theater of Piraeus, until 25/9, screening hours: 12.00, 17.00 and 19.00 / Screening time: 50 ' / Number of spectators: 15 people per screening.

** Production of the reports: <http://www.outoftheboxintermedia.org> & <https://greeceinusa.com>. Free entrance.

32. YEAR IN REVIEW BEST OF 2021

culturenow.gr

👁 Arts / **Articles**

Year in Review - Best of 2021: **Resilient Cultural Structures** **in Precarious Times**

FAYE TZANETOULAKOU / 28-01-2022 / 18:11



33. P.K 6 PACK : SOZITA GOUDOUNA



P.K 6 PACK : SOZITA GOUDOUNA

PK 6 PACK SOZITA GOUDOUNA

"The time has come to become extroverted in a more systemic – and anti-systemic – way."

P.K: You are a multifaceted creative. We believe that good curatorial work is an artform in and of itself, how do you approach your practice in terms of curation being a medium and artistic intervention of sorts?

S.G: I'm an admirer of the so-called "Gesamtkunstwerk" (total work of art) and despite the overuse of the term what still intrigues and inspires me in the reception of art are the interfaces between site specificity, medium specificity, location, social, political and aesthetic context. Sites of performance, of exhibition or display are revealed to be culturally specific situations that generate particular contexts, ethics and narratives regarding art, art history and society.



The nexus of curator/artist has preoccupied my artistic research. We both participate in the creative process with a synthetic and analytical approach. Roles shift in contemporary times and the artist becomes a thinker, even a “scientist,” in the sense of detecting and evaluating asymmetric knowledges, the curator is like a “metteur en scene,” as we would say in French, and I use this term to give the broader perspectives of curation. Thus, we could say that I am investigating the notion of “total or expanded curation.” I see curation as a medium based on scientific-technological and philosophical developments to explore new temporal and spatial interactions, new forms of artistic intervention, to unfold the wide range of scientific, theoretical and artistic positions that shape the curator, spectator / artist, performance/event/exhibition and intervention/cultural production.

The central purpose of my curatorial research and teaching is to bring fresh and interdisciplinary thinking to fundamental questions about the arts, and to challenge established ways in which knowledge is defined, produced, and taught. My curatorial practice draws from dramaturgies of space and immateriality by theorists or philosophers (in, for example, the curatorial projects by theorists such as Jacques Derrida, Bruno Latour, Jean- François Lyotard, Georges Didi-Huberman etc. I am also interested in the ways philosophers become curators or curate exhibitions like in the ways the philosopher Jean-François Lyotard curated “Les Immatériaux” at the Centre Pompidou in 1985 or Georges Didi-Huberman curated “Nouvelles histoires de fantômes” at the Palais de Tokyo in 2014 and Jacques Derrida curated the exhibition “Memoirs of the blind” at the Louvre museum in 1990-1991. My curatorial interests also address the intersections between art and performance theory (“Mise en Scene” and the “Mise en Espace-Temps”), in particular novel treatments of the “exhibition medium” and notions of the “theatrical” and “dramaturgical” structure of exhibitions. More specifically, I see curation as a medium and intervention even in “mainstream” curatorial projects including the installation of Christian Marclay’s twenty-four-hour feature film “The Clock” in St. Mark’s Square at the Venice Biennale, Mathew Barney’s film adaptation of the River of Fundament and Robin Rhode’s production of Schoenberg’s opera “Erwartung” at Times Square in the context of Performa Biennial.

P.K:) There’s a line of thinking regarding the Internet and that it’s not changing perception of art, but rather the art itself as a whole. Do you believe especially now due to the pandemic, this has become more true and also actually been exacerbated?

Following on, do you think that there might be a shift against being so terminally online, people will be turned off by it and looking for more “offline” art experiences?

S.Z: I think a paradigm shift is taking place and indeed I might agree that technology and the internet are changing the reception and perception “we” had for art and its production. Whether with crypto art, that has been considered as anachronistic by certain thinkers, or with internet art.

The mega galleries or auction houses, as we have seen with Christies and Beeples, will end up controlling these markets through their selective processes, however, at the same time there is a democratization that is taking place and we cannot, yet, foresee the impact it will have on art production. We were waiting for a paradigm shift in the way cultural goods are received, but now it is becoming imperative due to the pandemic. Art should be a common good and the positive opportunity given to us by a pandemic is to realize the social power and impact of art by expanding the ways of public viewing in the public sphere, whether this is in the virtual world of the internet or preferably in the real world of the public domain.



Alexandros Georgiou

P.K: In your most recent exhibition “The Right to Silence?” the subject is quite dystopic and political. In this current climate, there’s a valid need for inclusivity and diversity, but it can be skewed by individuals and the identity politics game. Could you please elaborate with regards to the subject and its motifs?

How do you feel about unpacking all the aforementioned complexities in an exhibition? As an Academic we would love your opinion for the artist to be a social commentator and not only a producer of aesthetically pleasing images?

Is current reality so “exposed” that there is true risk to express opinions?

S.G: The subject of the exhibition I am curating is based on a reversal: I am interested in paradoxes, when they illuminate profound meanings. In this case it is about the well-known “Miranda Rights” and the 5th amendment. I was always impressed by the expression “you have the right to remain silent.” Silence is transformed into a right when what can be said might be legally binding for a citizen of a benevolent democracy. The paradox, however, is that some citizens remain silent because they are not given the opportunity to speak, therefore, the right to freedom of opinion and expression. In the group exhibition, “Miranda Rights” acquires a metaphorical sense in terms of exploring moral issues, but also aesthetic forms and artistic means, if we assume that silence is the culmination of abstraction. At the same time, we are confronting the confinement of the current pandemic, hence, despite the sensitive balance of drawing a parallel between the confinement and incarceration indeed we become more aware of the issue of mass imprisonment during the current condition that we all share.

Indeed, I have always tried to be cautious in my curatorial project of not aestheticizing such crucial social and political issues. There is a very sensitive balance especially in the metaphor between incarceration and the current condition of confinement that we are all experiencing. At the same time in contrast to the academy and scholarly knowledge (philosophy and especially science), art gives the opportunity to make reflective leaps. Nevertheless, to propose a spectacle based on these dystopic subjects can lead to an impasse. In the case of “The Right to Silence” and to the forthcoming exhibition “The Right to Breathe,” I think it is significant that Greek artists are invited to respond to issues that they haven’t really reflected upon due to the geographical and political contexts that they haven’t experienced. African American artists would consider these issues in an entirely different light and this is I think the contribution of these exhibitions, to introduce complexities and asymmetric knowledge or to provide versions of “uncomfortable knowledge” (Steve Rayner) on how artists can make sense of the complexity of the social sphere without aestheticizing political tensions.

P.K: Finishing we would like to have your opinion as a creative who has worked in many art metropoli. P.K as an art platform one of our aims is to overcome the polarisation of a two speed europe and push the standing of Eastern creatives in the West. As the Founding director of the cultural platform GREECE IN USA, Do you believe that artists from the East need to have more opportunities and support exporting their practice to a wider audience abroad?

I am reluctant of terms like “Global South” or the so-called “West/East,” but at the same time I understand the necessity of using these terms. I would challenge the specific uses of the terms by challenging the victory of “neoliberal capitalism” that has failed to recognize the impact of massive social changes in parts of the world that are characterized as non-western. I am interested in these heterogeneous and even

imaginary provinces of the world as they can be formulated in artistic and curatorial research. More specifically, however, since your question raises issues of infrastructure, governmental policies and funding I consider it is vital for these artists to receive more support whether from European or local networks to export their work abroad. Greece in USA with its modest means, but with a strong cultural capital, is trying to contribute to these efforts. It is principally the support of the artists that is helping us realize this goal even more than the systemic partners.

P.K Bonus question: Do you have a vision for the course of art currently? What would be a healthy future for art in general and more specifically for Greek art and how you see it coming true?

S.G: About a year ago, Yale University decided to remove its introduction to art history survey course following criticism that it focused mostly on Western art. This decision sparked public praise, but also a national outcry. The discussions surrounding that issue focused on how to ensure that the diversity of research can match the diversity of today's student body and to advance teaching. I refer to trends in contemporary international art education in order to highlight the ideological and aesthetic principles that are radically changing these days. In Greece, these changes to our cultural life occurred recently, during the economic crisis of 2010 onwards, and then with the hosting of Documenta in Athens and Kassel in 2017, and with the pandemic this past year. The art scene in Greece has been influenced in ways that are not yet evident, and this is the reason that we refer to a "national" identity with frustration and discomfort. The time has come to become extroverted in a more systemic – and anti-systemic – way. This is the reason I chose to give the platform the generic name "Greece in USA", and not a cute, conceptual title as is the norm in the post-postmodern era. I did not want the name to have any metaphorical dimension, thus risking or inviting misunderstandings. The name also raises questions about stereotypes and different expressions or perceptions of the "Greek nationality, language and country."



Kavalieratos

The Greek art scene, like Greece itself, is unpredictable, stray (in terms of governmental strategy and funding), exciting and undisciplined. I consider that lately, it has evolved into a more international scene owing to the broader interest of foreigners in Athens. That is partly a result of the financial and social crisis, and of art initiatives by younger, local and international artists and curators who understand the importance of experimentation and who aren't afraid to fail. This approach has caused a cultural shift from the significance of galleries in the 1990s to the prominence of non-profit art initiatives. I am investigating the Greek paradigm since I consider that "developing" art markets like the Greek can show the way to saturated markets like the US market that are anxious to find and exhaust new territories like the African American market. The past injustices cannot be resolved in a day especially if the new narratives are again recited by the dominant voices of the west.

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