



# TIMESILENCE PHOTOGRAPHY

friends

QUARTELY PUBLICATION - SPRING 2021



photo : Garo Kalaydjian

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## **FEATURED ARTIST**

**VASILIS KARKATSELIS**

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**<https://www.timesilence.com>**



**TimeSilencePhotography**



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## WELCOME!

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My name is **Gregory Moutsios** and I am the creator and the owner of the

### TIME SILENCE PHOTOGRAPHY

Facebook page as well as the founder of the Facebook artist group:

### TIME SILENCE PHOTOGRAPHY friends

initiated in December 2019.

More about myself and a sample of my work can be found on my Facebook page or on my website [www.timesilence.com](http://www.timesilence.com).

The edition you are reading right now is an attempt to gather project-based art works being submitted to the above mentioned group on a monthly basis.

The e-zine is being published for more than a year and I'm very happy that during this period the contributions increased significantly.

In this issue our guest is the President of the artistic committee of PCT ( Photography Center of Thessaloniki) **Vasilis Karkatselis**.

He is one of my first teachers at photography, an excellent avant - garde visual artist with a restless spirit.

Another new section is introduced from now on. An article

relative to the photography and the visual arts.

This time **Sakis Mouchtarides** writes about the **FLUXUS** movement in Art.

Next, we present to you the three monthly projects and a choice of the participants in our group.

The topics are as follows:

**March 2021:** "Invisible Spaces"

**April 2021:** "Truth / Lie"

**May 2021:** "Free - Artist's choice"

The topics were freely developed by the artists presented here, under the commitment to consist of a series of at least three photographs and with some consistency among them.

This effort will continue at this rate on a quarterly basis with the hope that it will be published in due time.

We would like to thank all the contributors for the continuous support and their exceptional artwork.

The group is open to anyone who wants to become a member. Its basic prerequisites are photography and visual arts , a passion for artistic communication and an open mind. So, enjoy my friends' work and doubt not that we will be very happy to communicate with you.





# MEETING WITH AN ARTIST

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# Vasilis Karkatselis

*“Chaos is the peace that comes after disorder”*

Born in Athens, he attended several painting, photography and engraving classes and presented his engravings and paintings in 11 solo and in more than 50 exhibitions in Greece and abroad. Participated in more than 200 group photography exhibitions and held 28 solo photo exhibitions (some of them are in tour around the world). He took part in numerous happenings, installations and group actions with the purpose of broadening the communication of public with works of art.

From 1984 he moves to Thessaloniki, Greece and works mainly with engravings and creative photography. In 1984 he founds the “Photography Group of Triandria”, in 1995 the group “Praxis- Photographers Initiative”, in 1998 the multiform group “FOTODRAMA”, and in 2001 the “Hellenic Lomographic Society” and the “Organization for the Chaos in art”. In the past, he published 23 issues of a magazine titled “Pages about Photography” which was a theoretical magazine for “photography beyond the bounds”. In the past, he was member of the consultative committee of the Thessaloniki Museum of Photography, of the Committee for Photography of the Organization “Thessaloniki Cultural Capital of Europe 1997”, and art consultant of the Gallery “Artistic Creation”.

Today, he is president of the artistic committee of the Photography Center of Thessaloniki and member of numerous groups of art.

His work has been exhibited in many important institutions and festivals, like ‘The Sallon’ in Paris, in many galleries of Istabul, ‘The Photography Days’ in Kaunas (Latvia), ‘European Creators’ in Lods (Poland), The Mayar Museum of Photography Hungary, The ‘Marigraphia’ and ‘The Photovakation’ festivals in Bulgaria, The PhotoBiennale of Amsterdam (the Netherlands), The Biennale of Thessaloniki (Greece), Phosynkiria and Photobiennale in Greece, Beogrand, San Louis, City of Mexico, Brussels, Dublin, and in many other places.





# Interview

VASILIS KARKATSELIS

Questions: Gregory Moutsios  
English translation: Yria Chorianopoulou



Vasilis, first of all, I would like to thank you kindly for the honour you gave us to give us a part of your work, as well as your time for this presentation.

Trying to put my thoughts in line, and categorize your rich, ongoing work – and I do not mean only your artistic work – I understood that a significant point in your path is the Photography Center of Thessaloniki (PCT). It seems that the PCT, either through its actions and interventions, or through the way it deals with Photography as a whole, condenses all those principles that relate to the artistic process, and at times you have expressed publicly. It is a clearly collective result, but I have the feeling that you have contributed to it as well. Tell us about the PCT, and mainly about the challenges that you think you will face as PCT in the near future.



Each creator, no matter what language he expresses himself in, has to choose from the end of his apprenticeship, maybe not from the beginning but he cannot escape it, if he will go on only to promote his work as a young and talented artist, almost godlike, above society and their contemporaries, or if they will move on with them, as one of them, with his specialization yes, but as equals.

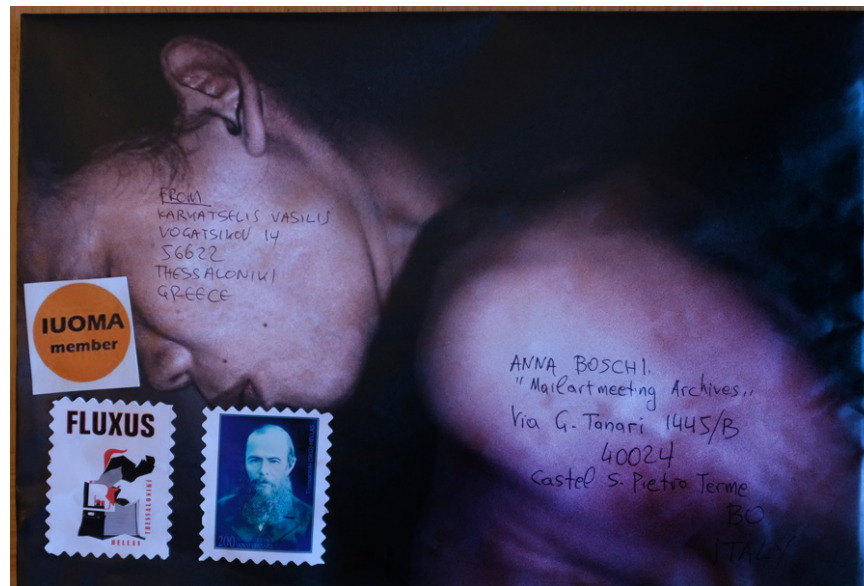
I decided that ideologically I belong to the second category, to the artists who grow or develop their art together with their friends and audience.

That is why I worked hard with the free classes whenever I was asked, with publications, with the hundreds of exhibitions (individual and group) and generally with my engagement in the public space, instead of being locked in the security of the closed workshop, to produce only art.

The establishment and operation of the Photographic Center of Thessaloniki (PCT), an organization that treats (since 1984) photography as an art and not as a photographic, professional, “amateur” or hobby procedure, should be included in this context.



In my years-long operation as an autonomous and independent experimental artist, I worked, in the past, as the exclusive teacher in the courses and laboratories of PCT. Now, however, I work “exclusively” as its Artistic Director, whatever this may mean and translate to. It is this long-term coexistence that really makes many old friends have this sense of “key coexistence”. Today though, the PCT ([www.fkth.gr](http://www.fkth.gr)) is run by a wide board, with excellent photographers or involved theorists, and pursues a policy, not necessarily identified with mine. It is the triumph of the smooth transition from the old generation to the next, it is the coexistence of different goals and demands, it is the addition and subtraction of forces, it is the pinnacle of democracy in exploring what photography can be and photograph today.



**What is the PCT preparing at the moment? There is a project on Fluxus. Tell us a few words about this project.**

Photography Center of Thessaloniki is in the process of a series of major projects, some of which will be completed soon and some in a year.

At this time, our large catalog is coming to an end and we are waiting for the opening of the spaces for the relevant exhibition, on the topic “How I dealt photographically with my incarceration due to covid-19”.



This year, PCT participates in the global celebration of Dostoevsky's 200 years. We have announced a national photography exhibition and an international Artist Book exhibition, while public readings of the author's work are constantly "happening". The exhibition of photo engraving (work from one of the Working Groups operating within PCT), a technique that gives different dynamism to our images, is also on an international tour.

Another unique project of ours that is worth mentioning (takes place every two years), is the "Meadow of the Ephemeral", where the creators create works in a meadow outside Thessaloniki and then leave them to be damaged by the weather, provided that we photograph their wear progress every two months. It is an incredible project, to make so much effort to create your artworks and then to leave them, as the highest school for the value of the "ephemeral" of our art. This year is its year.

There is a lot in motion. I would like to conclude with our actions against the bill that destroys NATURA regions. We raised the issue, circulated maps everywhere, created a relevant website supported competitions on the subject, constantly organize photo trips to such areas and generally "push" to create images/weapons in favor of environmental protection.

Now, about FLUXUS.

It is an international project, in its third year. We wanted to bring it to public dialogue with Greek creators and of course Greek photographers, who know little about this global trend/movement. The book with the stamps and the book with the envelopes of the "mail art" have already been released (200 works from 29 countries - mail art). In this context, an exhibition of mine was made during the first incarceration, speeches, live actions and much more are being prepared.

FLUXUS has questioned much about the function of art and its relationship to the so-called Market. To support its positions it proposed new ways of articulating artwork and its function in society. Many of them, sometimes as a position and sometimes as a challenge, I tried to bring to the Greek art scene, all these years, always based on photography.

May we be well and continue.

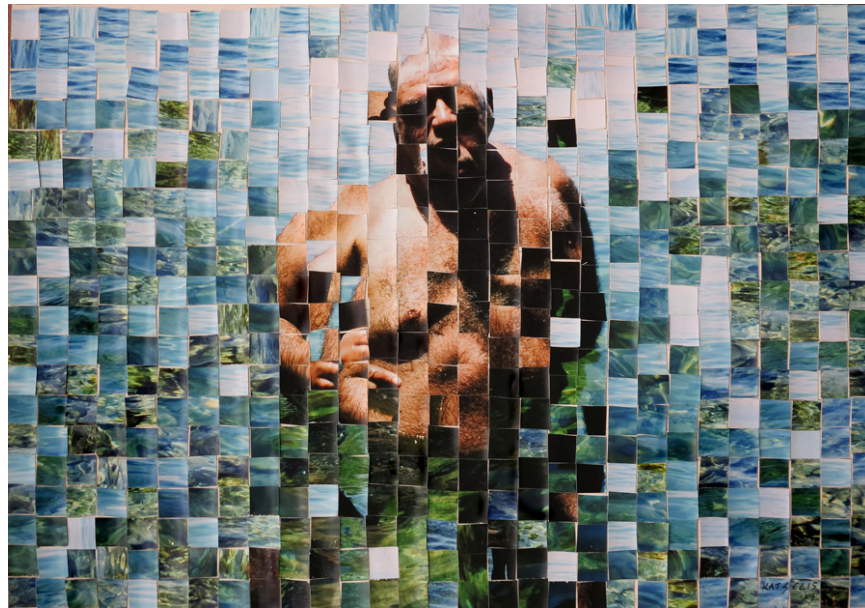
**Looking at your photographic work, one can clearly see that every time you create questions to the viewer, regarding the limits and directions of Photography, beyond the specific concerns that the content raises. Right when one thinks they are done with this, you pose new concerns and upheavals. The examples are many. (series "Strips", "Knits", "Add color in your life" etc.).**

**This perceptual search, is a quality of Art as a whole. But is there, maybe, a non-linear evolution in the field of photography? Is it maybe something that the medium itself creates, imposes?**





Once a creator decides not to engage in marketing or decoration, i.e. the production of well-selling artworks or artworks expected for the sofa in the living room of potential buyers, works within the production and market promotion system, they are obliged (to themselves) to work honestly and sincerely to their artistic interests, honestly and sincerely to their audience, with a work that has a reason to exist, with a work that touches what is not usually touched. In order to achieve this, they are obliged to look for the problems of the society of their time, to look for the problems of the medium through which they express them-



selves.

This translates into “experimental” projects, “position” projects and “reflection” projects.

These are the projects that are constantly being discussed with the minimum audience that may be interested. Let us read the “constantly” as “not yet with a formulated proposal” and let us read what is to be “discussed” as an “open dialogue” of a reflection that will begin with the submission of the work.

This dialogue, when it is not set from high up, meaning someone that obtains the absolute truth, but by someone constantly searching, starts always with question marks.

This dialogue and my relationship with the public gives feedback to the evolution of my being and the essence of my own, at least, work.

As I said before, I grow up with or from the needs of my work, on the one hand, and from my interactive relationship with society and my time, on the other.



The freedom to live outside the “beautiful” and the “expected” comes at a cost, but also with unspeakable joy for everything that is tried, for everything that is discovered, for everything that succeeds.

Freedom is conquered, not given.

Let us not forget that each sentence or question wants its own special or separate form to be formulated and presented.

**In the end, did we answer the question of what is photography, and what defines its essence? Or is it a system analogous to the typical, non-trivial mathematical systems, on which Kurt Gödel’s incompleteness theorems hold? That way, will any attempt to define what the essence of Photography is, lead to occasions where we cannot decide on their correctness?**

What is creative photography today, what is the reason for its existence beyond the trivial (eg reportage, advertising, science,



amateur, applied, etc.), why should it speak and how to express it (that which it photographs and how, today), is the big question mark for me. We have views on what has happened in the past, but the present is an ongoing question.

Many photographers have their assurances and answers (about what photography should be). Of course, these certainties differ, but we “allow” them to work and offer us their worthwhile work.

But I do not have many such certainties.

I come from a generation that has been taught how to make good and correct images (“academicism”), but I do not fit into these molds, the images made with such recipes do not mean anything to me, for example the perfectly produced images. We got fed up with them during apprenticeship and adolescence and now I am constantly looking for new paths that will lead my spirit and art to bright horizons.

If I belong to the photographers or, at least, to those who have chosen to express themselves through photography, then I have the right to search, try and formulate my questions, right? You see, here also uncertainty and question mark.

In this context, I was supported by Chaos theory, the dynamics of deconstruction and the open game of FLUXUS.

For entropy, hard work as a game of disaster, and again from the beginning.





**I distinguish three main axes in the construction of your work:**

- a. Photographic techniques that go beyond the usual use (treated negatives, unusual use of the camera, etc.)**
- b. Selection of photographs that either function as a background for the construction of other images by their division, or by their re-photographing, or as part of a new composition or extension in the space of more than two dimensions, etc.**
- c. Finally, presentation of them through happenings or “unorthodox” methods of exhibition.**

**Would you like to tell us about the function of each axis in your work?**

To be able to move forward you have to study the present, to search, you have to decide whether you will follow in the footsteps of your teachers, other colleagues you admire or try something else.

The latter revealed its truth to me: Find out if photography can be more than a mere “reflection of reality” in two dimensions. That’s why I worked on the accumulations, that’s why I made works from photos in three dimensions, that’s why I removed the frames so that my photos can be caressed, (like sculptures) by the viewer, that’s why I printed my photos on whatever material can be imagined (along with the prints on paper), that’s why I did not accept the click as the end of the photographic act and interfered with the negative and digital files or printed images as if it were the white canvas of the painter, that’s why I destroyed my images and I made other ones from them.

Subjects such as whether the camera is necessary to produce a photograph (it turned out not to be), or whether the camera should be placed between the photographer and the society (it should not), if there is a so-called “decisive moment” exists, or, on the contrary, there are infinite decisive moments, equally interesting as long as the photographer knows what they want and how to capture it, were explored in the same context.

These and many more, which the limited space/time does not allow us to touch upon.

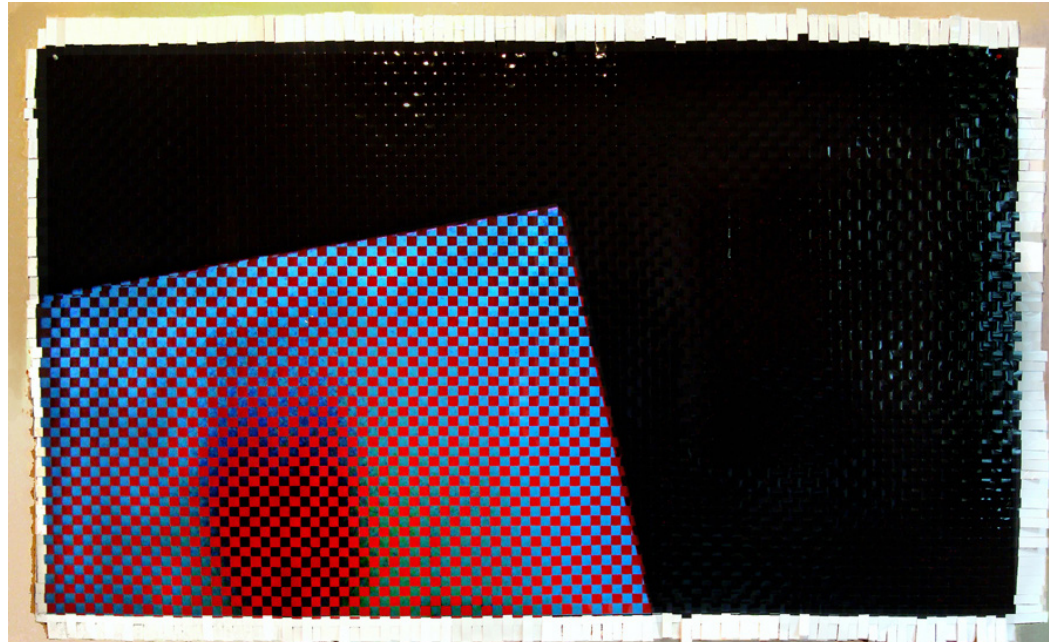
It is also logical, I think, that projects that go beyond the usual, need the appropriate form of presentation (communication with their potential audience). How natural, then, in parallel with the research in the language, the syntax, the form and the essence of the work, to experiment on “alternative” ways of communication between artwork and audience.

Ways that include “installations”, presentations anywhere (even in the most inappropriate places), unorthodox presentations (sometimes to the detriment of works), presentations even of intangible material, presentations in collaboration with other arts. “Photodrama”, happenings, public screenings, photographs on pavements, electricity poles, on the road, the sea, in abandoned factories, at bus stops, on the city walls or shop windows, may today feel understandable, but, believe me, it was not so in the



beginning.

And all on the basis of a constant research, a need, a question, a dialogue with the current age, its needs and mine.



I have the impression that the above axes are a result of intention, clear thinking and a specific attitude towards the medium. However, it is common, nowadays that the discussion around the interpretation of the image has opened to a wide audience, many artists and viewers to invest in a condition in which the interpretation of a work of art is based on emotion, ignoring the other conditions around its making, and ultimately the intention of the artist.

**Is this interpretation a dominant factor? Is it enough for a first approach or does it disorient the viewer in the end?**

I accept the feeling, but it does not mean anything to me in the field of art. It seems to enter the discussion as the talent. Just as there is no talent without hard work, there is no emotion in discussing art.

“Congratulations, your work is very nice” is a system, it is an evasion not to discuss it seriously.





The truth is hard but the artist is not responsible for any weaknesses in the sensory systems (and mental) of his audience.

Of course, it is everyone's right to read a work as best they can and to interpret it according to their tastes or interests, but the work must always be read or reduced, as I read somewhere, in the context in which it was created by its creator.

It is a pity that this does not happen often, but that is why we fight for it, with free distribution of texts, with texts on the walls of our exhibitions, with a constant presence in them, with speeches and everything else that can be done by one system outside, or, rather, against the system of mass (extermination) media.

It is not the Chinese poet's fault if I do not know Chinese, nor the violinist's if I have lost my hearing or the painter's if the blind visitor, although allowed to feel the texture of the work, cannot understand its content and the way this is expressed. So, it's not my fault if someone can't read my thoughts or didn't come to my exhibition, to talk to me personally and through my work.

So, my final answer: Yes, the first and the second and the third approach and all that is needed, must be done based on the intention of the artist and it does not matter if I agree or disagree.

To understand this, let us consider a philosophical work or simply Marx's Communist Manifesto. Can I or anyone else claim that it is a work that urges the working class to bow its head and not confront the employers? Of course, not. Then why allow such corresponding arbitrariness and falsifications in the work of a creator who has a say?

Maybe the problem lies elsewhere. In the ability to understand.

Example one:

Reading old books from my library, I often find elements, in some of them, that I was not once interested in, but are within my current concerns. It is obvious that at the time I had other stimuli, other needs and other possibilities.





Example two:

Five friends go to the cinema to watch a good film. If at the end of the film everyone goes straight to their home, everyone is left with whatever image they happened to form. But if they then meet for a discussion (eg for beers) and analyze the film, each adding their own point of view, when they return home, they will be much richer in themselves, than the film they saw and discussed.

In both examples the work was and remains the same.

**Of course, in the end of our discussion, your position regarding the possibilities offered by new technology in the production of art, in its interpretation, and also in its dissemination, could not be missing.**

**Possibilities such as distance discussions, seminars and the screen as the main means of presenting the work of art (virtual galleries) but also algorithms that recognize and construct images, that signal a new technological “unconscious” beyond that of the camera, have entered our everyday life for good, either we realise it or not. Is the expansion of the visual perception with the help of technology a disaster, or a new challenge?**

Today we live in an age of intense mobility that includes the digital revolution. With the intensity of the digital invasion, also intensifies the search for the evolution of the art language, in the expression with new means.

The long-term incarceration, due to covid-19, with the “collapse” of the, until yesterday, given system, has pushed and keeps pushing towards a reassessment under the invasion of new technology. It brought about changes in communication, in mediation, in structures, in “platforms”, and therefore in production.

When all this is over, some things will be somewhere else than where we left them, to such an extent that I could argue that nothing can continue from where it was. Everything will have moved on much more violently than could fit into the normal evolution of each of us.



The struggle to find tomorrow before it comes, to belong to those that will write history and not to those that will tell or retell it, is very difficult.

Hence the questions about what can compose, what constitutes, how it will work and what Contemporary Art can give.

How will the new “opening to the present” take place, which production models will concern us, what will we need from the new technology and with which of the modern tools will we work?

And will the new situations that definitely require “new” content, force us to change the grammar or syntax elements of our medium?

Art is not about making artworks; it is about producing energy.

Do we, maybe, also need to redefine its relationship to society and politics?

Has, maybe, the position of the artist in society already changed?

These are the key questions that concern me in this new era.

For me, new tools are possibilities. Technology is constantly increasing its presence in art, perfecting the tools with which we express ourselves or bringing new ones. It helps us, that is, to produce images the way we want, exactly because now with their help, we can. Are we obliged to always use the new tools? Of course not. Can we use old tools or old techniques today? Of course, if that is what our work needs.

So, the answer is:

Just as video or television with TV movies and serials did not cancel the cinema, which in turn did not cancel the theater, etc., so the new tools will be used by some who will gradually create important works, in parallel with the equally important works that will be produced only with the use of old technology tools.





See digital art. We used to make fun of graphic designers and amateur photographers, with their exaggerated photoshop techniques etc. Today, however, that the excitement has subsided, and the essence of the tools is understood, as they are passed on to a new generation of educated and authentic artists, Digital Art has evolved to something important, irreplaceable by other older media, such as painting, photography, collage, etc., which continue to have their own autonomous evolutionary course. In this new era, photography will change for the hundredth time. How; I'm looking into it!

However, before I finish, I would like to dwell on the part of your question related to education, dissemination and understanding of contemporary art through the websites, through the screen of a smart phone or a calibrated screen (at least as it is today). My position is that false knowledge is promoted over experiential knowledge.

Two examples

In my youth the reproductions of artworks were black and white and with a thick raster. Fit only to be seen as a reminder of the existence of the artwork. Then came the first offset prints and the ignorant person thought that they finally knew Rubens's work, for example. If they were a painter they were destroyed, because this "knowledge" was completely false and disorienting. When he would be in front of the real artwork and saw the real color, the texture of the brush, the size, and the way the artwork looks, it would be late, they would have ruined the years of their apprenticeship.

The second

What should the unfortunate photographer who wants to go beyond the superficial copying of subjects, compositions, styles, etc., see if they see on the computer screen or even worse on the screen of their mobile phone, a photograph five meters wide by three meters high? Nothing, because they will have not stood inside of it, but across from it. What will they understand from the texture of a print or from the experience of a careful (with narration and orchestrated content) exhibition, from the image of one or two autonomous works on his screen? The answer is, again, nothing. Not only that, but they will think that they know, that they are entitled to an opinion, and that (as a photographer), they can go on in their dark world, producing only autonomous images or have an opinion on how photography is evolving, captures, and how it is shared today.

A crime.

Is it only the internet's fault? No.

It is their fault, that they stubbornly think that contact, analysis, experience and communication with an authentic artwork takes place at home or in the office, and not in the place that is defined as such by the artwork, with the help of its creator or



an exhibition's curator.

The same problem exists with the publication of our works in exhibition catalogs, but that is something that viewers keep as a remembrance of what they experienced, and nothing more.

### Links

Vasilis Karkatselis' Website: <http://karkatselis.weebly.com>

Photography Center of Thessaloniki: <https://www.fkth.gr/>

Books: <https://issuu.com/karkatselis>

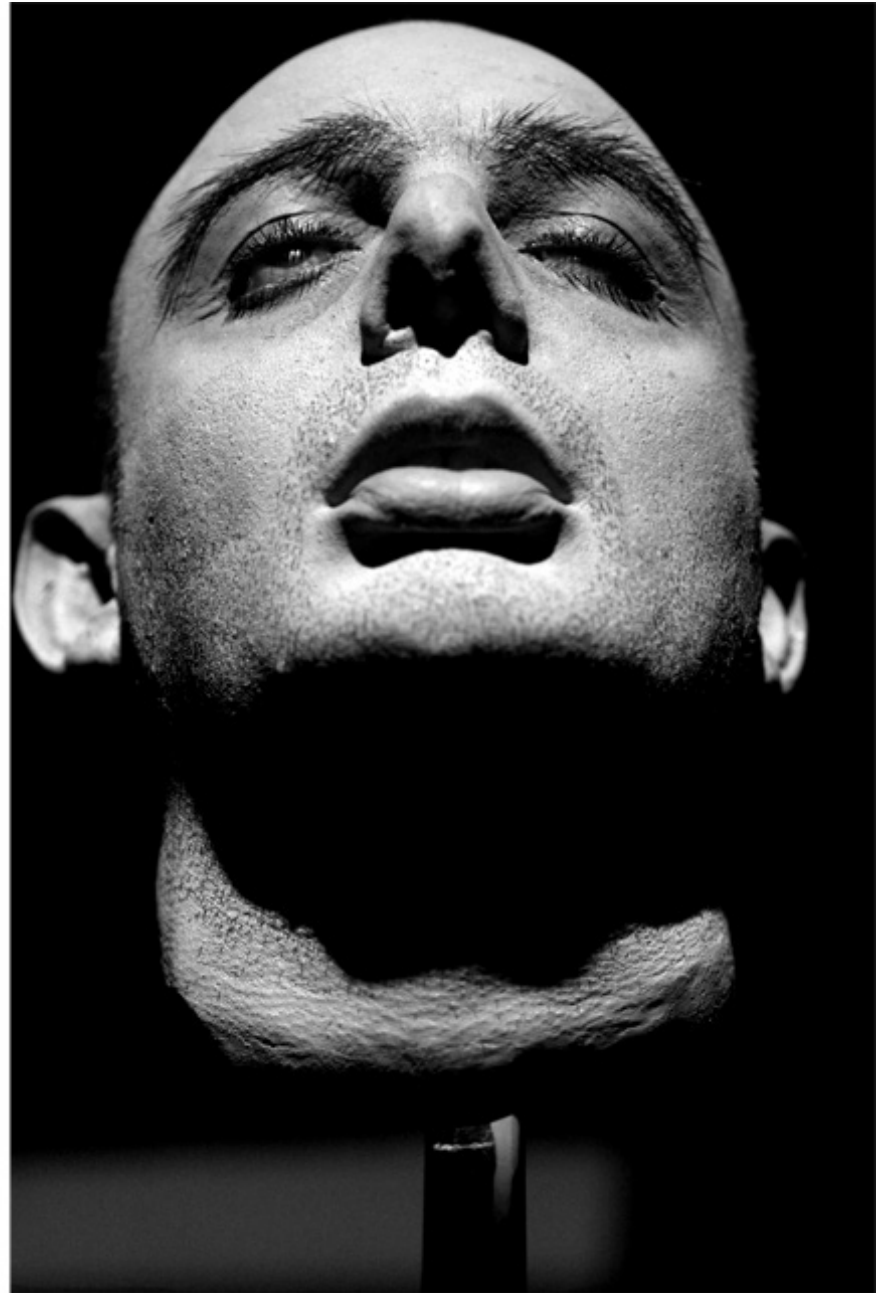


# VASILIS KARKATSELIS

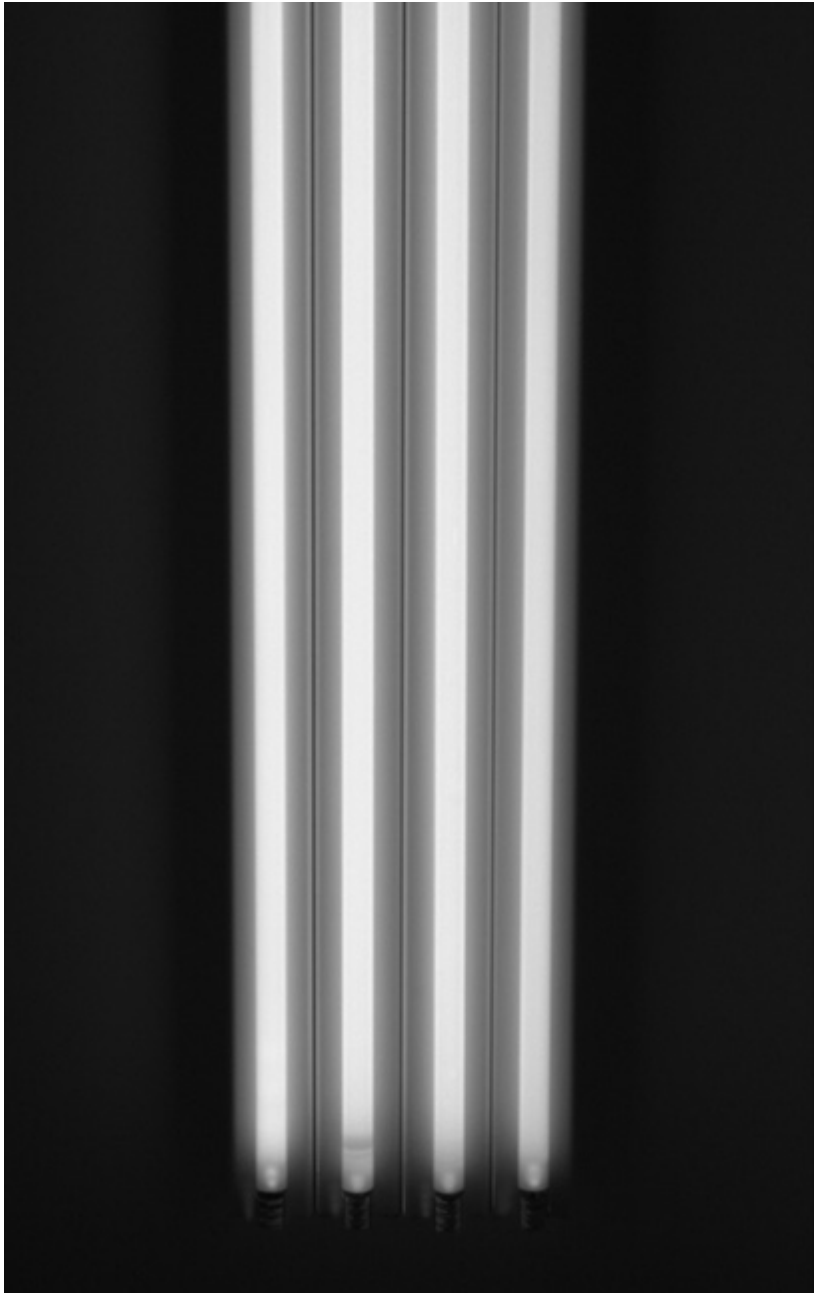


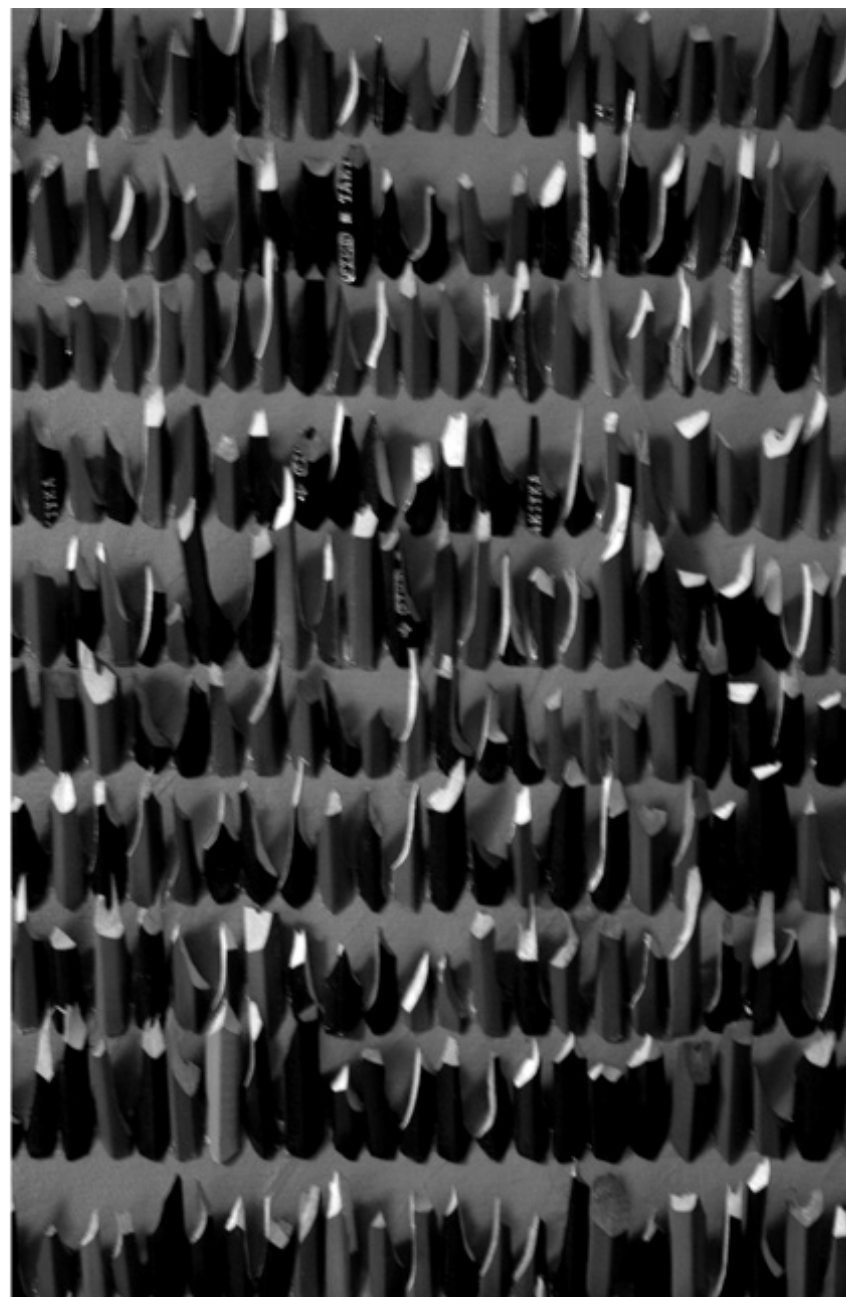
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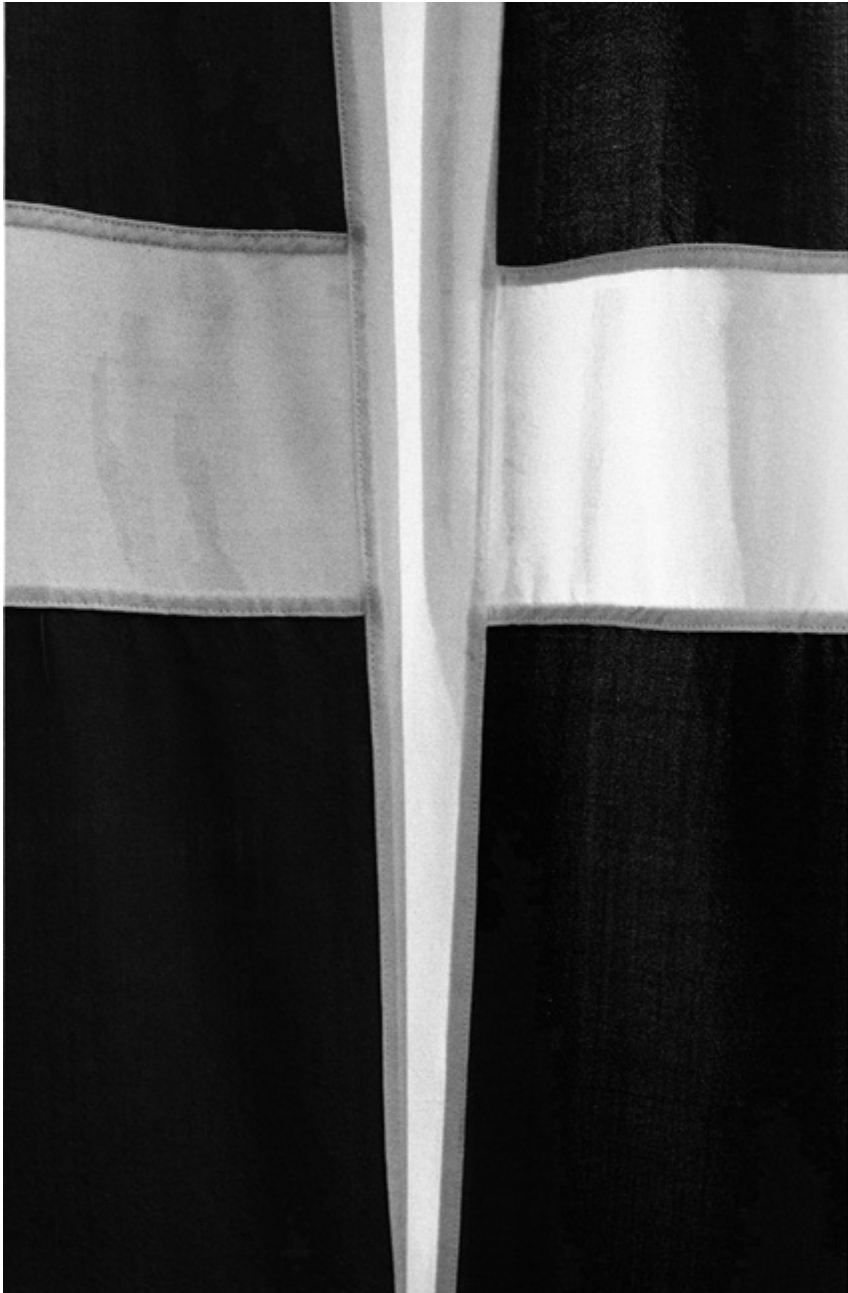


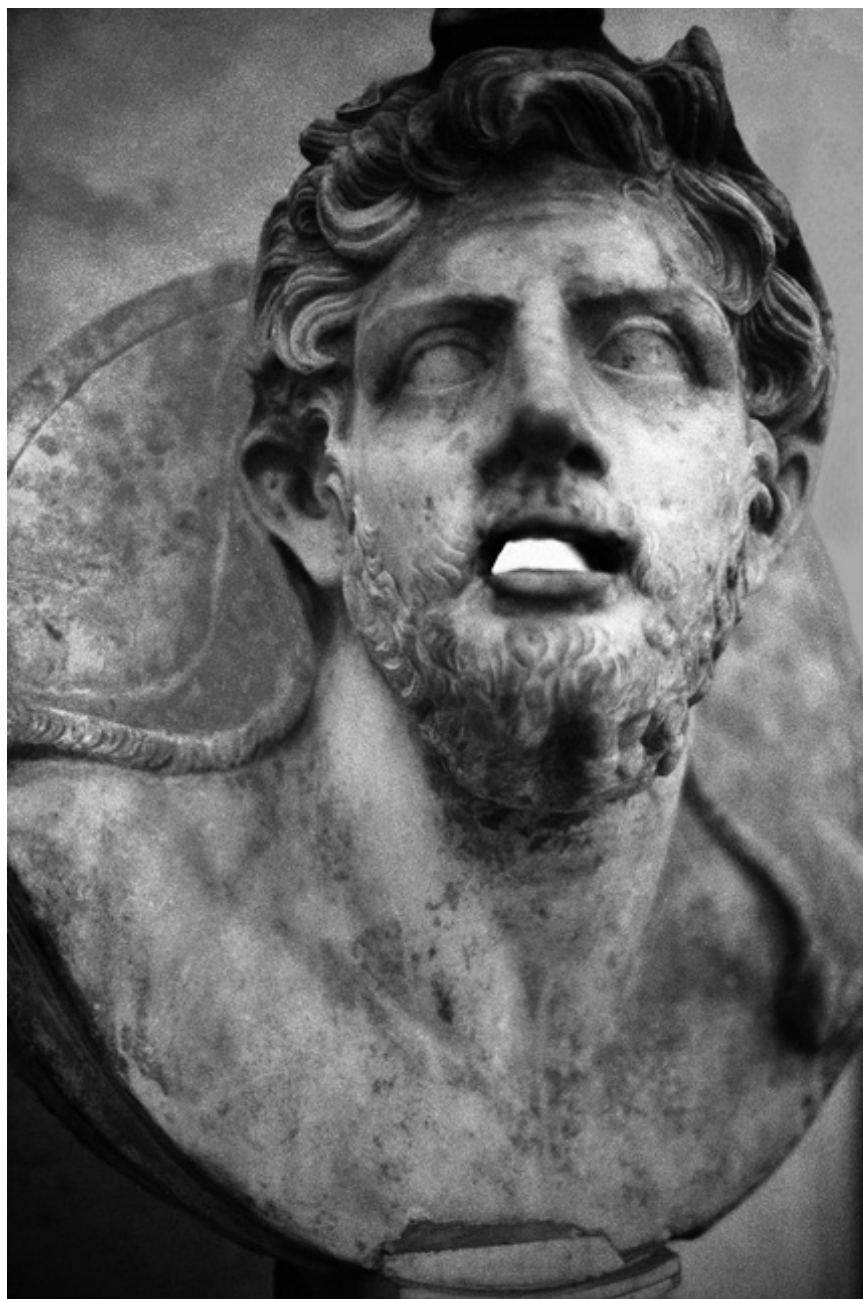


















# VASILIS KARKATSELIS



# ΠΑΓΩΜΕΝΟΣ ΧΡΟΝΟΣ

















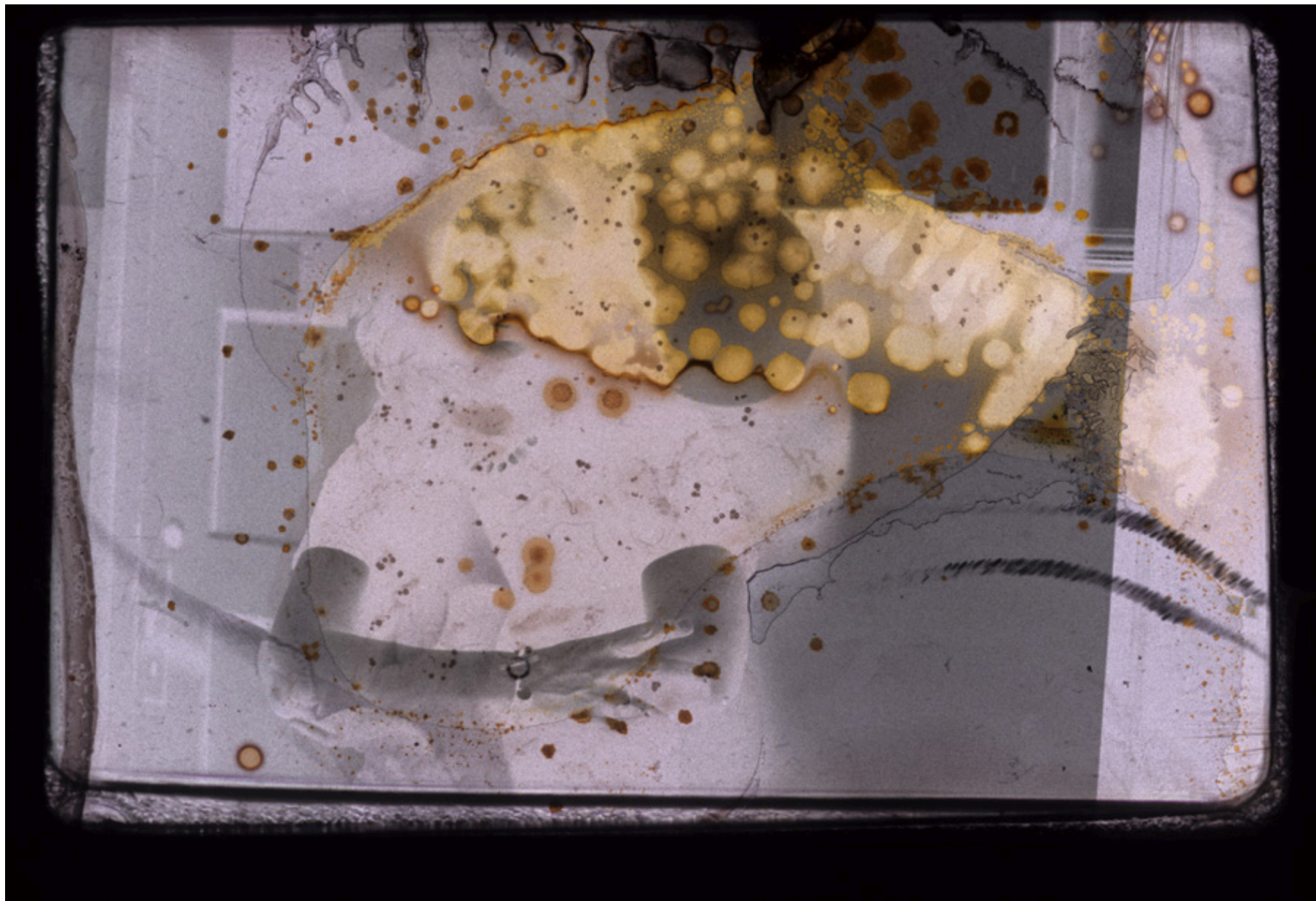
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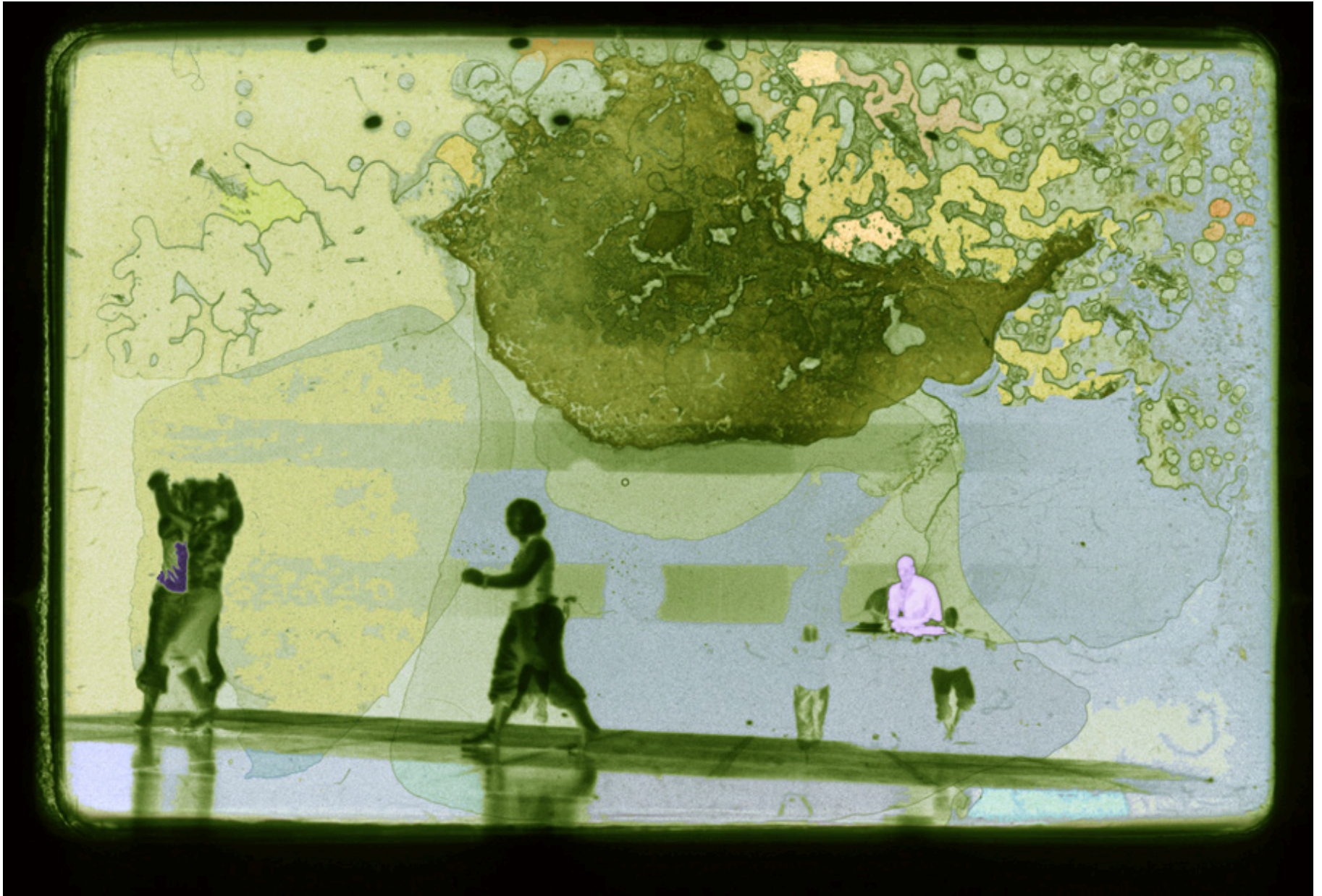
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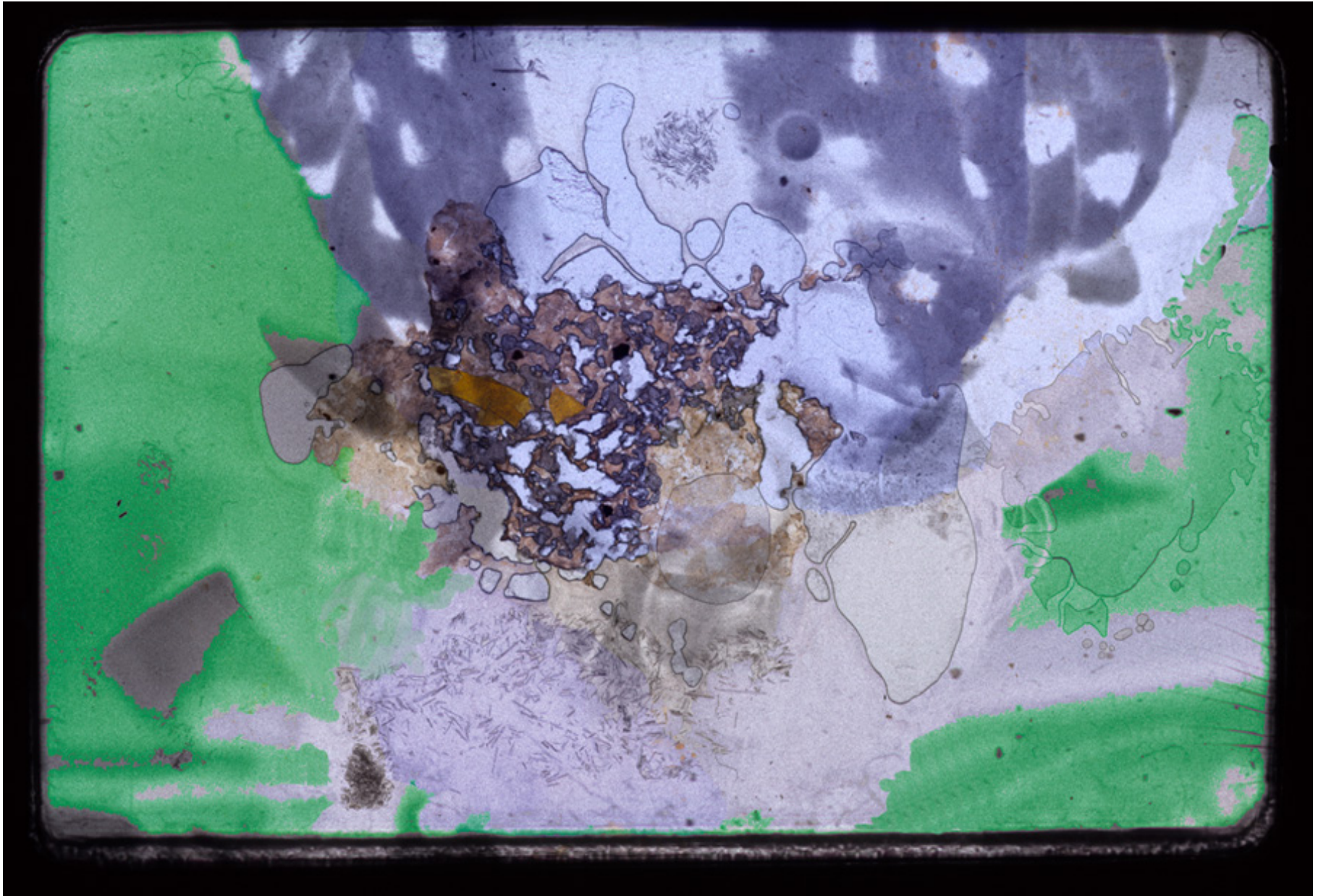














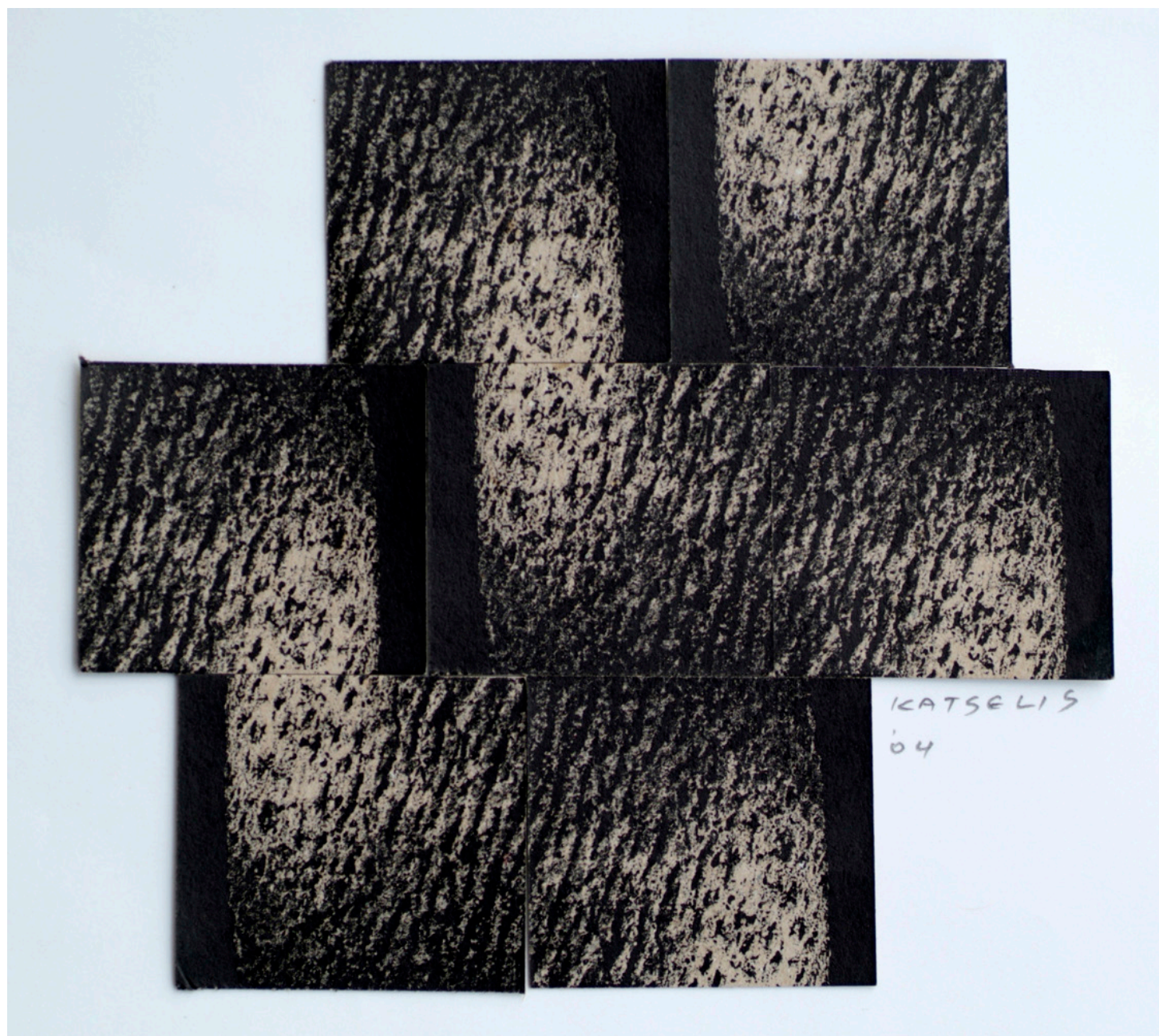
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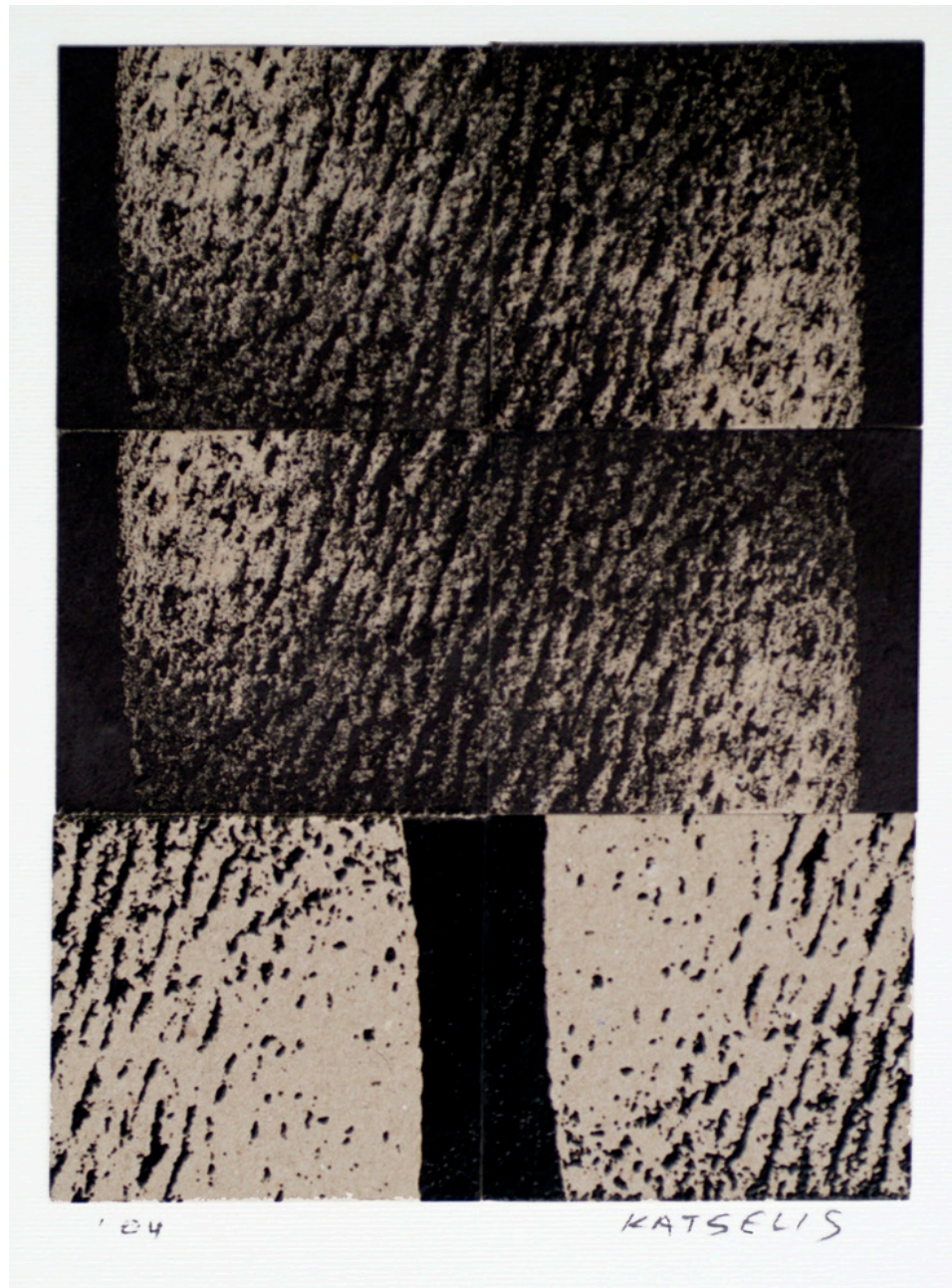
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## **Κολάζ από το ίδιο αρνητικό**

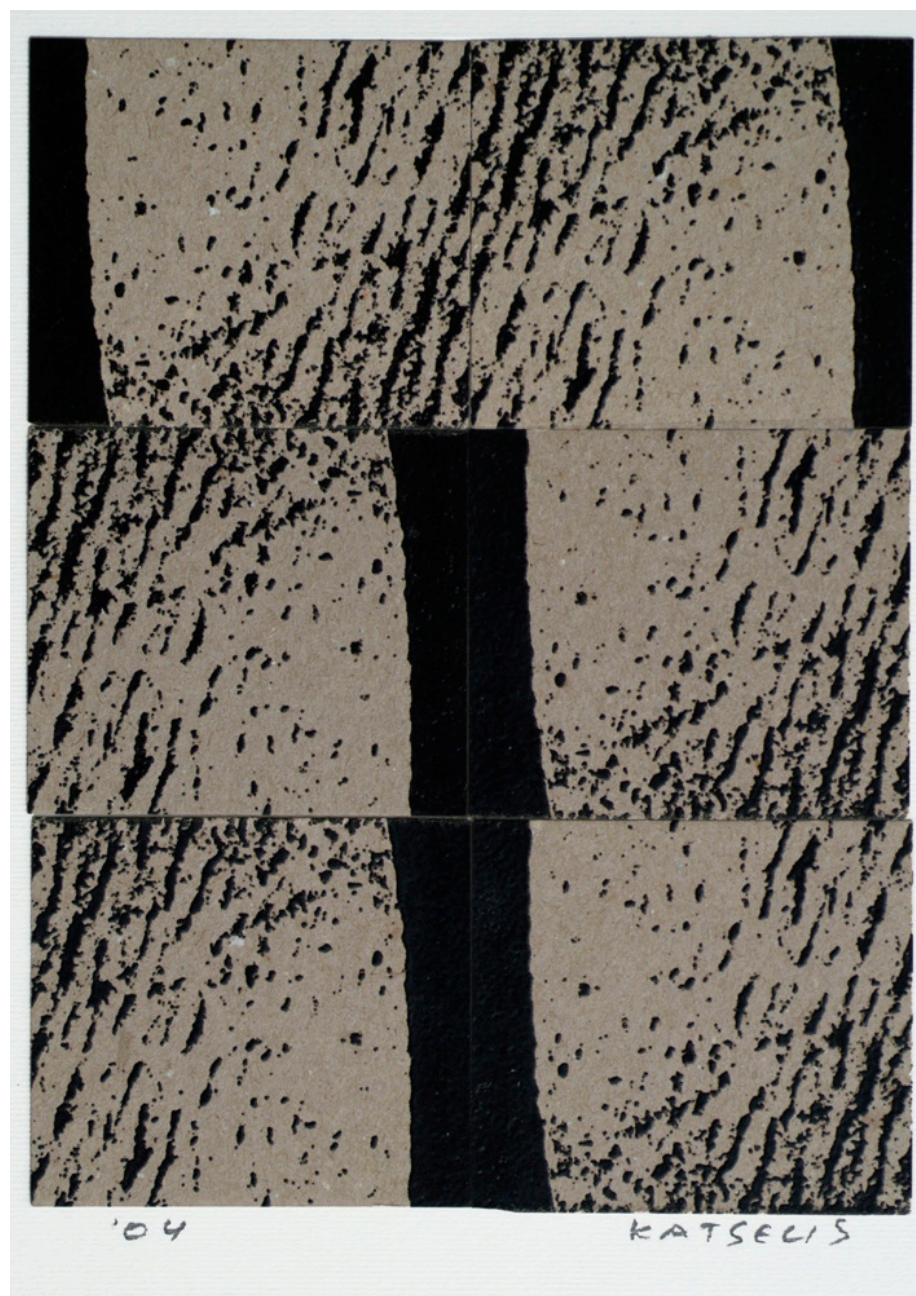


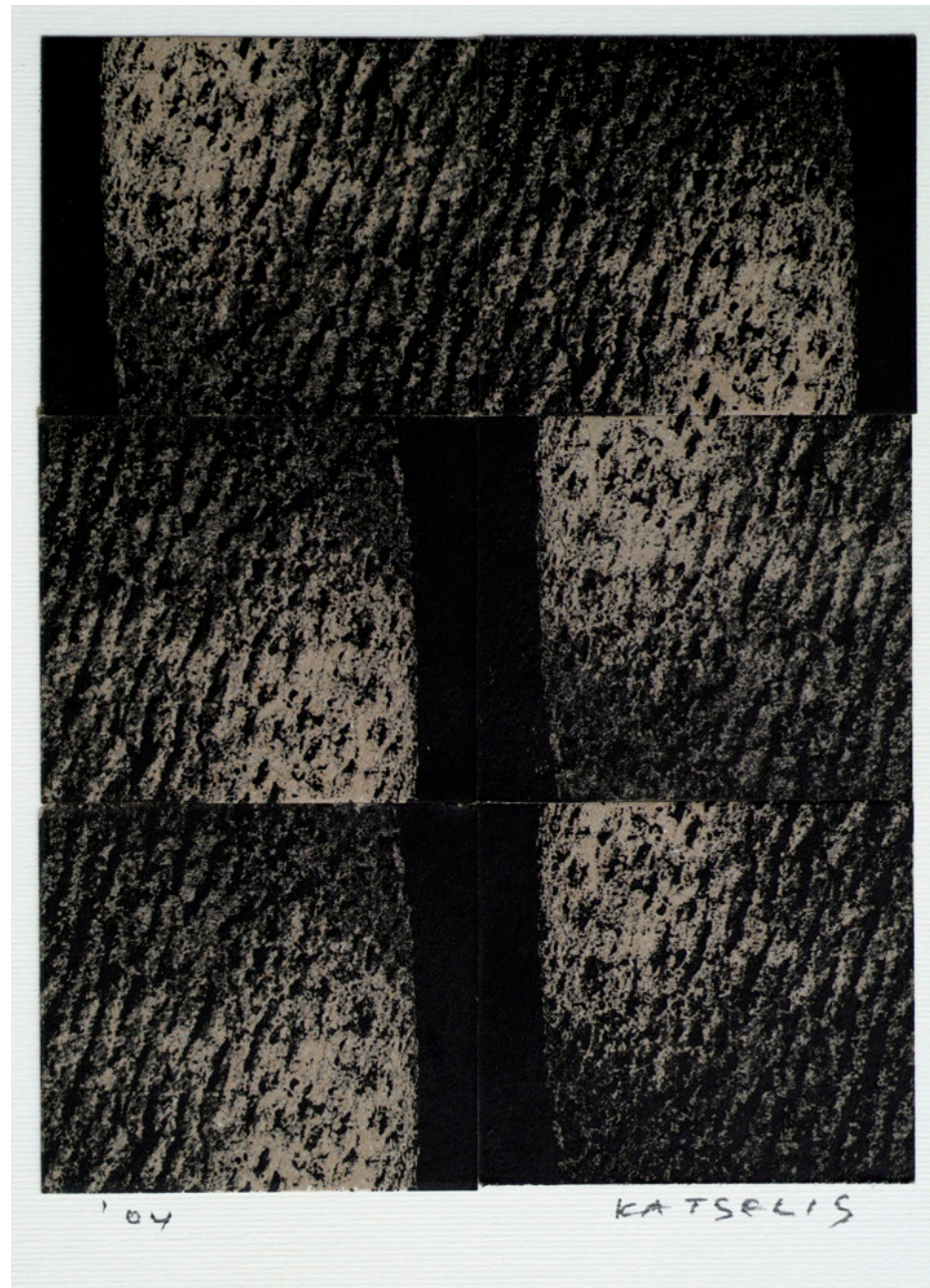




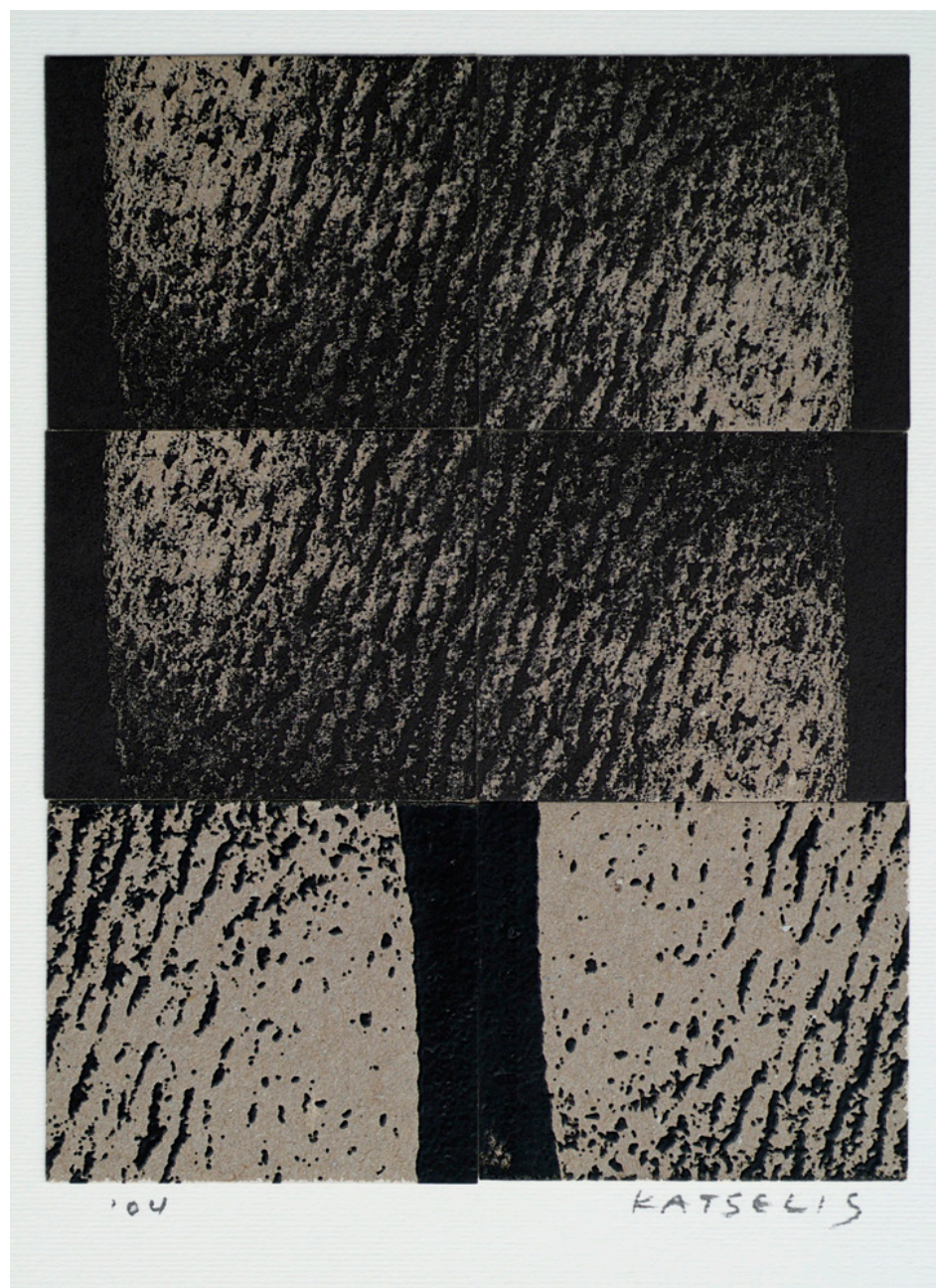




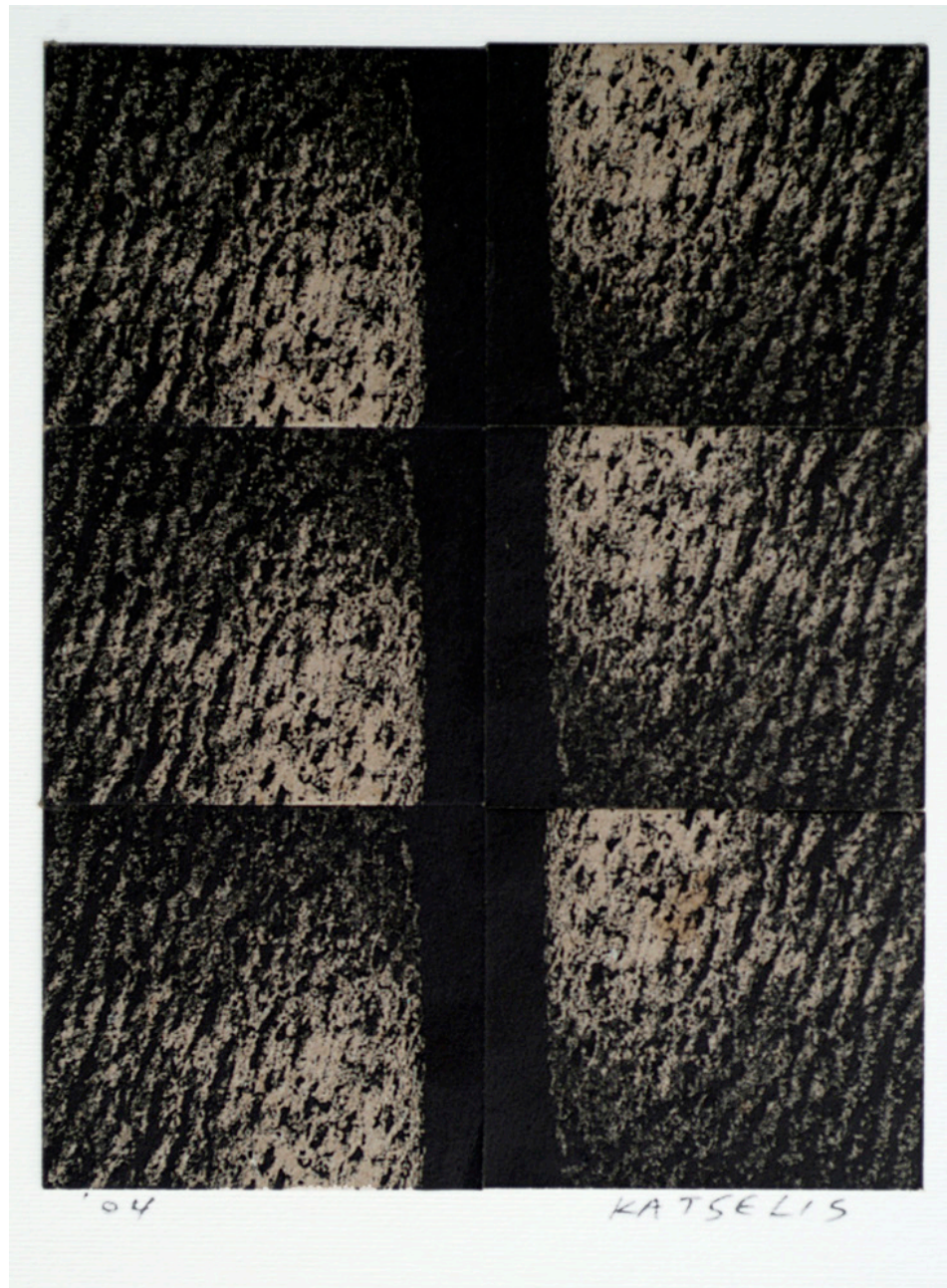




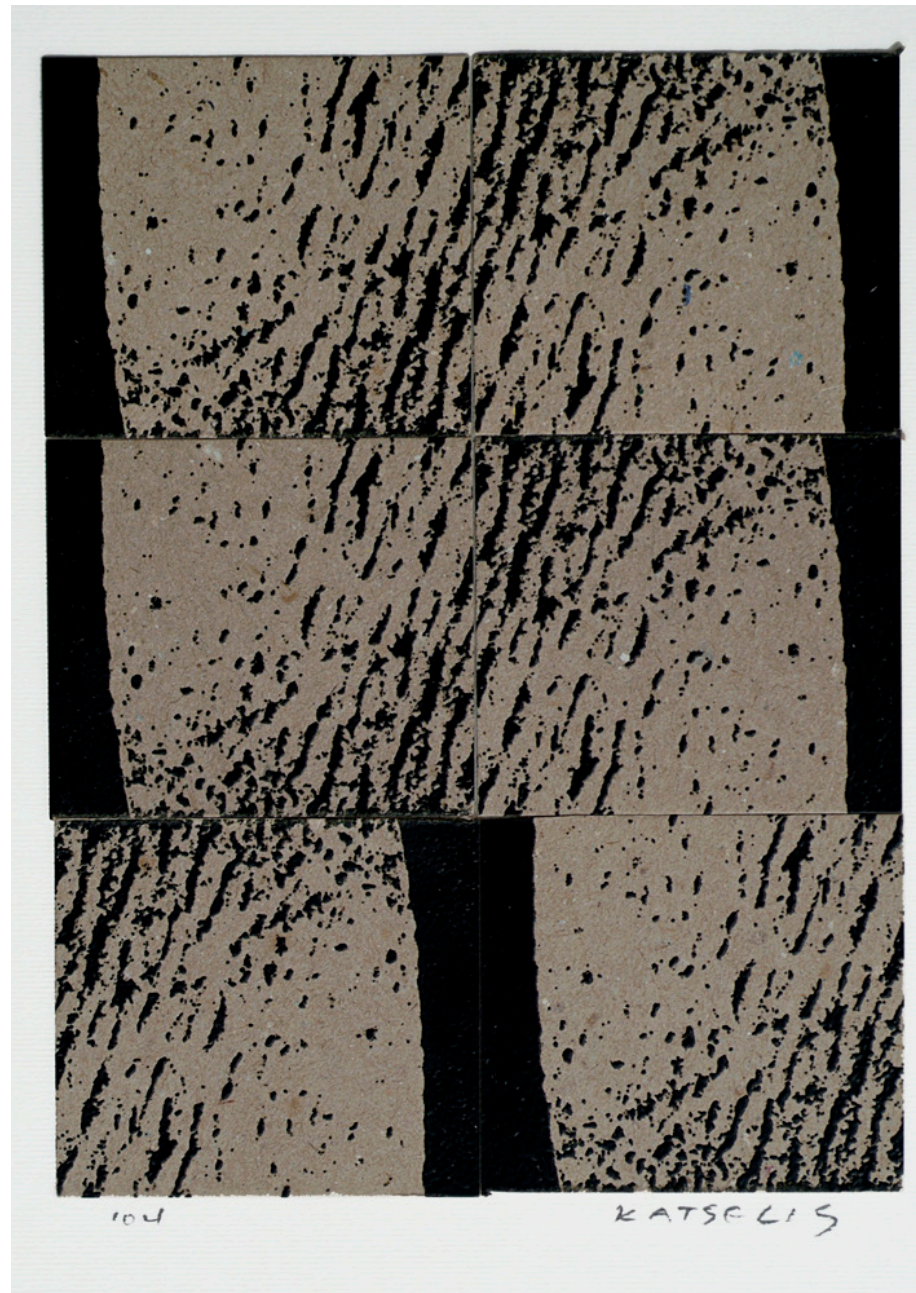


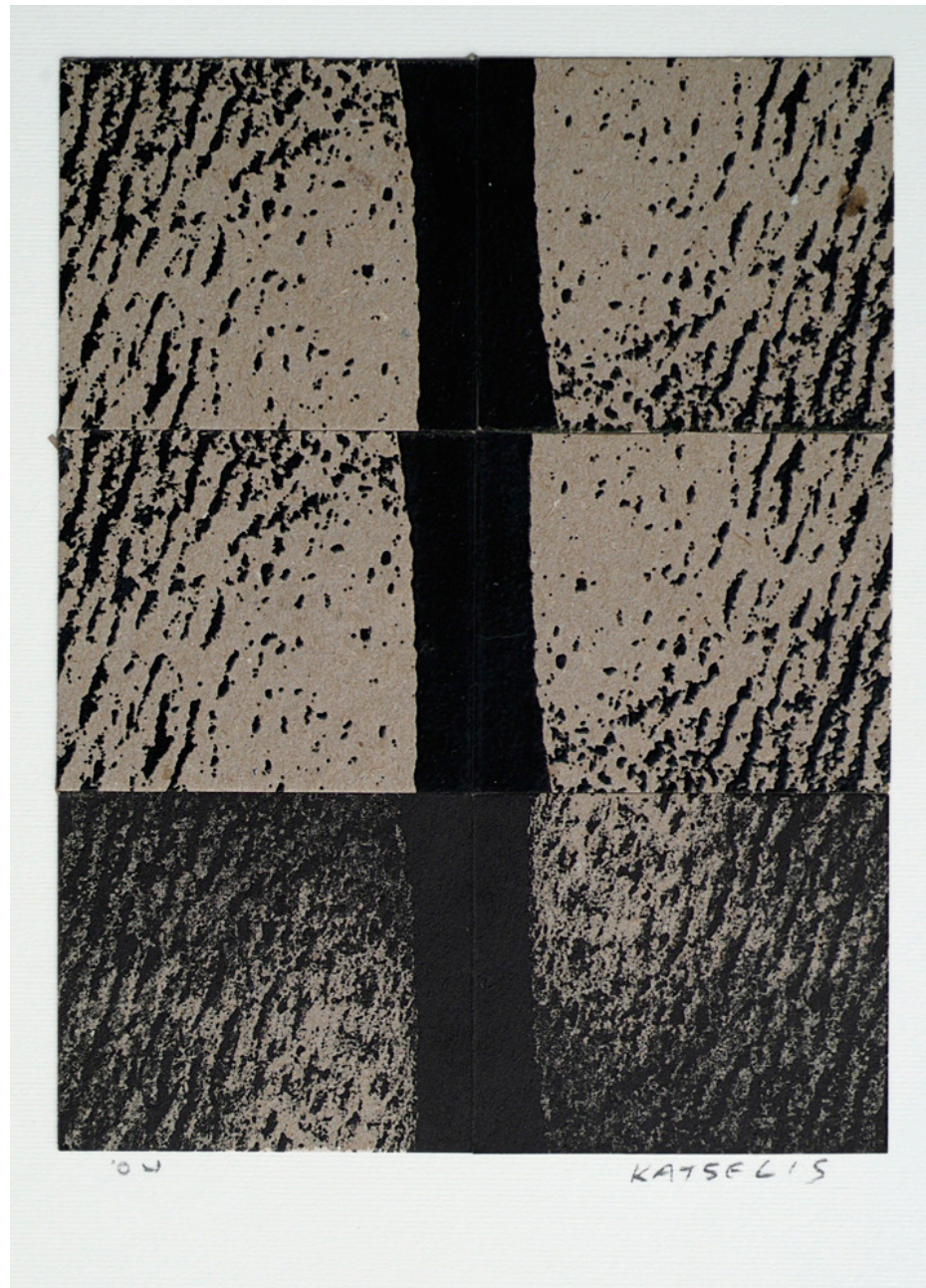












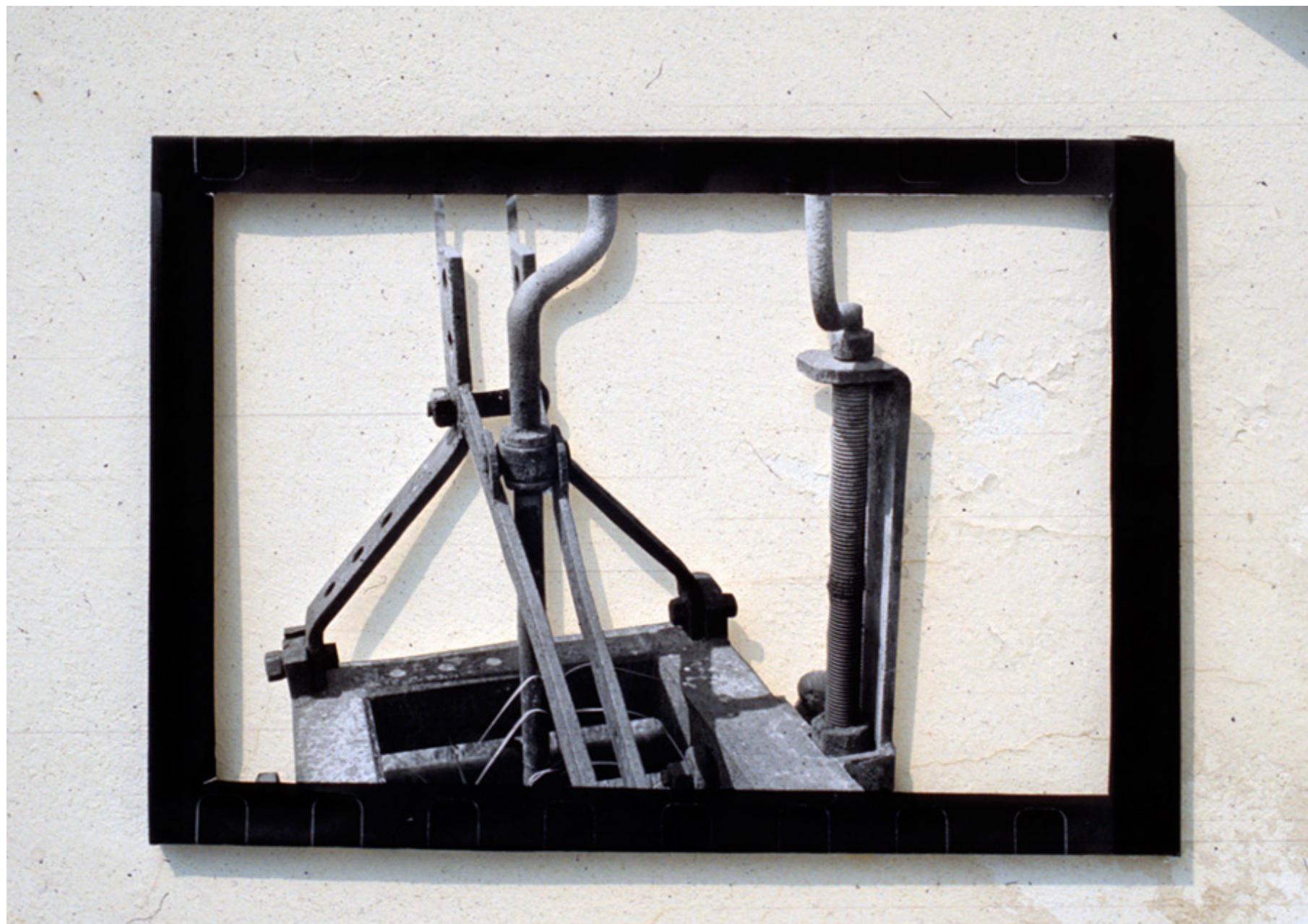
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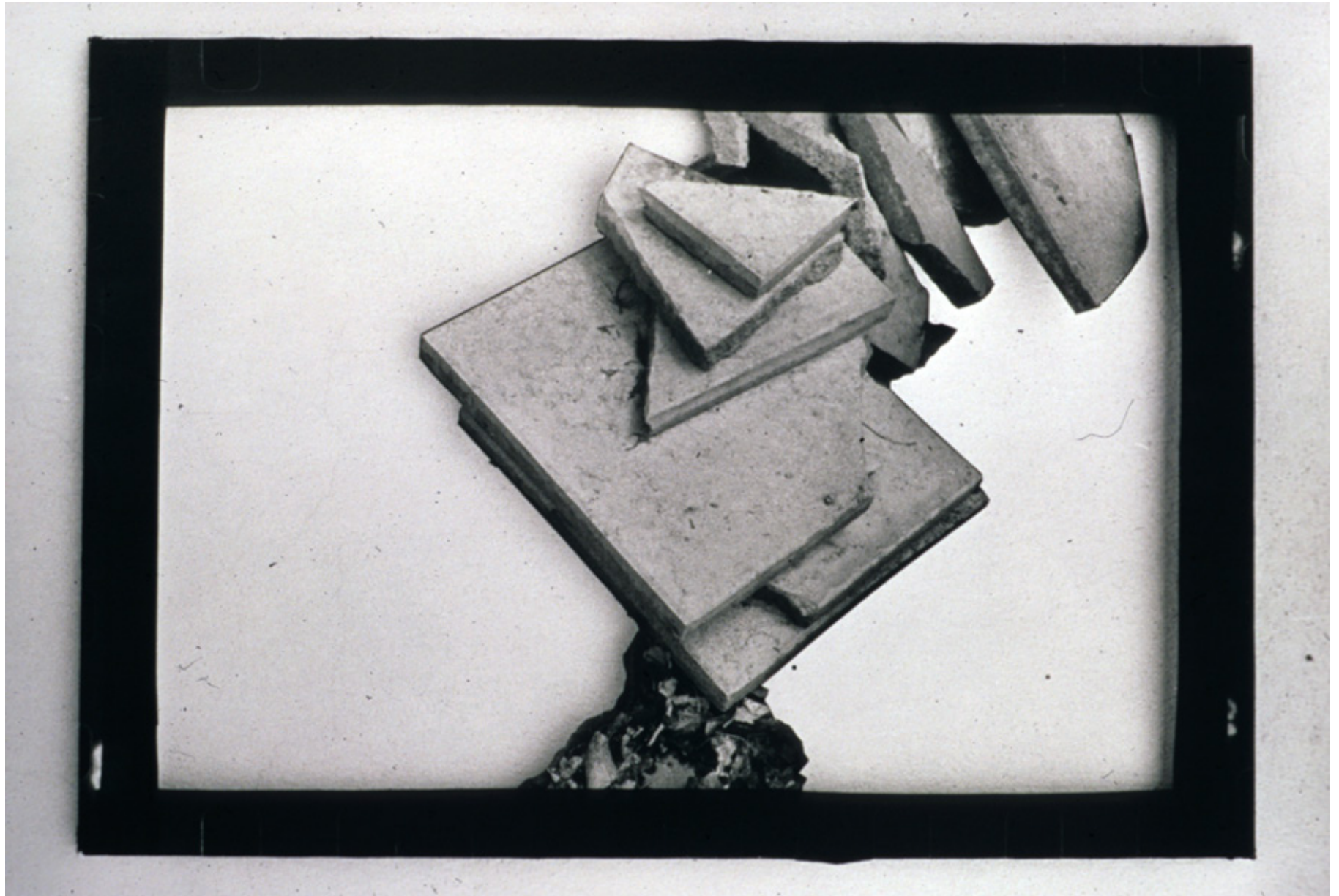
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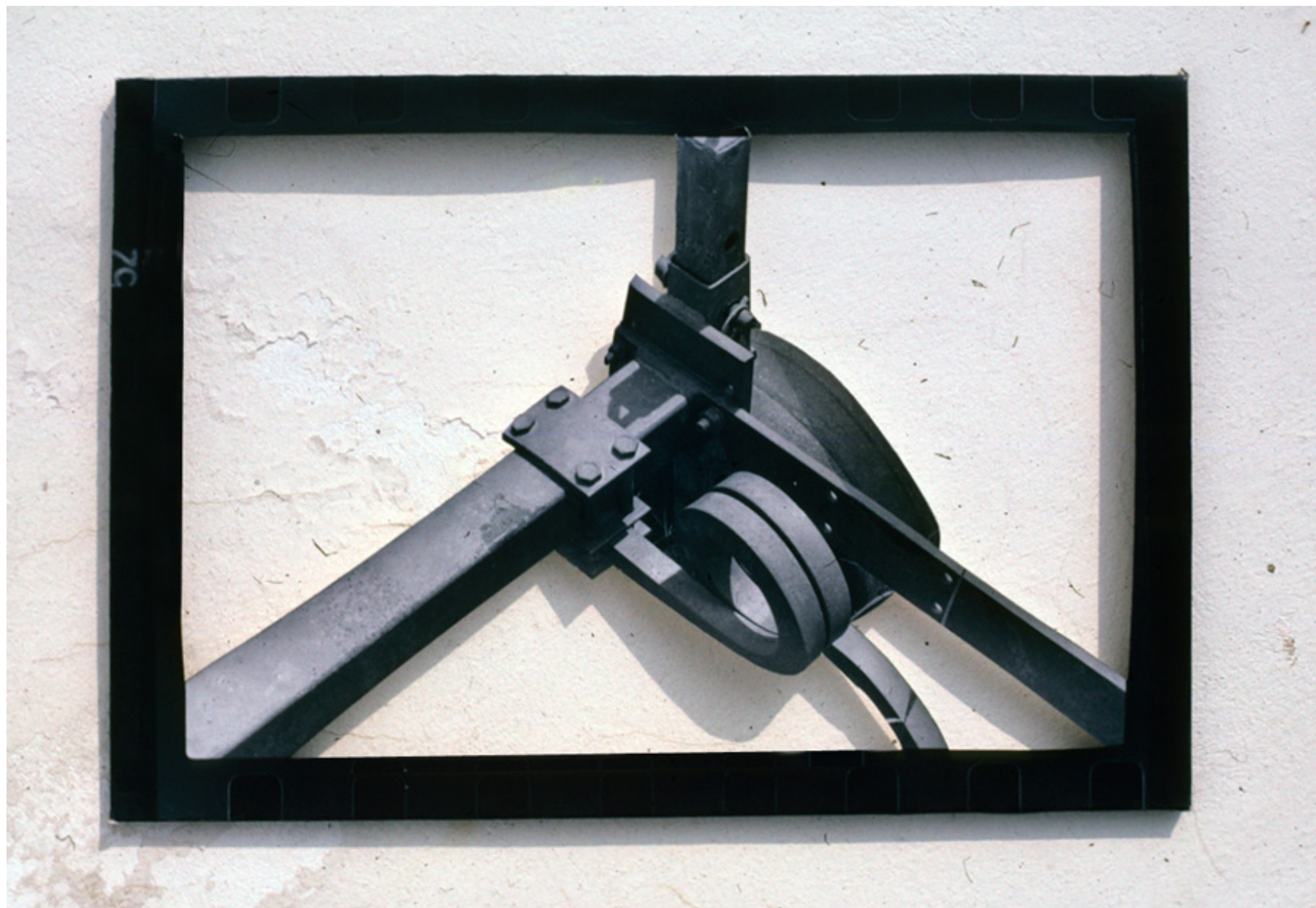










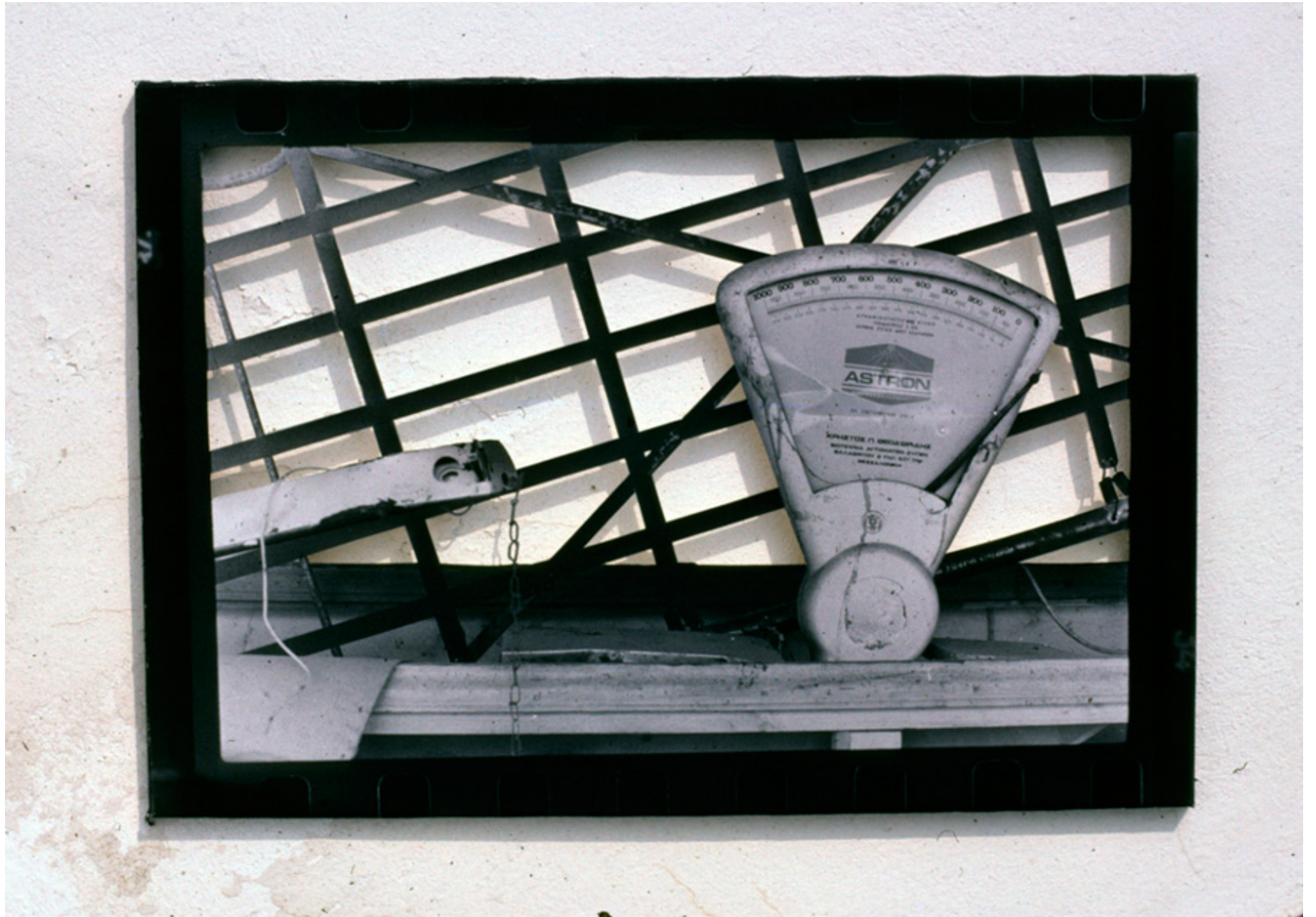














# VASILIS KARKATSELIS



# ΛΟΥΡΙΔΕΣ

## Τόποι και χρόνοι αλλιώς









TO KOKUINO 50261



KATSELIS '95

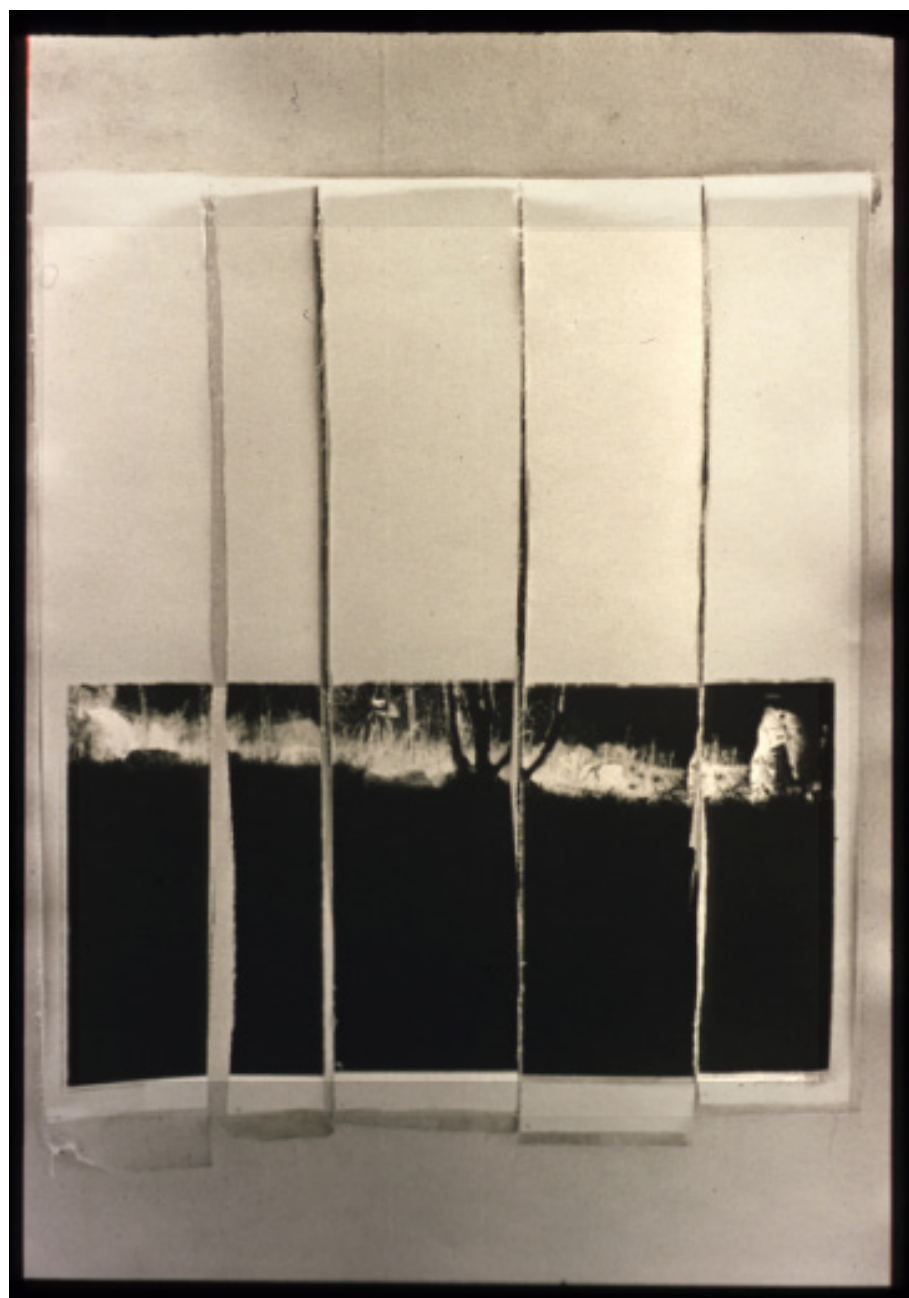


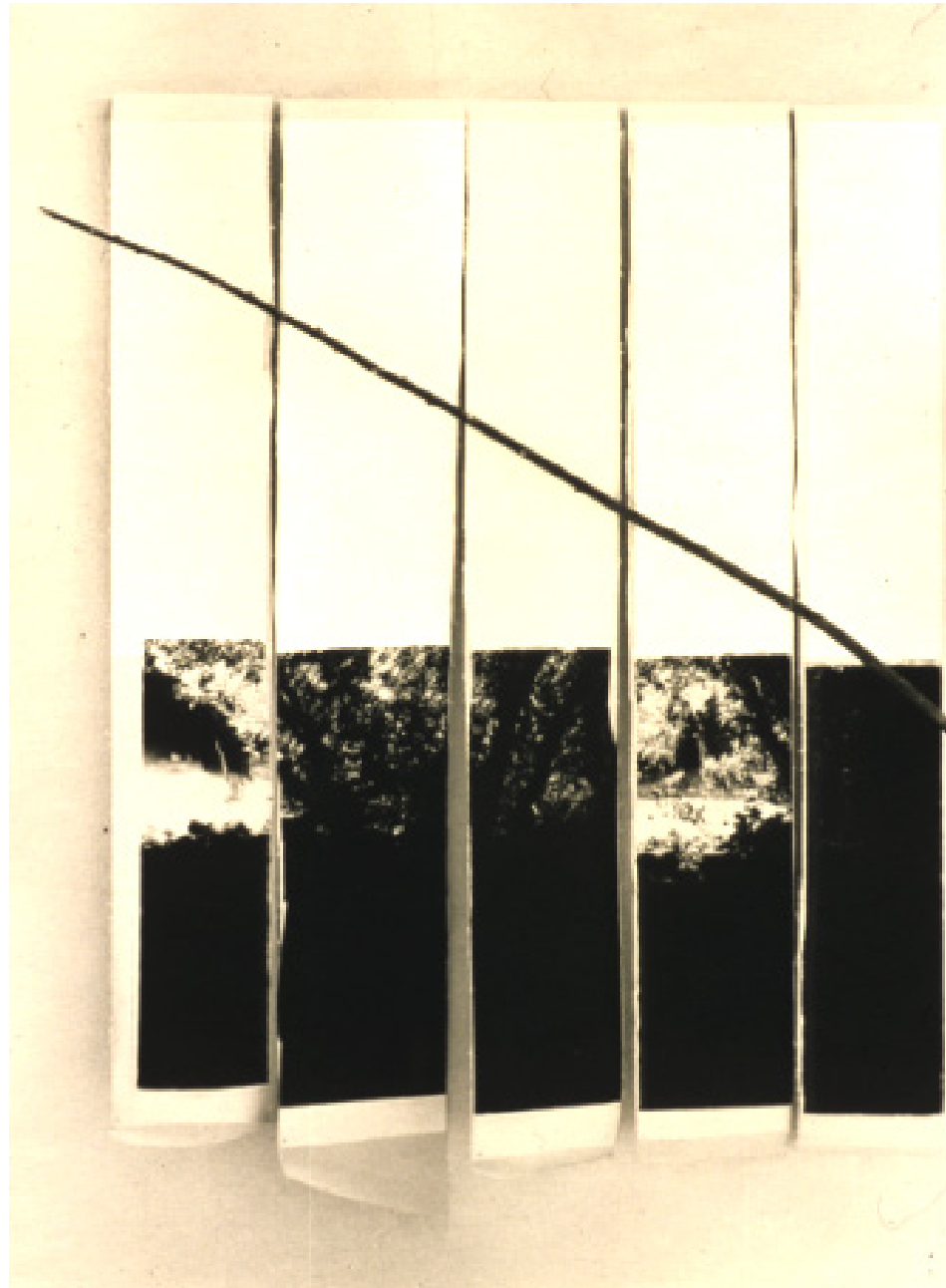
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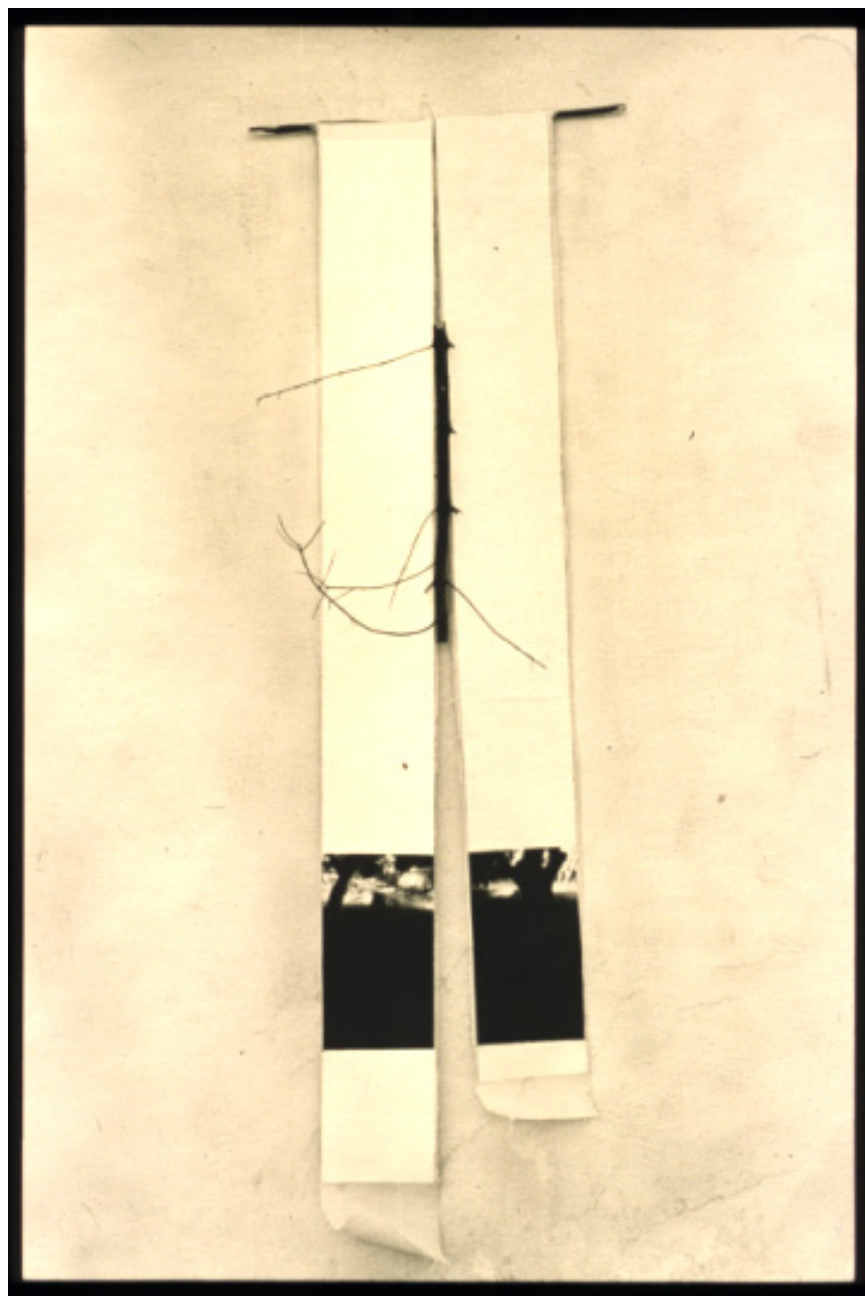
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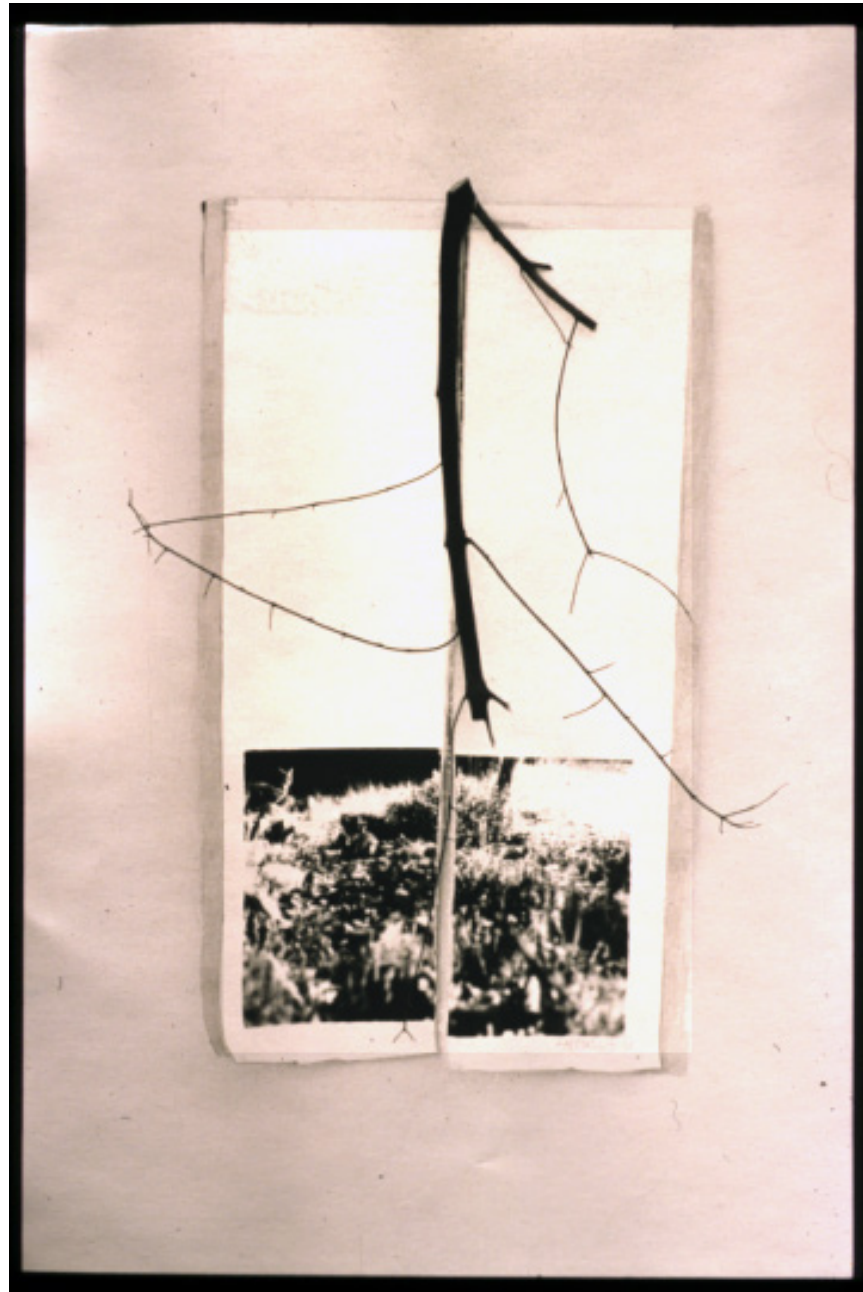


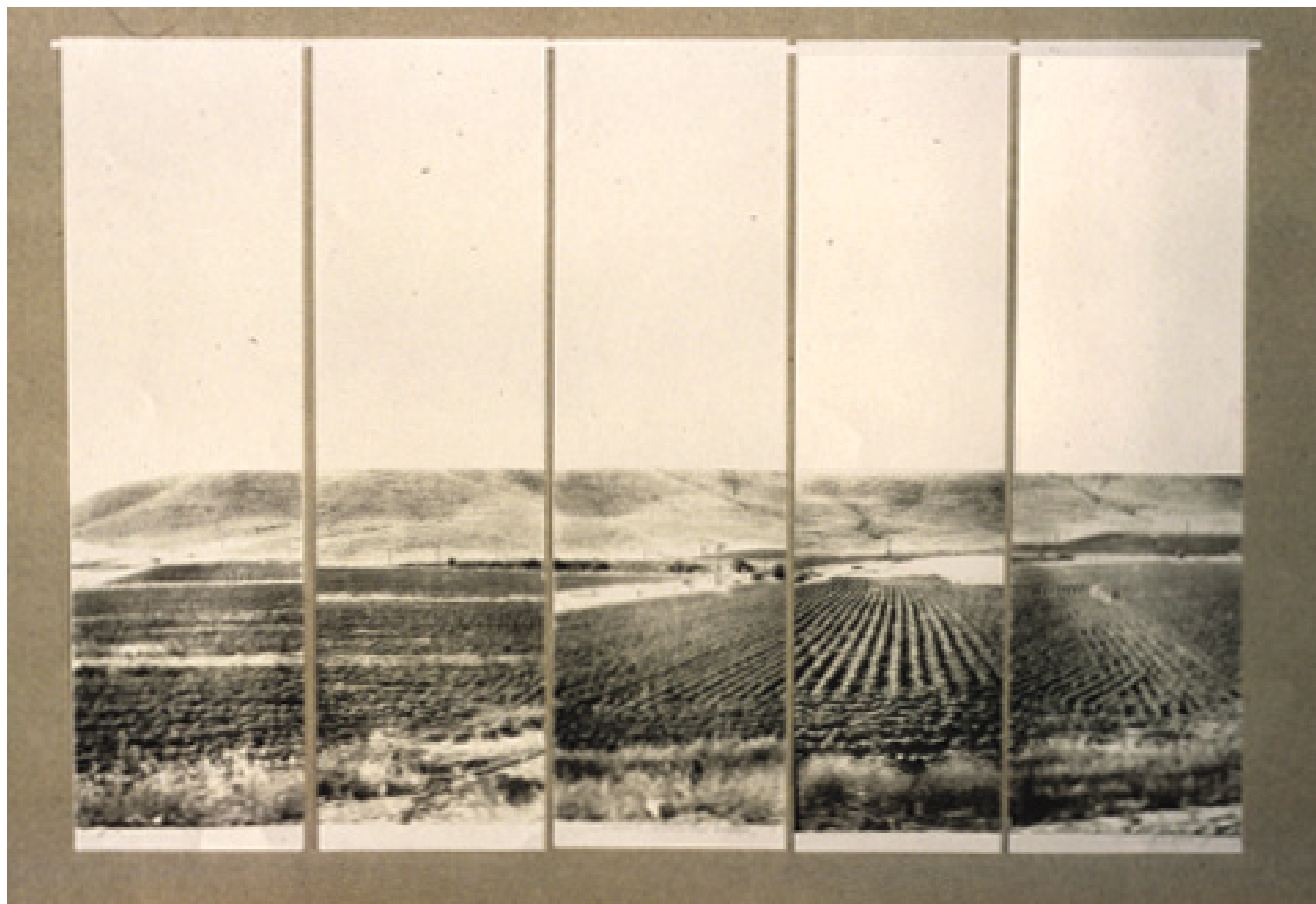
















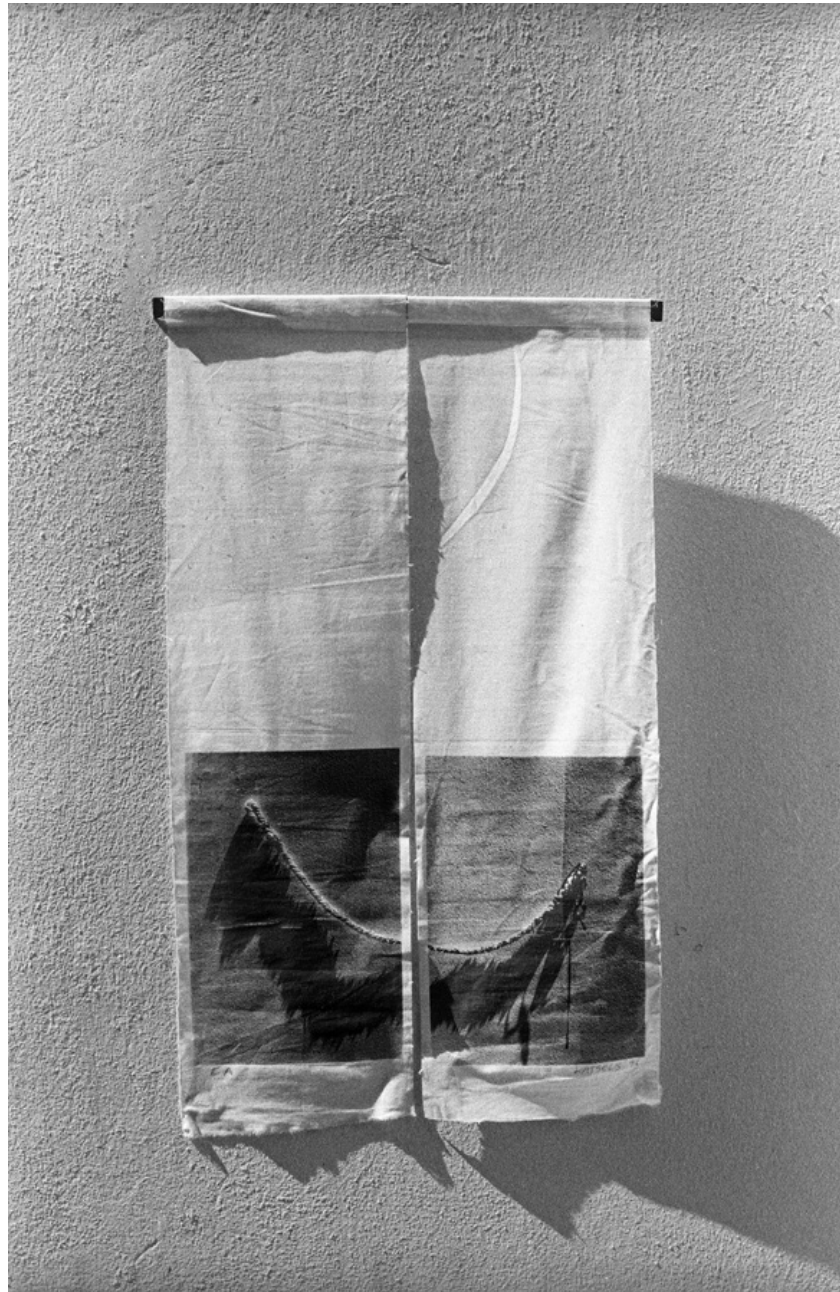












# VASILIS KARKATSELIS



**ΒΑΛΤΕ ΧΡΩΜΑ ΣΤΗ ΖΩΗ ΣΑΣ**







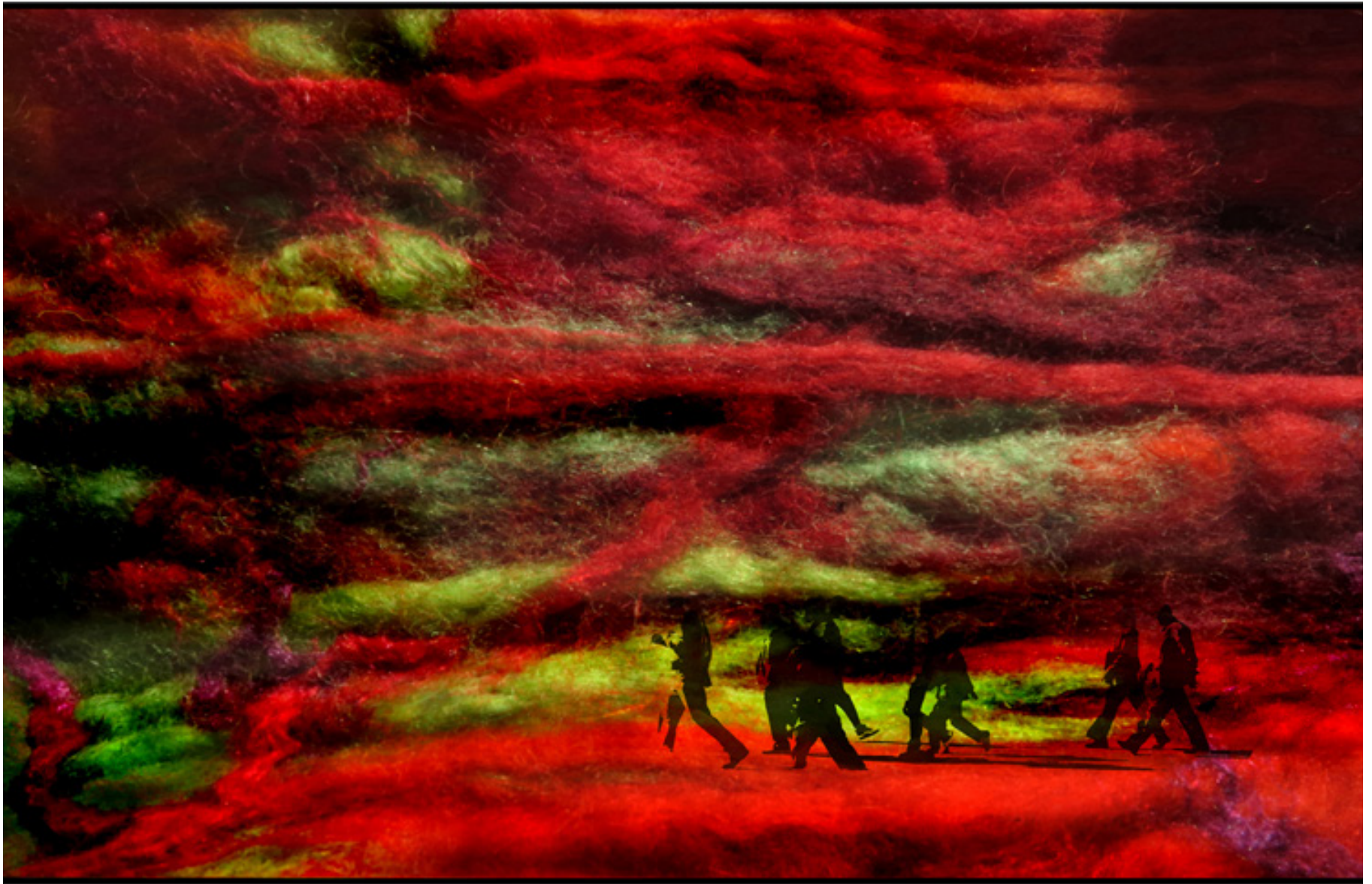








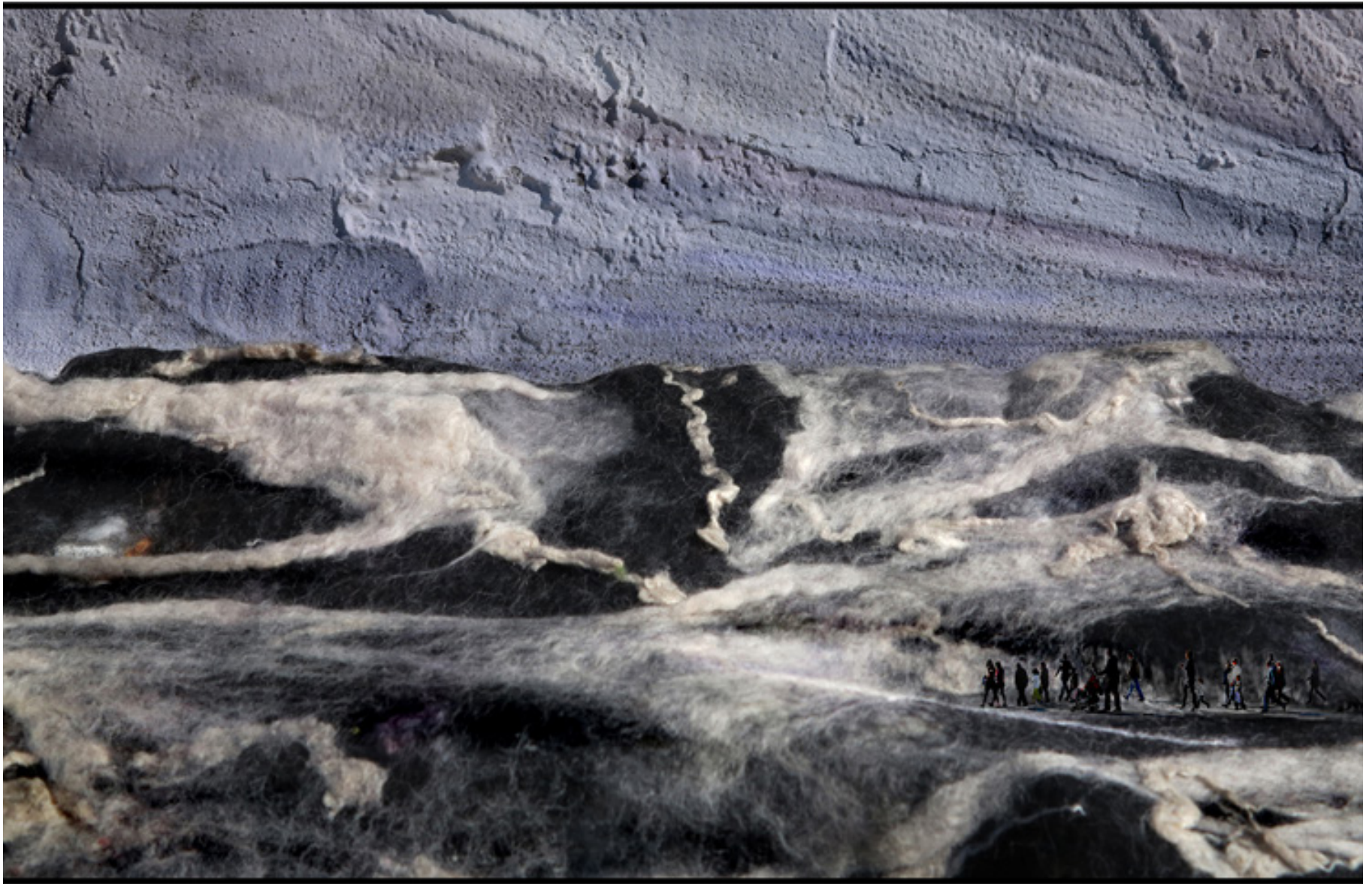














# VASILIS KARKATSELIS



# ΑΝΑΚΛΑΣΤΙΚΟ

















KATSELLS



# VASILIS KARKATSELIS



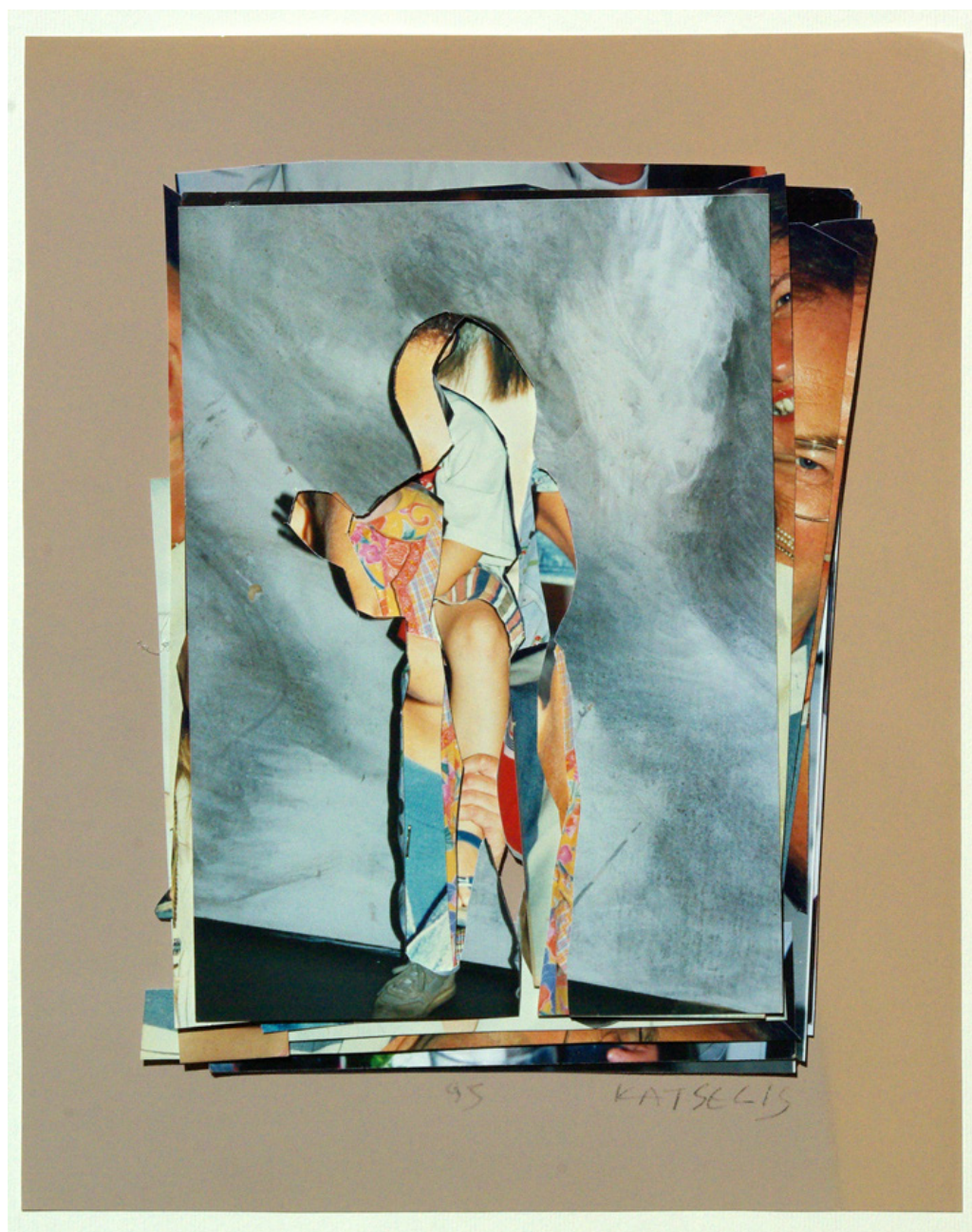
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95

KATSELIS



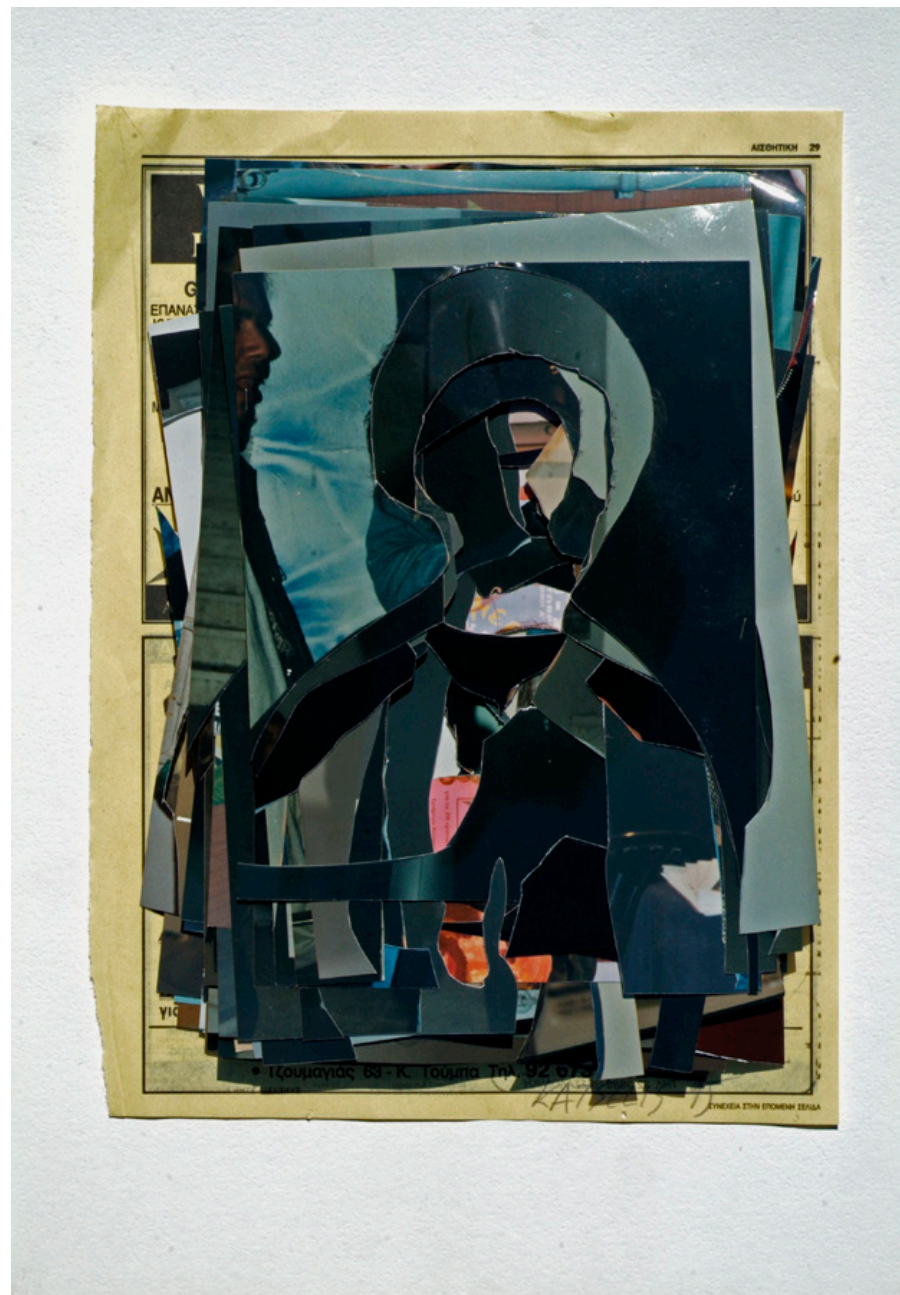












# VASILIS KARKATSELIS



# FLUXUS - MAIL ART









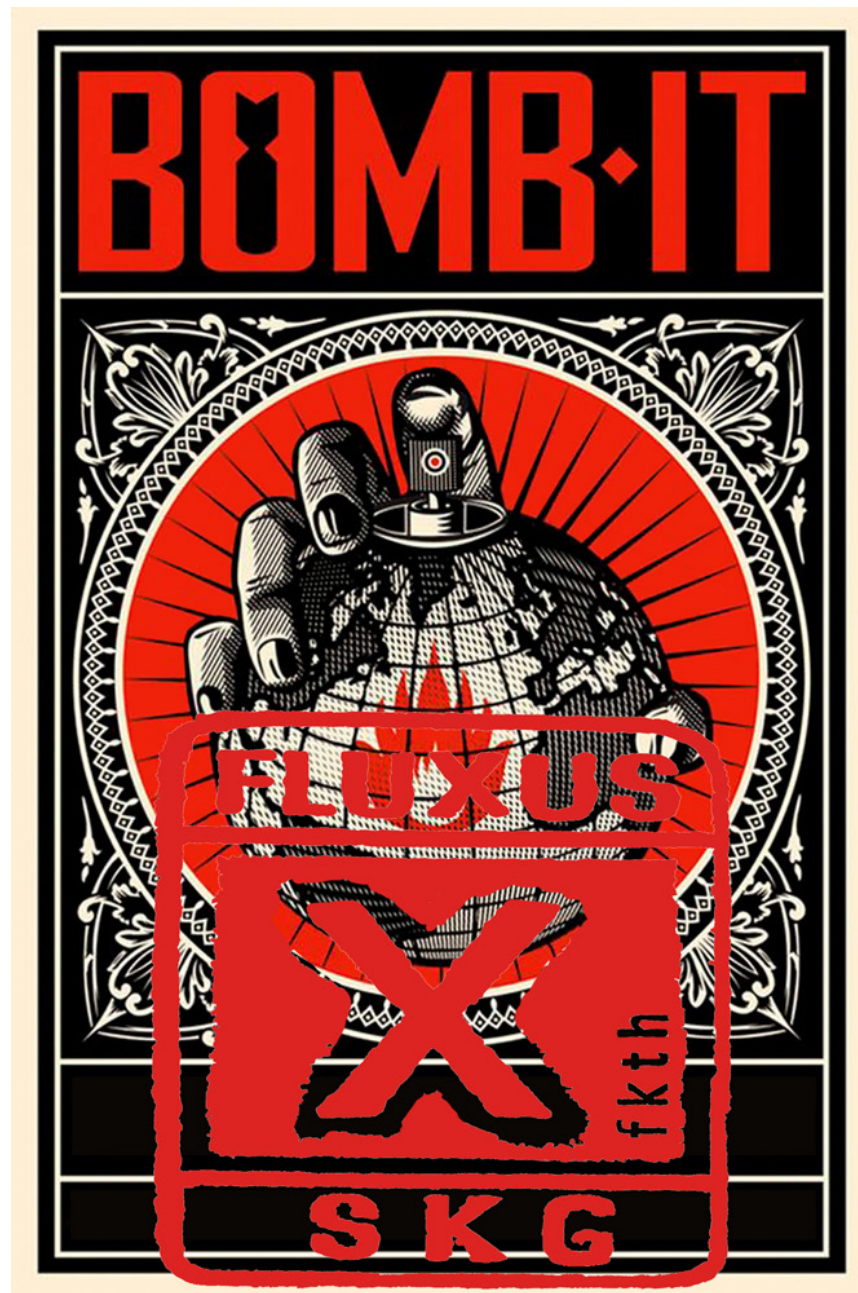
IO DICO SÌ ALLA LIBERTÀ

l'orso che vuole vivere libero



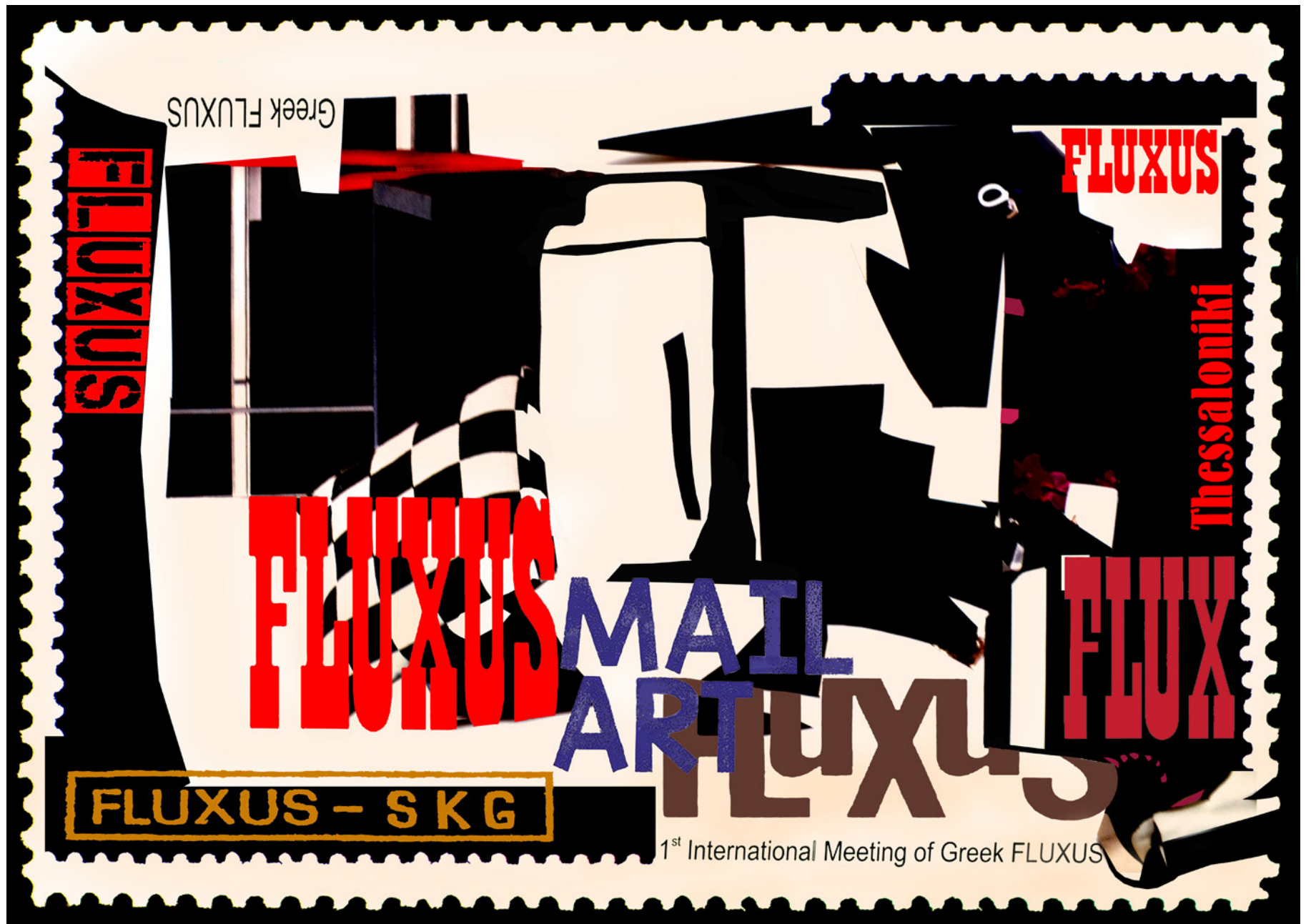






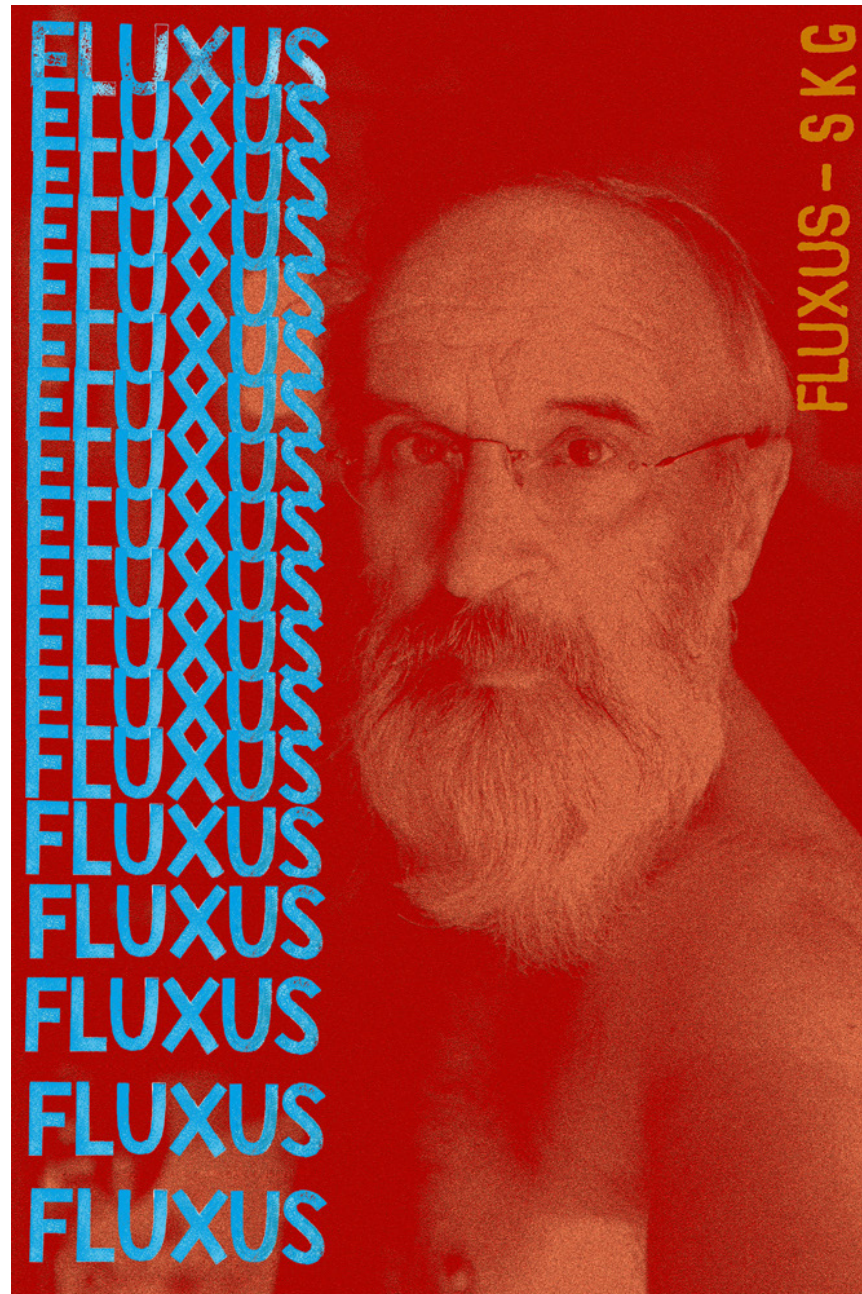
















## Manifesto:

2. To affect, or bring to a certain state, by subjecting to, or treating with, a flux. "Fluxed into another world." *South.*  
 3. *Med.* To cause a discharge from, as in purging.

**flux** (flŭks), *n.* [OF., fr. L. *fluxus*, fr. *fluere*, *fluxum*, to flow. See FLUENT; cf. FLUSH, *n.* (of cards).] 1. *Med.*  
 a A flowing or fluid discharge from the bowels or other part; esp., an excessive and morbid discharge; as, the bloody *flux*, or dysentery. b The matter thus discharged.

Purge the world of bourgeois sickness, "intellectual", professional & commercialized culture, PURGE the world of dead art, imitation, artificial art, abstract art, illusionistic art, mathematical art, —  
 PURGE THE WORLD OF "EUROPANISM" !

2. Act of flowing: a continuous moving on or passing by, as of a flowing stream; a continuing succession of changes.  
 3. A stream; copious flow; flood; outflow.  
 4. The setting in of the tide toward the shore. Cf. REFLEX.  
 5. State of being liquid through heat; fusion. *Rare.*

PROMOTE A REVOLUTIONARY FLOOD AND TIDE IN ART,  
 Promote living art, anti-art, promote NON ART REALITY to be fully grasped by all peoples, not only critics, dilettantes and professionals.

7. *Chem. & Metal.* a Any substance or mixture used to promote fusion, e.g. the fusion of metals or minerals. Common metallurgical fluxes are silica and silicates (acidic), lime and lime-tone (basic), and fluorite (neutral). b Any substance applied to surfaces to be joined by soldering or welding, just prior to or during the operation, to clean and free them from oxide, thus promoting their union, as to tin.

FUSE the cadres of cultural, social & political revolutionaries into united front & action.

## ABOUT FLUXUS

by SAKIS MOUCHTARIDES

<https://www.facebook.com/sakisd/abou>

<https://www.flickr.com/photos/sakisd/>

English translation: Yria Chorianopoulou

*“...everything flows...” – Heraclitus*

*“...everything is the result of flow...” – Plato*

**H**onestly, has it ever happened to you, to visit an art space to view the highly advertised exhibition of an acclaimed artist and, as you observe the “peculiar” artworks, to find yourself thinking and wondering things like: so what, I could do that...so much for an artist...now, seriously, is this art? Has it ever happened to you to walk down a street and stumble upon a happening/performance of a small or bigger group of artists, which you would describe from weird and incomprehensible, to useless and dangerously provocative, while you never really understood what exactly it was, or the reason behind it?

If the answer to the previous questions is: yes, it has happened to me, then it is most likely that you participated (even unwittingly), in a characteristic process of the fluxus movement, fulfilling to an extent, the artist’s basic goals: activating the viewer’s creative imagination, constant challenge, ruthless criticism, identification of art and life, continuous redefinition of the definition of art. Here, the artist’s goal, as often happens in real life as well, is not the destination but the journey/process, in one word: the flow. A flow where anything can happen in a chaotic and unexpected way.

The roots of fluxus can be found in a group of subversive artists (dada movement), who in 1916, disgusted by the atrocities of the Great War, and centered in the famous Cabaret Voltaire in neutral Zurich, symbolically and substantially attacked every known logical rule and form of art. Identifying as the root cause of this dark reality the highly discussed and overestimated rationalism of the Enlightenment, and embodying the massive hysteria and absurdity of their time, dada artists carried out their own peaceful world revolution, at a time when every thinking person sought after a radical change at every level. The key-words characterizing dada art, as well as fluxus art (the boundaries between them, apart from chronologically, are often hard to distinguish), are: attack, overthrow, provoke, extreme criticism, anarchism, irony, humor, irrationality, randomness, experimentation, impulsiveness, emotion, simultaneity, the accidental, the indefinite, the interaction with the public, the non-conventional, the non-organization and finally the non-art (at least as this is meant at each specific moment). To understand better the above, **see here (<https://bit.ly/3giCfBv>) a current version of the non-poem Gadji Beri Bimba** (first reading by Hugo Ball at Cabaret Voltaire). Emblematic personalities of dada were Hugo Ball, Tristan Zara, Jean Arp, Marcel Duchamp, and, of course, photogra-





pher Man Ray (see here - <https://www.anatomyfilms.com/man-ray-dada - some of his portraits>).

Despite the obvious similarities with the dada movement, fluxus is not so much interested in humiliatingly satirizing every social contract in a disintegrating society as in exposing or concealing the Cold War phobias and concerns of an irrational nuclear-industrial age moving straight from the random to the accident, from existence to extinction, from absolute sufficiency to absolute nothing... The artist's goal was no longer only to disassemble the artistic and social conventions, but also to reassemble them in a random and unpredictable way. The aim was not just to highlight the delusions of their day, but to literally mix and match them and play with them, just as a small child would play without inhibitions, putting together a t huge teddy-bear with little Roman soldiers and Star Wars spaceship: "fluxus is the fusion of Spike Jones, Vaudeville, gags, children's games and Duchamp" (Maciunas, 1995).

Fluxus flourished, just like the dada, in the suffocating socio-political environment of another turbulent decade, that of 1960. The generation that grew up in the horrors of World War II and lived its best years in an environment of extreme bigotry and polarization ( Cold War and nuclear threat, blockade of Berlin, wars in Korea, Vietnam, etc.) made its own spectacular revolution that was recorded in every aspect of world culture and especially in the arts. The Sixties were basically musical. Music, as an absolute and self-existent abstraction, either identified or influenced any other art form. This is exactly how fluxus began, as an undefined flow of random sounds, or even non-sounds, in the historical events of the American artist-musician John Cage ("listen" here ( <https://bit.ly/3wpo6Z1> ) to a characteristic fluxus piano composition, the absolute musical minimal "4'.33" by Cage).

The term fluxus was coined by Gorge Maciunas in 1960 as the title of an art magazine that was never published. In the following years, a heterogeneous group of restless musicians, writers, and artists who gathered around the Cage events in New York, either in person or via mail, began to use the term systematically: Toshi Ichiyanagi, Rene Block, George Brecht, Al Hansen, Allan Kaprow, Dick Higgins, Richard Maxfield, Phil Corner, Nam June Paik, George Maciunas and others. These events were like private festivals of a group of friends, where anything could happen, because simply fluxus is in fluxus is in fluxus is in fluxus is in... Many consider this period (1961-1964) as the "golden age" of fluxus, before it was transformed from marginal to yet another golden fashion of the American art industry, something that also happened with rock music. In 1962, through a concert



(“Neo-Dada in Music”) by Maciunas and Paik in Dusseldorf, Germany, the fluxus virus crossed the Atlantic to spread to Europe. Dusseldorf and generally West Germany since became an important center of fluxus, either through the subversive happenings and students of Joseph Beuys (professor at the Dusseldorf School of Fine Arts, a position from which he was eventually expelled as an over-experimenter), or through the Dokumenta International Exhibition held every five years in Kassel.

The fruits of fluxus are found today in every aspect of contemporary art. Anything in contemporary art that is characterized as innovative, provocative, extreme, repulsive, unorthodox, subversive, shocking, controversial, ridiculous, incomprehensible, etc., cannot but contain something of the fluxus way of thinking. Many important contemporary artists refer to fluxus when asked about their influences. Even though the term has lost the meaning and the dynamic it had in the '60s, fluxus is easily detected in the theory and practice of many contemporary artists and in the various trends of contemporary art in general. As an example, **watch here some of the works of Nam June Paik ( <https://bit.ly/3vvveSB> )**, a pioneer in video-art and member of the original fluxus team, and see how much they influenced contemporary art work (either in the field of video art or in the field of experimental cinema). It is just as easy to spot the similarities between Yoko Ono's Cut Piece (1965) (where every viewer is asked to cut a small piece of the artist's clothes, leaving her exposed in the end) and some of Marina Abramović's many performances.

What is fluxus after all? The answer is by no means easy. First of all, the term itself is literally fluid: fluxus. Second, in every subject of history lurks the “interpretive problem”: how to understand a concept in its historical context, while living in the present? Especially in the field of art, the problem is magnified, since even the term “art” is so saturated in meaning, that any serious scientific attempt at definition often results in ridiculous contradictions. So, it is better to look at what fluxus is not.

Fluxus is not just another movement, a trend, or a style in art, there is no manifesto, there are no founding members, there are no clear guidelines. It is rather a state of mind, of complete freedom, which also is not clear. Tomas Schmit explains somewhat (if not to confuse us even more) what this means: “... what I learned, among many other things, from fluxus: if you can manage it with a sculpture, you do not need to erect a building; if you can convey it with a painting, you do not need to make a sculpture; if you can take care of it with a drawing, you don't need to paint a picture; if you can jot it down on a piece of paper, you don't need to do a drawing; and if you can deal it in your head, you don't even need a piece of paper! ”



In fluxus, the artist does not simply exhibit as is the case e.g. in a conventional art exhibition, where the viewer simply sees and at the end congratulates the artist. In order for any work to exude fluxus, it must actively involve the viewer, at least mentally and often physically. And, of course, there is not a more essential mental involvement than observing an exhibit and constantly wondering if it is art and if its creator is a true artist or a common swindler. Fluxus questions, first of all, its very presence, as a concept, as a definition, as an existence. It does exactly the same with terms that we thought until now that we knew what they meant: art-artist, beautiful-ugly, cause-effect.

Fluxus is not for art experts. It can speak directly to both the innocent soul of an infant and to the suspicious mind of the most skeptical rationalist. Realizing that a work of art is so simple that you could possibly do it yourself is an absolute requirement at any fluxus event. Copying, however, someone else's creation is by no means compatible with the spirit of fluxus. Just as a river that flows through space and time can never be the same, an idea cannot and should never be the same as the previous one, otherwise the fluxus is lost. It is often said that fluxus has always been art from artists, exclusively for artists. This is true, but it is also true that "Every human being is an artist *όπως*" as Joseph Beuys said, shattering the myth of the distant snob artist and inviting the viewer to activate his critical thinking and creativity.

Fluxus is not marketable by nature. How to sell an idea, a spirit, a gesture, an action, a caress or a punch to the senses? Galleries that think are selling and collectors that think are buying "fluxus works" are simply deluding themselves. One cannot buy music because music only exists in the moment, which is irreversibly lost in the flow of time. What one buys is the imprint that music has left on some medium, but not the music itself. The same goes for fluxus: let's not forget that fluxus is first and foremost music.

Fluxus is not another trend that will pass. It is already 60 years old and yet looks younger than ever. Although it is often used as a salt and pepper that goes with everything (fluxus artwork, fluxus artist, fluxus exhibition, fluxus gallery, etc.), it still inspires and excites every new generation around the world. It is a resistant virus that has infected every corner of art. There is no vaccine, because every time you analyze its nature, it automatically mutates into something else: performance, happenings, installations and anything experimental (music, cinema, video, photography, theater, dance etc.).





“So, even if fluxus is a cover-up, a shirt that doesn’t fit everyone, don’t go waving it in your own wind!” René Block  
“fluxus is in fluxus is in fluxus is in fluxus is in fluxus is in fluxus is in fluxus is in fluxus is in fluxus...” René Block

## Bibliography

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ISBN: 9789601630793
- Τσιγκόγλου Σ., Η Τέχνη στο τέλος του αιώνα, Τα Νέα της Τέχνης, Αθήνα 2000  
ISBN: 9789608675605
- Arnason H. H., Ιστορία της Σύγχρονης Τέχνης, Παρατηρητής, Θεσσαλονίκη 2006  
ISBN: 9789606645679
- Block R., ... πάντα ρει, Fluxus & Fluxismus, Goethe-Institut, Thessaloniki 1997

## Read more about Fluxus

- Festum Fluxorum: Posters of Fluxus Festivals  
<https://post.moma.org/festum-fluxorum-posters-of-fluxus-festivals/>
- Fluxus : selections from the Gilbert and Lila Silverman Collection  
[https://assets.moma.org/documents/moma\\_catalogue\\_2141\\_300103273.pdf](https://assets.moma.org/documents/moma_catalogue_2141_300103273.pdf)
- What Was Fluxus? A Brief Guide to the Irreverent, Groundbreaking Art Movement  
[https://www.artspace.com/magazine/art\\_101/book\\_report/what-was-fluxus-54032](https://www.artspace.com/magazine/art_101/book_report/what-was-fluxus-54032)
- Interview with René Block  
<https://bit.ly/35hcn2H>



# THE MONTHLY PROJECTS

**March 2021 / Invisible Spaces**

**April 2021 / Truth - Lie**

**May 2021 / Free Topic - Artist's Choice**



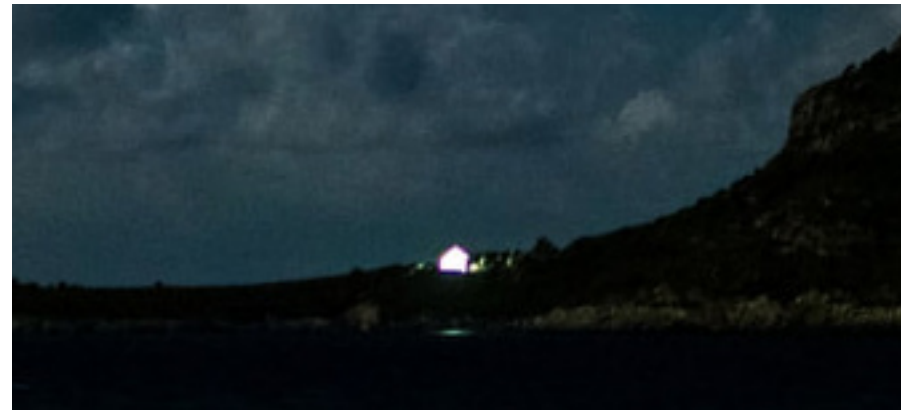
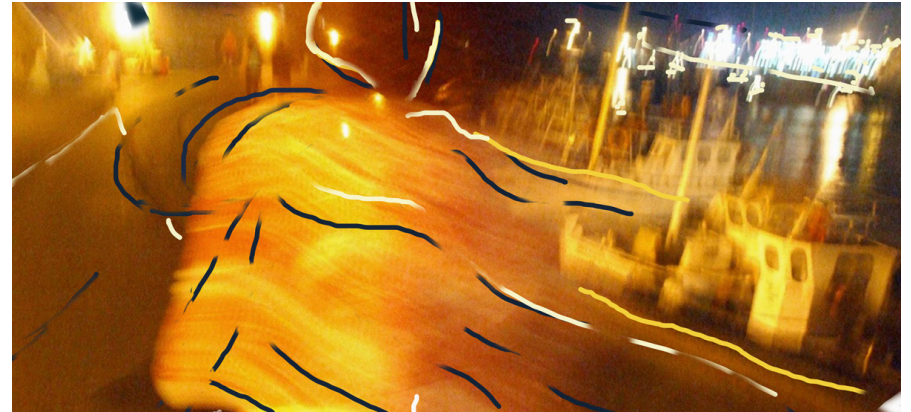




**March 2021 / Invisible Spaces**

**Aleka Tsironi  
Garo Kalaydjian  
Ioannis Kourtalis  
Sakis Mouchtarides  
Stella Pylarinou  
Timos Lytras**





In the summer, I traveled to Athens for training reasons at work. Our employer arranged for us to stay in a hotel at the center of the town. Usually, for non-senior executives, hotels have rooms at the back. They are typically small, without a view, impersonal and serve the basic needs of the accommodation. We try not to stay in them for many hours, as they are “Invisible Spaces”.

**Aleka Tsironi**  
**GREECE**

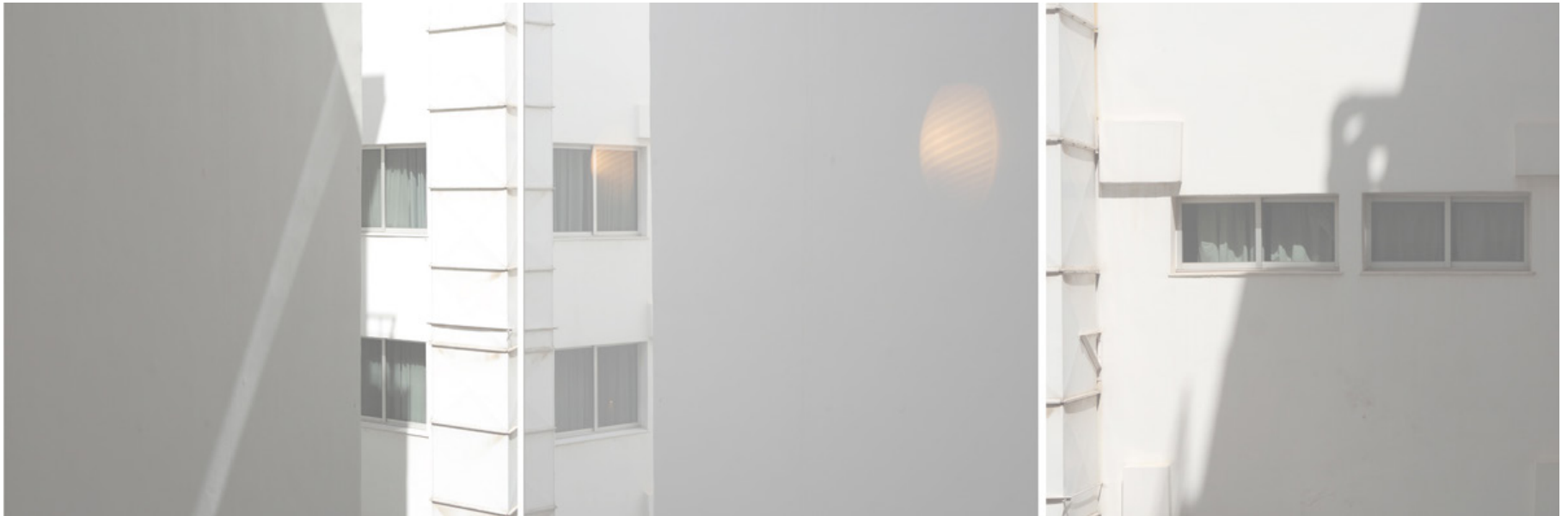
**FB: aleka.tsironi**  
**INSTAGRAM: aleka.tsironi**













**Garo Kalaydjian**  
**GREECE**

**FB: gargaro65**  
**INSTAGRAM: gargaro**  
**<https://garo.myportfolio.com>**



















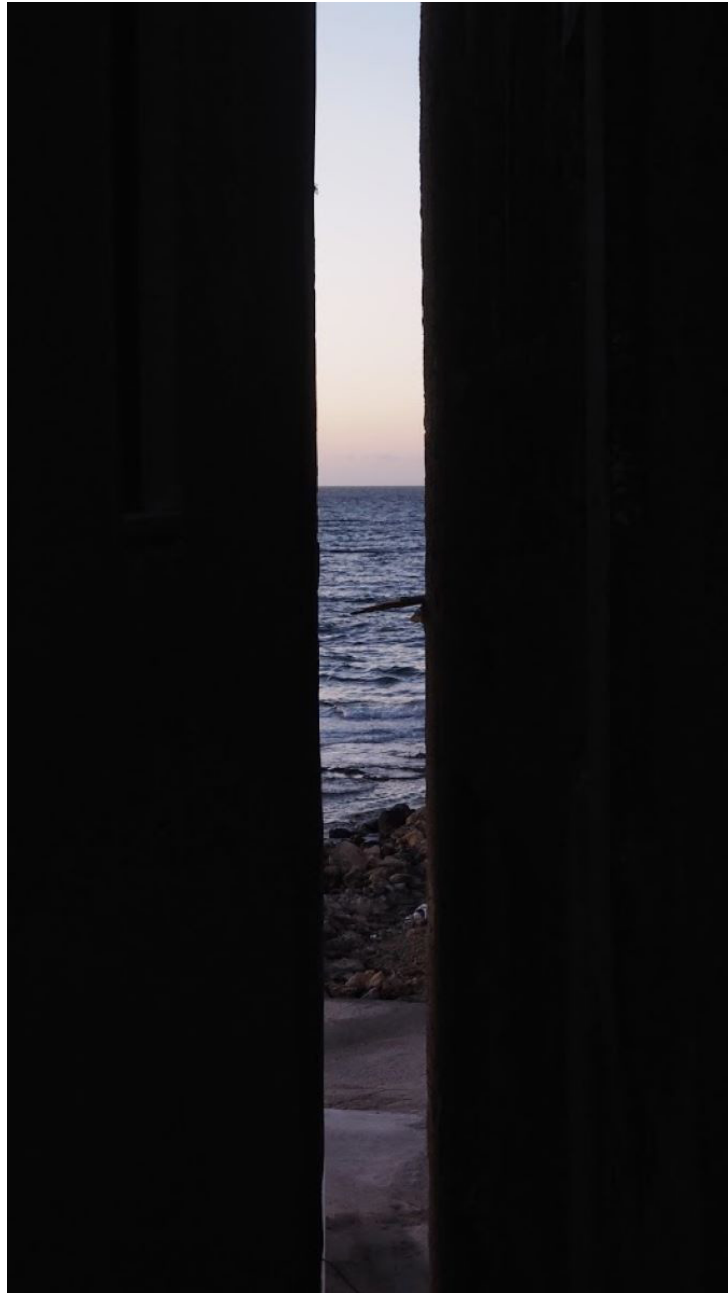




**Ioannis Kourtalis**  
**GREECE**

**FB: ioannis.kourtalis**  
**INSTAGRAM: ioanniskourtalis**  
**<https://jokourt.wordpress.com>**

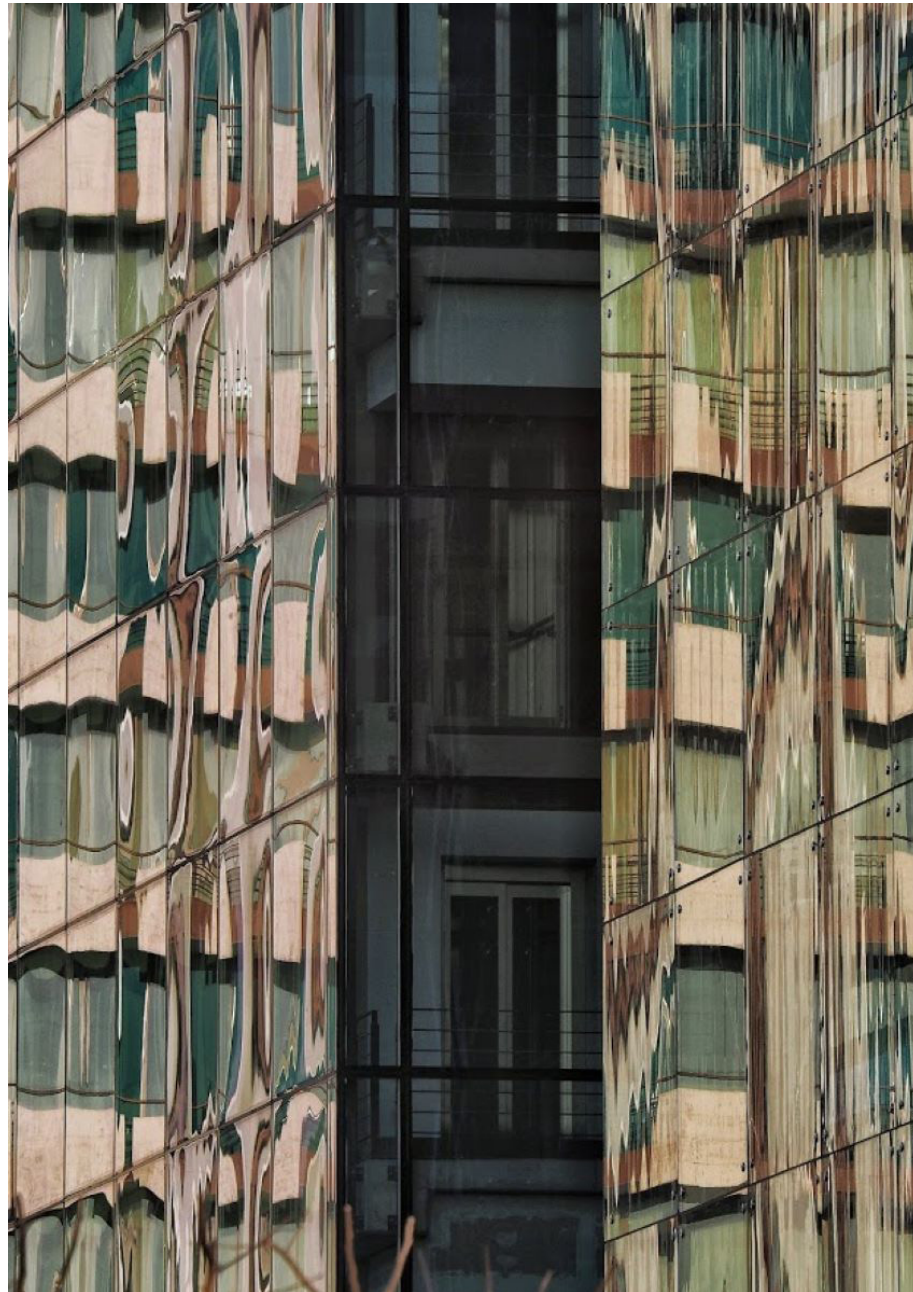


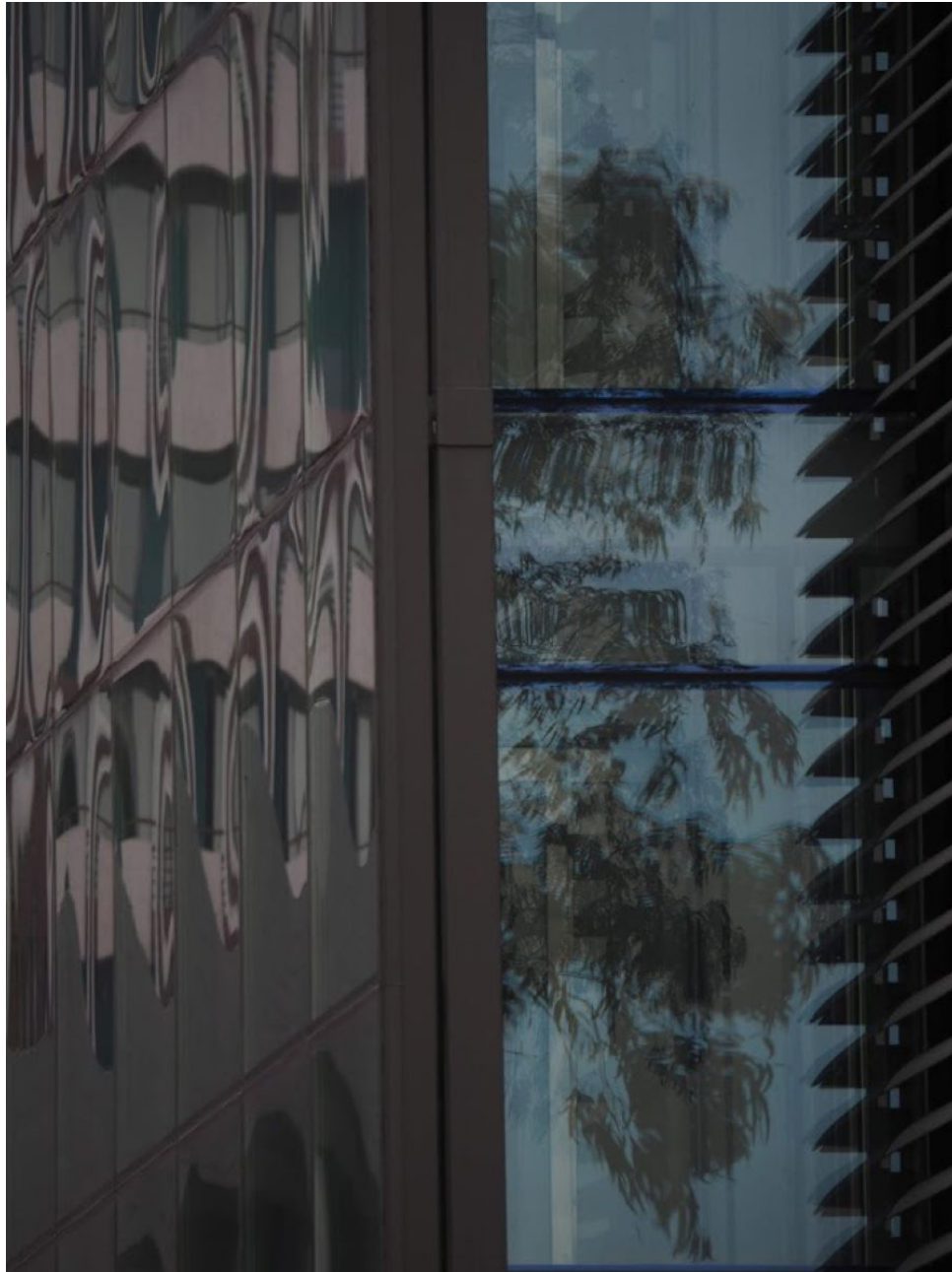














I have always wondered how visible, existent, actual, accessible the space on the other side of glass is. With the series INVISIBLE SPACES I am trying to get even further away from a logical answer to my question.

To me, every image that I experience is an incomprehensible miracle, a great magical event that transforms my entity ceaselessly. My photographs are, precisely, random milestones of this constant transformational procedure; five, let's say, random images from the innumerable I sense every day.

I still work with black and white film that I develop and print myself, either because I refuse to surrender without a fight to the new (yet exciting) digital era, or because I get confused by the thirty buttons the digital cameras carry.

**Sakis Mouchtarides**  
**GREECE**

**FB: sakisdb**  
**<https://www.flickr.com/photos/sakisdb>**



















“Invisible spaces” like feelings,wishes, dreams and energy we  
keep inside and live with as human beings, against life’s pres-  
sures, problems and logical restrictions of our mind  
(Mixed-technics, photography-digital art-acrylics)

**Stella Pylarinou**  
**GREECE**

**FB: stella.pylarinou.9**  
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**<https://www.flickr.com/photos/stellapylarinou>**





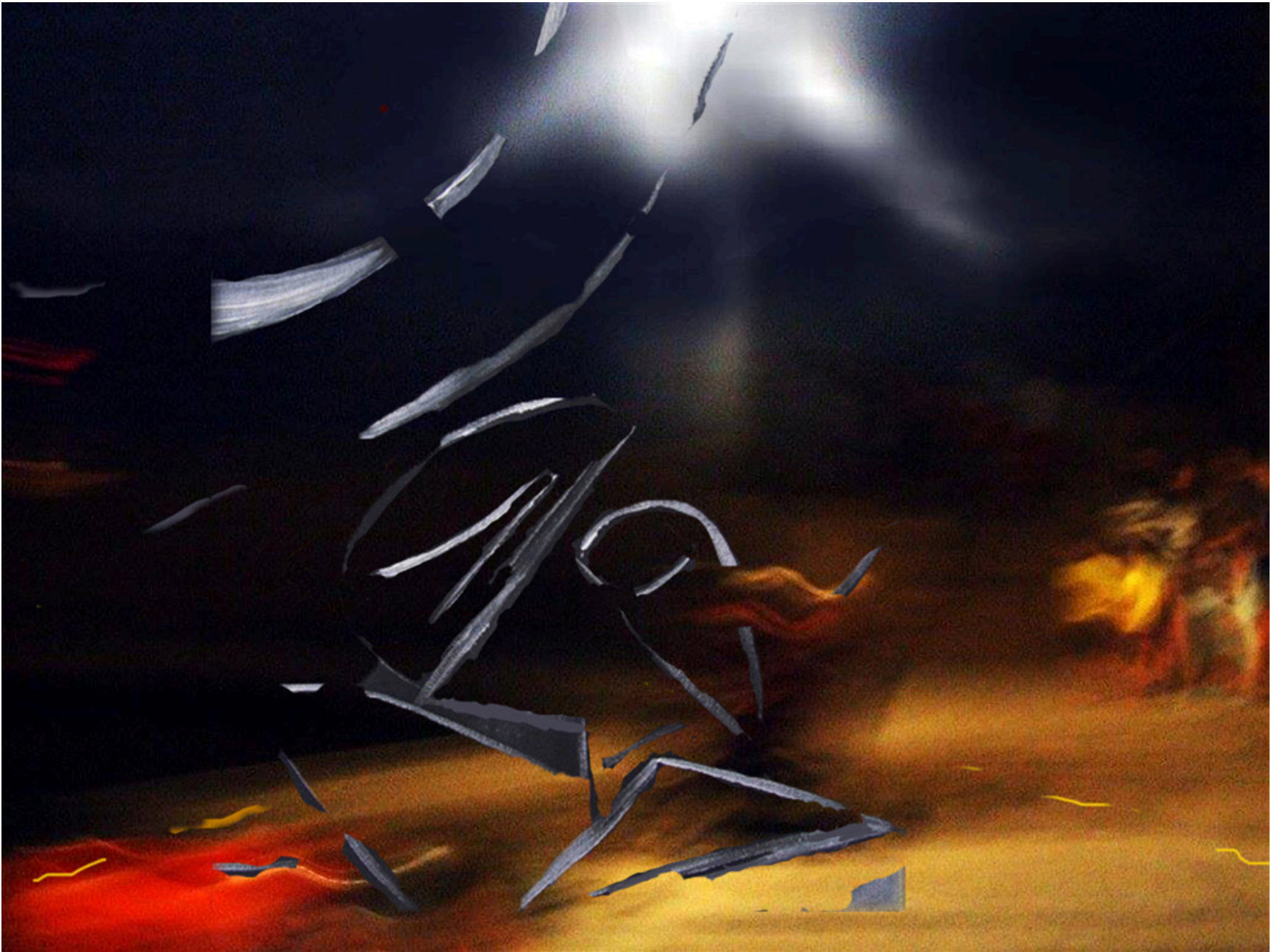


















**Timos Lytras**  
**GREECE**

**INSTAGRAM: timos\_l**  
**<https://timoslytras.weebly.com>**



















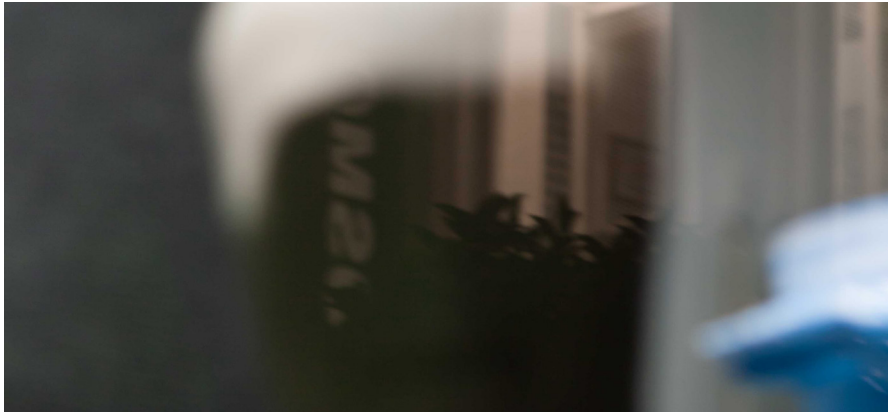
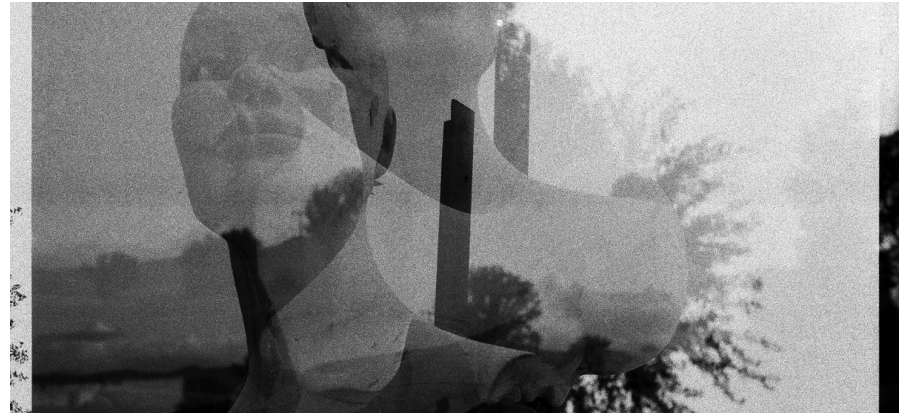


**April 2021 / Truth - Lie**

**Athanasios Tsilingoudis  
Costas Daoultzis  
Garo Kalaydjian  
Sakis Mouchtarides  
Sofia Spyropoulou  
Yiorgos Papadopoulos**







There is no truth.

There is no lie.

There are two perspectives of reality, the one that faces me and  
the other that faces you.

**Athanasios Tsilingoudis**  
**GREECE**

**<https://kooknas.blogspot.com>**



















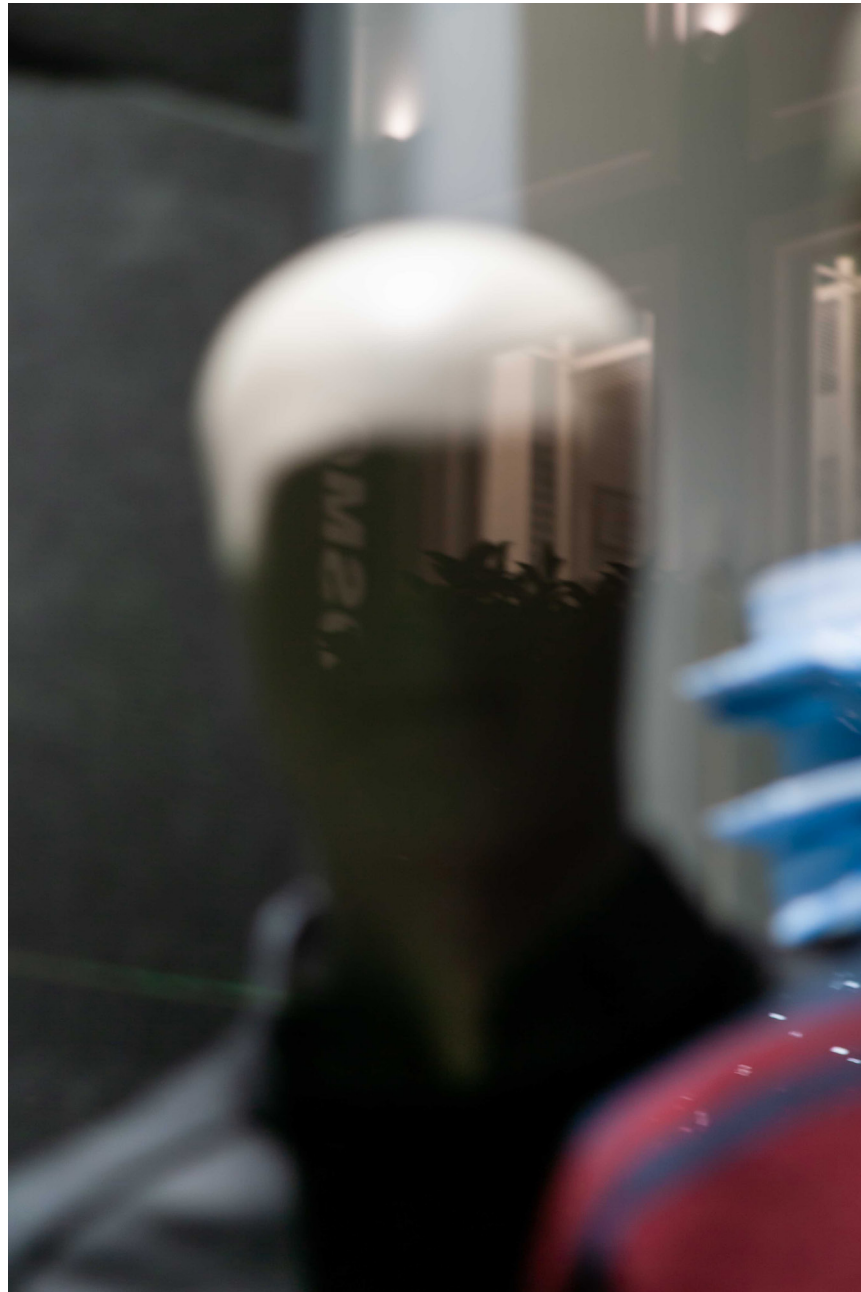




**Costas Daoultzis**  
**GREECE**

**FB: costas.daoultzis**

















**Garò Kalaydjian**  
**GREECE**

**FB: gargaro65**  
**INSTAGRAM: gargaro**  
**<https://garo.myportfolio.com>**

















Every photograph is, by definition, a grotesque lie if read it as a representation of objective reality. At the same time, however, it could be a subjective truth, an honest confession that connects the creator with the viewer in a mysterious process.

**Sakis Mouchtarides**  
**GREECE**

**FB: sakisdb**  
**<https://www.flickr.com/photos/sakisdb>**















**Sofia Spyropoulou**  
**GREECE**

**FB: sofia.spyropoyloy**















I am using photography as a memory tool of my life trace.  
Sometimes I act as a spectator and others as a creator.  
The photographs that I submit for Truth-Lie April's Project are  
pictures that can be interpreted equally as truth or lie.

**Yiorgos Papadopoulos**  
**GREECE**

**FB: george.papadopoulos.5496**  
**INSTAGRAM: yiorgospapado**



















**May 2021 / Free Topic - Artist's Choice**

**Amalia Tsakiri  
Athina Perka  
Calliope Christeli  
Fani Karanikola  
Sotiris Gkonis  
Xrysa Sougioul**





**Amalia Tsakiri**  
**GREECE**

**INSTAGRAM: amalia.tsakiri**  
**<http://www.bulbphotos.eu/amalia-tsakiri.html>**











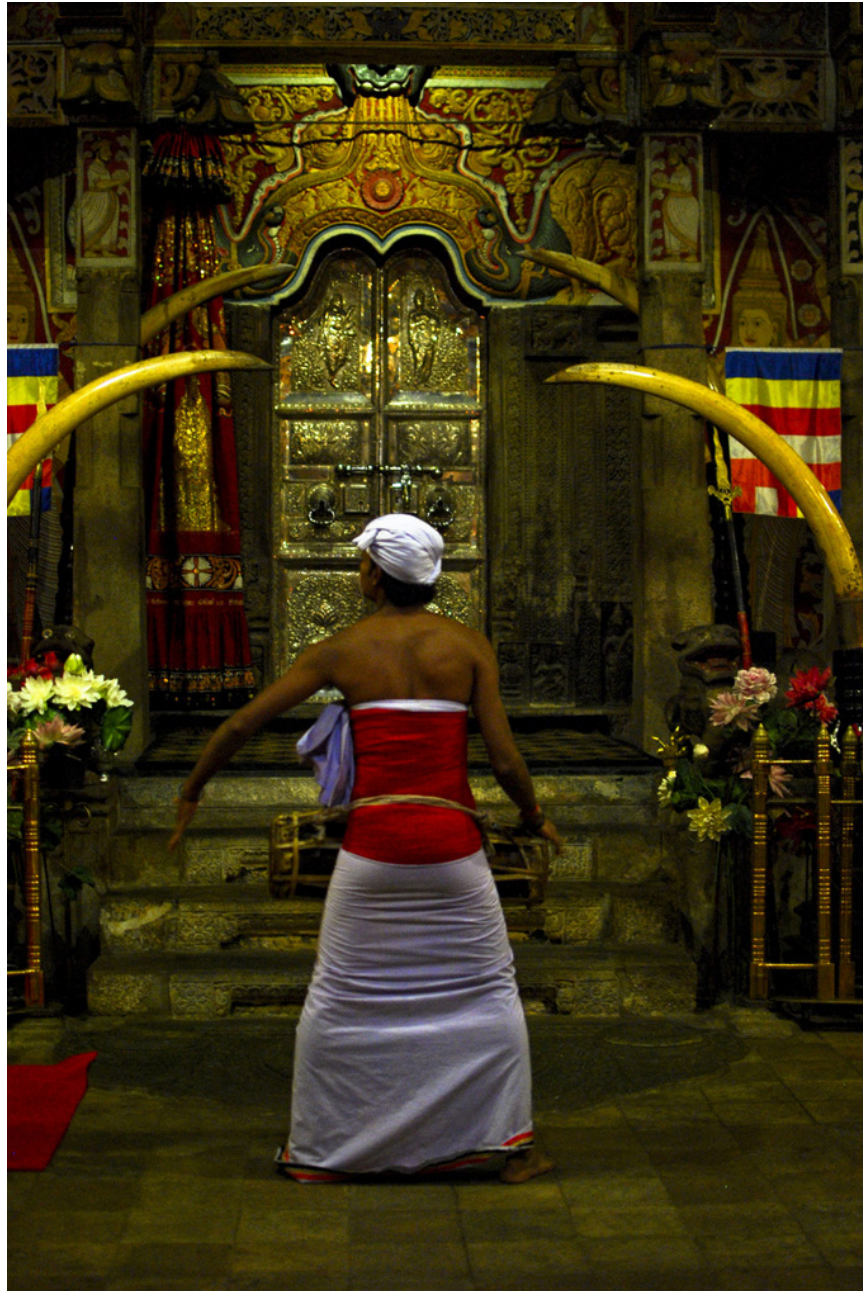




**Athina Perka**  
**GREECE**

**FB: nouli.perka.3**  
**INSTAGRAM: nouliperka**













































Consciously capturing an unconscious alter ego.

**Calliope Christeli**  
**GREECE**

**INSTAGRAM: k\_\_m\_\_.c\_\_**

















**Fani Karanikola**  
**GREECE**

**FB: karanikolaf**  
**INSTAGRAM: karanikolafani**  
**<https://rb.gy/anwazf>**















Vivid and unfaded

**Sotirios Gkonis**  
**GREECE**

**INSTAGRAM: [sotiris\\_gkonis](#)**





















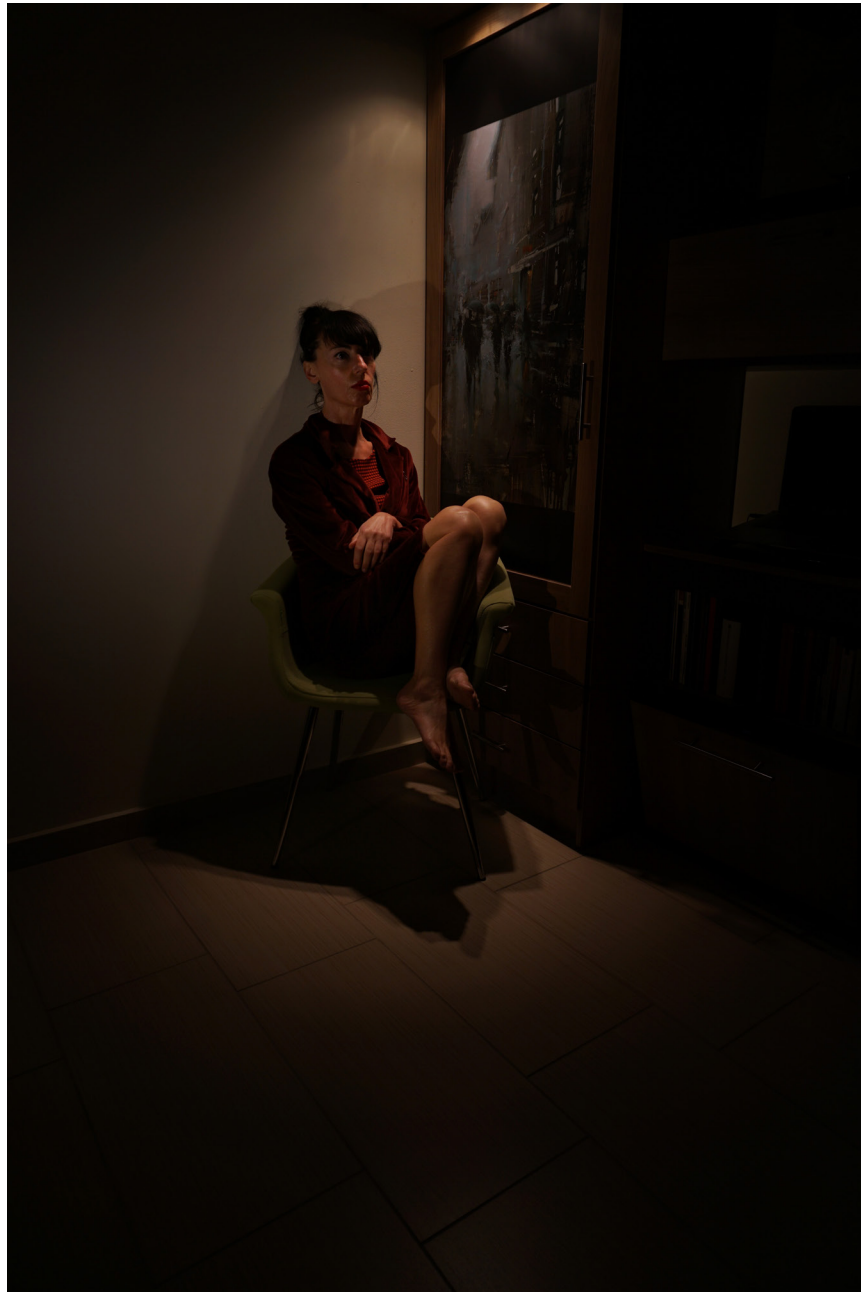


**Xrysa Sougioul**  
**GREECE**

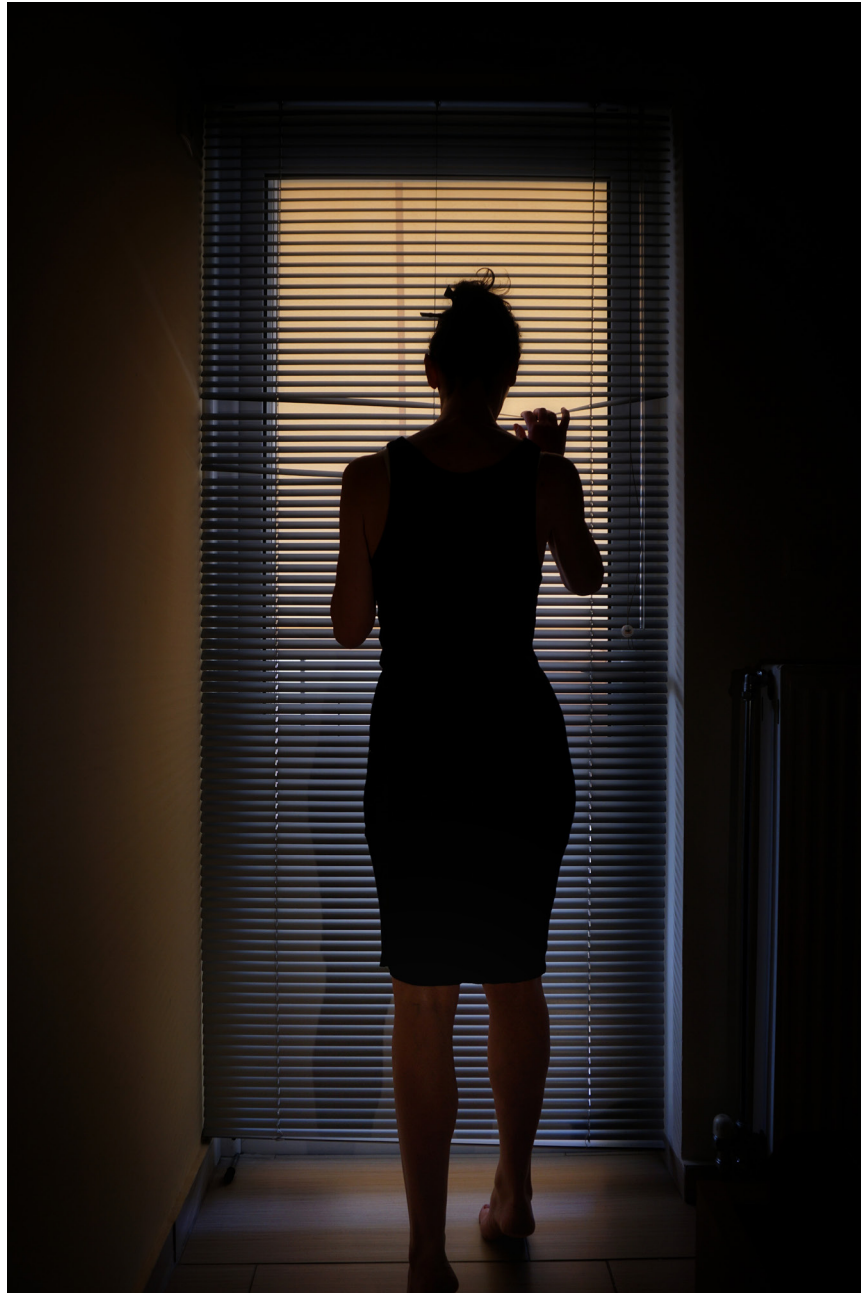
**INSTAGRAM:** xrysa\_boheme





















### **Gregory Moutsios**

Born in Serres Prefecture in 1965.

I studied Mathematics at Aristotle University, Thessaloniki, Greece. I attended photography workshops at the Photographic Group of Kalamaria Municipality and at the Photographic Centre of Thessaloniki.

Co-founder at 1999 of the photographic group "Atropos".

Since 2002, I have been working as independent photographer. I have taken part in group and solo exhibitions and my work published to various photographic magazines in Greece and abroad.

**FB:** TimeSilencePhotography

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**WEB:** timesilence.com



### **Anna Papachristou**

I am a psychologist, working at the Down Syndrome Association of Greece. I am an amateur photographer, and also a member of the Photographic Group F by Tasos Schizas for the last few years. I have created the first photography group for people with disabilities, which has won distinctions in Greece as well as abroad. I have participated in group photography exhibitions, and I have been honored with the second prize in the 12th Panhellenic photography competition of the Volos photography club.

**FB:** anna.papachristou.1

**INSTA:** papachristouanna





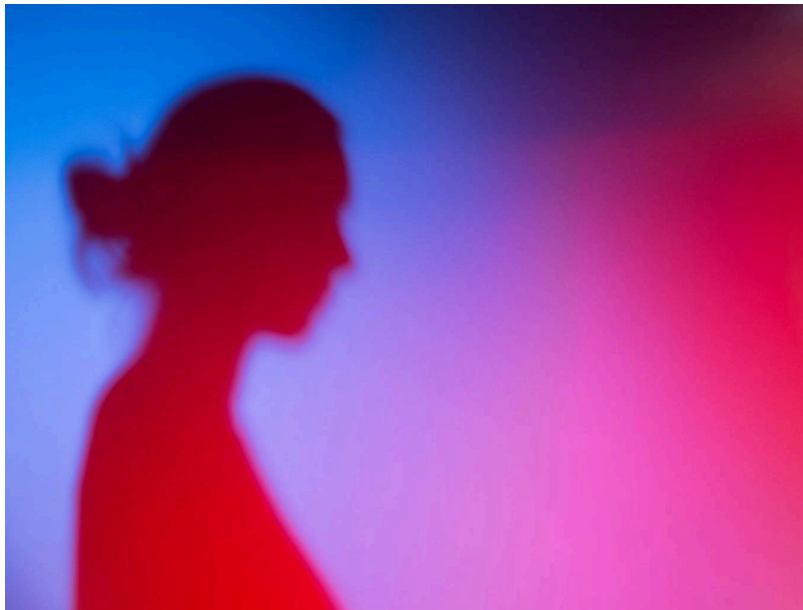
### **Fani Karanikola**

I was born in Giannitsa in February '80. I studied in Thessaloniki, lived there for 20 years, and the last two years I live and work in Corinth. I am a member of the female vocal group Opus Femina since 2018. Since 2019 I am a member of the Corinthian Photography Club under the guidance of Anastasis Protopapas and the Instantane Photography Team of Vangelis Tamvakos in Peristeri. I have distinguished myself in international photography competitions and have also participated in group exhibitions and e-photo magazines.

**FB:** karanikolaf

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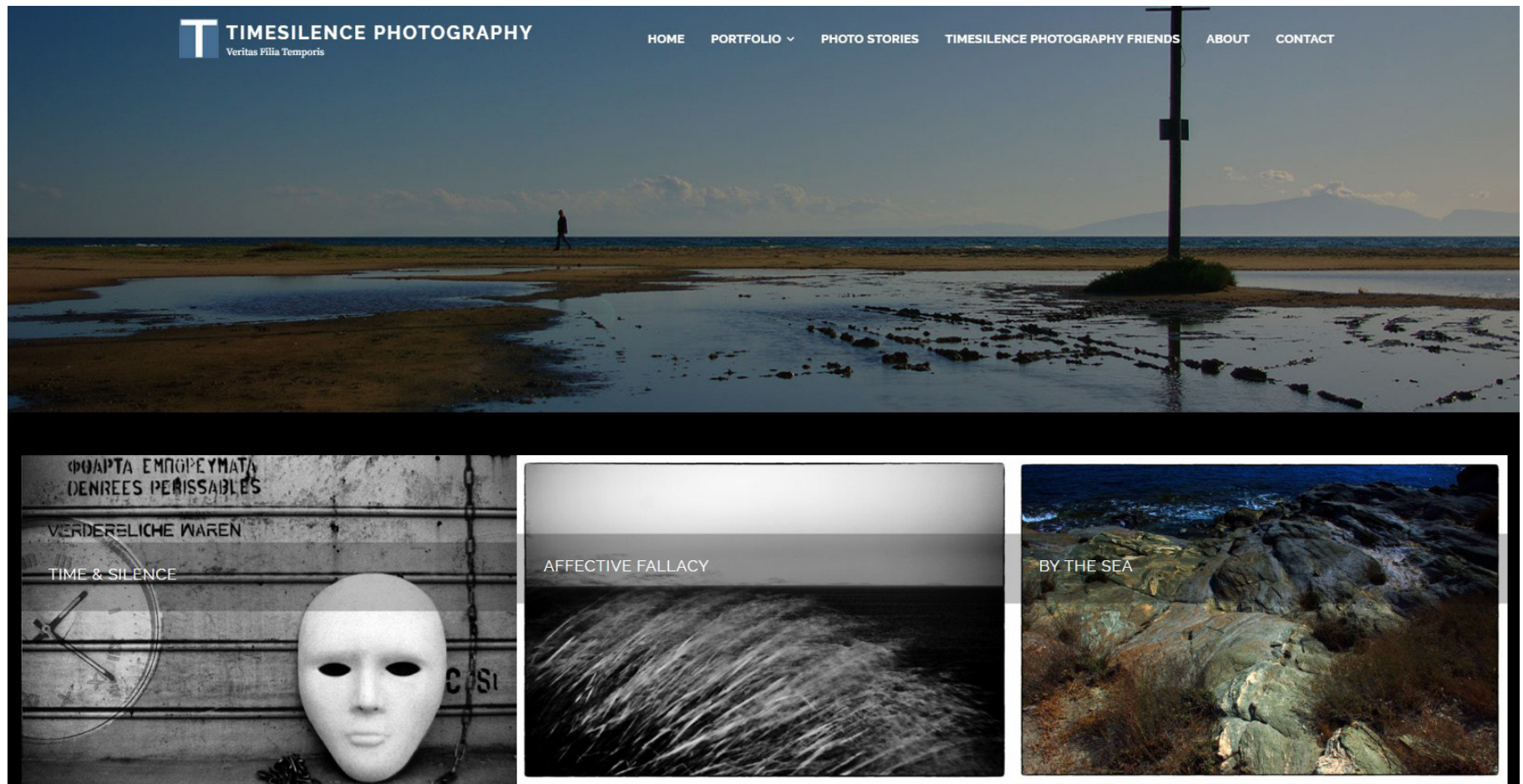


### **Yria Chorianopoulou**

Born some Aprils ago in Athens, managed to gather experiences from quite a few countries, and now back in Athens. I first entered a photography school, but thought maybe it was too narrow a field. So I entered the Department of Fine Arts and Art Sciences of the University of Ioannina, only to circle back to photography. Since then, it has been my main medium of expression, and I have taken part in group photography exhibitions and competitions.

**INSTA:** yframes

**WEB:** [www.yframes.com](http://www.yframes.com)



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**JUNE 2021**