

Constantin Xenakis

A citizen of the world

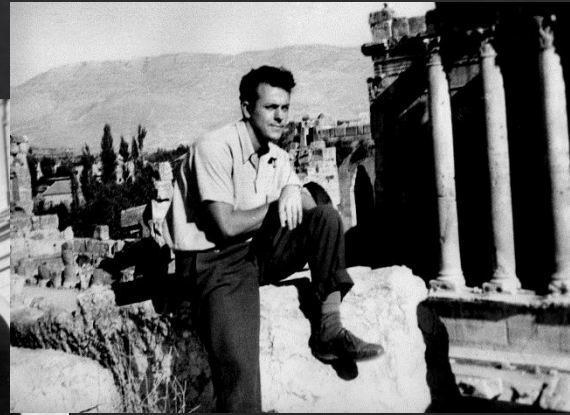
An art commenting on the world

A global art for the world

Ματούλα Σκαλτσά

Ομ. καθηγήτρια Ιστορίας της τέχνης και Μουσειολογίας

His Worlds: The East



Lebanon



Egypt: His parents

Egypt

Cairo Archaeological Museum

His Worlds: The West

Paris, 1956

Place de la République



Paris, 1967

Musée d'art moderne de la ville de Paris, "Lumière et Mouvement"



Paris, 1968

Cremonini, Arroyo, Arnal

Berlin,
1972

With the famous mime Marcel Marceau



Paris, 1967
with the legendary historian of art and technology Frank Popper and the surrealist artist-photographer Man Ray

Brussels, 1977
with Paul Delvaux



Οι κόσμοι του: Η Δύση

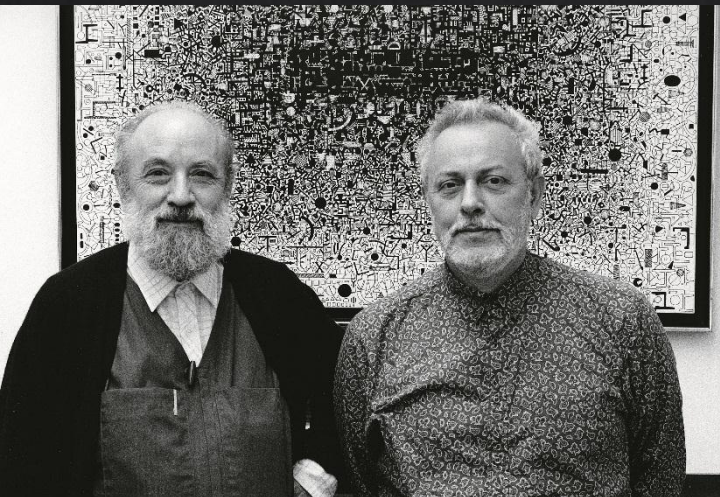
Κάννες, 1984
Με τον τεχνοκριτικό Πιέρ
Ρεστανύ



1990
Με τον φιλόσοφο
Ζαν Πιέρ Φάιγ



Με τον ποιητή
Bernard Heidsieck

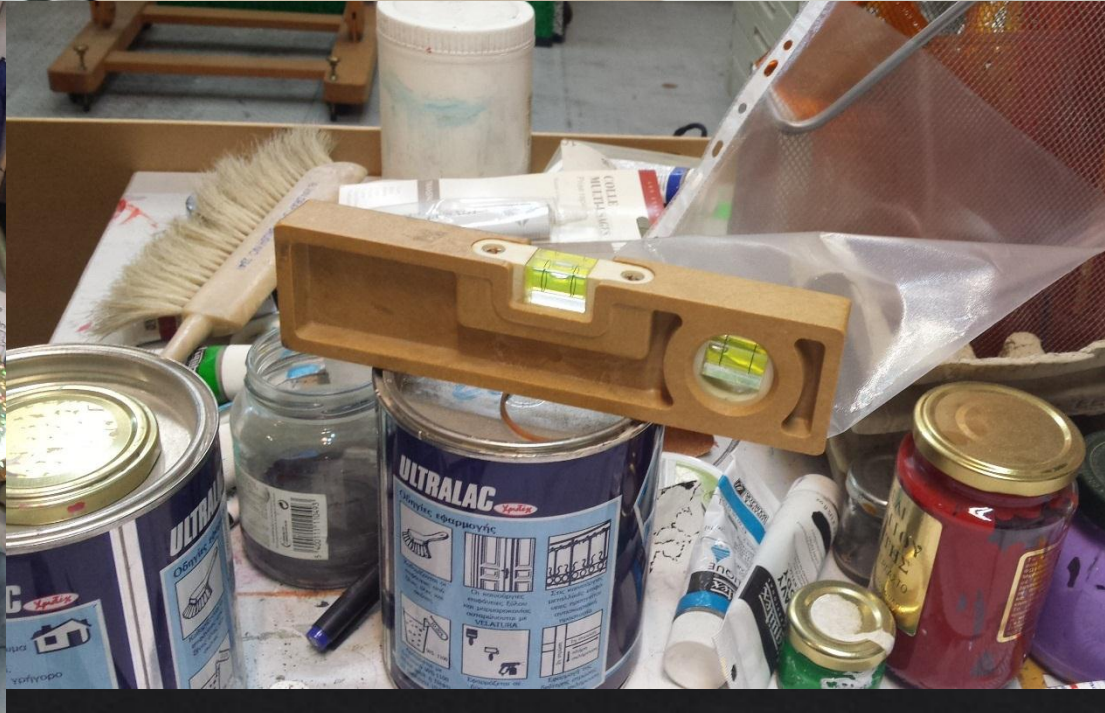
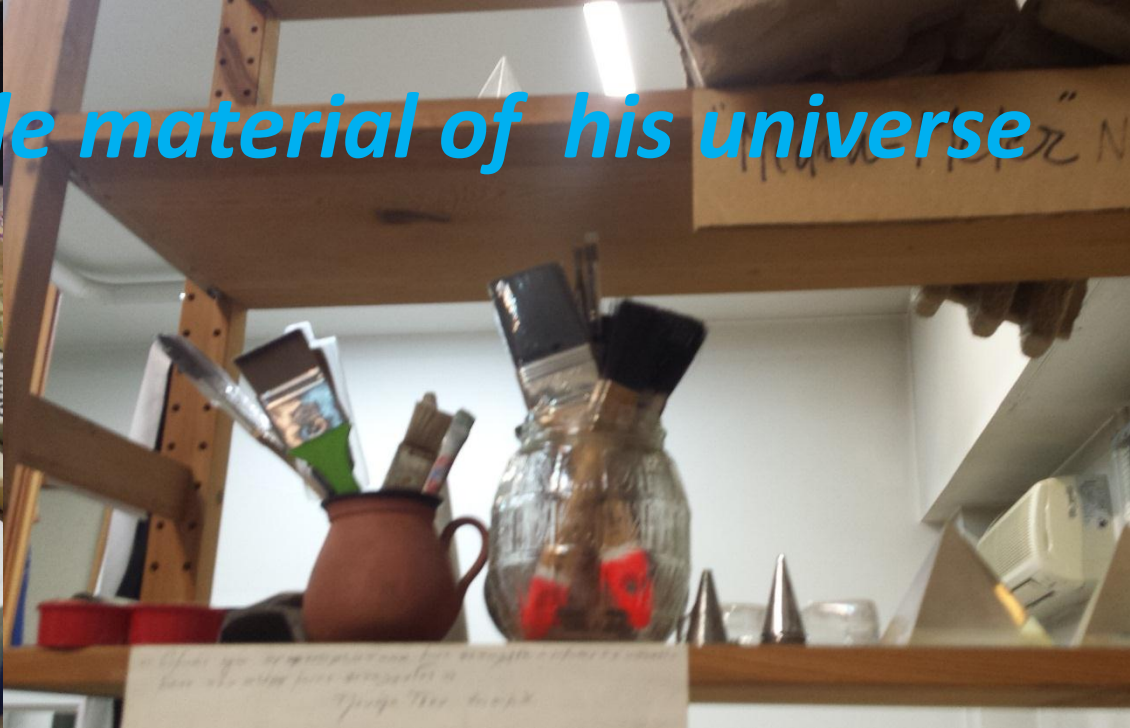


Με τον ποιητή
Μακото Οοκα

1988
Με τον περίφημο
ποιητή Μισέλ Μπιτόρ



• *The humble material of his universe*



... from **abstract expressionism** (1960) and
its dynamic strength



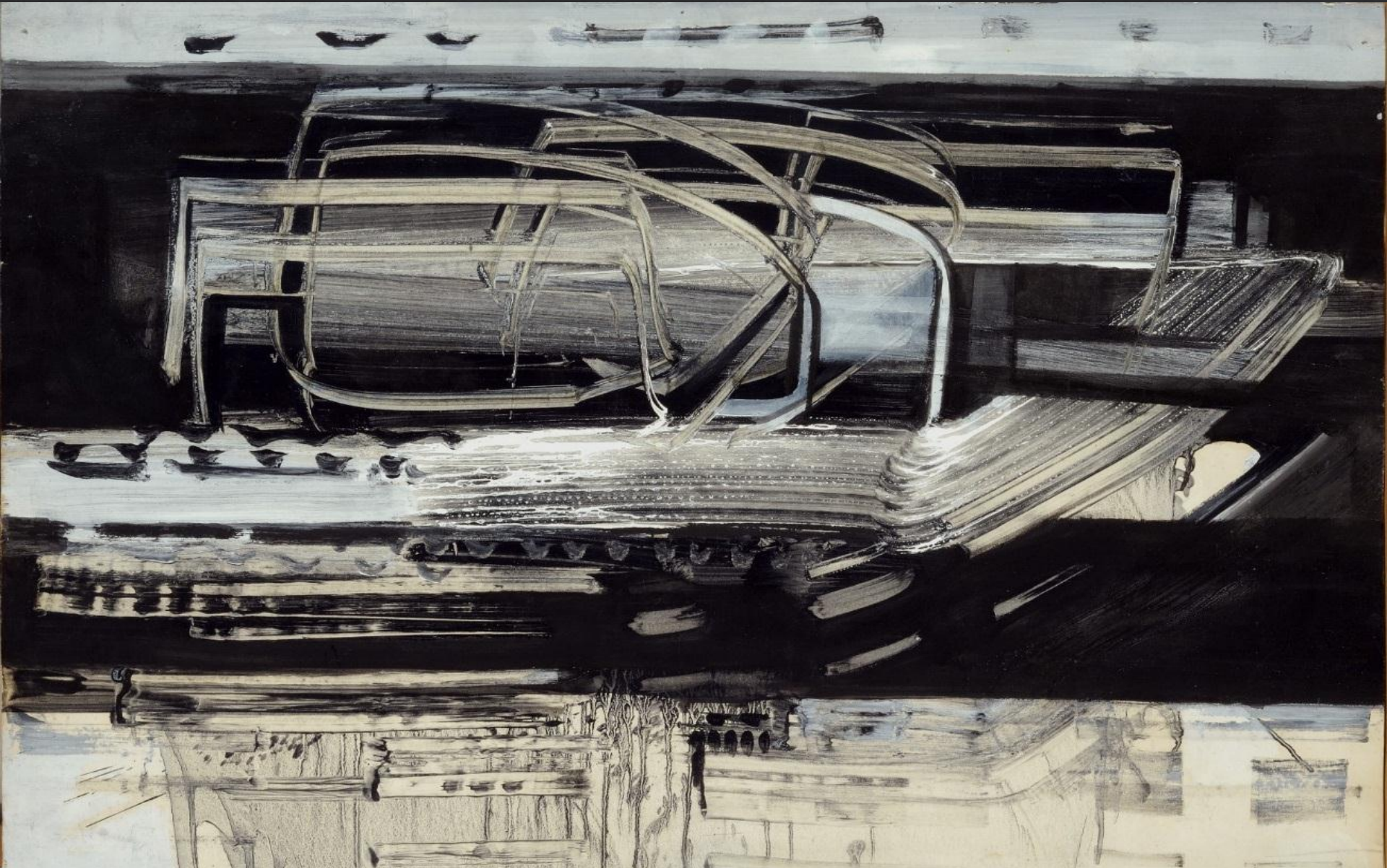
... from abstract expressionism (1961)



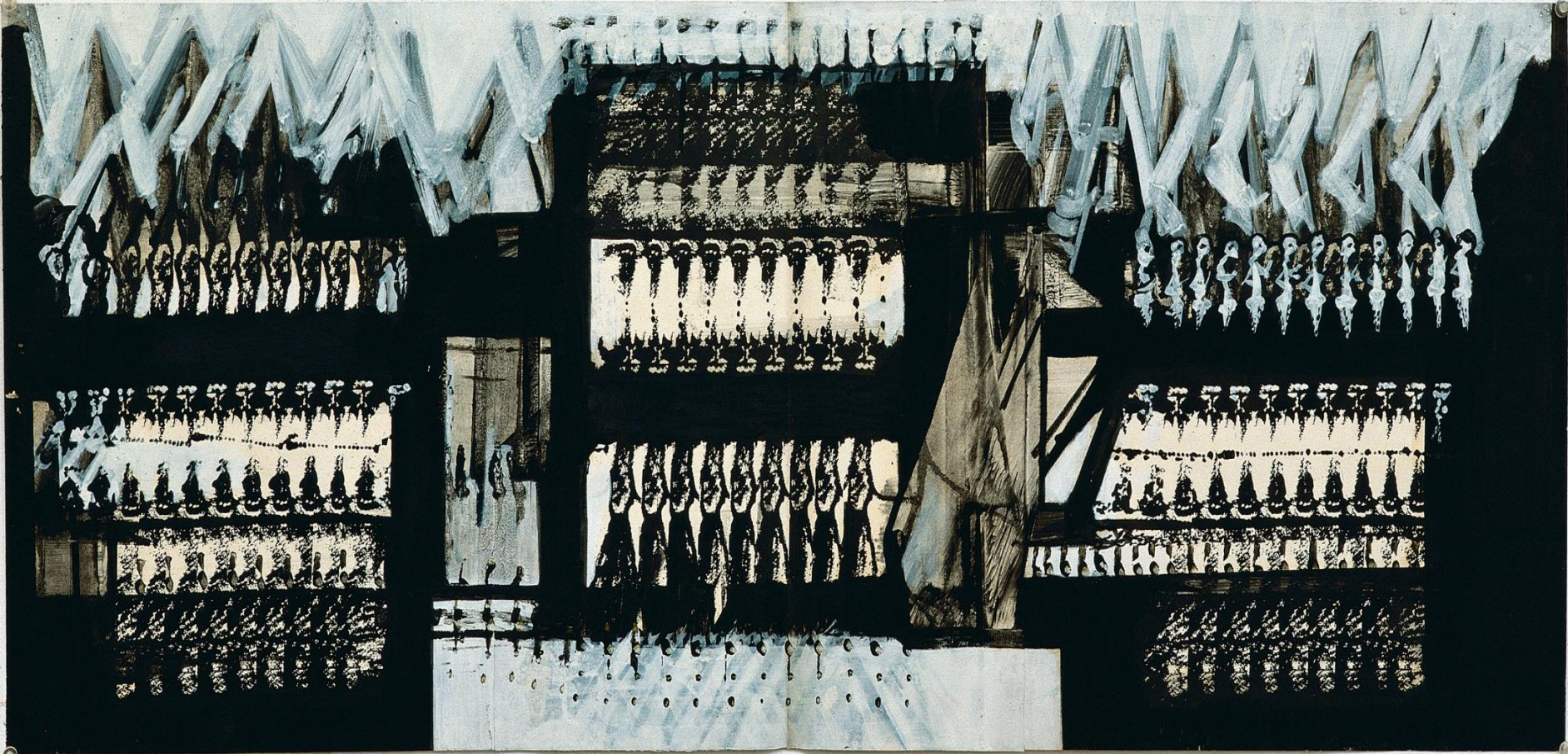
... from abstract expressionism (1961)



.... to the explosive power of "art informel"
(1962)



... art informel(1963)



... and quickly to the photokinetic art
(1967) and the activation of space



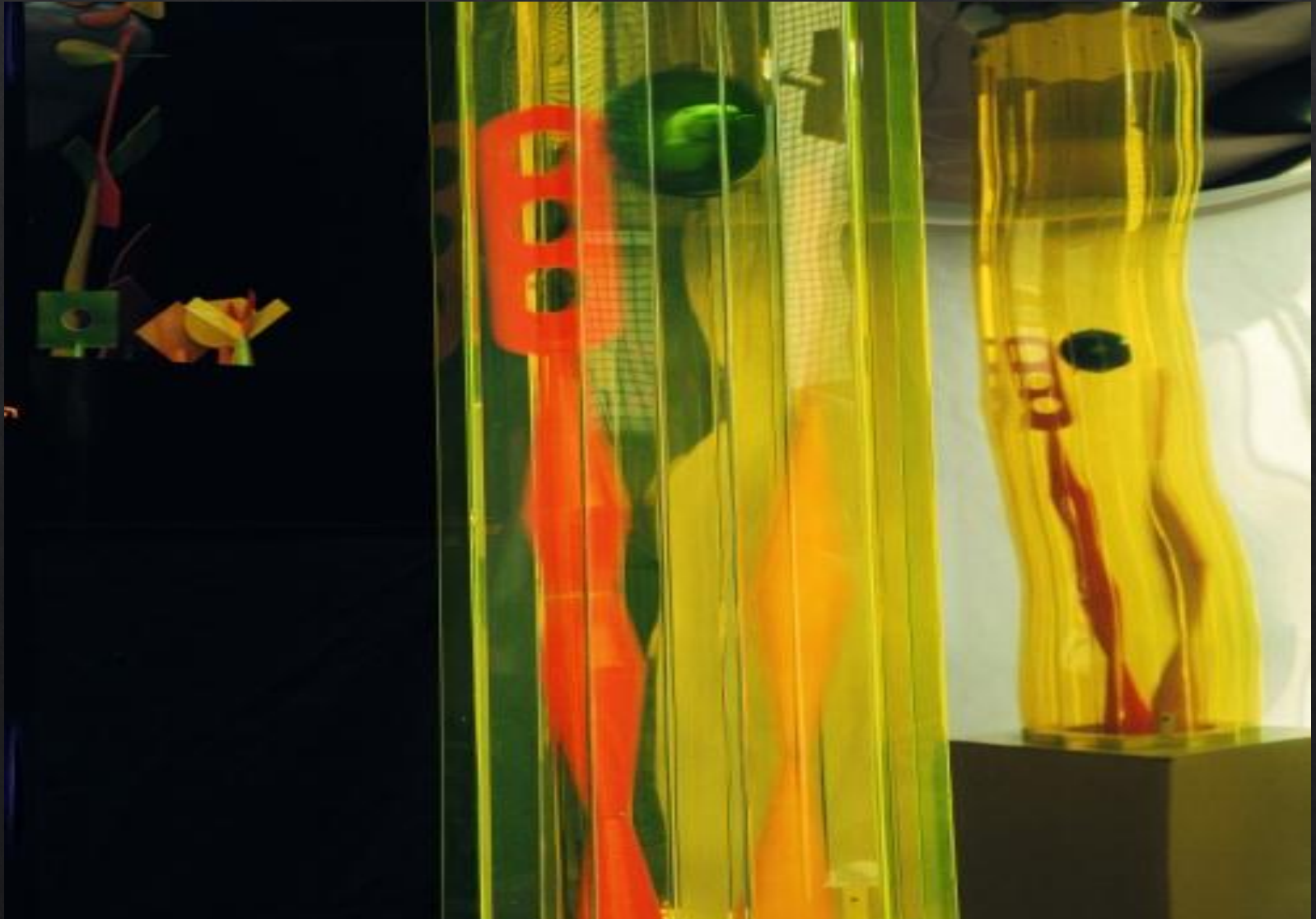
... to the photokinetic art(1967) with
iridescent lighting



... to the photokinetic art (1968) and the
activation of space



... with electronic music, iridescent lighting or even mimes (1968-9)



... The space becomes part of the work of art
through the 3 dimension
'Constructions'(1967)



... The space also becomes part of the work of art(1970, 71) in the 'Environments', where even the visitor himself becomes part of this very art work



...the whole environment is becoming
part of the work of art(1971)



... even more in the
 'Actions' (1970, 71),
 where space and visitors
 are becoming essential
 parts of the work of art



RA - Réflexion + Action - REACTION

RA - Σκέψη + Δράση - ANTIΔΡΑΣΗ

Άρχισυντάκτης : Rédacteur en chef : CONSTANTIN XENAKIS

L'IMAGINATION EN
 CONSERVE !

Dans la société d'accumulation
 technologique on est peu sensible
 au changement des structures
 esthétiques à cause de la surabondance
 des fausses nouveautés dans le
 domaine artistique.

Ces dernières sont plus que tout
 autre et plus profondément assimilées
 dans le système actuel du marché.
 La résultante de cet état de fait
 est qu'on a la possibilité de faire
 un choix dans cet étalage de formes
 proposées mais aussi longtemps que
 l'artiste ne s'est pas libéré de son
 conditionnement bourgeois, il ne peut
 être question de choix libre et
 conscient.

Η ΦΑΝΤΑΣΙΑ ΣΕ
 ΚΟΝΣΕΡΒΑ !

Στήν κοινωνία της τεχνολογικής πληθώρας
 εμάστε ελάχιστα ευαίσθητοι στην αλλαγή
 των αισθητικών δομών έξ αιτίας της
 υπεραφθονίας των ψευτονεωτερισμών στον
 τομέα της τέχνης.

οι τελευταίες αυτές, περισσότερο και
 πολύ βαθύτερα από κάθε άλλο, έχουν απο-
 μοιωθεύ στο σύστημα της σημερινής αγοράς.
 Η κατάσταση αυτή έχει σαν αποτέλεσμα
 τη δυνατότητα έκλογής μέσα στη σφαρεία
 των προτεινομένων μορφών, αλλά όσο ο
 καλλιτέχνης δεν έχει ακόμα απελευθερωθεί
 από την άστυχη του υπόστασης, δεν μπορεί
 να γίνει λόγος για ελεύθερη και ένσυνεί-
 δητη έκλογή.



'Η τέχνη στο δρόμο; L'art dans la rue?
 Strassenkunst?

ΕΡΓΑΣΤΗΡΙ ΣΥΓΧΡΟΝΗΣ ΤΕΧΝΗΣ ΤΟΥ
 ΙΝΣΤΙΤΟΥΤΟΥ GOETHE ΑΘΗΝΩΝ
ΚΩΝΣΤΑΝΤΙΝΟΣ ΞΕΝΑΚΗΣ
 environnement
 film
 action

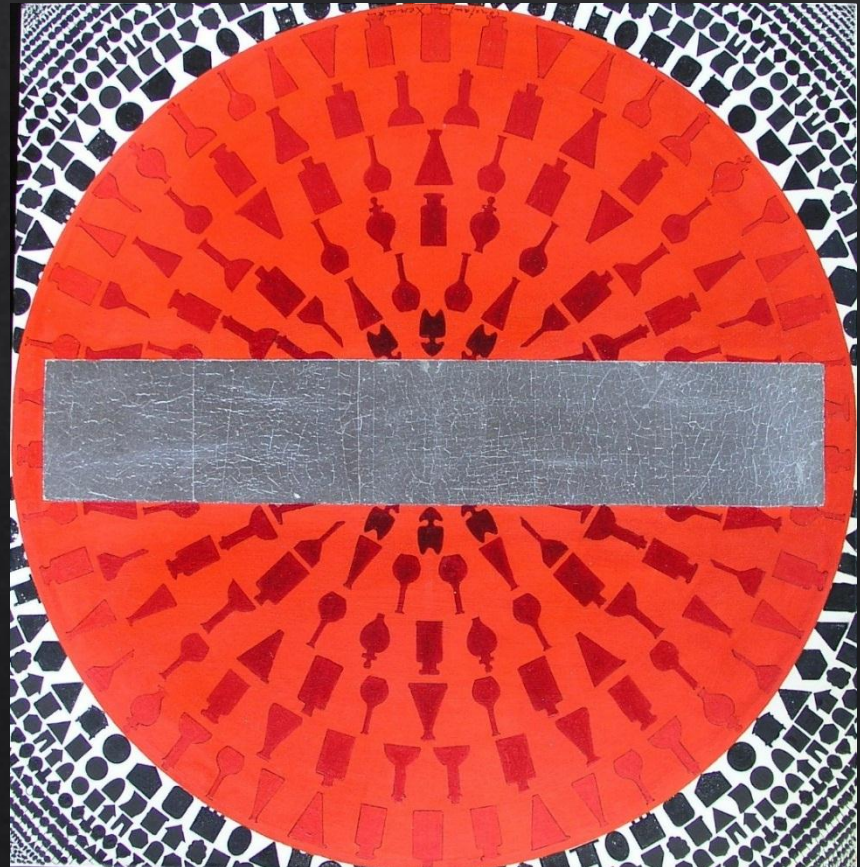
'Αθήναι 2 - 21 Δεκεμβρίου 1971 - ΟΜΗΡΟΥ 15

... the language, the symbols and codes of communication, the impossibility of decoding, the inability to communicate in the cities ... in the relationships between people ... between institutions and society ... boundaries are set ... moved ... rearranged ... life is a trap!! ...

"People live their deaths and die their life",
is the artist's favorite motto by **Heraclitus**

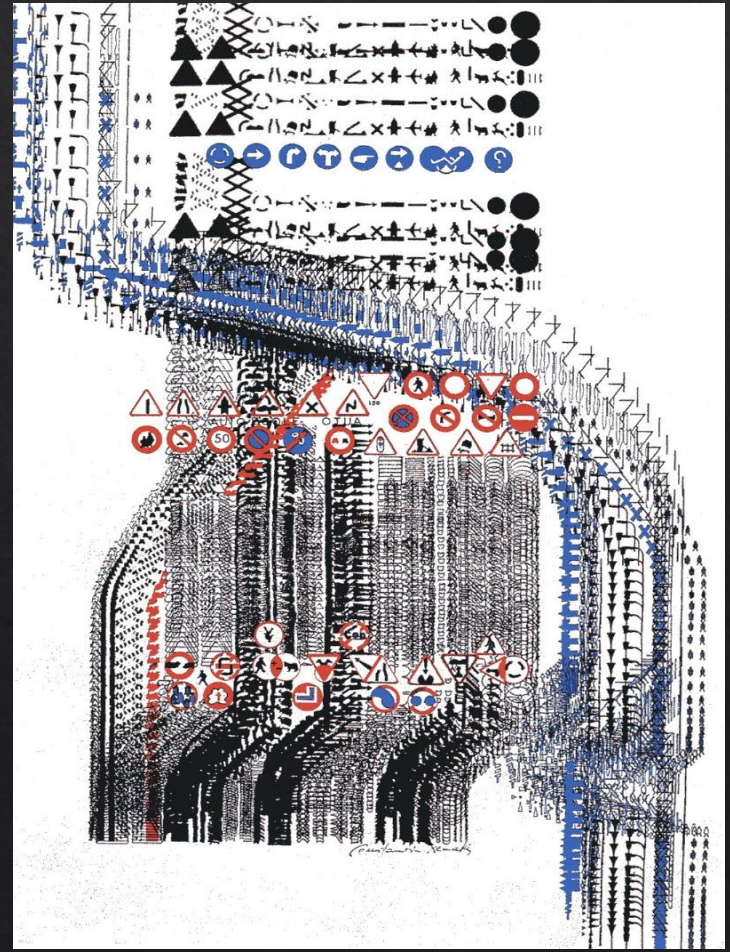
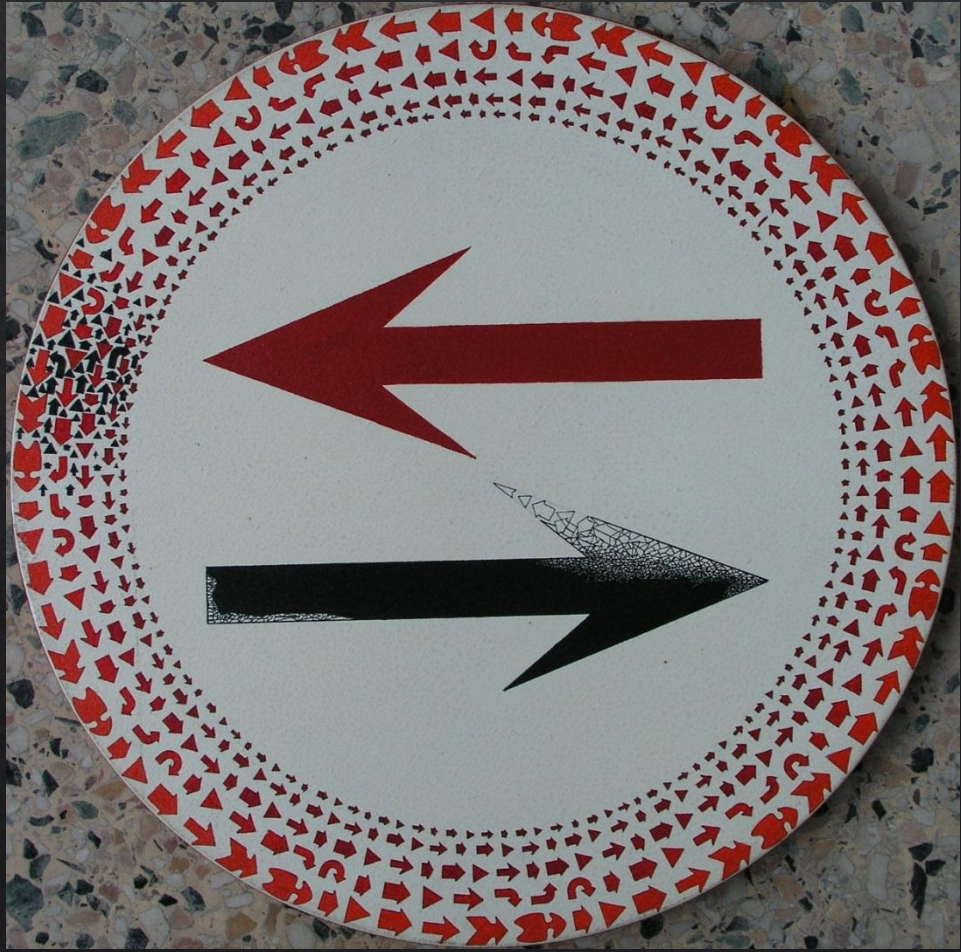
... dangerous ambiguities

"Caution" (1973), "Prohibition 1" (1975)



... confusion and signals impossible to decode

"Prohibition Arrows" (1976); 'Driving School' (1988)

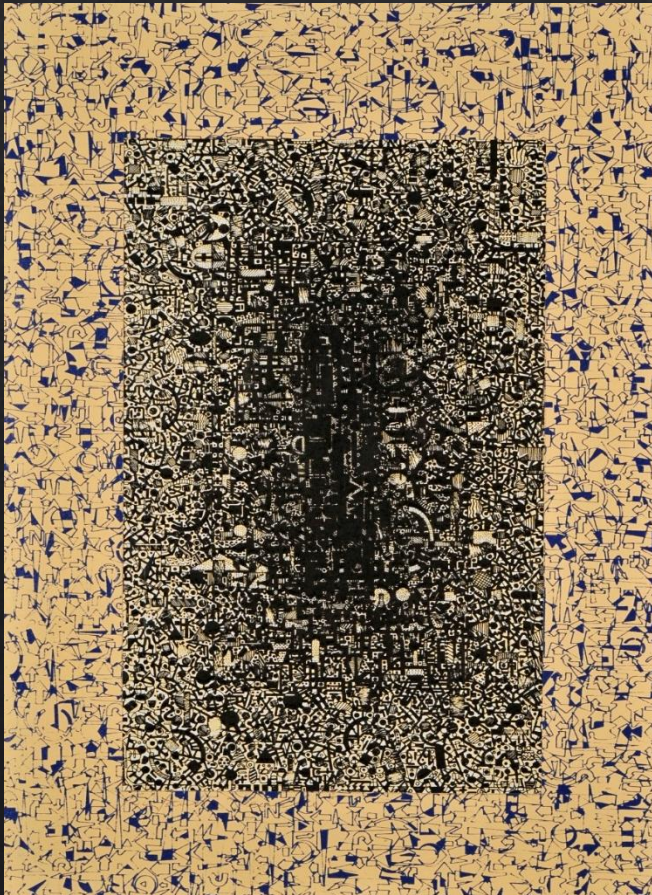


... Communication impossible

"Confusion" (1987); "14 Monologues" (1989-2006)



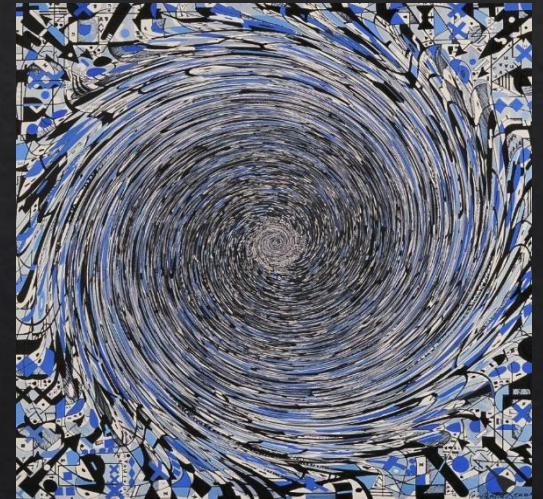
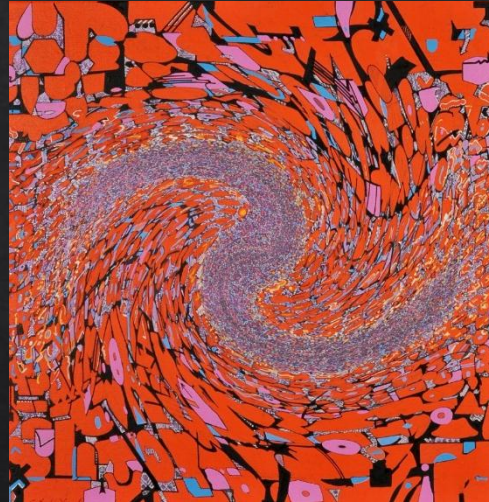
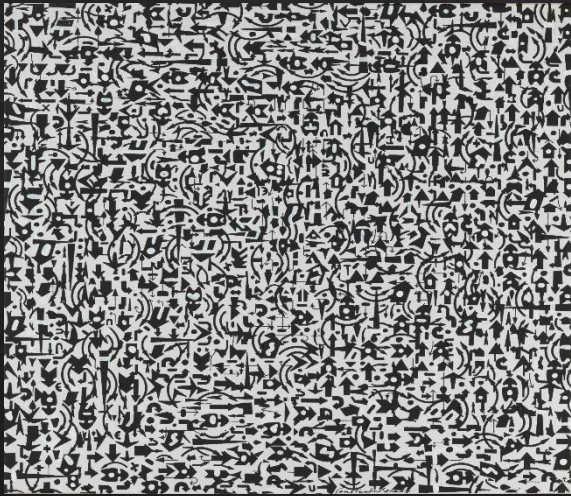
... openings with no way out;
'Window' (1992); 'Window' (1993)



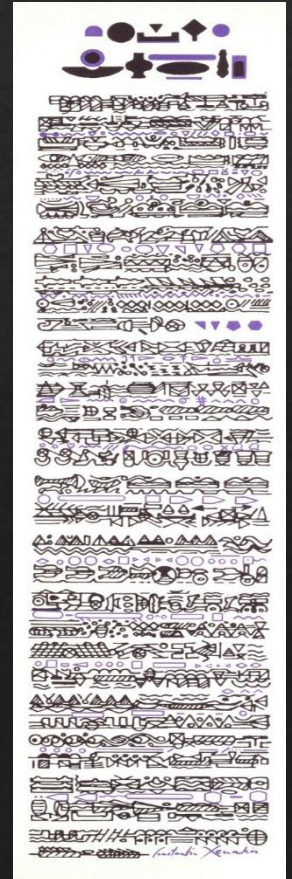
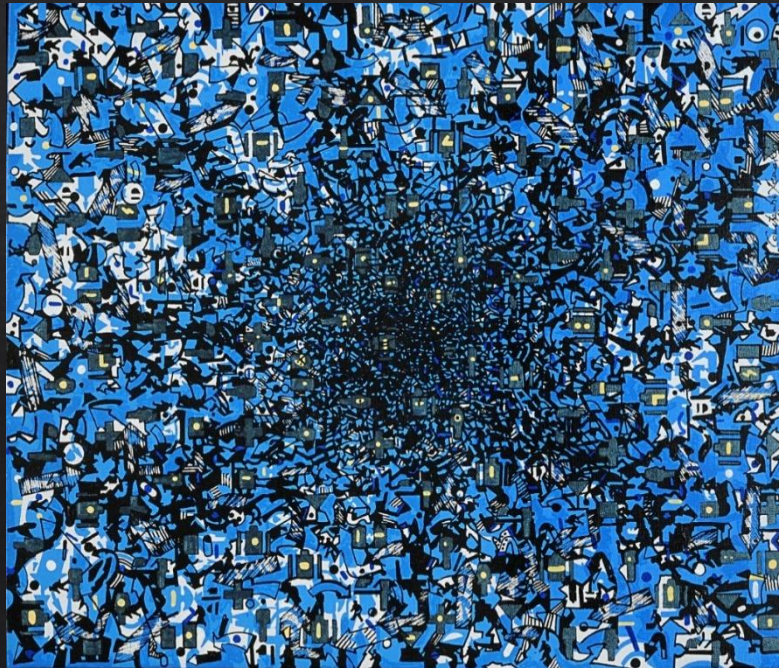
... and openings into childhood dream in
Cairo and Aboukir;
'Childhood Memorabilia "(1998)



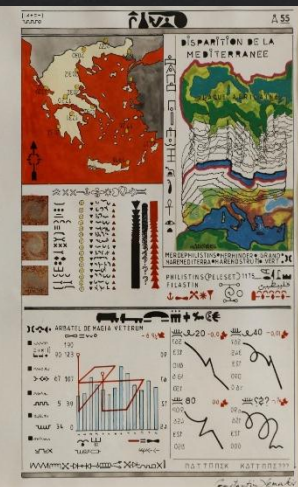
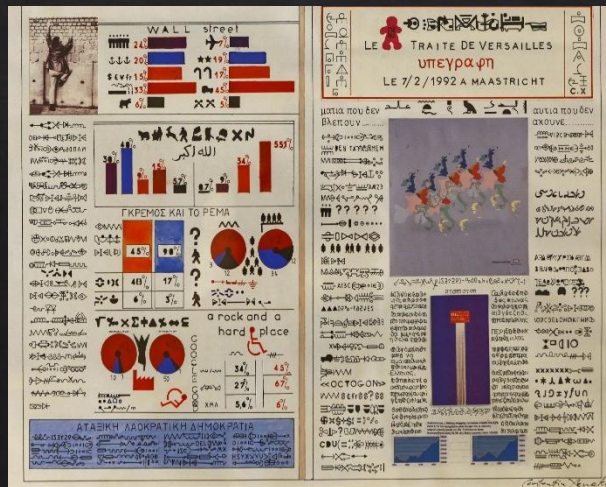
... communications even problematic in the modern era of over-communication and the new media;
«Fractal 10» (2008), «Fractal 21» (2010), «Fractal 13» (2009)



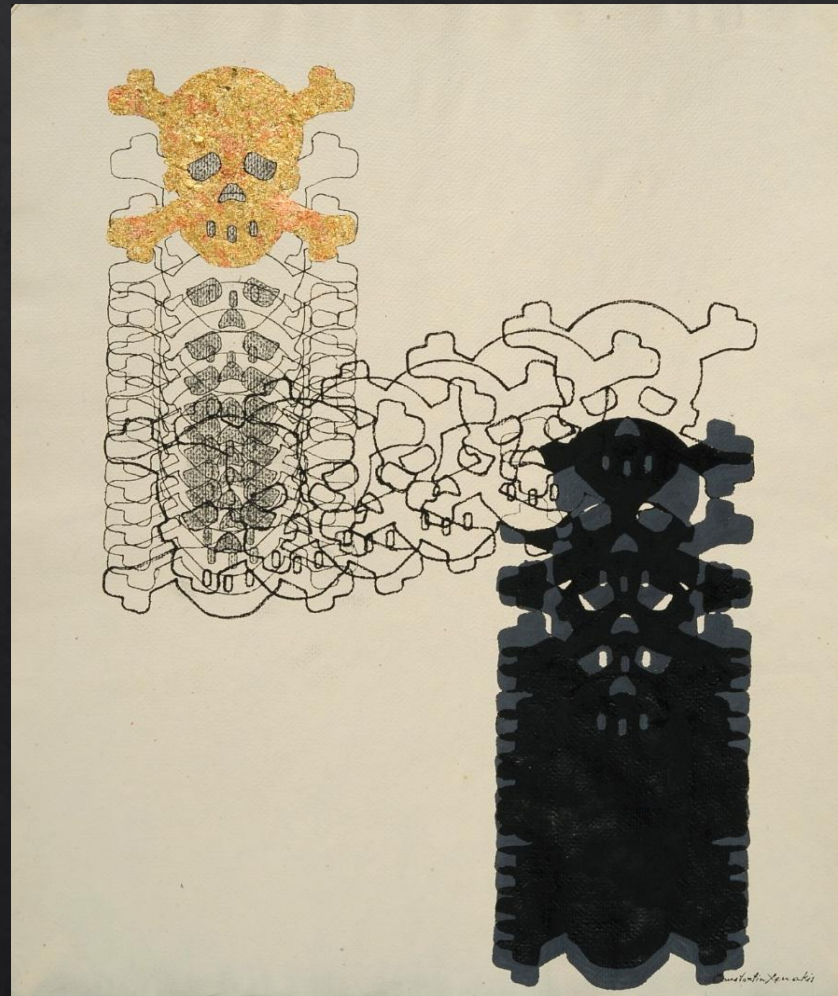
... and again dead-end paths and
communications impossible
"Directions" (2001), "Directions" (2008),
"Farewell Letter" (2005);



... and truths that can not be read because it can not be decoded or because even then it is mediated truths;
"Signs and wonders, the truth and only but the truth"
(2011)



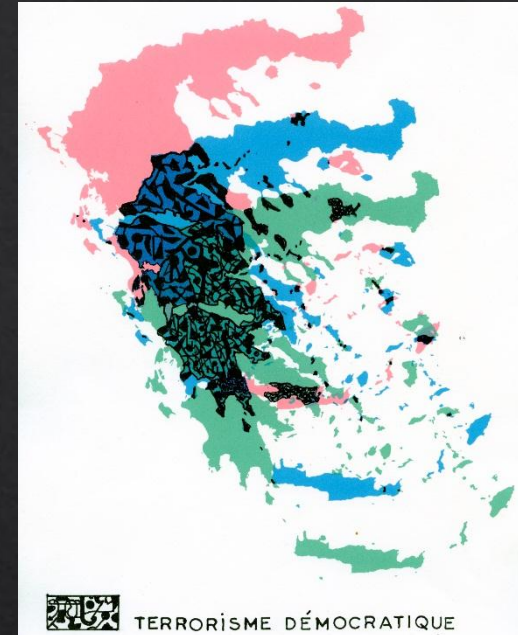
"People live their deaths
and
die their life" *Heracletus*



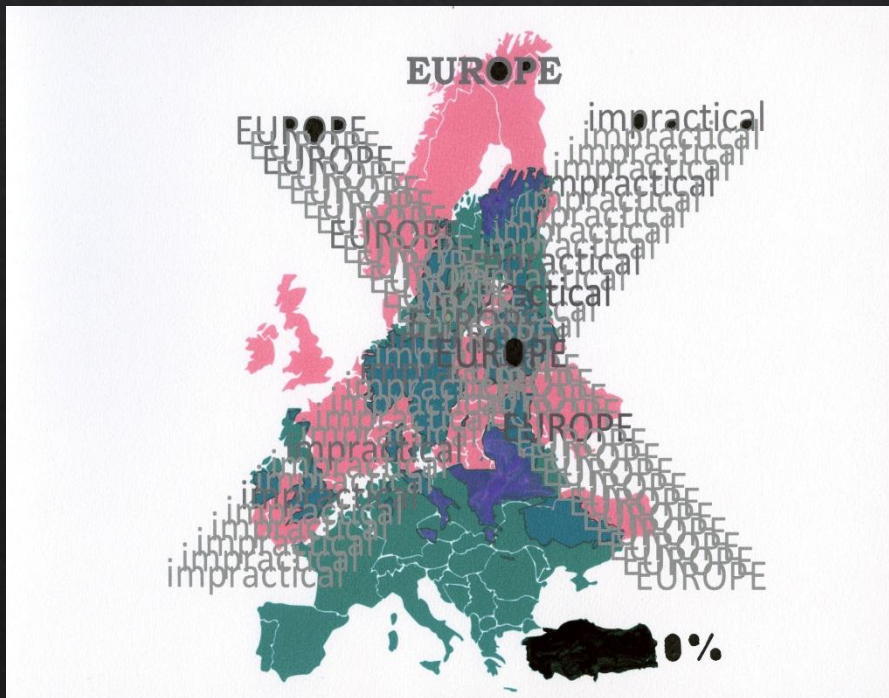
"QUO VADIS?" (2009)

.. in a Europe and Greece - dystopian

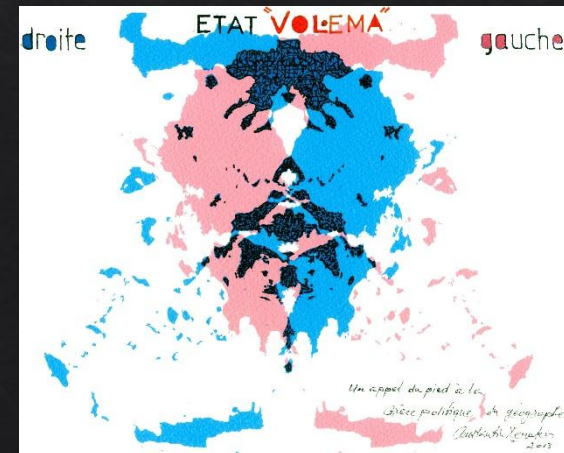
"Democratic
Terrorism", 2013



"Confused Europe", 2013

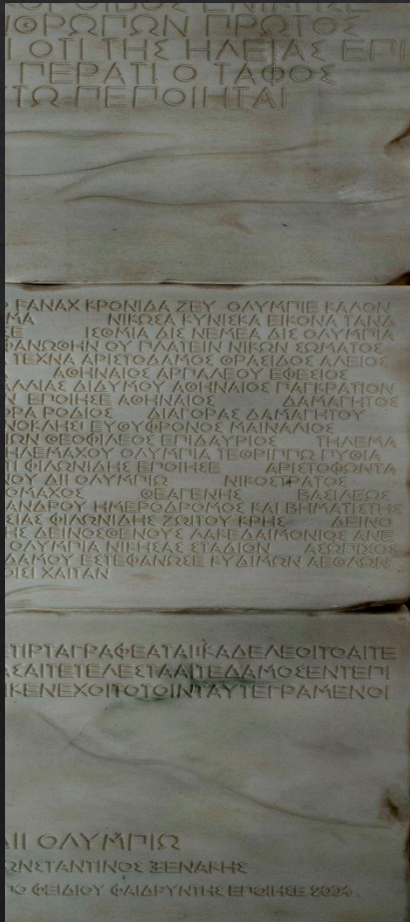


Right, Territory Manipulation, Left "2013"



... but he insists on ignoring the global crisis of values - continuing to create his critically commenting art

“Dedicated to Olympian Zeus”, (2004/2012)



... with his own language and his own hand-written alphabet.

He invites us to participate as active spectators in his art and in trying to decode it.

It is the only way to participate in what the artist himself, with logic and passion, has entrusted to us with his work, full of critical thinking about our human and our modern world, dystopic and dissonant.

He who comes from the Greek East and walked in the West ...
The one who conjured two worlds and two cultures as another Alexander

**Serres is celebrating a great work - a great
artist - of international reach**

Constantin Xenakis

**... from Cairo and Abukir,
Paris, Berlin, Brussels, Cannes, Madrid, Metz, Zagreb,
Munich, Malmö and Lund
New York
Tokyo, Seoul and Taipei,
Athens and Thessaloniki
deposited his valuable and unique dowry in Serres**

**Great dowry,
Huge responsibility ...**

For all of us

We thank him very much



along with Telis, dear colleague, who made something very important
and not so common nowadays for his city of birth