



---

Michael Parlamas  
Professional Doctorate 2007

# CULTURAL IDENTITY AND THE HYBRID IMAGE

by

MICHAEL PARLAMAS

---



## Acknowledgments

I would like to thank and express my deep sense of gratitude to the following people for their support and assistance.

I would like to thank my programme leader Geoff Brunell and course tutor Edward Whittaker for all their patience throughout an editing and cross-reviewing process. Also my friend Yannis Tsitsovits for his support and help with the text.

Most important to IKY, the Greek State Scholarship's Foundation for their financial support. My family who with their love, support, guidance, and endless patience have been truly inspirational. And last but not least all my friends in Greece and London.

# CULTURAL IDENTITY AND THE HYBRID IMAGE

by

MICHAEL PARLAMAS

---

## Abstract

This paper discusses the research I undertook over the 3 years of my Professional Doctorate, both on a practical level as well as the theoretical framework that supports my practice.

My research elaborates on issues that have been brought up while on my Master's degree. On a theoretical level, the question of using my cultural identity in my practice as well as examining the assumption of an ethical stance regarding the use and appropriation of pre-existing cultural references have been the main core for writing this paper and creating my work. First of all, I have been looking closely at concepts of the Rhizome and painting as an open system – as elucidated by the philosophers Deleuze and Guattari in 'A Thousand Plateaus' – to make sense of my work's multiplicity and perplexity when it comes to combining and juxtaposing disparate elements. I was interested in the process of thinking and the endless associations that the human brain is capable of. The outcome of this creative process is the creation of a hybrid model of painting that samples painting techniques from throughout the history of art as well as attempting to combine abstract with figurative elements. As a result, the issue of appropriation had to be brought up and discussed in this report, not only by making references to artists whose work has been based on the concept of appropriation (such as Fiona Rae, Chapman Brothers, Gilbert & George and Chris Offili, to name a few) but also further discuss the distinction a copy from simulacrum. Deleuze states that a copy whose relation to its original has become attenuated, can no longer properly be said to be a copy – that is why a copy and a simulacrum could co-exist, since they have become completely irrelevant to each other. On the other hand, Baudrillard contrasts the simulacrum's existence with that of the original, stating that the former can only exist if the latter is non-existent. I relate this to my practice, in the sense that I have always questioned the imitative quality of my work. Where does one draw the line between imitation and emulation? I conclude by quoting Joost Smiers' comment, which I believe summarises the above, that artists have been always influencing and borrowing ideas from their predecessors – the best-known examples being Bach and Shakespeare.

Finally, in this report I have been trying to find links between globalisation, multiculturalism and hybridity. I have been researching intellectuals such as Kraidy and Nederveen Pieterse who assert hybridity as the rhizome of culture. More specifically, Kraidy notes that there are traces of traces of other cultures that exist in every culture. In doing so, I have come up with the concept of creating a hybrid version of an iconic pivotal figure of Ancient Greek history: the Greek sculpture Kouros.

---

## Contents

<b>Acknowledgements</b>	2
<b>Abstract</b>	3
<b>1 Introduction</b>	
1.1 Education	
1.1.1 BA University of Thessalonica 1995-2000.....	
1.1.2 MA Central Saint Martins College of Art & Design 2002-2003.....	
1.1.3 Professional Doctorate at University of East London 2003-2007.....	
<b>2 Painting as an Open System.....</b>	<b>8-9-10-13-14-15</b>
<b>3 Methodology</b>	<b>17</b>
3.1 Resources.....	<b>18</b>
3.1.1 Mexican Masks-Lucha Libre.....	<b>18-19</b>
3.1.2 Japanese pop culture and Action Heroes.....	<b>23-24-25</b>
3.1.3 Kouros a universal symbol for humanity.....	<b>29-30</b>
3.1.4 Hybridity as part of Globalisation.....	<b>33-38</b>
<b>4 Professional Practice</b>	
4.1 Collaborations 2005-2006	
4.1.1 CLASH ART.....	<b>40-43</b>
4.1.2 THE FOUNDRY Pink Room.....	<b>41</b>
4.1.3 Seven Seven Contemporary Art.....	<b>42</b>
4.1.4 Clash Art VOL. 3 Presence and Absence.....	<b>43</b>
4.1.5 Floating Odyssey.....	<b>44</b>
4.2 Employment information/full time-part time education.....	<b>45-47</b>
<b>5 Curriculum Vitae.....</b>	<b>48</b>
<b>6 Bibliography.....</b>	<b>49</b>
<b>7 References</b>	
7.1 Websites.....	<b>49</b>
7.2 Magazines/Newspapers.....	<b>49</b>

## 1 Introduction

---

Firstly, what I have been trying to achieve with this report is to identify the sources that I have been using to create my paintings and to find out in what ways they are meaningful and important to me. I have realised that in the past I sometimes couldn't focus on the more important elements on my work – rather, I could draw my attention to practically anything, resulting in a more generic outcome. Reading 'A Thousand Plateaus' by Deleuze and Guattari made me appreciate that such an approach to painting is possible if it is implemented in an organised way. Consequently, the Professional Doctorate part of the research was to discard elements that were not so relevant and which created confusion and hindered the ideas I wanted to depict, as I explain in 'Painting as an Open System'

It also inspired me to select imagery that was more personal in order to create a more unique style that would reflect my ideas and thinking. This part of the research can be found in the chapter called 'Sources', where I further analyse the major influences in my paintings, such as Japanese and youth culture as well as Mexican masks and video games.

The creation of my paintings is based mainly on a collage and juxtaposition of elements drawn from my personal life and a preoccupation with video games and comic culture, along with images associated with my cultural heritage.

The reason I have been trying to explore this contradiction between the past and the present is primarily my fascination with other countries and cultures – a fascination that would occasionally lead me to neglect my own. Nowadays, younger generations worldwide are influenced by dominant cultures that imitate specific lifestyles and which in most cases are imported by the United States. My exposure to American culture from an early age but also my admiration for Japanese youth culture had somewhat alienated me from my Greek roots. I didn't fully apprehend my unawareness of Greek history until I first came to London to study. It was the first time where I felt the need to explore my country's ancestors and their history, especially the archaic Greek period (800-500BC), which is internationally recognised for achieving beauty and aesthetics of an unparalleled level. These ideas are explored in more detail in 'Kouros a Universal Symbol for Humanity' as well as 'Hybridity as Part of Globalisation'.

This interest was also spurred by exploring and researching into concepts of appropriation, cultural identity and hybridity – ideas mainly associated with postmodernism – during my Master's degree. More specifically, I have been looking at artists that combine disparate elements in their work, derived from both popular culture and high art. Artists such as Fiona Rae, the Chapman Brothers, Takashi Murakami, Barry McGee, Jessica Stockholder, Gilbert & George and Chris Ofili – to name but a few – have all made an impact on both the technique of and the theory behind my painting.

At the same time, from a theoretical standpoint, I have been reading books regarding globalisation issues (Pieterse's 'Globalisation and Culture' and Smiers's 'Arts Under Pressure'), multiculturalism

(Aldershot's 'The Challenge of Diversity') and postcolonial theories (Jameson's 'Postmodernism or the Cultural Logic of Capitalism' and Hardt & Negri's 'Empire') in order to better understand the world I am a part of. These concepts are elaborated on in 'Hybridity as Part of Globalisation'.



Kouros with Sakura Kimomoto accessories/Acrylic on canvas/190x120cm/2007

## 1.1 Education

### 1.1.1 BA University of Thessalonica 1995-2000

On my BA, I was preoccupied with portraiture either of friends or myself with strong references and inspiration from cartoons and especially those of Japanese origin. This resulted in portraits that had exaggerated features, strong facial expressions and were very colourful. I believe the fact that I was so drawn to contemporary Japanese culture and felt the need to appropriate these elements, which to me seemed fresh and added a personal touch to my work. I was really into video games and animation, so it was unavoidable in a way that these references surfaced in my work. I hadn't questioned why these things were important to me, why I used them in my paintings and what effect they created. I considered I was more interested in the practical aspect of the work. I was still struggling to perfect my technique with oils and create articulate images.

The fact that the tutors at Aristotle University didn't have a national legacy as important as those of the tutors of the School of Athens, allowed more space for us to be creative without feeling the need to depend up our heritage, and thus be a part on the continuation and creation of a Greek style in painting and Greek art in general. We didn't have a fixed identity so we didn't care at all if our work contained elements of the Greek tradition; we just wanted to create eye-catching images that would strike a chord with our generation.



Diptych Painting at University of Thessalonica/mixed media/190x400cm/2000



### 1.1.2 MA Central Saint Martins College of Art & Design 2002-2003

The first time that I questioned my cultural identity was when I was at Central Saint Martins College of Art and Design. It was also the first time that I had colleagues from the cultures I was referring to. For example, when I was using Japanese characters in Greece, my selection was due to aesthetic purposes, since nobody could understand what I was painting. When I first moved to London and to the MA at Saint Martins the Japanese students on the course were questioning me as to why I chose the particular text and whether I knew its meaning.

This was something that made me reconsider the choices that I was making and made me want to be more conscious of them. It was then that I decided to learn Japanese in order to have some control over the writing that I was including in the composition of my painting. I researched the images I was using, determining what was their significance in Japan.

My MA thesis raised questions by my tutors that if someone was making reference to Greek history in their practice, but they did not know much about Greek history and misinterpret or distort the meaning and significance of the images, how would I feel. They wanted me to take an ethical stance towards this cultural “exchange”, to question what makes it valid, and what I believe the outcome would be. While at St.Martins I didn't pose these questions through my paintings but through my MA thesis. The pressure of time then didn't leave much time to further research these, so I had to wait until I started the Professional Doctorate where I would have 3 years to develop these ideas and eventually manage to translate these concerns into images.

This is how the phenomenon of globalisation came to me, and in the following, I am going to try to explain how I wish to connect this concept with other ideas that I am introducing into my work.



Self-portraits/oil on canvas/190x210cm/2002-2003

### 1.1.3 Professional Doctorate at University of East London 2003-2007

For the Professional Doctorate, the main idea behind my proposal was to bring to the forefront my Greek identity and manage to introduce it into a contemporary context by either juxtaposing it next to fashionable symbols or by making a funny connotation. Gradually I started to bring in elements coming from other disciplines, architecture for example or graphic design. I soon realized that all of my work was compiled of smaller independent projects. They are interrelated somehow by the meaning they convey or an image or colour. The book, "A Thousand Plateaus", from Deleuze and Guattari, helped me to understand the nature of my work and make sense of it. In particular, I was interested the term "Rhizome", that appears in the Introduction to *A Thousand Plateaus*. A rhizome implies specific connections with other concepts just as the book is written in a series of "plateaus", reflecting a less hierarchical organization in favour of less structured, "rhizomatic" growth.

*"Puppet strings, as a rhizome or multiplicity, are tied not to the supposed will of an artist or puppeteer but to a multiplicity of nerve fibres, which form another puppet in other dimensions connected to the first: "Call the strings or rods that move the puppet the weave. It might be objected that ITS MULTIPLICITY resides in the person of the actor, who projects it into the text."*

Deleuze & Guattari *A Thousand Plateaus: Capitalism and Schizophrenia* /University of Minnesota Press, 1987/pg.3



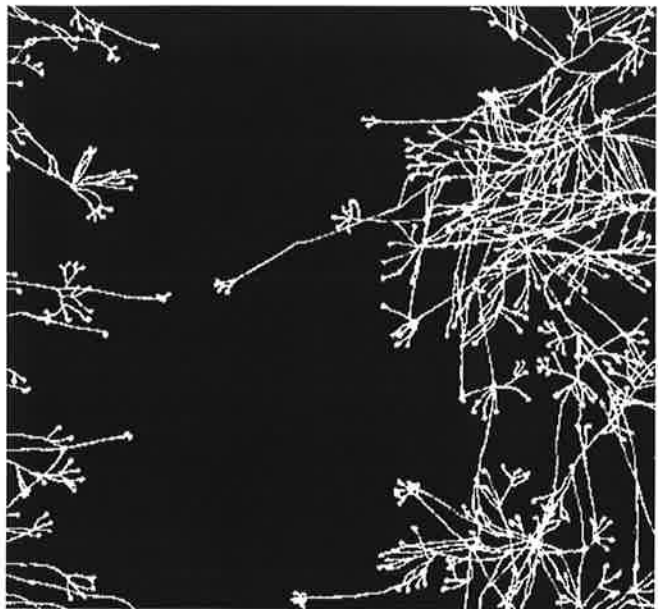
*Assemblage of various drawings-studies for the Professional Doctorate 2005*

## 2 Painting as an Open System

My work is a creation of an open system, which Guattari mentions in the book, "1000 Plateaus" as a rhizome, (a metaphor for various invisible connections, often identified with the work of philosopher Gilles Deleuze and co-author psychoanalyst Felix Guattari)<sup>1</sup>

*Gilles Deleuze and Felix Guattari used the term "rhizome" to describe theory and research that allows for multiple, non-hierarchical entries and exit points in data representation and interpretation. In A Thousand Plateaus they opposed it to an arborescent conception of knowledge, which worked with dualist categories and binary choices. A rhizome works with horizontal and trans-species connections, while an arborescent model works with vertical and linear connections. Their use of the "orchid and the wasp" was taken from the biological concept of mutualism, in which two different species interact together to form a multiplicity (i.e. a unity that is multiple in itself).*<sup>2</sup>

**A rhizome doesn't begin  
and doesn't end, but is  
always in the middle,  
between things,  
interbeing, *intermezzo*."**



**From *Rhizome* by Deleuze & Guattari**

Like a Rhizome then, my paintings can be adopted to different kinds of art media forms, for example an installation that expands inside a room with my paintings as the main core, defying categorization, painting or sculpture, 2-D or 3-D. I was looking at artists such as Barry Mc Gee and Jessica Stockholder. Barry Mc Gee for his wall assemblages of drawings, photos, and signs that he places in old thrift store frames and Jessica Stockholder for her use of found objects and relation to painting and architecture.

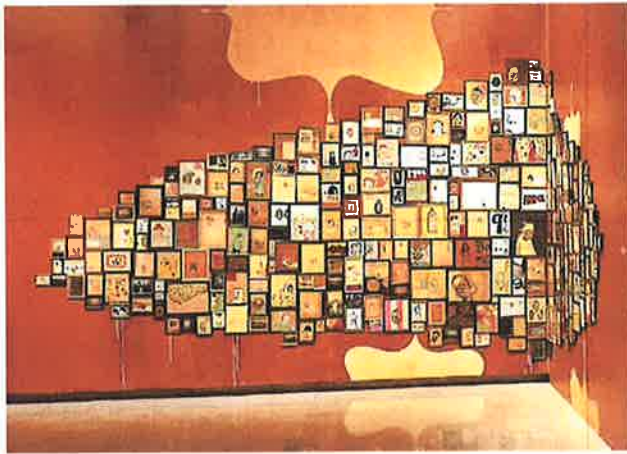
Jessica Stockholder has said in one of her many interviews: 'My work developed through the process of making site-specific installations — site-specific sometimes in very specific ways but also just by virtue of being "art" in a room; there's at least that much going on between the work and its context; after all, paintings don't hang on trees. In all of the work I place something I make in relationship to what's already there. With installations it's the building, the architecture, or you

<sup>1</sup>Negotiations, 1972-1990/ Gilles Deleuze/New York: Columbia University Press, 1995 /pg.31-32

<sup>2</sup>[http://en.wikipedia.org/wiki/Rhizome\\_%28metaphor%29](http://en.wikipedia.org/wiki/Rhizome_%28metaphor%29)

might say it's the place that I work on top of; with the smaller pieces I work on top of or in relation to things that I collect.'<sup>3</sup>

In the images below from my participation with Clash Art at the gallery Seven Seven Contemporary, I am experimenting with the idea of painting as installation. My intention was to create an environment that would recreate a domestic setting for my paintings and more



Barry Mc Gee Installation details, 1998, at the Walker Art Center.



Jessica Stockholder "Vortex in the Play of Theatre with Real Passion: In Memory of Kay Stockholder"

specifically my ideal room: a space that approximates the imaginary, yet remains intangible due to the irreconcilable difference between what is cozy and personal and what is on display for public contemplation.. The installation, which is an attempt to turn the gallery space into my own "room" where people are invited to intrude upon, is therefore not a "copy" of my real room, because the transformation that it has undergone derives its inspiration from all sorts of different rooms – for example, a 1970s retro TV living room set or an 1980s groovy disco-themed room. In my opinion it would be easier for the visitors to identify with this room as it reminds them of several interior scenes they might have encountered in the past. The fake family photographs above the fireplace are the only things that might have implied a domestic atmosphere. The relationship between fake and original, real and artifice was too apparent since there was no intention of hiding the difference between the gallery space and an interior room but rather have these two notions in constant battle with each other. They were competing as well as complementing each other.

I wanted to combine with my paintings some found objects, used as raw material (trolley, chair, radio, disco ball, framed photographs, torn wallpaper, toys, floor mat), which have caught my attention for their rich colour, or association with a certain period of time (for example I used the disco ball because it refers to the era of the 70s that I personally like). I was interested in drawing attention to objects that are usually regarded as having little aesthetic value. In the installation I wanted to encourage the visitor walk further inside the space and around the different wooden structures and toys scattered on the floor. I wanted to make use of the architecture of the space and transform the dull gallery room by taking over the walls, the floor, the ceiling and windows with my paintings and favourite objects. This idea of incorporating the space in my work is something that I wish to develop further by using drawings and photographs of the specific site, in order to

<sup>3</sup> <http://www.jca-online.com/stockholder.html>

plan more carefully the installation. Jessica Stockholder is setting up her installations in a very similar manner to how she would make a painting. That is exactly what I would like to achieve in the future. There will be even more integration between my paintings and the found objects.



Installation view at Seven Seven gallery a collaboration with artist Eunji Kim 2006

The visitors I spoke to all had mixed emotions when entering the room because they weren't sure whether it was an exhibition or a private room. Music and a disco ball was used to give the sensation to the viewer that they are welcomed to relax and enjoy the environment without necessarily feeling like they are in a gallery space. The makeshift arrangement of props, furniture, torn wallpaper, vintage items, toys and family photograph loosely made reference to their original counterparts scattered throughout the gallery space with an intention to arouse childhood memories and nostalgia. I was interested in having those two contradictory feelings taking place at the same time: being in a cosy environment where someone could relax but at the same time encouraging people to feel as though they have intruded a private space.

Although my work is at its core, figurative, there is a constant exploration of abstract forms and shapes aimed at combining abstraction with figuration. The figures that I paint are not placed in a natural environment but in a non-representative space composed of abstract shapes. Like a rhizome, any point from my previous work (i.e. my preoccupation with portraiture from the MA, video games, media), can be connected to any other, (concepts of globalisation, cultural identity, ancient Greek history). This is more prominent in my smaller works where I combine different elements and visual resources to create a series of drawings and paintings. At first glance it might seem that the resources are randomly selected. This is not the case. The drawings or small paintings can be categorised into smaller groups of individual themes. There are those that have cultural associations and more specifically based on Ancient Greek sculptures, drawings that make reference to popular culture, (brands-icons-animation-design-street culture), and those that draw inspiration from traditional forms of art such as portraiture, figuration and abstraction. The affirmation and acceptance of diversity in the images and thinking relies on the concept that this process of conflict

and dialogue is a pluralistic framework that supports the simultaneous existence of different cultural and aesthetic values.



Logo inspired abstract compositions 2006



Abstract composition 2006



Ancient Greek inspired paintings and traditional figurative paintings 2006



Self portrait#1/150x70cm/acrylic on canvas 2006



Self-portrait#2/150x70cm/Acrylic on canvas/2006



Consequently my practice embraces different kinds of artistic expression as well making no distinction between "high" and "low", or popular culture, both in choice of materials used to produce art and in methods of displaying it. Examples of pluralism in expression and thinking can be found in multiculturalism. This is something that I am going to discuss in the section 'Hybridity as Part of Globalisation'. One of the many links for the images and resources to blend together is the way that they are placed next to each other; such an example is the depicted in the following picture of my installation at the AVA gallery. This creates a dialogue between the endless possibilities of interpreting a piece of artwork by the viewer. Furthermore, by handling the various paintings as small reliefs and taking advantage of the different thickness of the wooden structures of the paintings, an organic piece was created. With the addition of colour, context, concept and composition, the relationship between the individual pieces functions both at an individual level but also as a whole.



AVA installation 2006

Returning to painting as a rhizome, one of the most important characteristics of it is that it has diverse and numerous portals that never reach the same point. In particular this open system, resembles a *tabula rasa*, a blank page prior to brainstorming. Every image that I paint has a particular association that is linked with my current experience in life, my past and future. The different images function as imaginary lines that expand in directions, and are later linked with something else, making the process of painting a chain reaction.

There are times where I have more control of how this imaginary map is going to develop and some other times its more instinctive. Most of my paintings derive inspiration from life itself using

everyday images, which then I try to find links and connections in order for me to conceive the final piece.

The way these things are chosen and where they are placed is not connected to a particular model. They are mobile and sometimes I intentionally use them randomly. The reason for choosing this particular notion for specific pieces is that I am interested in the movement of thought. *The movement of thought is flexible and nomadic, transversal and non hierarchical.*<sup>4</sup> Everyone thinks differently. The way I weave these different elements together is unique to my personal identity, which is reflected in my art. As Henceforth Locke observed, personal identity is founded, not on the substance or the body, but in the "same continued consciousness"<sup>5</sup>. Consequently, Personal identity (or the self) cannot be found either in the soul or the body and as Aristotle said, *intellect, an asset of mind capable of dealing with mental abilities like abstract thinking, comprehension and imagination is not a property of a specific material organ (or part of one) because then it would be restricted to receiving only certain kinds of information, as the eye is restricted to receiving visual data and the ear is restricted to receiving auditory data. Since the intellect is capable of receiving and reflecting on all forms of data, then it must not be a physical organ and, hence, it must be immaterial*<sup>6</sup>.

Descartes in his book *Neoplatonism to Scholasticism* adds another point to the aforementioned statement. That not only that the mind exists and constitutes an extension of the body, but also is a substance whose essence is thought. Furthermore, the eyes receive the visual stimulants and through a filtering and creative process (intellect) are put together to form the artwork.

Deleuze and Guattari discuss a similar notion in their book *Negotiations*. Since it is not a physical organ, a body without organs is a body that lacks organization, therefore is driven by unconstrained forces. Despite that, it still remains a body and Deleuze and Guattari have named it *Body without Organs*.

*A body without organs is defined not by the organs it contains but rather by the forces that intersect and the things it can do. The body is not something that harbours an interior grid of organs but is instead the temporary product of a large exterior mapping of forces*<sup>7</sup>.

A *Body without Organs* is just a desire. It is the desire we all have for specific things. If desire can go beyond a fetishistic approach, it can take various forms - as many as there are people acting upon that very desire. At this stage, according to Deleuze it is at this stage that multiplicity and the unavoidable creation of a hybrid image arises since desire is not limited to a specific preference for a single object. Desire is force, energy that is being charged and then dies out or takes another form.

---

<sup>4</sup> Deleuze and Guattari: *New Mappings in Politics, Philosophy, and Culture* by Eleonor Kaufan, Kevin John Heller/pg5

<sup>5</sup> John Locke's chapter XXVII "On Identity and Diversity" in *An Essay Concerning Human Understanding* (1689)

<sup>6</sup> Aristotle (c. mid 4th century BC) *On the Soul (De anima)*, ed. R.D. Hicks, Cambridge: Cambridge University Press, 1907; Books II-III trans. D.W. Hamlyn, Clarendon Aristotle Series, Oxford: Oxford University Press, 1968.

<sup>7</sup> *Negotiations, 1972-1990/ Gilles Deleuze*/New York: Columbia University Press, 1995 / pg5-6

everyday images, which then I try to find links and connections in order for me to conceive the final piece.

The way these things are chosen and where they are placed is not connected to a particular model. They are mobile and sometimes I intentionally use them randomly. The reason for choosing this particular notion for specific pieces is that I am interested in the movement of thought. *The movement of thought is flexible and nomadic, transversal and non hierarchical.*<sup>4</sup> Everyone thinks differently. The way I weave these different elements together is unique to my personal identity, which is reflected in my art. As Henceforth Locke observed, personal identity is founded, not on the substance or the body, but in the "same continued consciousness"<sup>5</sup>. Consequently, Personal identity (or the self) cannot be found either in the soul or the body and as Aristotle said, *intellect, an asset of mind capable of dealing with mental abilities like abstract thinking, comprehension and imagination is not a property of a specific material organ (or part of one) because then it would be restricted to receiving only certain kinds of information, as the eye is restricted to receiving visual data and the ear is restricted to receiving auditory data. Since the intellect is capable of receiving and reflecting on all forms of data, then it must not be a physical organ and, hence, it must be immaterial*<sup>6</sup>.

Descartes in his book *Neoplatonism to Scholasticism* adds another point to the aforementioned statement. That not only that the mind exists and constitutes an extension of the body, but also is a substance whose essence is thought. Furthermore, the eyes receive the visual stimulants and through a filtering and creative process (intellect) are put together to form the artwork.

Deleuze and Guattari discuss a similar notion in their book *Negotiations*. Since it is not a physical organ, a body without organs is a body that lacks organization, therefore is driven by unconstrained forces. Despite that, it still remains a body and Deleuze and Guattari have named it *Body without Organs*.

*A body without organs is defined not by the organs it contains but rather by the forces that intersect and the things it can do. The body is not something that harbours an interior grid of organs but is instead the temporary product of a large exterior mapping of forces*<sup>7</sup>.

A *Body without Organs* is just a desire. It is the desire we all have for specific things. If desire can go beyond a fetishistic approach, it can take various forms - as many as there are people acting upon that very desire. At this stage, according to Deleuze it is at this stage that multiplicity and the unavoidable creation of a hybrid image arises since desire is not limited to a specific preference for a single object. Desire is force, energy that is being charged and then dies out or takes another form.

---

<sup>4</sup> Deleuze and Guattari: *New Mappings in Politics, Philosophy, and Culture* by Eleonor Kaufan, Kevin John Heller/pg5

<sup>5</sup> John Locke's chapter XXVII "On Identity and Diversity" in *An Essay Concerning Human Understanding* (1689)

<sup>6</sup> Aristotle (c. mid 4th century BC) *On the Soul (De anima)*, ed. R.D. Hicks, Cambridge: Cambridge University Press, 1907; Books II-III trans. D.W. Hamlyn, Clarendon Aristotle Series, Oxford: Oxford University Press, 1968.

<sup>7</sup> *Negotiations, 1972-1990* / Gilles Deleuze/New York: Columbia University Press, 1995 / pg5-6

Similarly, something that happens too quickly is fictitious. In that sense my hybrid is a fictitious creation where opposites co exist, coalesce, and connect<sup>8</sup>. The sculpture of Kouros is a representation of a body (The body is as immediately virtual<sup>9</sup> as it is actual) juxtaposed with a national element, the flag and Japanese paraphernalia (action heroes, Mighty Atom, Doraemon), the material - brushstrokes and the myriad mark makings. My hybrid is a virtual creation in a sense that is a depiction of *neither reality nor merely what it could have been but rather what I imagined it to be*<sup>10</sup>. The painting is a virtual reality where space and time are unified categories imposed by the subject painted on the canvas.<sup>11</sup>



Microtopia/ 150x120cm/ acrylics, markers, collage on canvas/ 2006

<sup>8</sup> Massumi, Brian *Parables for the virtual: movement, affect, sensation* / Brian Massumi. - Durham, NC: Duke University Press, 2002/pg30

<sup>9</sup> I use the word 'virtual' as it is seen in the *American Heritage Dictionary*: Existing in the mind, especially as a product of the imagination. Used in literary criticism of a text.

<sup>10</sup> Gilles Deleuze, who uses the term virtual, refers to something that has the potential to become actual. "Virtual" is not opposed to "real" but to "actual," whereas "real" is opposed to "possible."

[http://en.wikipedia.org/wiki/Gilles\\_Deleuze#\\_ref-13](http://en.wikipedia.org/wiki/Gilles_Deleuze#_ref-13)

<sup>11</sup> [http://en.wikipedia.org/wiki/Gilles\\_Deleuze#\\_ref-13](http://en.wikipedia.org/wiki/Gilles_Deleuze#_ref-13)



Untitled/ 140x110cm/ acrylic, markers, collage, glitter, prospect glass on canvas/2006

### 3 Methodology

For 3 years of my Professional Doctorate I have been painting mostly with acrylics. My initial intention was to create flat and graphic paintings using an industrial colour range. The reason for that was to create vivid and striking images that would reflect the concept and the colours used in Pop Art, the fashion world, graphic design, advertising, and the world of media in general. In many of my paintings I have been using fluorescent colours (pink, green and yellow) in conjunction with more natural colours, such as brown, black and grey. This strengthens the contrast I wish to achieve between artificiality and naturalism. This is similar to what I am trying to convey by juxtaposing the Greek Kouros, with the body of a bodybuilder. Similarly, I am comparing and contrasting the past with the present by juxtaposing the ideas behind Pop Art with the classic value of the Greek sculpture. By choosing colours used in familiar images - from consumerist culture, mass production, magazine adverts, supermarket products and brand name packaging - to paint the hybrid image of the bodybuilder and the Kouros, I intend to bring together the style of cheap, low art with the established and recognised imagery of artistic endeavour. For me both of these two different cultural positions hold the same interest. Through my paintings I am trying to show that when placed together they create an even more interesting dialogue than when they are separate.

The same ideas apply to the choice of materials. A big influence on my technique and selection of materials has been the artist Chris Ofili. Consequently, there is a clear preference towards more graphic materials, such as acrylics, a versatile medium with which I have experimented. By using an extensive range of gels and mediums that are increasingly used across the creative arts I have achieved a wealth of colour and texture effects. As I mentioned above, the combination of more traditional art materials, such as oil colours with more recent art mediums, such as acrylics or resin, as well as craft and design products such as stamps, colour pencils, markers, glitter and card making materials is an essential part of my practice. I have extensively used resin, a material closely associated with artist Chris Ofili, to create a layering of colour. In some cases I have used prospect glass in an attempt to differentiate my painting, but also because I was looking at light boxes and the idea of painting as a commodity. I have used the prospect glass to trap materials in-between but also paint on its surface. It is an idea that I would be interested to explore further in the future. In the first year of the professional doctorate, my studio practice consisted primarily, of the creation of small drawings on paper.

Drawing is an essential stage in the implementation of my bigger pieces. They are not just smaller versions of the bigger paintings. They provide a platform for experimentation and discovery of new ideas and painterly qualities that I could use in a different order to create larger compositions. For my smaller drawings I have used a similar approach to that of my paintings, which is described in detail below.

I collect all the necessary materials, for example images from books, magazines, Internet and bits and pieces that I found interesting (stickers, papers, fabric etc.). Similar to artists such as Gilbert and George, I create an archive of source material that I store inside folders. When all subject matter is collected I then chose the different images and put them together in order to make the composition. Most of the time I make a draft on the computer using Photoshop so that I have an overall view of the painting. Changes result throughout the painting process.

Most of the imagery that I have used to make the small drawings come either from the book Boardman, John, 1927- Greek sculpture: the Archaic period: a handbook. - London: Thames and Hudson, 1978. I chose this book because it gave me insight to various ancient Greek sculptures, from the archaic period in which the sculpture of Kouros was created. Besides this book I have extensively used the Internet to research more images of Greek sculpture as well as other images usually related to comic books and manga. For my latest larger painting, I had downloaded and printed a series of national flags. Through the Internet I collected various pictures of bodybuilders and more specifically from a website called Classis Bodybuilders of the Golden Era. This website provides an extensive selection of the most important bodybuilders from 1900 through to the early 1980s.

I had also made reference in design, architecture, science, human anatomy, biology and street culture. I have chosen the above topics because they have been part of my educational background in school. Therefore I wanted to include aspects that I have an interest in, are shaping my thinking and my personality.

I started to draw using the images I have collected, and to make collages. In order to combine these elements together I have often used carbon paper to copy the image on my drawing paper or onto canvas. When it is important to keep the original image intact I always use carbon paper. There are times though, when I have to draw a sculpture or a bodybuilder that I do it free hand because it allows me to amplify and exaggerate some parts of the body.

I have also made use of acetate. Many a times I have drawn an image on acetate and then I would adhere the image on the canvas in order to create an over layering effect. The reason I have been doing this is because I am interested in creating some abstract composition. Be it some figurative imagery or brands and logos the overall process throughout my practice has been to lay images upon images so that a new more complex composition is being created.

During my second year of the Professional Doctorate I started creating small canvases as well as medium size ones. Of my small paintings I would say, that many of them constitute a complete piece of work, others are part of a bigger composition and there is a proportion of them that is functioning as an archive of information to be used in creating my bigger paintings.

Therefore in the following months, I created an array of small paintings that combined abstract and formalistic elements with more realistic/figurative ones, therefore introducing a narrative to the work. This juxtaposition of different elements was either taking place on one individual piece or when more paintings were placed next to each other, creating an installation.

During my final year I started a series of large-scale paintings. I do believe that scale is important for my practice. Some of my latest paintings are slightly bigger than life size and I believe that they

make a much stronger impact to the viewer, since they convey a similar feeling of awe as when standing in front of a real sculpture.

For the latest larger paintings, I have been using the projector to create a similar effect. I would first draw the image on acetate paper and then project it onto the canvas. More specifically the first step for the creation of the larger paintings was the collection of national flags. I have then manipulated and changed the colour of the flags so that they retain their geometrical shape but lose their distinctive colour. I have done this as a resultant to my research on cultural identity and the creation of a hybrid identity. By taking away the distinctive colour it does not represent anymore one nation but becomes an art form, an abstract shape that more viewers can identify with, by appreciating the painting.

After this first step of designing the background I would add the image of the bodybuilder and then change the original head of the bodybuilder to a Japanese fictional hero. Usually the head is proportionately smaller than the body, as most people have associated bodybuilders with oversized bodies and pin sized heads. Finally, I would add an ancient Greek plinth so that the three main influences are combined in one painting, creating a multicultural/hybrid identity.

There has not been a linear approach to the execution of the various paintings and drawings but rather a continuous shift between narrative/figurative and abstract/formalistic dispositions. This alteration in style had led me to create a 'hybrid' of painting that combined different kinds of methods and techniques. My ultimate goal would be to combine different painting techniques ranging from very thin washes of colour to thick, jagged surfaces of oil colour as well as flat painted areas next to mark making and other painterly qualities. These different elements are combined, by editing together the abstract facets of decorative and figurative painting, from an abstract shape, a decorative element or a figure.



Untitled/100x50cm/acrylic and spray on canvas/2005



### 3.1 SOURCES

I can divide my inspirational sources into 4 main sections. These sections constitute an array of superimposed maps, that when read together, work and transform one another. The first is the use of Mexican Masks, the second, is my admiration for Japan and its youth culture, the video game industry and Japanese animation. Third is my Greek heritage through the introduction of Kouros and finally the phenomenon of Globalisation (which is the link to the above-mentioned sections). These diverse sources are informing my work and myself as a person, since I am constantly changing and adopting new ideas and current trends related in fashion and youth culture.

#### 3.1.1 Mexican Masks-Lucha Libre

The reasons I have chosen to use the Mexican masks in my paintings, besides the elaborate exterior design of the mask, was the history and mystery surrounding those cult cultural icons. Lucha Libre is the Spanish word loosely translated in English as “free-style fighting”. It is a genre of professional wrestling where all the wrestlers or Luchadores, as they are known in their home country, wear a mystical mask that gives them special powers. Masks are a very special part of the Mexican culture and recall early Hispanic times. Whoever wears the mask unveils another side of their personality. A mask is not a mere accessory it is rather a symbol, a cultural icon and for the person who wears it is like having a second skin that gives them special abilities.

This attribute of the mask is something that I wanted to exploit through my paintings. By changing the head of the sculpture into images borrowed from contemporary culture, I interfere and change its historical integrity and turn it into something different, bringing it closer to my world and making it more familiar and approachable. In this way, the figure of the Kouros becomes an action hero very similar to Spiderman or Superman. Masks can indeed capture our imagination, but are also symbols for personality archetypes. In fact, there is a direct etymological link between the term 'persona' and the Latin word for 'mask'<sup>12</sup>. I draw a parallel between the juxtaposition of the two historically disparate figures and the work of artist's Chris Ofili, who generally alludes to his



*Lucha doll*

Copyright © 1999 MAMAKO PUBLISHERS. MANIPULATED DESIGN/LAYOUT/STYLING. ALL RIGHTS RESERVED.

Selection of Mexican wrestling masks

<sup>12</sup> <http://en.wiktionary.org/wiki/Persona>

African heritage. Ofili deliberately misquotes the traditional ritual significance of dung in order to broaden the viewer's interpretation of this material beyond its cultural meaning.<sup>13</sup>

Besides using Mexican masks to replace the head of the sculpture I have also made lots of reference to Japanese icons like Ultraman, Doraemon and Astro boy, which I describe in the following section.



Greek sculpture Kouros with Lucha Libre mask/150x170cm/mixed media on canvas/2006

<sup>13</sup> <http://www.cmoa.org/international/html/art/ofili.htm>



Super Payaso/ 150x120cm /Acrylics and glitter on canvas/ 2006



Rayo De Jalisco/ 150x120cm/ Acrylic, oil, resin and glitter on canvas/ 2006



Enmascarado /100x100cm/ Acrylic and spray paint on canvas/2006

### 3.1.2 Japanese pop culture and Action Heroes



Comic strip from Astro Boy by Osamu Tezuka, 1952

Throughout my practice I derive most of my inspiration from my everyday preoccupation with things that I really like to do.

The most influential source for the implementation of my paintings is my aspiration and love for Japanese video games and Manga (Japanese comic books). The world of video games is enchanting and full of magic, especially for a young person. At my age-my preoccupation with video games has focused more on collecting rare copies rather than experiencing the game itself.

They still fascinate me and this makes me wonder why an adult would continue pursuing something intended for younger groups.

The answer probably lies in the need that most people have to escape from reality. In the videogame world they immerse themselves in they are let loose from insurmountable daily pressure, they can perform feats, which would be impossible to achieve under normal circumstances. There is the possibility to become a different person, a heroic character, with superhuman powers and to defy any danger. One can even contradict the laws of nature, for example the law of gravity (as Superman does). It is a unique experience.

My preoccupation with Japanese video games has confirmed that such obsessions are an escape to a fantasy world. Although these electronic games are in Japanese and I have a basic knowledge of this language, not being able to follow the script places me



Doraemon by Fujiko F. Fujio,

in a more favourable position because I can contemplate my own story and make up my own version of the original scenario.

Parallel to that, comic heroes that come from Japanese popular culture and especially Japanese animation (Anime) and comic books (Manga) appear repeatedly in my practice.

For example, characters like Astro boy, Doraemon and Candy. Similar to Pinocchio, Astro Boy is a little android created by the head of the Ministry of Science Dr. Tenma to fill the void of his lost son in a car accident. Doraemon shares quite a few similarities with Astro boy and proves once more the Japanese fascination with cyborg technology and robots.

Doraemon is robotic cat that travels back in time from the 22nd century to aid a schoolboy, Nobita Nobi. On the other hand Candy is a Shojo Manga, a term used in English to refer to manga and anime aimed at a young, female audience).



**Candy Candy by Kyoko Mizuki (story),  
Yumiko Igarashi (art)**

The main character, Candice "Candy" White is a blonde American girl with freckles, large emerald green eyes and long, curly hair, worn in pigtails with bows. In contrast to Doraemon and Astro Boy, who I acquainted myself with quite late in my life, I grew up with Candy. All the episodes were aired on Greek TV and the reference of Candy in my paintings is homage to the cartoon series and a remembrance of my childhood. Some might ask why I have chosen to portray Japanese cartoons. I owe this to the fact that, since my early childhood, I have travelled extensively (to places such as U.S.A., Brazil, India, Saudi Arabia,

Egypt, Romania and most of Western Europe). This helped me to familiarize with different people, cultures and civilizations. The interest I have for the Japanese culture was triggered by the fact that my father who used to be a sea captain, used to bring me toys from abroad, (originated usually from Japan). Also that back in the 80's in Greece, Japanese animations were hugely popular. For example the Candy Candy series which I make a reference in the triptych with the Kouros sculpture used to be one of my favourite series when I was very young and had a strong impact on me.

One more reason of choosing to combine those elements with the Greek sculpture Kouros was my intention to bring together elements that have a serious significance. In the case of Kouros, an important part of Ancient Greek history, and juxtapose it with something childish, such as Candy. The artists Chris Ofili who has had a strong influence on my work

in one of his interviews said:” *My project is not a p c project ... It allows you to laugh about issues that are potentially serious.*”<sup>14</sup>

Furthermore, Japanese culture has always fascinated me because of the uniqueness of their aesthetic. They have developed a style in decorative arts that is unknown to other cultures. It is purely stylistic and minimal, relying mostly in the dynamic of line. ‘*The Japanese colour is elegant, smart and delicate. They have managed to invent a unique style in decorative arts that despite focusing on realism they skilfully exploit the natural shape while observing the truth*’<sup>15</sup>.



Greek sculpture Kouros with Candy Candy head/150/70cm/mixed media/2006

<sup>14</sup> <http://news.bbc.co.uk/1/hi/entertainment/225737.stm>

<sup>15</sup> A Concise History Of Art by Germain Bazin/London Thames&Hudson,1962





Kouros from Anavissos/ 150x70cm/Acrylic,marker,glitter,collage,resin/2006



Kouros as Spiderman/150x70cm/Acrylic,oil and resin on canvas/2006



Kouros as Superman/150x70cm/Acrylic on canvas/2006

### 3.1.3 Kouros a universal symbol for humanity

Throughout my second year of my practice I focused on the idea of creating a recurring icon.

*Every culture has its icons, inseparable, in the minds of other cultures, from the host that spawned them. Americans Have john Wayne, the French have the Eiffel tower and the Japanese have their kaiju, giant rubber-suit monsters smashing Tokyo to bits on a fairly regular basis.*<sup>16</sup>

I was looking for an icon that is instantly recognisable, (even if I decided to alter it). I wanted it to relate to ancient Greek history, which is the most predominant era in Greek Culture. Last but not least it is an iconic figure that I could combine with an abstract background. The idea of Kouros came with my preoccupation with the gym and my constant attempts to change my body. I was fascinated by the fact that the perception of the male body has changed significantly throughout the centuries.

The human body as a model in painting, and in art in general, is among the oldest-if not the oldest-as a subject of study and what is exciting is the fact that it is continuously reinvented through art. But it is not only the artists who manage to reinvent the human body.

Watching bodybuilders in the gym one cannot help but notice the drastic changes technology and medicine has brought to the human body. Often, a bodybuilder's body is not an image of beauty but a deformation of it; nevertheless it continues to astonish, by manifesting itself in many different ways with the aid of technology (medicine, plastic surgery, prosthetic limbs and other mechanical body implements).

The reason I chose to use the sculpture of Kouros, in combination with the body of the bodybuilder, was to make a comment on this change. *The Greek Kouros that always is nude transcends time and elevates each figure to a universal symbol for humanity*<sup>17</sup>. By comparing Kouros to the buffed and chemically implanted image of the bodybuilder, I managed to represent the gradual creation of a hybrid model of a human being.

Using this Greek icon by combining it with contemporary elements derived from pop culture and the word of media I intend to create a hybrid image that portrays the cultural and social implications of our capitalist society. Images that are meant to be consumed immediately, incoherent images, which seem not to make much sense imply that there is some kind of psychological disturbance. An aesthetic emerges from this, which defies rationalism, celebrates playfulness and suggests an open system that explores and cuts through accepted norms of morality, language, and politics.

I try to find sources, that although when they are put together in a 2-dimensional surface they look disjointed; they are linked by the idea of the human and its limitless ways of expressing human creativity.

In the following sections, through the phenomenon of globalisation and hybridity I will try to find links between all these elements that I am interested in and I portray in my paintings

<sup>16</sup> <http://www.montrealmirror.com/archives/1999/072299/film1.html>

<sup>17</sup> <http://ancient-greece.org/art/kouros.html>



Gerard Buinoud/150x70cm/Acrylic on canvas/2006



Larry Scott 1950/190x120cm/Acrylic on canvas/2006



Roy Callender/190x120cm/Acrylic,gold leaf on canvas/2006

### 3.1.4 HYBRIDITY AS PART OF GLOBALISATION

The concept behind the paintings I have created so far, and particularly the series with the image of the Kouros sculpture, was my determination to create an identity as an artist and a person by juxtaposing my cultural heritage with a contemporary context. Using different flags, apart from the Greek flag, by altering their colours in Photoshop, my intention was to turn a national symbol into an abstract image. In this I was interested in attempting two things. Firstly, by juxtaposing the flag/abstract composition with a more painterly element, either a sculpture or a bodybuilder. In this, I was interested in examining the relationship between different kinds of painterly motifs, the geometrical forms of the flags with the fluidity of figurative painting. Secondly, my intention was to bring to the forefront an icon from the past and by deconstructing its meaning I could create a



Campbell's Soup Can by Andy Warhol, 1964

new hybrid image that drew from the present and past of human history. (Repeated make it shorter)

One Artist that has heavily influenced my work is Fiona Rae. She is both celebrated and criticized for her habit of copying of the trademarks of American Abstractionists and Pop artists. Rae's continual appropriation and juxtaposition works to flatten cultural elements out -- the targets, the Expressionist smears, the dribbles are all copies of copies. The Miró-inspired biomorphic forms, the Twombly-esque scratches, and the Disney allusions that critics love to identify: all fly past in Rae's conglomeration of cultural influences and adopted techniques.<sup>18</sup>

A closely associated argument, to do with appropriating ideas and imagery with the intention to create a new hybrid image, is whether the ability of artists to combine pre-existing elements can be considered art. Artists such as Andy Warhol, Robert Rauschenberg from the 60's, Sherrie Lavine and Walker Evans from the 80's, contemporary artists such as Fiona Rae, Damien Hirst, Chapman Brothers and John Stezaker, are some of the artists who have implemented this idea of appropriating forms and ideas of other artists and combining them creatively. Questions have arisen from this ideology and artists have been criticized for copying pre-existing things without considering the final result as their own. No one can argue though that there are some good examples of art that use pre existing elements in the core body of the art work, as there are some bad examples as well. What is that criterion that separates a successful copy from a bad copy? Deleuze in his article "Plato and the Simulacrum" makes clear the difference between copy and simulacrum. A copy no matter how many times removed, authentic or fake, is defined by the presence or absence of internal, essential relations of resemblance to a model.<sup>19</sup> In other words a copy is always dependent to the original work. On the other hand a simulacrum according to Deleuze and Guattari is a copy of a copy whose relation to the model has become so attenuated that

<sup>18</sup> <http://www.artandculture.com/cgi-bin/WebObjects/ACLive.woa/wa/artist?id=642>

<sup>19</sup> Gilles Deleuze, "Plato and the Simulacrum, October, no. 27 (winter 1983), pp. 52-53.



it can no longer properly be said to be a copy<sup>20</sup>. It stands on its own as a copy without a model.

Michael Camille elucidates the classical notion of the simulacrum in his article "Simulacrum" in *Critical Terms for Art History*. Camille analyzes Plato's opinion of the simulacrum in *The Republic*: The simulacrum is more than just a useless image, it is a deviation and perversion of imitation itself – a false likeness" (Camille, 31-32). Imitation, resulting in the production of an icon or image, results in the production of a representation that can be immediately understood as separate from the object it imitates.

Gilles Deleuze agrees with Baudrillard's conception of the simulacrum as a system of empty signs that signals the destruction of the original reality it is modelled after, though for Deleuze this destruction is brought about because the simulation of the original is so perfect that it is no longer clear where or what the original is. The original could still exist, but its existence is irrelevant, as we do not know where to locate it.

"The artwork, then, is neither an original nor a copy nor a representation. It is a simulacrum, a work that forms part of a series that cannot be referred to an original beginning" (Kelly ed., 517).

According to Deleuze and Baudrillard if the after product is altered in so many ways that it is difficult or impossible or even irrelevant to identify the sources of the original product-model then it is what we could call a simulacrum. But what about artists whose artistic concept were based exactly on the idea of appropriating ideas and images without necessarily altering in many ways their artwork and their final piece still shared many associations with the original source of inspiration. Deleuze uses the example of Pop Art as simulacra that have successfully broken out the copy mold: the multiplied, stylised images take on a life of their own. Joost Smiers in the book 'Arts Under Pressure' states that artists have been always incorporating ideas and "quotations" from the works of predecessors'. He then goes on to mention examples like those of Bach and Shakespeare but also thousands of other artists from different cultures that did the same before them.<sup>21</sup>

For example, the cartoon Betty Boop was based on singer Helen Kane. Kane, however, rose to fame imitating Annette Hanshaw. Both have fallen into relative obscurity, while Betty Boop remains an icon of the flapper. Therefore a copy of a copy, which has been so dissipated in its relation to the original, can no longer be said to be a copy.

Several additional questions are raised as to whether the artists (Fiona Rae, Damien Hirst, the Chapman Brothers, John Stezaker) finally lose their identity ending up by creating an art, which is not original at all or imitating stereotypes promoted by multinational conglomerates and art dealers dictating what is hot and what is not.



Betty Boop was released by Paramount Pictures in 1930

<sup>20</sup><http://www.brianmassumi.com/> REALER THAN REAL The Simulacrum According to Deleuze and Guattari ,Brian Massumi/Originally published in *Copyright* no.1, 1987

<sup>21</sup> Arts under Pressure, Promoting Cultural Diversity In the Age of Globalisation/author: Joost Smiers/publisher: Zed Books, London-New York, 2003/pg70

Some Critics are opposed to the 'irrationality' of the art market, its tendency to treat works of art as mere 'commodities', and the 'distortion of artistic values' it causes. Similarly, reviews related to this point and mainly the fact that many artists launch themselves as a consumer's product. Is the artist dedicated to what sells, what is likeable and creates a kind of art that has been done purely for visual whimsy and does not comment on anything else beyond the artist? Does the artist as "brand" lead to downgrading of art? Is 'commodification' of art evil?<sup>22</sup> The following articles illustrate clearly the opposed nature of these critics:

'The present commercialisation of the art world, at its top end, is a cultural obscenity. When you have the super-rich paying \$104m for an immature Rose Period Picasso--close to the GNP of some Caribbean or African states--something is very rotten. Such gestures do no honour to art: they debase it by making the desire for it pathological ... no painting is worth a hundred million dollars.'

Robert Hughes in The Guardian, 3 June 2004

'With the rise in the market value and prestige of art in the sixties, ideas in art have correspondingly depreciated ... today, art exists, but it lacks a reason for existing except as a medium of exchange, a species of money.' Harold Rosenberg in The New Yorker, 20 August 1973

'When a culture's common aesthetic patrimony becomes just another commodity, everyone is made poorer.'

Editorial, Los Angeles Times, 24 October 1989

Some celebrating this new Era of irresistible and irreversible economic and cultural exchange and others oppose to the closing of institutional channels through which workers and citizens can influence or contest the cold logic of capitalist profit. It is certainly true though that, in step with the process of globalisation, the sovereignty nation-states, while still effectively, and have progressively declined.<sup>23</sup> Negri Hardt in his book *The Empire* says that sovereignty has changed form and its entirely composed of a series of national and supranational organisms united under a single

---

<sup>22</sup> [http://www.findarticles.com/p/articles/mi\\_m0PAL/is\\_509\\_159/ai\\_n6153265](http://www.findarticles.com/p/articles/mi_m0PAL/is_509_159/ai_n6153265)

<sup>23</sup> *Empire* / Michael Hardt, Antonio Negri / London; Cambridge, Mass.: Harvard University Press, 2000/ pg11

logic or rule.

This new sovereignty increases the inability to regulate economic and cultural exchanges<sup>24</sup> it is decentred and deterritorializing apparatus that progressively incorporates the entire global realm within its open, expanding frontiers. In acknowledging this transformation I have chosen national flags as a backdrop to my paintings. I wanted to state that although the sculpture is of Greek origin it could also exist in a multicultural environment where plural exchanges occur through art and more specifically through painting.

By juxtaposing the flags with the sculpture or a bodybuilder and having them stand on an ancient Greek plinth my intention was to create a hybrid identity that would convey the exact meaning of the transformation that the American culture has undergone the last four decades.

*'In the United States they are abandoning their traditional slogan of unity through diversity. Multiculturalism now seeks diversity, not unity'*<sup>25</sup>.

Consequently, a burning issue related to the multiplicity of cultures, concerns the general coexistence of diverse cultures on our globe. Some intellectuals (such as Ayn Rand, Arthur M. Schlesinger, Jr. Brian Barry to name a few) have warned us of the upcoming conflict of civilizations, others have said that could be peacefully managed if westerners would only abandon their ethnocentrism.<sup>26</sup> It is generally accepted that being exposed to diverse cultural origins with a variety of different traditions one can learn to appreciate the tradition, customs, language and religion of the other. For example, a community centre in the United States may offer classes in Indian yoga, Chinese calligraphy, and Latin salsa dancing. That city may also house a synagogue, mosque, and Buddhist temple, as well as several churches of various Christian denominations. This can help to develop emotions such as sympathy, curiosity, resentment and so forth, recognizing that the other way of living has some worth. As a result it can substantially help to bridge the gap with people whose lifestyle, languages, customs, religious or sexual practices differs from ours.

Therefore, Cultural pluralism is a necessary consequence of a flourishing and peaceful democratic society, because of its tolerance and respect for cultural and ethnic diversity<sup>27</sup>. In that sense Hybridity is directly interwoven with issues of globalisation in a sense that the 'cultural logic' of Globalisation 'entails traces of other cultures that exist in every culture as it is presented by Kraidy (2005:148) Kraidy, Marwan M., *Hybridity: or the cultural logic of globalization* (Philadelphia: Temple 2005). Another promoter of hybridity as globalisation is Nederveen Pieterse, who asserts

---

<sup>24</sup> Empire / Michael Hardt, Antonio Negri/ London; Cambridge, Mass.: Harvard University Press, 2000 /pg12

<sup>17</sup> Another thinker who helped shape this notion includes Randolph Bourne. The term cultural pluralism was coined by the American philosopher Horace Kallen

<sup>18</sup> Nederveen Pieterse, Jan, *Globalization and Culture: global mélange* (Oxford: Rowman & Littlefield 2004).

<sup>25</sup> The challenge of diversity : integration and pluralism in societies of immig . - Aldershot : Avebury, 1996/pg33

<sup>26</sup> The challenge of diversity : integration and pluralism in societies of immig . - Aldershot : Avebury, 1996/pg28

<sup>27</sup> [http://en.wikipedia.org/wiki/Cultural\\_pluralism](http://en.wikipedia.org/wiki/Cultural_pluralism)

<sup>28</sup> [http://en.wikipedia.org/wiki/Hybridity#Hybridity:\\_the\\_cultural\\_effect\\_of\\_globalization](http://en.wikipedia.org/wiki/Hybridity#Hybridity:_the_cultural_effect_of_globalization)

Many Japanese artists derive inspiration from Japanese popular culture and Anime. Such artists such as Takashi Kurakami, although infamous in Japan for making the 'Otaku'<sup>29</sup> culture a trend; he is highly regarded in Europe and in the States. Takashi Murakami along with his fellow artists, such as Yoshitomo Nara, Mr and Aya Takano have as main inspiration Japanese street culture and Japanese traditional art and sometimes Ukiyo-e<sup>30</sup>. For them differentiation between high culture, crafts, fine art and low culture is not such an when creating artwork. Takashi Murakami points out that differentiation between craftsmanship and art is an idea of western civilization.



Takashi Murakami



Yoshitomo Nara

'Murakami believes that the idea of hierarchy between high and low mass culture is a western one; for him, the only difference between making a painting and making a handbag is the ratio of personal control to compromise with the practical realities of comities and production schedules'.<sup>31</sup>

In this way man exonerates and mixes features from various sciences, cultures, tendencies, arts or any other element creating this way his or her own personal "style".

Japanese youth mix and match their clothes customizing traditional kimono garments with modern western and often American fashion brands. Their own personal interpretation of the world's most influential sources is expressed through the creation of disparate garment compositions. Such examples can be seen in the Japanese fashion magazine covering the "Harajuku Free Style"<sup>32</sup> of the city Harajuku, the youth culture capital called *Fruits*.<sup>33</sup>

<sup>29</sup><http://www.urbandictionary.com/> Otaku is extremely negative in meaning as it is used to refer to someone who stays at home all the time and doesn't have a life (no social life, no love life, etc)

<sup>30</sup><http://en.wikipedia.org/wiki/Ukiyo-e/> Ukiyo-e, "pictures of the floating world", is a genre of Japanese woodblock prints (or woodcuts) and paintings produced between the 17th and the 20th centuries, featuring motifs of landscapes, the theatre and pleasure quarters. It is the main artistic genre of woodblock printing in Japan.

<sup>31</sup> Art Review, International Art & Style/November 2003 issue/pg48

<sup>32</sup> <http://en.wikipedia.org/wiki/Harajuku/> The area known as "Ura-Hara" (back streets of Harajuku) is a center of Japanese fashion for younger people, with brands such as Bathing ape and Undercover having shops in the area. Harajuku street style is promoted in Japanese and international publications such as *Fruits*.

<sup>33</sup> *Fruits* by Shoichi Aoki (Author)/ Phaidon Press (January 6, 2001)

Japanese youth mix and match their clothes customizing traditional kimono garments with modern western and often American fashion brands. Their own personal interpretation of the world's most influential sources is expressed through the creation of disparate garment compositions. Such examples can be seen in the Japanese fashion magazine covering the "Harajuku Free Style"<sup>32</sup> of the city Harajuku, the youth culture capital called *Fruits*.<sup>33</sup>

The multiplication of cultures within a nation or a political body can be regarded in certain ways as a great asset, and in other ways a deficit. In one country, it can be regarded as an improvement of the quality of life, but in other as a sign of decline.<sup>34</sup> In Japan for example, influences on youth particularly from the USA, is seen as a threat to their culture.

Consequently, In order to be liberated from any moral and ethical concerns and to be devoted exclusively to creativity one should have a good knowledge and understanding of the culture of the other. Since mass culture lacks density of meaning it does not provide the vehicle for mutual understanding that high culture can, mentioned in the book: 'The challenge of diversity: integration and pluralism in societies of immigration'.

At this point it is important to distinguish American from European multiculturalism, as there is a significant difference between them. North American ideology abolishes the distinction between high and low cultures and are all levelled down to the basic elements of everyday culture and mass culture. On the other hand, European multiculturalism has a future only if it develops in dialogue with the European tradition.<sup>35</sup>

Although I do share some common ideas with the north American ideology coming from a European background and having brought up in an environment with a rich cultural heritage I do not intend to abandon my cultural identity but rather place it in a central role in my practice. Kouros is the main axis of the composition of the painting, where all other symbols and images are placed around. Not in a hierarchical way but more as an acknowledgement of where I am coming from.

Having been brought up in Greece where our culture had never had strong ties with consumerism and mass media culture the distinction between high and low culture is still there, and classics still hold privileged status in the school curriculum.

This kind of relationship of high and low culture and their possible co-existence is something that I aim to explore through my paintings. Living in a mass-produced society, for fast consuming people, it is possible to acknowledge and value high culture as well as indigenous heritage by making high culture accessible to a younger generation. An indirect reason for my work was that I wanted to take a part of human history that seems distanced from contemporary life and make it immediate. Artists like Gilbert and George have placed their whole work around this concept:

---

<sup>32</sup> <http://en.wikipedia.org/wiki/Harajuku> /The area known as "Ura-Hara" (back streets of Harajuku) is a center of Japanese fashion for younger people, with brands such as Bathing ape and Undercover having shops in the area. Harajuku street style is promoted in Japanese and international publications such as *Fruits*.

<sup>33</sup> *Fruits* by Shoichi Aoki (Author)/ Phaidon Press (January 6, 2001)

<sup>34</sup> *The challenge of diversity : integration and pluralism in societies of immig . - Aldershot : Avebury, 1996/pg26*

<sup>35</sup> *The challenge of diversity : integration and pluralism in societies of immig . - Aldershot : Avebury, 1996/pg34*

In their manifesto, *What Our Art Means*, Gilbert & George declare:

'We want our art to speak across the barriers of knowledge directly to People about their Life and not about their knowledge of art. The 20th century has been cursed with an art that cannot be understood. The decadent artists stand for themselves and their chosen few, laughing at and dismissing the normal outsider. We say that puzzling, obscure and form-obsessed art is decadent and a cruel denial of the Life of People'.

I am not of the opinion that the distinction between high and low culture should be abandoned, nor that European culture is worth more than any other for the simple reason that such entities cannot be compared. Younger generations are living the present and experiencing popular culture daily. It is important for them to be an active part of the society they are living in but also acknowledge their history that their ancestors have passed unto them.

To summarise, I would say that the main idea behind my work is the combination and juxtaposition of dislocated and disparate elements. I have been looking into and influenced by artists whose work is based on the concept of disjointedness such as Fiona Rae, the Chapman Brothers, Takashi Murakami, Barry Mc Gee, Jessica Stockholder, Gilbert & George and Chris Ofili. I have borrowed from their painting techniques and have attempted to integrate elements of it into my practice.

Based on this idea of appropriating other artists' work as well as mating disparate elements, I created a hybrid model of the Greek sculpture Kouros. During the Professional Doctorate I attempted to make paintings depicting alternate versions of the sculpture with various customisable parts juxtaposed with imagery, icons and logos deriving from youth and popular culture. At the same time, I was researching into written material on the concept of appropriation. Towards this end, I have used written material from great thinkers such as Deleuze & Guattari, Michael Camille, and Baudrillard – more specifically on the conception of the simulacrum. These three intellectuals discuss the differences between copy and simulacrum and point out how the simulacrum is an alien object when compared to the original source.

I have then linked this cultural phenomenon of this unremitting disparate collage to our post-capitalist era with the phenomenon of globalisation. Negri & Hardt in particular argue that the gradual decline of the dominion of the United States has spawned smaller counterparts that regulate those economic and cultural exchanges. As a result of this splintering off of the sovereignty of the 'Empire' (used by Negri & Hardt as a synonym for the United States) is a more feasible existence of a multicultural environment. Two promoters of multiculturalism and hybridisation of culture, Pieterse and Kraidy advocate the fact that a dominant culture should not exist, but that features from other countries could co-exist, uniting East and West and creating a new hybrid cultural identity that

statement. Rather, my main focus was to reveal the contradictions and paradoxes inherent in contemporary culture, posing questions but providing no answers.



Bronze Apollo/240x150cm/Acrylic,markers,collage and acetate on paper/2005

## **4 Professional Practice**

Living in London has provided me with the opportunity to experience being an artist in a metropolitan city where different people from diverse cultural backgrounds come together and exchange ideas. Through my professional practice, my placements in galleries, I have observed different galleries and their philosophies. Their day-to-day schedule, how they select artists and compete in the demanding art scene of London..

Another goal that I have set recently is to apply for a teaching position in a school in London. This year I have applied for a PGCE in post compulsory and secondary education. As part of this I have attended various courses, for example the 7302 teachers training course and the recent training at Discovery Children's centre in Stratford to gain some additional experience.

As an artist I have actively sought to join artists groups and have successfully joined two groups. This experience has been extremely helpful because I have come in contact with artists from all over the world who we share similar interests and concerns. I believe they have helped me to be more organized and professional in my approach of presenting myself as an artist but as an individual as well. I have participated in numerous group shows, which further helped me to develop my work through different experimentations I undertook in a gallery space but also to improve my portfolio.

### **4.1 Collaborations 2005-2006**

#### **4.1.1 CLASH ART**

<http://www.clashart.co.uk>

Eleonor Bedlow founded Clash Art on November 2005. Below is a statement of our group:

Clash Art is a newly founded group of artists, which is still growing. Although all the artists come from a different cultural background, what unites them is the very fact that they share a common experience of displacement and a continuous search for their identity: national or personal. The artwork produced by these artists includes photography, performance, video, painting and drawing, covering in other words the whole spectrum of contemporary art. As the name Clash Art suggests our different identities collide and interact to address subjects such as identity, displacement, memory and globalisation. Together our work looks beyond culture and language to communicate a shared emotion.

#### **Members:**

El Bedlow	Annie Lin
Miyuki Kasahara	Sung Young Park
Eunji Kim	Michael Parlamas



#### 4.1.2 THE FOUNDRY Pink Room 13/12/05 to 18/12/05

Our first project was at the Foundry a pub/gallery situated in Old Street.

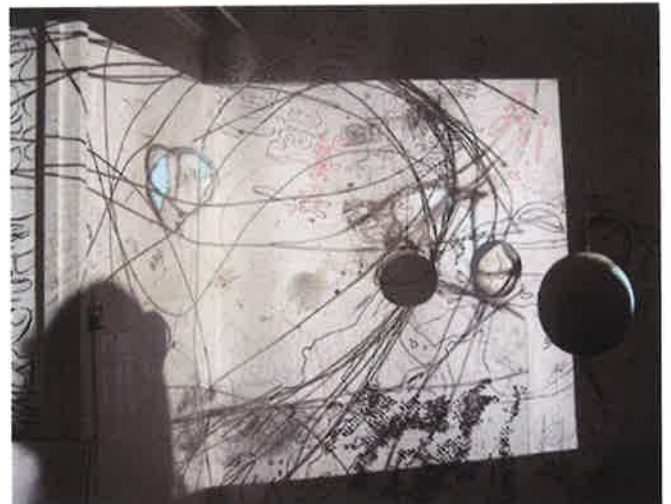
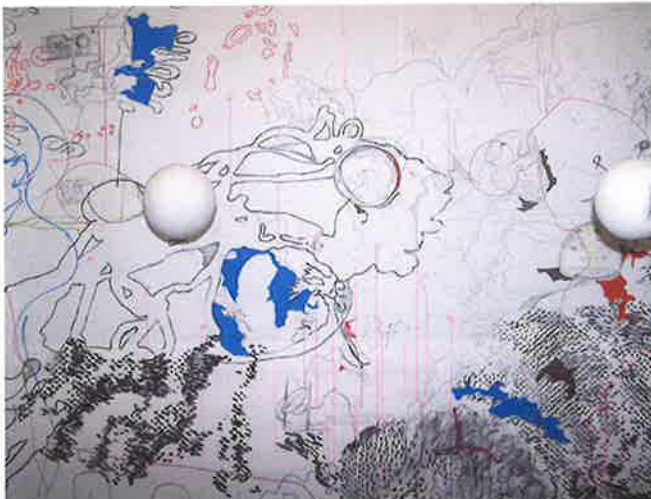
Press release:

Participating Artists: **Eunji Kim, El Bedlow, Miyuki Kasahara, and Michael Parlamas**

We aimed to create a body of work that would grow into the room as we worked throughout the exhibition. The exhibition would be process based, centred around audience participation and interaction of the different works. We all started with individual ideas that either conflicted or worked together throughout the exhibition. I think the main aim of this exhibition was to see how we all worked together as artists and with the public. It was an eventful week including an invitation of 100 Santas.

I used many different references in that work. Some of my references for the show included different types of explosions. A collage of mushroom clouds and mushrooms was created on one wall. A charcoal drawing of an explosion drawn from a projection created a contrast with the pencil drawings on another wall. Drawings were also made directly from Eunji

Kim's projections on the wall, the images layered on top of each other as the projections passed.



Michael drawing



Members of the public drawing from memory

### 4.1.3 Seven Seven Contemporary Art

77 Broadway Market London E8 4PH

[www.sevenseven.org.uk](http://www.sevenseven.org.uk)

22nd June - 2nd July 2006

Our second project was at Seven Seven Gallery in Bethnal Green.

The gallery has two floors. In a collaborative project Eunji Kim and I took over the basement at the Seven Seven Gallery and completely transformed it. Eunji Kim used her surreal slide projections of unfocused magnified images of hair, needles etc. to add texture and colour to the empty and cold environment of the basement. Me on the other hand, populated the space with my artwork as well as using torn wallpaper, a disco ball and various toys as well as furniture pieces to create a surprisingly homely atmosphere.



View of the installation at Seven Seven, 2006



Eunji's projections inside the fireplace

#### 4.1.4 Clash Art VOL. 3 Presence and Absence

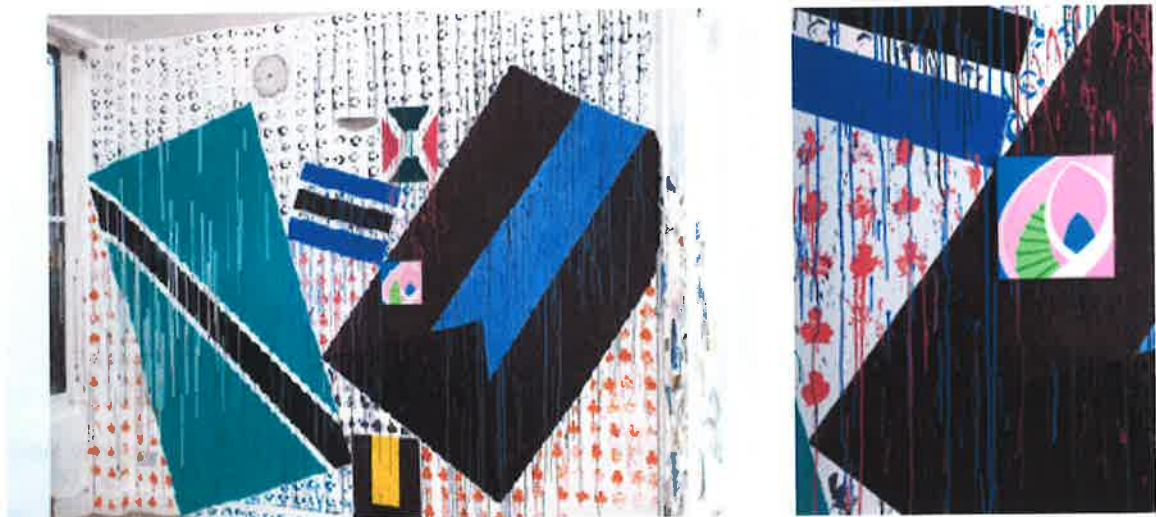
**El Bedlow, Miyuki Kashara, Eunji Kim, Annie Lin,  
Sung Young Park, Michael Parlamas**

The latest project took place in the Surgery Gallery in Pechkam. It was the first of a series of projects funded by the Capital Community Foundation. Below is the press release:

The Surgery is delighted that the Clash art group will be launching the new programme of projects at the Surgery. Clash art are a group of young emerging international artists whose work examines through painting, drawing, video, projection and installation the complexities of living between different cultures.

*"Every time we visit our past we experience a distance between our mother culture and our present selves while living in the now is a dislocation and re-identification of our selves " Clash art group will use The Surgery to address notions of Presence and Absence from multiple perspectives."*

The gallery space was really small so the prospect of a collaborative work between the members of the group was almost certain. We had to think how each artist's work would interact with each other, how would complement each other in order to avoid a chaotic and very busy outlook alienating the viewer. Therefore I chose to make use of the space by incorporating the flag paintings I had done so far. My intention was to make an abstract composition by using the austere shapes of the flags but also to integrate other people's work into mine. Thus the flags were painted straight onto the wall and an interior painting of Sung Yung Park as well as a drawing of Eleonor Bedlow was strategically placed on top of the abstract composition.



Painted flags on the wall with superimposed painting by Sung Young Park and drawing by Eleonor Bedlow

**27 November – 2 December 2006**

**Private View, Wed 29 November, 5 – 9pm**

**Gallery 47, 47 Great Russell Street, London WC1B 3PB U.K, Tel +44(0)20 7637 4577**

[Http://www.art-zone.jp/tour2066](http://www.art-zone.jp/tour2066)

**Press release:**

This year I participated in the international artist tour show named Floating Odyssey.

The main goal of this show is to bring together artists who live and work in the UK along with artists in Japan and Korea. Our belief as a multicultural creative force is that there is no such thing as a dominant culture. Consequently, features from different countries could co-exist, the boundaries of every nation acquiring a global recognition. All artists in this show have been studying abroad, away from their native country for many years, seeking ways to enrich their artistic practice by mating the aesthetics of Eastern and Western cultures. They express themselves through various materials and techniques, such as etching, silkscreen printing, photography, digital printing, sculpture and painting. The ways in which they convey their ideas reveal how notions of culture, identity, globalisation, pleasure and femininity are interwoven. This process seems like a long adventurous journey in a floating world, but these important experiences are the main drive behind this tour show, which unites East and West to create a cultural amalgam with a character of its own.

**Annie Lin, Tomoko Matsumoto, Yoko Saeki, Miki Inoue, Pheobe Junghee Shin, Shuxlang Jin Farrall, Olimpia Toptsidou, Michael Parlamas**



Photo from Private view at Gallery 47 London,2006



Installation view from Gallery Andante in Seoul,2006

## 4.2 Employment information/full time-part time education

- March 2005-July 2005: Gallery Assistant-Volunteer (every other Sunday), MOT, Unit 54, 5th Floor, Regents Studios, 8 Andrews Rd, E8 4QN

Invigilating

Selling and promoting gallery's merchandise

Taking care of digital equipment of the show if it was required, such as video monitors, DVD players, cameras

- February 2005-July 2005: Gallery Assistant-Volunteer (twice weekly), Transition, 110a Lauriston Road London E9

Selling and promoting gallery's merchandise

Research from the Internet for funding to organize workshops for children or elderly people

Work with computers, scanning and printing images, organizing database and archiving files

Taking care of digital equipment of the show if it was required, such as video monitors, DVD players, cameras

- September 2005-December 2005: Gallery Assistant-Volunteer (twice Weekly), ARTS DEPOT, 5 Nether Street, North Finchley, London N12 0GA

Invigilating

Selling and promoting gallery's merchandise

Handling artwork and hanging exhibitions

Taking care of digital equipment of the show if it was required, such as video monitors, DVD players, cameras

- January-up to now: Art workshop Assistant-Volunteer (once a month), Standpoint Gallery, Standpoint Studios 45 Coronet Street Hoxton, London N1 6HD

I have volunteered for a children's workshop at Standpoint Gallery from January 2006 to May 2006.

It involved a few hours on a Saturday afternoon once a month.

The Art Club is an open access and is a group of up to 14 children between the ages of about 6 - 12 years; the activities vary and include painting, sculpture printings and are often in response to the current exhibition in the Standpoint Gallery. Children were able to have a look at the current show, familiarize themselves and feel comfortable with the gallery space and be involved with different fun activities. They had two artist educators that led and planned the workshop and I was there to assist them and provide extra help and 'one to one attention' for individual children.

I was a instructing child about the right use of the materials, different painting techniques as well as notions of drawing and collage. Also demonstrating how to achieve certain effects with colours and art materials. I was facilitating the class, providing materials and one to one support with children. Additionally I was entertaining as well as inspiring children to participate in the workshop and have an exciting and hands on experience in a safe and enjoyable environment. Finally I was encouraging dialogue and interaction between students so that the workshop is educational as well as fun.

This experience have been tremendously helpful to me since I have been, for the first time, in touch with children and have experienced how it is to be a teacher.

•February - June 2006 7302 Teachers Training course at New Vic College

I have attended the 7302 Teachers Training course at New Vic college.7302 id offering an introduction to learning for people who are considering teaching or training in further education and Adult Education.

The aims of the course were to identify principles of learning, teaching, assessment and evaluation techniques. Develop communication and inter-personal skills. Also develop an awareness of our professional role and reflect our own previous or current experience, practice and skills. This course has been very helpful because I have learned how to make lesson plans and an annual scheme of work. I have also been assessed for my teaching performance in a mock exam called the micro teach session that involved my fellow colleagues and myself in an attempt to teach them a subject of my preference in 30 minutes. Micro-lessons provide the learner with the opportunity to learn experientially as both teacher and student by taking risks, develop confidence, insight and encourage a creative, student-centred approach. Additionally, I have learned about the different delivery methods, assessing student's needs, planning to deliver and finally the development of a personal learning journal.

•April 18-21 2006 Participation in Archiving Project at the Battersea Arts Centre.

We had to collect, organize, and maintain control over a wide range of information deemed important enough for permanent safekeeping. This information took many forms: photographs, films, video and sound recordings, computer tapes, and video and optical disks, as well as more traditional paper records, letters, and documents. We had to plan and oversee the arrangement, cataloguing and maintaining documents and records according to their importance and potential value in the future.

•May 2006- July 2006 Channel 5.2. at Space Studios

Channel 5.2 is an innovative art and education programme run by the Community College Hackney and SPACE Media Arts. It focuses on the development and production of a creative sector employment and advice network for London. Participants on the project will receive a flexible package of training (15h/pw) based on each participants individual needs. It will include: 1:1 advice

sessions, 10 weeks part time accredited Interactive Media training. The opportunity to work with a team led by creative sector professionals, producing the Channel 5.2 network.

Participants will gain experience in branding, marketing, even management, design, administration, & project management. Work experience placements

- June 2006- (currently employed) Retail assistant at Royal Academy's Bookshop

I had to ensure smooth daily operations of the store as well as to achieve optimal results of the monthly key performance measures. I was also responsible for achieving optimal sales, merchandise mix and stock holding.

Manage the entire bookshop and other duties that include customer service, cashiering, housekeeping and merchandise display, etc.

Monitor and replenish stock inventory.

Attend to the customers' complaints and queries.

Supervise and manage temporary staff as and when required.

- November 2006 – February 2007 DISCOVER in Stratford / Ways In Continuing Professional Development for the Arts and Early Years Sectors. An initiative to support the training needs of early years practitioners and artists working with young children and families. Ways In is supported by Arts Council, London.

## 5 Curriculum Vitae

### Education and Training

Date (Month/year)	Name of University	Location
09/1995-09/2000	Aristotle University Thessalonica BA Fine Art	Greece
09/2002-09/2003	Central Saint Martins MA Fine Art	London
09/2004-09/2007	University of East London PD Fine Art	London
2005-ongoing	Learn Direct Office Applications	Stratford
Feb-July 2006	7302 Teacher Training Cert Introduction to Learning	Stratford
May-June 2006 Hackney		Space Studios
November 2006-February 2007	Designing & Promoting Website Discover Artists training for early years	Stratford

### Awards

1977-1998 Greek State Foundation Scholarship for excellency in the field of painting.  
 1999 Winner of painting competition from the Technical Chamber of Greece.  
 2001 Scholarship awarded from the State Scholarship Foundation for Postgraduate studies in the United Kingdom

### Exhibitions

2002 Exhibited at Space 44, Fish Island, Hackney  
 2003 Exhibited at the London Institute Gallery Mayfair, Xhibit'03  
 2004 Exhibited at Atkinson Gallery for the Ida Branson Memorial Bequest exhibition  
 2005 Group show at the Foundry as a member of Clash Art (<http://www.ClashArt.co.uk>)  
 2006 Solo show at the AVA Gallery at University of East London  
 2006 The Laundry Wants You –Loss Of Feeling & Sensation (<http://www.the-laundry.com>)  
 2006 Clash Art at Seven Seven contemporary Gallery (<http://www.sevenseven.org.uk/>)  
 2006 Tokyo-Seoul-London Tour Show (<http://www.art-zone.jp/tour2006/>)  
 2007 ActArt (<http://www.actart.co.uk/>)

### Skills

#### IT proficiency

Word, Excel, PowerPoint, Access, plus e-mail e.g. Outlook (Intermediate)  
 Dreaweaver (Basic)

### Additional Information

**Personal** –Born 28/09/1977 in Athens, Greece.

Driving licence: Yes

CRB Checks: No but willing to undertake one

**Interests** – reading, movies, galleries, travelling.

**Languages:** Greek (Fluent), Japanese (basic)-I have attended Japanese lessons for a year because of personal interest. I particularly enjoy the challenge of learning another language.

**Travel:** I enjoy travelling and have spent many years of my life travelling around the world due to my father's job as a ship captain. I have also travelled around Europe during my BA studies in Greece. The experience has allowed me to enjoy diverse cultural experiences



## Bibliography

- Negotiations, 1972-1990/ Gilles Deleuze/New York: Columbia University Press, 1995
- Deleuze and Guattari: New Mappings in Politics, Philosophy, and Culture by Eleonor Kaufan, Kevin John Heller
- Nederveen Pieterse, Jan, *Globalization and Culture: global mélange* (Oxford: Rowman & Littlefield 2004).
- Kraidy, Marwan M., *Hybridity: or the cultural logic of globalization* (Philadelphia: Temple 2005)
- Deleuze, Gilles A Thousand Plateaus: capitalism and schizophrenia / Gilles Deleuze, Félix G. - London: Athlone, 1988
- Tomlinson, John, 1949- *Globalization And Culture* / John Tomlinson. - Chichester: Polity Press, 1999
- Massumi, Brian *Parables for the virtual: movement, affect, sensation* / Brian Massumi. - Durham, NC: Duke University Press, 2002
- Deleuze And Philosophy: the difference engineer / edited by Keith Ansell Pe. - London: Routledge, 1997
- Nederveen Pieterse, Jan P. *Globalization And Culture: global mélange* / by Jan Nederveen Pieterse. - Lanham, Md.; Oxford: Rowman & Littlefield, 2003
- Empire / Michael Hardt, Antonio Negri/ London; Cambridge, Mass.: Harvard University Press, 2000
- Arts under Pressure, Promoting Cultural Diversity In the Age of Globalisation/author: Joost Smiers/publisher: Zed Books, London-New York, 2003
- Gilles Deleuze, "Plato and the Simulacrum, October, no. 27 (winter 1983)
- John Locke "On Identity and Diversity" in *An Essay Concerning Human Understanding* (1689)
- Fredric Jameson, "Postmodernism, or the Cultural Logic of Capitalism, New Left Review, no. 146 (July-August 1984)
- Aristotle (c. mid 4th century BC) *On the Soul (De anima)*, ed. R.D. Hicks, Cambridge: Cambridge University Press, 1907; Books II-III trans. D.W. Hamlyn, Clarendon Aristotle Series, Oxford: Oxford University Press, 1968.
- The challenge of diversity : integration and pluralism in societies of immig . - Aldershot : Avebury, 1996

### Websites:

#### Mexican Wrestling Masks

<http://www.cherrybabe.com/michiku/info/guide1.html>

<http://www.anymask.com/mexwresmas.html>

#### Painting as an Open System

[http://en.wikipedia.org/wiki/Rhizome\\_%28metaphor%29](http://en.wikipedia.org/wiki/Rhizome_%28metaphor%29)

[http://en.wikipedia.org/wiki/Gilles\\_Deleuze#\\_ref-13](http://en.wikipedia.org/wiki/Gilles_Deleuze#_ref-13)

#### Japanese pop culture and action heroes

<http://dictionary.reference.com/browse/epiphany>

[http://en.wikipedia.org/wiki/Candy\\_Candy](http://en.wikipedia.org/wiki/Candy_Candy)

[http://en.wikipedia.org/wiki/Astro\\_boy](http://en.wikipedia.org/wiki/Astro_boy)

<http://en.wikipedia.org/wiki/Doraemon>

<http://en.wikipedia.org/wiki/Ultraman>

#### Kouros a universal symbol for humanity

<http://wwwmontrealmirror.com/archives/1999/072299/film1.html>

<http://ancient-greece.org/art/Kouros.html>

#### Hybridity as part of globalisation

[http://www.findarticles.com/p/articles/mi\\_m0PAL/is\\_509\\_159/ai\\_n6153265](http://www.findarticles.com/p/articles/mi_m0PAL/is_509_159/ai_n6153265)

### Magazines/Newspapers

Art Review, International Art & Style/November 2003 issue/pg48