

Cultural ID & Europe, Authenticity

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The artist is inextricably connected to his (or her) time, he is more than influenced by it, to the point he is called a child of his era. Tradition and the cultural context become very important factors in this relationship since they both seem to provide the artist with knowledge as well as with the designated field within which he can act. Along though with being a heritage they may become a burden as well given that designating can also be interpreted as imposing, creating thus a model and, accordingly, limitations on how one should act. To paraphrase Heidegger; *"We take pleasure and enjoy ourselves as they [man] take pleasure; we read, see, and judge about literature and art as they see and judge"* do I, therefore, paint or make art as they do? In addition to that and, particularly, after post-structuralism and after the linguistic revolution, subjectivity and individuality have been challenged and questioned, and instead of a conscious subject it is the linguistic subconscious that seems to determine every act, meaning that the artist is perhaps rather used by the medium instead of using it.

What seems to take place is a struggle an individual logos to be uttered and a personal voice to be found within the existence of language or the medium and the canons of the cultural context. Perhaps an ever present challenge for artists that seems, though, to become even more vibrant in the current sociological and political conditions where so called post-Fordism and flexible working, along with neoliberalism and the doctrines of the free market create an environment where everything becomes translated into financial terms and is expected to be 'efficiently' productive. Art institutions and even art schools are now being asked to produce numbers as commercial businesses and to follow a model that seems to suppress their sovereignty and autonomy, and this applies also to the everyday life and function of the artist through the entrepreneurial role he is often asked to play.

In this environment, the making of art becomes a rather insignificant activity, regarded as leisure or as non productive time, and that, seems to be intensified in the recent years of crisis and the turbulences that follow it.