



Fall 2021 Artist Award Recipients, Sponsored by Sing for Hope

Eirini Linardaki



Cultures of Sharing: Research and Exhibition Project in New York and Athens Eirini Linardaki

Cultures of Sharing: Research and Exhibition Projects in New York and Athens (CSREP) expands on my original research with the Occupy Projects initiated in 2019.

My objective with CSREP is to create a map of cultural practices that promote sharing and involve migrant families and students from different parts of the world. I will collect narratives from these communities that emigrated to New York and Athens in order to launch and promote artworks that call for exchange and cooperation.

My goal is to demonstrate how sharing can be explored as a theme in new art practices, and how, as advocates through the arts, as artists we nourish our work with the responsibilities that are born specifically from our presence within communities, from our universal need of belonging, and sharing.

The objectives of the Occupy Art Projects are:

- Structure or highlight dialogue within the art community and networks.
- Maintain movement in creativity while identifying activist and social initiatives and breaking isolation for artists who face adversity.
- Create open dialogue over public policies.
- Experiment with new paradigms and work models that promote and empower cooperation in the arts rather than a patriarchal model in culture.
- Explore public art as a method, its different forms, how we can occupy public and administrative space.
- Respond to social issues highlighted by the pandemic.
- Explore new work models which change the paradigms of structure in the arts.
- How communities can be the actors of cultural development.
- Defining artistic citizenship.

It seems that work ethics are transforming in the art world and that the Artivism initiative is an ideal paradigm of how cohesion and collaboration can carry such a project in time.

I have been an active participant at Artivism (as a presenter and as audience) since last year. Its mission of bringing presentations that aim to bring about social change through the arts has been inspiring to me.



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Nina Bellisio

The Talisman Project Nina Bellisio

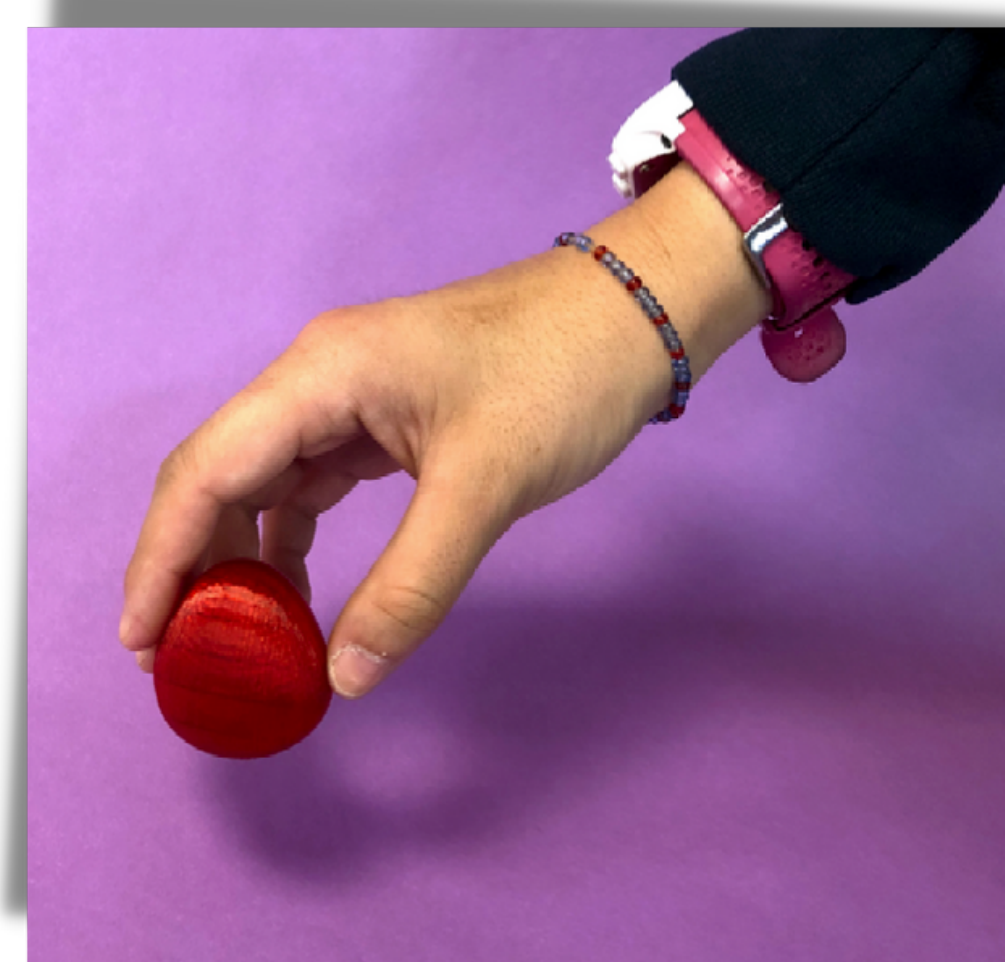


ARIEL

For me the Lego has always been an outlet from day to day life. As a kid it was the only thing I invested all my attention into. While building Legos I never got frustrated and took as much time as I needed to build the desired figure. As I got older I continued to love Lego and use it as an outlet. It was the only thing I could really focus on and enjoy spending my time doing. This then led me to design and graphic design, which is what I'm pursuing today. To me the Lego became a symbol to be true to myself. Today, it is still something I go to when I am stressed and need a break.

The Talisman Project evolved from my experience teaching college students unprepared for the transition from high school. Each iteration of the project brings me more insight into both their struggles and their achievements in and out of academia, and the Artist award helps me continue to grow this project. More specifically, it allows students to take their talismans beyond the (plastic) prototype phase and into a more final artifact 3D printed in metal, which is too costly for many of them to do. The metal artifacts will burnish and patina with use, and have a physical weight, which I hope causes the students to actually carry their talismans with them. The next phase of this project necessitates that I interview students annually. As a reminder, the talisman is completed as freshman and the object is carried through senior year. The purpose of the interview is to see if carrying this object, this link to a past experience of transformation, has any effect on their behavior/ success/ confidence as they move through their studies.

Social practice art is a necessary and expansive conduit in which to introduce students to creative thinking, curiosity, and community building. Through initiatives like Artivism, which support and connect artists with different backgrounds and expertise, this form of art making becomes more accessible to students. My advice would be to start small, but just start, and to model collaboration through the projects you choose to do. In witnessing socially and community-driven art making, students move beyond their preconceptions of what art can be and center their practice on events that can help build connections, give voice and agency to their collaborators.



AIDA

At the age of five I was adopted from Kazakhstan. The only thing I remember about the orphanage was how the beds looked. The beds had silky red blankets and the pillows were also silky red and it was shaped like a Hershey's kiss. After coming to America it took awhile to adjust to a different place and learn a whole new language. After awhile I learned to speak English and I felt adjusted and comfortable. The reason for making this pendant was to remind me that no matter the obstacle always try your hardest and to never give up, in the end you will feel like you can accomplish anything without things in the way.

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