

CARE: Data Template for Artworks

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A. General information

1. Name of artist/collective: TWOFOURTWO ART GROUP
2. Title of artwork (translate into English): 'ΛΑΙΚ ΟΡΦΑΝΣ' ("LIKE ORFANS")
3. Year when the artwork was produced/performed: 2014
4. Medium and support/artistic genre: Installation consisting of found signs made of metal, Perspex and light
5. Dimensions: variable
6. Collection (location of artwork or site where it was performed): Cyprus State Collection of Contemporary Art
7. Photo credit: Constantinos Kounnis
8. Weblink/s: www.twofourtwo.com/lo.swf

B. Description and analysis of artwork

1. Describe and analyse the artwork (max. 100 words):

This installation is an 'appropriation' and a 'word twister'. The live size light sign "ΛΑΙΚ" (LIKE) has been created by a prototype outdoor sign of the second largest bank in Cyprus, which now is part of the economy's past. The large-scale work "ΟΡΦΑΝΣ" (ORPHANS) contains illuminated letters, which used to be part of a basic signage from a chain of supermarkets in Cyprus, which went bankrupted. As orphans through the concepts of consumerism, greed and megalomania; concepts, which can then be extended into a sociological study towards identity and belonging, we bluntly "like" and accept the new de facto situation of our daily lives. The group suggests a new query. Is the financial crisis the "New Cyprus Problem"? Are the words "occupied land" and "refugees" going to be replaced by the words

“divestments” and “unemployment”?

2. Relevance of artwork to SDGs (please specify which SDGs, max. 100 words):
Because of the semiological concept of the work which directly relates to the socio-political condition of the society in Cyprus, there are a plethora of meanings which can directly relate to the SDGs of the project. These are messages that deal with cultural identity and can revolve around issues of clarity/equality and fight against corruption. The relation to the SDGs touches on issues of:
 - SDG1 - Zero Poverty
 - SDG2 - Zero Hunger
 - SDG3 - Good health and Well-being
 - SDG8 - Decent work and Economic Growth
 - SDG10 - Reduced Inequality
 - SDG12 - Responsible Consumption and Production
 - SDG16 - Peace, Justice and Strong Institutions
3. Relevance of artwork to the local context (max. 50 words):
Directly related to the locality and the socio-political situation of Cyprus since the installation is an appropriation of existing signs of bankrupted companies as an aftermath of the 2013 financial crisis. These signs have become historical artefacts since their use has been banned from the society due to bankruptcy regulations.
4. Specify whether any participants, community members or members of the public were involved in the production of this artwork (max. 50 words):
Being an appropriation of real signs, the work in its initial form was produced by the local signage industry, and involved technical workers who work with laser-cut plastic, electricians and metal workers.
5. Relevance of artwork to artist’s background, if any (e.g. gender, ethnicity, etc., max. 50 words):
Over the last century the boundaries of artistic genres have come to be rather fluid. Divisions are now constantly shifting and often set aside, giving way to challenging new ideas. Hence it is not rare in the contemporary art scene to find works that require a whole new platform to be placed upon. A platform, which can accommodate a hybrid of disciplines such as design, architecture, fashion or fine arts. TWOFOURTWO, under the umbrella of the group, are seeking to explore these boundaries.

C. Pedagogical qualities

1. Describe any links you see between this artwork and specific VAE and ESD competencies (max. 100 words):

The sheer act of «appropriation» comes as a direct competence since it is quite a novelty in VAE. Despite the fact that the use of ready made objects have been used in the art scene since the beginning of the 20th century (see Duchamp 1887-1968) it is still not yet widely accepted to see artworks that are 'borrowed' and as they are officially addressed in the art world, are 'appropriated'. Additionally the notion of choosing a collective comes as another competence to be gained in VAE.

As far as ESD is concerned, this installation gives a direct appreciation on the actual meaning of sustainability utilizing the 3 Rs 're-think', 're-use' and 're-cycle'.
2. Other pedagogical qualities:

An added pedagogical quality is the introduction of the term 'collective' (TWOFOUR TWO) which would provide an enhanced learning quality and expand knowledge on the notion of interdisciplinarity. It is still quite not spread out – especially at VAE schooling level – to accept artworks by collectives, groups etc. Although collectives again have been evident since the early 20th century, people strongly believe in the power of the single artist and his/her signature. The notion of interdisciplinarity will also add parallel knowledge to the importance of synergies towards the art scene which shifts towards a new level and embraces a new role in the society.