

- **My perspective in teaching** consists of conceptual approach and of concentrated attention on the construction of students' artistic language in synergy with theoretical and technical knowledge.

- The **curriculum** of my work with the students includes lectures, presentations, individual consultations, group discussions and critiques that take place at the seminars, group "Studio Visits", "Show & Tell" sessions and the talks at the students' shows. Contemporary visiting artists and theoreticians, who choose their mode of working, are another valuable source of information and knowledge. We also do the group shows. Here, the emphases are on the students' understanding of their work in the context of their colleagues' work and on collaborative engineering of a specific experience for the public. Via such shows, students gain the experience of co-curating, which is an intense learning experience. I also arrange the study trips and advise and support collaborative projects.

In any case, my aim is to generate a discourse that exposes the parameters that condition locally and globally our everyday living, reasoning and articulating.

However, the most of attention goes to the identification process of students' ideas, their motives, interests and intentions for the artistic practice, to the support of their drives and to consulting their experimentation and research.

- **Seminars** with discussions are the source of trans-disciplinary theoretical information. My aim is to introduce theory on a relaxed way. By linking it to the students' projects & to other artworks, the objective is to overcome students frequently expressed resentment of theoretical practice. I also present theory as a useful activity that helps a student to develop the modes of articulation in ones art practice. In short, seminars serve as a tool we employ in order to gain the insight to contemporary state of Visual Art in a cultural context. Reflective and critical acknowledgement of the specifics of our time contributes to the ability of conscious decoding and connecting the meanings that require non-linear, rhizomatic thinking. The focus goes to the living artists' production, art and social theory, literature, philosophy, film and popular culture productions and to the IT technology and media. We are sensitive to rapid changes in the global setting, where visual art and art activities are undergoing the mutation process. In addition, I introduce the comparative analysis of historical and contemporary cultural productions in order to constitute the critical distance.

- Consequently, we think and do art with **cross-inter-disciplinary** approach in correspondence with new sensitivity, new subjectivity and new consciousness. The core of these notions is the recognition of extra-aesthetics of industrially produced entertainment, objects and the aggressive commercial strategies that are deployed for the seduction and occupation of people's desires and imagination. We also point out the controversies of the global divide and uniformity that are generating from the very same strategies and methods of industrial production.

We rather settle with art that is invented in its making than with the notion according with the givens of what is Art. The ends are open-ended. A little bit of this, a little bit of that and let's see if it works, is the attitude that derives from the poetical method and assemblagist intellectual process. Such understanding of art making and doing is reminiscent more to the experimental laboratory or the playground than to the artist's studio in a traditional sense.

- The understanding of mind and body in time and places are transforming in the context of the machine age, sophisticated technologies, dominance and survival politics that are structuring our zeitgeist. Protection, power and control are physical entities. Therefore, we understand them as the material for manipulation, as we pay attention to the human need for contact and communication.

- My intention for the professorship is to reach the objective in teaching that is to educate the young artists that will be able to continue their careers nationally and internationally. I also pay attention to inform the students in the survival techniques and in the methods and strategies that are cardinal in establishing the state of an artist.