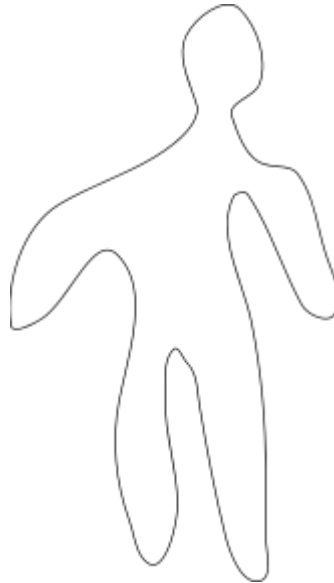


DIAMANTO HADJIZACHARIA

EVERYTHING STATED IN THIS PAPER IS
PURELY THE OPINION OF ITS AUTHOR.
QUOTES ARE ALWAYS REFERENCED.

I would like to start by stating the obvious. I'm interested in the body as a vessel for artistic expression.

Sometimes it's the moving body.
Sometimes the body doesn't need to move.



If I had to choose a title for myself it would probably be a *maker*.
It feels accurate.

I believe my work to be conceptual.

The idea is the very core of the work.
I define *The work* as the accumulation of the creative process and its final product.

The work requires a medium.
A.k.a. Art discipline

The medium needs to serve the idea.

The space in which the work will take place needs to serve the idea.

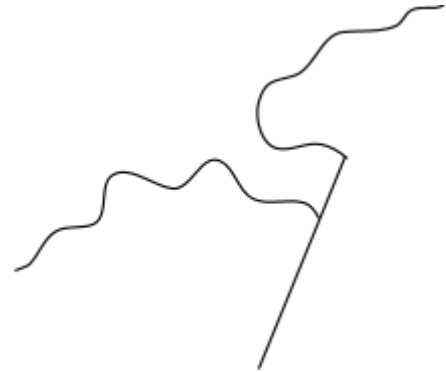
Therefore, the possibilities are open. And so am I.

VALUES

It is important for me to talk about art and what it is to me.

I believe that art is beyond *the human*. So for me, art cannot be the mere spewing forth of emotion. Art requires reflection on past experiences as well as analysis of the emotions and meanings that occurred.

I cannot approach art expression merely as an act of personal discharge. So, putting on a good show is simply not enough for me. I approach art as a creative experience.



I would like to mention a definition of art given by Bertolt Brecht:

“Art is not a mirror held up to reality, but a hammer with which to shape it”.

I resonate with the idea of shaping consciousness through art and to an extent influencing society. Observing the world around me has a major effect on my creative thinking, which is why I find myself interested in societal functions and their influence on humans.

I want to make art that's *accessible*.

I find great artistry hidden in the way art is communicated.

My work intends to express *an idea* through artistic choices. Finding the *intention* behind every choice becomes vital for the conception of a narrative. A clear narrative can lead to a clear *communication* of the idea. Sometimes I choose not to be clear. It's still a *choice*.

I constantly challenge
my narcissistic tendencies.
A rather *rebellious* act in today's world.

This is a quote stolen from Allan Kaprow.

"New ideas include new ways of doing things, of looking at things, of organising things, of presenting things."

I remind myself before the beginning of every
creative process.



I now realise that the more I learn about art making, the
more I learn about life and its ways.

COLLABORATORS

I read somewhere that art is an excuse for collaboration.

I believe it is.

Collaborators create a conversation with the work and unfold layers I cannot imagine, simply because their experiences are far different from mine.



My way of establishing a common ground with my collaborators is by giving them the freedom they need.



It's by also taking away that freedom from them.

I find great inspiration in the people I work with. It would be a waste not to acknowledge their potential as creative individuals.

Every group piece I ever made would be different if it was created and performed by other performers.

I find that truly precious.

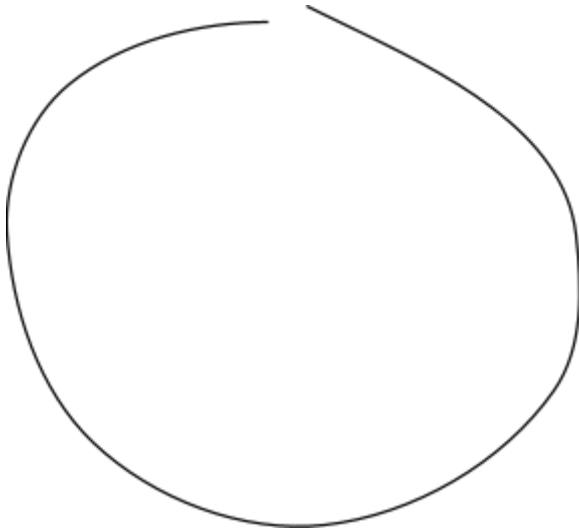
I wish to surround myself with collaborators who share my values. (see *VALUES*)

AESTHETICS

Minimalism.

THE FUTURE

This is still a difficult topic to talk about.



All I can say with certainty is that I'll figure it out.

If I *have to* talk about goals,
I would probably say that I aim to enjoy all of my days.
And to surround myself with loved ones;

*I recently discovered that human
relationships are the essence of our
existence.*

I would also like to stay creative.

A CONCLUSION

I find a lot of beauty in ideas.

Creating it's all about taking risks.

I'm a fan of minimalism.

Collaborators are an important aspect of my practice.

My practice will keep on shifting as long as the world keeps surprising me.

Find more about Diamanto here:



Website



Instagram

QUOTES by
Allan Kaprow, Bertold Brecht.

INSPIRATION from the book of John Dewey “*Art as Experience*” (1934) and Sol Lewitt’s “*Sentences on Conceptual Art*” (1969).

DRAWINGS by
the author

