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*Art and Censorship: limits and transgressions.*

Shaping human minds in order to achieve control has been proven to be the basic goal of any kind of authority throughout the centuries. In this 'crusade' art has had a crucial role becoming the main carrier of the values which would form behaviours within the members of a society: abstract principles, beliefs, mentalities and habits took flesh and blood through concrete repetitive forms and themes which turned into symbols.

Focusing in Greece, what M. Foucault described as "productive role of power relations" determines the notions of the Greek society towards art since its becoming an independent country. 19<sup>th</sup> and 20<sup>th</sup> century Greek art is the result of the constant struggle between the "allowed" and the "forbidden" regardless of the radical changes in the Greek society especially since the '80ies.

In the years after dictatorship an additional source of censorship, subtle but extremely powerful -as a result of the Greek 'habitus'-, exercise a much more scouring effect in the social field: it's the self-censorship imposed by the Market's Laws.

The ideology of "Greekness", in all the different aspects and meanings it obtained, became the alibi for any violent or silent manipulating behavior that occurred. What was not said or depicted drew the perimeter of 'us'. In other words, it defined the 'accepted', the 'normal' or the 'obvious'. The argument of the profane and the sacrilegious consisted the gatekeeper of 'normal', verifying the social role of art as a mirror of the political and religious status in a society.