



Curated by Louis Papachristou

- 1. Dimitrios Antonitsis**
Hypnocrates Series, Aluminium, Titanium, Semi-precious Stones 9,5 x 2,5 x 4,5 cm
"Welcome to the whimsical and very lucrative world of unicorn farming! This is an industry like no other with potential limited only by your imagination.
By selecting this guide , you are demonstrating out things:
- You are an intelligent businessperson.
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- You are clever, charming and jam-packed with moxie.
- You are ready to embrace the challenge and reap the rewards."

from Raising Unicorns by Jessica S. Marquis
- 2. Irini Bachlitzanaki**
Like a maquette
The work on show is inspired by ideas of the model, the maquette and the prototype. It takes as its starting point this remarkable instance when ideas are first translated into form and into materials; when things are thought through, when experiments are encouraged and when adjustments are allowed. Inspired by the sense of openness and freedom that characterises this form which lends itself both to reality and to imagination while bearing an ambiguous, often unnerving relationship to the thing it's meant to represent, the work aims to explore the possibilities inherent in this precarious state of becoming.
My practice has grown out of the exploration of the ways in which objects carry and produce meaning and the changes in meaning and social significance as they transition from one context to another. Seemingly foreign and familiar at the same time, recent works play on the idea of recognisability drawing on a range of different associations. This layering of diverse references is combined with an overall economy of means and a formal vocabulary concerned with form, mass, space and the relationship between materials. I sometimes think of the sculptures I make as theatrical props that exist between fact and fiction and I am interested in exploring the latent performativity of these objects which often allude to ritual.
Part of a consumerist, post-industrial society that implies all things are expendable, in my practice disposable objects are reinvented. Copying and pasting, cropping and multiplying, the works reflect a social experience defined by reproducibility and fragmentation. Borrowing from the language of post-production they confront but also infiltrate today's contemporary culture. Overall my work draws together issues of authenticity and reproducibility and raises questions about the role of skill and the contemporary place of craft in relation both to material qualities and the social life of things. It explores the status of the work of art in relation to everyday objects and commodities looking at the dimension of worship in relation to the work of art in the context of consumerism.
- 3. Hariton Bekiaris**
Fragments, 2003-2018
There is something trully paradoxical about the creation of every work. We say a work is finished whenever the artist is done with it, yet its life actually starts at that point. For this I never really consider a sculpture trully finished. From very early on I've decided to let weather and time carry on from where I stop, welcoming the slow process of texture and form building that time can do to a work. Sculptures are left out in the open to get weathered, moss builds on them, water and rain alters their form in an unexpected yet trully amazing way, bringing us to the realization that time is the ultimate form alterer. Although I've been doing this (facilitating would probably be a better word for this process) even from my student years, this is actually the first time I've exhibited any of these works. These fragments of busts and portraits, with the help of time and luck, have turned out to be way better than I ever imagined they would.
- 4. Dionisis Christofilogiannīs**
Overlap, variable dimensions, metal
Metal patterns replicas from Athenian fences, doors and windows have been placed one over the other alike residents and homeowners lives in a house one after another. Traces of the first resident remain in the location of the next occupant, adjusting a new reality, by building a modern perhaps more complex aesthetics. The OVERLAP series is like a house chart that is constantly changing but never forgets. My artistic approach deals with a dialogue between different types of artistic elements. The works are dominated by the architectural element and geometrical forms where simplicity, purity and abstraction come together with beautification and lyricism. Comments on the contemporary social, economic and political disorder where the right to housing, a fundamental human right, is placed under constant questioning.
- 5. Martha Dimitropoulou**
I use the pine needle as a unit, which is reiterated with the same consistency that one could choose to create a sculpture out of clay or plaster. I experiment with the durability and density of this magical material, shifts in scale and size, and the transformation of this wooden mass into three dimensions, small sculpture, and architectural-scale installation. Nature and especially the plant world have always been principal inspirations in my work. I have used natural materials on many occasions, sometimes unadulterated and other times modifying them with the aim of adapting them to the needs of a work-installation that I am creating. The story with the pine needles began about four years ago. I had recently moved to a house in the woods and the abundance of this particular material initiated a process of thinking about what I could do with it and how. But the actual prompt came in the form of an exhibition in which I participated around that time and for which I created my first work out of pine needles.
I was compelled by the combination of this humble material and symbols of wealth, authority, and power. Thus I created a series of works based on this relationship. Objects renowned for their technical proficiency and use of high quality materials are rendered with this fragile and cheap material.
- 6. Iraklis Fovakis**
Slough of a 4.5 boidae snake, velvet, pearls and acrylic material in plexiglas 42X32X10.
The work functions as an amulet. A symbolic representation of instinctive forces, specifically those inner processes of our most inaccessible psychological phenomena, the Snake – traditionally known as a chthonic creature of the underworld – bears in consciousness a transcendental meaning, relative to the threatening nature of the eternal conflict between the "conscious" and the "instinct". Does the Snake denote the demon on earth, the soul of the dead and the dark lord of the Ophites? Or perhaps, as the Gnostic symbols declare, it is the most spiritual and wise of all the creatures? Even today, when we want to emphasize on the charismatic aspects of a hero's persona, his creative spirit and his will for life (libido), we recognize him as a "Sparkling Snake". This is why the alchemical opus Museum Hermeticum attributes to the "ouroboros" (the serpent or dragon eating its own tail) a vivid and even therapeutic quality. Snake was in ancient time the therapeutic symbol of Aesculapius and it remains today the dominant emblem of medical science. The artifact "Snake Bearer" of Iraklis Fovakis, an attempt of the artist himself to charm the Snake inside him, makes a significant point. It points out that the way to the source of life is through the dark and the so-called occult, through the primitive and the instinctive. Foteini Kopiloglou Curator – Muscologist
- 7. Georgia Kotretsos**
"Objectified" (study I & study II) mixed medium
Georgia Kotretsos is a visual artist and a professional spectator based in Athens, Greece. With her work, she critiques the conformity of seeing by studying, proposing and practicing liberating and anarchic approaches of looking at art in an effort to support that seeing is site-specific and spectatorial emancipation the source of our art knowledge. Through her research-based practice, she encourages speculative approaches on how knowledge is and/or could be produced. "Objectified" is the prelude of an endless series of works to be produced in order to highlight the unidentified presence artworks cast on the world.
- 8. Nikos Kiriakopoulos**
A few years ago, in a my studio, I was trying with a pen and a paper to create tones and shapes that would make me understand and capture faces of my loved friends. Years passed, my studio looks different and I am still searching different shapes and colors. With some friends , we lost contact for years and the only remained memories are those drawings. In this way a dear friend "saved" this little drawing together with my memories.
- 9. James Lane**
Jumping Rope, One channel video installation, dimensions variable, 2018
Flying towards the island of Lesbos I remember being totally mesmerized by the Greek sky seamlessly
- blending with the Aegean Sea into a solid new element of ethereal blue. That vision of unity and peace came to a sudden end by small spots of bright orange scattered among the rough rocky seashores of the island. They were lifejackets left behind by refugees. A sense of guilt and numbness paralyzed my senses. I had so effortlessly arrived to an island where thousands drown every year in an attempt to approach it in anyway possible. I decided to focus around the daily life of the port, which echoed the same familiar illusive image of tranquility experienced earlier from far above. When I asked the locals about the refugee crisis the answer would be more or less this: "crisis, what crisis"? Everybody seemed in denial. In fact refugees were everywhere around but managed to remain invisible like a secret or taboo that everybody knows about but nobody dares to mention.
What became quickly apparent was the segregation of that haunting population. Most of them remained in camps but some were somehow allowed to exit and walk around the port. I decided to engage them with each other as well as with locals, in an altogether nonverbal way. I asked passersby at the main port to form a chain out of used pieces of rope still hanging from the surrounding docks. Participants included locals and refugees as well as international refugee legal advisors, doctors, coast guard lifeguards and sailors. The chain was formed piece by piece, knot by knot like a narrative, a statement or a plain word simultaneously concealing and revealing its collective meaning.

10. Antonis Larios
Mr Beastman behind a Fence, acrylic on canvas
"Mr Beastman behind a Fence", belongs to a series of 11 acrylic paintings inspired by the "Grotesque" aesthetic tradition.Human-animal hybrid portraits,imaginary monkey bankers,peddlers,Circus monsters and bizarre objects related to the "Cabinets of Curiosities".The painting's subject is dealing with the viewer's phobias and preconceptions and it is referring to modern neo-fascism and xenophobia ideas, hiding behind border fences of anti-immigrant hatred.

11. Giorgos Maraziotis
Not Me, Found Object, 1x230cm
Yorgos Maraziotis participates in the Forthcoming exhibition with the work Not Me, 2016 a found object- a really slim stick- that leans against one of the walls of the exhibition space. Through this piece, Maraziotis wishes to highlight the gestural elements that his works often carry and also focus on the duality of things such as the co-existence of delicacy and fragility, rawness and finesse. Finally, it is the first time that this particular artwork is exhibited in public.

12. Maro Michalakakos
Pas de deux
Maro Michalakakos works with figures and themes that are always in a state of tension: men and women; the protective domestic interior and painful intimacy; love and submission; the bond and the shackle. She uses the principles of figurative allusion woven in family memories, cultural references and erotic images: no description, no frontal statement, and even less so slogans. Her artistic universe is on the edge of dreams, with an apparent calm intentionally positioned midway between reality and imagination.

13. Eva Mitala
Anxiety knows there is more room inside, 90x120cm, Silkscreen
Abstract unique silkscreen prints, working across both large and small canvases.
Compositional structure and intuitive touch lead to layered circumstances that result in every new piece. The artist creates a language of things in process interested in poetic irregularity and variability which are difficult to mass produce even with the medium of silkscreen.
Stepping on the irregularities of experimental silkscreen techniques with its defaults and errors, Eva Mitala interested in the imagistic element of the unfinished, suggests an irregular cropping, editing and combining actions in her practice. The images made involving an element of risk and uncertainty, focus on the look and feel of things, clearly defining that no form or element in any piece shall stand out above any other.

14. Jennifer Nelson
Untitled (Mesoghia) 2017-present, Miscellaneous bank bills and payment schedules, home made glue, gold point (from Germany)
On-going performance: A crafting project to produce a traditional bridal dress from Eastern Attica. The elaborate embroideries show off a family's wealth and social status. My dress is made with an abundant local resource... Through trickery, but also alchemy, we will transform the only materials left to us. Bank symbols can be re-purposed to lose their terrible power. Through crafting, we re-establish community and our dignity. Bring your own bills and craft along.

15. Poka-Yio
INSTAGAP
GAP, George Andreas Papandreou is an effervescent fountain of inspiration for my painting. His presence in the social media and TV has been reduced lately and has become even more precious. On the other hand Insta has been well rooted in our daily routine, stealing a substantial chunk off of our daily time. GAP is one of the few digital savvy in the political scene therefore its safe to assume that he could have been flooding INSTA with his personal and professional instances. This work is a futile attempt to instawaken him.

16. Nefeli Papanagiotou
"The case of luxury and sadness
Was the mirror an accurate depiction of what she looked like? People say that if you pull up your cheeks you can remove years from your reflection. But her skin had a grey tone, since her nutrition was based solely on hot dogs. How could she care about her skin? If she ever had the money to buy that face cream in the ad, in that luxurious colourful open box, she wouldn't stand stupid. She would it eat, yes eat it, with large spoonfuls directly from its box.

17. Artemis Potamianou
The Unknown masterpiece
This series of works The Unknown masterpiece refers to and originates from the book of the same name, Honoré de Balzac's The Unknown Masterpiece (1831). The book describes an encounter between fictional characters - artists, Frenhofer and Porbus (based on real-life court painter Franz Pourbus) and real life, Nicolas Poussin. Poussin visits distinguished painter, Porbus in his studio and is admitted by painter, Frenhofer. In his quest for absolute beauty, the old painter, Frenhofer, attempts to create the absolute masterpiece and goes on "improving" his painting for ten years, ending up to an illegible composition thus destroying his life's work. The two central characters of the story, the great maître Frenhofer and the young artist Poussin, were the inspiration and reference of many essays on art and the role of the artist Frenhofer's utter devotion to his art inspired Cezanne, Picasso, Rilke and many other artists. Paul Cézanne particularly strongly identified with him, once saying "Frenhofer, c'est moi" (I am Frenhofer). The book fascinated Picasso enough for him to undertake its illustration in 1921. Indeed, he identified with Frenhofer to such an extent that he moved to the rue des Grands-Augustins in Paris, where Porbus's studio was placed. It was here that Picasso painted Guernica. In the encounters between Frenhofer and Poussin however, there is another important character, the lover of Poussin – Gillette. She was the muse and the exchange "object" between the two artists, a tragic figure determined by the decisions and choices of the men of the story. In my series of works The Unknown masterpiece, famous portraits of women, having earned a place in the history of art for their virtuosity in painting, are deconstructed and offer an initial "canvas" that is reconverted and recreated by pieces of portraits of famous men. It constitutes a sharp comment on the position of women in society and the "male" roles they have to adopt. The picture created in the end is a nightmare image, a "hermaphrodite", a "Frankenstein" monster composed by "perfect" integral parts.

18. Georgia Sagri

19. Giorgos Tserionis
PERFORMANCE VESSELS, AND SCULPTURES
All works by Giorgos Tserionis are answers to his main question: "What is the function of vessels today, what could be their content?" He is not concerned with manufacturing usable vessels or realistic ceramic sculptures. Rather, vessel as a scape, sometimes completely abstract distorted, like a rhetorical device, is the central point of reference of his work, while its result is more than just the situation of the shape of a utensil. His engagement with clay presents an ongoing dialogue about the medium's vast realm of pos-

sibility. Many of the works take on the look of natural life forms, though it's intriguing to us that many of these life forms look as though they have been touched by great age or natural conflict. If these are biology they're more like fungi or gnarled, deep forest-hardened trees. Other vessels , appear to be more mechanical designed, but they have been, on purpose, elaborated with the less effort as if they were the remnants of an imaginary performance.

20. Nicolas Vamvouklis
Study for a support structure, plexiglass, silk scarf, 60x3x3 cm
Panigiri is a traditional festival organised in the villages of Greek islands during summer where a saint is celebrated. Addressing themes of folk culture and performativity, Vamvouklis sets John Berger's 'Why look at animals' as the starting point to examine the relationships between human and animal communities. He investigates the archetypal message of finding order in life by bringing together familiar objects, traditions and rituals from his homeland Lesbos: the taurus sacrifice, the ex votos, the parade of the horses, the street-sellers and the dance of the proud fasters among others. His research for this sculptural study starts from a tourism promotional video of the 1970s documenting the Bull Festival of Agia Paraskevi where faithfuls hang silk scarfs on the animal as a sort of votive offerings.

21. Pantelis Vitaliotis Magneto
Untitled, 60x80cm, c-print
At the time, I am highly preoccupied with the difference between the natural and the man-made, between what is random and what is intentional, between what is real and what is fake. In essence, what most preoccupies me is the concept of what is true in art, whether that is mirrored in the artwork, or in the emotions that the artwork evokes. For this piece I attempted a return to childhood; not strictly my own childhood, but childhood as the space which we all tend to revisit, again and again, in the course of our lives. In order to recreate and reconstruct this space I chose to photograph one natural, real scenery inside which I placed objects that recall plastic toys. Are these objects fake and is the scenery real? Is the whole construction a fake? The questions remain open, to me as well, while I explore what it means to return to a recreated, personal space.

22. Vasilis Zografos
Untitled, 30x35cm, oil on canvas & oil painting on paper
While values are set by material Culture, objects whose price greatly exceeds our wish to possess them create a distance between the person who covets them and the effort needed to obtain them, between pure desire and instant gratification.
Within this void, significations and interpretations are established. These are not only tied to the objects themselves, to their provenance and their symbolisms, but chiefly to the Subject, to her social conditions, her emotional weights and wants, which create the need to transform the values that the object carries. Man's mental and emotional potential, the need for ownership and to establish a social profile as well as existential anxiety have all been motivations behind private collections and museums. For artists, the object, as both a transmitter and a receiver, functions as vehicle for ideas, which are introduced into the work of art as ready-mades – a process that redefines its use value according to aesthetic criteria. However, what happens when the artist becomes the collector and therefore the Subject desiring gratification? How does the artist select objects, often overlooking their materiality, historical context, manufacturing, practical use and extant copies? What is the artist's approach to the object's meaning and worth, and how does the artist transcend the Subjective and approach the Collective, through the exchange of values?

Installation view by Dimitris Petalas

Catalog Design by Pantelis_Vitaliotis_Magneto

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