

Forthcoming III

Space52

Larnakos 28, 104 46, Athens

28th April – 21st May

www.space52.gr

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Opening Reception: 28th April, 19:00-22:00

Opening hours: by appointment (info@space52.gr)

Curator: Dionisis Christofilogiannis

Research Assistant: Athina Lasithiotaki

Catalogue/Poster: Pantelis Vitaliotis - Magneto

Residency Coordinator/Liaison: Ariana Kalliga

Artists: Dionisis Christofilogiannis, Ioannis Dedes, Rene Habermacher, Socrates Fatouros, Lise Harlev, Nikomachi Karakostanoglou, P4 architecture, Nikos Papadopoulos, Ilias Papailiakis, Nikos Sarlis, George Stamatakis, Giorgos Tserionis, Apostolos Karakatsanis, Giorgos Kontis, Karolina Krasouli, Esmeralda Momferratou, Mathias Malling Mortensen, Helene Nymann, Pantelis Vitaliotis - Magneto, Ioanna Ralli, Adonis Stoantzikis, Andi Xhuma, Mary Zygouri

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space52 presents Forthcoming III, the third chapter of an exhibition series and research project first initiated in 2018. Charting the material traces of artists' working processes, the exhibition brings together a collection of sculptures, drawings and fragmented artifacts, miniatures of their self-directed works in progress. The exhibition explores the conversations that take place in artists' studios and studio visits, forming an inquiry into the expansive terrain of contemporary artistic inquiry. As the first show at space52's new home on Larnakos Street, Forthcoming III invites a diverse group of contemporary artists, architects, and dancers as a starting point for nurturing future exchanges of knowledge and skills within this new site.

Artists' studios are more than spaces in which art is produced: they embody a certain way of thinking and being that emphasizes emerging, intuitive, embedded, and non-linear processes. As both a non-profit art space hosting a residency program and the home of Dionisis Christofilogiannis' art studio, space52 is a reservoir of ideas and artistic practices in dynamic dialogue with each another that come to form a collective art studio.

Description

A study of the artist's studio as a place of creative activities and production knowledge is examined in FORTHCOMING III, which focuses on the methodological and productive operations of Athenian artists' studios and three Danish artists, including Mathias Malling Mortensen, who created his work at Space52. Artists present the material traces of their work processes in the art studio, including sketches, sculptures, and artifacts, as a miniature of their self-directed work in progress, creativity, and knowledge.

A studio is a place of discovery, where selected objects and research materials, and experiences resonate with each other and provoke reflection. Artists persistently practice their art until practical knowledge becomes embedded, and construction becomes second nature. Experimentation and creativity in the studio seem to be characterized by an ambiguous intensity based on knowledge of reflection and processing, critical thinking, physical commitment, teaching, and improvisation. A space shaped by gestures is the starting point of an empirical situation for anyone entering it.

In this way, FORTHCOMING III seeks to emphasize the relationship between artistic practice and the research that underlies project creation. The contact with artists is very interesting because it depends entirely on their work and a mutual understanding of quality and respect. As a result, the studio is a simple field of recording now and conveys the characteristics of a conversation shell. Knowledge here is viewed as practice. Today's artists rely on systematic, research-based, and imaginative practices to reconstruct a specific problematic situation in a way that allows them to progress in their creations and experiences.

As a studio of Dionisis Christoflogiannis and as an art space, Space52 presents the group show FORTHCOMING III as a research project that examines the kinds of discussions that take place in studios as artists create works in this space. In a way, like a sneak peek into other artists' studios he develops a practice and start a creative dialogue with all the participating artists. The studio is more than just a space, but a way of thinking that emphasizes emerging, intuitive, embedded, and non-linear processes. Dionisis Christoflogiannis plays the role of the curator as well, and he emphasizes how visiting artists' studios has shaped how he thinks about his own work, so he frames this exhibition as research based on the practice of the artists featured in it.

It involves research of short stories in fellow artists' studios. It is an experience of discovery and eroticism with the works and ideas that emerge in the studios. Dionisis' studio visits become a part of classical allegory and tales as studio myths have a long history. As Ovid's version of Pygmalion, the artist-king of Cyprus falls in love with a statue he created. It is said that the statue (often known as Galatea) transformed into a woman after praying to Venus for a wife of equal beauty, symbolizing the relationship between "image and reality, imagination and substance."¹ Waterfield refers to this as being the "first story of simulacra in Western culture." The enchantment felt towards the creation is a recurring theme in the story of the artist and the studio and is exactly what the curator in the artists' studio feels,² exactly how Christoflogiannis was captivated at first sight by of Papailiakis' and Karakostanoglou' common art piece, a painted ceramic.

Nikos Sarlis has created a multi-layered and processed surface, which achieves almost a digital flatness at the same time as imitating ancient monuments, camouflage techniques, and debris. In his work, **Socrates Fatouros** reconstructs narratives from previous personal experiences to recall memories and create a sensitive and very personal work. **Dionisis Christoflogiannis** examines the rough traces and forms on sandpaper. His work looks like the result of a performance, perhaps a ritual, that needs care, time, and precision to properly remove the material or make it smoother. The rough traces appear as a silent landscape design without the use of a pencil or color, but only through the artist's contact with the material. **Ioannis Dedes**, searching for the relationship between creation and reception, focuses on found objects, using objects that are donated or collected and giving them a new name as relics. There are also works that examine the relationship between text and image, and text as image. Exploring the aesthetics of advertising and public information, **Lise Harlev** uses a simple visual language as well as more ambiguous textual content in her work. On the other hand, **P4 architecture**, Alkiviadis and Kostantinos Pylotis, explore the fragile balance of boundaries, specifically, the boundary between home and landscape.

As **Nikos Papadopoulos** applies the widely known painting technique of dot painting, this time his drawings are not only imprinted on paper but also onto hard aluminum sheets and black paper/aluminum foil - materials used for the lighting of theatrical scenes. With large-scale sculptures from canvas pieces fastened together, **Karolina Krasouli's** work is centered around combining fragments, the forms of which are inspired both formally and conceptually by her collection of books, papers, and envelopes. The history and aesthetics of the color aizome - or Japanese Indigo - fascinates **George Stamatakis**, who applies the material in the landscape with the application of new methods and with a particularly melancholic aesthetic. **George Tserionis** creates sculptures that are asymmetrical and deal with national trauma and destruction. The sculptures of **Esmeralda**

¹ Bazzoli, Meredith. "The Metamorphoses of the Pygmalion Myth: A Narrative Critique of Lars and the Real Girl". allacademic. NCA 95th Annual Convention. Retrieved 2 May 2018.

² Ibid. See also Balzac's, "The Unknown Masterpiece" for a further reflection of this myth, however in this story, the character Frenhofer's failure to bring his canvas to life results in his demise.

Momferatou are made of her discovered on routes she has taken, which are essentially "fragments of life". She uses organic as well as industrialized elements. **Mathias Malling Mortensen's** installation was inspired by the patterns, shapes, and architecture of Athenian streets, which he explored during his residency in April 2022. **Helen Nymann** presents MOL, a film which explores the fragility of memory, but also how to activate its potential in today's hyper technological world.

Ilias Papailiakis and **Nikomachi Karakostanoglou** present a collaborative work. The work comprises of design, a ceramic form, and a painting. Space, matter, light, and time combine to create a new language. **Pantelis Vitaliotis - Magneto** uses a minimalistic approach to explore the subconscious, removing its safeguards to explore uncharted waters. An object/prop from **Mary Zygouri's** performances reveals the delicate form of a hybrid self. **Rene Habermacher's** trans-herma reevaluates questions of identity and heritage, challenging narratives about European antiquity as the cradle of Western civilization. **Ioanna Ralli** presents a photographic depiction of the humble and familiar little creatures of nature, small sculptures made with inexpensive materials. **George Kontis** uses materials such as wax, caustic, and silk, to convey a tangible relationship with the viewer. During a time when it is difficult to separate art from philosophy, **Adonis Stoantzikis** creates a series of podcasts titled "Is This Art?" which challenges the way we perceive contemporary art. **Apostolos Karakatsanis** perceives painting as acting and his work is realized as a recording of the trace of this adventure. **Andi Xhuma**, for the past year, has practiced dancing his 1-minute sessions in different parts of Athens. Recorded and streamed, they consist of choreographed performances of the here and now.

References

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