

*“There are two ways in which you can view an enchanting landscape that you happen upon while on holiday”* Alexandros Psychoulis notes for his new solo exhibition ‘Cultivable Ecstasy’.

*“The first way would be to perceive this landscape as a blessing, as a harmonious and peaceful coexistence of all things. The second, rational way, would be to view the landscape as the outcome of a multitude of violent conflicts in progress, from the molecular level to the hidden competitiveness among the living organisms and the traces wild weather phenomena have left behind. This second way is the way of the biologist, the geologist, the farmer, and occasionally of myself, when I descend to my garden on my flip-flops and swimsuit to weed, in other words to exterminate those wild plants that compete with my set gardening goals”.*

Psychoulis structures his new work as a kind of notes by the tourist-gardener, the person who refuses to leave the city while at the same time immerses himself in the 'vulgar' charm of gardening in order to get the experience that renders city life bearable.

Engravings on dried paint -a kind of digging on painted Plexiglas- and transcendental tools made of olive wood that the artist collects during his walks comprise Psychoulis' new work. Most of the artistic work took place outdoors using sparse primitive tools and then the works were transferred to a robotics lab for the finishing touches.

The narrative is structured in chapters following the process of tending a garden and can be read by the spectator circularly: clearing the soil, plowing, planting, watering, digging, pruning, harvesting, clearing the soil.