

22/03 – 28/04/2023

In their joint show, **Irini Karayannopoulou** and the French artistic duo **Hippolyte Hentgen** deluge the gallery space with images: tiny ones, huge, monumental, moving images, others that can be listened to, a few camouflaged behind other images, sometimes even within them. Under the title ***Light snacks and heavy make-up***, the exhibition of the three women reveals a piece of their shared artistic universe, the birthchild of an unconscious artistic kinship and a romantic online friendship, which developed among them as an imperative need.

The exhibition presents series of paintings, collages and videos that function as a unified environment and compose an ode to the shared idiosyncratic art of the duo from France and the Greek visual artist. Their practice remains intrinsically feminine, not in terms of material, pattern and form, but rather because their work is completely surrendered to the female gaze. This surrender can't but be attributed to the gaze of all three artists, a gaze exhaustively exercised and unassumingly unbridled by male perspective. Working the collage as painting and painting as collage, the three female artists honour the technique as a purely feminist practice.

The works in the exhibition, with a strong element of humour, poignancy and pop references, incorporate the collage technique in a broad and contemporary sense, not far from the qualities Lucy Lippard recognizes in it in 1980: a dialectic that exposes social and cultural myths, decentralizes the dominant discourse, with a spirit, however, both unifying and inclusive¹.

Hippolyte Hentgen present a series of works where they recompose the narratives of the female body, as this appears in everyday life, pop culture and comics, and also as they experience it themselves through movement and painting gesture. By creating multiple layers on the painted surface, they play a game of concealment and revelation, a battle won before it is fought by the artists themselves.

At the same time, Irini Karayannopoulou presents a new series of oil paintings, remaining faithful to her unique manner of composing image through varied and unforeseen visual fragments. Her earlier collages coexist with new and bold painting compositions resuming a dialogue she orchestrates around countless elements, fetish objects, female body and sexuality, and humour.

In their joint show, Gaëlle Hippolyte, Lina Hentgen and Irini Karayannopoulou furthermore project part of their film work. Their films, also created independently (Karayannopoulou, in fact, works on them as a member of another female artistic duo, Twin Automat with cinematographer Sandrine Cheyrol) function altogether as a unanimous choreographed movement.

**Text by curator, writer and researcher Christina Petkopoulou*

¹ Lippard, L., "Sweeping Exchanges: The contribution of Feminism to the Art of the 1970's", Art Journal, Fall/Winter, 1980