

Press release

Opening: Thursday 28/11/2024, 7-10 pm
On view until 11/01/2025
Curated by Angeliki Antonopoulou

After last year's successful exhibition at a.antonopoulou.art on the intersections between spiritual, conceptual and poetic visions of artists, we are continuing the experiment with different viewpoints, different artists and more writing genres that set up new dynamics of tension and dialogue in the space.

Malraux states that the style of a work is a means of recreating the world according to the values of the person who discovers them, or that it is the expression of a meaning attached to the world. Each style is therefore the configuration of elements within the work, allowing the viewer to define it by orienting oneself towards its most essential parts.

Here, then, we have 9 artists with different conceptions of style, each creating a distinct world. The convergence of these worlds creates an overall narrative of contemporary visual expression. Without delving into characterizations of concept and style, the objective visual result is a summoning of concepts and perhaps ovidian mutations of a reality that is attributable to each one.

Christos Michaelides deals with a traditional genre of art history, landscape painting. By exploring the relationship between representational painting and abstraction, the Cypriot artist achieves the harmonious coexistence of both styles in the same work, thus expanding the boundaries of landscape painting in the twenty-first century. Moreover, Michaelides remains firmly committed to the illustration of the sky, constructing a new landscape painting subcategory, that of "skyscapes". In Michaelides' "skies" geometric (and other) objects are interspersed, alluding suggestively, sometimes to buildings, sometimes to pieces of aeroplanes, and sometimes challenging the viewer's gaze—and imagination—while creating a sense of timelessness. Michaelides' compositions, a mixture of natural and urban landscape, are neither descriptive nor narrative. Rather, they are enigmatic, as are the titles of his compositions, indicative of the artist's intention to provoke questions from the observer rather than provide answers.

Mantolina Psoma's large-scale work depicts a gathering of teenagers in a cave. With her exceptional painting skill she creates a painting effect where the enigmatic element can almost be heard through her canvas. At the same time, the central scene with the teenager touching the ribs of the person next to him reminds us of Caravaggio's "The Incredulity of Saint Thomas". Intentionally or not, through this a

story can perhaps unfold within the teenage group that will also determine the spiritual dimension of the piece. Ultimately, Psoma's painting, apart from referencing contemporary painting trends, also reminds us of painters of the past.

Georgia Lale presents a series of works entitled Floating. In creating these works, paint is mixed with water and an abstract shape is drawn with a rapidograph and then transferred onto paper. It is a technique that first appeared in central Asia in the 15th century and then spread throughout the Ottoman Empire. Eventually it reached Venice where it was used to decorate the first pages of books. While in Venice it was considered a way of decoration, in Central Asia this technique, due to the random factor, ended up being considered a divine intervention. Here Lale also feels the random intervention when, while wanting to create female bodies, she ends up, many times, creating forms that resemble clouds or waves.

With **Euripides Papadopetrakis'** excellent engravings we pass from the past to the contemporary world. His woodcuts on upright wood evoke medieval or even Renaissance engravings, reminding us of Dürer's engravings. A master craftsman, Papadopetrakis' work Lunar Rain points us back to the well-known Roman sculpture where Remus and Romulus are fed by the milk of the she-wolf. Papadopetrakis removes the figures and shows the she-wolf sprinkling not milk but lunar rain, forming a silvery lake. The intense symbolism of the image, which can be posited as a quest for the first fulfillment, transports the work into a spiritual dimension where form and external elements work mysteriously towards it. In contrast, in I AM AIM he emphasized the notion of maintaining anticipation by representing a bird diving into the water to catch a burning heart (sacra cuore) in its beak.

The painting of **Thodoris Roussopoulos** has abstraction as its common stylistic denominator. Creating a colourful universe where the intense painterly layers almost consume one another, we are aesthetically reminded of Kandisky, as the objective meets the subjective. His compositions give us a description of an invisible world of concepts, moving us away from the traditional relationship between the visible and the artist.

Irini Karayannopoulou pleasantly surprises us with her new works as she incorporates images made with the use of artificial intelligence into her art. Influenced by pop culture, which is instrumental to her work, by using AI, she makes this mutating reference of her figures particularly interesting. She now transcends her old forms and creates a painterly universe in which perfection escaping the painterly gesture predominates. Her earlier, almost ironic, views presented through her painterly comments on old fashion photographs are now replaced in a perfected creation where the sense of fairy tale and mythological element is strong and particularly poetic.

Kumbaruli Athena, with the sensitivity of her installations, refers us to the trauma and its healing. She attempts a different approach to the concept of care through its relation to the impossibility of erasing the trauma and therefore its commemoration in

time. In her work, the concepts of healing and repair are shifted and embodied in an inanimate object on which the moment of trauma is irrevocably inscribed.

The work by **Christos Athanassiadis** entitled "the beach" refers to the film of the same name. Through his Fragments-Cinema stories series, Athanasiadis presents another concept of the cinematic film, which goes beyond its image and its script. By photographing and painting over movie stills, he creates a daily diary of his temporal actions, where they coexist with the temporal dimension of the film. In this way, the camera film is presented in another dimension, where the space and time of the movie are intertwined with the everydayness of individual nature.

Sotiris Karathanasis creates sculptures with the title "gingerly". He is inspired by everyday images of his life in the centre of Athens. The material he uses is mainly foam, which interests him because of its dual form. Soft, tender, vulnerable on the one hand, raw, crude and rough on the other. The creatures he creates acquire human characteristics, needs, passions where the tender and the cruel coexist, as they do in reality.

By analyzing the style of the works of the artists mentioned above, we can understand the successful experiment of Intersections that takes place in the gallery space of a.antonopoulou.art.

Many times an art object is not primarily an indicator of the moment and the person who made it, but of some subsequent purely transactional relationship. With Intersections, which are defined by a series of disparate artists, with different materials, styles, motivations, thoughts and concepts, we try to create a contemporary, multifaceted artistic universe. A complexity that viewers can understand as they themselves participate in the same chaotic society as the artists surrounded by the ideas and values of our time.

*The gallery will be open on Sunday 22/12 from 11 to 4 pm and will remain closed from 23 to 26/12 and from 30/12 to 2/1

Opening hours: Wednesday, Thursday, Friday 14:00 – 20:00 & Saturday 12:00 – 16:00

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