

Group Exhibition

***The Loss and The Rest***

Exhibition duration: October 6 - 31 2020

Zoumboulakis gallery is inaugurating its new programming for the season 2020-2021, with a group show of six Athens based artists that are employing different approaches, practices and styles to the depths within which we understand notions like trauma and healing. Turning the spotlight towards our intertwined connection with all that surrounds us, 'The Loss and The Rest' suggests a world of no chronicle or geographical borders, while opening a new perspective to our perception of materials and their effect upon us.

**Participating artists:**

Romain Cadilhon, Bryony Dunne, Dimitris Efeoglou, Charlotte Nieuwenhuys, Theodoulos Polyviou, Eric Stephany

**Curated by:** Georgia Liapi

Curatorial texts:

"The Loss and The Rest" is shifting the gaze to something that is often unsung in contemporary life, either because it is deemed too obvious or too oblivious; our deep and intertwined connection with all that exists. Should we accept that we are all part of an integral whole, the disorder that we are currently experiencing on a global scale is perhaps a reflection of our obliviousness to the 'connectedness of things', which according to the British mathematician and philosopher Alfred North Whitehead, is 'the essence of all things of all types' ('Modes of Thought', 1938).

In his attempt to explain thought, consciousness, and reasoning, Whitehead suggests that understanding involves the notion of composition. If a thing can be composed, the understanding of it can be in reference to its factors. The notion of loss, often a depository of inspiration for artists, raises questions of possessiveness, certainness and placement. In a time of loss, we become disorientated, the world stops being familiar as we are pushed to experience things into a different realm. Channeling 'the connectedness of things' we glean to the remainder (the rest), to remap our surroundings, restore and reshape the canon to make place for healing to reach.

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Responding to a time where we are called to reconcile with the idea of loss and its ubiquitous presence around us, the participating artists are following the intertwined traces of different eras to weave together a story of a world of no chronicle or geographical borders. Exploring the past's contemporary relevance to today, they are opening up a new perspective to our perception of materials and their effect upon us.

Borrowing its title from artist Eric Stephany's poem, 'Agapi' (2018-2020), 'The Loss and The Rest' is tracing back to the notions of belonging, of losing and of the rebirth. Bending the seemingly rigid borders between established associations like the exceptional and the normal, the digital and the physical, the manufactured and the pre-existent, the ephemeral and the permanent, the old and the new. The gallery becomes a landscape, a site somewhere between what is known and what is to be found.

The specificity of the works' source materials is central to the exhibition; vintage travel guides and household equipment, wildlife tracking devices and cruising traces of the city life are some of the tools that birth works spanning across a wide range of mediums and forms. Inviting the viewer to investigate the depths within which we approach notions like trauma and healing, through their repetitive artistic practice that is referencing the meditative process.

Each of the works are intimately tied to memory, desire and the sense of place, they evoke a reminiscence of loss and the hope for rest.

**Romain Cadilhon** latest body of work, 'Cielo' series, speaks questions of memory, dreams, fragmentation and possibility. His main body of work consisted up until recently of photo-realistic, black and white drawings from various sources like the internet, books and personal archives, two of which are presented in the exhibition. The 'Untitled' (Alps II) series, is sourced directly from a guide of France published in 1931, which is also part of a large range of subjects: landscapes, still life, details of photographs. Relating the drawings subjects' without any hierarchy is for Cadilhon, a poetry on its own. Instead, the 'Cielo' series is made out of memory directly on the paper: Birthed in a time of uncertainty, March 2020, they provided a 'calm territory, a silent refuge of great sweetness'. Drawn out of observations of the sunsets in his Athens studio, they evoke 'a translation of an emotion born from a contemplation rather than a bold representation of a sky.'

**Bryony Dunne's** silkscreen prints and video that are attending the exhibition points to the arbitrary and temporary character of man-made borders, as well as to the unnatural hierarchies that citizenship imposes on peoples' movement; natural law, on the other hand, seems to cut across the dividing lines of states and species. Her multifaceted practice focuses on issues that arise from gestures towards a reconsideration of our relationship with nature.

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These silkscreen maps are based on the GPS tracking data, collected by scientists, based on the movements of different wolves and Lynx between Southern Croatia and Northern Slovenia, before the 2015 erection of razor wire border security fencing (symbolized by the bold line that runs parallel through each image). The fences not only cause loss and mortality for the wolves but also obstruct access to seasonally important food resources, and reduce effective population sizes. Bryony Dunne is a visual artist and filmmaker, building on her background in documentary photography and visual anthropology, she explores the relations between humanity and nature, the arbitrariness of cultural representation, the legacies of colonialism, and the fantasies of human control.

The concept of transformation, of changing the understanding of material bodies and things is central to **Dimitris Efeoglou's** work. His practice revolves around different forms of abstraction and sits at the intersection of painting and installation. The characteristic thick layers of the colours that he uses marks the beginning of a journey towards the creation of distorted spaces: environments that express uncharted topographic areas. The method of construction erases every trace of any representative image that has a narrative function within the context of a work that is shaped exclusively by the act of the handmade gesture. The length of the creative process is deemed significant since there is a series of transformations in sculptural ways opening up a fresh perspective on the paper as a painted object. The craving of the paper's surface creates a vibration, and slight tensions of a sound pattern, while the paper itself wears away. The overall experience of the artistic process, from the initial stage to the completion of the work develops in a multisensorial way, interweaving visual and tactile information. It constitutes a synesthetic process thanks to the simultaneous perception of sensorial stimuli.

**Charlotte Nieuwenhuys** presents her latest project: 'Out of my soul, but in all of my cells' that investigates the quest for identity and the loss of spirituality due to the increasing digitalization in contemporary lifestyle. Her paintings present enigmatic constructions and subtly affected combinations of digital algorithms and architectural floor maps in traditional oil paintings. In the series, she visually confronts Byzantine churches' floorplans, drawn from a book dedicated to Istanbul's heritage, underlining the comparison of our time with the past, and the evolution of spirituality via the scope of religion and art. The series of paintings intuitively evolves towards oneiric abstract 'landscapes' that can be read as mind maps, referring directly to the digital era we are living in. Using multiple layers to reveal both different levels of thought and the influences she has as a combination of intuitive experimentation and study. The title refers to the traces that we need to recollect in order to maintain our connection with our past, and how they became blurry through time. 'Written inside us in all abstraction yet in all our cells. Uncertain foundations of what we were once taught, and what we unwillingly decided to do with it.'

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**Theodoulos Polyviou**, presents a series of works made during the seven weeks of the lockdown in Greece. At a time of physical absence and digital presence, he intuitively started using the elements surrounding him in a subconscious effort to reorientate himself into the new realm. Showing two 3D printings out of photographs he took in the garden of Zappeion Hall, that are depicting the cruising traces of its visitors. The works are referencing directly to the remainders and the traces of life (before the lockdown) as a tool used to remap our surroundings in a time of loss. Zappeion Hall also happens to be the physical venue where the Art Athina fair was supposed to be held. Theodoulos work is focusing on the architectural narratives that outline queer spaces, his main practice investigates the ways in which politics and social structures, necessitating geographical specificity, translate digitally to produce political disorganisation and discussion. His work is at the intersection of the elements of the physical and the digital, bringing new technologies that deal with virtuality in harmony with the traditional.

**Eric Stephany** is presenting his recent body of work that incorporates remainders of familiar objects. He transforms used components into sculptures that attain a relic-like quality with the aura of a classical statue. Marble sinks from the 50s' Athenian apartments are classical modernist utilitarian devices that are often discarded after renovations. They conjure images of contemporary ruins as they depict the passage of time, bridging antiquity and the more recent past with the present. It is for the artist a way to continue to blur frontiers between realms and times, between our memory of ancient archeological remains and our contemporary gaze and use of everyday life readymade objects, between high and low culture, between written history and individual narratives. Developed from the artist's own writing, his neon sculptures render a physical extension to his poems. Both the titles of his marble sculptures, and his poem are in the Greek language, which has been central to his research practice since his relocation to Athens. The use of figures of speech is not new to Stephany's work. On this occasion, he uses figures of repetition with Greek roots echoing the different modes of playing with traces in the marble. Here again the artist investigates the emotional depths of the individual to establish correspondences between the language (space of the narrative) and the form (sculpture).

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