

boiling it down

08 – 30 December 2023

With works by

Olivia Coeln

Nicole Economides

Simon Dybbroe Møller

Malvina Panagiotidi

Vasilis Papageorgiou

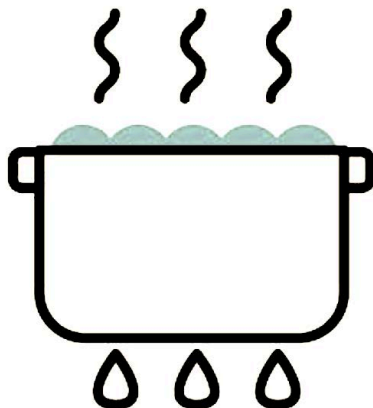
Socratis Socratous

Yorgos Stamkopoulos

Valinia Svoronou

Nasan Tur

Paky Vlassopoulou



calli
rrhoë

Sina 9, 10680 Athens

Tue, Wed, Fri 11 am – 7 pm

Thur 11 am – 8 pm

Sat 12 – 4 pm and upon request

hello@callirrhoe.info

www.callirrhoe.info

For the past three years, Callirrhoë has served as a vibrant hub for a multitude of exhibitions, situated at Kallirrois Street 122. Addressing a broad spectrum of themes, including self-reflection, empathy, representation in public space, social norms, basic needs, memories, surrealism, feminism, politics, and friendship, these exhibitions have skillfully explored an extensive range of topics. As Callirrhoë enters its next chapter, it is making a transition to a new space, unveiling a group exhibition—a compilation of works that functions both as a retrospective glance and a glimpse into the future. While many of the featured artists have participated in group exhibitions in the past, some will continue to contribute to next year's program.

The inaugural exhibition centers on the significance of various elements. In linking the themes of relocation and renovation, the focal point shifts toward the labor and lives of workers, both directly and indirectly. This perspective encompasses everyone, as we all can be regarded as workers on different levels.

Olivia Coeln sources inspiration for her photographic montages from staged traditions like medieval tournaments, and carnival processions. Amidst this tapestry, a central image emerges: a mouse within the medieval crown, persevering in size during live actions. Coeln's enigmatic image series serves as a canvas for the mystical and the mystification between human and non-human entities, echoing themes found in folklore, fairy tales, and films. The resurgence of folkloristic rituals prompts Coeln to investigate their allure and relevance, questioning the role of myths and legends as content for collective leisure in an isolating world. In an increasingly crisis-laden reality, identifying with a fantasy being takes on special significance as a form of subjectivization, providing a (temporary) escape from one's own life.

The history of Nicole Economides's family is characterized by relocations across continents. When moving to an unfamiliar place, the challenges of language and knowledge accessibility become evident. In her artistic exploration of the Greek-American vocabulary, she crafts a narrative reminiscent of language cards used in childhood to learn and identify objects and words. Drawing from the rich tapestry of the Greek-American dialect and the cultural specificity of language, she finds inspiration in the words spoken by her grandmother and the sheets that enveloped her. Carefully chosen, these sheets become vessels of memory, carrying the imprint of a body and encapsulating the nuanced interplay of presence and absence within their fibers. The initial sheet has roots in her grandmother's home, while subsequent ones are meticulously curated from the dwellings of friends and the lively stalls of flea markets, each carrying a distinct narrative. Within Nicole's artistic endeavor, domestic objects take center stage on these sheets, subtly revealing societal class distinctions and echoing the journey of economic migration.

Simon Dybbroe Møller's reinterpretation of Richard Scarry's beloved 1968 children's book, "What Do People Do All Day," as described by gallerist Francesca Minini and artist/author John Miller, transforms the charming scenes of anthropomorphized animals in industrious Busytown into a portrayal of real-life, neurotic humans navigating the complex landscape of post-capitalism. This adaptation seamlessly integrates app-based gig economy jobs with seemingly anachronistic vocations, offering a poignant reflection on the enduring aspects of our daily lives—sewers still need maintenance, meals must be served, trees are felled, and trucks are driven. The narrative takes audiences on a journey from the idealistic "everybody is a worker" ethos of Busytown to the present techno-capitalist reality where "everything is work." The mini-series debuted its first three episodes in 2020, with the conclusive fourth episode premiering in 2022.

Malvina Panagiotidi's sculptures intricately blend fragments associated with often-overlooked tendencies in Western history during the late 19th century—occultism, parapsychology, and magic. These forms serve as nuanced annotations, providing insights into the comprehension of the social framework unfolding through the study of personal histories and records that reflect the collective's impact on the individual. Using the electroforming technique, a metal-forming process, she creates a fragmented face, freezing this form in time. Delving into narratives intertwined with Greek history, the artist extracts elements such as fragments of human organs, capturing indirect records of habits, customs, and obsessions.

Vasilis Papageorgiou's artistic themes are rooted in a personal sphere of interests, intricately entwined with everyday life. His entire practice takes on a diary-like texture. In this exhibition, he showcases, on one hand, sculptures abstracting support structures—such as a chair adorned with a copper-plated jacket representing a worker. On the other hand, he integrates, within twelve frames, notes from workers during the renovation of his apartment, capturing images of these documents. Papageorgiou delves into the interrelation of human forces with spaces holding memories of prior human use. His focus extends to how we inhabit and engage with space, exploring the dynamics of living in diverse environments.

Socratis Socratous' sculptures intricately navigate the themes of flight and refuge. Comprising an assembly of various items, notably knives designated for boats or emergencies since the 1970s, he unveils an aluminum-cast survival knife. Adjacent to the sculpture, a drawing of the same knife is thoughtfully displayed, framed on the wall. This detailed illustration is complemented by notes in French, meticulously detailing every component that constitutes this object. It becomes a comprehensive narrative, offering viewers a profound understanding of each element. This holistic presentation not only delves into the essence of the knife but also underscores its potential use in case of an emergency. Through this multifaceted approach, Socratous invites us to reconsider the significance of tools and objects in our understanding of preparedness and contingency.

A thorough analysis of Yorgos Stamkopoulos's work reveals a focus on intricate processes and the profound concept of transformation. Departing from the vibrant hues of his earlier works, he now embraces a refined palette primarily characterized by nuanced shades of blue, offering a profound reinvention of the natural landscape. His art skillfully evokes the environment with distinctive flair, as his abstract compositions radiate the same shimmering light found in coastal settings. The stacked bands in his paintings resemble parallel lines of waves approaching a beach, swelling and breaking as they near the shore, or even the wind passing by a plateau. Drawing inspiration from the abstract and nuanced colors found in both music and nature, Stamkopoulos creates artworks that eloquently capture the transformative beauty inherent in the world around us.

Valinia Svoronou's artworks evoke the imagery of floating remnants, akin to objects found at sea and along the coast. They serve as vessels for memories tied to specific landscapes, each piece telling its own story of emotion. Svoronou's artistic endeavor is a profound exploration of the intricate relationship between memory and history, nature and loss, migration and immigration—transcending the boundaries of specific historical moments. Acknow

-ledging that movement is inseparable from time and that time is an ever-flowing stream, she sees memory as a continuous occurrence. The two pieces, resembling delicate straps, depict handmade lace passed down from her grandmother's side of the family. Affectionately named "rose" for the intricate knots forming a woven rose pattern, these artworks beautifully encapsulate a legacy of craftsmanship and familial connection.

Nasan Tur intricately illuminates ornamental structures with meticulous precision, deliberately burning woven textures to expose the charred imprints of our inherited past. This act of brutal exposure, executed through the transformative power of fire, goes beyond surface aesthetics, peeling away layers that conceal the truth beneath the ornaments of our cultural and collective narratives. Tur's artistic journey transcends the mere presentation of beautiful and colorful tales; instead, it plunges into the shadows, skillfully unveiling the darker stories that often remain hidden in the recesses of our shared history. His work becomes an intricate dance between destruction and restoration, where the past is laid bare with unfiltered honesty, inviting viewers to confront the complexities woven into our cultural fabric.

Paky Vlassopoulou's ceramic forms evoke traditional Mediterranean beehives, employing finger knitting logic and protective needle-woven finger guards. Analogous to the concept of home, from beehives as abodes for bees to finger guards "accommodating" the body, the series draws inspiration from the tradition of beekeepers communicating with bees, exploring a connection beyond the human—an endeavor in communication. The miniature scale of the artworks serves as objects constructing entire worlds, akin to sculpting something larger, growing in significance as one approaches. Titled "Future telling," this artwork specifically references archaeological storage, stacking "extra" discoveries not yet analyzed or deemed museum-worthy. No longer encountered, the hive speaks to the future, demonstrating how non-dominant knowledge from the past offers insights into the present and future.