

EIRENE EFSTATHIOU and EDUARDO MATOS

REGARDING THE CONTINUITY OF DISRUPTED IMAGES

09.03.17 > 14.04.17



Eirene Efstathiou, *Other thing happen in December besides Christmas 3*, Oil and screen print on paper, mounted on aluminum, 2015-2016

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How to express what is seen and transmit it through the realization of the image itself? It is in the ability to conjure up micro events in the margins of the dominant writing – as a means to induct a subjective reading – that the works of Eirene Efstathiou and Eduardo Matos meet.

Slowing down and taking the time to look around oneself and see what is happening. Eduardo Matos' installation «Lamp's Explanation» incites this introspection. This research emerged in the solitude of his Brussels apartment in a spirit of resistance towards the outside world. That which he tries to escape nonetheless permeates his everyday life. The play of city lights is projected onto the white walls of his studio. Eduardo Matos draws the way he paints. He covers the papers with a thin layering of colors, much like the glazes of the masters of the fifteenth century. It is the temperature and brightness of these, often artificial, lights, that he tries to capture in these two new series of drawings. Sometimes the details of his apartment are included in these attempts that connect interior and exterior. In the series of drawings «No. 3 Map trace» (2016), Eirene Efstathiou, for her part, shows an interest in the protests of July 1965 that occurred prior to the Greek coup. On the pages of an old teaching atlas colored in by children, the artist juxtaposes photographs from archives and post-war statistical annotations that describe the material losses under the Occupation. This process, in which documentary values intersect with their subjective interpretation, draws attention to the way historical events and data are manipulated and misrepresented by the media to serve a contemporary political narrative. A similar approach is used in her paintings. By juxtaposing Greek historical and media images from December 1944 and 2008, Eirene Efstathiou reflects on the politically charged events of these two Decembers. The result is a semantic blur caused by a loss of context that would allow an interpretation of facts. These representations leave room for visions of ruins and absence. Alongside his drawings, Eduardo Matos presents a video that replays a process conceived in the framework of the work «Lamp Explanation». A loop shows the empty space of his apartment where a choreography of anonymous objects unfolds. They appear and disappear according to the cyclical movement of the camera. Absence is a key concept in the intimate observations the artist makes. She calls into question that which is seen, that which should be seen, the way we understand these images and the world around us.

'Regarding the continuity of disrupted images' questions the way in which images circulate, the lack of references relating to them, but also the perception we have of them. In the face of the uncertainty produced by the superabundance of information, should we not slow down and take the time to question these unanimous visions? The gaze of Eirene Efstathiou, always on the fringe of the dominant discourse, confronts the impossibility of a representation of violence and chaos. Eduardo Matos, on the other hand, resists the excesses of society through an introspective process. Whether addressing a specific problem or the truncated reports of public demonstrations, the questions raised in the works of Eirene Efstathiou and Eduardo Matos transcend the anecdote and speak of a common history.



Eduardo Matos, *Lamp Explanation*,
Video Projection - standard 4: 3 - Pall - B/W - sound - Loop

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A FEW WORDS ABOUT THE ARTISTS

EIRENE EFSTATHIOU

Born in 1980 in Athens (GR)

Lives and work in Athens (GR)

Working in a variety of different media from printmaking and painting, to small scale installations and performance, Efsthathiou's studio practice begins with compiling archival source material, as well as material drawn from deliberate wanderings in the urban landscape, as a way to re-narrate minor histories. The works' engagement with the source material seeks to open up a space for exploring the way found images are evocative beyond their role as illustrations or 'the news', and how these minor histories are inscribed on the fabric of the city, in this way performing an informal, idiosyncratic, and humanist archaeology of the present and recent past. Efsthathiou attempts to 'learn' about the density and legibility of the frenetic present, by observing past events.

COLLECTIONS

National Museum of Contemporary Art,
Athens (GR) - Dakis Joannou Collection,
Athens (GR) - Biddeford Public Schools,
Biddeford Maine, Percent for Art, as part of the
Maine Arts Commission (USA)

FAIRS (SELECTED)

2011 Art Nova, Art Basel Miami (USA)

2001 Boston Printmakers Biennial, Boston University,
Boston (USA)

PRIZES

2013 Scholarship for Graduate Study, Onassis Foundation,
Athens (GR)

2009 6th Deste Prize, Deste Foundation, Athens (GR)

2003 Albert Henry Whiting Traveling Scholarship, School of the
Museum of Fine Arts, Boston MA (USA)

SHOWS (SELECTED)

2017 *DESTE Prize Winners*, Cycladic Museum, Athens (GR)

2016 *The Equilibrist*, cur. G. Carriou-Murayari and H. Christoffersen,
Benaki Museum, Athens (GR)

I Draw, I Learn Greece, Eleni Koroneou Gallery, Athens (GR)

2014 *Reverb: New Art from Greece*, Grossman Gallery, co-curated
with Evita Tsokanta, SMFA, Boston (USA)

No country for Young Men, BOZAR, Brussels (BE)

2013 *Memories of the Present*, Mot International, Brussels (BE)

2012 *Vanishing Point*, cur. K. Nikoun G. Notti, E. Tsokanta, Action
Field Kodra, Thessaloniki (GR)

2011 *A Perpetual Present*, Institute of Contemporary Art, Portland
(USA)

2010 *Customer/Value/Service*, Project Room at the National
Museum of Contemporary Art, Athens (GR)

The Pertual Dialogue, Andrea Rosen Gallery, New York (USA)

Looking forward, Southeastern European Contemporary Art,
Portkoritsa (ME)

2009 *Paint-id, Contemporary Painting in Greece*, cur by
Sotirios Bahtsetzis, Biennale: 2, Macedonian Museum of
Contemporary Art, Thessaloniki, Greece - Alex Mylonas
Museum, Athens (GR)

2006 *New Works*, Two person Exhibition, Whitney Artwork,
Portland (USA)

EDUARDO MATOS

Born in 1970 in Rio de Janeiro (BR)
Lives and works between Lisbon (PT) and Brussels (BE).

His works intersect the languages of image/video/sculpture with the spatial and interactive three dimensionality of the installation. In his site-specific works, he recreates and deconstructs the simulation of a game that contains aesthetic, social, political, and geographic and identity metaphors. He collects elements and remnants from the civil universe- its codes, laws and rules, events and history- that he uses to fill up a space, in a composition, that attempts to establish a relation amongst them. These are not narratives or descriptions but disrupted images, which build up realities and question the organizational, management and learning processes that are part of modern democratic society.

SHOWS (SELECTED)

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|------|---|------|---|
| 2016 | <i>Throat / Keel</i> , SECONDRoom, Antwerp (BE)
<i>RELIQUIA CADAVERE</i> , cur. Dorota Lukianska and Cora Piantoni, Gallery der Künstler at MaximiliansForum, Munich (DE)
<i>IF YOU TELL A STORY YOU ADD MORE</i> , cur by Dorota Lukianska and Cora Piantoni, BINZ39 Foundation, Zürich (CH) | 2010 | <i>The Butterflies Hunter</i> , cur. Natxo Checa, ZDB Gallery, Lisbon (PT) |
| 2015 | <i>Souvenirs from Europe</i> , Cur by GHOST, CGAC (Galicia Contemporary Art Center, Santiago de Compostela, (ES) | 2009 | <i>Table</i> , Quadrado Azul Gallery, Lisbon (PT) |
| 2014 | <i>Kanal</i> – Together with André Cepeda and the participation of Luís Lopes, Standard / Deluxe, Gallery, Lausanne (CH)
<i>Inside the rainbow</i> , Cur. ExpART - live act for the Nightscapes Sessions - By the Ghost of the River, Brussels (BE) | 2008 | <i>Where Are You From</i> , cur by Lesley Wright, Falconer Gallery, Grinnell College, Iowa (USA) |
| 2013 | <i>Lamp Explanation</i> , A dialogue between Eduardo Matos & André Cepeda, Pedro Oliveira Gallery Porto (PT) | 2007 | <i>Intro</i> , cur. Eduardo Matos and André Cepeda, Espace Photographique Contretype, Brussels (BE) |
| 2012 | <i>Alternativa 2012</i> , cur. Inês Moreira, International Visual Arts Festival, Wyspa Institute of Art, Gdansk (PL)
<i>Kanal</i> , cur. Jean Louis Godfroid, Espace Photographique Contretype, Brussels (BE) | 2006 | <i>Busca Pólos</i> , cur. Salão Olímpico, Centro de Portugal Pavillion, Coimbra / Serralves Museum of Contemporary Art, Oporto (PT) |
| 2011 | <i>Museu Peça I</i> , cur. David Santos, Museu do Neo-Realismo, Vila-Franca de Xira (PT) | 2005 | <i>Portuguese screen</i> – Video Art show case, Barcelona Video Art Festival, Barcelona (ES) |

COLLECTIONS

Fernando Ribeiro (PT) - Avelino Marin Meroño (Murcia) (ES) - Collections MG - Jorge- Gaspar and Ana Marin (PT) - Foundation Ilídio Pinho (PT) - Foundation PLMJ (PT)
Museum of Neo-Realism (PT) - Vila Franca De Xira, Lisbon district (PT) - Collections Paulo Mendes (PT)



Exhibition view of «Regarding the continuity of disrupted images» by Eirene Efstathiou and Eduardo Matos at Irène Laub Gallery, Brussels, (BE) 2017



Eduardo Matos, Lamp Explanation, 2017, exhibition view of «Regarding the continuity of disrupted images», at Irène Laub Gallery, Brussels, (BE) 2017

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UPCOMING

ART BRUSSELS 2017

Pascal Haudressy, Donato Piccolo,
Jonathan Sullam, Roeland Tweelinckx
20.04.17 > 23.04.17



PASCAL HAUDRESSY, Guest Laurent Bolognini
In Between
19.04.17 > 22.07.17

CONTACT

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Tue. Wed. Thu. Sat. 11am - 1pm and 2pm - 6.30pm
Fri. 2pm - 6.30pm
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