

PAINTING YOURSELF INTO CORNERS
PANOS PAPADOPOULOS

EXHIBITION
19.04.18 > 02.06.18

OPENING in presence of the artist
18.04.18, 6pm > 9pm



Panos Papadopoulos, *Corner and floorboards*, 2018, Oil on Canvas, 80x70cm

ABOUT THE EXHIBITION

Corners by Andrew Berardini

painting yourself into a corner

1. *(idiomatic) To create a predicament or problem for yourself that leaves you with no good alternatives or solutions.*

Three lines make as many folds and you have a corner. Simply where two walls meet in a room, usually a floor or ceiling thrown in. A place to get stuck, to loll about, waste time, stick a plant just out of the way, a roaches last refuge, a place to sweep all the dust. "Go sit in a corner," annoyed parents bark at mischievous children. Paint the floor wrong and this is where you end up, either stuck waiting for it all to dry or just walk across and fuck the job and your shoes up. It's a lonely place, the corner, unless of course you tuck yourself there with a lover. Then a corner provides just a tease of concealment. In a dark room with just a little noise, others can walk on by without seeing your stolen kiss.

No one can paint himself into a corner like Panos Papadopoulos. Elegant, curious, somehow comic but also sad, Panos' corners come together just so. The vast swathes of emptiness don't even feel blank, they are the body on which hangs Panos' slips of wrist. Even when he paints the darkness, the white paper or canvas beneath like cracks of light to make a room, it's just a more blanketed body with just a sliver of alluring skin revealed. Worlds are summoned here with a few lines. To make something so simple as a corner as well as he does takes incredible skill and style, a supple panache not every wrist possesses. Ask Morandi about bottles and you might find yourself in similarly impossible predicaments, of how to make something so humble with such subtle difference and beauty through so many iterations over time. "...to touch the core, the essence of things. Even in as simple a subject, a great painter can achieve a majesty of vision and an intensity of feeling to which we immediately respond" said Morandi. This is true, but it's also true that no two bottles or corners are ever the same. Each moment is precious, each shadow and shift unique. There will be never be a moment quite like this one ever again. The same bottle, the same corner is always different, unique. However it wears its shadows, holds its color (a sunset pink, a smeary green). Perhaps even a "simple subject" can reveal these things all the more powerfully. Some Buddhist wrote their haikus for their last words, those brisk little three line poems intended to stand-in for a lifetime of contemplation and liberation, release and compassion. Like a haiku, it only takes three lines to make a corner too.

And there aren't just corners here, but plants and lamps, bodies in motion and reclined. All made with the same simplicity and grace as the humble corners that so often fold behind them. Look long enough at anything, though especially perhaps a corner, and the lines waver and bend with a shift of light, with a drink or three, with the sadness or joy that shapes anything and everything we see. To summon so much with so little.

Andrew Berardini (1982) is a Los Angeles-based writer, art critic and curator. Co-founder of the art book review, he is a regular publisher and contributor to many magazines, including *Artforum*, *Mousse*, *Frieze*, *Artslant* and *ArtReview*. He has organized exhibitions at the Palais de Tokyo in Paris, the Museum of Contemporary Art in Los Angeles and the Castello di Rivoli in Turin.

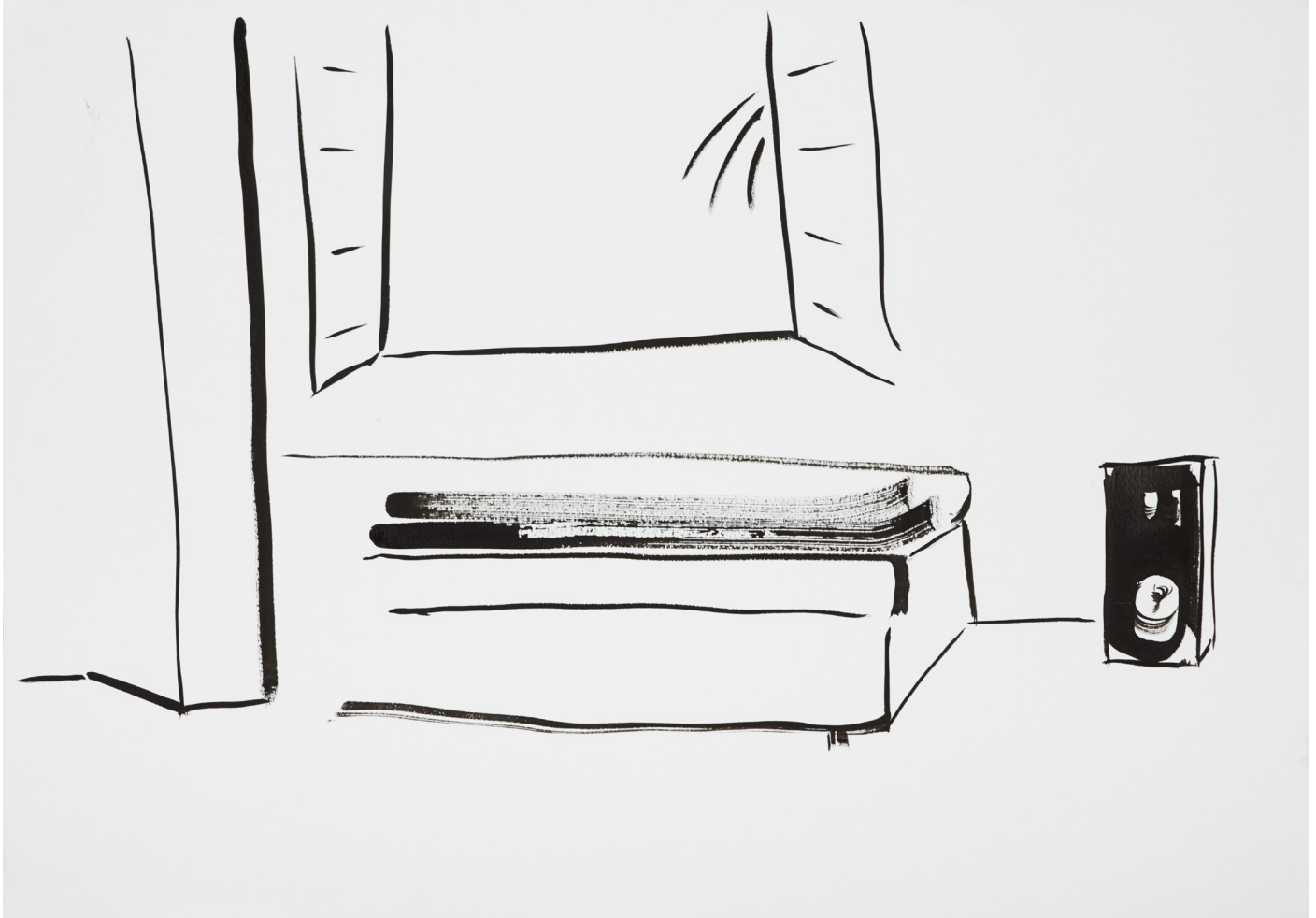
PANOS PAPADOPOULOS

“Often people ask me if my oil paintings are finished or why do they look so empty. My previous works of art were dense and intense; they had lots of layers and were full of text and information. So I started to abstract from the... abstract. I like to take advantage of the whiteness of the canvas in order to highlight the things that matter the most. It is interesting to see how people react to minimal paintings, especially in a world where they are used to wanting more. But there is a lot of tension in the drawing and the color composition, you just have to look closer.” – Panos Papadopoulos, 2016



Panos Papadopoulos, *Corner and floorboards*, 2018, Oil on canvas, 150x150cm

PANOS PAPADOPOULOS



Panos Papadopoulos, *My Living room with fake window*, 2017, Ink on paper, 59,5 x 42 cm

Born in 1975 in Athens (GR)
Lives and works in Athens (GR) and Vienna (AT)

In 2015, he was a resident at Hooper Projects art residency, Los Angeles. He is the co-founder of the art collective Dadada Academy, founded in 2009 in Vienna. He studied in the School of Fine Arts in Vienna and was awarded the «Meisterschülerpreis» of the Academy. His artwork was represented in the 4th Athens Biennale in 2013 and has participated in numerous solo and group shows in Vienna, Athens, Paris, Berlin, New York, Leipzig, Cologne and elsewhere.

Panos Papadopoulos work is a mixture of conceptual, minimal, abstract and expressionist art. Departing from his earlier works – text-populated, noisy, post punk abstract oil paintings –, Papadopoulos here allows space to emerge, creating interiors and replacing the text with objects; yet the objects still hold on to their linguistic potency, often acting as symbols of language. It is the empty space, the sound of silence that adds tension to these objects. Basically, he turns drawings into paintings, leaving the viewer with the impression of the absent, the incomplete, the unfinished. Is their appearance deceiving; is there more than meets the eye?

SHOWS (SELECTED)

- 2018 *Gold und liebe, liebe für gold*, Haus N, Athens (GR)
- 2017 *Simulations*, Salon de Bricolage, Athens (GR)
Present, DaDa Da Academy, IFAC, Athens (GR)
It Looks Like Up To Me, Eleni Koroneou Gallery, Athens (GR)
- 2016 *Almost Empty*, Dio Horia, Mykonos (GR)
Blank views, Galerie MARTINEZ, Cologne (DE)
Narcissism-Masochism-Fetishism, Eleni Koroneou Gallery, Athens (GR)
Self Hypnosis, Galerie Kunstbüro, Vienna (AT)
- 2015 *Domestic Views II*, cur. Katharina Abpurg and Mia Laska, Vienna (AT)
Domestic Views, Torri Gallery & Lucile Avenue space project, LA (US)
The Vacancy, Galerie CRONE, Berlin (DE)
DIFFERENT THINGS HAPPEN/ PATHOLOGICAL HOARDING, Gabrielle Senn Galerie, Vienna (AT)
Austere, cur. Cedric Aurelle and Shyan Rahimi, Los Angeles (US)
Color Value Vienna #1, Wiener Art Foundation, Vienna (AT)
- 2014 *Solo show*, Gallery Ileana Tounta, Athens (GR)
- 2013 *..painting..music&vodka*, Ommu Distribution, Athens (GR)
Commission for a mural (7m x 8m) in Palais Weihburg, Vienna (AT)
Nostalgia Nevrosa, cur. Iliana Fokianaki, Remap 4, Athens (GR)
The Program, UIC 400 Gallery, cur. Michael Hall, Chicago (US)
That's not a image, CAN Gallery, Athens (GR)
Lustlands, cur. Nadja Argyropoulou & The Callas, Family Business Gallery, New York (US)
- 2012 *Headquarters*, curated by Marina Fokidis, Kunsthalle Athena, Athens (GR)
The Garden of Eden, Palais de Tokyo, Paris (FR)
Neue Tiere, Kunstverein Koelnberg, Cologne, (DE) (*Kunstbuero*), cur. Stefan Bidner, Vienna (AT)
- 2010 *Wasted Sperma*, Ve.Sch, Vienna (AT)
Psychonavigation, EEG Gallery, Leipzig, (DE)
Archive on View, DaDa Da Academy, Contemporary Art Center & Corridor Gallery, cur. Jakob Racek, Plovdiv, Bulgaria (BG)

FAIRS

- 2017 Art Cologne, Cologne (DE)
- 2016 Vienna Contemporary Fair, Vienna (AT)
- 2015 Parallel Vienna III, Vienna (AT)
- 2014 Parallel Vienna II Fair, Vienna (AT)
- 2013 4th Athens Biennale, "el Greco's business lounge", Athens (GR)
Parallel Vienna Fair, Vienna (AT)
Art Athina, "DaDa Da Restaurant", Athens (GR)
- 2012 The Greek Pavillon, Berlin Kreuzberg Biennale (DE)
- 2009 2nd Athens Biennale, "Going blind to the AthensBiennale", Athens (GR)

PRIZES

- 2014 1st award and commission for a mural at palais weihburgasse, vienna
- 1999 Awarded with the "Meisterschulpreis", Academy of Fine Arts, Vienna (AT)
- 1998 Granted the scholarship of the Academy of Fine Arts, Vienna (AT)
Awarded with the "Golden Füglerpreis" (for best drawing), Academy of Fine Arts, Vienna (AT)

RESIDENCIES

- 2015 Hooper Projects residency, Los Angeles (US)
- 2011 Artists Residency, Lenikus collection, Vienna (AT)

COLLECTIONS

Van Tuyckom collection, Brussels (BE)
State of Austria, Belvedere Gallery
Collection (AT)

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