

MYTHOLOGIES

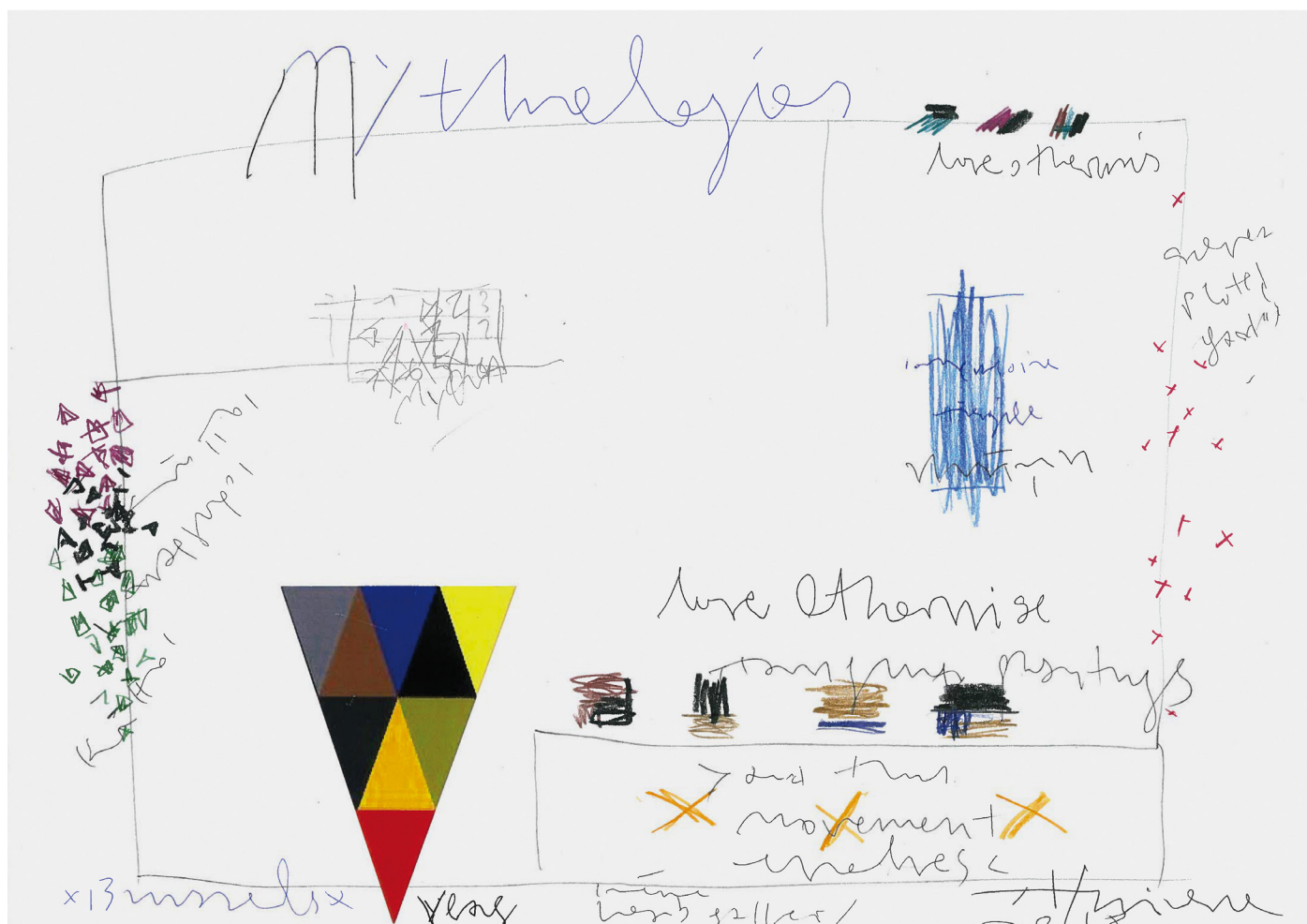
ATHINA IOANNOU

Curateur Luk Lambrecht

26.10.18 > 22.12.18

VERNISSAGE en présence de l'artiste

25.10.18, 18h > 21h



Athina Ioannou, Mythologies, 2018, Collage and pencil on Fabriano paper, 24 x 33 cm

À PROPOS DE L'EXPOSITION

L'artiste grecque Athina Ioannou (1968), résidant actuellement à Düsseldorf, maximise et réinterprète la peinture avec des moyens minimes et économiques. Sa peinture «abstraite» sensuelle - qu'elle préfère appeler «plus-painting» - naît de l'«intensification» de supports tout faits (toile, feutre, textiles commerciaux...) par la patiente saturation totale de la surface à l'huile de lin. Elle crée ainsi des toiles qui perdent leur couleur d'origine, deviennent transparentes et jouent librement avec la lumière, ainsi qu'avec la couleur souvent blanche du mur porteur sous-jacent. Athina Ioannou sacralise le banal ; elle transforme ses textiles prêts à l'emploi en œuvres d'une grande profondeur, et y parvient en employant un large éventail d'expérimentations formelles. Son travail est sensible à l'environnement, animé par la lumière changeante qui s'empare des couleurs, lesquelles sont alors modifiées et rendues uniques à chaque changement d'intensité lumineuse.

Cette exposition monographique présente un échantillon de la pratique artistique d'Athina Ioannou. Les toiles sont suspendues les unes à côté des autres à une courte distance du mur, permettant à la lumière de tourbillonner sur leurs surfaces saturées d'huile de lin - des œuvres qui rappellent immédiatement les peintures récentes d'artistes tels que Palermo et Günther Förg. Les œuvres peuvent être littéralement traversées d'un regard ; rien n'est caché ou masqué - l'art se caractérise ici par une transparence désarmante, comme une intrigante photo radiographique. De petits éléments irréguliers faits de feutre ou d'autres tissus - entièrement saturés d'huile de lin - sont fixés au mur. Un grand nombre de ces fragments sont rassemblés dans une constellation composée intuitivement, qui ne sera jamais identique d'une installation à l'autre et dans un endroit différent. Les gouaches fonctionnent en quelque sorte comme des possibilités architecturales ou des géo-structures dans lesquelles ces mêmes fragments sont contenus. Et l'artiste a récemment commencé à utiliser ses doigts comme pinceau. Elle laisse flotter des empreintes bleues denses, pâteuses ou bien légères, au-dessus de poèmes tracés sur des feuilles de papier, semblant masquer l'impossibilité du langage d'exprimer l'essence de la vie. La poésie est le concept central de son œuvre ; elle poétise l'importance essentielle de la lumière à travers son usage de couleurs insondables et uniques. Peintre «moderne», elle évite l'expressivité gratuite et grandiloquente en manipulant son sujet, choisi avec précision, afin de transformer son art en une projection d'absolue sensualité. Athina Ioannou présente une pratique picturale exceptionnelle, grâce à une méthodologie aisément lisible dans laquelle la transparence est l'essence même de la peinture.

- Luk Lambrecht

critique d'art et commissaire d'exposition pour le «Cultuurcentrum Strombeek»



© Athina Ioannou, Mythologies, 2018, Collage and pencil on Fabriano Paper, 24 x 33 cm

"TAKE FIVE+1 "
QUESTIONS TO THE ARTIST

Interview of Athina Ioannou by curator Luk Lambrecht, 2018

1. How did you come to work in a non-orthodox way with colour, and was the influence of your scholarship at the Kunstakademie Düsseldorf very important?

In actual fact, the presence of colour in my work derives from the material itself and beyond a pictorial process. I work very much alone on my questions regarding painting and the extension of the same into space and context. My very first experience (after Athens) was in Rome as a young artist moving there for studies in 1987. I was very intrigued and fascinated by the paintings and frescoes in the churches, looking at something intensely without knowing how it could be transformed into something contemporary. One day while I was in a library in Rome, I came across a book depicting a discussion between 4 artists in Basel which was to illuminate my questions. The discussion was actually a dialogue between Joseph Beuys, Jannis Kounellis, Anselm Kiefer and Enzo Cucchi. This was to become my train to Düsseldorf.

My first site specific work was in Rome in 1994 and that same year I decided to move to Düsseldorf. That was also the point of an important meeting with the work of Beuys, Palermo and a number of young contemporary artists living in Germany. Additionally, I have extensively studied the work of Marcel Duchamp, who interested me in relation to the 'ready-made'.

Consequently, in 1997 I started following my questions on painting, reducing the act of painting through the medium, by emerging canvases into linseed oil. Working by installing six meter canvases on the brick wall of my atelier in Düsseldorf (photo) using every ounce of power in my body, with a piece of graphite against the wall and from top to bottom vertically, I used to trace graphite lines on regular rhythmical intervals. The colour of the "painting" was always yellowish due to the linseed oil. More than a painting it was a question on painting and definitely an action in itself. I was imagining to build one body of work (of painting) without the possibility of separating anything; every part of the work was made and born together, likewise the painting. The aesthetic result of the "drawing" derived from structure of the walls (as a frottage), the linseed oil that was there to fix the graphite on the canvas, as well as the colour of the painting.

I began my post graduate studies at the Academy of fine arts in Düsseldorf, with Jannis Kounellis in 1997, then in 2000 with David Rabinovitch and then in 2002 next to Daniel Buren. During my time in the Kunstakademie, my studies into painting were closely related to artists such as Mark Rothko, Pollock, Palermo, Beuys, Kounellis, Gordon Matta-Clark and the beginning of ancient Greek painting. The Russian avant-garde, therefore Malevich and very importantly the painter Mondrian and his work relating to architecture as well as my several studies on Marcel Duchamp and the 'ready-made'.

2. Your work is a perception of colour vis-à-vis all kind of supports - I suppose that for several reasons you choose your supports very carefully?

The act of painting is a need.

Therefore, I have a direct relationship with my work and it's body of work.

The colour is a part, not to be separated from the main body of work, so the material acts as support, as well as the surrounding space and context.

"TAKE FIVE+1 " **QUESTIONS TO THE ARTIST**

3. Your work has at first glance nothing to do with our world... Does that mean that, as a person with Greek roots, you don't want to introduce societal matters into your work?

I am deeply concerned with social matters, everyday life, life and death, memory. I am involved with and attracted to all kinds of traces left behind ephemeral or not that is also why history concerns me so deeply. I am equally involved with society as with the universe, with the end and with infinity. Nevertheless, what I may not actually need to do is to try to describe all the above beyond my work. I certainly believe in dialogue, to build a language, to be beyond art differently. In that sense, I also believe that art is political, as an open question to the other, to all.

4. What is the importance of drawing, reading and studying in your artistic practice, which has little to do with progress and evolution?

I draw a lot. Drawing is an act of memorizing, of activating memory, of thinking differently; also, drawing for me is a form of freedom; a need similar to writing, walking or breathing. I am deeply interested in memories, music, poetry and all kinds of testimonies by authors. Similarly, good literature and theatre; films and filmmakers always intrigue me.

5. The relation to architecture is quite important in your exhibitions-not the space but the specific architecture. Do you work in Situ with the same deep sense and feeling with which you work in the surrounding architecture?

Actually, I cannot separate architecture from context. Certainly, I work with the space site specifically and consequently, I am highly sensitive to topography, history, anthropology and life.. The Greeks did not build temples anywhere as the Romans did, but had an ongoing questioning towards the divine and the universe related to nature.

I enjoy the history of the ancient Greek theatre in which the Greeks initially looked for a natural cavity to build on, for the power in a site, to reproduce the voices and the echoes. The Romans could build a theatre anywhere. It is certainly another kind of relationship to the site.

In my eyes, the artwork always remains an entire body. I cannot separate a part without losing the entire body. Undoubtedly, I also work with parts and fragments but always in relation to that body of work.

6. What can a broader public understand under the great title >Mythologies< you gave your first solo-show in Belgium?

"Mythologies" are stories. Through my Greek roots I have a very natural and direct, uninterrupted relationship to Mythos. Symbolically, giving my exhibition in Brussels this title, was a way of talking allegorically and not descriptively about my stories and giving the artwork another kind of dimension and extension.

"Love otherwise", "Silver plated gardens", "Hanging paintings" "The fragile memory" are some of the titles of my works in the exhibition.

"Mythologies" are not describing Greek ancient myths. As a Greek person exhibiting in a European country, I have the need to link myself to reality, visually posing, beyond history, new questions to the contemporary. Therefore, contemporary myths, contemporary stories.

IRÈNE LAUB

"TAKE FIVE+1 "
QUESTIONS TO THE ARTIST



Photography of Athina Ioannou, Düsseldorf (DE), 1997

On the wall: Athina Ioannou, linseed oil on canvas, graphite , 600X160cm

SHOWS (SELECTION)

- 2018 *The Materiality of the painterly event*, cur. Denys Zacharopoulos, City of Athens Arts Centre, Athènes (GR)
- 2017 *Polifonías*, Galería Hilario Galguera, Mexico City (MX)
La Pergola, MRAC Musée Régional D'Art Contemporain Languedoc-Roussillon, Sérignan (FR)
IN DE WIND, Cultuurcentrum Strombeek/Gent (BE)
- 2016 *Manifestation L'Aspirateur*, Contemporary art space and Lapidaries Museum, Narbonne (FR)
 L.A.C. Lieu d'Art Contemporain, Narbonne (FR)
A-rena Anacapri, Capri Clou espace d'art, Capri (IT)
Toile de Jouy-regards contemporains, HEC contemporary art space, Paris (FR)
Vertigo Arte, Centro Internazionale per la Cultura e le Arti Visive, Cosenza (IT)
- 2015 *Who is afraid of the Walls? (II)*, Macedonian Museum of Contemporary Art, Thessalonique (GR)
The song of Nightingale, Insel Hombroich foundation, Neuss (DE)
- 2013 *Jaunes*, Galerie des Petits Carreaux, Paris (FR)
Who is Afraid of the Walls?, cur. Maria Marangou, The Benaki Museum of Islamic Art, Athènes (GR)
- 2012 *Quartetti*, cur. Ulla Wiegand, Neonhalle, Bochum, (DE).
Petits Chorals, Tina Miyake Showroom, Düsseldorf (DE)
- 2010 *Resituations*, Chapelle de Penitents, Aniane (FR).
Toccata e Fuga, Vertigo Arte, Centro Internazionale per la Cultura e le Arti Visive, Cosenza (IT)
Que du Papier, L.A.C. Lieu d'Art Contemporain, Narbonne (FR)
- 2009 *Imperium/Che viva Mexico!*, Galería Hilario Galguera, Leipzig (DE)
Dragée, Galería Hilario Galguera, Leipzig (DE)
- 2008 *Wallpaintings 9+1/1+9*, BKSM Cultuurcentrum, Strombeek & Cultuurcentrum, cur. Luk Lambrecht & Koen Leemans, Malines (BE).
Athina Ioannou, Antonello Curcio, cur Jackie-Ruth Meyer, Centre d'art le LAIT, Castres (FR)
Amande, L.A.C. Lieu d'art contemporain, Narbonne (FR)
- 2007 *L'Emprise du Lieu, Expérience Pommery #4*, cur. Daniel Buren, Domaine Pommery, Reims, (FR).
De l'Amande au Tournesol, Espace d'art contemporain HEC, Paris (FR)
Poussin/Corail, Hall de Deutsche Bank AG, Paris (FR)

RESIDENCES

- 2015 L'ASPIRATEUR, Contemporary art space, Narbonne (FR)
- 2013 Gast Atelier, Stiftung Insel Hombroich, Neuss (DE)
- 2007 Espace d'art contemporain HEC, Paris (FR)

PRIX

- 2013 Jubiläums Stiftung der Sparkasse Neuss (DE)
 Stiftung Insel Hombroich, Düsseldorf (DE)
- 2012 Kunststiftung NRW, Düsseldorf, (DE)
- 2007 Espace d'art contemporain HEC, Paris (FR)
- 2006 Cité Internationale des Arts, Paris (FR)
 Ambassade de Grèce en France, Paris (FR)
- 2005 Reisestipendium, Istanbul; Kunstakademie, Düsseldorf, (DE)
- 2004 DAAD (Deutsche Akademische Austausch Dienst), Bonn (DE)

COLLECTIONS

- Galerie des Petits Carreaux, Paris (FR)
 MRAC, Languedoc-Roussillon (FR)
 Deutsche Bank AG, Paris (FR)
 The Benaki Museum, Athens (GR)
 L.A.C. Lieu d'art Contemporain, Narbonne (FR)
 Daniel Buren, Paris (FR)
 Damien Hirst, London (UK)



Athina Ioannou, Exhibition view of *Resituations* at Chapelle des Penitents (FR), 2010



Exhibition view of Athina Ioannou, *Onze Kerk*, Abdijkerk Grimbergen, 2016

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Mardi au Samedi de 11h à 18h
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