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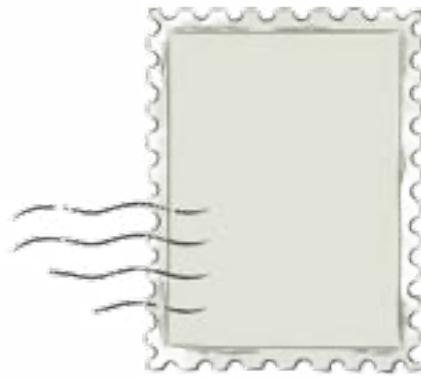
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## *yours truly (working title)*



**With works by Lenora de Barros, Valentina Bartolini, CAConrad, Svenja Deininger, Jason Dodge, Marina Faust, Núria Fuster, Manuel Gorkiewicz, Nicolas Jasmin, Anastasia Jermolaewa, Anna Jermolaewa, Natalia Papadopoulou, Hans Schabus, Camila Sposati, Yorgos Stamkopoulos, Stephanie Stein and Ian Waelder; conceived by *and the editions*.**

04 April – 24 May 2025

Callirrhoë is thrilled to welcome *and the editions* by Anna Ebner-Quadri to take over the gallery space and create an exhibition among friends, for friends and for us all.

The concept behind *yours truly (working title)* is quite simple: two artist-friends each create an edition with the other in

mind. The result is a series of very personal works that, depending on the artist, the friend and the form of their relationship, take on more concrete, abstract or poetic forms. Creative exchange, collegial recognition, solidarity, mutual interest and friendship—near and far—underlie the resulting works. They are evidence of a community that emerges in its smallest form of

action: the private, everyday exchange and communication with one another, which often has a great impact and resonance. Some artists worked closely together, even collaboratively, others responded to each other's work, relationship or in the form of a dedication.

**Valentina Bartolini** and **Natalia Papadopoulou** collaborated for their edition and created a combination of abstract video with hand-drawn interventions. They created a layered, immersive experience where drawing and video emerge and fade, one after the other, like a slow, unfolding revelation. Titled *A Candle from Faraway*, the artwork invites the visitor to contemplate. The flickering candle flame encourages us to turn inward, focusing on the fortress of intimacy. In communicating with the flame, it is as though we are engaging in a dialogue with ourselves, expanding our consciousness and rising before the flame. This moment of elevation becomes a personal procession.

**CAConrad** (\*1966 in Topeka) has worked with the ancient technologies of poetry and ritual since 1975. For their edition, CAConrad wrote a poem dedicated to Jason Dodge. As part of their so called *First Light* poems it was created during meditation at sunrise. CAConrad stated once that their "poems are breathing wild creatures. They stand on the bottom of the page, vibrating in the center of their bodies.", which seems also an appropriate description for this one.

On the backside of their page one can find **Jason Dodge's** (\*1969, Newton, living and working in Møn, Denmark) edition in the form of a taped double-sided tear-off slip. On the front side it says "affilatura raiso-io amano" - an unusual term, in English "razor sharpening love", but close to the more common "affilatura raisoio a mano", in English "razor sharpening by hand";

From the backside of the picture shines an image of a ring and the word "perduto" - in English „lost“- through. Dodge is extracting an everyday object out of its context, altering it to a form which frees it from its teleological meaning and opening it up to the starting point of a narration: One is free to call the number and see what happens next.

**Svenja Deininger** (\*1974 in Vienna, living and working in Vienna, Milan and Berlin) is known for her paintings, for which she applies and removes multiple layers of paint. An experimental process, which is resulting in very precise and calibrated works. But also photography plays an important role for her artistic practice, as one can see in her artist-book *Echo of a Mirror Fragment* (Ed. Secession, 2017, Vienna). For her edition she exchanged with Manuel Gorkiewicz photographs, which both artists reworked. Deininger chose a striped piece of layered canvas to cover parts of the photography that is showing a handful of blueberries on asphalt. She painted the strip on a larger canvas which she cut into 25 pieces, questioning uniqueness, originality and reproducibility of painting and edition either way.

**Manuel Gorkiewicz** (\*1978 in Graz, living and working in Vienna) has chosen to expand his series of so called *Make-Up Works* for his edition. Instead of traditional painter's pigment he was using a mix of eye shadow and body cream to work over the photography, taken by Svenja Deininger in Milan. The pigments are part of MANHATTAN's eyeshadow set *EYEMAZING - JUNGLE GREEN* and not only the name, but also the colors resonates with the motive of a palm tree within the streets of Milan. Gorkiewicz created a stencil in the particular abstract form, in which the different eyeshadow colors are stored in their box. His work is an eclectic mix of Hard-Edge Painting and cosmetics,

emphasizing questions of form and abstraction in the composition and layering of photography and transparent pigment veil. It's hard to believe that Manuel Gorkiewicz and Svenja Deininger didn't consult with each other during the production process of their editions, but the fact that it looks like they did, speaks for their friendship.

**Marina Faust's** (1950 in Vienna, living and working in Vienna and Paris) practice originated in documentary photography before moving on to filmmaking, sculpture and boundary pushing photography. She collaborated with Martin Margiela for almost 20 years and her edition shows the iconic helmet bag from his F/W 2006 collection. A police-helmet transformed into a bag stands at the edge between care and control and got only produced three times. Her edition shows this item, which looks like something everyday, but is actually very special and rare, on a plinth.

It is dedicated to Faust's longtime partner, **Nicolas Jasmin** (\*1967 in Toulouse, living and working in Vienna and Paris), who juxtaposes it with a visual poem. The Austrian paint producer Adler (in English Eagle) is giving his colors actual names instead of a designation consisting of numbers and letters, like other producers or the RAL color fan does. Nicolas Jasmin created a kind of poem out of four of those names in combination with the color they were assigned to by Adler. Each of those editions is unique, as the artist applied the paint on all of them by himself and slightly changes the style of his brushstroke each time.

Even if both editions are works for themselves, there is a kind of conceptual collaboration behind **Anna and Anastasia Jermolaewa's** editions. Both made plans of their gardens- the one located in Austria, the other in the US. Their private

exchange about those, also with Anna's mother, the grandmother of Anastasia, was the starting point for their idea. But the motif of the flower was already often part in the past of works by Anna Jermolaewa (\*1970 in St. Petersburg, living and working in Vienna) who is known for her sharp analysis of political structures of society within everyday living circumstances. Like in her installation *The penultimate (Carnations, roses, orange tree, cedar, tulips, bluets, saffron, crocuses, jasmine, lotus)* which consists of arrangements of flowers which symbolize each another revolution. Some of those flowers can be found in her private garden as well, together with others which might become symbols of revolutions in the future. Her daughter Anastasia Jermolaewa (\*1994 in Vienna, living and working in Bozeman, Montana) founded the so called Linus Farm, a flower farm following biodynamic principles and is dedicated to her deceased friend Samuel Linus Gromann, who was an artist as well. She is interested in the private, emotional connotations of flowers.

**Hans Schabus** (\*1970 in Watschig, living and working in Vienna) chose to scan the packaging of one of the most simple framing systems - the so called Clip-Frame - and mounted the print of the packaging within the actual frame. A kind of tautological work, where the protection of the frame, gets the motif, aspects of caring the center of the edition. And at the same time the packaging looks like another frame, but with no content, except the mirroring of the spectator. Further, it could also be seen as a placeholder for the work of Hans Schabus' artist-friend, Micol Assaël. She couldn't finish her edition in time for the presentation in Athens, but, nevertheless Schabus holds a place for her.

**Camila Sposati** (\*1972 in São Paulo, lives and works in Vienna) and **Lenora de Barros** (\*1953 in Sao Paolo, living and working there) entered into an intercontinental dialog for their editions, which resulted in two collaborative works. Each artist chose a photographic motif of their *Euvre* which was cut in half and combined with the other's. Lenora de Barros chose photographs of her hands, in a pose of giving and guarding. Camila Sposati took two motifs from her series crystal growth for which she collaborated with scientists from the University College of London to grow crystals. The results are collage-like works which were created consciously together but remind formally of Exquisite Corpse - the game, which gained popularity during Surrealism and for which each participant takes turns drawing on a sheet of paper, folding it to conceal their contribution, and then passing it to the next person. Those editions are a collaboration based on friendship - a word which is written on both editions and connecting the motifs.

**Yorgos Stamkopoulos** (\*1983 in Katerini, living and working in Berlin) uses pure pigment on paper to test new artistic tendencies for his paintings. It is a very open, unconscious process without the need to go into any particular direction and without the need to be finished or completed. Sketches like those are an essential part of any artistic shift in the artist's works, but rarely on view to public. But they are part of the private conversation of Stamkopoulos with other fellow artists, like his artist-friend Stephanie Stein.

For his edition he chose to blow up one of those sketches, a type of modification which also **Stephanie Stein** (\*1972 in Kiel, living and working in Berlin) chose for her edition. She got inspired by Stamkopoulos country of origin - Greece - the birthplace of philosophy and democracy - both topics

the artist has a deep interest in. Her work shows an egg, which fills the complete print and has written "Psyche" (engl. soul) on top - minimalistic, but with references to Marcel Broodthaers, as well as to the unsolvable "chicken-and-egg"-situations, it prompts many questions.

**Ian Waelder's** (\*1993 in Madrid, living and working in Frankfurt) used for his edition a detail from a photography he took of *Núria Fuster and her son Arnau*. The title Puppeteers (Núria & Arnau) describes quite literally the dynamic moment, which shows fragments of the kid who doesn't want to stand still for the photographer and the mother who tries to bring him in posture. Waelder photocopied the image with a shoelace on top. He changed the shoelace(s) and the forms they create for each copy of the edition, making all of them unique and highlighting every time other parts of this portrait of his friend.

**Núria Fuster** (\*1978, Alcoi, living and working in Berlin) edition is entitled "*Un troç de pa Sculptural*" *ode to Ian*. The first part of the title means "a piece of bread" in Catalan, the mother tongue of both artists. Fuster made an ephemeral sculpture out of a cardboard box and bread dough, which is typical for Mallorca where Ian Waelder grew up as well as for the region of Valencia, where she was raised. The material of cardboard, as well as the form of the bread dough reminds strongly of moments which can be found in the artistic practice of Ian Waelder. The sculpture, which material is not long-lasting, is the motif of the edition dedicated to him, which appears as a black and white photograph.

The editions are published in an edition of 25 + 5 AP, with a maximum format of 40 x 30 cm. *yours truly* (*working title*) starts in 2025 and will be exhibited for the first time in April at Callirrhoë in Athens.