

The first works encountered upon entering Grounding are the Scarps, a new series of cast-bronze sculptures suspended across the gallery walls.

Through the process of moulding, the Scarps become exact replicas of rocks from a particular Cycladic island.

When I first came across these small fragments of land ten years ago, I was struck by how closely they resembled pieces of weathered terrazzo. Cycladic limestone, partially coated with layers of alluvial deposits, had formed a new and unfamiliar kind of surface.

Over time, these rocks came to absorb fragments of brick, cement, oyster shells, and other debris, composing a new landscape – a newly formed Cycladic environment. For years, local builders discarded construction materials along certain beaches of the island or repurposed them into makeshift shelters for fishermen. The sea, refusing to assimilate these foreign elements fully, slowly compressed them through the action of salt, sun, and wind into compact masses before casting them back onto the shore.

I think of the Scarps as screenshots of time. Dated October 2025, these surfaces – a mixture of ancient stone and the residue of the built environment, including hotel and rental construction housing – are mounted on the wall, shifting the axis of viewing. Rather than walking around or over them, the viewer confronts them head-on, encountering their scale in relation to their own body.

In one of the gallery's narrower corridors, a framed photograph focuses on the sunburnt neck and the back of the hat worn by a technician who participated in the moulding process. The hat reads "Koufonisia UTOPIA" – a merchandise item from a newly built hotel. The image was originally captured in low resolution as part of a video documenting the rock-moulding process last year. With the help of a friend, I cleaned, recoloured, upscaled, and softened it.

In the final room at the back of the gallery space, temporarily displacing its usual function as an office, a two-metre-high LED screen plays a video I captured almost accidentally a few years ago. It shows an electrician suspended against a Cycladic cliffside, attempting to ground a cable for a "rooms to let" facility into the earth.

"Grounding" carries multiple meanings. One of them refers to the fundamental safety mechanism that connects an electrical system to the earth, providing a low-resistance path through which excess current can safely disperse in the event of a fault, preventing shocks and protecting equipment.



I would like to extend my heartfelt thanks to Mariana Antzoulidou and Apostolis Sorolopidis from my studio; Thanasis Vassiliou and Sotiris Vougiatzis for their expertise in handling the sculptures; Paky Vlassopoulou and George Bailis for grounding with us and caring for the moulding process; the Municipal Community of Koufonissia for their tolerance; and Yorgos Prinos for his help with editing the photograph. I would also like to thank Apostolos Vassilopoulos for editing and translating my text, as well as Onassis Culture for providing us with the LED screens and Gavalas Art Foundry for the casting. The research for the exhibition was supported by Onassis AiR.

Scarp III, 2026
Cast bronze
183 x 84 x 22 cm

Scarp I, 2026
Cast bronze
142 x 124 x 17 cm

Scarp II, 2026
Cast bronze
88 x 108 x 22 cm

UTOPIA, 2026
Print on paper, frame
33 x 50 cm

Grounding, 2026
Digital video
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