

**we
get
what
we
give**

**calli
rrhoë**

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05 October – 24 November 2023

Gia Liapi
in conversation
with
Olympia Tzortzi

In the face of our tumultuous era, Callirrhoë and her collaborators initiate a profound exploration. They grapple with the multifaceted challenges posed by environmental, social, and political transformations, all while seeking the elusive answer to a pivotal question: how can we reclaim our happiness, our sustainability, in these times of change?

Gia Liapi and Olympia Tzortzi kick-start this intellectual excavation, engaging in a dialogue that contemplates a collective shift in mindset and behavior. Their pursuit is noble: to ignite sparks of positivity and hope. Within this conversation, key themes such as compassion, honesty, and trust emerge, laying the foundation for a new societal landscape. In a world where control over all components eludes us, a simple yet profound truth resonates: you get what you give.

But here lies the crux of their inquiry: is the power to shape our future truly within our grasp? Can we genuinely receive in proportion to what we offer, and is this reciprocity adequate?

In the span of fifteen days, artists of various disciplines are invited into this conversation. They are not merely participants but essential architects, contributing to the ongoing dialogue, resolving dilemmas, and reassembling fragments of thought. What emerges is an environment of exhibition-making that defies convention—a space both awkward and intimate. Central to this intellectual exploration is the redefinition of exhibition-making itself. What constitutes the essence of this practice? Can curatorial and artistic endeavors extend beyond the confines of art and engage with pressing social issues?

The curators strive to transcend the traditional exhibition structure, delving into community-based practices that hold transformative potential both within and beyond artistic circles. This approach hinges on collegiality, where collective efforts supersede individual pursuits. The conversation expands to consider the role of artistic projects as agents of empowerment and disruption. Can these projects foster meaningful connections within communities, integrating social research into curatorial endeavors? The exploration delves deep, intertwining pop culture with principles of artistic self-organization, horizontality, exchange, and knowledge-building.

Transparency becomes a cornerstone of their curatorial practice, inviting public response and critique. Over the course of fifteen days, artists are not mere spectators; they actively contribute, building, resolving, and reassembling

ideas. The outcome is a fluid, open-ended exhibition structure—an environment where the process of creation is as vital as the final product. This intellectual odyssey commences on Thursday, October 5, catalyzed by the creative energies of Manolis Daskalakis Lemos, Bety Krňanská, and Yorgos Stamkopoulos. The full roster of artists will be unveiled in due time, shaping this exhibition-in-progress into a testament of collective thought, an homage to the transformative power of dialogue and creativity.

Manolis D. Lemos' practice focuses on envisioning the future and reflecting on past instances of prosperity that have since declined, exploring how these can inform our visions of what lies ahead. In his series, *When I think of you I Shiver in Awe* (2021), Manolis continues his quest on collective and personal narratives aiming to blur ideas of authorship, moral responsibility, poetic gesture and emotional expression. With the use of high technology he incorporates images of the earth blended with thoughts, dreams and visions that are created through an artificial intelligence tool, which has been originally designed and "trained" by him in collaboration with theoretical computer scientist and MIT professor Constantinos Daskalakis and his team at the MIT Computer Science and AI Lab since 2018. He aims to convey emotional imagery using a deep learning algorithm. The resulting image is intricately linked to and influenced by this specific training process. This image is then transposed onto a prepared and treated linen canvas and receives partial oil painting by the artist. This step involves refining, balancing, and enhancing the composition's expressive and hybrid characteristics.

In her work, Bety Krňanská explores the portrayal of imposed gender roles in today's visual and pop culture, emphasizing sustainability and eco-friendly methods. Her art involves stitching together recycled canvas patches, blending traditional tie-dye techniques with contemporary aesthetics. In her series "Unexpected Encounters" (2023), she challenges typical representations of femininity by incorporating found, handmade crochets onto canvases and encasing digitally zoomed imagery of female models. These elements are juxtaposed against familiar masculine symbols that signify achievement and success.

Upon careful examination of Yorgos Stamkopoulos's work, it becomes evident that the core of his paintings revolves around the intricate processes and the profound concept of transformation. Departing from the flamboyance of vivid colors, he opts for a refined palette primarily characterized by nuanced shades of blue. His art can be aptly described as a profound reinvention of the natural landscape, skillfully evoking the essence of the environment in a truly distinctive manner. Stamkopoulos draws his main inspiration from the abstract and nuanced colors found in both music and nature.

The second part of the artistic dialogue 'we get what we give' highlights the concepts of internalization and self-reflection. Organic bodies, fragile in their texture, respond to current socio-political phenomena through the works of Despina Charitonidi, Dimitris Efeoglou, Spyros Rennt, and Anna-Antonia Yiaksi-Sabbidou.

Despina Charitonidis' work tends to deconstruct the natural and primary elements commonly found in urban construction sites, emphasizing the process of reforming and transmuting these materials. In her work titled *The Nature of Man and What Has Happened to It* she moves beyond mere materiality and concrete forms, delving into the human aspect. Through this, she explores the concept of the incarnation of body rejection while simultaneously contemplating the idea of humanity as a social animal striving to find balance. The 'Idea of Body Rejection' highlights a nuanced perception of how societies and individuals perceive human bodies. This concept exposes the social pressures and prejudices faced by bodies concerning their appearance, weight, shape, and diverse physiques.

Dimitris Efeoglou's art explores various forms of abstraction, moving between the realms of painting and installation. The dense nature of his works serves as the starting point for capturing altered spaces: environments that express unmapped topographical areas. The method of construction erases any traces of representational imagery and operates narratively, focusing on the gesture of the hand. The production process unfolds over time, transforming the perception of paper as a painting material. The folded artworks serve as a reminder of the internal creative process, highlighting the joy of art within the individual boundaries set by the artist's personal studio.

Using photography and portraits, Spyros Rennt captures moments from queer and rave subcultures, primarily in Europe. Bodies that deconstruct dominant gender identities blur the boundaries between the personal and the collective. By documenting moments of enjoyment and release in the queer scene, he creates an archival record of non-normative standards challenging heteronormative capitalist norms. Through his photographs, he provides a collective escape from oppressive ideals, allowing space for transcendence and revitalizing our utopian imagination. He awakens stories of resistance within queer communities, as well as the hedonistic escapism and the care and tenderness inherent in rave culture, as depicted in the folded bodies of the photograph *Tangled* (Aron & Linus), 2022.

Anna-Antonia Yiaksi-Sabidou's work delves deeply into the experimental element, characterized by fluidity during the production process. Her approach stems from the need to comprehend the essentially intimate, yet not necessarily visible, aspects of human (and non-human) bodies. This necessity is formalized in sculptures that leverage issues related to sexuality, death, violence, and the overall fragility and perishability of human existence. By isolating different parts of an entity, using replicas of human/animal parts or mechanical elements derived from destroyed objects, she frequently employs casting methods to reconstruct sculptural objects using various organic and inorganic materials such as glass, wax, cotton, bacteria, rubber, soap, and more. Her sculptural gestures intensify the notion of vulnerability within the sensitive balances of our era, engaging in a direct dialogue with the exhibition's audience.

Through the works of Nicole Economides, Orestis Giannoulis, Agata Ingarden, Esmeralda Momferattou, Aggeliki Politi in the third act, we witness a rebirth emerging within a complex tapestry of significance, substance, and structure. The artworks convey profound depth and contemplation, breathing life into unexplored realms and principles, primarily exploring how humanity navigates the events shaping its identity.

Nicole Economides' family history is marked by constant relocations, spanning cities, countries, and continents. On display is an architectural drawing representing the house her parents endeavored to build in the northern part of Athens during their attempt to settle in Greece. However, with the onset of the financial crisis, construction came to a halt, forcing them to abandon the project and leave once more. The building now stands empty, burdened by debt, seemingly destined to remain indebted indefinitely. Atop the architectural drawing lies a printed slide, featuring a photograph taken in 1969 during Easter in New York, which portrays Nicole Economides' grandparents and mother. Through this work, we are confronted with three generations and their shared endeavor to find a way to return "home."

In his examination of intimacy, Orestis Giannoulis employs performance both as a methodological tool and a subject of study. Through this approach, he delves into the intricacies of tenderness, confusion, reluctance, and cruelty inherent in our diverse attempts to navigate intimacy. As Giannoulis himself asserts, he deeply engages with these complexities, illuminating the multifaceted nature of human connection. Through the three works he presents, this research aims to reveal the specific relational configurations and orientations that offer guidelines for how our interactions are expected to be experienced and progress over time. It also seeks to explore the discomfort and queerness inherent in their performative re-establishment, leading to unexpected reinterpretations.

Agata Ingarden's artwork encapsulates a distinctive fusion, seamlessly blending a musical instrument with an animalistic and anthropomorphic living being. This unique composition blurs the boundaries between these distinct objects, creating a harmonious and intriguing whole. Its material-linguistic construction turns ordinary items into a layered tapestry of altered meanings. These spine components, mimicking an anatomical model, are delicately affixed with strings to the hybrid's components. This piece of work emerged from her residency on the island of Spetses and her time spent at the Anargyrios and Korgialenios School of Spetses, a prominent institution in 20th-century Greece. Her creative influences from Yannis Xenakis and John Fowles are evident in this work.

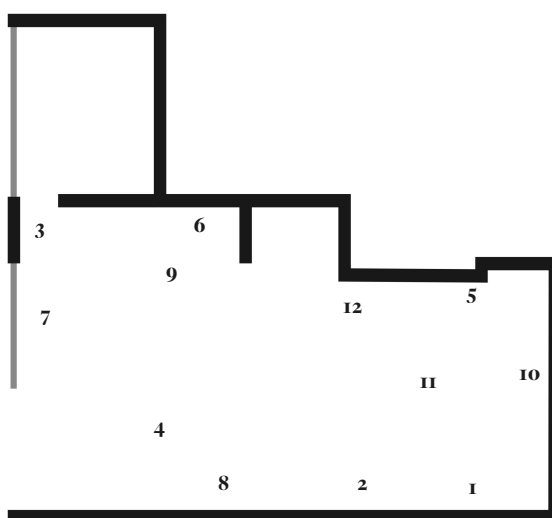
The wounds we carry from our past experiences often stem from our emotional connection with our mothers and early childhood. In an attempt to liberate ourselves from these emotions, we sometimes find the need to sever ties with things that anchor us. Esmeralda Momferattou's works intricately explore human identity within the context of fading memories, the passage of time, and the experience of loss. This particular artwork reinterprets the umbilical cord, culminating in two clamps, symbolizing the intricate organic connection associated with motherhood and pregnancy.

Metaphorically, the umbilical cord represents the extent to which one can distance oneself from this emotional bond to rediscover their authentic self by following their instincts. The metaphorical clamp represents something that can both disconnect us and keep us firmly attached.

How can we measure the passing time on a personal level? Birthdays become our markers, each one representing another song, another celebration, an end, a new era, and a cake. In Agglikei Politi's artwork, the metaphor of birthdays as a time measurement, coupled with necessary self-reflection, becomes the essence of a brief animated video lasting less than a minute. The work serves as a transient, explosive, and tragicomic reminder of the time measured by birthdays and cakes, an inevitable reality for all of us. Despite the existential weight of this reality, another year will inevitably come to pass.

The fourth and final act, marking the conclusion of the exhibition, is scheduled for Friday, November 24, 2023, featuring the performance 'ELIXYR' by Sofia Kouloukouri from 7 pm to 10 pm.

- 1 **Despina Charitonidi**
The nature of man and what has happened to it, 2020
Glazed ceramic
21 x 19 x 2 cm
Unique (courtesy the artist)
- 2 **Manolis Daskalakis Lemos**
New Landscapes (River Bridge), 2021
Oil & UV cured ink on molding paste on transparently primed linen, aluminum stretchers
69 x 49 cm
Unique (courtesy CAN Gallery)
- 3 **Nicole Economides**
Dream house (family photo), 2023
88 x 83 cm
Architectural drawing, printed slide
Unique (courtesy the artist)
- 4 **Dimitris Efeoglou**
Untitled - One Last Look series, 2021
Acrylic, oilstick, paper, aluminium
Dimensions variable
Unique (courtesy Zoumboulakis Galleries)
- 5 **Orestis Giannoulis**
your body changes everything, 2020
Tank top hand embellished with Swarovski crystals, bathroom safety rail & *Preliminary Notes on Anticipation: How Does it Feel Good?*, 2023 & *Preliminary Notes on Anticipation: Predictable Break Ups, Expected Transmissions, Automated Reactions*, 2022
Performative lecture excerpts
Unique (courtesy the artist)
- 6 **Agata Ingarden**
The Bow, 2022
Bronze, galvanized steel, copper, wire, wheel, guitar tuning pegs
51 x 22 x 23 cm
Unique (Commissioned by AMA HOUSE)
- 7 **Bety Krňanská**
We make love certain way, 2023
patchwork, crochet doily, sublimation dye, dyes, pigments, inks, bees wax
145 x 125 cm
Unique (courtesy the artist)



- 8 **Esmeralda Momferratou**
When you talk, I can't bear myself see, 2023
Crab claws, low-temperature clay
50 x 10 x 4 cm
Unique (courtesy the artist)
- 9 **Aggeliki Politi**
The end of the world as we know it (is it?) I, 2022
Animation video
10"
Edition (courtesy the artist)
- 10 **Yorgos Stamkopoulos**
Untitled, 2023
Acrylics on wall
Dimensions variable
Unique (courtesy the artist)
- 11 **Spyros Rennt**
Tangled (Aaron & Linus), 2022
Digital print
70 x 100 cm
Edition of 3 (courtesy the artist)
- 12 **Anna Antonia Yiayi Savvidou**
Untitled, 2022
Blown glass, free-hand Glass
9,5 x 12,5 x 10 cm
Unique (courtesy the artist)