

Petros Efstathiadis

KIPSELI



Last year, Greek photographer **Petros Efstathiadis** won the Jury's Grand Prize for Photography; he is back this year with the results of the photographic commission he received, now shown in his first solo exhibition.



Petros Efstathiadis creates sculptures and decors from a varied array of materials he finds in the Greek village where he grew up: it's his artistic theatre of operations. Once documented and photographed, the sculptures are dismantled and its components are returned to their everyday use. The only thing that remains is the photograph: images which, once juxtaposed, recompose a fantastical and poetic memory of a country in turmoil.



In the world of Petros Efstathiadis, sections of piping serve as columns for a different Acropolis, and dustbin lids as bas-reliefs. The entire landscape expresses destitution. This manner of recycling, of "making do" with what his immediate surroundings provide, is the foundation of his work. It is rooted in the territory, it literally emerges from the land; his sculptures are born from what the landscape contains. The inextricable link it creates between place and form informs us that the installations constructed here are immovable, and that the photographic act is crucial for the work to come into existence.



For this photography commission, Petros Efstathiadis has continued to fashion his world. After his previous recent series, which featured poetic objects of revolt (*Eggs, Ropala, Bombs...*), the photographer has chosen to address the recent social context in his home country - originally the cradle of Europe, and today its unwitting political and economic laboratory. The artist embraces the methods of opponents forced to get by with makeshift means; to him, the ready-made meets criteria of shape, colour, composition - and ultimately poetry - instead of those imposed by anticipated danger or effectiveness.



In this world, transfigured as much by the photographer's hand as by his eye, we encounter codes and images that are familiar or recently discovered: the prison environment, with its limited means - as evoked in Robert Bresson's film "A Man Escapes", or the silhouettes of protesters seen in the media, shot on Kiev's Maidan some time after those in Athens' Syntagma Square.

by Raphaëlle Stopin