



CHRISTINA ANDROULIDAKI GALLERY

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Maria Kriara, solo show

Cogito./"I Think, Therefore I Am... A Rhinoceros"

Duration: 26.06.14 - 13.09.14

Maria Kriara is interested in how images can convey information and what happens when they are reproduced. Indeed, as images are deceptive (see Dürer's Rhinoceros), what happens when they remove them from their original context?

Through her work the artist tests the meaning of the word reproduction. Choosing her sources from reference books, novels, magazines or image databases which are increasingly available online, she proceeds to retrace those photographs, illustrations or diagrams with quasi-forensic attention to detail. The image is thus plucked from its original setting and re-mapped on paper, often side by side with one or two other images from seemingly unrelated sources.

On a superficial level Kriara's work can be seen as copying. However, to reproduce something implies that the image is duplicated, albeit with the knowledge that the copy will never be the same as the original. To reproduce thereby is necessary a renewal of an image. In her work, Kriara makes this renewal obvious through her pencil lines. Beyond being made in a different medium as the original, her drawings give a new dynamic to the image. On the one hand, her drawing brings a new visual emphasis to the image different from the original surface. On the other, it plays with scales, contexts and temporalities by placing images in new juxtapositions. The images thus fold out from their source, in a new sequence, free from their original setting or textual anchor point.

The images are intriguing and could easily stand on their own; a prestidigitator and his levitating volunteer, a detail of a carved wounded marble hand (from Michelangelo's *Pietà*?). Some images seem anonymous; perhaps they are plucked from a manual or taken by the artist, such as a peculiar formation on the surface of water a second after a plunge. Other pairings are unnerving: a woman with a large scar being shown as evidence at a public hearing, and Guido Reni's Lucretia about to stab her exposed chest. What do these new juxtapositions tell us? Kriara's visual journey, for example, between a Bauhaus-era masked figure in a modernist Breuer chair and a Japanese macaque might be an intriguing sub-story. But more interesting is the possibility for the viewer make their own connections to test these new situations. In this way, Kriara is asking us to think about how these visuals are perceived once released back into the world in a wholly different context.

By using a single medium, pencil on paper, Kriara brings these varied images back onto equal ground. She creates a new 'reality', a new vantage point. Folding images back into the world, she proceeds to stay true to the origin of the word duplicate. Henry Fox Talbot claimed to



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have invented photography because he could not draw. Instead, he harnessed the power of the 'pencil of nature' to reproduce herself. Here Kriara is attempting the opposite. She knows how to draw extremely well. Yet, instead of trying to faithfully replicate the world or images encountered within it as a copier or camera, she tests what is real through by means of reproduction.

- Emily Butler

For more information please contact:

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OPENING HOURS:

Tuesday - Friday: 11am - 3pm / 5pm - 8pm

Saturday: 11am - 4pm

*During August the gallery will be open by appointment only.