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NYCTOPHILIA

Group show

Duration: 12.12.14 - 17.01.15

Participating Artists:

Dimitris Baboulis, Pantelis Chandris, Vangelis Gokas, Maria Kriara,
Nikos Markou, Yorgos Prinos and Lefteris Tapas

*Don't leave. Please, stay. It's nice to be in the
dark, right? You can relax a little. No brittle
smiles. No air kisses. No sarcasm. Forget the stress.
The worry. The petty skirmishes. Life is too short.
Too short for cruelty. Close your eyes...
- Unknown*

The current group show at CAN Gallery focuses on the subconscious and the dreamlike, the pleasure for the night, the inspiration and comfort one finds in darkness featuring works that deal with aesthetic, philosophic and metaphysical issues.

Some famous wandering French *whispered* a few years ago that the best time to read philosophy is between 1-5 in the morning. This came handy, so we followed it... The night is a time for *reconsideration*, not logistics but for *poetry*. The pen flows softer. So is thought, and even the brush or pencil. Sometimes the night helps... The Night "camouflages" forms in such a way that sometimes it makes reality seem less frightening.

In his black amorphous sculpture entitled "*Soul Tank*" that dominates the center of the gallery, artist **Dimitris Baboulis** creates a soul depository. A sculptural object which could be used as a container for anyone who wants to rest his soul and then wander around free and liberated from thoughts and feelings.

In his piece "*Nightscape*" **Lefteris Tapas** continues his cut-out work series, where *matter* transforms to darkness and cuts become light, creating a starry skyscape made of tiny holes in his paper which according to Baudelaire could stand as the equivalent signs of an unwritten language that everyone knows how to read.

In the photographic work of **Nikos Markou** one comes across with what Lacan calls *Tuché* - that is an *occasion*, an *encounter* with reality in its most tireless manifestation. Looking at this

evening picture called "*Untitled 15/06/2010*" from the *Nature Monuments* series, Markou reminds us that in photography we will always look at what it was but never at what it is and yet, that a photographic moment will always and forever be an *Invitation au voyage*.

Pantelis Chandris' white-carbon drawing deals with the idea of space in relation to time as well as with the idea of the subjectivity of vision and perception, as he creates by memory alone the plan of an island he used to visit frequently some years ago. "*If I keep quiet, if I close my eyes, if I try to bring to the surface every possible detail will the image emerge by its own? or it exists on an environment of emotional consciousness?*" Fallow and deserted Chandris' islands glimmer or sink into the darkness like hybrid sites both realistic and otherworldly.

Landscape is not necessarily only a picture of a beach or a valley in the sunset. Sometimes it can also be an object or a detail of a face. **George Prinós'** work "*Concrete Block*" is such a landscape. A picture that reminds us of the famous Roland Barthes' word that "*Photography is subversive not when it frightens, repels, or even stigmatizes, but when it is thoughtful ... when it thinks.*"

The symbolism that accompanies the idea of the *Night* is not only associated with dream, love and poetry. It also makes valuable references to a darker side of man and his relationship with death, violence, evil and the holy, the truly scary and the enigmatically undecipherable. **Vangelis Gokas'** paintings cover this entire spectrum from daily life objects, people, landscapes, to the most bizarre, almost mystical scenes. His works "*Seven*", "*Pieta*" and "*Untitled (Curtain)*" demonstrate the full range of paths that thoughts can wander during nighttime, as well as the artist's constant pursuit and struggle around subject-matter and the act of painting itself.

Following the recent series of works with triple images from her last show, **Maria Kriara** presents a new graphite pencil drawing set on three parts on the theme of "*a camouflaged death*". Three seemingly unrelated images; one of a swimming pool at night, one showing the Scandinavian Asmund Laerdal with the first model of his "*Rescue Annie*" first-aid doll and a still from Akira Kurosawa's movie "*Throne of Blood*" build the complex and multi-layered narrative that characterizes her work.