

**Anna-Maria Samara / Konstantinos Fazos**

double solo show

***Flows***

Opening: Tuesday 10 May, 8p.m.  
Duration: 10.05.16 - 04.06.16

The current show in CAN gallery brings together the work by two artists from Athens and Thessaloniki respectively, who have never met, they work in different media (drawing and sculpture), yet they share views, ideas, as well as a profound interest towards the visual, formal and theoretical characteristics of the line. Through its repetition in their work line becomes shape, body, substance and ultimately transforms into a single united entity in space.

Konstantine Fazos (b.1971) studied painting at the School of Visual and Applied Arts of the Aristotle University of Thessaloniki. In his latest work, he abandons representation for a more abstract route where he tracks and traces the continuous movement of matter in space. The line, which usually signifies a limit, when multiplied it no longer separates but rather creates organic links that record flows of different densities. Those flows as they are punctured or interrupted by axis they create the impression of a prismatic image. A kaleidoscope. This almost identical, repetitive motion and the fragmentation of the image becomes apparent in all of his works and demonstrate a series of obsessive, careful gestures which he performs with the seriousness of a ritual. His preoccupation with the line as the minimum element of a composition brings back the discourse around trace and surface, its symbolism, the emotions it generates through its placement in space and the way through which it releases our imagination.

Anna-Maria Samara (b.1992) graduated in 2015 from the Department of Fine and Applied Arts of the University of Western Macedonia. Her work shares eclectic affinities in terms of form and concept with the work of Fazos, Samara however uses materials that are historically and politically charged with some of the concepts that she investigates in her art. The line is replaced here with twine made of hemp (cannabis plant). Since 8.000BC hemp has been used by humans in 25,000 different ways, for food, clothing and even as a therapeutic or euphoric substance. Since 1936, the year that cannabis prohibition was enforced in Greece under the influence of the US anti-drug campaign, the

cultivation of hemp begun to be gradually abandoned. The many advantages and diverse applications of the plant seem to have made hemp a considerable competitor to the products of many rival industries (petroleum, alcohol, tobacco, paper, etc.), thus greek hemp factories were gradually led into bankruptcy and closed. This development follows a series of historical events such as the growth of the pharmaceutical industries and their capacity to produce massive amounts of chemicals, the repeal of the alcohol Prohibition in 1933, the manufacturing of machines that were able to produce paper out of timber and last but not least, the massive introduction in the market of petrochemical products and nylon.

Samara weaves the twine around barbed wire, which since over a century now has become a universal symbol of violence and oppression. Wire was invented by J. Glidden, an Illinois landowner in order to restrict his herds in an enclosed space, was massively used in the trenches during World War I (1914-1918) and then it was found in numerous concentration camps and prisons. Despite all the technological advances, it has hardly changed since its invention and is connected to Samara's work also on another symbolic level -that of its shape. The hexagonal that forms the grid of the wire is an important geometric element that consists of mathematical relations, relations of harmony and is found widespread in nature. Chemical compounds are represented by hexagonal shapes. Benzene, which is the simplest molecule, is also shaped as a hexagon. Even the reason why bees choose the regular hexagon rather than the equilateral triangle or the square to build their honeycombs is because in the hexagonal cell they can deposit a particular amount of honey, closing precisely the surface without leaving any gaps while at the same time it is the shape with the smallest perimeter and therefore it enables them to spend less wax and store maximum amounts of honey.

To conclude, in both the drawings of Fazos as well as in Samara's sculptural installations one meets structures observed in the inner body, whether these are plans of muscles or structures of the nervous plexus of the brain. These shapes may not be precise and detailed realistic representations of the human structure, they maintain however an organicity, a kind of material substance. They create flows, line complexes, compositions, forms with tonal gradations, patterns and a sense of movement. Morpho-plastic configurations that intersect space, create relationships, they transform and become metamorphosed. "Everything is in flux" to remember the famous phrase of Heraclitus -in the sense that everything is always flowing, changing, nothing stays the same and nothing can be experienced twice in exactly the same manner.