

Fake Fruit & Co

Uri Aran

Dustin Ericksen & Mike Rogers

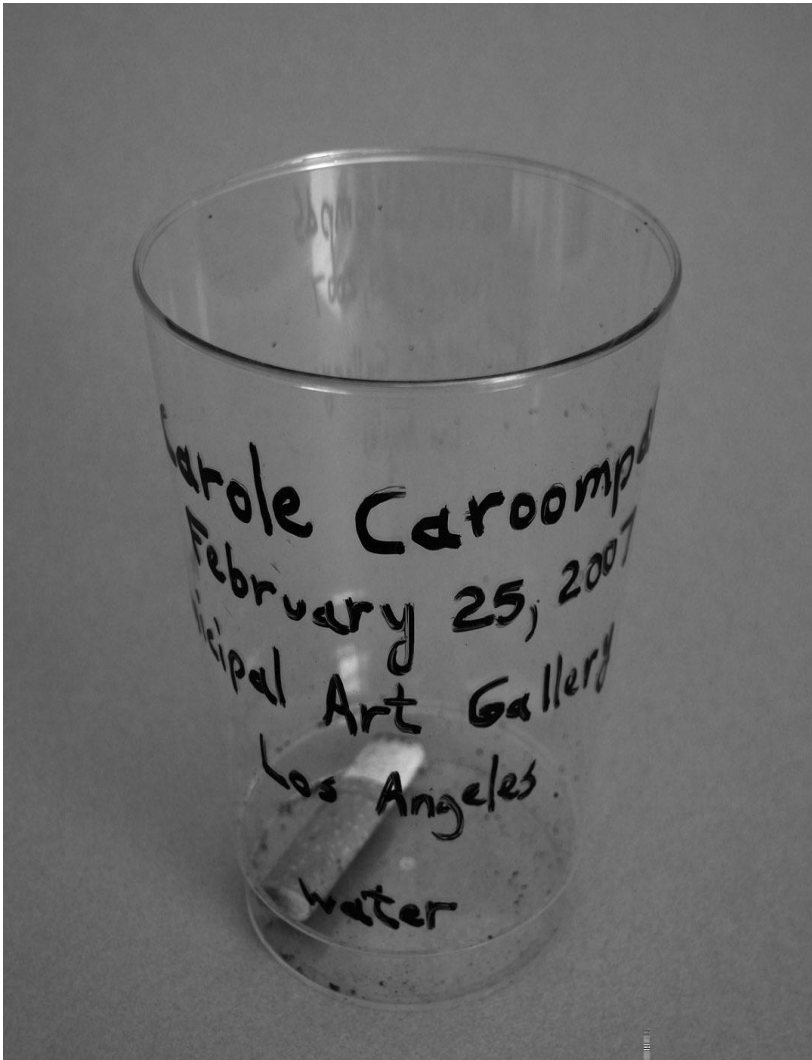
Tina Girouard

Chick Strand

George Tourkopoulos

Charles Veyron

and a dollop of Ana Jotta's jam

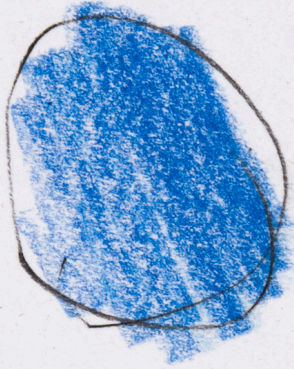




Tina Girouard



Uri Aran
Untitled (I'm a Restaurant), 2023
Single channel video, sound
3 minutes, 32 seconds



Uri Aran

Take This Dog for Example

31 March - 25 June 2023

The Douglas Hyde is delighted to present the first institutional exhibition in Ireland by renowned artist Uri Aran. Through his work, Aran explores the basics of language, behaviour, perception, and the rules and conditions of social interactions. Why are certain meanings ascribed to certain things? Titled *Take This Dog for Example*, Aran's exhibition presents new and ongoing works layered throughout the gallery space.

Uri Aran has a decidedly unfixed relationship to media and materials, combining aspects of sculpture, video, painting, drawing, and installation, while challenging the traditional formal constraints of each. Aran's visual language ranges from text and time-based work to the assembly of familiar everyday objects, which he processes, combines and unites to create ensembles that hover over the boundary of the familiar and the unexpected.

Central to *Take This Dog for Example*, is the sculptural work *Bread Library* (2020 - 2023), which reproduces the Latin alphabet in bread letters. This expansive work invades the senses as visitors descend into the gallery space and brings forth ideas of bread as a vehicle for the transference of memory and knowledge, and the foundation of language. *Untitled* (2020 - 2023), another ongoing work, uses unique cast bronze forms to create sentence-like compositions across the gallery walls. Bronze, a material often associated with authority's permanence, here becomes fluid.

While the "dog" in the exhibition's title, and appearing throughout the exhibition, is a recurring device in Aran's work. As he states "animals function as an icon of sentimentality, vessels for the full spectrum of human emotion through the projection of language onto them, they're blameless...located in an idolized primordial domain from the perspective of society."

Throughout his practice, Aran constructs a language of indeterminate signifiers in an ongoing pursuit of graphic and linguistic systems, pushing these systems to the point of disintegration. "The discord of meaning in language is something I'm interested in", he has explained. "I don't know if it's because English is not my mother tongue; I see a delay of meaning. I see things as mediated—almost everything is quoted." As a result, new contexts of meaning emerge, reconstructing, extending, manipulating and subverting existing genres and hierarchies. He suggests that an object or word's legibility is not inherent, but rather conditional: its comprehensibility reliant on context.

This exploration evolves around the use of familiar objects, signs, forms, images and gestures, which he relates to one another by superimposing a multitude of linguistic structures, material categories and temporal axes. In the exhibition at The Douglas Hyde, located on the campus of Trinity College Dublin, materials and the language of learning trace through multi-faceted works, from Sesame Street's Ernie to study desks, from blackboards to slide projectors. These ensembles are familiar and disconcerting at the same time, resulting in encounters that are simultaneously playful and deeply sombre.

Aran's works on paper and paintings, such as *The Fastest Boy In The World*, *Fossil & Slide* (2022) also employ diverse materials, ranging from oil pastel, graphite, coloured pencil and newsprint. They oscillate between abstraction and representation, with clearly readable portraits or scenes alternating with gestural or coloured compositions. Originating as an everyday practice in the artist's studio, the drawings and paintings are made of intuitive markings, human and anthropomorphic forms, and handwritten notations that interwove elements of memory and mapping of thought.

Whether, film, painting, drawing or installation, Aran's work explores the humour, poetics and manipulations of everyday objects and popularly held beliefs. He calls attention to the nuances within a world of givens. Rather than mediating our perception of meaning, he opens things up, allowing language to breathe, to bleed; the pictorial becomes material becomes linguistic, and then cycles back again.

Special thanks to mother's tankstation Dublin | London, Sadie Coles HQ, London, and Andrew Kreps, New York, for their support of the exhibition along with the Irish Museum of Modern Art for their production residency, in particular Janice Hough, and thank you to Trinity Arts Workshop for their assistance in the production of new ceramics, especially Robyn Paterson, and Al's Bakery, Terenure.

Content warning: Please note one video work contains strong language which may be unsuitable for children.



Mike Rogers stealing Allan Kaprow's Cup

CUPS, 1995-present

Dustin Ericksen and Mike Rogers

A collection of cups, coffee mugs, beer bottles, wine glasses, and other drinking vessels of artists. The project began in Los Angeles, 1995. It has continued in other cities where Ericksen and Rogers have lived, including London and New York, and has also involved the acquisition of cups in other cities in the U.S., Europe, and Asia to which they have traveled for art exhibitions. Cups have been collected during studio visits, lectures, openings, dinners, and parties. Each cup is labeled with the artist's name, date, and event location. Cups are often collected without the artists' knowledge. Artists' cups in the collection, which now numbers approximately nearly 1500, include those that once were used by Sol Lewitt, Charlie Ray, Alan Kaprow, James Turrell, Tracey Emin, Julian Schnabel, Dan Graham, John Baldessari, Raymond Pettibon, Vanessa Beecroft, Roni Horn, Haim Steinbach, Julian Schnabel, Mike Kelley, Lari Pittman, Christian Marclay, Vito Acconci, James Rosenquist, Rirkrit Tiravanija, Victor Burgin, Hermann Nitsch, William Kentridge, and others. Equally important to the collection are the vessels of artists of less renown. In formal terms, the field of cups reveal a variety of sizes, styles, and colors. The cups are also a symbol of the thinking process of art making.

Dustin Ericksen & Mike Rogers

Dustin Ericksen: Mike and I have different approaches to how we get the cups. I always tell people, “Oh, I’m taking your cup because I’m working on this piece, it’s a collection of cups.” Most people actually seem flattered or amused by it. Sometimes they get slightly concerned, like, “What are you talking about?” Then I’ll say something like, “Well, I’ve got Sol LeWitt’s cup,” or, depending on the person, “Carolee Schneemann’s cup.” And at that point they usually get excited: “Oh, they gave you the cup? Then okay, sure.” Sometimes it freaks people out. Raymond Pettibon got slightly paranoid when I wanted to take his, but then I explained it to him, and afterwards he said, “Oh, okay, okay.” Mike’s approach is more covert. He’ll go backstage right after a talk or event, whatever it is, to take the cup he wants.

Lucas Jacques-Witz : What I love about that piece is the way it hints at an archival aesthetic.

DE: Yes, but it’s not really a proper archive, it’s much more organic than that. I want to get like cups that are aesthetically different, formally different, you know, in the way they look. I like to see a cup that’s kind of a weird thing, like, “I never got that one before”. There’s a sculptural aspect and there’s a time aspect, and when it’s all together, it becomes like a, you know, a complete story.

LJW: Contextually it’s interesting, but then I also think like what’s interesting about Cups is the process behind it. I keep thinking about how every cup carries its own story.

DE: Yes, each cup carries a story. Mike has an incredible ability to build narratives and tell stories in compelling ways for each one. He is a writer, you can also tell he’s a journalist from the way he labels the cups he collects. He writes very neatly. I usually write something like “so-and-so’s cup” or “so-and-so’s glass,” but he only writes the name, the date, and the place, very factual, very documentary.

LJW: That is my favorite part, to look for read the labels. That is why I feel you don’t have to show the whole archive to, like, get the piece. You can focus only on few of them to get it, and then play in your head to connect people and places. When you show the whole the collection (nearly 2000 cups) you view on them is partial. Names disappear, and they become like, uh, you know, like the unknown. In the show at Giselle with Ampersand we want the audience to see the tags and the names of the artists who are presented...

DE: Yes, that’s a good idea, and some of the cups belong to artists, but others belong to writers, actors, or television personalities. Florence Henderson is in the collection because Mike had some relative who was dating her or something. They are very much a material part of the social aspects of Art Business. And most important: Cups are not clean.

Tina Girouard, Quartets, 1974, couleur, 25 min., sonore.

Contrairement à Mardi Gras, Quartets a été enregistré en direct (représentations données au Kitchen Theatre, les 14 et 15 novembre 1974), bien que la bande sonore ait été enregistrée séparément. Cette dernière suggère plus qu'elle ne décrit les activités représentées, d'une manière moins détaillée que ne le fait la bande de Mardi Gras. L'image commence avec l'apparition de seize personnages costumés, sortant d'une autre pièce pour pénétrer sur le plateau; ils en font plusieurs fois le tour puis se figent sur place, quatre à chaque coin de la scène. Tina Girouard présente les quatre personnages qui se trouvent face à la caméra comme formant le "Quadrant méridional" ("Southern section"). Elle les présente ensuite chacun l'un après l'autre: Terry Riley, le "Mayan Runner", Eva Lowenstern, le "Easter Hobbit", Nancy Topf, "Miss Cream Cheese Cappuchino" et Steve Korfein, le "Mudman of Mozambique". Puis, après avoir entendu "I'm looking at death", chanté par Euridice dans Orpheo Negro, "les premiers s'éloignent" et tous les acteurs changent de position, laissant quatre autres personnages figés face à la caméra. "Voici le Quadrant oriental ("Eastern section")... sur la gauche, vous voyez l'authentique Kitty Duane. Elle est le "Rose Dragon"..." Evelyn Lai est "the Imperial Knight", Jane Henrikson est "Flora Futures" et Tita Frye est "Matilda Penelope Skunk". Après une musique traditionnelle de Madagascar, les acteurs changent de place et c'est au tour du Quadrant occidental ("Western section") de s'immobiliser devant la caméra. Les personnages présentés, la chanson de Nina Simone "I want a little sugar in my bowl" se fait entendre puis vient la présentation du Quadrant septentrional ("Northern section") et enfin la dernière sélection musicale avec Dickie Landry à la flûte des Andes. A la fin de la pièce, tous les acteurs font le tour du plateau et quittent la scène.

Tina Girouard

"Bowl and Belly Canope"
featuring:
Solomon's Lot
Mercedes Deshotel
Tina Girouard

This is a celebration of "Solomon's Lot", a collection of eight lengths of silk, three feet by twelve feet. The silk came to me as a dowry from the attic of Beatrice Landry's house in Cecilia Louisiana, circa 1969. Ms. Landry had a sister named Daisy and sometime in the 30's or 40's, Solomon Matlock, a drygoods salesman came to Cecilia peddling his lot. Solomon and Daisy were married, lived and died in Cecilia. His legacy included the silk. It has been my job to continue its history. At first I took the cloth in the usual way thinking of making garments, but I could only look at it and chose never to cut it. After a few years of looking at it, I began to use it for special occasions. Once some of my friends, mostly dancers used it as a vehicle to mourn and wake our friend. It has been installed in special projects at 112 Greene Gal., as "Wall Space Stage", 1972, at the Clocktower as, "Sky Above Earth Below", 1974, and at the Memphis Academy of Arts as, "Memphis Breeze", 1975. It has had a special life in performances, "Allegory-Cloth River Road", at the Dance Gal., 1973, "Juxtaposed-Contained-Revealed", at the Kitchen in 1974 and in "Tape-Video-Live", at Castelli Gal. in 1972. It appears in the videotapes, "Quartets" and "Mardi Gras Suite", 1974 and is featured in "Maintenance III: Sewing, Washing, Rinsing Wringing Folding", 1973. Tonight at Sarah Lawrence "Bowl and Belly Canope", will be performed into place by Mercedes Deshotels, a Louisiana potter and Tina Girouard, with help from friends. "Solomon's Lot" will have its grand finale in January 1977, when "Pinwheel", another performance installation takes place in Louisiana at the New Orleans Museum of Art.

Tina Girouard
Tina Girouard
September 14, 1976
Sarah Lawrence Gallery



Thanks Andrea and Stefano, and hello Alice!

I do remember the ampersand exhibit in Lisbon. Thank you dearly for all of your attention to Tina's work. I'm happy to share Mardi Gras Suites and Quartets for your project - See attached form to sign again.

Tina got me involved with the same non-profits she championed, so I know first-hand the importance of, and challenges with programming of an artist-run non-profit organization. It was a very long time ago, but it seems their value is more important than ever!

Wish I could be there! Meilleures souhaites!

Amy Bonwell

Niece, Executor, Estate of Tina Girouard

Tina Girouard

①- J'y suis, j'y reste.

②- d'ici je vous dit: "J'y suis, j'y reste."

③- How to do nothing, with nobody, all alone by yourself.

④- "Je vois la mer d'ici. (Berceuse)

FAKE FRUIT: 22 minutes, color, sound, 1986.

In the town where I spend my time in Mexico, I had an American friend, a man who was a painter. He has married a Mexican woman and had three children with her. They lived in her family's four hundred year old house. Although they had enough money because she had a beauty shop, he was not a Mexican and he could not work . . . which actually didn't bother him too much. So he would paint and make trips to the U.S. so he could work and make a little money to take back down to Mexico with him. For years he tried to think of schemes which would make him money so he wouldn't have to be a yo-yo. He got into a business with a man making fake suits of armor . . . but the other guy left town. Then he started doing illegal rubbings of Toltec bas-reliefs, but couldn't sell them. Then he started making papier mache fruit and vegetables to sell to local tourist stores. They became very popular, and before he could think twice, the whole operation grew to the extent that he had to rent a factory, and hire people to make the unpainted pieces, in their homes. Because an American can't own a business in Mexico, everything had to be in his wife's name. Well, after about three years he started getting rich. He'd have shoe boxes full of money. I saw one that had thirty thousand bucks in it. What does an artist know about money? This guy, not ever having made more money than he needed to eat on, really didn't know what to do. Actually he had made a paradise for himself . . . really nice beautiful women to work with everyday, lots of deals to make, business to do, people to see, supplies to buy, things to sell . . . but he got bored with the whole thing. This is a film about the women who worked for him.



1996 AFI Maya Deren Awards

Since Chick Strand's films have constantly maintained their own integrity somewhat aslant of prevailing fashions, only recently have the extent and significance of her achievement become clear. Now we can see her as a radically original pioneer in ethnographic, in feminist and in compilation filmmaking, and above all in the innovation of a personal film language created across these modes.

After graduating from Berkeley with a degree in anthropology, Strand threw herself into the cultural ferment of the Bay Area in the 1960s. Along with Bruce Baillie, she founded Canyon Cinema in 1961, nurturing it for four years as it grew into the premiere screening and distribution organization on the west coast. Moving to Los Angeles, she studied ethnographic films at UCLA, graduating with an MFA in 1971. Since then she sustained herself by teaching, primarily at Occidental College where, during a 25-year-long tenure, she directed a program in film as art.

During the course of these activities on behalf of the independent cinema, Strand made her own films. Her first were documentaries about Meso-American cultures that brought to ethnography the expressive languages of the experimental film. As today anthropology increasingly recognizes the subjective interplay between self and other, it finds itself in a land that Strand mapped 20 years ago. A similar vanguardness informed the next phase of her work as she brought her vision to bear on people in America, especially women.

By the late '70s Strand had full mastery of what had become her signature style: photographing her subjects in motion, frequently back-lit, using a hand-held telephoto lens in extreme close-up so as to all but eliminate depth of field, she magnified the somatic responsiveness that Maya Deren had claimed as the great potential of the body-as-apparatus. The result was an extraordinary sensuous lyricism, constantly dissolving

into abstraction, that became for her the vehicle for intuition and sensuality in both iconography and the medium itself. The core of her life's work has been a series of intimate portraits of women envisioned in this mode, but since its unabashed lyricism and eroticism ran counter to feminist theory of the time she began it, its full power has only gradually been recognized.

These films were accompanied by yet another series, one of compilation films that surrealistically fragmented and recombined found footage, often foregrounding women's issues otherwise latent in them. With the increased currency of quotation and the non-organic representation of already-existing images in post-modernism, compilation films have acquired a fresh eminence. Again Strand's work has been seminal, her achievement spanning and summarizing the possibilities of an avant-garde.

—David E. James

note from Chick, penned in the late 1990s:

Still making films after all of these years, (35). Four more are being edited now and should be finished in a couple of years.

I hope that my work stands alone without an introduction. If you want to know more about me and my work, write to me in care of Canyon and I'll answer any questions you might have. Otherwise I have nothing of importance to say.

Meanwhile, I've put a picture of myself in the catalogue for the first time. Take a peek at this mug and understand you are looking into the eyes of a person who believes that after day comes night and after that, day comes again.

Love to all,

Chick Strand

16:29



GEORGE TOURKOVASILIS
THE NIGHT, SLEEP

Radio Athènes (The Night, Sleep), Akwa Ibom (Spent), and Melas Martinos (Strange Switch) present a retrospective survey of the multifaceted work of photographer, writer, and poet George Tourkovasilis (1944-2021), composed in three chapters.

Text by George Tourkovasilis, published
in the May — June 1980 issue of *Zygos*:

SELF-PRESENTATION

My studies in photography — “reading” and “writing” — began in France when I was already 25 years old. A late diagnosis of an “illness” that I seem to have developed young. There must be many who suffer from the same disease: being photographers without knowing it, tormented for a lifetime by a sensitive eye left unsatisfied, all because they never chanced to take a camera in their hands and gain consciousness of the power that hides behind their gaze. This kind of thing isn’t strange in Greece, where the language of photography is merely mumbled—we can’t really say that it’s articulated. I had to find myself in Paris to learn to read and write photographically!

Photography started as a Western invention and developed into a systematic visual language with both grammar and syntax chiefly in America. There’s no purely Greek photographic tradition to speak of; all that took place in Greece was the application of linguistic lessons and the impact of aesthetic currents that first appeared abroad. We’re all primarily heirs to American photography, going back to the daguerreotype portraits of the 1800s, the pictorialism of 1880–1914, the straight photography of Paul Strand and Stieglitz, the pure photography of Ansel Adams and Weston, right through to the last currents of surrealism, contemporary portraiture and reportage, and conceptual art. Instead of us Greeks ignoring this rich tradition in favor of a Balkan, nationalistic mediocrity, we should study the history of photography; it is the only way we’ll be able to master all that is universal in this language, and wholly harness it as a medium in service of our own personal and national expression.

Through my ten-year-long study of Western photography, I will introduce a few exercises, or “studies,” taken from the recent exhibition at the Photography Center of Athens that surveyed the first period of my work. On the street, in rooms, and even in the studio, I try to photograph people when they least expect it. These candid portraits are simultaneously a reportage, a testimony, and a record of a moment (a snapshot). And because they look absolutely balanced in space and time, they give the impression that the model had been posed, i.e. placed in the appropriate position with much care, like photographers used to do in the past. To achieve this, I search for spells of facial harmony in motion; the model moves or for a split second unwinds and relaxes—a moment of truth for the model and the photographer. Something akin to an electric spark binds them into a communion that lasts as long as a flash’s burn. There are snapshots documenting carefree characters standing on the street or indoors that seem contrived. Every right and balanced composition gives off the

impression that someone placed things there; this happens because we are accustomed to the notion that reality is random and chaotic and unable to give birth to such harmonies. The “spontaneous” snapshots of Cartier-Bresson are images so full of visual cues, so articulately composed in their entirety, that they make it difficult for us to believe in the existence of a world so perfectly formed. On the other hand, Eugene Smith’s perfectly composed reportages are products of some direction.

The portraits I make are reportage, and the reportage are portraits. I am so devoted to the human face that every day I devour figures in a crowd; with an exploratory gaze, I search for hidden meanings. Even when my subject is a group of people, I prefer to sacrifice a full-body view to get a little closer to the details in a face (or a hand); to do this I use a lens — the Nikon 85mm — that is a little tele and a little normal, suitable for portraits and reportage. When I’m not photographing people in the street, magnetized by the information-brimming idiosyncrasies of faces of every age and gender, I try to capture the faces of boys that haven’t yet gone to the army—a subject wronged by photographers. Society seems more tolerant of boys at this age because, while the girls have been charged with playing the “female role” many years before them, the boys are only obliged to “manhood” after 20 when they enlist. Their anguish to escape this imminent molding is borne out in their attempts to “delay” the army and by extension their subordination to a social myth. Therefore, boys of “pre-military” age are freer and more authentic than their female friends of the same age; another manifestation of the well-known inequality. The sway between feminine and masculine — preset as a strict dilemma, rather than a self-governed integration — is a feverish, dramatic mental state to be in, that endows teenage faces with bountiful meaning. Being exceptionally sensitive to signals these faces transmit, I attempt to interpret them in different ways.

In these photographs, lonesome, pensive boys sit resting their faces on their palms (a variation on Rodin’s “Thinker”). At times, they bow their heads, conceal their faces with dark shades or hats, or turn their backs to the lens. The element: “face” — with its luscious hair — forms a dialectic relationship with the element: “hand.” Either hair covers the face leaving only hands to speak, or hands and face together assume a melancholic, meditative pose in some vacant room. In another expressionistic treatment of the same subject, I distort the face, removing its daily dress to express an opposite, equally real emotional state. The feeling is ecstatic, an explosion of unfathomable joy and optimism, the provocation of youth as it defies the grim prospect of coming of age, bestowing teenage-hood with a divine instant of eternity. Here the faces of boys are made in full motion, with rich ripples of hair caught in the wind. Avedon has given us such wonderful images of hair billowing around famous women’s heads — Loren’s, Deneuve’s, Twiggy’s — and advertising, in general, has largely used such romantic photographs of women with untied hair rolling in the wind to advertise perfumes or shampoo; images that genealogically tie back to Art Nouveau, to the Renaissance of Botticelli and Michelangelo, to the paintings of Pompeii, and finally to ancient Greece. I simply invert the subject, and at the same time respond to the Avedon impulse, and make a comment on advertising photography. I use commercial mannerisms (hair blowing in the wind) to perform a twofold inversion. An inversion of subject: the heads of boys instead of girls. An inversion of substance: instead of a cold commercial message, an expression of real emotion.

Ultimately, advertising has authored no new poses or expressions; it has simply reconfirmed, stylized, and exploited some of those already around us that painting saw first. It has, though, perfected the expressive arsenal of photography to the point that if you wanted to move further into any artistic inquiry using photography, you would have to pass through the linguistic conquests of advertising photography (carried out under the pressures of financial competition with the help of sizable financial means.) I believe the advanced language of advertising photography, void of human meaning, must be taken up again by artists to express their ideas; in other words, they must help photography stand on its own two feet, returning to the art of photography its expressive vocabulary that advertising co-opted, evacuating it from any traces of life.

Translation: Aris Mochloulis

BIOGRAPHY

Known to a wider audience as the author and illustrator of 'The Rock Diaries' [Τα Ροκ Ημερολόγια] (Odisseas, 1984), the archetypal book of the local underground music scene of the 70s and 80s in Greece, Tourkovasilis was also the personal photographer and longtime assistant of Yannis Tsarouchis, who hired him in 1969 in Paris to photograph models and scenes to use for his paintings. A graduate of the Law School of Athens, with an unfulfilled dream of directing (Costas Gavras was his mentor from 1962 to 1967), in 1968, Tourkovasilis left his postgraduate studies and ambitions of directing and moved to Paris where he settled for the next ten years. In addition to his collaboration with Tsarouchis, Tourkovasilis worked professionally as a portrait photographer, recording Tsarouchis' models outside of work, and Greek artists at the Cité Universitaire, such as Silia Daskopoulou and Periklis Korovesis. Of particular interest are photographs he made capturing personal moments with his partners and friends, as well as a series of photographs that toy with the line between posed fashion photography and play. Tourkovasilis returned to Greece in August 1976. In the spring of 1980, the Photographic Center of Athens presented his first solo exhibition entitled 'Faces and Spaces' [Πρόσωπα και Χώροι], which kindled a years-long collaboration with Giorgos Chronas and Odos Panos Publications, for which he often wrote articles and contributed photographs. His collaboration with Chronas on the book 'Motorcycle Rites' [Τελετές Μοτοσικλέτας] (Odisseas, 1981) proved a pivotal point in Tourkovasilis' career, seeing him compose a photographic portrait of the races between young motorcyclists in Keratsini.

Warm thanks to Kyriakos Tsiflakos, Natasa Koliou, Tasos Gkaintatzis, and Marina Legaki for entrusting us with works from their collections.

DEDICATIONS

George Tourkovasilis has deeply touched me both as a person and as a collector. On the one hand, I have been influenced by his photographic work of unparalleled aesthetic value but also of evocative emotional weight; on the other, by his witty, articulate, as well as impactful written and spoken word; and finally, by his measured, philosophical attitude towards life. I believe that both his contemporaries, artists and not, as well as the generations that follow, have much to learn from the calm power of the legacy he has left behind.

– Kyriakos Tsiflakos

Reading this passage, I think of George. I'd like to thank him for the inspiration he gave me to create and to live.

“By writing in my Diary, I discovered how to single out the most vivid moments in life. Within its pages, I wrote only what really interested me, what I felt most intensely about in every moment, while I discovered that this passion, this enthusiasm, created a tension in me that often had a negative effect on whatever work I undertook. I always had an interest in the present. I captured whatever hadn't lost its warmth and humanity, and liked to put it down with a fleeting spontaneity. In this way, I gained a love for the immediacy of emotional response to any experience, revealing to me that the power to recreate, depends, more often than not, on our emotions and less on a shrewd, critical understanding of the world around us.” – Anais Nin

Republished excerpt from:

Christakis, Leonidas. (1994). *Henry Miller and Anais Nin: Εναίσιθο Πλησίασμα*. Athens: Μικρή Συλλογή “Δελφίνι”

– Marina Legaki

George Tourkovasilis
Spent / The Night, Sleep / Strange Switch
Akwa Ibom / Radio Athènes / Μελάς Μαρτίνας
June 1st – 24 September 2022

Akwa Ibom
Valtetsiou 35, 1st floor, Athens, Greece, 106 81
entrance to the right of Hartes
Wednesday 4-8, Saturday 2-6 and by appointment
www.akwaibomathens.org

Radio Athènes
Petraki 15, Athens, Greece, 105 63
Wednesday 4-8, Saturday 12-4, and by appointment
www.radioathenes.org
<https://www.radioathenes.tv>

Melas Martinos
Pandrossou 50, Athens, Greece, 105 55
Tuesday to Saturday, 12-6 pm
www.melasmartininos.com



Georges Tourkouvelis



Charles Veyron

Annuler



16:54 ✓



CV, with 10kg cabin luggage to be stored in the overhead locker - an uneven number of works, including the minimum of a pair not to be shown, is on airplane mode as of press time.

16:56

Bring all your essentials on the plane.



Small backpack

Priority and 2 Cabin Bags



1 sélectionné



This exhibition combines still and moving images and clucking sounds from the dead and the very much alive. It is a solo show of seven. With Ampersand, we sometimes think of exhibitions as offering a glimpse, a kind of quote of an artist's work, engaging like an aperitif.

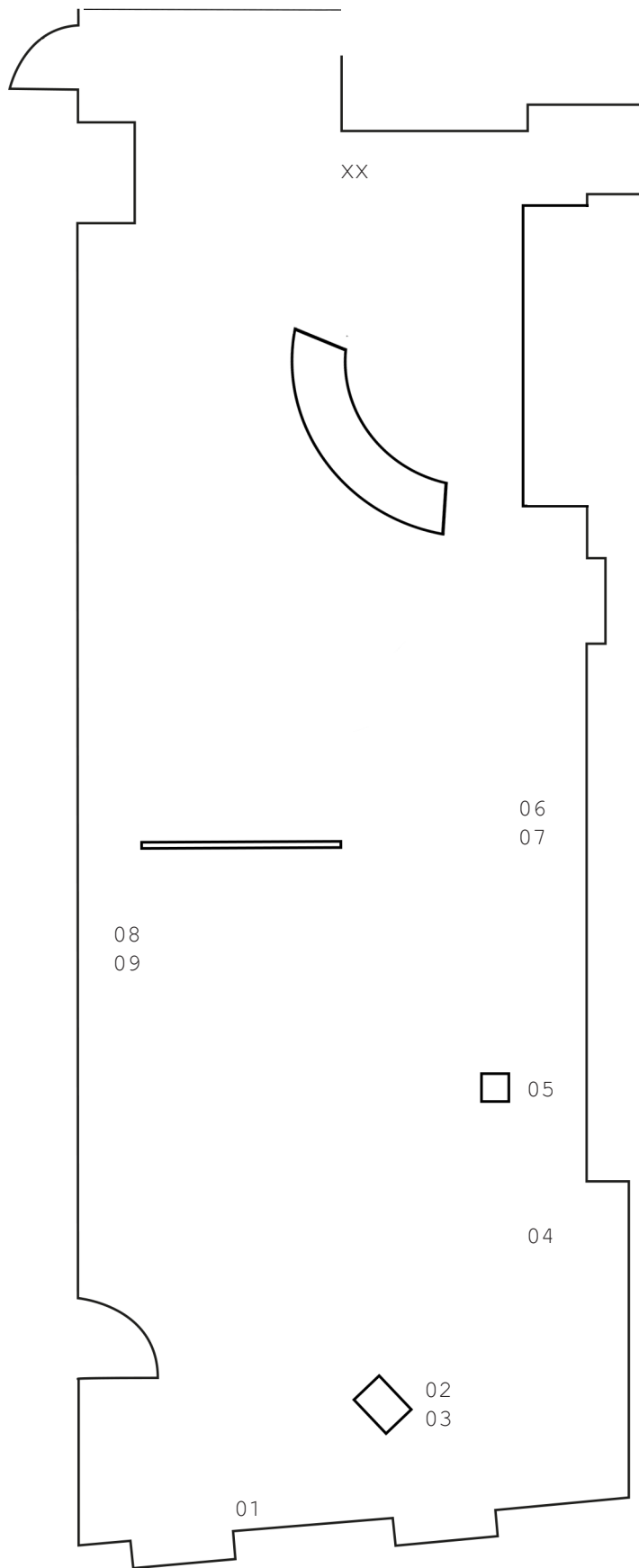
Ampersand is a program looking at artistic enterprise. It has been kept in operation fostering friendships and numerous collaborations. It includes but is not limited to exhibitions. Run by publisher and curator Alice Dusapin and artist Martin Laborde, formerly in Lisbon (2017-2024), Ampersand is currently itinerant.

Thanks to Giselle's Books ♥

Thanks to Amy Bonwell, Anat Ebgı Gallery, Canyon Cinema, Sadie Coles, Radio Athenes, Rivers Institute for Contemporary Art and Thought, the estate of Tina Girouard, Helena Papadopoulos and the artists.

Giselle's Books has co-founded in 2020 the annual non-profit consortium SYSTEMA, which Ampersand joined in 2024. It organises strategies to collaborate and develop critical programs within increasingly constrained infrastructures.

www.ampersand-ampersand.com



01	Uri Aran Clean, 2023	05	George Tourkopoulos Untitled (Diving off, Summer), 2000s c-print (Fujicolor Crystal Archive Paper Supreme) 21.5 x 15 cm
02	Tina Girouard Mardi Gras Suites I, II, III & Quartets, 1974, Color, Sound, digital transfer from 3/4-inch cassettes (Mardi Gras Suites) and 7 inch helical scan reel (Quartets).	05	George Tourkopoulos Untitled (Street, Backs), 1980s c-print (papier Kodak) 12.5 x 9 cm
03	Chick Strand Fake Fruit Factory, 1986 16 mm, color, sound, 22 min (restored by Mark Toscano)	05	George Tourkopoulos Untitled (Diving off, Summer), 2000s c-print (papier Kodak) 12.5 x 9 cm
04	George Tourkopoulos Untitled (Street, Backs), 1980s c-print (papier Kodak) 12.5 x 9 cm	05	George Tourkopoulos Untitled (Diving off, Summer), 2000s c-print (papier Kodak) 12.5 x 9 cm
05	George Tourkopoulos Untitled (Street, Backs), 1980s c-print (papier Kodak) 12.5 x 9 cm	05	George Tourkopoulos Untitled (Summer), 2000s c-print (Fujicolor Crystal Archive Paper Supreme) 21.5 x 15 cm
05	George Tourkopoulos Untitled (In the streets), 1980s vintage silver gelatin print 12.5 x 8 cm	05	Charles Veyron Untitled , 2025-26 tempera, tee shirt transfer ans masking tape on plywood
05	George Tourkopoulos Untitled (Street, Backs), 1980s c-print (papier Kodak) 12.5 x 9 cm	05	Charles Veyron Untitled, 2026
05	George Tourkopoulos Untitled (Friend), 1960s vintage silver gelatin print 13 x 20 cm	05	Charles Veyron Untitled, 2026
05	George Tourkopoulos Untitled (National Bank of Greece_local branch), early 1970s vintage silver gelatin print 12.5 x 17.6 cm	05	Charles Veyron Untitled, 2026
05	George Tourkopoulos Untitled (Tavern by the sea), 1960s vintage silver gelatin print 13 x 20 cm	05	Charles Veyron Untitled, 2026
05	George Tourkopoulos Untitled (Boy on motorcycle with car in the background), 1980s vintage silver gelatin print (stamped in verso) 21.5 x 14.5 cm		