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**ANDREAS MELAS PRESENTS [AMP]- UNTIL THE END OF THE
WORLD[curation under Max Henry]**

Dan Attoe [Bremerton, Washington, USA, 1975] on his work "Waste your life" [2008][Mixed media sculpture - neon light, animation, wires, transformers] introduces us a young woman who smokes a cigarette - an issue that it is very opportune in our days if we think that the prohibition of smoking in public or private areas is a fact since 1-7-2009 - and bottles of drinks are under her legs. The red shoe symbolizes the addiction by fashion and the passion for it as the red color represents. In front of the woman there is a penis or an artificial vibrator

and behind of her a banana which plays a triple role: as a sexual weapon, as the symbol of the human origin that comes out from the species of the monkey which used to eat this fruit as a dinner and as an appetite for gluttony. The phrase above her head [go- go] forms the symbol of a dollar and this position means that money is above all pleasures. The bottles of the wine symbolize the ecstasy that art ensures. Dan Attoe with the title of his work, following the tradition of ancient Greek epigraphs [see gratia exempli: χαίρε διαβάτη and their advising or warning character with sperms of morality] warns that sex, money, drugs, wine and physical pleasures are a waste of time or life as a loss of physical and mental energy and the artist seems to ask from the viewers to make a decision about the way of life that they should follow. The neon lights that the artist uses gives the rhythm of life and the other materials represent the role of technology in modern life.

On his work "Power drugs"[2008][Mixed media sculpture - neon light, animation, wires, transformers, Plexiglas panels] introduces us two crows with a pink reflection and with titles such as "just want power" or "drug run" he points out a sense of a future or possible danger. On the one hand crow is the symbol of death and the pink shades refer to a death of a lost love. On the other hand the artist points out that persons who desire power look like to those crows which expect a death of a person or a situation [political, economic] and to take advantage off it.

Richard Jackson[Sacramento, California, U. S. A, 1939] on his work "Beer head bear" [2005][Aluminum, anodize] introduces us a figure with a skin of a bear, [symbol of resurrection, power and strength] which plays with its hands a bottle that functions as sexual instrument

and more specifically to a penis in erection. The red color on the bear's skin symbolizes erotic or sexual passion and the yellow color indicates a person with glory, fame, sun's origin that enlightens other persons. The megaphone at the superior part of the installation has the following meaning: the thoughts, the ideas and the voice of this figure reach the sky and the figure has a contact with divine and powerful existences.

On his work "Red blue deer" [2004][Mixed media] we notice a controversy between two deers. Their contact is highly intensive if we take a closer look at the created complexion. The one deer with the broken neck is being fed up by a fine tube of a pail, filled with blue color painting that functions as oxygen. On the one hand Jackson points out that art gives life to the artists even if they are making pieces of art by violence. On the other hand the blue color paint is the symbol of the melancholic mood of many artists around the world. The etiquette with the number that is being hanged on the one deer is similar to the etiquettes of many fashion clothes and Jackson emphasizes that art ended up a commercial product that should follow a specific kind of style. Art is sadness but also a food. Its cunt had become a plastic penis reminding us that art has the power to do the impossible very possible and from the pathetic point of view the artist and his audience could become highly energetic. The other deer which is being reversed is in a higher position than the first one with the broken neck. Its face is on the ground, a fact that means an adherence to the earthly and cosmic matters. The red cycle and the red color paint on this deer expresses a vital eroticism and sensualism. The complexion of those two deers reveals a hidden animal eroticism based on violent acts and controversies that are a common rule on sexual life or on bedtime stories which everything is being permitted. This contradiction might have a relation between two different directions of art [the positive, the

warm and energetic that red color represents and the melancholic, sentimental and passive that blue color represents] with sexual hidden shades for the issue which one of them will be the stallion and the other the subject of its love. The guts were being abstracted and artist emphasizes by this way the antinaturalistic character of this work that approaches the idea of artificial.

Bendix Harms[Munster, Germany, 1967] on his work "Ausfahrt Schuby" [2006] surprises us with its optimistic tone. A figure on a car is doing the symbol of the victory with his left and right hand, while from his head [like the birth of Athena from Zeus' head] a ray of light with a woman bursts out and from an other part of his body a ray of light with a dog bursts out. Artist means that the figure has won the master of its head and the slave of its heart or body. The figure doesn't put his hands on the steering wheels and this means that life when it is not being characterized by any kind of control ensures liberation and happiness.

On his work "Trankerich" [2006] a man is being introduced as a fir tree with branches as womens' chest that extract not milk but ice. Some birds are swallowing this ice that looks like to humans' sperm. Bird is the symbol of the traveler who makes his dreams reality, using the knowledge of the sky. So the birds or the visitors with birds' appearance are being attractive by the cruel, inner world of this figure and with a sexual implication. In addition to this he ejaculates ice on a hand and this act points out the value of this sperm such as the coins at the hands of beggars. There is a second interpretation: someone asks a sexual act from this young man and the only thing that offers to him is

his sperm[the substitute of life] as an act of mercy for the person that he loved him.

On the third work we observe an alien object at the sky and another one on the ground having as a background an orange horizon. The woman's hands on the alien object of the ground are being connected with the man's hands on the alien object of the sky. The artist points out that an assistance comes up from heaven and the hands in the middle of the work are being characterized by the element of supernatural or metaphysical. Harms points out that human beings with their hands can do miracles and that they are able to connect totally different worlds not only from the same origin but also from a variety of levels.

Renzo Martens[Sluiskil, the Netherlands, 3- 9-1973] on his "Untitled episode 3" [2008] points out the cynicism on the modern societies. The narrator [which happens to be and the central figure] tries to teach a group of young Africans how to get more money: according to him the pictures of parties cost one dollar per month, while the pictures with dead people, raped women and starved or thirsty children cost 1.000 dollars per month. The artist has a moral question and he makes the following conclusion: it is not easy humans to take advantage of their talents. He washes his face as an act of purification for his immoral or moral actions. On the one hand he teaches these inhabitants by a colonial look the kind of pictures that they should take photographs if they want to ensure a decent salary. On the other hand this decent salary is based on human pain, blood and violence. According to the

narrator – tutor the people of the forest do not have the vacast idea of modern society with its new products. The African people who carried on burdens symbolize their grave situation that the narrator desires to change it with his advices. The people take photographs from a dead body in which the sound of the flies makes the atmosphere of decadence more intensive. When the narrator asked those people why Americans and Europeans preferred pictures with human pain than parties the African people didn't answer and only one dared to say that this happens because Americans need it. This question offended their human dignity or they felt a negative sense for Americans who are more powerful than then and they do not feel comfortably with this fact. In addition to this they avoid to answer because they were depended on Europeans' and Americans' money by the pictures that the last are buying from them. The result of this work looks like to an artistic documentation based on true stories and life but with a theatrical part that narrator represents as the other persona[or alter ego] of the artist. Martens points out the dark side of our modern society: if you take advantage off human pain's dimensions you would earn more money than if you had taken a picture on life's positive side and this is an issue that concerns modern European and American art even on our days.

Rallou Panayiotou[Athens, Greece, 1978]on her installation "Banana split"[2009] [Painted jesmenite, metal, plexiglas, lacquered wood] introduces us a totem figure with a banana in the place of the nose which is being torn apart as a symbol of arrogance that shares the same luck. The black color on its skin is the symbol of its pessimistic, dark character that is being involved in magic methods. In addition to

this it has a yellow cap in the place of its right eye and a pink cap that covers its mouth. This means that it speaks with an erotic way but suffers from a kind of censorship and it sees the world through its lighting side. The teachers' seat is a little beat taller than its position and the students' seat is a little bit shorter. This means that the specific person is almost ready to teach others and more specifically to the world of art because we deal with an installation masterpiece.

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