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ANDREAS RAGNAR KASAPIS-ATHENS BIENNALE 2009 HEAVEN

Andreas Ragnar Kasapis [Athens, Greece, 4-7-1981] on his work "The Rosy fingered" [2009][acrylic on wood, varnish, pencil] [Courtesy: Loraini Alimantiri Gazon Rouge] makes a direct reference to the Homeric epithet "Ροδοδάκτυλος ηώς", giving a poetic and ancient character on his art.

The main characteristic of Kassapis' art is the lack of the human parts or that the parts of his figures' bodies are being replaced by others even if they do not suit on these positions. The woman on profile at his "Untitled" is a reference to August Renoir's [Limoges, France, 25-2-1841- Limoges, France, 3-12-1919] painting "Young Spanish woman with guitar" [1898][Oil on canvas] [Dimensions: 55,6 x 62,5cm][National Gallery of Art, Washington, USA, Ailsa Melon Bruce Collection]. In this work we will not see a musical instrument such as a guitar but the extension of a woman's body because the human body knows all the notes and the melodies of music.

Her face is being painted blue, a sign of melancholy. She doesn't have a breast, something that indicates her last mood to have babies and to feed them up by her nipples or even a diminished feminine sexual side. Her hands create an ass at the point of her belly, confessing her mood for unconditional sexual pleasures or that her work has to do with sexual hedonism. Her legs reminds more a robot than a human being and Kassapis points out the role of technology in peoples' life and how this revolution effects on their human side. We see at her front side to be replaced by her back side and Kasapis breaks every rule of logic, introducing the irrational as rational because art reveals and the hidden or not obvious sides of the life. This position demands a trained body and incredible flexibility like yogis. The green color on her chest is a sign of optimism that

comes up as a result of the yellow color mixture's to the blue. The green color is the extension of the blue color. So, when this woman has melancholic ideas is being illuminated and this fact has an impact on her feelings.

The other figures of Kasapis are being characterized by the lack of hands, an indication of weakness and the artist points out that the youngsters of this era are incapable to face up the difficulties of life or they can not give practical solutions to their problems.

Furthermore Kasapis introduces his figures' shoes huger than the usual, something that reveals an origin by a high social class but the whole figure by this way gives the impression of a glob that is ready to hit anything. Kassapis points out the violence of the higher social classes on the lowest and the struggle of classes.

We must add that the faces of Kasapis' figures are similar to those of Barry Mc Gee [San Francisco, USA, 1966] and Margaret Killgallen [Washington Dc, USA, 28-10-1967- San Francisco, California, 26-6-2001] and their work "Holdfast" [1999/2000] [Mixed media installation] [Dimensions vary]. The heads of their figures looks like to boxes or pieces of ice and they express a rough style of comics that could barely be melted. The introduction of heads like boxes means that the people today do not have authentic ideas, they have an empty brain or they do not listen in what other people are saying to them, following a monolithic state of mind. The ice is the symbol of logical or cruel thoughts.

Lastly the word rosy fingers could be a reference of Kasapis for all these poets who write with their fingers romantic poems or erotic stories, imitating the epic style of Homer [Asia Minor 8th century B. D] by a different way.

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HOW MANY ANGELS COULD DANCE ON A PIN'S HEAD?

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