

Josilda da Conceicao Gallery presents 'Unseen image/Intangible material' the new solo exhibition of artist Giorgos Gripeos.

Giorgos Gripeos, in his latest show titled "Unseen image/Intangible material", investigates the relationship of Art and Life, where, as suggested, the elusive essence of things cannot be captured.

What is to be acknowledged is that although things in their deepest core cannot be fully seen, nor touched (let alone photographed), it does not prevail them to be and form relationships! After all Aristotle stated "The aim of Art is to present not the outward appearance of things, but their inner significance; for this, not the external manner and detail, constitutes true reality."

Photographing, for Giorgos Gripeos, is forging a relationship. It is a way of sensing the here and the now and making sense of the inevitable that the future entails.

In this sense his photographic portraits could not find a better context than be presented in Holland, a land that has a long tradition in portraiture.

By the act that precedes but also follows "capturing" an image (since after all the image itself is not exactly the end goal) Gripeos is probing...

Trying to understand both himself, and the person he is photographing, he is willing to risk loosing the image altogether.

He crops the image, exploring the immanent geometry of a person's face, and yet although he is stripping away huge chunks of information he actually ends up revealing more of the essence of the person portrayed.

Printing the images in a laser printer- nearly a handcraft - lends these images 'flesh', they become somatic, and this new found materiality is a balance between the tangible and the intangible.

Balance is also the operative word for the wooden structures as well. Thin flowing strips of wood dwell in the air -in between the photographic portraits- creating a peculiar tension...not only because they exist in place due to mechanical tension but because the viewer has to put together photographs and sculpture, a two and three dimensional species in a single system.

An answer comes in the photographs of the pipes.

They are mounted at peculiar places on the exhibition wall and they seem like x-rays of the existing infrastructure of the building.

But yes! ...pipes are, after all, communicators, used to convey substances that flow!

Giorgos Gripeos is a friend. He used to be my student.

The space in between these two statements is the space where Art and Life intertwine in formative ways. I met him when he came to photograph my portrait for a magazine...So nowadays, Giorgos and me are talking and working mainly through the web- we trust, as we've done from the very beginning, the flow that brought us together and guides our lives and working practices as artists. Our dialogue is our friendship.

Life goes on.

Aemilia Papaphilippou
visual artist, thinker

Giorgos Gripeos was born in 1973 in Piraeus, Greece.
Since 2002 he lives and works in Amsterdam.
He holds a BFA from the Gerrit Rietveld Academie in the Netherlands.
He has presented his work in several solo and group shows both in Netherlands
and abroad including, *Polyglossia* at Onasis Cultural Center 2011, Depression Era at
Benaki museum 2013, Thessaloniki bienalle 2015. He is also the founder of
Meyouthemus.

www.giorgosgripeos.com
www.meyouthemus.org

Aemilia Papaphilippou was born in 1961, in Asmara, Eritrea, East Africa and
lives and works in Athens, Greece.
She graduated the Athens School of Fine Arts in 1985, and New York University in
1989, having received an Onassis scholarship, and a tuition remission teaching
assistantship by NYU.
She represented Greece in 1991, at the 21st Sao Paolo Biennale curated by Maria
Maragkou, in 2000, in «©Europe Exists» curated by Harald Szeemann and Rosa
Martinez, and in 2002, in «Open» curated by Lina Tsikouda.
She participated in the 2014 exhibition of the Greek presidency
«Nautilus:Navigating Greece», at Bozar, Brussels.
She created and supervised construction of the installation «Liquid Sky» at the
Onassis Cultural Center.
Recently, in 2015, she realized the first contemporary art intervention at the
Ancient Agora of Athens titled “Pulsating Fields” with the support of NEON
organization as the first commission for public art where she presented a marble
platform, a video-mapping on the stoa of Attalos, and a performance.
In 2015 she exhibited at the Guandong Times Museum, China, within the exhibition
“South to Southeast:A Further Surface” curated by Anca Verona-Mihulet and
Patrick D. Flores.
She has taught at the post graduate level of the Athens School of Fine Arts.

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