

# KVNSTHALLE ATHENA

## BYOB - BRING YOUR OWN BEAMER – ATHENS

(...2,500 is the number of visitors estimated to have joined us in our one-night event, resulting in a spontaneous wider community that exceeded our initial expectations.)

**Participating Artists:** Alexandros Georgiou, Alexandros Psychoulis, Aiki Panagiotopoulou, Andreas Angelidakis, Angelo Plessas, Anne de Vries, Billy Rennekamp, Dimitris Foutris, Dimitris Papadatos, Dionisis Kavallieratos, Eftihis Patsourakis, Emile Zile, Georgia Sagri, Irini Karayannopoulou, Ioanna Myrka, Katerina Kana, Kostis Velonis, Lakis & Aris Ionas / The Callas, Mai Ueda, Makis Faros, Mano Plizzi, Maria Papadimitriou, Natasha Papadopoulou, Pantelis Pantelopoulos, Peggy Zali, Petros Moris, Poka-Yio, Rafaël Rozendaal, Sifis Lykakis, Spiros Hadjidjanos, The Erasers, Theo Michael, Theodoros DD Giannakis, This is Amateur, Vassilis Patmios Karouk

**Curated by:** Angelo Plessas

Kunsthalle Athena, hosted on October 23 the **BYOB** exhibition (an acronym for *bring your own beamer*), an evening of simultaneous projections and selective performances. Following a personal invitation by artist Angelo Plessas, 33 artists proceeded in a collective installation in the temporary exhibition space of Kunsthalle Athena, based exclusively on their own projecting equipment and labour. **BYOB, as an “autonomous” event of projections, is based on a concept by artist Rafaël Rozendaal .It first took place in Berlin, while, after its second stop in Athens, it will continue in New York, in Los Angeles, in Milan and in any other possible destination.**

The conscious absence of a solid thematic around the set of the projections during BYOB revealed from the beginning the fundamental experimental nature of the event and at the same time gave way to two productive side-effects. To begin with, it set the terms for a direct, momentary, almost “metaphysical” conversation to evolve among the participating artists. Thus, the exhibition was constructed on these grounds and not around linear narratives. The artists installed their works with a mood of regulating the exhibition space beyond the rigid need of a catholic narration, while at the same time they attempted collectively to articulate an artistic premise that would underline the links and contrasts between the works. This non-predetermined consensus over the aesthetic outcome of the exhibition resulted thankfully in a non-manipulative apperception of the exhibition both by artists and visitors, a risk that is always contained in every curatorial approach, even in the extensively structured exhibitions. In other words, artists and visitors had the chance to navigate in an ephemeral, “unsure” visual landscape that formed its respectively ephemeral identity in the moment of its habitation by the audience, in absolute real time.

This open and almost “accidental” character of the exhibition highlighted the unforced terms of communication that were set first by the artists and their reflective response to the challenge of redefining the exhibition space with their works and then, these terms became the very ambience that quietly invested the works and the whole exhibition space in which the visitors wandered.

Moreover, this ephemeral network of projections stood as a condensed commentary on the moving image as information and the moving image as a central dimension of our cultural experience, while it reflected the broader image of a forest of browser windows. The works held their own imaginary circles of effect, in some occasions coinciding, in others concentric and contiguous, but in any case provided the opportunity to enter without any inhibition into momentary, ever-changing worlds. We believe that this problematic led through a highly experimental and precarious condition to a comment on one hand on the politics of the moving image as information and the internet as a self-existent mode of life, and on the other hand to the affirmation that everything finally refers to a substantial need of *communication*, as a dynamic field of collaboration, initiative and co-presence.

Indicative of the impact that the exhibition had, the immediate visitors are estimated close to 2,500, resulting thus to a spontaneous wider community beyond our initial expectations. The success of the event, both in terms of attendance and dynamic, made us optimistic and hopeful. It became apparent that even in this uncertain era for the socioeconomic reality in Greece and for its culture mostly, artistic initiatives along with the major audience that follows and sustains them will not be vanished. Below, we cite some accounts of the event and its importance and a full catalogue of the video works presented in **BYOB** Kunsthalle Athena for those who didn't have the opportunity to attend the exhibition but were interested in it and for all the visitors wishing a further research.

**For press enquiries and visuals please contact:**

**Eleanna Papathanasiadi** 0033 6974 387364

*Curator - Kunsthalle Athena*

press@kunsthalleathena.org

**Apostolos Vasilopoulos** 0033 6978 806178

*Curator - Kunsthalle Athena*

info@kunsthalleathena.org

OR visit our website **www.kunsthalleathena.org (Press category)**

**Kerameikou 28, Kerameikos – Metaxourgeio, Athens, Greece, [www.kunsthalleathena.org](http://www.kunsthalleathena.org)**

CREATIVE SPONSOR



## MORE INFORMATION ABOUT THE PARTICIPANTS / THE WORKS

### RAFAËL ROZENDAAL FOUNDER OF BYOB

“An acronym for **Bring Your Own Beamer**, the evening will propose a glimpse of computing in the future. Today the internet is confined to screens. Tomorrow information will surround us, composing our surfaces, defining our spaces, enmeshing itself with the ether. No longer simply part and parcel of everyday life, it will become a medium in which the everyday exists. Embracing the potential freedoms promised by its continual expansion it is easy to imagine a not-so-distant future where we exist as waves in an electronic ocean. **BYOB** will have an open and dynamic structure that not only allows for spontaneity and experimentation, but also places questions concerning the formalism and engagement of the exhibition directly in the hands in the artists. A moving image is never an object, and when it is coupled with the increased flexibility of portable projection, the realm of experience quickly expands. The individual works will often overlap and sometimes even merge, producing a total environment that is more than the sum of its parts. Ultimately, this loose, free form format will mirror the chaos of the internet. Gallery visitors will stroll in a forest of browser windows much in the same way one browses sites on the web.”

### ANGELO PLESSAS CURATOR OF BYOB – Athens

“**Bring your own beamer (BYOB)** is a series of exhibitions in which an artist invites other artists to bring their own beamer and present any video work they desire to.

This concept had started in Berlin and had been conceived by Rafaël Rozendaal. As I have participated in this particular exhibition and having felt very satisfied with its outcome, the idea and the whole arrangement process, I returned to Athens and decided to organise it myself here. Given the current socio-economical situation, I thought that a project like that would be critical (and exemplary) as it would had taken place without any financial support and with only the contribution -creatively and materially- of the participating artists. Thus, I've chosen these 33 artists taking into consideration -except the fact that each one owned and used a beamer and their respective work-their collaborative spirit. It seems apparently that in Greece there is a huge discussion concerning collaboration and cooperation. Mainly, I am interested in the dynamic of the Greek visual arts' scene, which I find especially interesting, something which is often ignored or understated. The majority of the artists that took part in **BYOB-Athens** lives and works in Athens and covers a wide span of ages and experiences. This is after all one of the major purposes of **BYOB** exhibitions, to involve mainly artists that reside in the cities that it takes place, giving thus a powerful message that events and situations can be initiated and “happen” without money, provided that there is a creative mood and drive. **BYOB** is an exhibition of an open and inviting nature. You are all welcome to carry on with this concept wherever, at any time.”

## LIST OF SCREENING WORKS

**Alexandros Psychoulis, *Love*, 2004**

flash animation

**Aliki Panagiotopoulou, *Epigram*, 2006**

super8 film projection

"*Epigram* (2006) is a short film featuring a juxtaposition of a Christian ritual to a suggestive but at the same time plain image of eroticism from the natural world."

**Andreas Angelidakis, *Troll Building*, 2010**

computer animation on DVD, duration 4', loop, sound

**Angelo Plessas, *PianoWhispers.com*, 2009**

website

**Anne de Vries**

**Billy Rennekamp, *PS BALLS (0016-0023)*, 2010**

3D spheres projected onto inflatable ball

**Dimitris Foutris, *Endless, Vast And Transcendental*, 2008**

video loop, duration 9' 24"

"The video depicts the fictional narrative of an imaginary planet or place. Revealing aspects of a mysterious landscape, the work questions reality to reveal other realities and the impossibility of finding 'truth'. 'Endless vast and transcendental' refers to both real and fictional ideas of nature, beauty, utopia and romanticism."

**Dionisis Kavallieratos, Sifis Lykakis, *Artistique*, 2006**

video, duration 53"

**Eftihis Patsourakis, *Wave*, 2004**

DVD projection, duration 7' 36"

**Emile Zile, *Subtitle Kino*, 2009-2010 in development**

"Cinema performance that extracts the subtitle track from feature films and recombines them within one frame. For this example, three Lynch films were used; *Lost Highway*, *Blue Velvet* and *Wild at Heart*. The independent subtitle tracks are modified, mutated and visually corrupted as the three scores are mixed live to create a bombastic pastiche of one auteur. A feature-length re-encoding of the scripts based on chance and narrative conventions."

**Georgia Sagri, Dimitris Papadatos, Mano Plizzi, *Saloon*, 2010**

performance, live music together with a music performance already recorded on skype

"... *Saloon* is a performative curation, which I've started two years ago. For the *Saloon* two artists are invited to give each one work so a performance/presentation can be made with these pieces and for the pieces. During the performance, the pieces are used like tools and potentially something new is produced at the moment of the event. For BYOB at the Kunsthalle Athena I suggested to do a reversed *Saloon*, because I couldn't be physically present in Athens. I invited

Mano Plizzi and Dimitris Papadatos (KU) to play live music together along with a music performance that I had already recorded on skype, where I was playing the cello. So I did the performance and then the artists offered their input through their own music performance at the BYOB..."

**Irini Karayannopoulou, *Immaterial*, 2010**

video animation, music by: Yannis Saxonis (1 film, 22 soundtracks)

"In *Immaterial*, sharp angled stars, magicians' hats and supernatural landscapes transform perpetually into fantastic abstractions. Based entirely on works on paper, IK's manic animation reveals disparate elements thrown together as if they were meant to be. Like a vision emerging from the mist, this dazed mix of enigmatic scenes engages the spectator in a particularly addictive way. The film's aggressively seductive, constantly changing forms can be compared to a succession of suspended dreams. Yannis Saxonis' music (1 film, 22 soundtracks) envelopes into a familiar yet surprisingly improbable environment with its own unique, undefined logic. As well as, it determines and transforms in a mysterious, almost alchemical way, the impact of images, enriching it at the same time with a metaphysical notion; -as if it was all exercised in a cosmic dimension, in 22 different ways."

**Ioanna Myrka, *Nature I*, 2001**

video, duration 1'

"In the video titled *Nature I*, Ioanna Myrka deals with a fictional battle between player and video game machine. The video is filmed in negative, portraying a cold and unreal environment. The player bends and defences himself as if he were really giving a battle, as if he were in danger, thus revealing the absurdity of his action."

**Katerina Kana, *Dust my Ass*, 2005**

mini DV, duration 4' 57", black & white, music by: Konstruct

"*Dust my ass* is the first of the dust videos. Six people wearing animal masks so we can't see their faces, meet up on Lycabettus hill in a secret spot hidden away in the trees, to perform a strange ritual. A nocturnal thriller adventure that turns into a joke."

**Lakis & Aris Ionas / The Callas, *Untitled*, 2010**

video loop, duration 3' 03"

**Makis Faros, *non stop***

**Natasha Papadopoulou, *The History of Feminism Part 1***

format HD video 1920 by 1080, duration 6'

**Pantelis Pantelopoulos**

**Pegy Zali, *Hi :) Could you suggest me some cool videos to show in BYOB 2, Athens?, 2010***

**Petros Moris, *Artifacts*, 2010**

slide-show collection of digital crafts images found online

**Poka-Yio, *video photons*, 2010**

**Rafaël Rozendaal, *Popcorn Painting .com*, 2008**

website, dimensions variable

**Spiros Hadjidjanos, *displacementt*, 2010**

3d animation, duration 3' 20"

**The Erasers, *IMAGES\_OPEN\_FIRES*, 2010**

performance

"*Appearance and disappearance of images*: moving image manipulation in real time using live cinema cameras and building and destroying the image with tape, stencil, spray paint, markers and finally ending with setting the projection screen on fire."

**Theo Michael, *2010 Slideshow*, 2010**

**Theodoros DD Giannakis, *"aura". Prerequisite to the concept of authenticity***

**This is Amateur, *AMTRV1*, 2010**

**Vassilis Patmios Karouk, *Motivo*, 2008**

video, duration 18'