

Athens, 7 January 2020

PRESS RELEASE

Angelos Antonopoulos

Solo exhibition

" Every toy has the right to break "

ENIA Gallery presents on Friday, 7 February 2020 the solo exhibition "Every toy has the right to break" of Angelos Antonopoulos.

The exhibition of Angelos Antonopoulos constitutes a visual narrative-comment on man's relationship with authority. In three installations/acts, the artist wishes to provide viewers with an experiential course through the multiple facets of authority and its collapse. Older, 'mutated' works of the last decade and new creations seen through an overall perspective enable a more meaningful reading of the artist's work.

The first act, which provides the preamble as well as the epilogue of the narrative, unfolds as soon as the viewer enters the space. The initial illusion of order and serenity generated by the objects whose colour makes them hard to discern is soon dispersed as the gaze gradually attunes itself to the space. The installation consists of fragments of doll limbs and bodies, artefacts, porcelain ornaments, parts from strange cages, tables and buildings that float in the air, supported but also pierced by hosts of metal plates. They seem to have undergone an almost violent process of deconstruction and reconstruction, consummating the metaphysical aspect of the disparate images and raising questions around such notions as the natural and the artificial, the strange and the familiar, experience and memory. The installation almost points to a cruel scientific experiment meant to explore the individual elements and produce new constructions.

As viewers continue along their experiential route, they are called upon to choose a course through two rooms which build on the artist's probe into man's relationship with leadership and authority.

Upon entering the left-hand room they come against a dark, almost black space where the architectural shell of the Greek Parliament coexists with the German Reichstag, the Kremlin and the White House.

The molten Greek Parliament is precariously balanced on a hemispherical structure while the image of decomposition of the overall sculpture is mockingly reflected in a mirror. The black shells of the Reichstag and the Kremlin converse and produce a "stage set" for some sinister play. The small-sized White House presents a strange image at odds with the power and impact of its decisions. The buildings in the installation, deeply associated with political and social systems, convey a picture of decay and distortion and make up a monument dedicated to citizens' incessant struggle to survive against the adversities of the times.

ENIA GALLERY

The third act in the visual narrative is completed as the viewer enters the last room. The protagonists here are not the buildings where decisions are made but the figures behind them. The room is a hymn to a patriarchal society. Antonopoulos explores issues around the exercise of power within the confines of family relations.

Overall, the exhibition constitutes a lyrical Cabinet of Curiosities, a micro-museum, a journey into the artist's preoccupations, questions and works that deal with contemporary man's views and attitude towards the socio-political milieu as he strives to emerge as the main protagonist.

Admission to the exhibition is free.

Official Opening: Friday 7 February 2020 @ 20:00

Duration: 8 February to 10 July 2020

Opening hours: Saturday 12:00-16:00
Thursday – Friday 11:30-19:30

Communication sponsors:

