

PRESS RELEASE

Katerina Katsifaraki

“Dwelling”

Opening: 22 September 2020

The **Benaki Museum** and the **Mentis-Antonopoulos (“NEMA”) Passementerie** host **Katerina Katsifaraki’s** solo exhibition **“Dwelling”**. Katsifaraki’s art revolves around the concept of perpetual motion. Ephemeral dwelling, roots and uprooting, the ceaseless moving from place to place, taking notice of the ostensibly unimportant and giving prominence to the fleeting are at the epicentre of her work.

The photographs, videos, installations and objects of Katsifaraki, exhibited discreetly around the old textile factory, stand to confirm the metaphorical power of the thread and its relationship to nature. Through this cohabitation of images, threads, landscapes and machinery, nomadic thought lays claim to our attention once again.

“Since I was a child, I was always experiencing movement from one place to another, changes of environment, houses, images, people,” the artist points out. And she adds: “The stable base was always short-lived. Therefore, it was the momentary, the ephemeral, that would become my base. I felt that my home, each time, was everlasting. Each time. It is from this that the titles of my works derive: *moving, home, following the thread, moving nests, offering, homage, meeting, leave-taking, endless, cycle, forced march, awaiting, anatomy of restlessness*”.

The “enduring fascination with restlessness”, which haunted Bruce Chatwin, is a theme that runs through Katsifaraki’s art, which consists of painting, photographs, temporary installations, objects and videos. “Luxury hampers mobility,” as Chatwin writes, commenting on the customs and simple lifestyle of nomads. Similarly, luxury is entirely absent from Katsifaraki’s work. One could speak of an art that is “poor”, made up of the essentials handed out freely by nature, and which usually go unnoticed. Katsifaraki’s work draws its origins from the Italian Arte Povera, while simultaneously engaging with the work of contemporary artists, such as Kim Sooja, who explore nomadism and mobility.

Katsifaraki’s raw materials are the natural landscape – and, occasionally, the urban – and what she comes across randomly and haphazardly within it. “Sometimes it is simply capturing the movement of nature, a light, a shadow, the wind, a course. At

other times, it is during a walk through the city, or on a break from work, where a light, a shadow, the wind, transforms, gives life to a hole in the road, a rubbish truck, a piece of trash floating in the air”, the artist notes. Of equal importance as materials in her work are remnants. These are generally ready-made images that attract her gaze and she simply records them: a cast-away sofa mattress that stands alone beside a swamp; a waterside pole for tying up boats, whose shape resembles a chair; a carpet that, with the passage of time and daily use, has become one with the ground; improvised fences made from unusual and incongruous materials, such as doors or radiators, which, while being used to mark the boundaries of plots and fields, are more reminiscent of sculptural installations.

Exhibition curator: Christoforos Marinos

Opening: 22 September 2020

Duration: 22 September 2020 – 9 January 2021

Tickets: Free entry

Organised by: The Benaki Museum

With the support of NEON Organization for Culture and Development

Supporting Creativity

NEON

Supporter

3π