

THE END. AFTER BEFORE THE SEQUEL

For those who do not remember what happened in the Catacomb of the Russian Church in May 2021, where the theme THE END AFTER BEFORE by Blind Adam was to be presented, we look back at the facts. Two days before the opening {of an exhibition that had the approval of both the Archaeological Service and the Church}, the priests were surprised, judging the works as satanic.

Here come two issues that probably concern or will concern the art community, except of course the threat of any obscurantism and censorship.

The same work of art, in this case the artist's "Snake", was accepted by the priests as a photograph, as a visible work, however, it turns into a satanic disgrace of the Divine.

The second question that concerns the field of art is whether there can be a work of art - other than the decorative one - without containing some hints, of internal at least, blasphemy.

The sequel of the exhibition designed for the Catacomb, comes to the basement of BIOS.

The artist, you see, prefers enclosed spaces, sometimes claustrophobic where the works of the Catacomb, retain their importance as rituals, which in the new space grow, creating the environment of the planet's punishment for human hubris.

BLIND ADAM's [Thanos Kyriakides'] work is about the hands and imagination. He invents worlds connected by thread, assembles large and small sculptural installations in spaces he has felt by touch. His theme revolves, as a narrative, around the immaterial and the chthonic and the confrontation of the forces that produce the ideas that exalt the divine crime, as we know it from the texts of the revolutionary poets. The artist himself, referring to his sculpture and the symbols he produces, speaks of the heart of the creator-murderer which is cruel and rough. For the truth of death, the decay of matter and its surrender to apathy, as well as the power of a hopeless catharsis.

The pieces that organize the puzzle of the workshop entitled THE END AFTER BEFORE, are in the field of nowadays that coexists with the one that has passed, but has not left. And it returns, forever to re-exist, looking for an answer in our time.

The complex history of a city which is constantly changing population and social strata while suffering from virus infection and the consequences of environmental disaster, becomes one body with our modern, sometimes mute and terrified, art in the deadlocks of the market in the age of unbridled information.

Thanos Kyriakides has made his own choices. Yes, you can look at your neighbor the Parthenon, see the virtual image of Botticelli's Venus and also copy every trend on your screen. Yet, you can find your truth, in the ugliness of your own demonic time.

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