

Neither Innocent Nor Guilty

Daily Lazy Projects Athens

**Walt Van Beek
Erika Hock
Pim Kersten
Giorgos Kontis
Giacomo Santiago Rogado
Ilias Papailiakis
Antonis Pittas**

Curated by Giorgos Kontis

*The new is new in its relation to the old, to tradition.*¹

*The aesthetic regime of the arts is first of all a new regime for relating to the past. It actually sets up as the very principle of artistry the expressive relationship inherent in a time and a state of civilization.*²

The making of art comes along with a sense of repetition; instead of a *Tabula Rasa* there is a confrontation and an endeavour in dealing and being in a dialogue with the past and the spectres that come along with it. The past as both heritage and burden, and a repetition that is inevitable yet impossible as well; the work of art rooted in tradition, yet an ever changing one with a sense of an aura being constantly redefined. Formalism after semiotics, medium specificity and a sense of materiality that becomes questioned and explored; expanded forms of painting and sculpture in an endeavour to trace their relationship and its continuity with the past, as well as with the exhibition space that hosts and witnesses that and becomes flexible -intangible and conceptual itself.

The making of art as well as the exhibition space as a figure are in an ever present challenge and demand to be in sync with their time. What emerges is a duality in the space the artwork inhabits; a space in language, in its medium and cultural context, and the exhibition space in which it is physically present.

A coexistence of the work with the past and within the cultural context, as well as within and with the exhibition space. And, a question about how seemingly traditional forms of art, such as sculpture and painting, function in relation to their present; being, simultaneously, in an open dialogue with the past and history of their medium and the heritage that follows it. The matter here is not a case of medium specificity, it is rather a state of flux of the aesthetic function of the work and how this is intertwined with the conditions that surround its making; a relationship between the work and its ground, whatever this may be.

Walt Van Beek is invited to create a site specific installation aspiring to function as a basis for the whole exhibition. A structure -conceptual or even intangible- aiming to relate to the space and to the function of exhibiting and displaying, and, through that, to form a place or ground for the other works.

¹ Boris Groys, *On the New*, Verso 2014, p.6

² Jacques Ranciere, *The politics of Aesthetics*, Bloomsbury Academic 2013, p.20

Walt Esch Van Beek

*1981, works and lives in Brussels, BE

Walt Van Beek's practice is located at the crossroads of design, performance, painting and installation. His work stems from his childhood as a skater. For 20 years he has skateboarded in a professional and almost obsessive manner. His literal ideas resulting in performances and designs fit in urban terrain and clearly work in constant contact with the public place.

Having initiated several collaborative projects and exhibition formats such as Wai Wai Space (Brussels) and w-o-l-k-e (Brussels), collaborations and the creation of experimental platforms also have become an essential part of his work.

Erika Hock

Born (1981) in Dshangi - Dsher, Kyrgyzstan Erika Hock studied History at Westfälischen Wilhelms Universität Münster and Studies of Visual Arts at Kunstakademie Münster, as well as at the Kunstakademie Düsseldorf. From 2012 - 2013 she studied at HISK, Higher Institute for Fine Arts, Gent.

Recent solo shows include: *Second Home*, Philara Collection, Düsseldorf; *The Phantom Table*, Sofie Van de Velde Gallery, Antwerp; *Body Body*, Kunsthaus Essen; *What Bananas Say*, Salzburger Kunstverein, Salzburg; *Elbows & Knees*, COSAR HMT Gallery, Düsseldorf; *The Seamstress, Her Mistress, the Mason and the Thief*, Tenderpixel Gallery, London;

Recent group shows include: *Inhabited by Objects*, CAB, Brussels; *The People's Cinema*, Salzburger Kunstverein, Salzburg; *Every Letter Is a Love Letter*, Tallinn Art Hall, Tallinn; *Un-Scene III*, Wiels, Brussels; *The Catwalk*, Komplot, Brussels; *The Unfettered Gaze*, Museum Marta, Herford; *Concept Store*, NEST, The Hague; *Fair shape of the whip*, Herrman Germann Contemporary, Zurich

Pim Kersten

(Den Bosch, 1980) received his MFA degree from AKV. St.Joost in 2012. He has made exhibitions and presentations at different galleries and initiatives throughout Europe such as Galerie Caesuur (NL), Galerie Arti Capelli (NL), Lokaal01 (B), Extra City (B), Independant project space 5533 Istanbul (TR) Sabspace (IT), De Service Garage (NL) TAC Eindhoven (NL) with upcoming exhibitions in Athens, Berlin, Warsaw and Amsterdam. From 2016 to 2017 he has worked as an assistant research curator for the new collection display of the Van Abbemuseum 'The Making Of Modern Art', with Steven ten Thijs & The museum of American Art, Berlin. In 2009 Kersten worked in Los Angeles due to a self organised but subsidized artist residency and currently lives and works in Tilburg, The Netherlands.

Giorgos Kontis

The work of Giorgos Kontis focuses on abstract painting and on its function as an image. It becomes a contemplation on the autonomy the painted image gains, triggering questions on authenticity and the artistic agency. Giorgos studied at the Athens School of Fine Arts, he holds a MFA from St.Joost Academy in Breda, Netherlands and he is currently doing a practice based PhD in Painting, at the Royal College of Art in London, on the notion of Authenticity.

Recent shows include: *Daybreak*, Maverick Projects, London; *Close, Closer, Fading*, Lychee One Gallery London; *O*, Kunstbuero, Vienna, with Just Quist; *The Same Sky*, Lepsien Art Foundation, Düsseldorf; *Tender is The Night*, CAN Gallery, Athens; *Ab-stractions*, Hellenic American Union Athens; Eurocontrol premises (solo), Brussels; *Let Gooo* project (solo), Ruimte Caesuur, Middelburg; *Young Masters*, Glazenhuis, Lommel, Belgium;

Giacomo Santiago Rogado

Giacomo Santiago Rogado (b. 1979, Lucerne, Switzerland) lives and works in Berlin. In 2005 he earned a diploma with distinction at the Lucerne University of Art and Design. In 2007 he received the Swiss Art Award, in 2009 the Manor Art Prize and in 2013 the Recognition Award from the City of Lucerne.

Exhibitions include: *Growing together through emotions over time*, Galerie Mark Müller, Zürich; *Coalescence*, Acme Studios, London; *Observing Self*, Galerie Mark Müller, Zürich; *229 792 458*, Gabriele Garavaglia – Giacomo Santiago Rogado, CAR DRDE, Bologna; *Center of Mass*, Bernhard Knaus Fine Art, Frankfurt; *Intervention*, Kulturkirche Erlenbach, Zürich; *Albrecht Schnider - Giacomo Santiago Rogado*, Helmhaus Zürich; *Focal Point*, Museum im Bellpark Kriens; *Part Two: The Confluence*, Galerie Luis Campaña, Berlin; *Devoted To The Moment*, Galerie Mark Müller, Zürich

Ilias Papailiakis

Ilias Papailiakis was born in Crete in 1970. Between 1990 - 1996 he studied painting in the Athens School of Fine Arts. In 2001 Papailiakis represented Greece in the 49th Venice Biennale alongside artists N. Navridis and E. Chatziargyrou while distinctions and awards include the first prize of the Spyropoulos Foundation. In 2013 he was shortlisted for the Deste prize.

Exhibitions include: Documenta 14, *Study for a Sedate Landscape*, Elika Gallery, Athens; *Ilias Papailiakis*, the Breeder, Athens; *Cassandra*, Upstairs Berlin, Berlin; *Sorcha Dallas*, Glasgow; *Democracy is the Opposite of Ingratitude*, The Breeder, Athens; *Land of the Just*, Vilma Gold, London

Antonis Pittas

Antonis Pittas (GR/NL) lives and works in Amsterdam. He mainly creates context-sensitive installations, informed by architecture, art-historical references, the performative aspects of installation art, and its social dynamics.

Recent exhibitions include: *Extra-Citizen – a prologue*, Kunsthal Extra City, Antwerp; *The Artist/Knight*, Kasteel van Gaasbeek, Lennik; *The Way Beyond Art*, Van Abbemuseum, Eindhoven; *Road to Victory*, Hordaland Kunstsenter, Bergen; *Shadows for Construction*, Narrative Projects, London; *Theatre Dreams of a Beautiful Afternoon - Part 2*, International Foundation Manifesta Office, Amsterdam; *The Economy is Spinning*, Onomatopée, Eindhoven; *AJNHAIJCLUB*, Q21 / MuseumsQuartier, Vienna; *hold on*, SMBA, Amsterdam; *montage*, Annet Gelink Gallery, Amsterdam; *No Country for Young Men*, BOZAR, Brussels