

Sunday
AVGI

anagnoseis

CRITICISM OF BOOKS, ARTS AND SCIENCES

Kostas Voulgaris
Kostas Gavroglou
Giorgos Mertikas
Alkis Rigos
Petros Staganelis
Kostas Christopoulos

PANOS KOMPIS



The artist for May is Panos Kompis. Born and raised in Athens, he currently lives and works there. He attended hagiography (religious painting) seminars (1999-2000) and studied preservation of paintings at a private institute (1999-2001). Under the professors Rena Papaspiro and Marios Spiliopoulos, he studied at the Athens School of Fine Arts (2002-2007), where he also attended an engraving workshop. From 2010 until 2012 he continued his studies at the postgraduate department of visual arts at the Athens School of Fine Arts.

He has participated in multiple group exhibitions such as 'The Fairytale' at the Book Gallery in Athens, at the French Institute in Athens (2005), a group exhibition in Kypseli Market and the '4th Biennale of Higher Schools of Fine Arts students' in Crete (2006), the student exhibition of the Athens School of Fine Arts, at the Syntagma metro station and 'Kreation' at Varvakios Market in Athens (2007), 'Notes for a tree – Recycling Instructions' at the Melina Cultural Center of the Municipality of Athens (2009), A.A.O. Project Ethics/Aesthetics at the Benaki Museum (2011), 'The Grey Cube Platform Project & Art- Athina', 'Buoyant Walls' at the Kodra Action Field in Thessaloniki and the '16th Biennale of Young Artists from Europe and the Mediterranean (BJCEM)' as a participant of the artist group 'PER SE' in Ancona, Italy (2013), 'Mediterranea 16 / Errors Allowed&Camp', 'Rooms' at the Kappatos Gallery at the St George Lycabettus Hotel and 'DIA' at the Byzantine and Christian Museum of Athens (2014), 'Dipola' at the Athens Municipal Art Gallery (2015). He has been a member of the visual art group 'PER SE' (Panagiotis Vorrias, Panos Kompis) since 2013.

Kompis' work can be described as a virtual introspection examining past and present encounters and conflicts of the human with the environment through the use of contemporary means and tangible traditional materials. He digitally projects fortification constructions and forms corresponding helmets, resembling those of knights, in such a way so as to isolate and at the same time to give prominence to their restrictive minimalistic form which relates to the human's primal fear of potential dangers looming on the outside but also the fear of losing personal ancestral space which is seen as one's own. He molds raw clay into raised landscapes which compose the wall facade of the 'Fortifications' in accordance with the way ancient prototype clay walls were created revealing the complexity and the continuity of thought exhibited in the minds of their creators through their intricate, linear and at the same time fragmented structure.

Implementing a printing technique, the artist creates abstract lyrical forms drawn from nature, uniting raw materials such as goats' hair, cannabis and ink with industrially produced materials such as fiberglass and plastic, connecting the artificial and organic elements into a whole. He prompts the viewers to rethink the history of their containment in notional or existent walls built through the ages by the ones that hold power. Within the fictitious and tangible space of creation and display of artistic expression, the artist invites us to detect the reality of being someone else and reconcile with that state of being by accepting it and liberatingly breaking the boundaries that ultimately divide us from the stranger within.

LIDA KAZANTZAKI