



PANOS KOMPIS. "THE CONSTRUCTION OF SELF". INSTRUCTIONS TO BUILT A NEW IDENTITY.

[22 dicembre 2015](#) - by Carla Capodimonti - in Arte, CROSSROAD

"As Gregor Samsa awoke one morning from uneasy dreams he found himself transformed in his bed into a gigantic insect. He was lying on his hard, as it were armor-plated, back and when he lifted his head a little he could see his domelike brown belly divided into stiff arched segments on top of which the bed quilt could hardly stay in place and was about to slide off completely. His numerous legs, which were pitifully thin compared to the rest of his bulk, waved helplessly before his eyes."

FRANZ KAFKA THE METAMORPHOSIS

CC: Panos Kompis is a greek artist who lives and works in Athens. He carries out a research based on the various possibilities to redefine the identity conceptually upsetting limits and constrictions imposed by collective customs.

The artist explores the boundary between barriers established by common influences, exploring the concept of a social human nature which is upset in his artworks, tested almost beyond endurance: soil, concrete, that build new body structures and epidermal compositions.



CC: The video called **The construction of self** metaphorically shows the construction of a new identity right over the skin (reinforced through the use of solid material such as soil, concrete) which is withdraw into itself..

PK: The video consists on a part of the work Fortifications that I realized between 2010/2012. It expresses the art of becoming 'another', an art of survival. It refers to an endless rhythmic process of embodied fortification. A lifelong ritual that brings disciplinary time: precision, dedication and order. It is about the linear iteration that attributes the refusal to change and refuses any new start.

PK: The individual that is in the process of becoming a tangible "built" adopts an identity imposed by the social conditions. It expresses the systematic dressage, the creation of this 'other' like a machine under construction.



CC: In the series called Fortification Walls, Kompis processes the question of the historical and social "walls" built to divide spaces, countries, cities, only to meet the human need of giving order to things and establishing specific priorities.

But what would happened if all these boudaries crumbled? In this case, the artist uses the images of walls as a symbol of the collapse of security, the areas of negotiation, the boundaries between inside and outside. It reflects about competitiveness of expatriation, and our "endless journey" towards mother earth. A sort of spatial dimension that expresses the modern existence.



**CC: Indirectly, in your work we might find a reference to the current situation of crisis in Greece..**

PK: Greece, Europe and indeed the World are experiencing a period of multiple crises – economic, social, political etc. I think this condition is a transitional stage of tenseness, political and social ferments and ruptures as much as a stage of redefining values and aims. I believe the most important thing is to adopt a critical stance against the reality and embrace a new ethics of living without custom.

As an artist this situation makes me more and more interested in the kind of art that refers to the present and the contemporary way of life. In my recent work I focused on the fact that an artwork can have a social aspect. My basic target is not the visual sensationalism but the activation of thought in poetic and political terms. At the same time I want the viewer to think about his dynamic role and his projections on the image.

Carla Capodimonti