

2008 | Πλατφόρμα Μετάφρασης - Επικαλύπτοντας και Αποκαλύπτοντας - Τυφλή οργή! Μαύρο Πανί (από τα μάτια στο λαιμό μέχρι και τη κοιλιά μου), με την Μάρβα Αρσανιός [Σ&Α] [ΕΧ] [Φ] [Κ] - 2008 | Platform Translation - Overlay and Display - Mad Anger! Black Cloth (from the eyes to the throat and to my belly), with Marwa Arsanios [C&I] [IS] [Ph] [T]



Η σύνθεση των φωτογραφιών από τον εκθεσιακό χώρο – The photographic compilation on the exhibition site



Η εγκατάσταση «Τυφλή οργή-Μαύρο πανί! Από την κοιλιά μου στον λαιμό» [Φωτογραφία από την καλλιτέχνη] - The installation "Mad Anger-Black cloth! From my belly to my throat" [Photo from the artist]



14.11.08

Το Μάρτιο του 2001 στη Γερμανία ο Armin Meiwes, μέσω μιας διαφήμισής του στο διαδίκτυο ζητούσε “έναν καλοφτιαγμένο άνδρα από 18 ως 30 ετών για να κατακρεουργηθεί και να καταναλωθεί”. Η διαφήμιση απαντήθηκε από τον Bernd Jürgen Brandes. Αφού τον σκότωσε και τον έφαγε ο Brandes Meiwes καταδικάστηκε για σφαγή και αργότερα για φόνο.

Η διεθνής εικαστική έκθεση Transleat me βασίζεται στην έννοια της μετάφρασης σαν μια δύναμη μηχανή χειραγώγησης και άσκησης εξουσίας: παιχνίδια δύναμης και ελέγχου, καταστάσεις ατέλειωτης ασυνεννοησίας, αυτοκαταστροφής, άνευ όρων παράδοσης και κανιβαλισμού.

Το Transleat me, προκύπτει από δυο συστατικά: translate me-μετάφρασε με και eat me-φέε με. Ο όρος του κανιβαλισμού αναφέρεται μεταφορικά αλλά και πραγματικά σαν μια λανθάνουσα πρακτική στην

επικοινωνία μεταξύ των μελών της σύγχρονης ανταγωνιστικής κοινωνίας που ζούμε. Η αρχική χρήση και ανακάλυψη της γλώσσας και πιο ειδικά της μετάφρασης έγινε προκειμένου να επικοινωνήσουμε με τον άλλο. Σήμερα όμως, με την ανάπτυξη των ηλεκτρονικών μέσων και την έκρηξη του εικονικού στοιχείου, η γλώσσα έχει πάρει τις διαστάσεις μιας εξελιγμένης και πολυδιάστατης τεχνολογίας.

Η μετάφραση στο Transleat me δεν αντιμετωπίζεται επομένως μόνο με την στενή έννοια του όρου αλλά βιωματικά, σαν μια απόπειρα μεταφοράς της σκέψης, της πραγματικότητας όπως την αντιλαμβανόμαστε, του ίδιου μας του εαυτού. Σχετίζεται δηλαδή με το πως αντιλαμβανόμαστε τον κόσμο και πως ο κόσμος αντιλαμβάνεται εμάς. Στο πλαίσιο αυτό τίθενται τα κλασικά θέματα της έλλειψης επικοινωνίας που βιώνουμε εξαιτίας των σχέσεων εξουσίας και η αίσθηση της αποτυχίας που νιώθουμε κάθε φορά που μεταφράζουμε ή κάθε φορά που επιχειρούν να μας μεταφράσουν. Ακόμη, η αίσθηση της αυτοφαγίας και γενικά της αυτοκαταστροφής, η βία και ο κοινωνικός κανιβαλισμός που βιώνουμε καθημερινά.

Οι 18 καλλιτέχνες στο Transleat με αντιδρούν ο καθένας με το δικό του τρόπο στα ερωτήματα που τίθενται. Σχολιάζουν, καγχάζουν, επιτίθενται, παραδίνονται, διαπραγματεύονται, αναλώνονται, χωνεύουν, ξερνούν, αρνούνται να καταπιούν, απειλούν, αστεϊεύονται και μηρυκάζουν κάθε συστατικό της υποτιθέμενης αλήθειας, αναζητώντας τρόπους δίκαιης απόδοσης των πραγμάτων. Η πολυμορφία των εικαστικών μέσων (γλυπτική, ζωγραφική, βίντεο, performance, φωτογραφία και εγκατάσταση), η εναλλακτικότητα και οι ποικίλες ιδεολογικές προσεγγίσεις των καλλιτεχνών εκφράζουν τις νέες αναζητήσεις της Σύγχρονης Τέχνης.

Το Transleat με είναι μέρος μιας σειράς εκθέσεων του Platform Translation. Το Platform Translation είναι μια καλλιτεχνική ομάδα που ταξιδεύει σε διάφορους προορισμούς και περιλαμβάνει καλλιτέχνες από τη Νότια Αμερική, Ευρώπη και Μέση Ανατολή. Σε κάθε πόλη μαζί με τους συμμετέχοντες προσκαλείται ένας τοπικός επιμελητής ο οποίος αναλαμβάνει να κατευθύνει την έκθεση εννοιολογικά προτείνοντας ιδέες αλλά και καλλιτέχνες που νομίζει ότι ταιριάζουν στην περίπτωση. Μετά την πρώτη έκθεση στην Αθήνα ακολουθούν οι εκθέσεις στη Χιλή, στη Ρώμη, στο Βερολίνο και στη Βηρυτό. Σε κάθε έκθεση που πραγματοποιείται στο πλαίσιο του Platform Translation γίνεται παρέμβαση από την χώρα που ακολουθεί. Στο Transleat με γίνεται παρέμβαση από την Χιλή με επιμελήτρια τη Natalia Arcos και καλλιτέχνες: Joaquín Ortúzar και Francis Papas Fritas. Το Μάιο του 2009 ακολουθεί η παρέμβαση της Ελλάδας στο 'Centro de Extensión de la Pontificia Universidad Católica de Chile' στο Σαντιάγο της Χιλής από τους Έλληνες εικαστικούς Μιχάλη Θεοδοσιάδη και Ζωή Παππά και ακολουθεί η παρέμβαση της Ελλάδας στο Λίβανο.

Συμμετέχοντες Καλλιτέχνες: Δημήτρης Αμελαδιώτης, Marwa Arsanios, Elena Bellantoni, Αντώνης Βολανάκης, Μιχάλης Θεοδοσιάδης, Carolina Hoehman, Άννα Λάγιου Τσουλούφη, Ειρήνη Καραγιαννοπούλου, Χάρης Κοντοσφύρης, Μάνος Κορνελάκης, The Erasers, Joaquín Ortúzar, Ζωή Παππά, Francisco Papas Fritas, Tom Robinson, Ιωάννα Σαχίνη, Soledad Pinto, Fransisca Sanchez.

Platform Translation's core group: Marwa Arsanios, Elena Bellantoni, Μιχάλης Θεοδοσιάδης, Soledad Pinto.

Guest curator: Natalia Arcos

Διοργάνωση και καλλιτεχνική επιμέλεια: Ζωή Παππά

Εγκαίνια έκθεσης: 14.11.08 | 20:30

Ανεξάρτητος εκθεσιακός χώρος: Αιόλου 48-50,4ος & 5ος όροφος, Αθήνα

Διάρκεια έκθεσης: 14.11.08-14.12.08

Ώρες λειτουργίας: Πέμ.- Παρ.. 15:00 – 21:00 και Σάβ. 11:00 – 17:00

Το Transleat με είναι έκθεση μη κερδοσκοπικού χαρακτήρα

Πληροφορίες για την έκθεση : +306938490897, zoirappa@yahoo.com

Χορηγός Επικοινωνίας | Με την ευγενική υποστήριξη: ΟΜΙΛΟΣ ΔΡΑΓΩΝΑ, ΝΕΑ ΚΤΗΜΑΤΙΚΗ Α.Ε., D.ART

English Text

14.11.08

In March 2001 in Germany, Armin Meiwes posted an Internet ad asking for "a well built 18 to 30 year old to be slaughtered and consumed". The ad was answered by Bernd Jürgen Brandes. After killing and eating Brandes, Meiwes was convicted of manslaughter and later, murder.

The contemporary art exhibition Transleat me takes the concept of translation to a physical level. It is not only our words that can become misinterpreted in translations—our ideas and personalities can be distorted in the process where the translator wields a crushing power. The expression *to eat someone else alive* suggests a desire of absolute power over someone else.

Transleat me aims to create a space for us to see how we may present ourselves in an atmosphere of infinite misunderstanding. Based on the idea of Translation as a device of manipulation and power, Transleat me explores the notions of self-destruction, unconditional surrender, and cannibalism.

Among “modern” human beings, “cannibalistic” social behavior has been practiced between inefficient/vulnerable and charismatic translators. In this game, antisocial forces that manifest as profiteering and voracity are to a high degree responsible for the lack of sense we all experience. In the world of hyper-information we are incapacitated when it comes to defining where the truth begins and where the lie ends, while the universal power structure forces media and translators to serve its systemic purpose to control the masses. The failure that is an inherent risk in processes of translation can constitute a form of castration of the individual that renders him/her incapable of getting satisfaction, understanding and acceptance.

18 artists from different cultural backgrounds will be exhibiting their work. Each artist takes on the challenge in Transleatme in their own individual manner: they comment, sneer and smirk, attack- give in- negotiate, are consumed- digest- vomit- refuse to swallow, threaten, humor and consistently re-chew the cud of presumed truth in their strive for fair interpretation.

The variety of artistic media includes sculpture, painting, video, performance, photography and installations, along with the artists’ diverse ideological approaches offer a finger-on-the-pulse view of the contemporary scene.

Transleat me is part of Platform Translation. “Platform Translation” is a travelling project involving artists from South America, Europe, and the Middle East. Its main purpose is to explore the concept of translation through artistic practices and critical discourse. The project includes exhibitions in five cities: Athens (November, 2008), Santiago de Chile (May, 2009), and Rome, Beirut, and Berlin during 2009.

In every country a local curator is invited to develop a reading of the concept from the point of view of his/her

particular cultural context; he/she takes on the responsibility to invite local artists to participate in the show. Each curator will make an intervention in the preceding and following exhibition. In Transleat me we will host the intervention of the curator of the exhibition in Chile Natalia Arcos with the artists Francisco Papas Fritas and Joaquín Ortúzar. In May 2009, the intervention of Athens will follow at the ‘Centro de Extensión de la Pontificia Universidad Católica de Chile’, in Santiago of Chile with participating artists Michalis Theodosiadis and Zoi Pappa and in Beirut of Lebanon.

Participating artists: Dimitris Ameladiotis, Marwa Arsanios, Elena Bellantoni, Adonis Volanakis, Michalis Theodosiadis, Carolina Hoehman, Irini arayannopoulou, Harris Kondosphyris, Manos Kornelakis, **Anna Lagiou Tsouloufi**, Joaquín Ortúzar, Zoi Pappa, Francisco Papas Fritas Tom Robinson, Nana Sahini, The Erasers, Soledad Pinto, Fransisca Sanchez.

Platform Translation’s core group: Marwa Arsanios, Elena Bellantoni, Michalis Theodosiadis, Soledad Pinto

Guest curator: Natalia Arcos

Curator: Zoi Pappa

Opening: 14.11.08 | 20:30

Independent Exhibition Venue: 48-50 Aiolou str., 4th & 5th floors, Athens

Duration: 14 Nov – 14 Dec

Opening hours: Thursday & Friday 15:00 – 21:00 / Saturday 11:00-17:00

Transleat me is a non profit exhibition

Info: zoipappa@yahoo.com / 6938490897

Press Sponsorship | With the (kind) support: DRAGONAS GROUP, NEA KTIMATI KI S.A., D.ART

The Chilliian intervention has been sponsored by the “FONDART 2008, del Consejo Nacional de la Cultura y las Artes.”

(Από την ιστοσελίδα του project)

Volanakis, Mihalis Theodosiadis, Carolina Hoehman, Irini Karayannopoulou, Harris Kondosphyris, Manos Kornelakis, Anna Lagiou Tsouloufi, Joaquín Ortúzar, Zoi Pappa, Francisco Papas Fritas, Tom Robinson, Nana Sahini, The Erasers, Soledad Pinto, Francisca Sanchez

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Platform Translation's core group
Marwa Arsanios, Elena Bellantoni, Mihalis Theodosiadis , Soledad Pinto

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Transleat me is a non profit exhibition
Info: zoipappa@yahoo.com / 6938490897
<http://transleatme.wordpress.com/>

With the (kind) support: DRAGONAS GROUP, NEA KTIMATIKI S.A., D.ART Press Sponsorship: OZON
The Chilliian intervention has been sponsored by the “FONDART 2008, del Consejo Nacional de la Cultura y las Artes.”



Marwa Arsanios

“I’ve Heard Stories”

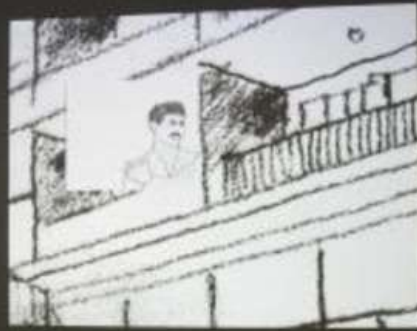
The artwork that I am presenting in the exhibition Transleat me in Athens is part of a series of collaborations with different artists and collectives through out the touring of the project. I recuperated more than a 100kg of curtains from a hotel in Beirut, that will first of all be handed to an artist in Athens in order for her to transform them and

intervene on them. In this first destination of the project platform translation I will be collaborating with the artist, Anna Lagiou-Tsouloufi. Her intervention will then be sent to an artist living in Chile (second destination of the project) that in her turn will send them to an artist living in Rome. Each of the artists will have the freedom to transform the curtains with a total respect of the previous intervention. This will bring forward a certain negotiation between them. The medium and the form of the artwork will be chosen in collaboration with the receiving artist. My very intention to get closer to a certain epoch by recuperating a material trace from it, is disrupted by the choice of handing in the curtains to an artist that has no direct emotional link to the history of the place. Is it a way of distancing myself from a certain image? A conscious surrender that will help me break an image? It is precisely in the process of “conscious surrender” where I question and put into play the idea of a power relation between “eaten” and “eating”, between dominant and dominated between victim and victimizer, the definition of these terms and what they represent.



Από την ιστοσελίδα του project | From the project website

I'VE HEARD STORIES 1
"Nora says"
after Nora's testimony



- It took him 56 seconds...
then he ran away

Anna Lagiou Tsouloufi

“Overlay and Display – Mad Anger! Black Cloth (From the Eyes to the Throat and my Belly)”

The main point of my intervention Overlay and Display, in Marwa Arsanios’ work is the idea of recuperating and re-appropriating the removed curtains from Carlton Hotel, and using them both as actual and symbolic limit between private and public space, as well as a modernization artifacts characterizing the two Mediterranean cities. I put them in public view in three different locations around the city of Athens: the textile factory of AIGAION in Phaliro, the Alexandros Iolas Vila located at Agia Paraskeyi, the Tsalavouta field located in the ex industrial area at Peristeri, now novo residential. Although the curtains overlay by their nature, in this case reveal the transforming identity of the three different city areas of Athens where their exhibition spots are, reenacting these three locations, emphasizing their specificities. The sculptural installation Mad Anger! Black Cloth (from the Eyes to the Throat and my Belly), is an abstract work of art exhibited at the indoor space, which accompanies Marwa Arsanios’



Από την ιστοσελίδα του project | From the project website

animation, about the cruel murder that happened at Carlton hotel. The point to this whole process to connect the idea of cannibalism and eating has been in the tryout to “consume” and re-appropriate a completely new type of material, another body (of work) without the knowledge of its special characteristics. I throughout and consume again and again the material metaphorically by activating a place each time.



Platform Translation

1. Presentation/ Concept

"Platform Translation" is a travelling project involving artists from South America, Europe, and the Middle East. Its main purpose is to explore the concept of translation through artistic practices and critical discourse.

It is an artists' initiative that wants to investigate the concept of *translation* by looking at its different politics and putting them into play. What power structures are brought forward in every act of translation? and What tensions occur when two poles confront each other? are general questions present in each stage of the project.

The very structure of the project brings out the negotiations that occur in every act of translation and stages the process itself. The "platform" then becomes a space of confrontation where several acts of translation occur in a multitude of times and spaces.

From the power relations that are played on a global public sphere between countries to the intimate relation of a couple, the project aims at investigating translation as a complex act of communication and cultural transcoding that is always reflective of a specific power structure. In this context, translation is considered as the negotiation between two poles (i.e. between the local and the foreign) where frictions lead to incorporation- resistance- rejection of the other. More precisely, the space where *translation* emerges as an action of displacement between two poles (two different cultural contexts, for instance) that involve a loss because of the impossibility of a perfect meaning transference between them.

The project includes exhibitions in five cities: Athens (October, 2008), Santiago de Chile (May, 2009), and Rome, Beirut, and Berlin during 2009. A core group of artists formed by Marwa Arsanios (Lebanon), Elena Bellantoni (Italy), Soledad Pinto (Chile), and Michail Theodosiadis (Greece) will migrate with the project to each destination where local curators and artists will join "Platform Translation. The aim is to explore the concept of translation from the social and cultural landscape of each city, deepening in its visual and linguistic reflection. Accordingly, the development of the artworks and the discussion about the concept of translation will be enriched by the cultural exchange that will take place among the artists and participant curators.

In each exhibition, the artists of "Platform Translation" will explore the notion of loss inherent to the concept of translation, its tentative and incomplete nature, and the sense of failure included in the idea of that every act of translation implies the transfiguration and betrayal of its initial point of departure (meaning, shape, image, among others) and questions the notions of the original and the point of origin. In this light, the participants will confront their own proposals to acts of cultural transcoding experimenting and dealing with relations of power/resistance that exist in every process of translation.

Η παρουσίαση της ιδέας του διεθνούς πρότζεκτ - *The presentation of the concept of the international project*

2. Structure

As it was mentioned above, "Platform Translation" comprises a small core group of artists, but a wider network of contributors. As a travelling project, Platform Translation will migrate from its starting point, Athens, to different destinations: Santiago de Chile, Rome, Beirut, and Berlin, where other artists and local curators will join the project.

Each local curator will develop a reading of the concept from his/her particular cultural context, and will invite local artists to participate in the show. Besides, the curator will write a text that will inform the exhibition and which will be published in its catalogue.

Each exhibition will include two sections:

1. The central show, where the proposal of the curator is developed.
2. A space of intervention (subtle), where the curators of the former and following exhibitions will give a "synopsis" or "trace" of those events. For example, the show in Athens will include an intervention of the curator of the exhibition in Chile; the show in Chile will have the intervention of the curators of Athens and Rome, and so on. Visually, these two sections will be mixed in the exhibition and will contribute to give continuity and coherence to the whole project.

The first exhibition will take place in Athens (from 31st of October to 30th of November 2008), at Zoi's, an independent exhibition space in Thission, next to the Acrópolis. The Greek curator Zoi Pappa will be in charge of the show and will count with the intervention of Natalia Arcos (Chile). This first stage of the project has the support of FONDART 2008 (a Chilean Government founding scheme that supports Chilean artists exhibiting abroad. See <http://www.consejodelacultura.cl>)

The second exhibition will take place in Santiago (May 2009), at Centro de Extensión de la Pontificia Universidad Católica de Chile. The Chilean curator de Natalia Arcos will be in charge of the show and will count with the intervention of Zoi Pappa (Greece) and the team of Italian curators Silvano Manganaro y Bárbara D'Ambrosio.

The exhibition in Rome will be taken in charge by Silvano Manganaro and Barbara d'Ambrosio and Natalia Arcos will be intervening. Currently, the team of Italian curators are negotiating with different exhibition spaces. The show is planned to take place in June 2009.

Finally, the shows in Beirut and Berlin have been planned for October and December 2009. Exhibition spaces are being negotiating. In Beirut, the Lebanese artists' organization 98weeks will be in charge of the curatorial work, with the support of Sandra Dagher, the curator of the Lebanese pavilion for the 52nd Venice Biennale.

Marwa Arsanios proposition for athens

Historical context

The artwork that I am presenting in the exhibition platform translation in Santiago de Chile is part of a series of collaborations with different artists through out the touring of the project. The starting point will be Beirut (where I am now) and more precisely the Carlton Hotel situated in the south-west part of the city. The hotel, that was conceived in the 60s by the architect Karl Schayer, is now in the process of being demolished. At that time, when the city was attempting some forms of modernization (obviously visible through the architecture), The hotel constituted a small luxurious paradisiacal place for a certain "bourgeoisie". It was first disrupted when the civil war exploded, and it transformed into a place for homosexual orgists where finally a love crime lead to its closure. It now belongs to one the most powerful contractors in the city who is demolishing it in order to replace it by some luxurious apartments, catering rich clients from the arab gulf (oil!). It is an example of an attempt to modernization that was first aborted by the explosion of a civil war, then by a passionate crime and finally by a shift in the ideological vision of a city.

Description

I recuperated more than a 100kg of curtains from this hotel that will first of all be handed to an artist in Beirut in order for her to transform them and intervene on them. Her intervention will then be sent to an artist living in Athens (first destination of the project platform translation) that in her turn will send them to an artist living in greece. Each of the artists will have the freedom to transform the curtains with a total respect of the previous intervention. This will bring forward a certain negotiation between them. The medium and the form of the artwork will be chosen by the receiving artist – However they would have to conserve the curtains -

The artists will receive the curtains with a history of the hotel, a video documenting the process of recuperation and the process of demolition of the place.

The idea in a broader sense would be to work with the memory of the place through the recuperation of the curtains. The collaborative gesture with an artist that has a distance from the place and its history, attempts to question a certain belonging to a history and an identification to a physical place. The tension present between the sensory knowledge of a country, a culture or a place and the received (ready-made) idea is also brought forward. The process of translation present on different levels will also be staged in the confrontations.

Installation

My installation will consist in the projection of two videos; the first one documenting the process of recuperation, and the second the process of transformation of the curtains by the different artists. The presentation of the curtains will depend on the receiving end (this could be a performance).

I will also present a Fanzine on the hotel done in collaboration with artists and theoreticians. There will also be a short fictive animation (1 min50) staging a passionate murder. (will be ready but we will see if I show it, not sure)

Photos



Οι κουρτίνες στο ξενοδοχείο Κάρλτον επιτόπου - The Carlton curtains on the site



Πλατφόρμα Μετάφραση- Transleatme
Κείμενο πρότασης της Μάρβα Αρσανιός

Το έργο τέχνης που παρουσιάζω στην έκθεση Transleatme στην Αθήνα είναι μέρος μιας σειράς από συνεργασίες με διαφορετικούς καλλιτέχνες και συλλογικότητες μέσω της περιόδου του έργου.

Απαλλοτριώσα πάνω από 100 κιλά κουρτίνες από ένα ξενοδοχείο στη Βηρυτό, που θα παραδοθεί πρώτα σε μία καλλιτέχνη στην Αθήνα για να τις μεταμορφώσει και να παρέμβει σε αυτά. Σε αυτόν τον πρώτο προορισμό του έργου Πλατφόρμα Μετάφρασης θα συνεργαστώ με την καλλιτέχνη, Άννα Τσουλούφη-Λάγιου.

Η παρέμβασή της θα σταλεί σε έναν καλλιτέχνη που ζει στη Χιλή (δεύτερος προορισμός του έργου) που με τη σειρά της θα τα στείλει σε έναν καλλιτέχνη που ζει στη Ρώμη. Κάθε ένας από τους καλλιτέχνες θα έχει την ελευθερία να μετατρέψει τις κουρτίνες με πλήρη σεβασμό στην προηγούμενη παρέμβαση. Αυτό θα επιφέρει κάποια διαπραγματεύση μεταξύ τους. Το μέσο και η μορφή του έργου θα επιλεγούν σε συνεργασία με τον καλλιτέχνη που παραλαμβάνει το έργο.

Η πρόθεσή μου να φτάσω πιο κοντά σε μια ορισμένη εποχή, απαλλοτριώνοντας ένα υλικό ίχνος από αυτήν, διακόπτεται από την επιλογή της παράδοσης των κουρτίνων σε έναν καλλιτέχνη που δεν έχει άμεση συναισθηματική σύνδεση με την ιστορία του τόπου. Είναι ένας τρόπος να είμαι μακριά από μια συγκεκριμένη εικόνα; Μια συνειδητή παράδοση που θα με βοηθήσει να σπάσω μια εικόνα;

Είναι ακριβώς στη διαδικασία της "συνειδητής παράδοσης" όπου αμφισβητώ και βάζω στο παιχνίδι την ιδέα μιας σχέσης ισχύος μεταξύ "φαγωμένου" και "τρώγοντας", μεταξύ κυρίαρχων και κυριαρχούνται μεταξύ θυμάτων και θύτη, τον ορισμό των παρόντων όρων και των όσων εκπροσωπούν. *(Μετάφραση από τα Αγγλικά από την Άννα Τσουλούφη-Λάγιου)*

Platform Translation-Transleatme
Text proposal by Marwa Arsanios

The artwork that I am presenting in the exhibition Transleat me in Athens is part of a series of collaborations with different artists and collectives through out the touring of the project.

I recuperated more than a 100kg of curtains from a hotel in Beirut, which will first of all be handed to an artist in Athens in order for her to transform them and intervene on them. In this first destination of the project platform translation I will be collaborating with the artist, Anna Lagiou-Tsouloufi.

Her intervention will then be sent to an artist living in Chile (second destination of the project) that in her turn will send them to an artist living in Rome. Each of the artists will have the freedom to transform the curtains with a total respect of the previous intervention. This will bring forward a certain negotiation between them. The medium and the form of the artwork will be chosen in collaboration with the receiving artist.

My very intention to get closer to a certain epoch by recuperating a material trace from it, is disrupted by the choice of handing in the curtains to an artist that has no direct emotional link to the history of the place. Is it a way of distancing myself from a certain image? A conscious surrender that will help me break an image?

It is precisely in the process of "conscious surrender" where I question and put into play the idea of a power relation between "eaten" and "eating", between dominant and dominated between victim and victimizer, the definition of these terms and what they represent.



Το πακέτο με τις κουρτίνες όπως ταξίδεψε από την Βυρρητό στο εργαστήριό μου - The package with the curtains as it traveled from Beirut to my workshop



Η εγκατάσταση «Τυφλή οργή-Μαύρο πανί! Από την κοιλιά μου στον λαιμό» [Φωτογραφία από την καλλιτέχνη] - The installation Mad Anger! Black Cloth (from the eyes to the throat and to my belly) [Photos by the artist]



Installation detail-lights on