

# **IASONAS KAMPANIS**

**SELECTED WORKS PORTFOLIO 2013 - 2021**



***The Torment of an Artist on the Temptation of Saint Anthony***

oil and acrylics on canvas, wood, fabric  
(diptych) 240 x 100 cm, 240 x 150 cm  
2020-2021

installation view from the exhibition *Against the Linear* at KEIV project space in Athens, Greece



Anthony the Great (AD 251 – 356) was a Christian monk from Egypt, also known as the Father of All Monks. When Anthony was about 20 years old, as reported by Athanasius of Alexandria, following the gospel exhortation in Matthew 19: 21, he left to live an ascetic life and faced a series of supernatural temptations during his pilgrimage to the desert.

The theme of the painting is based on a late episode of his life, where he was ambushed in mid-air by demons, while flying above the desert supported by angels. As Athanasius describes the event, though Anthony was in terrible pain, he responded to the demons:

“If there had been any power in you, it would have sufficed had one of you come, but since the Lord has made you weak, you attempt to terrify me by numbers: and a proof of your weakness is that you take the shapes of brute beasts. If you are able, and have received power against me, delay not to attack; but if you are unable, why trouble me in vain? For faith in our Lord is a seal and a wall of safety to us.”

About when he was 12 or 13 years old, around 1487-1488, Michelangelo painted his version of the Torment of Saint Anthony, an often-repeated religious subject in Western art, as a close copy of an engraving by Martin Schoengauer, made a bit more than a decade earlier. Michelangelo added a landscape below the figures, and altered the expression of the saint.

*The Torment of an Artist on the Temptation of Saint Anthony*, made during 2020-2021, began as a close copy of Michelangelo’s version, a bit distorted in width and altering the way the saint is depicted. In front, a floating strawberry symbolizes temptation.

The painting was exhibited in May 2021 at KEIV project space in Athens, as part of the group exhibition *Against the Linear*, an artists-initiative curated by Konstantinos Lianos.





***VIRAL: Smart Solutions for Art at Home***

installation, 12 x 1000 cm (variable length), 80 square tiles on metal rail (oil, acrylics, wood, iron, putty, acrylic glass), 2020

The work was presented at the Victoria Square Project (Greece) in Athens, September 2020 (*photo*).



31 MOST SATISFYING DIY IDEAS, 26 COOKING TRICKS AND TIPS, BEST THUG LIFE COMPILATION VIDEO, NA ΞΕΡΕΣ ΠΩΣ ΣΠΑΡΑΖΟΥΝ ΤΑ ΜΕΣΑ ΜΟΥ ΓΙΑ ΣΕΝΑ, VRAIA FWTO <3 <3, CUTE ANIMALS THAT CAN MELT YOUR HEART, 20 ΑΠΙΣΤΕΥΤΑ FOOD HACKS, GEORGE FLOYD'S DEATH SHOWS THE POWER OF SOCIAL MEDIA, Η ΣΚΛΑΒΑ ΣΟΥ ΗΜΟΥΝ Η ΣΚΛΑΒΑ ΣΟΥ ΕΙΜΑΙ ΚΑΙ ΣΚΛΑΒΑ ΘΑ ΜΕΙΝΩ, FOVERO ILIOVASILEMA, FADS, FAGS, BEWARE OF PITY, LIFE PORN ΚΑΙ SO MUCH MORE, SMART SOLUTIONS FOR ART AT HOME, ΕΞΥΠΝΕΣ ΛΥΣΕΙΣ ΓΙΑ ΤΕΧΝΗ ΣΤΟ ΣΠΙΤΙ.

Information and images are constantly reproduced and transmitted through the Internet as copies of themselves, having as both recipients and sharers –but without any truly active role in their spread– us. In 1964, the philosopher and media theorist Marshall McLuhan described the nature of photography in particular, and of technology in general, as potentially "contagious."

'Our current social media landscape stresses the semi-conscious nature of human subjects that sleepwalk through everyday life mesmerized and contaminated by the fascinations of their social environment,' writes Tony D Sampson, before continuing elsewhere on the subject of herd instinct.

My role in relation to this particular subject and to the work on view is that of a 'fragment collector', who, taking advantage of his exposure to web-sourced random or coincidental information, transforms the 'fragments' into a visual object, into a linguistic element of a traditional communication system, and investigates the causality and purpose of this same mutation.

The images that compose this work, clearly reproduce the fragments from which they emerged. Instincts, boredom, personal and collective memories, ideas that bring laughter or facts from our everyday reality that go beyond the speed of their consumption, "co-operate" through a spontaneous and associative way of sorting, as different causes of inspiration. Information takes shape, is being "materialized" and becomes a physical object, in order to be given time to become a tangible image and to acquire texture, with the intention of pleasing the most essential experience of human communication, that which occurs in real space and time.

*left: from the exhibition of the work at the Victoria Square Project, 2020*





Details from the work ***VIRAL: Smart Solutions for Art at Home***

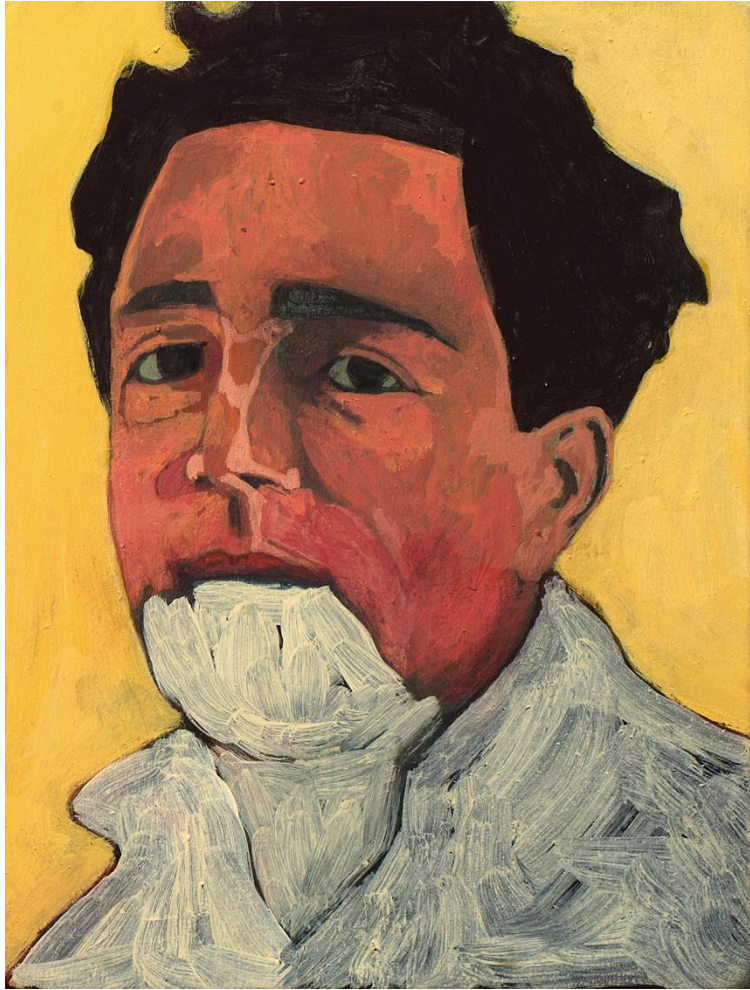
*On view:* Hsu Yun, Abdullah Öcalan, Ouzmane Zongo, Mohamed Mashally, Harambe, Boris Johnson

Parts of the work have been published by *Aesthetica* magazine in the print and online *Resilience* issue of April 2020, and by *Popaganda* magazine in September 2020, in the context of a conversation with visual artist Pavlos Tsakonas on the occasion of this work's exhibition.





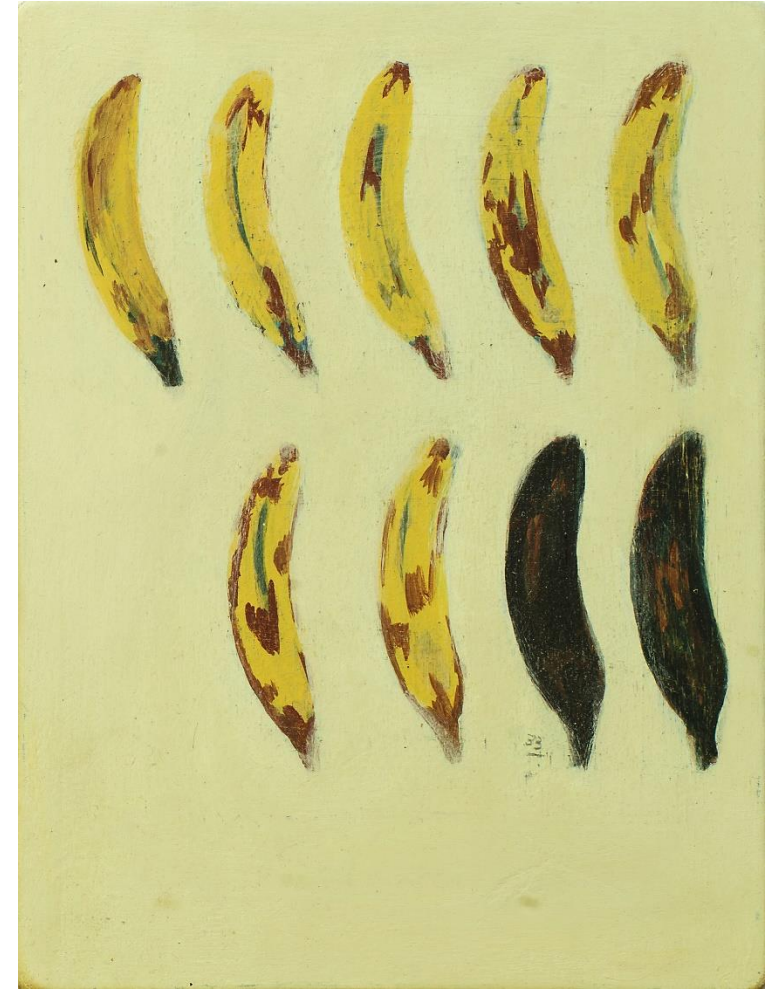




*Detail from 54: On George Lappas*



*Detail from 54: H. Newton and R. Lichtenstein*



*Detail from 54: On Robert Rauschenberg*

Parts of the work **54** have been published in the print issues of magazines *Lifo* (#605), *K (Καθημερινή)*, *HuffPost*, *elcmag* και *und.Athens*.





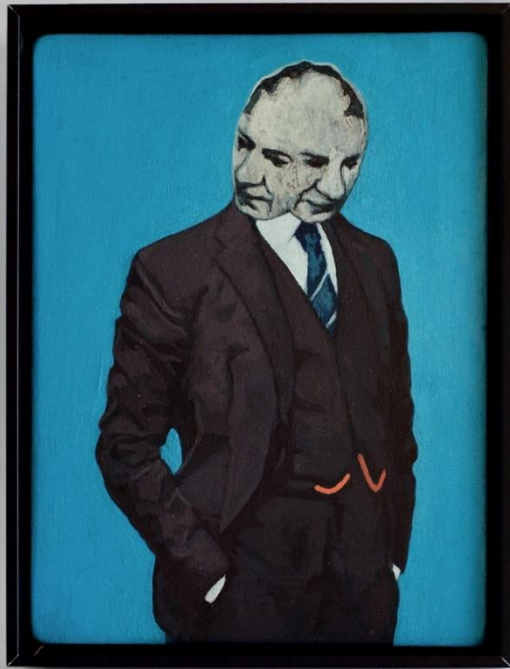
*Detail from 54: The Funeral of Henri Rousseau*



*Detail from 54: Carl Jung on Henri Mancini and Damien Hirst*

54 is a synthesis of 53 small pieces, a painting record based on an online search on modern art, beginning from 1866, the year Gustave Courbet painted the *L'Origine du monde*. Four solid color panels, at the beginning of each row, represent the four seasons of a year, and each cell contains a painting based on the research done in one week. The research process follows a specific system, starting from the dates of birth or death of artists, classifying them in common weeks and exploring information about their work or life, resulting in a plethora of visual stimuli drawn from image search engines. The title of the work results from the total number of artworks (one for each of the 53 weeks of a year) plus their combined whole, which constitutes an artwork in itself. One stand-alone artwork quoting a poem by Pablo Picasso (we move inside an eye, this eye that advances step by step), sits outside the grid, acting as a prelude to the whole assortment.





*Here, There and Everywhere*  
triptych, acrylics on wood  
19.5 x 14.5 cm each  
2016

The work has been exhibited in 2016 at the Lubomirov/Angus-Hughes Gallery in London and at the Platforms Project in Art Athina 2016, curated by Anna Bleeker and Alessandra Falbo.

Each panel is accompanied by an inscription;

‘Jedes große historische Geschehen begann als Utopie und endete als Realität’ (Every great historical event began as a utopia and ended as a reality), is a quote by Richard von Coudenhove-Kalergi, the founding president of the Paneuropean Union. The panel on the left, presents a sculpture by the Italian sculptor Emilio Fiaschi, with a paper bag covering its head, a direct comment to Italy covering up ancient nude statues ahead of Iranian president Hassan Rouhani's official visit to Rome in 2016.

‘Yurtta Sulh, Cihanda Sulh’ (Peace at Home, Peace in the World), is a phrase by Mustafa Kemal Atatürk, founder of the Republic of Turkey. The middle panel presents Kemal Ataturk having two heads, as the double-headed eagle, a symbol commonly associated with the concept of Empire.

‘Unknown’, the panel on the right, presents a refugee.





### ***Adda III***

performance/photography/digital manipulation, archival print, 110 x 110 cm  
2013 (performer: Lina Kalpazidou)

Part of *Brave New World* series

Installation view of the work, from the *Nonsense: Exploring the Legacy of Dada* exhibition at the O3 Gallery in Oxford, curated by J.P.Reid and Helen Statham, alongside the works of acclaimed ethologist and surrealist painter Desmond Morris.

### ***Brave New World* series**

performance/photography/digital manipulation, archival prints, 110 x 110 cm  
2013 to 2016 (performers: Mara Vourgidou, Paraskevi Kokolaki)

Consisting of large scale prints, *Brave New World* (borrowed title from Aldous Huxley's homonymous novel) depicts thoughts based on cultural and physical elements, influenced by the often transforming power of the digital age. 'Snapshots' from the familiarization process to a digital world that can easily be considered realistically surreal. The perception is overloaded and the boundaries of reality are expanded through a variety of information that is archived as memories more concentrated and questionable than ever before. Issues of publicity, sexual objectification, stereotypes, social isolation, can induce concerns about the "right" way of being within this vast and often absurd environment.





*Brave New World: Europa*



*Brave New World: America*



*Brave New World: Asia*

Parts of the *Brave New World* series have been published in the book *The State of Art: Photographic & Digital #1* by Andy Laffan and Bare Hill Publishing, September 2014.



*Brave New World: The Mountain*



*Brave New World: The Turf*



*Brave New World: The Sea*

Parts of the *Brave New World* series have been exhibited in 2018 at the Pharmacy Contemporary Art Space (Carlisle), in 2015 at Islington Arts Factory (London) and in 2014 at the *Artist salons chez Ligne Roset* in Ligne Roset Westend Showroom in London, curated by the editor of *Design Exchange* magazine David Morris.





*Brave New World: The Teacher*



*Brave New World: The Flag*



*Brave New World: The Heir*

Iasonas Kampanis was born in 1985 in Athens. He studied jewelry design and fine arts at the Mokume Institute in Thessaloniki and since 2009 he is working with painting, printmaking, photography, digital media, performance, installations and scenographic works.

During 2012-2014 he lived and worked in London, where he collaborated and exhibited work with Bishopsgate Institute, London Print Studio, Design Exchange magazine, Ligne Roset Westend Showroom, Christie's Head of Prints & Multiples Murray Macaulay, performer Irina Osterberg, and ethologist Desmond Morris.

In 2014 he returned to Athens and until 2019 he exhibited work and collaborated with various artists and institutions, including the Byzantine Museum (Athens) in copperplate printing, Lubomirov/Angus-Hughes Gallery (London), Islington Arts Factory (London), 3 137 (Athens), director Maria Gaitanidi, actress Stacy Martin, architect and scenographer Poulcheria Tzova and Onassis Stegi (Athens). Since 2017 he is also working in stage design for various theatrical productions and he delivers painting and visual perception seminars at his studio.

Since 2019 he has exhibited work in collaboration with kunsthallekleinbasel (Basel), Victoria Square Project (Athens), KEIV (Athens), the 61st Thessaloniki International Film Festival and the Metropolitan Organization of Museums of Visual Arts of Thessaloniki (MOMus). In 2020 he received the SNF Artist Fellowship Award 2020 by ARTWORKS.

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