

# **IASONAS KAMPANIS**

**SELECTED WORKS PORTFOLIO 2012 - 2022**



***Bull in Sacrifice***, acrylic on fabric mounted on wood, 99 x 127 cm, 2022

installation view from the exhibition *Epistemologies of the Sun* (curated by: Marina Fokidis), at Rebecca Camhi Gallery in Athens



The painting ***Bull in Sacrifice*** (previous page), refers to the block S XLIV from the Parthenon's frieze, designed and built under the supervision of the sculptor Pheidias, which depicts a scene from the sacrificial procession of an oxen, in honor of the city's guardian goddess Athena, during the festival of Panathenaia, where the bull is seen bellowing? However, the scene in painting is altered, based on the first impression I had when I first looked the expression of the animal in the original work • The bull is enchanted by the vague expectations of the impending afterlife, or is he happy because of some preconceived acceptance of ritual customs, or this is a parallel scene, in which the dynamic has changed dramatically and the bull is now free. Although these thoughts entail a philosophical tension, this is overcome by the sanctity of natural selection in any given period, which is perhaps of utmost importance.

The painting ***Leo Pella*** (right), refers to a Hellenistic mosaic from the House of Masks at Delos, in which Dionysus or a maenad is depicted riding a leopard.

The painting ***Zeus*** (next page), refers to a mosaic of the 2nd c. A.D., found in a Roman villa at Tor Tre Teste in Italy, which presents the *Abduction of Europa*.

***Leo Pella***  
acrylic on fabric mounted on wood, 55 x 48 cm, 2022







### ***Zeus***

acrylic on canvas, 70 x 70 cm, 2022

These works belong to a series that started in 2019 and still goes on. It has at its core, ancient Greek art and the place animals and plants hold in it, either religiously or philosophically. Although my intention does not focus on depicting the human, the human element is integrated in various ways in the images of creatures or elements of nature. This functions as a reference to Animism, variations of which are found in mythology and iconology of the Eastern Mediterranean region, as well as in religious iconography in general. At the same time, it concerns the light attributed to the *genius loci*, 'the protective spirit of a place' in classical Roman religion. As the term *genius loci* today also refers to the character or the essence of a place, spirituality for me cannot be of meaning, if cut off from the transcendental or from human relationship with the divine and the natural world. Attempting to restore and renew communication with these 'totems' that humans once gratefully allowed to help them co-exist and self identify, form part of my objective. At the same time, my visual language is my way of understanding the art and culture of the wider region where I grew up: not only by paying a tribute, but hoping through this study to get closer to them or, with a semiological exaggeration, to bring them closer to me.

The works ***Bull in Sacrifice***, ***Leo Pella***, ***Zeus***, were presented in the exhibition ***Epistemologies of the Sun***, curated by Marina Fokidis, at Rebecca Camhi Gallery in Athens, May-September 2022.



***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)*

## ***VIRAL: SMART SOLUTIONS FOR ART AT HOME***

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."

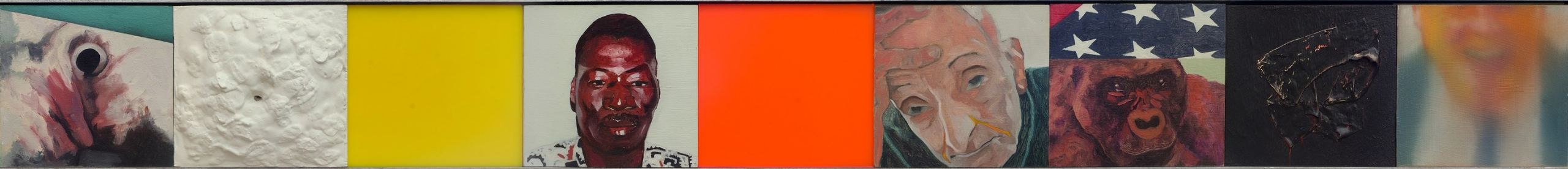
'Our current social media landscape stresses the semi-conscious nature of human subjects that sleepwalk through everyday life mesmerized and contaminated by the fascinations of their social environment,' writes Tony D Sampson, before continuing elsewhere on the subject of herd instinct.

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***

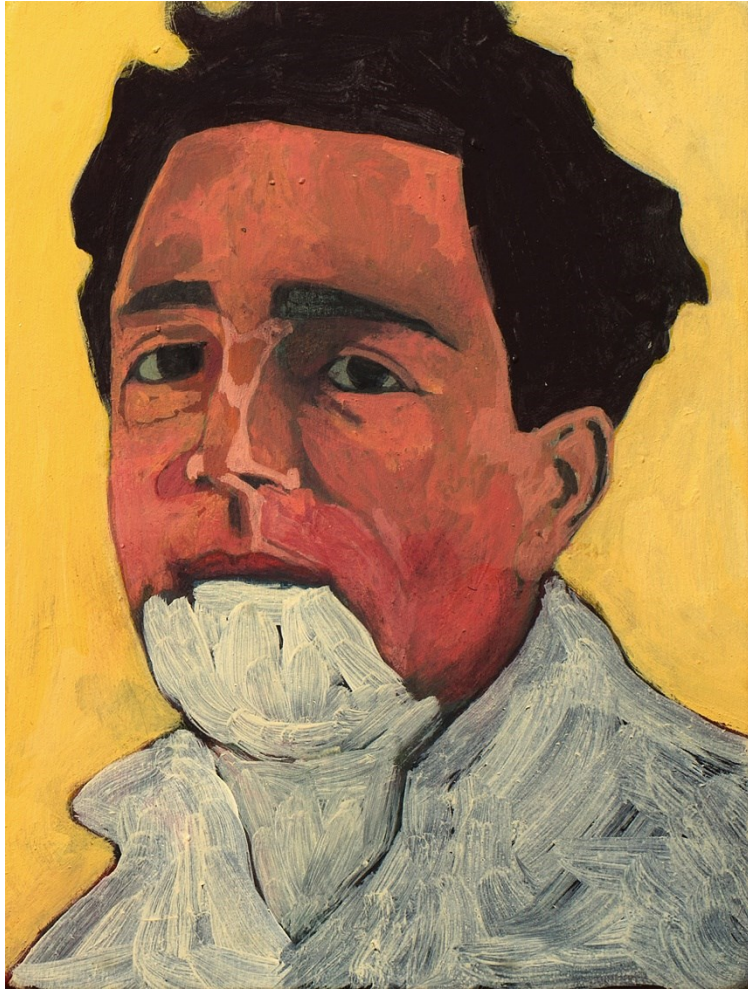
*On view:* Hsu Yun, Abdullah Öcalan, Ouzmane Zongo, Mohamed Mashally, Harambe, Boris Johnson

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.





### ***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 'correct' 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.



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

He is inspired mainly by themes and motifs related to the history of painting, the Mediterranean tradition and pop culture.

In 2020 he was selected in the ARTWORKS Stavros Niarchos Foundation Artist Fellowship Program.

He has collaborated and exhibited, among others, with Rebecca Camhi Gallery, curator Marina Fokidis, the 61st Thessaloniki International Film Festival and MoMus, KEIV (Athens), Victoria Square Project (Athens), kunsthallekleinbasel (Basel), scenographer Pulcheria Tzova, director Maria Panourgia at Onassis Stegi (Athens), director Maria Gaitanidi, actress Stacy Martin, Islington Arts Factory (London), Lubomirov/Angus Hughes Gallery (London), Ligne Roset (London), Design Exchange magazine, London Print Studio (London), Christie's Head of Prints & Multiples Murray Macaulay, performer Irina Osterberg, and zoologist Desmond Morris.

He has also been engaged in printmaking, scenic design, film and theater productions, Byzantine murals and educational programs. Since 2017 he delivers painting and visual perception seminars at his studio.

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