

**YORGOS SAPOUNTZIS *Die Landschaften Griechenlands***

7 November to 13 December, 2014

Exhibition guide

The title of Yorgos Sapountzis's exhibition not only refers to the art historical context of the fresques in the northern arcades of the Hofgarten in Munich but can also be interpreted as the artistic attempt to grasp the world - his home country Greece - through a self-constructed system. Therefore the artist uses a specific vocabulary - colored fabrics, aluminium tubes, newspaper, pins and webbing - which he applies to different media.

For the work featured in the gallery the artist was particularly interested in the connection between Bavaria and Greece. His fascination with landscapes, their meaning and indescribable emotions being conveyed in their silent reflection form the other part of the exhibition. Yorgos Sapountzis's carefully sketched landscapes are made of fabric, ink colored newspaper (*Süddeutsche Zeitung*) and copper coins, all kept together by pins. This way of fragile patching mirrors his rejection towards rigidity and conventions, in this case the classical depiction of landscapes. The result are neither realistic images of Greece nor abstract reinterpretations of Carl Rottmann's fresques from the 19th century (today presented in the Neue Pinakothek) or the fresques by Richard Seewald now decorating the walls of the northern arcades of the Hofgarten. They rather form an interface between the actual landscape, the romantic version of the historic fresques from the 19th century and the individual view of the artist. Whilst the Latin letters refer to actual places in Greece, the geometric forms of paper strings, pins and coins can be various things - contours of landscapes, ancient ruins or elements from the artist's own design vocabulary. Sapountzis creates a dialogue between his landscapes and the viewer same as with the architecture. While hanging the works in his unconventional way he restructures the gallery space and changes the perception of the rooms.

The appropriation of newspaper as medium is typical for Yorgos Sapountzis's way of reusing materials and interacting with something already existing. Again he is interested in the interface between the existing and the new - creating space for discourse and dialogue. Not re-creation but dealing with the something already there is the starting point for his work. While this way abdicating the typical role of the artistic creator he rather slips into the role of a mediator questioning venerable connections. Although shown in an entirely different context in the gallery this functioning refers to his former encounters with public spaces - performing with sculptures and monuments. Aluminium plates consistently occur in Sapountzis's body of work - as medium, backdrop or stage. Similar to displays in shop windows Sapountzis arranges cords and fabrics to simple grids eventually breaking through the structure and layering the different materials again. He plays with counterparts of chaos and structure, pattern and flexibility. The plates are suspended by cords from the ceiling. In the latest of these pieces the fabrics are monotypes showing prints of colored fabrics - his favorite material.

Sapountzis's approach to landscapes is very personal - an individual interpretation depending on internal and external factors. His latest video work is a journey through his state of mind, he translates his thoughts on landscape into an artistic language. Using the familiar technique of stop-motion he re-enacts Greece as a colorful and fast moving composition. Frequently the artist appears in the video, arranging materials, setting-up and dismantling, continuously transforming the scenery.