

SANI

MAGAZINE

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Stelios Karamanolis, Untitled, 2022. Acrylic, coloured pencil on canvas, 170 x 130 cm, 66 7/8 x 51 1/8 in. - Courtesy of DIOHORIA Gallery and the artist



Chris Akordalitis, God, 2021. Oil on canvas, 30 x 40 x 2.5 cm, 11 7/8 x 15 7/8 x 1 in. - Courtesy of DIOHORIA Gallery and the artist

STELIOS KARAMANOLIS

Bright star of our infinite days, a swarm still
Bright beam of light in the black vastness, without end
Striking the fiery orbs, outshines and reflects the light of summer.
If you sent us something as a signal we received it and set out
Heavy night we chose (without a second thought)
And as we clapped our hands, to the rhythm of the heart, the only part of us that submitted to time and sought travel to the beam of light. In it we found some comfort since there was no other to turn our gaze. So we beat our hands on the black earth, the only thing we knew. We listened to the heartbeat and set off. Journey expected, within our limits.
A small mosquito stung us along the way and followed us.
(Later) as we reached the transverse waves the need was born,
Saltwater transparent (within limits)
It was the first and last disturbance.

CHRIS AKORDALITIS

"When I think of summer, I find one artwork that keeps the memory of sunshine and high skies alive. I created "God" while isolated in a mountainous village, living in a traditional house with a whitewashed yard, lemon trees and cats.
The sound-scape of this time period is also transcribed and embedded in the works created. The sense of space is altered, the light more intense.
There is something in the God's expression that evokes our own hedonistic pleasure, but he seems to transcend pleasure; a liminal point from which the world goes in and out, is consumed and excreted. The God's confidence echoes our own sense of happiness, but he does not seem concerned with happiness; he looks like a conduit, destined to channel the world until it pours out the other end in a different form, just as we count on summer to buffer the passage of time. We rely on it, and when we need it most, it stops".

SOTIRIS SORONGAS

"Summer in Greece goes hand in hand with the sea and the sun, and appears divine. Its ambiguity with darkness can be attributed to the miracle of this light, evident in all poetry and art. Kalvos referred to the circular-driven sun as enveloping him "with light and with death".
Seferis wrote that light is just the "shadows of the night" and Sachtouris "did not expect hell to be so bright". Each person views life through their own eyes".

ELIAS KAFOUROS

"In the 1980s and 90s, the Greek summer used to be my own magical realm, as I was experiencing everything through a child's and adolescent's eyes and sentiments. In "Fantazio", the feeling of this experience is illustrated taking the form of various things, constituting a fragment so condensed, that it almost feels like a landscape scenery: eroticism and coming of age, the exploration of the self, a personal emotional (and often geographical) paradise, protected from all other spacetime. Through the gimmick of the title and subtitles of a Greek retro magazine that appear in the centre of this work, the reading of the picture is framed in quite a nostalgic way, constituting the archetype of a tropical paradise, encompassing all the mystery of each relevant film of that era.
For those who enjoyed the Greek summer experience as a child or as a teenager, every summer is a monumental promise – or at least a memory – of that exact transcendental event".

Elias Kafourous, Fantazio, 2018. Ink on paper, 55 x 45 cm, 21 5/8 x 17 3/4 in. - Courtesy of DIOHORIA Gallery

