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“Another World”

The meaning of dystopia is derived from human's imagination and is referred to a world where the dominant element is the absolute misery. The term, just like the one that refers to utopia was used, apart from literature, also to describe a negatively viewed social or political system. The use of current concept in art is pointed more on the basis of highlighting specific adverse features from our existing communities, in order to demonstrate the idea of a danger that may occur; without nevertheless to propose any negative standard. Inside the meaning of dystopias, as the science fiction cited it, every description of the present time, despite dystopias' bleak landscape, poses the feeling of depositing proposals which may promote physical improvements. References that are appearing in dystopian examples have to do with the difficulty of changing the form of physical models and the necessity to address human's evolution within a context that renews the basic conditions of his life; emphasizing the willpower for action. Hence, although seemingly dystopias does not poses any positive data, however it is possible for them, under the specific prism of their general condition (which includes lack of references both to “evil” or “good”) to maintain in their meaning hope and optimism.

Nowadays, after the fall of major ideologies, human's faith in great utopias of the past, was lost and himself appears to hovering between the concussion of his utopian visions and the confrontation of a dystopic reality. The dialectic pursuit of the correlation between utopias and dystopias, is based on an exchange of elements which every time communicate each other through a creative mythical expression and the construction of “another” different world.

This is the point where the visual dialogue between the three artists is starting. Andreas Theologitis, Elias Tsakmakis and Marios Fournaris are using the medium of photography in order to reveal three different as well as unexpectedly relevant with each other, aspects of real and counterfeit space.

Andreas Theologitis, underlines the details of a place which may respond in any whole of the present time, interspersed the image of real environment with elements that enable him to converse with the sides of dystopic present as well as with the aspects of a utopian future. Having as a sovereign element in his artwork the monad, Theologitis transfers the vision of his artistic expression, from the compact reality to the seductive environment of fiction.

On the other hand, Elias Tsakmakis uses individual photographic shots, as basic unit in his artistic structure, as a primary material, in order to create another different world that meets through montage and assembly a plausible facet of imagination. Artist creates a new spatial thesis within future time and inside a place where the delicate emotional limits between terror and hope are left to be recognized, only by the viewer, through an open-minded dialectic relation.

Finally Marios Fournaris instates his creative thinking on an image which is been harmonized by the function of mirror, presenting simultaneously, within the same visual context, both reality and counterfeit space. Artistic synthesis' final result is organizing his image to consecutively open and closed systems, which refer to a heterotopic standard of spatial environment. This whole new world exists in a unique different way, through the reflection of its idol, inside a time that is obscure accomplished.

Artists' visual conversation extracts viewer from the well-known structured environment of reality and progressively transfer him to the confine limit of an imaginary world, which is installed between the relational interaction of the elements of utopia and dystopia, among the feelings of terror and hope, making him recognize for himself the preparedness of his willpower for changing things.

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