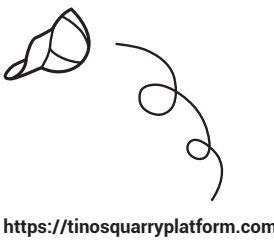


Tinos Quarry Platform is a forum for contemporary art operating an artist-in-residence program located on the island of Tinos, Greece. TQP invites participants from Greece and abroad to work on a range of artistic and cultural projects. Emergent synergies between artists and the landscape contribute to the development of networks that include both local and international audiences while opening the space to a wider public.



<https://tin quarryplatform.com/>

Oh that I had a thousand tongues

Olga Balema, Gerry Bibby,
Juliette Blightman, Anders Clausen,
Maria Georgoula, Morag Keil,
Anna Lascari, Maria Loboda,
Henrik Olesen / Gerry Bibby,
Emanuel Rossetti, Petros Touloudis

Curated by Nikola Dietrich

Organized by Tinos Quarry Platform (co-ordinators: Petros Touloudis, Elisa Calosi) and the Cultural Foundation of Tinos

Opening: 26.05.2018, 18:30
with the lecture performance *Year of the Dog* by Juliette Blightman
and Soundscapes by Paolo Thorsen-Nagel

Cultural Foundation of Tinos in Khora, Tinos, Greece
27.05. – 15.09.2018

Oh that I had a thousand tongues is a group exhibition that emerges from language, but diverges from its immediate association with communicability by analyzing and breaking with the processes of its construction.

Within various though similarly constructed political and social landscapes, throughout (art) history, images and concepts have been constantly created to follow direct—or fictional—narrative traces and signs. The question could be, how can a quest for a new language be initiated that breaks loose from the constraints set by predominant forms of society? This could happen involuntarily, as a “slip of the tongue” so the English saying goes, causing a rupture in the usual course of things. This could materialize from a creative field where the act of disorganizing language provokes separations and gaps that compels art to speak another language. If contemporary art aspires to anything, it is to turn the rules of the game around so as to free itself from the permanences assigned to meaning. It might attempt to grasp the one in the many of intentions

attached to words, separating out the different voices speaking, so as to reflect on the social/political implications of different tongues possibly graduating to one becoming the other.

The artists in the exhibition focus very directly on the voice as opinion openly expressed. They refer to the methods through which peoples’ voices are manifested—as they bring forward their histories and memories—in an effort to connect to new or uncertain environments and ever changing conditions. These factors seem even more pertinent in remote locations like an island where the many particularities of a place and its time become its specific carrier, where its pasts are embedded in singular details appearing in the present, prompting translation to both admit the subjective and court the sensitive.

The exhibition acknowledges the potential of the contradictory and the incomplete in a story, of (mis)translation and (mis)interpretation as a rich source the artists mine. The more voices speaking over a time, about an event, a feeling, the richer and fuller history becomes. The more narratives, possibilities, or other truths that are unearthed and given voice the more uncontrollable the story becomes, inviting yet unknown qualities to flourish.



Maria Loboda, *Smoke heralding the end of the affaire*, 2018

Olga Balema's (*Untitled*, 2018, stones, modelling clay, motors, electronics) sculptural work consists of rocks found on the island of Tinos, with small concaves cut into them, and stubs made from epoxy clay that neatly integrate with their formed shelter. Attached to them are mobile phone motors, creating an irrational disturbance. These small vibrations, combined with materials that would “naturally” have little relationship with each other, seem to be put together only to make visible an abstract feeling—a feeling the artist describes as lying somewhere between anxiety and vertigo. Having used stones from exhibited sites in Berlin and L.A. in the past, they speak of a particular place and time, an encounter, synchronized for a short moment.

Juliette Blightman (*Day 193*, 2018, Gouache on linen; *oh shit*, 2018, toilet, plant) Art and life, and the dissolving boundaries between the public and the private are central to Juliette Blightman's work. Where to distinguish between the two, where does the production process end, and the work begin? Through using a wide palette of media—from writing, painting, and films, to installations and lecture performances—she makes biographical notes of her closest surroundings, relationships between people, of private experiences or intimate situations. In constant dialogue with, and spoken through, (digital) media and its changing factors of time and means of interaction, her work is also about giving back time. In *Day 193* an atmosphere of a melancholic retrospective unfolds; a scenery of mixed emotions that coexist side by side. A photograph stuck on the painted canvas depicts a somewhat private moment of a young girl, shot from behind, sitting on a bidet in a bathroom. A large green palm tree growing out of a toilet, a loudspeaker placed next to it—refers to an earlier installation work of hers. Blightman's sensible consciousness of precious aspects of time (also

owing to the advent of motherhood) creates a phenomenological narration in space and time.

Anders Clausen (*Untitled* (feathers), 2016 – 2018, bird feathers, paint, airbrush, chlorine bleach, or nickel galvanized; *Untitled* (Urmeter), 2018, messing) His two work groups on display—reproductions and reinterpretations of the second prototypic meter bar that was designed in 1867, defined as a fraction of the earth's meridian through Paris, and a collection of bird feathers, treated in a range of different colours, textures, metals, shapes and sizes—are examples of scientific research and evolutionary principles, with the associated social and political engineering that it takes to set standards for today's status quo. Precision and strength can be attributed to the meters, and as someone wrote earlier about the work: “The public meters of that time can perhaps be likened to the public WiFi of today. One could think that it is the accessibility of these technologies that is responsible for their success. Both the meter and the internet have created a total dependence.” In contrast to the rigid meter, presented vertically or horizontally in the room, the feathers might be seen, bending and rather flexible in their form, though artificially manipulated as if to interfere with their naturally processed development over a long period of time.

Maria Georgoula (*The Pig Bagpipe Song*, 2018, plaster, rubberized fabric, processed pig's ear; *The Number Four*, 2018, plaster, processed pigs' snouts, beads, leather shoelace) In her sculptural work, Georgoula is interested in what may be communicated and translated solely through the abstract form, with only some recognizable found objects, animal parts or figurative elements standing out, while a greater narration is absent. Looking at strangely commodified objects and the merging of diverse forms, contexts and functions,

absurdly satirical narratives are composed. What could the possible relationship be between a pig's ear, beads and a bagpipe? The elastic makes its way through the rigid, the common combines with the oddly chosen material and gives way to an arrangement where other possible stories are spread out. Or in the artists' own words: “A lot of these works could be understood through the legacies of early surrealism and the Theatre of the Absurd, but with an emphasis on what may be evoked through the study of form and objects (rather than story and language) as manifestations of a material polyphony that, despite taking over the everyday, may go unnoticed or be apathetically embraced through its commercial journeys.”

Anna Lascari (*Left of the Parthenon*, 2015, 3D video animation, sound, 2 min. loop) *Left of the Parthenon* depicts the social and political environment experienced by the Greek population resulting from the ongoing crisis and austerity. The setting of the animation is in the commercial district of downtown Athens, which is mostly deserted at nights and on the weekends. A cat is locked outside on the narrow balcony of a commercial building's first floor office. We observe the cat's desperate efforts to attract attention and her nervous and endless pacing on the balcony. We hear her constant, distressed meowing as she searches for someone to help her. Finally, we witness a vicious attack, which, nevertheless, succeeds to a miraculous escape. The work demonstrates an anxiety, the cries for help in a condition that has reached an impasse, as well as the exhausting attempts of finding a way to escape. Consequently, while the existing social economic situation was faced with stasis, new networks of solidarities and alternatives that resist all forms of enclosure emerged. In the project, the cat exposes this struggle to defeat fear, and the leap to her freedom.

Maria Loboda (*Smoke heralding the end of the affaire*, 2018, ceramic, maquette of Tinos) Smoke might be one of the most ancient forms of communication, to signal a warning, call for attention, and also herald decisions. At the same time, it is a vital element of the liturgical use of incense as a symbol of adoration or tribute, as well as defence from baleful forces. Maria Loboda works with a diverse range of materials in their aggregate states of all sorts; found objects, architecture, plants, legends and histories, scientific research, circulating around, carrying stories about the past and the future. When fused together in one space at one time, into one recipe so to speak, all these elements might manifest (un-) wanted appearances of their biting backstories. They might operate like slow-working poisons, as transcendental media, showing their secret lives of power, telling us about our possible desires and fears. Asking questions of how everyday objects, architecture and knowledge affect the human body, our behaviour and relationships. Upon accepting the invitation to this exhibition on a remote island like Tinos, the idea of building a maquette of the island's topography was an immediate approach, as one way to become acquainted with the configurations/conditions of an unknown place from the far distance. The position of the smoking work—small built vessels that are sending out smoke signals—is indicated on the model, pointing towards their actual placement on the island, in the immediate neighbourhood of the artists' temporary residence while setting up the exhibition. What might the smoke be foreboding? An eruption of a volcano, a simple weather change, or a gentle forecast of the end of the affair?

Gerry Bibby's (*Flock*, 2018, chairs, tables, rope) working method is a distinct combination of performance, poetry and sculpture, broadly engaging with the places and people of his close

English to Greek translations: Effie Basdra, Trisevgeni Papadakou
Proofreading: Marcus O' Connor
Great thanks to:
THE BOARD OF THE CULTURAL FOUNDATION OF TINOS
PRESIDENT Evaggelos Paraskevas Gkizis
VICE-PRESIDENT Nikolaos Diamantakis
SECRETARY Evaggelos Kalogirou
TREASURER Alexandros Megkoulas
Board MEMBERS Ioannis Kontofrios, Panagiotis Krontrias, Georgios Koumentakis

Head of Secretary : Markos Vidalis
Technical management and lighting : George Fotopoulos
Guided tours and exhibition guard : Athina Petkovits
Reception: Ioanna Vidali, Aggeliki Psarrou
Website development: Filippos Rotsetis

the NEON organization, the Goethe Institute, ALPHA Bank, the Mayor and the Municipal Board of Tinos, Isteria President Iakovos Malakates
Magda Echaliotou, Lorenzo's workshop, Bernhard Aicher, gallery Isabella Bortolozzi, Karma International, Yannis Klamolinos, Eugen Ivan Bergmann, 3D Solid, Julia Jung, Juliane Stegner, Iris Asimakopoulou
Special thanks to Quinn Latimer
Design: wearestillb.com

Oh that I had a thousand tongues

Supporting Creativity
NEON
GOETHE INSTITUT
ALPHA BANK
FAST FERRIES
under the auspices of

POPAGANNA.GR
TINOSCITY
Tinos
TAMA
VIDALIS
Tobacco To Ypsilon
Tobacco To Fessan
Greece
E.E.M.E.A.
A.P.O.

working environment. His extensive writing practice often introduces complex text fragments that are brilliantly interwoven with and imbedded in these operations. His work is the outcome of a great awareness of given situations, into which playful subversions and strategic projections of multifaceted cultural relations are inserted. Against the backdrop of (personal) history, a new definition of artistic processes is called to constant attention, and where action is ready to be taken. *Flock* is the combination of a performance devised and orchestrated from afar, and a stack of chairs and a table whose legs are bound together with rope in the same way as the sheep of Tinos. Constraints/chains translate into a strong image of use value and property and are interesting when considering the economies of producing: of thinking through the restrictions, but also the perversion of the locations and fixtures for production.

Henrik Olesen and **Gerry Bibby** (*Throat / Tongue*, 2018, wood, paint). This is the second version of a work the artists made as part of a collaborative group of works that dealt with various constructed social-landscapes (*Conversation in a Yes/No Landscape*, Deborah Schamoni, Munich, 2016). The sculpture balances here between the two exhibition spaces, and bridges two metaphorical images: One side leaning towards a rather abstract internal space (the throat) where conversation and exchange begin to take shape as sound, to the other side (the tongue) where language becomes motif, onto which multiple meanings can be projected. The installation presumes a performative gesture on the part of the visitor as they step onto the work, leaving very direct but also narrative traces and signs to be either swallowed up, spoken out or both.

Morag Keil (*You, Me and CCTV - posters from my Instagram*, 2018, A1 stack of posters; *Alexa*, video, 2018) The images of the collaged posters are composed in a grid; some are inscribed into an image of actual window frames, playing with the effect of the tromp l'oeil. That is provoked to an even greater extent by the centred picture of an eye behind a computer screen with a cursor visible. Who is watching or being watched by whom? Through apps like Instagram, pictures are circling around, used and re-used over and over again. Their intrusion into privacy is hardly controllable, on that blurred line where the private opens up to the public. It seems as if the artist is retaking control over those images; once singled out depicting moments of daily activities, here grouped together with another consequent system, to a moment perhaps where life becomes art. In the video work *Alexa*, the Amazon home automation product with the computerized female voice and the glowing blue circle is rather talkative and asking questions like "are you going to come and play?", "what would you like a conversation about?" While surveillance cameras (CCTV) are argued for as devices for security, this product asserts some type of control through care, created for the purpose of assistance in the domestic setting.

Emanuel Rossetti (series of photographs, 2018) Through the method of computer-rendered images, Emanuel Rossetti has approached questions about forms of representation in past exhibitions. Either abstract outlines of architecture, interiors and objects are brought into perspective in his prints, or their built versions have been turned into reality, considering the individual and collective management of social and ideological spaces. Sometimes, the actual artifacts - originally the models of the rendered images—are seemingly brought into the physical site, and together



Henrik Olesen and Gerry Bibby *Tongue*, 2016

with soundscapes, create imagined spaces and environments, unearthing the potential of their inscribed realities. Household or designer items, drawn by time, outdated and dysfunctional telephones, or door bells, are shifted into focus to further reflect on purposes of (re)presentation. Removed from their original settings, hyper-real and exaggerated as the images appear, they not only speak of a specific time and reveal their primary use (as well as that of their users), but also juggle with perceptions of ultimate truths, and that of a simulacrum of the lived-in world where an image is created by copying an image that is itself a copy of an image..., and the real to be searched for beneath its multifaceted abstracts.

Petros Touloudis (*Bella*, 2018, 3D print model) In his work, the artist and initiator of the "Tinos Quarry Platform" enables interaction with the local communities and specific environments where the diverse projects take shape. His skilful junctions of art, architecture, film, performance and stage design, all shed light on encounters that contribute to themes of memory and belonging, social relations, "placelessness" and "zones of possibilities". The sculptural work made for this exhibition speaks of an encounter of a different kind, and tells the story of *Bella*, a sheep that once lived in the village of Isteria, Tinos: One day this sheep, all of a sudden appeared in the village, and decided to become part of a pack of domestic dogs. She chose this different kind of life, not a sheep's life but a dog's, changed her habits, started eating meat and barking, gradually becoming a different animal. Why transform herself to one of the other kind? A monument has now been built, a first study in fact, in memory of her. It is seemingly a portrait of an entirely common sheep, though with a dog's tail, but otherwise not distinguishable as the estranged other, underlining the special case of the flock of sheep, gregarious in nature

and with the tendency to congregate close to other members of their group. The work also reflects on the fact that there is no plural for the word "sheep" in English, which contrasts with the case for "dogs". Is this because dogs have more characterized personalities and are considered as different individualities within their social network? *Bella* is a great paradigm of those two worlds, coming together somehow in that interaction between species, reflecting on the interracial and social values of the other, on community building and gender values. Her life ended kind of dramatically, as she obviously couldn't absorb the dogs' food very well, injecting a bit of drama but also some comedy into the story, establishing her as a one of a kind species.



Anders Clausen, 2018

ΙΔΡΥΜΑ
ΘΗΝΙΑΚΟΥ
ΠΟΛΙΤΕΙΣΜΟΥ
CULTURAL
FOUNDATION
OF TINOS

Oh that I had a thousand tongues

2018 26/05
15/09