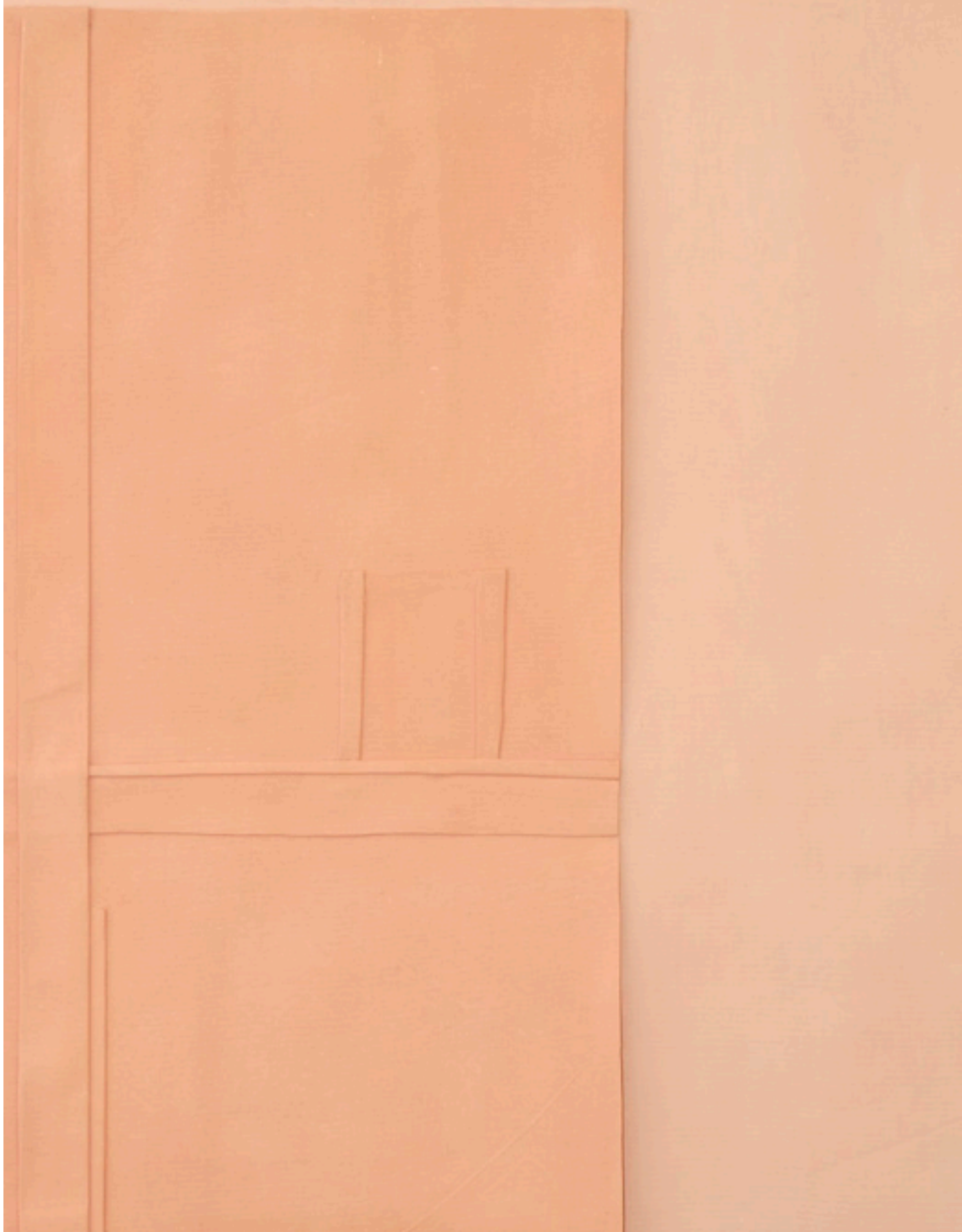


Disegni | Artissima 2023

KALFAYAN GALLERIES - KAROLINA KRASOULI



Karolina Krasouli

Link films : <https://vimeo.com/user36334718>

Born in Athens in 1984. Following her studies in Clinical Psychology (Greece and France), she obtained a Master's in Fine Arts at the École nationale supérieure des Beaux-Arts in Lyon, in 2014. Whether in painting, photography, or film, her works explore the intersection of abstraction and figuration. Through a process of reading and writing, she extracts a set of operations for 'rewriting' meanings and sensations, seeking to invent a novel language. In 2015, she co-founded Alfabeto, a group for theoretical and practical research on the concept of transmission in art; Alfabeto organised a series of lectures and exhibitions at the French Academy in Rome. In 2015, she received a two-year fellowship from the École nationale supérieure des Beaux-Arts in Lyon for a residency at the Cité des Arts in Paris. In 2019 she was a fellow of the Stavros Niarchos Foundation's Artist Fellowship Program, ARTWORKS. From January to March 2022, she was artist in residence at the Delfina Foundation in London.

Solo Shows

WISH, Kalfayan Galleries, Athens, march 2023

Aaahhh!!!Paris Internationale, with Grey Noise Dubai, Paris, october 2022

Promise, City of Athens Arts Centre, Parko Eleftherias, Athens, november 2021

Bring me the sunset in a cup, La vitrine, Frac île de France, le plateau, Paris, january, 2020

A thousand hours, Galerie Raymond Hains, National School of Fine Arts of Saint-Brieuc, SaintBrieuc, october 2016

Group Shows

Encore, curated by Eleni Koukou, Christoforos Marinos and Theophilos Tramboulis, The Municipal Gallery of Athens, Greece, june 2023

La poste, curated by 3137 at the Cité Internationale des arts in Paris, France, may 2023

Blast from the past, Kalfayan Galleries, Athens, Greece, january 2023

LCxOMS Vol.2, curated by Eric Stephany, One Minute Space (OMS), Athens, february 2023

Doomed Companions Unsubstantial Shades, organized by NEON, curator Akis Kokkinos, Embassy of Greece in London, London, october 2022

Phenomenon 4, organized by Phenomenon Association and Kerenidis Pepe Collection, Anafi, June-July 2022

Details of love, curated by Kostas Stasinopoulos for SECCMA trade, Seccma Trust, Athens, april 2022

Deep End, curated by Dinos Chatzirafailidis, Two thirds art project space, Athens, march 2022

Cc, curated by Olympia Tzortzi, Callhírrhöe, Athens, december 2022

21!New Painting, curated by Eleni Koukou and Theophilos Tramboulis, Archaeological museum of Agios Nikolaos, Crete, december 2021

Mines and Minerals, curated by Alexandros Tzannis, Mega Livadi Serifos, september 2021

Unhappy Monuments, curated by Christoforos Marinos, Parko Eleftherias, Athens, october 2020

Some fortune cookies contain no fortune, answering machine, Gabriella, 3137, Athens, july 2019

Curved Arrows, Daily Lazy et Kunstraum am Schauplatz, curated Kostis Velonis, Vienna, may 2019

Collection. La composante Peintures, group show of museum's collection, Frac Bretagne, Rennes, 2019

Agape, Bageion Hotel Omonoia, curated by Eleni Karala, Athens, february 2019

L'Incompatible Vugo, Pauline Perplexe, curated by Cécile Bouffard, Paris, april 2018

Stopping Point, Daily Lazy, curated by Kostis Velonis, Athens, february 2018

Sens dedans dehors, galerie Nicolas Sillin, curated by Anne-Lou Vincente, Paris, may 2017

Raw Material, Eva Meyer gallery, Paris, january 2017

Incorporated!, Les ateliers de Rennes, Biennale de Rennes, curated by François Piron, La Criée centre d'art contemporain, Rennes, september 2016

L'inconnue de la Seine- un songe, curated by Marie Cantos, La Tôlerie, Clermont-Ferrand, april 2016

60e Salon de Montrouge, Paris, may 2015

L'Analfabeto, Villa Medici, French Academy in Rome, curated by Analfabeto, Rome, april 2015

Les Enfants du Sabbat, Le Creux de l'Enfer, Thiers, march 2015

Au bout le sud et après encore, Centre d'Arts plastiques, Saint-Fons, may 2013



Installation View: Karolina Krasouli, WISH (solo exhibition), Kalfayan Galleries, Athens, 2023

From the exhibition's press release:

Karolina Krasouli's 2023 solo exhibition at Kalfayan galleries continues the artist's research on the representation of visual phenomena, which are connected to the mechanisms of memory and language.

The viewer is invited to decipher the 'wish' expressed by each work that balances between the concept of hope and unrealized hope, desire and sense of dissatisfaction, between the present and the future, the real and the metaphysical. Krasouli's 'wishes' sometimes take the form of drawings with colored pencils on paper, while in other cases they are expressed through stitched canvases. The latter are the result of a long process in which the artist prepares the canvas, creates the colors, paints the canvas with oil and gesso, and then artfully stitches it, concealing the seams. The artist 'molds' the canvas into shapes that refer to, for example, folded pages of paper, books or envelopes. Her new works capture the multi-layered symbolism of a 'wish', and at the same time are 'open' to interpretation. Roland Barthes in his 'Theory of Texts' considers the text as a constant 'weaving' process. Every text is a weaving of earlier references. This 'intertextuality' can also be found in Krasouli's works. In the canvas-works it is expressed through their multilayered format. Krasouli treats and 'folds' the canvas like paper, and then adds elements of writing.

The starting point of the gestural process of writing is the inspiration that Krasouli draws from literature, and more specifically, from poetry, autobiography and literary nonfiction. Sewing, painting, draping of the canvases, patterned motifs and spatial mapping on paper are all contemplative processes.

Through the open-to-interpretation form of the works on canvas and especially through the repetition of motifs and the seriality of the drawings on paper, Krasouli attempts in a way to annihilate the distance between the 'signifier' and the 'signified' and to abolish any hierarchy of the individual elements of the works. At the same time, in the new body of work presented at Kalfayan Galleries, the artist addresses the potentially elliptical nature of communication and message transmission. How can the gesture of concealment coexist with the gesture of disclosure, how can author and addressee be the same person, how can a fragment indicate the presence of omissions? The works invoke what Karolina Krasouli calls "decentralized writing" a form of writing on whatever is nearby. Through a process of reading and writing, the artist uncovers a set of mechanisms where meanings and sensations are "rewritten" with the aim to invent a new language between abstraction and representation.



Installation View: Karolina Krasouli, WISH (solo exhibition), Kalfayan Galleries, Athens, 2023

Wish Notes

Text by Panos Fourtoulakis

15 March, 14:22

Why is writing in fragments so appealing to some of us? Taking notes, keeping diaries, writing lists and so on. They are personal, immediate, raw expressions of thought. We write, so we don't forget. We write to tell ourselves stories. Even when directed to someone else, we write them for ourselves. They are records of a time. Sometimes we return to them, often not. Some remain fragments; failed attempts, others are the seeds to develop in new forms in the future; they are a process of life, a mode of being, holding promises, wishes.

6 March, 12:00

Visiting Karolina Krasouli in her studio, I step into her visual vocabulary. Handwritten notes in different languages; excerpts from literature, personal thoughts, single words, and lists pinned on the walls. My eyes wander around the many writings, but not in too much detail – I feel like having accidentally opened someone's diary and wonder whether I'm allowed to. Talking to her, I find out about her studies in clinical psychology, and that she also works with photography and film. Apart from the writings, I see canvas pieces dyed in different colours, shapes and sizes, alongside others that are painted, all placed on top of one another. I look through aged school notebooks and hand-drawn pencil patterns on paper. A repository of materials waiting to come together.

The artist approaches the everyday mundane activities of notetaking and keeping a diary as open-ended meditative transmission process. All the different elements making up the works in each series can be seen as different annotations brought together, where every element is as important as everything else. For *Bring me the sunset in a cup* (2020 – ongoing) her stitched canvas pieces, I learn that Karolina inserts these highly personal notes into the coloured canvases. They contain personal wishes – notes to lovers, references from literature and popular culture, poems all act as diaristic entries, reflecting the artist's frame of mind. They are wishes no one will ever know; for the wish to become a reality, it must remain private. Written and forever preserved, concealed in these publicly presented containers.

Blue-penciled patterns on aged paper, they are the outcomes of the artist's practice of drawing on notebooks, a meditative process reached through repetition. They remind me of the scribbles I used to make in the margins of my notebooks at school. Karolina elevates such scribbles into meticulous hand-drawn patterns. The familiarity, of the smaller pieces evoked by the notebook pages disappears in the larger multicolour ones. Looking at the elaborate almost kaleidoscopic patterns, it is easy to miss they are hand-drawn. Each titled according to the day they were made, is another form of diary keeping. Among other things, these patterns represent the time dedicated to making them. As if time is visualised, repeated rhythmically, evoking a sense of musicality, throughout the pages.

In assembling her works, Karolina develops a new language, a way to communicate and, at the same time, a way to archive and preserve ephemeral elements into permanent works. Writing here involves cutting, stitching and sewing, painting and drawing, assembling various parts into unique compositions. The unconscious is structured like a language as we've learnt from Lacan. With Karolina we see a process-driven and free-associative language expressed through different methodologies across the series, allowing space for contingent encounters to define the outcome.

Each work is developed one step at a time, and the outcome of each step determines the following. As these steps develop, what starts as a personal process of bringing together private fragments, turns abstract and open-ended. Similarly, the laborious painstaking process of their making is concealed to unsuspecting viewers. Relations between what is revealed and what remains private, proximity and distance, publicness and privacy, flatness and depth, abstraction and representation continually oscillate, even as we experience the final compositions.

16 March, 13:05

Gestures of care, lightness, intimacy, and openness are the first words that come to mind when thinking about Karolina's works. The series on view at Kalfayan Galleries are works to be looked at; to rest one's vision. They are containers, containing fragments and narratives within them. They are backdrops evoking various structures and landscapes in front of which stories play out, awaiting to be activated by those present. What is in a wish? A desire to relate and communicate with oneself and one another, to look through and imagine, a sense of hope, a future story.

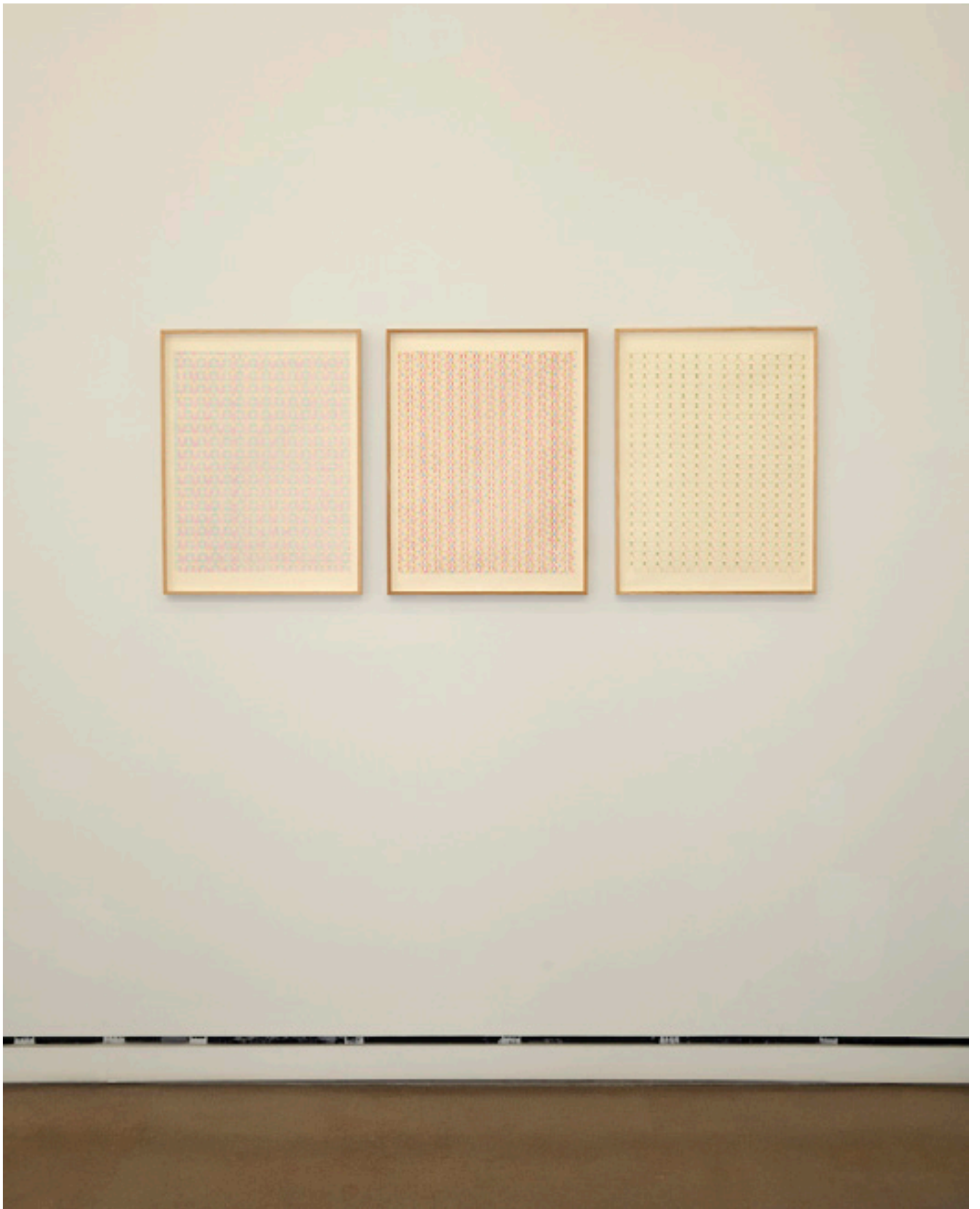




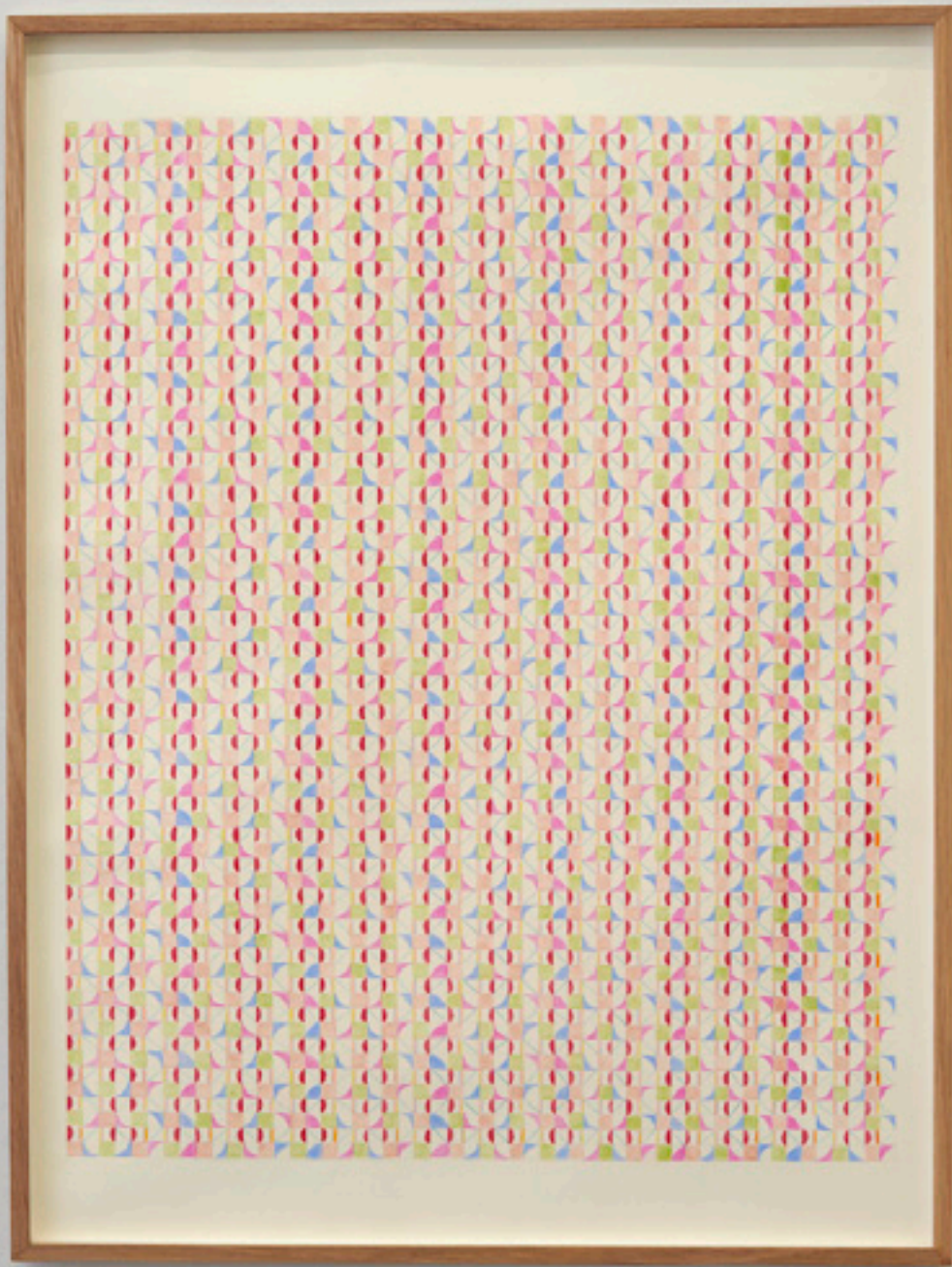
Peel, 2023, gesso, dust pigment, graphite and thread and gold leaf on canvas, 180 x 114 cm
23/10/21, 2023, colored pencil and graphite on paper, 48 x 65 cm



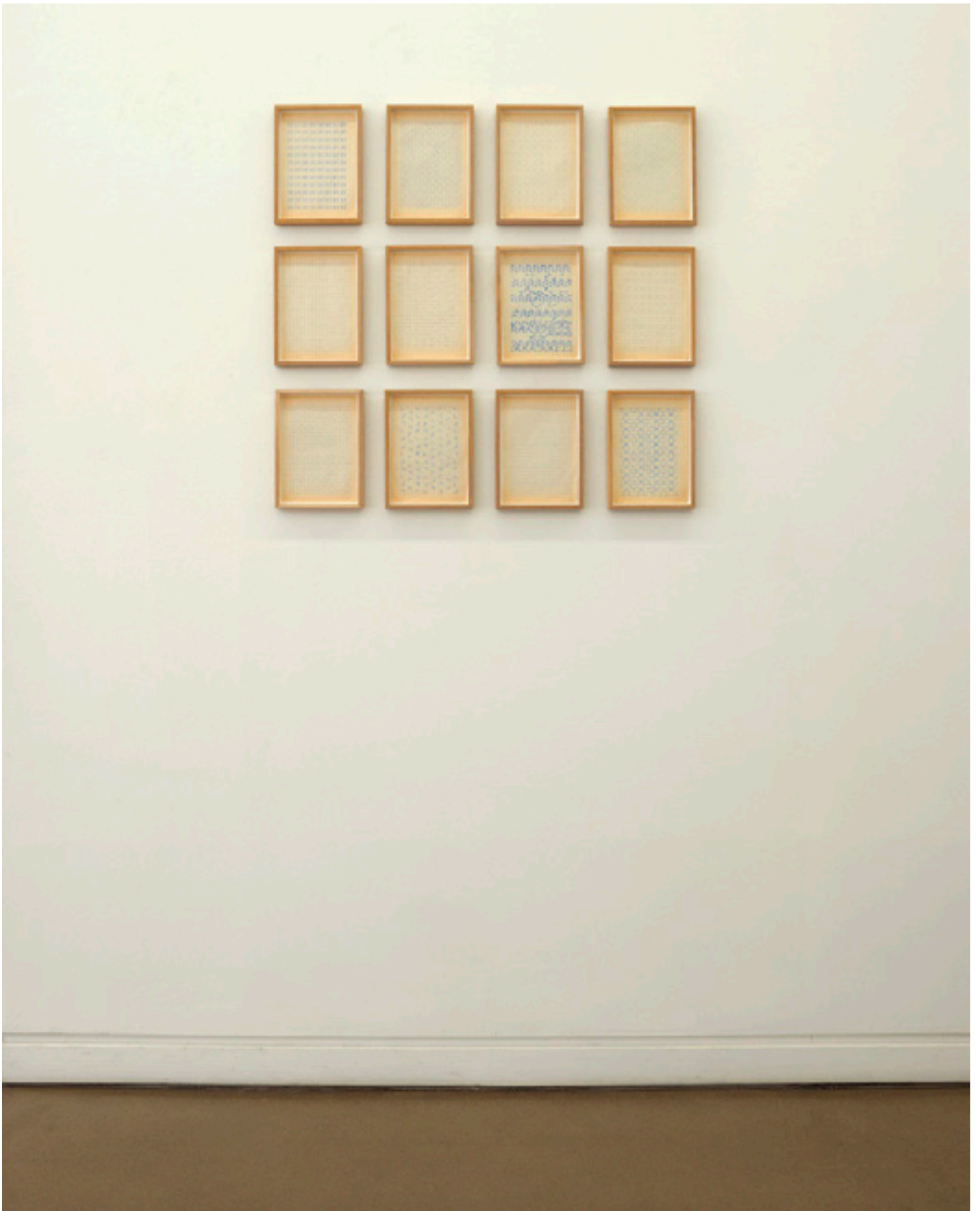
Blue room, 2023, oil on canvas, 31 x 20.5 cm



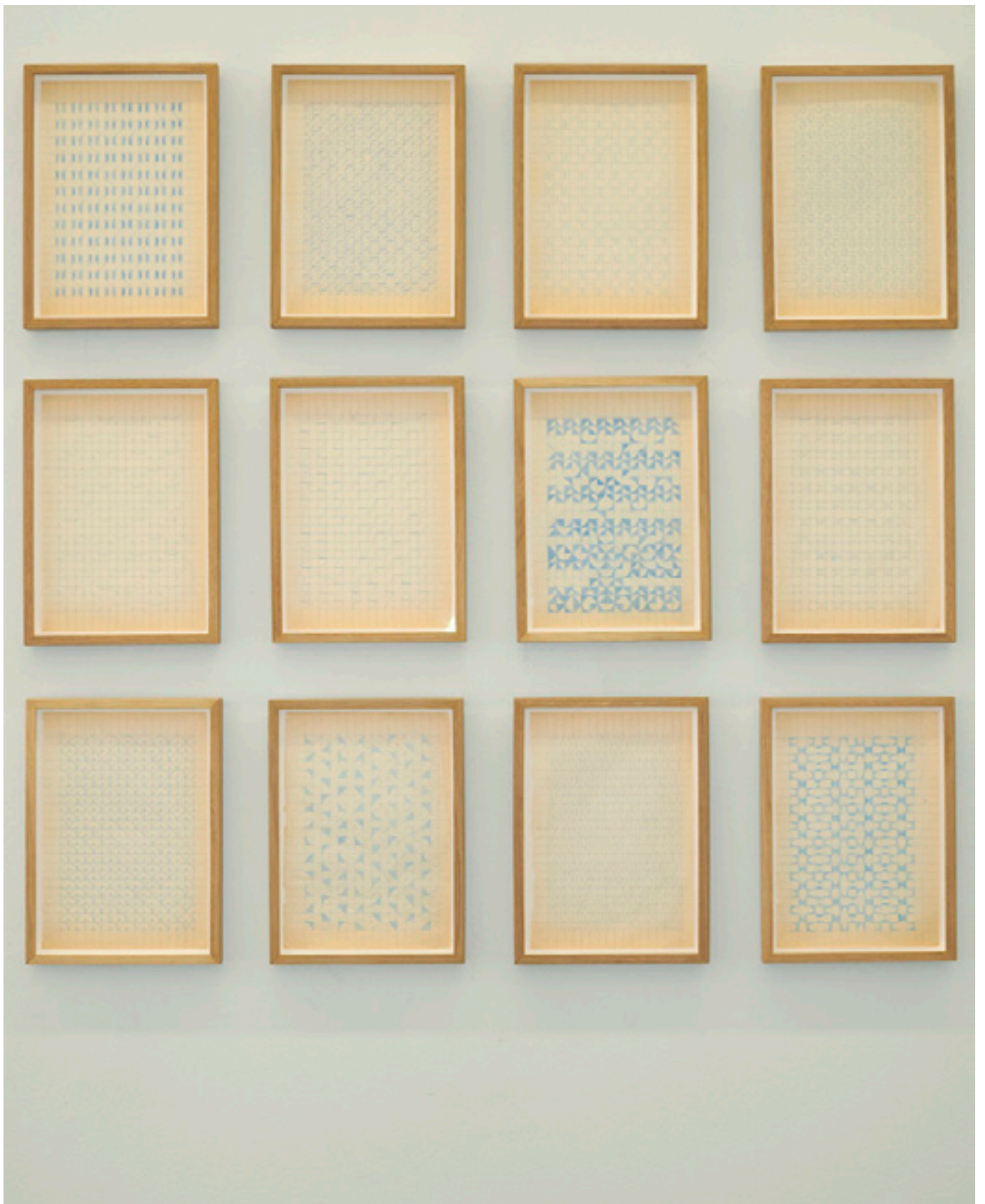
02/08/2021, 2023, colored pencil and graphite on paper, 48 x 65 cm
01/08/2021, 2022, colored pencil and graphite on paper, 48 x 65 cm
28/07/22, 2023, colored pencil and graphite on paper, 48 x 65 cm



01/08/2021, 2022, colored pencil and graphite on paper, 48 x 65 cm

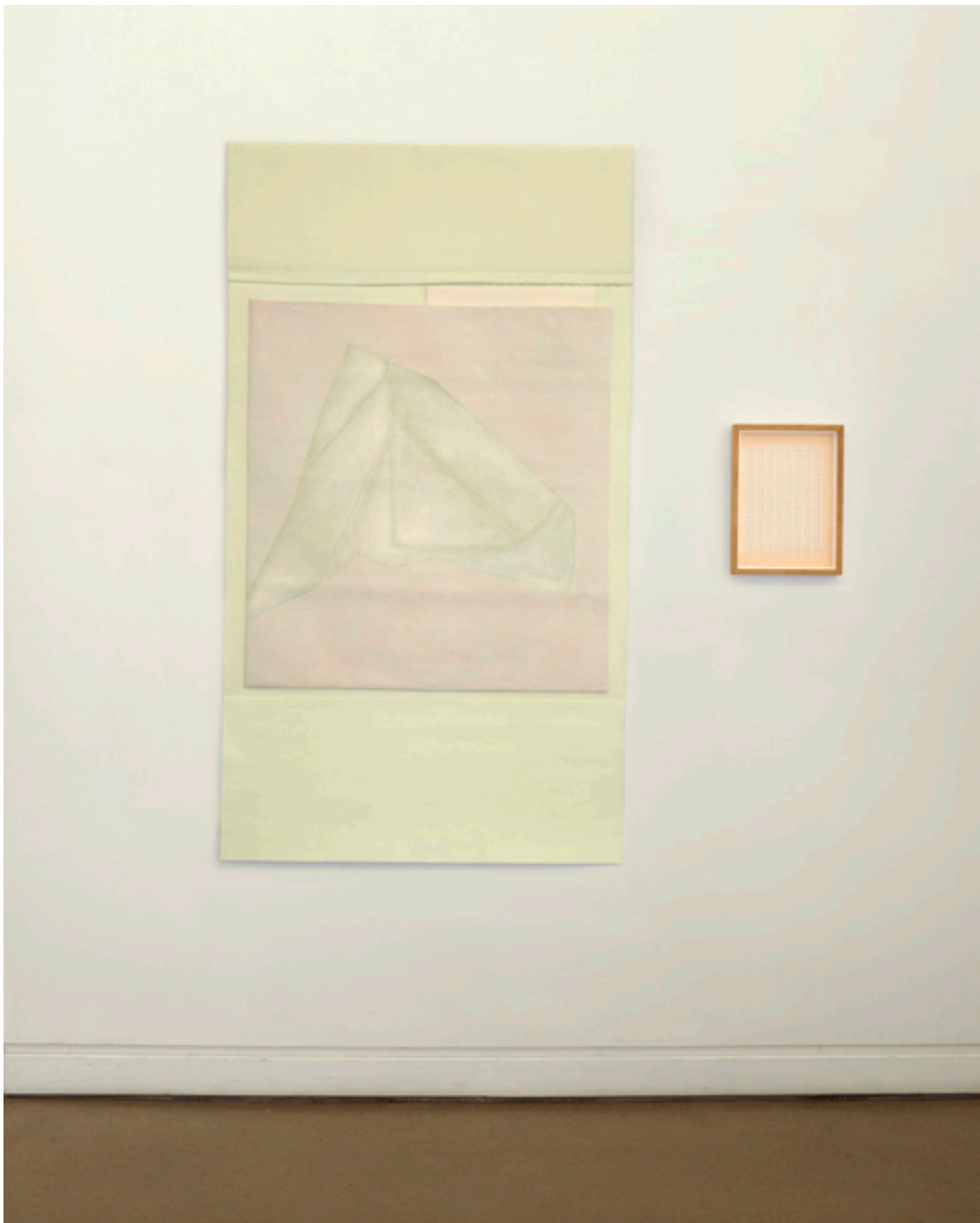


Pattern No.1-14, 2023, colored pencil on paper, 23.5 x 16.5 cm

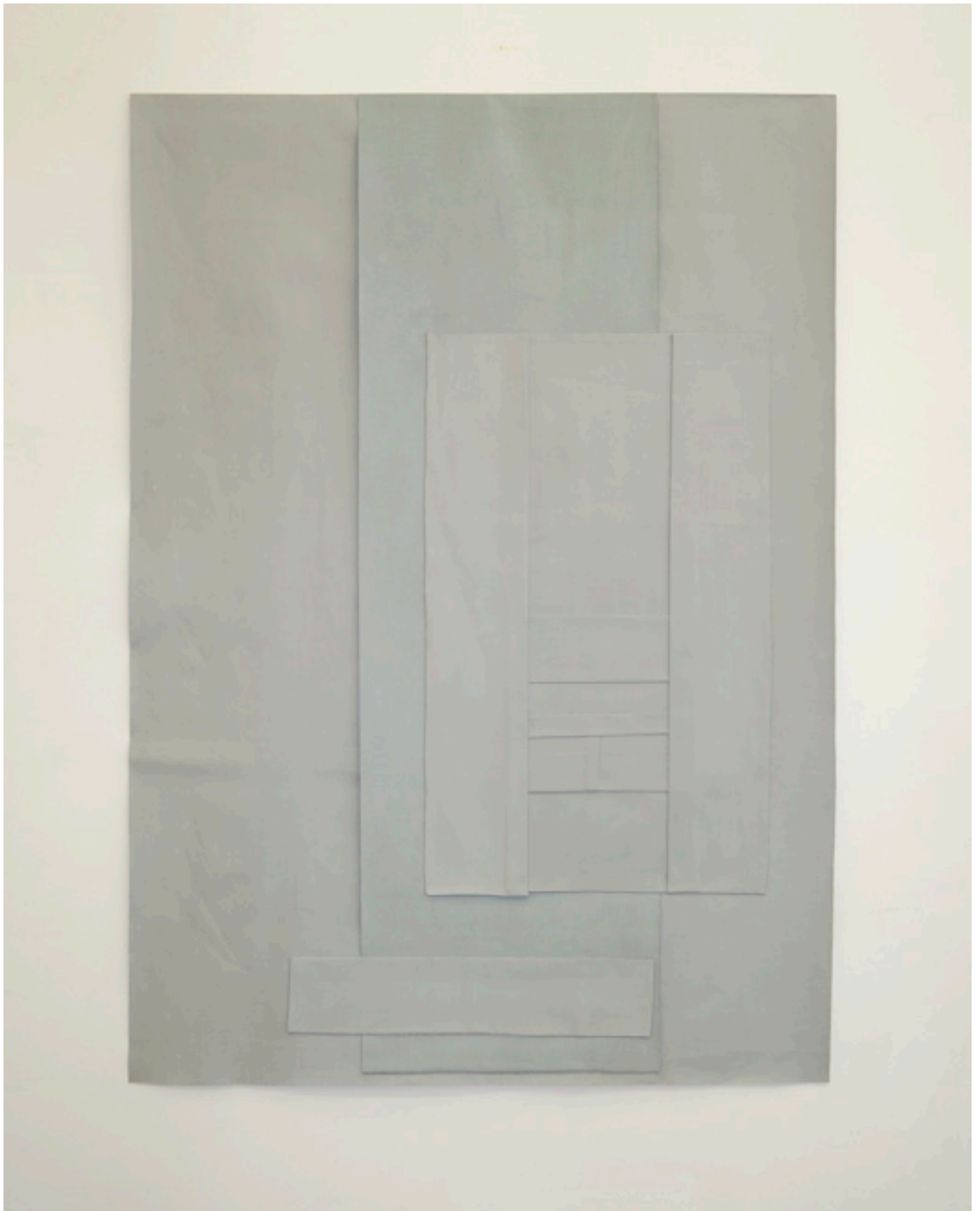




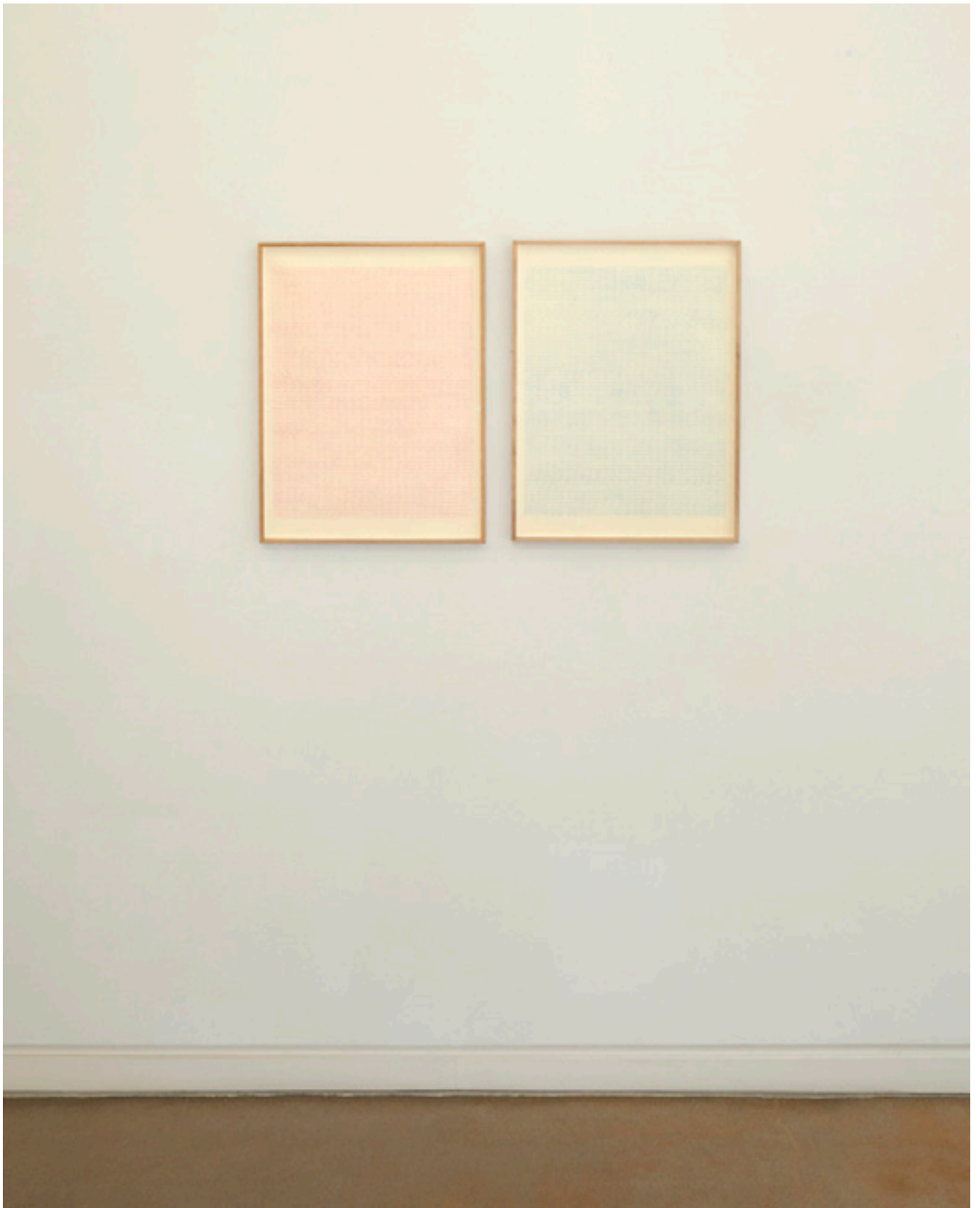
How to Remember (Plans), 2022, oil, gesso, dust pigment, graphite and thread on canvas, 145 x 107 cm



Your voice in my memory, 2023, oil, gesso, dust pigment, graphite and thread on canvas, 128 x 72 cm
Pattern No.6, 2023, colored pencil on paper, 23.5 x 16.5 cm



A moon-shaped room, 2023, gesso, dust pigment, graphite and thread on canvas, 178 x 127 cm



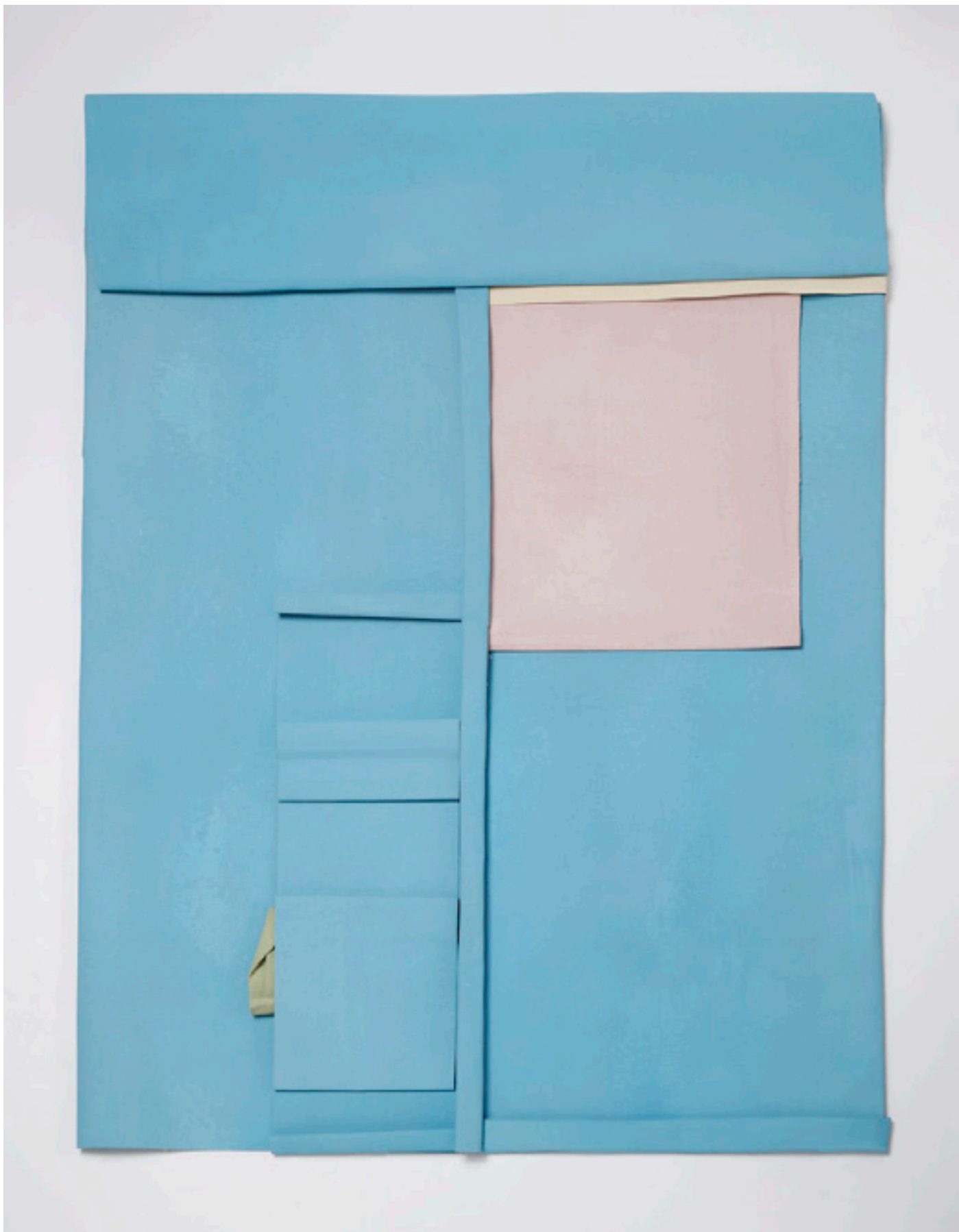
23/02/23 No.1, 2023, colored pencil and graphite on paper, 48 x 65 cm
23/02/23 No.2, 2023, colored pencil and graphite on paper, 48 x 65 cm



Bring me the sunset in a cup/128, 2023, gesso, dust pigment, graphite, thread and gold leaf on canvas,
98 x 69 cm



Desired poem, 2023, oil, gesso, dust pigment, graphite and thread on canvas, 78.5 x 61 cm



Untitled (#blue day), 2022
Oil, gesso, dust pigment and thread on canvas, 110 x 90 cm



Untitled, 2022
Oil, gesso, dust pigment and thread on canvas, 90 x 55 cm



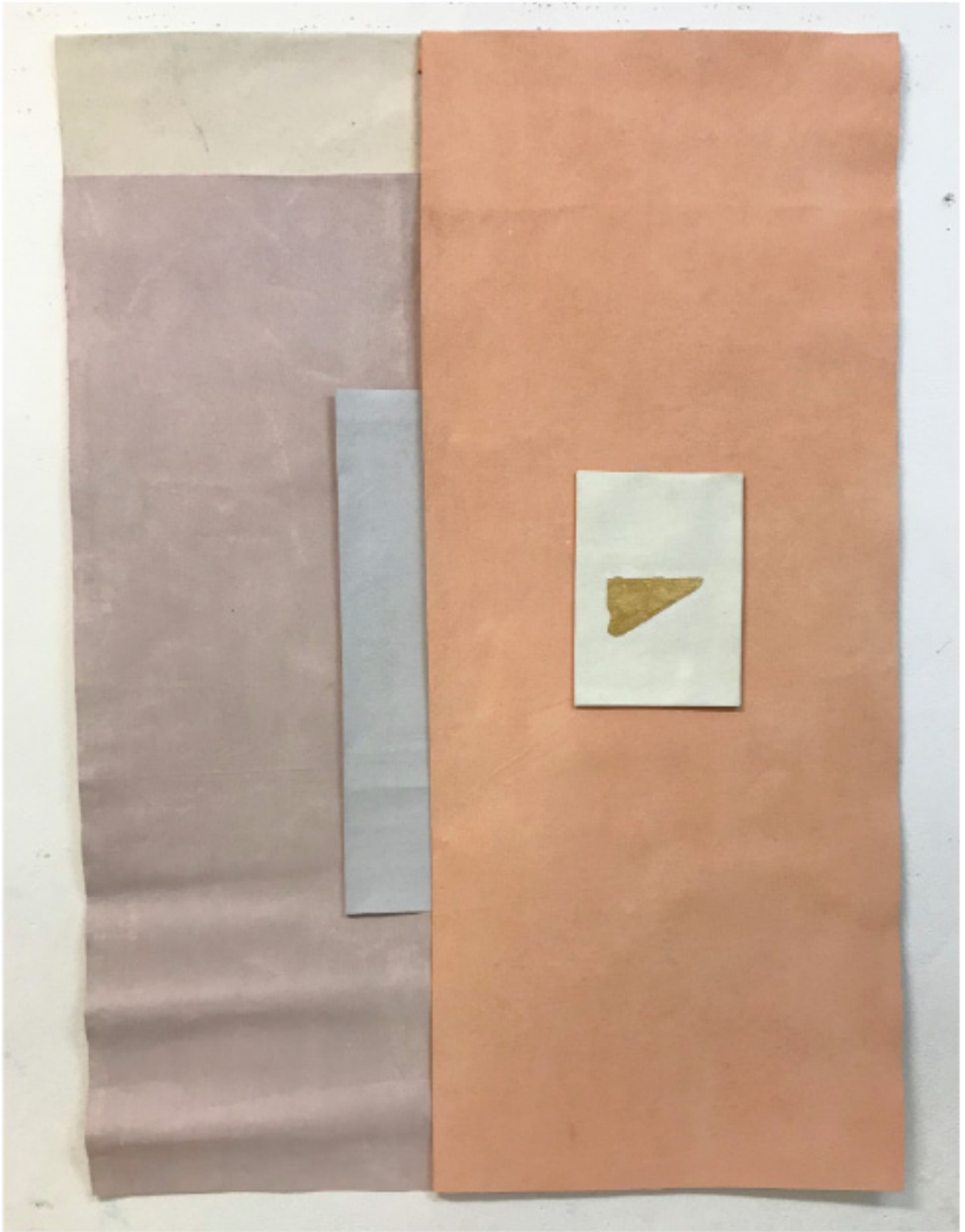
Installation View: Karolina Krasouli, WISH (solo exhibition), Kalfayan Galleries, Athens, 2023



Installation View: Karolina Krasouli, WISH (solo exhibition), Kalfayan Galleries, Athens, 2023



Installation View: *Encore*, curated by Eleni Koukou, Christoforos Marinos and Theophilos Tramboulis, The Municipal Gallery of Athens, Greece, June 2023



Note, 2023
gesso, dust pigment, graphite, gold leaf and thread on canvas, 140 x 100 cm

Doomed Companions Unsubstantial Shades, Embassy of Greece in London, London, October 2022
organized by NEON, curator Akis Kokkinos

Doomed Companions, unsubstantial shades wholeheartedly embraces the topic of diaspora, and aspires to establish a connection between the experiences, the worldview and the work of Giorgos Seferis and the works of contemporary artists who share a common language and migratory experiences. The exhibition brings together the legacy of Nobel laureate Greek poet and diplomat #GiorgosSeferis with the work of 12 Greek-speaking contemporary artists reflecting on the themes of identity, nostalgia and trauma in the current socio-political condition.

The Hellenic Residence acted as both home and office for the great modern poet. His office has been untouched since then and includes photographs of him and his wife, Maria Zannou (Maro) from the 1960's that are still in display. The heavy wooden desk, the chandelier and room atmosphere travels us back in time reflecting on ideologies now been faded away. Karolina Krasouli is an artist highly inspired by poetry and the literature world, where often the writer's stationary takes new meaning as part of her visual vocabulary.

Presented here, some fragments of her *Omitted Center*, are inviting us to the culture of mailing by developing a series of modified unsent envelopes. The pastel watercolors on paper become symbols haunted by an absence, signs of the transience of time. The envelopes summon an assemblage of emotions, regaining its material form while re-claiming its diminishing value.

First floor, Main Living Room: Karolina's *Krasouli Arrival* is a large-scale artwork that operates in the limits between sculpture and painting, craft and art, figuration and abstraction. It is an outcome of countless hours of artistic labour of painting, folding, composing, and sewing the multiple fragments into a central piece. In the context of the show, the piece inviting us to teleport into non-spaces, spaces that resonate our multiple identities, feelings, and emotions we carry as we are moving into a new place of arrival.

Akis Kokkinos





Omitted Center, 2015- ongoing

Watercolor on paper, variable dimensions

Installation view, Embassy of Greece in London, London, 2022



Omitted Center, 2015- ongoing

Watercolor on paper, variable dimensions

Installation view, Embassy of Greece in London, London 2022



Omitted Center, 2015- ongoing
Watercolor on paper, variable dimensions
Installation view, Embassy of Greece in London, London, 2022

Phenomenon 4, Anafi, June-July 2022

organized by Phenomenon Association and Kerenidis Pepe Collection

Phenomenon is a biennial project for contemporary art on the Aegean island of Anafi, Greece, organized by the Association Phenomenon and the Kerenidis Pepe Collection, since 2015. Each edition includes a residency with performances, lectures, video screenings and other events, as well as an exhibition throughout the island.

For Phenomenon 4, Karolina Krasouli presented a set of paintings specifically conceived around Anafi's folklore. The stories that inspired the making of *Untitled (metal in water)* and of *Untitled (glass of water)* were found in the Academy of Athens' book about Anafi, based on research on the island by the folklorist Stefanos Imellos in the summer of 1965, following his research on Santorini. For *Untitled (metal in water)*, the artist was inspired by a local tale narrating that in the past during the first days of August -called drimes- people neither showered nor washed their clothes. If they did, their hair would fall while their clothes would get destroyed. But if they needed to wash or shower, they would put iron in the water. Similarly, for *Untitled (glass of water)*, the artist was inspired by a local tale narrating that vine sticks were used for children up to seven years old who fell sick. The locals would set fire to three sticks, they would then strike the air three times and say: "As the branch gets burnt, let the vine burn, burn the sticks and the child will get well." Afterwards, they would put out the fire by placing the vine sticks inside a glass of water and then they would use this water to make a cross on the child's face. For the work *Untitled (pocket)*, the artist was told about a specific custom in a mail conversation with anthropologist Margaret Kenna: "Another custom that I was told about and witnessed was when a woman was waiting for the dough to rise so that she could bake and another woman said "go and ask so-and-so for her husband's coat – they say that the coat of an angry man put over the skafi will help the dough to rise"". The final painting presented, *Birthday*, was inspired by Margaret Kenna's photograph of the last curtain bed on Anafi. The works were installed at the Corner House. Karolina Krasouli also held a painting workshop for the children of Anafi.



Birthday, 2022

Gesso, dust pigment, oil, thread and graphite on canvas, 2,28 x 2,18 cm

Installation view, Corner House in Anafi, Anafi, 2022



Installation view, Corner House in Anafi, Anafi, 2022

Bus stop Project, Phenomenon 4, Anafi, June-July 2022

Each of the participants are invited to present a poster at the bus stops of the island. Inspired by the colors of the landscape and the architecture of the bus stops, I created a grid of patterns like, a musical score that can be both read and “heard” during the waiting time.



Bring me the sunset in a cup, La vitrine, Frac île de France, le plateau, Paris, january 2020



“Bring me the sunset in a cup” (2020) is an ongoing series of works where I create large-scale sculptures made of pieces of textile mounted together, thus forming multiple layers. My interest in this new body of work is the elliptical nature of the transmission of a message; how the gesture of concealment may coexist with the gesture of disguise, as well as how one part may give evidence of the presence of omitted ones.

Installation view, La vitrine, Frac île-de-France, le plateau, Paris, 2020

Promise, City of Athens Arts Centre, Parko Eleftherias, Athens, november 2021
curated by Christoforos Marinos



Installation view, City of Athens Arts Centre, Parko Eleftherias, Athens, november 2021

A promise is something highly specific yet excruciatingly equivocal. Steeped in this paradox, it is able to inhabit all three times – present, past, and future.

I seek to grasp the relationship of promise and scale. When I fold it in half, a page looks bigger. When I open a suitcase wide, it seems smaller.

Notes, drafts, poems, letters, personal diaries – all bear promises, among other things. As records of desire, they are always threatened by imminent extinction: ‘The spirit of a loss haunts my little room. Anything that falls on the floor vanishes – a packet of cigarettes, shoes, poems, clothes.’ – Alejandra Pizarnik, Diaries 1959–1971

A promise can be both hidden and in plain sight. Turning a page means that what I sought to write is finished; it has appeared on the tongue and disappeared on the paper.

In recent years I have been collecting scraps of paper, envelopes, bits of text, colours, objects. Like promises, fragments lie in between an immediate present, a past that once was, and a future that may come to pass. Try to shatter a fragment, and you’ll find nothing but what was already there.

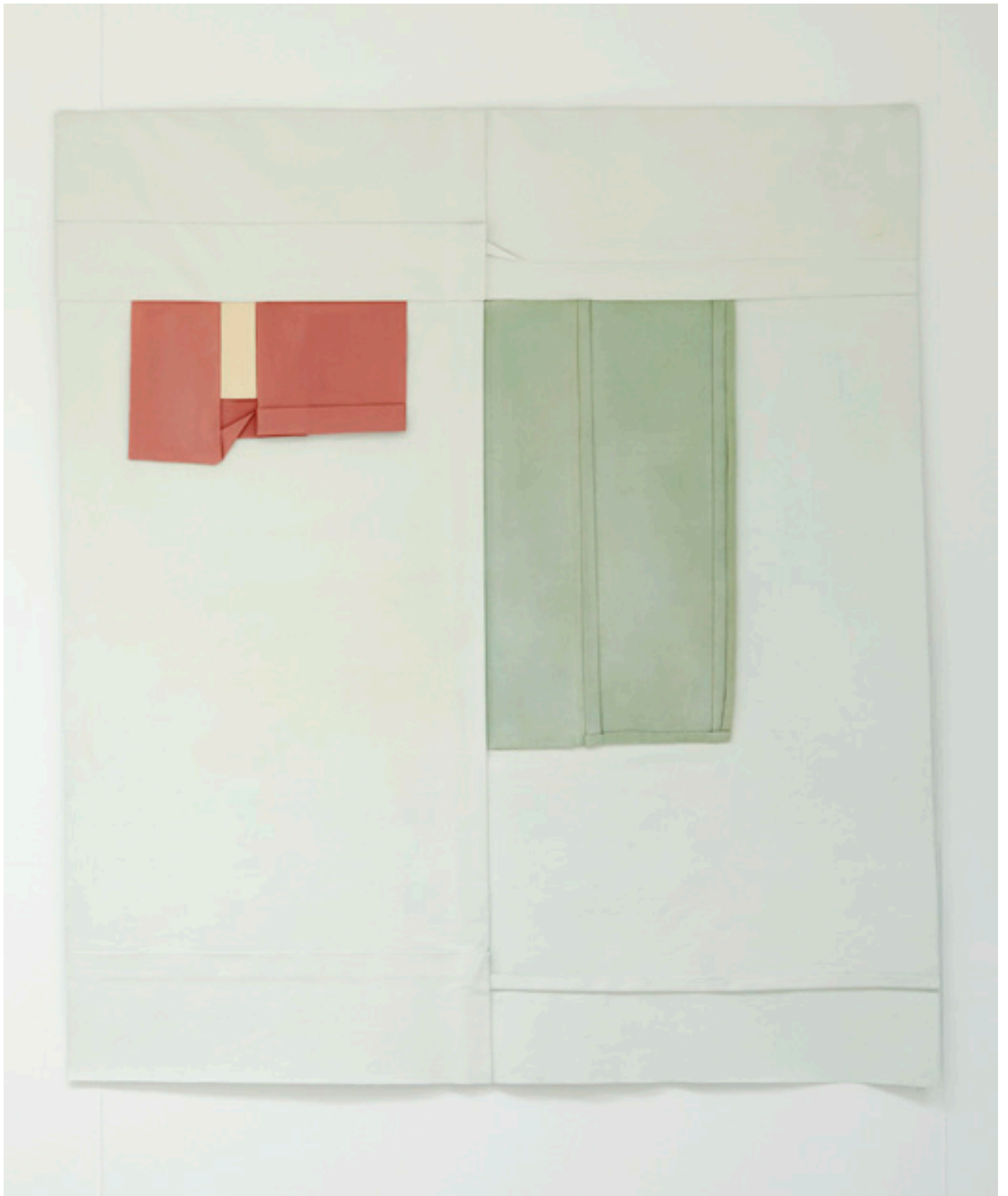
Karolina Krasouli

Promise, City of Athens Arts Centre, Parko Eleftherias, Athens, november 2021
curated by Christoforos Marinos

The backbone of *Promise* is a series of hand-sewn canvases, painted in gesso and oil in soft, pastel colours. These mainly large-scale works evoke windows, doors, books, folded pages, and envelopes. The overarching theme in this series of works is the book as both object and landscape. The folding and browsing, the abstract language, the irreplaceable space of the book in general – from the unique ambiance of an old bookstore or a good library, handmade stationery, various archival paraphernalia and writing implements to the room itself and to a writer’s cherished tools (a case in point is Roland Barthes’ handmade cards, on which he wrote his journal notes) – these populate the microcosm that Krasouli evokes on her hand-sewn canvases. Using a time-consuming and laborious process that involves preparing the canvas, painting it, followed by folding, sewing, and ironing, the artist creates paintings that ‘express innocence of mind’, to quote Agnes Martin’s apt remark on the 30 screenprints of *On a Clear Day* series (1973). ‘This series of works on hand-sewn canvases evolved from my project inspired by Emily Dickinson’s envelop poems in 2016. What I kept from that series is the evocation of paper, of a sheet through painting,’ Krasouli notes and continues, ‘This series came as a result of a small-scale painting (*A Further Migration*, 2018), in which I painted a stack of paper in a realistic manner. What I loved about this project is how we can sense the spaces of the sheets underneath without actually seeing them. That’s why I made the first cloths – on a much larger scale and using painting materials (canvas, gesso, powders, and oil). The hand-sewn canvases are complemented by 60 watercolours on paper, titled *Depths of Green* (2021). ‘Repetition was also at the core of my work for the watercolour series,’ explains Krasouli. The artist goes on: ‘In this series I loved this concept of the double, the doppelgänger, the mirroring.’ Without a doubt, the word promise and the associated verb are weighty words. Like love and I love you, they carry a certain weight – they don’t come out easily. However, Krasouli’s work promises a lot and delivers even more – a new understanding of the meaning of painting today. In its fragmentation and serenity, in the sense of silence it conveys, her paintings annihilate you, take a weight off you.

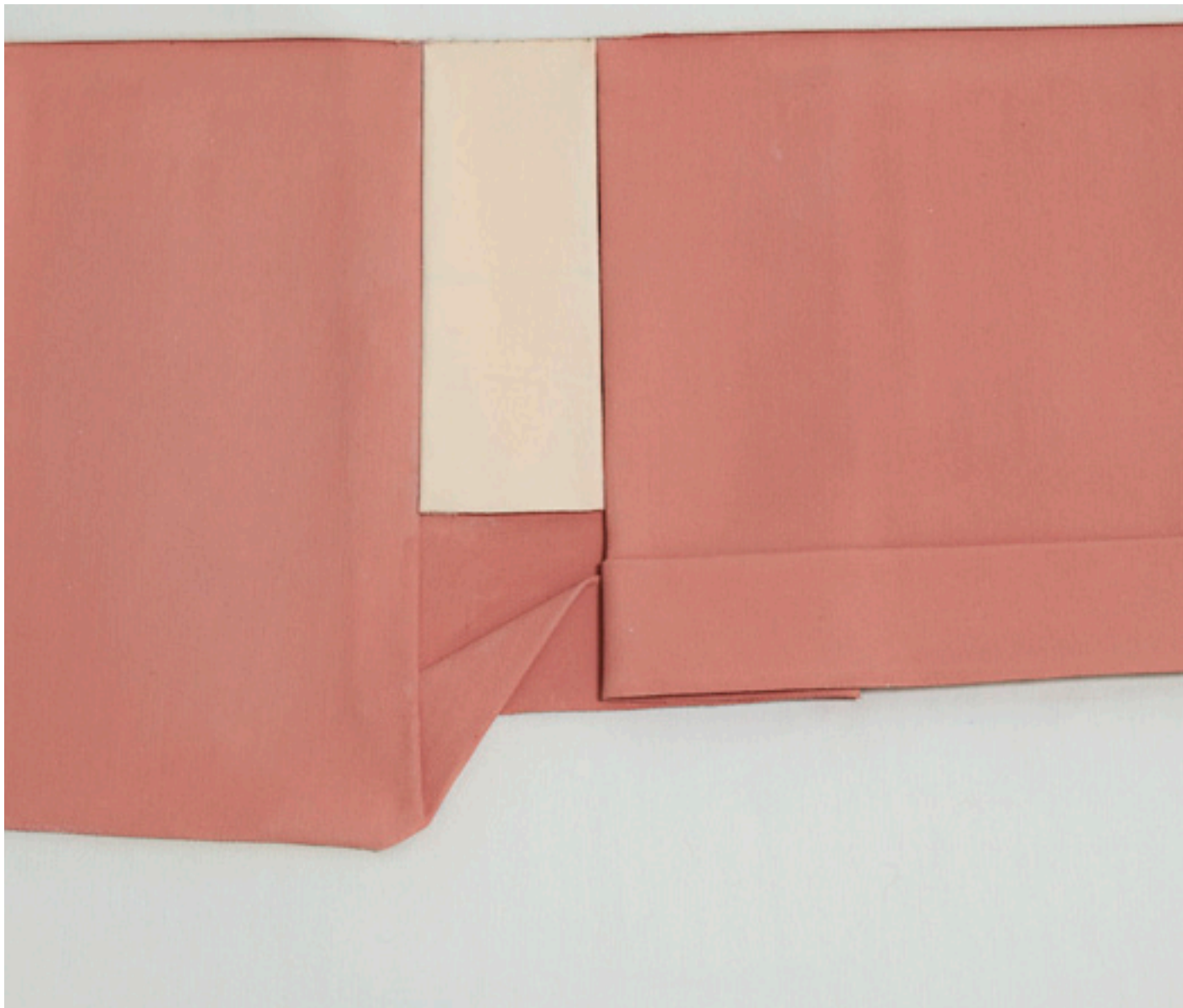
Christoforos Marinos, 2021

i. Specifically, Krasouli was inspired by Emily Dickinson, *The Gorgeous Nothings*, Christine Burgin/*New Directions*, New York 2013, Jen Bervin and Marta Werner (eds).



Untitled (#book), 2021

Oil, gesso and thread on canvas, 197 x 175 cm



Untitled (#book) (2021), detail



The diamonds you threw up in the air broke into my eyes, 2021

Oil , gesso and thread on canvas 199 x 264 cm

Arrival, 2021

Oil, gesso and thread on canvas, 435 x 253 cm

Installation view, City of Athens Arts Centre, Parko Eleftherias, Athens, november 2021



Untitled (#yellow), 2021

Oil, gesso and thread on canvas, 162 x 71 cm

Depths of green, 2021

Watercolor on paper, 26 x 36 cm

Installation view, City of Athens Arts Centre, Parko Eleftherias, Athens, november 2021



Arrival, 2021

Oil, gesso, thread and graphite on canvas, 435 x 253 cm

Installation view, City of Athens Arts Centre, Parko Eleftherias, Athens, november 2021



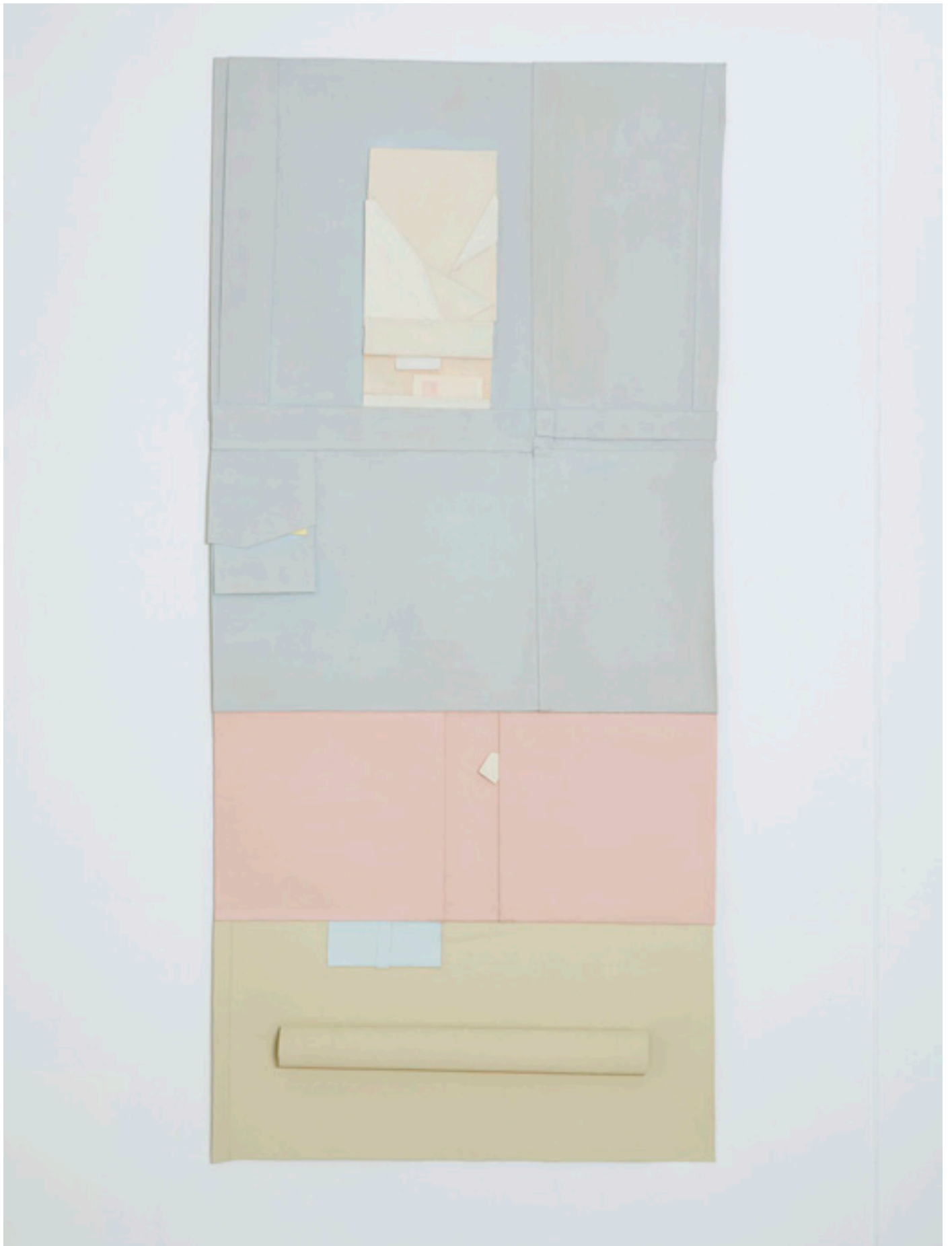
Untitled (#blue door), 2020

Oil, gesso and thread on canvas, 130 x 48,5 cm

Untitled (#yellow), 2021

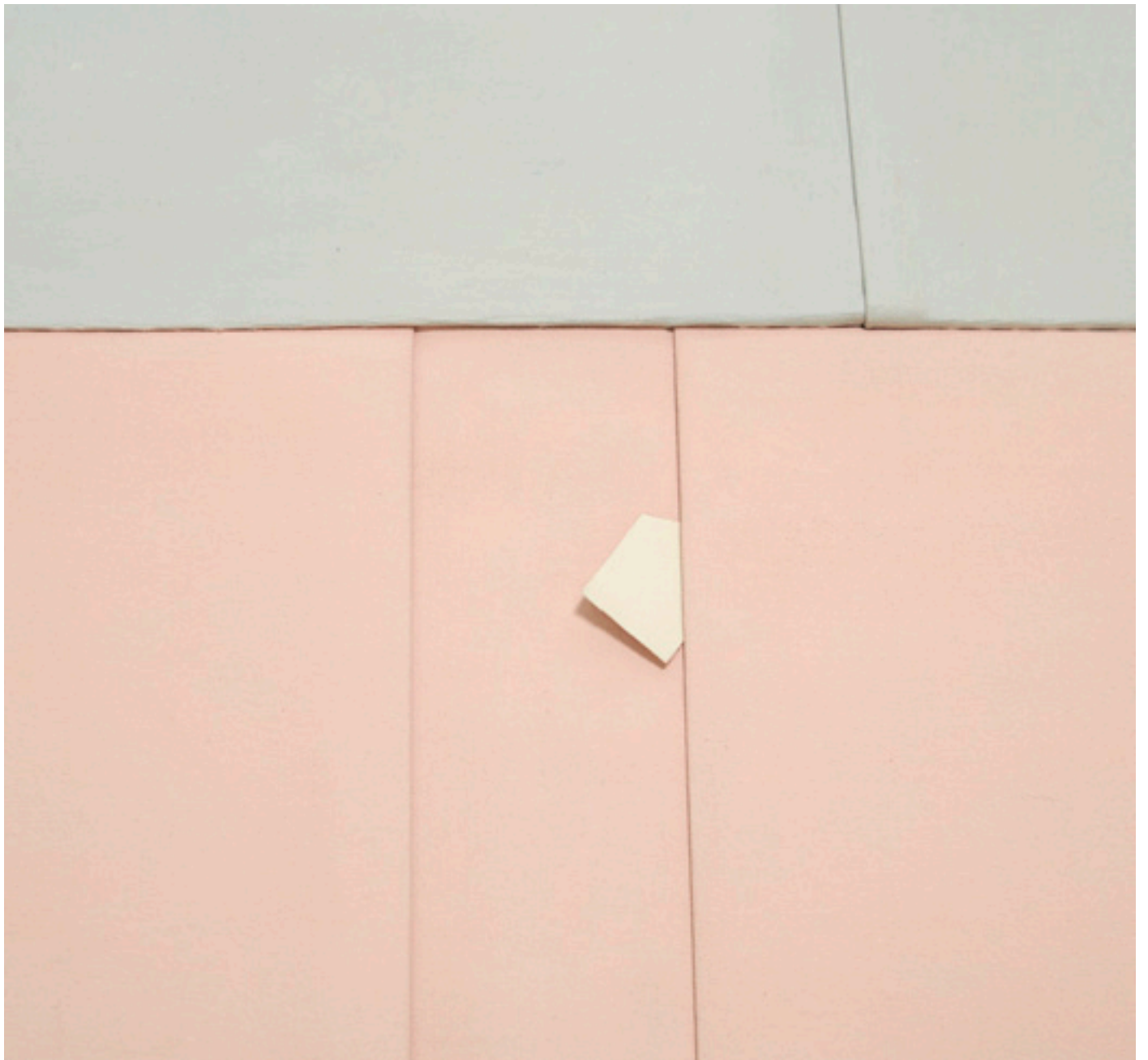
Oil, gesso and thread on canvas, 162 x 71 cm

Installation view, City of Athens Arts Centre, Parko Eleftherias, Athens, november 2021



Departure, 2021

Oil, gesso and thread on canvas 94 x 209 cm



Departure (2021), detail



Departure (2021), details



The practices of oil painting, watercolours, film photography and 8mm film form the various facets of Karolina Krasouli's work. There is no nostalgia for a pre-digital world here, but attentiveness to techniques where notions of revelation and appearance come first, where the speed (which does not necessarily mean rapidity) of a gesture is predominant, and where the result does not tolerate pentimento. The site-specific installation she is producing at La Criée also contains this performative part: a stack of painted wood strips, propped against a wall, is erected without any support, maintaining an assumed but invisible fragility.

Dickinson's *Gorgeous Nothings*, recently discovered in the writer's archives, are handwritten on envelopes which are carefully folded, cut and torn, in such a way that each one of them gets a unique form conditioning the graphic composition and the writing of poems, notes and aphorisms. Based on this system, which is as pictorial as it is sculptural, Karolina Krasouli has produced a body of works, starting with her own envelopes painted in watercolour, which become motifs whose elementary geometry is endlessly singled out by the gesture of the repeated fold. Arranged on the wall in grids and lines, they form collections but are also related to an hieroglyphic language. Like an at once abstract and concrete sign, painted on the canvas or laid upon it with gold leaf, the work is presented in coloured flat tints, on monochrome backgrounds, which conjure up mediaeval and Renaissance paintings. Karolina Krasouli's paintings and sculptures are radically silent and radiate colour as the only form of perceptible communication. They are intended to stand back from any language, displaying a vulnerability that is sensitive to the slightest variation of light and air.

François Piron, 2016

Installation view, La Criée centre d'art contemporain, Rennes, 2016



Omitted Center, 2015
watercolor on paper, variable dimensions
Near-Rhyme, 2015
Oil on canvas, table, 20x30cm
Installation view, Le Creux de l'Enfer, Thiers, 2015



Omitted Center

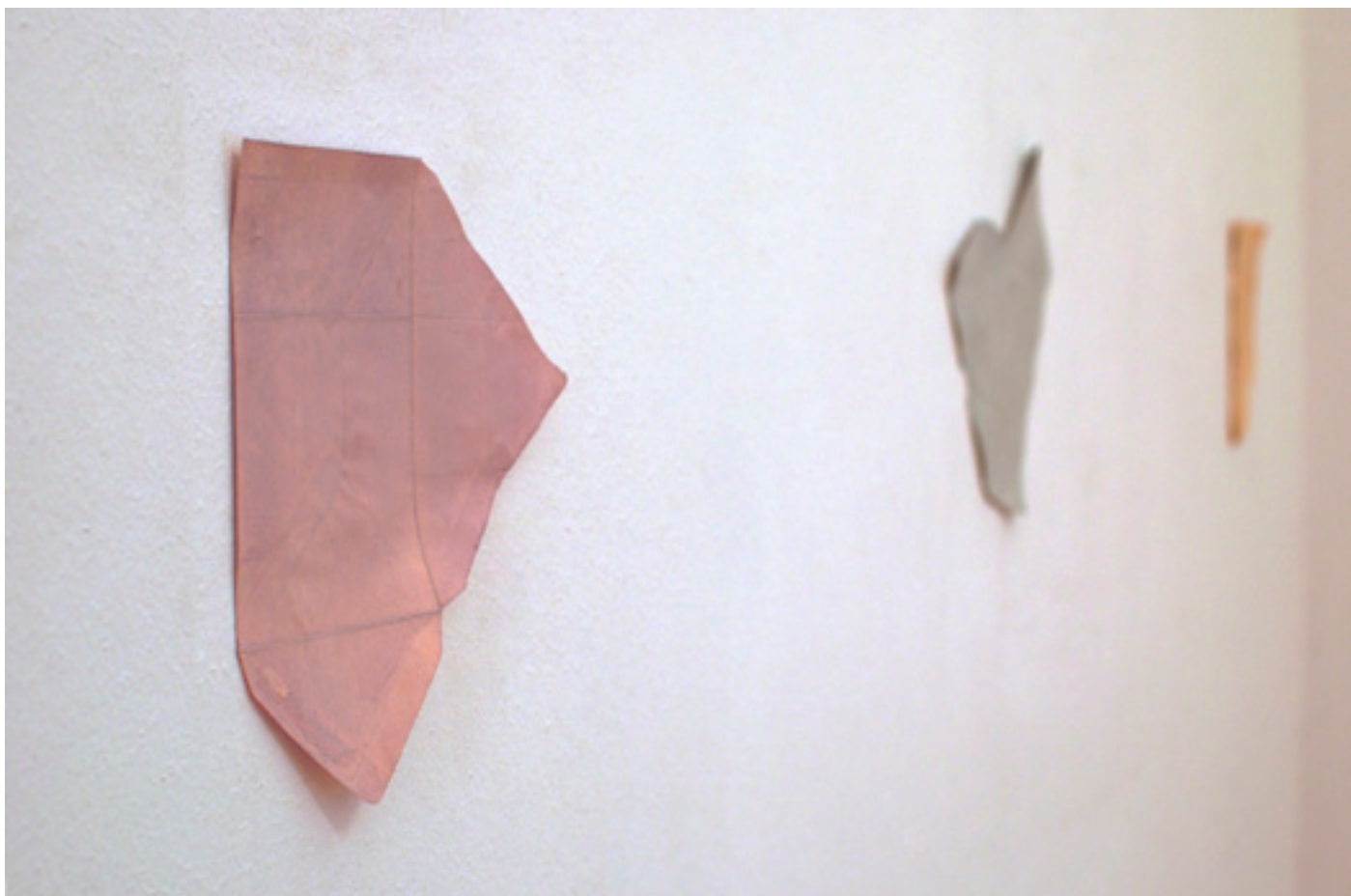
Watercolor on paper, variable dimensions
Installation view, Villa Medici, Rome, 2015



Near-Rhyme, 2015

Oil on canvas, table, 20 x 30cm

Installation view, Le Creux de l'Enfer, Thiers, 2015



"Omitted Center" (2015) was a turning point in my artistic practice; the discovery of the archive of Dickinson's envelope poems marked the beginning of a series of works, where figuration increasingly gave its place to abstraction. By manipulating envelopes never sent, I created a set of signs, arranged in a grid directly on the wall or represented on canvas. By extracting the envelopes from their original function, they become abstract and unusual, allowing me to explore aspects and commonalities of abstraction and logic. The use of colour and light replace the role and functions of language, thus resulting in different modes of verbal address.



Untitled, 2016

Oil, gesso, graphite and gold leaf on canvas, 420x280cm

Collection FRAC Bretagne

Installation view, La Criée centre d'art contemporain, Rennes, 2016



Untitled (2016), detail



Untitled, 2016

Gesso, graphite and gold leaf on canvas, 110x195cm

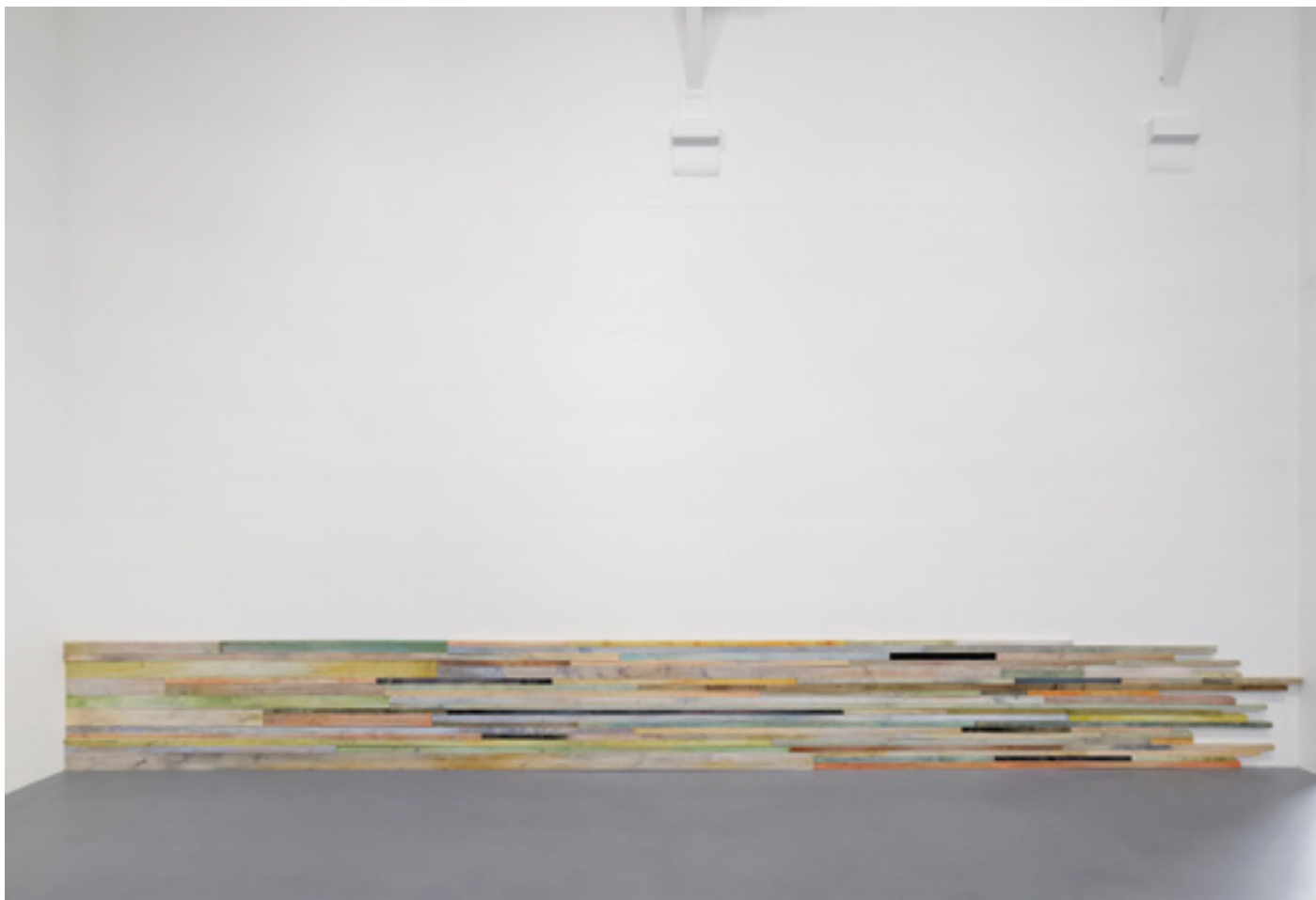
Untitled, 2016

Gesso, graphite and gold leaf on canvas, 110x195cm

Installation view, La Criée centre d'art contemporain, Rennes, 2016



Untitled, 2016
Gesso, graphite and gold leaf on canvas, 110x195cm
Private collection



This installation, made of painted wooden sticks assembled in various combinations, originates in an early landscape drawing. Made of horizontal coloured lines, it evokes the memory of a landscape rather than any representation. Either piled up against a wall like a horizon, or displayed on the floor, the wooden sticks are arranged according to the space conditions, indoors or outdoors. The composition acts as a refracted image, a coloured spectrum. It's an ongoing work from 2016 until today.

Untitled, 2016

Oil on wood, variable dimensions

Installation view, La Criée centre d'art contemporain, Rennes, 2016



Alphabet, 2016-

Oil on wood, variable dimensions

Installation view, Unhappy Monuments, Parko Eleftherias, Athens, 2020



Incorporated ! / Les Ateliers de Rennes (Biennale d'art contemporain), 2016
A Thousand Hours, Galerie Raymond Hains, National School of Fine Arts Saint-Brieuc
Curated by Judith Quentel



Untitled, 2016

Oil, gesso, graphite, and caseine on canvas, 140 x 140 cm

Untitled, 2016

Oil, gesso, graphite, and caseine on canvas, 140 x 140 cm

Installation view, Galerie Raymond Hains, Saint-Brieuc, 2016



Untitled, 2016,
Black and white analogue photograph on baryté paper, 48 x 48cm



Untitled, 2016,
Black and white analogue photograph on baryte paper, 60 x 60cm

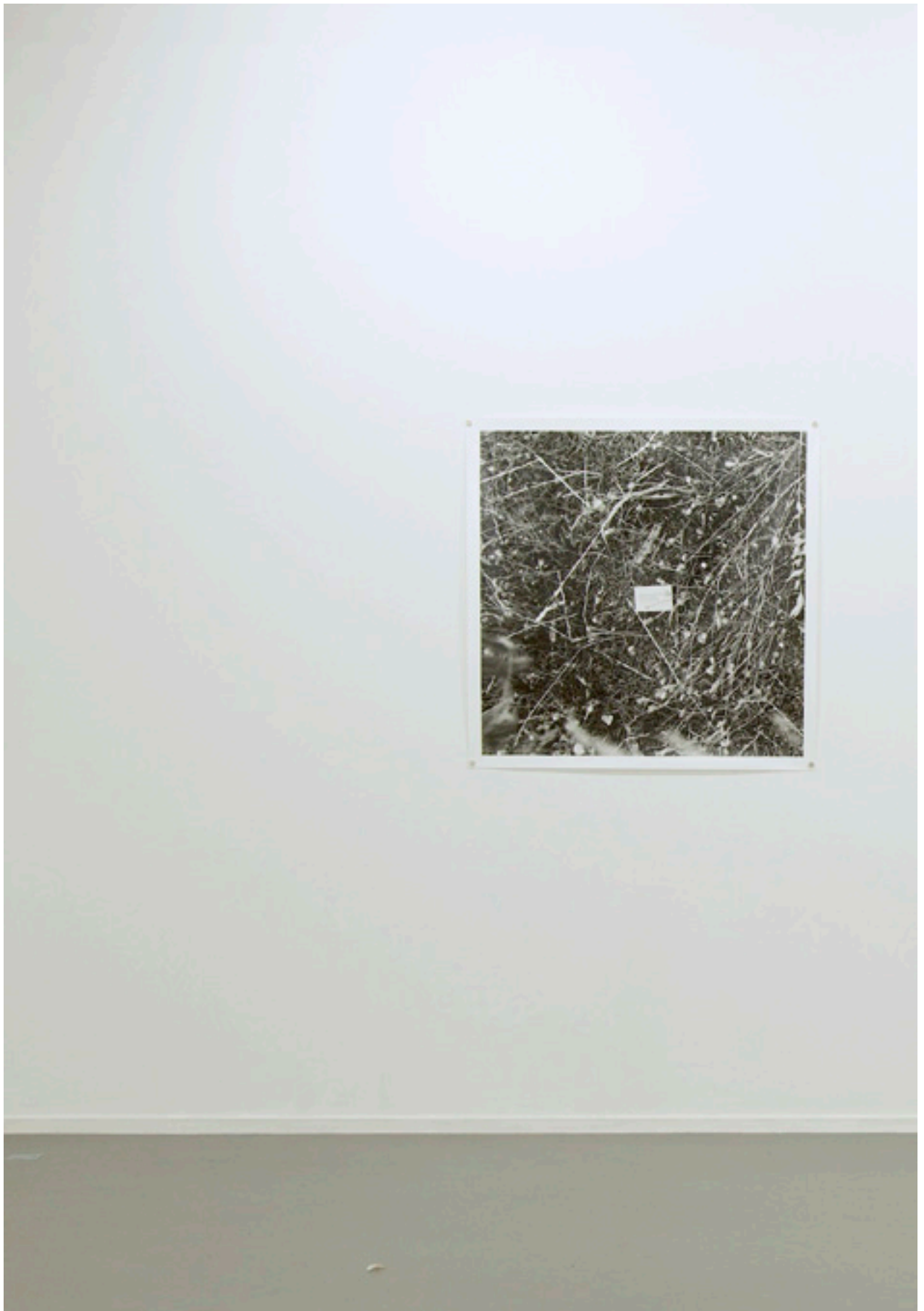
Untitled, 2016,
Black and white analogue photograph on baryte paper, 60 x 60cm

Untitled, 2016,
Black and white analogue photograph on baryte paper, 60 x 60cm

Installation view, Galerie Raymond Hains, Saint-Brieuc, 2016



Untitled, 2016,
Black and white analogue photograph on baryté paper, 60 x 60 cm



Éphéméride, 2016

Black and white analogue photograph on baryté paper, 110 x 110 cm

21.08.2014, 2016

Black and white analogue photograph on baryté paper, 110 x 110 cm

Installation view, Galerie Raymond Hains, Saint-Brieuc, 2016



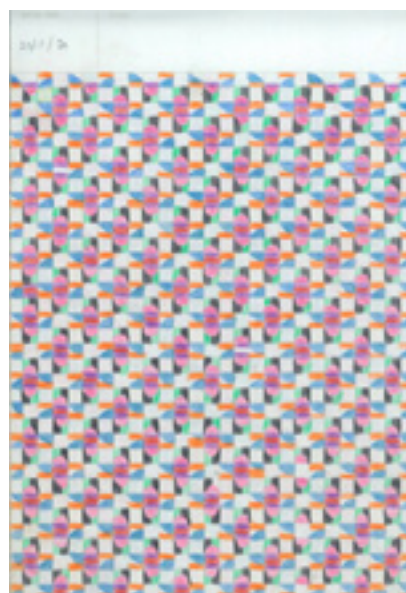
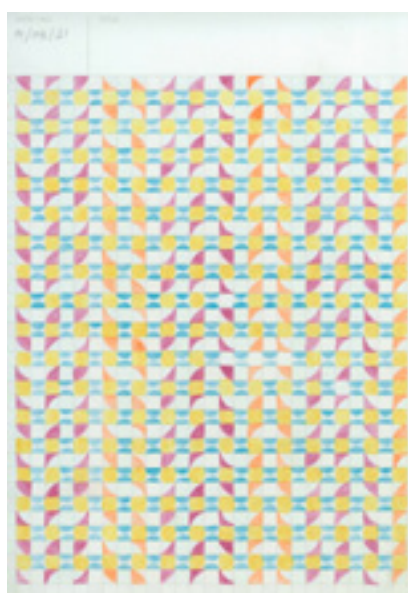
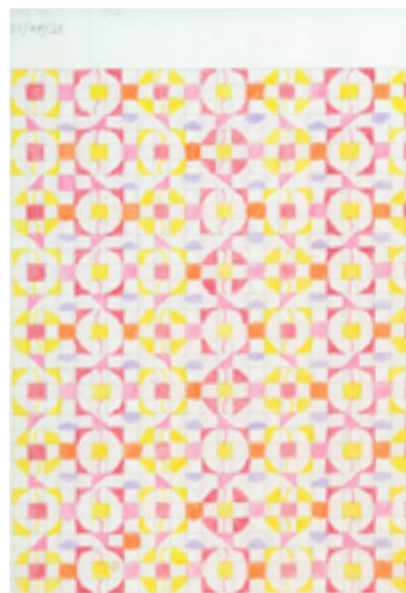
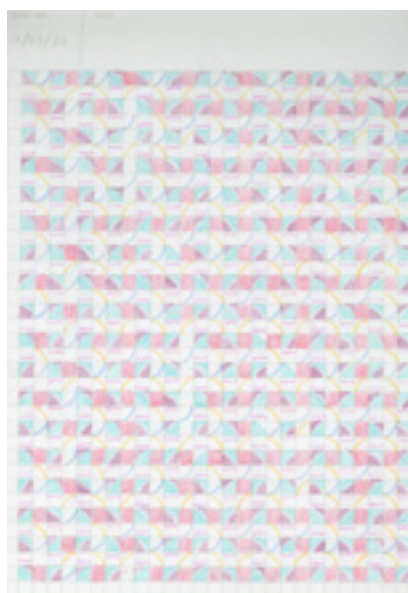
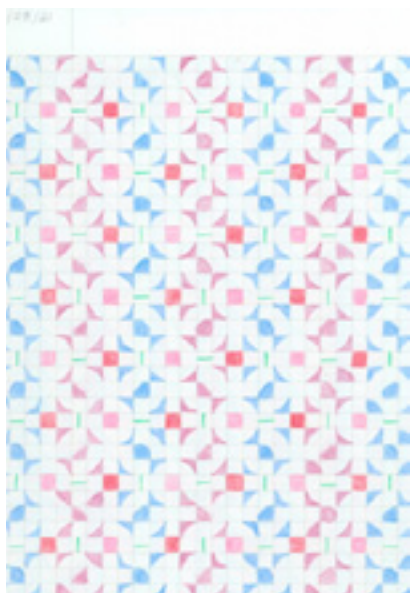
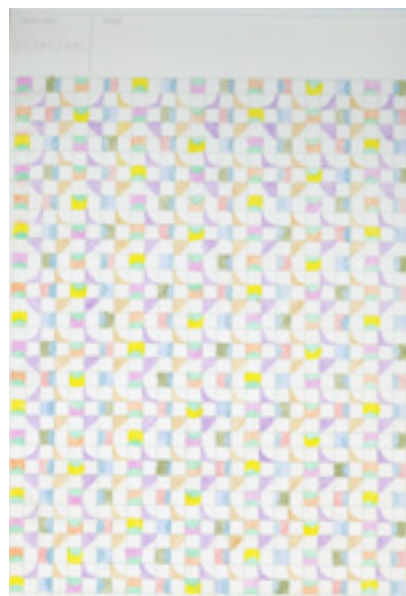
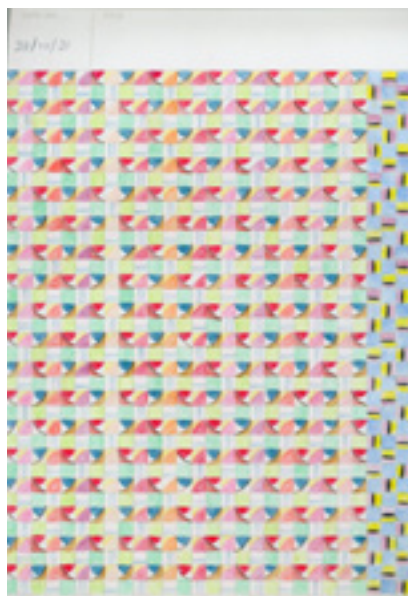


Éphéméride, 2016

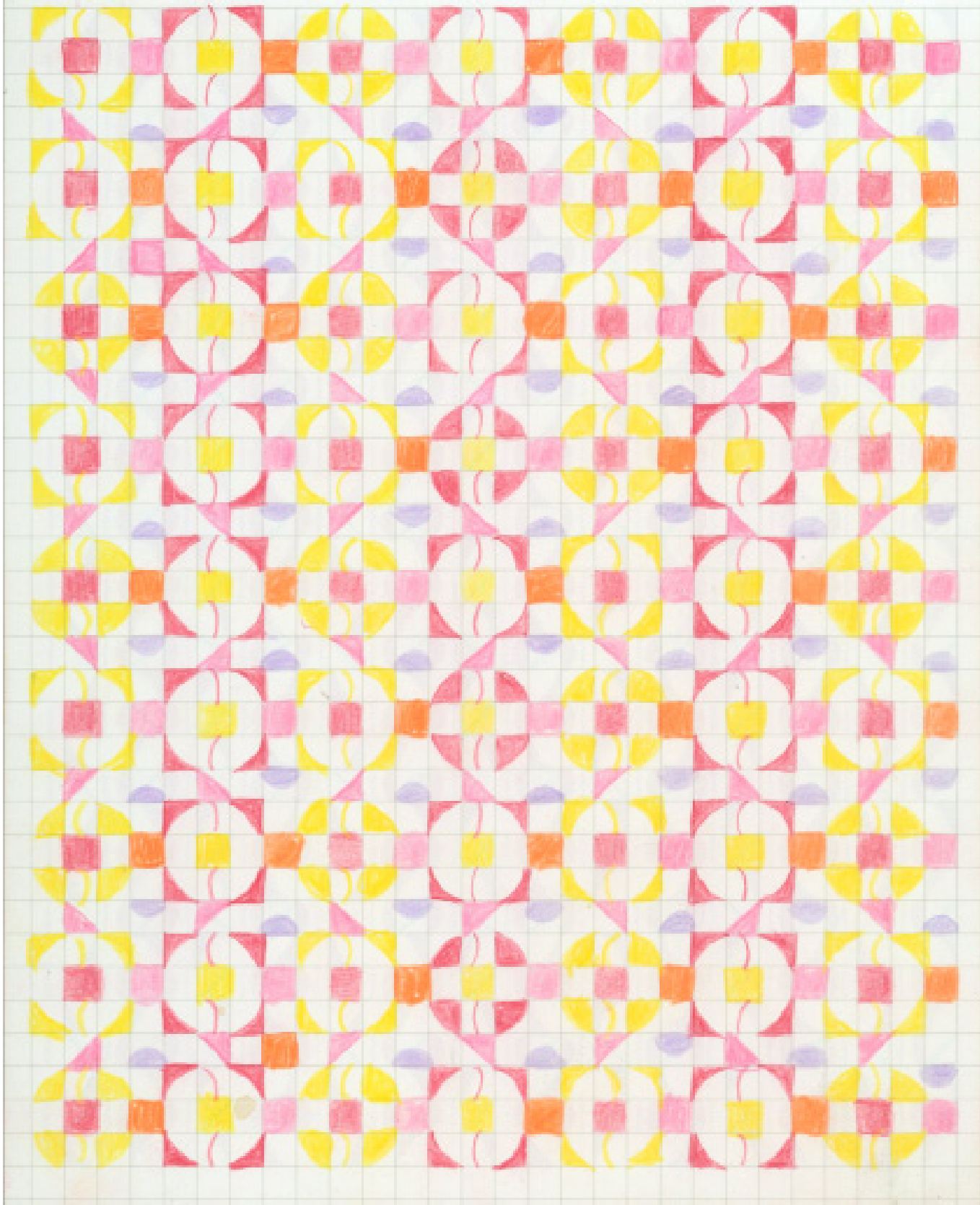
Black and white analogue photograph on baryté paper, 110 x 110 cm

Ongoing series of patterns invented in a gridded notebook.
Each one holds the title of the day it was finished, like a visual diary (selection).

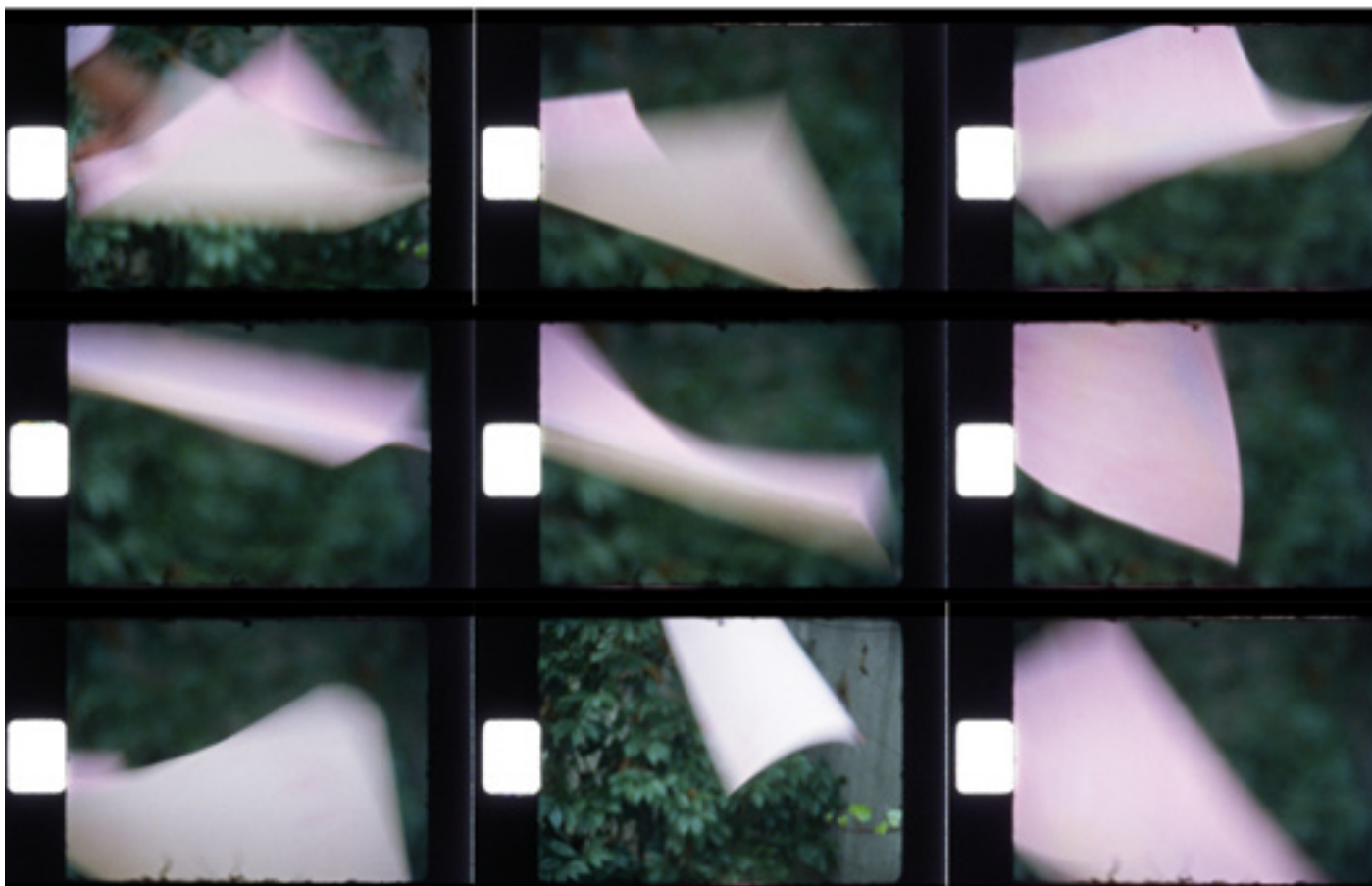
2021-



31/07/21



31/07/21, 2021
pencil on paper, 20 x 15 cm



Karolina Krasouli was an invited artist by the association Orange Rouge for the season 2019-2020. Orange Rouge since 2006 provokes an encounter between adolescents with disabilities and contemporary artists through the production of a collective work.

For her workshop, Karolina Krasouli introduced the students of the U.L.I.S class of the Georges Méliès college (Paris 19th) to the cinematographic and pictorial image as well as to the notion of a "mental landscape". After showing to students references of auteur cinema and abstract painting, Karolina invited the teenagers to discover painting materials that she uses for her own work, in particular pigment. The students experimented with colours through a tangible experience, thus creating abstract forms. The various objects and forms that emerged from these workshops were the starting point of a film shot in Super 8 by the artist, along with the participation of adolescents who manipulated and directed with her the objects created. Paintings, sculptures and drawings were presented and filmed in a garden, which allowed the shapes produced to be decontextualized in order to give them a new life through a "mise en abyme" imagined by the students.

Dove Pan, 2021

<https://vimeo.com/519398198>
Super 8 film digital transfer, 10"







J'ai toujours vécu dans la peur des métamorphoses, 2018

<https://vimeo.com/255905976>

password:: genet

Super 8 film digital transfer, 7' 30"



Score, 2015
Super 8 film digital transfer, 2' 30"
Production La Tôlerie, Clermont-Ferrand
<https://vimeo.com/172340179>
password: emmanuelle



The film recalls a story told about American artist Agnes Martin. Once in her studio, she showed a rose to her 10-year old niece and asked her if she thought it was beautiful. The girl nodded. Then Agnes held the rose behind her back and asked again if it was beautiful. The girl nodded again. It is an allegory of beauty, of its presence and absence, and its persistence in memory. I shot the film in Lisbon, making this time visible the game of hide-and-seek.

La Rose, 2013

Super 8 film digital transfer, 3"

<https://vimeo.com/141167016>

password:: agnes



The whole wave
it applies to life, the wave
as it was in the beginning, there was no division
and no separation.
Agnes Martin, *Writings*.

Division, 2014
Super 8 film digital transfer, 2' 20"
<https://vimeo.com/140168029>
password: book





A recurrent subject in my films is the notion of repetition and rhythm, characterised by intervals and fragments. In *Pornografia* (2015), which was inspired by a passage in Witold Gombrowicz' homonymous novel, the actors are repeatedly performing a gesture, a strange choreography that is staged for the eyes of a peeping Tom. The film, echoing the novel, evokes the ambiguity of role-playing and stage direction.



I fell asleep under a beautiful tree, 2014

Black and white analogue photograph on baryté paper, 50 x 60 cm ; super 8 film, 12 min. ;
display cabinet: wood, furs, plexiglass, light bulbs, 200 x 150 x 70 cm.

<https://vimeo.com/116602622>

password: iolas

Alexandre Iolas (1907-87) was a piano player and a ballet dancer. After the Second World War, he opened an art gallery in New York, then others in Paris, Milan and Tokyo. He collaborated with artists such as Pablo Picasso, Giorgio de Chirico, René Magritte, Max Ernst, Andy Warhol, Roberto Matta, Jean Tinguely, Niki de St Phalle, Takis, Yves Klein, Lucio Fontana or Robert Rauschenberg. He advised John and Dominique de Menil for their famous art collection in Houston. In the 1950s, he had a vast mansion built in Athens. His dream was to make it a museum for his art collection. Andy Warhol and Niki de St Phalle designed some of its rooms, neighboring a collection of more than 3000 greek and egyptian antiques that he offered to the greek state. The scandal aroused by his private life, reported in the press, convinced the government to turn down the offer. His house was entirely plundered after his death, his whole collection vanished, and many counterfeit copies started to circulate. The greek state later announced that the house would be preserved, but so far has not fulfilled his promise to purchase it.

I visited and filmed the house for two years.



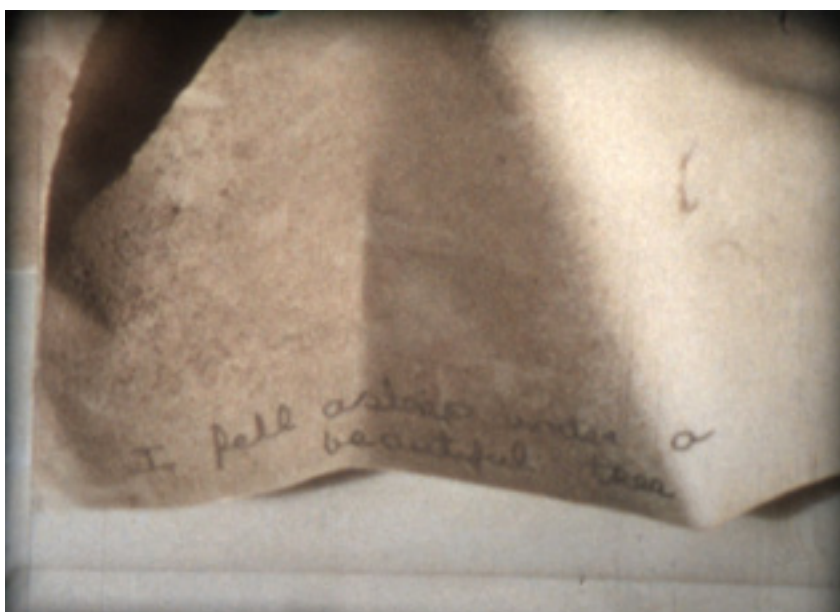
I fell asleep under a beautiful tree, 2014

uper 8 film, 12 min.

<https://vimeo.com/116602622>

password: iolas

Installation view, Ensba Lyon, prix de Paris, 2014



I fell asleep under a beautiful tree, 2014
super 8 film, 12 min., screenshots
<https://vimeo.com/116602622>
password: iolas



The name for the region of Coney Island in the south of New York City was Narrioch, meaning “shadowless land,” for its position toward the sun, which shines all day on the seashore. On the beach of Coney Island, I photographed glass debris scattered in the sand, a microscopic amusement park just near to the real one. I focused on the way they refract and distort light at different times in the day. 80 slides are projected on a small Plexiglas screen built inside a partition wall.

Coney Island, 2014

Slideshow of 80 images projected on sandplasted Plexiglas screen, 20 x 30 cm

Installation view, Ensba Lyon, 2014



Kali, performance à Skrow Theatre, 50 mins, Athènes, 2018

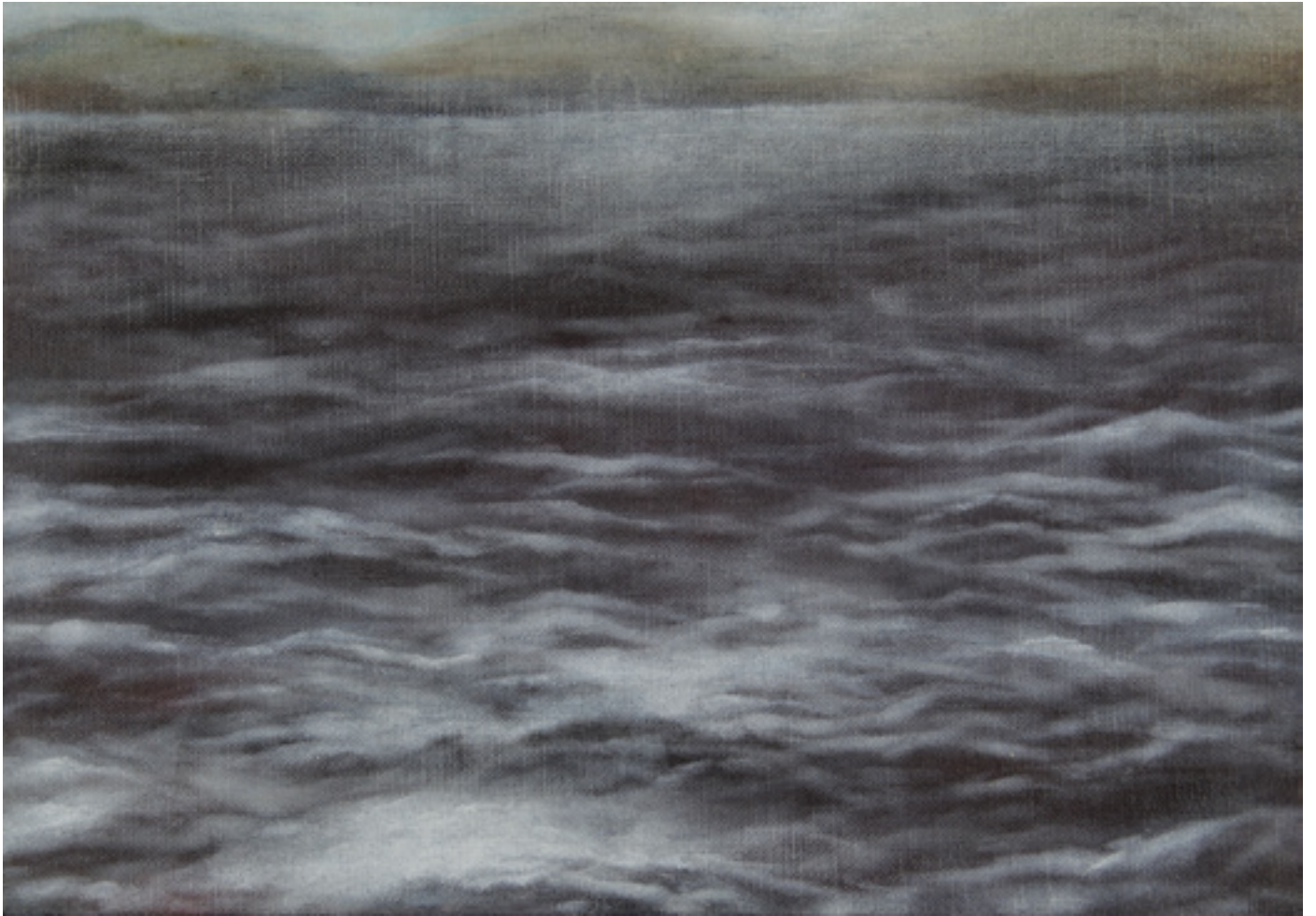
Performance inspired by *Kâli décapitée*; Margurite Yourcenar, Nouvelles Orientales
Scenography, translation and adaptation

Untitled, 2019

Oil, gesso, and graphite on paper, 200 x 400 cm.



Untitled, 2014
Oil on wood, 187 x 252 x 0,5 cm



Untitled, 2012
Oil on canvas, 20 x 30 cm