

**Yorgos Stamkopoulos - Positive Pollution**  
**with a text by Marina Fokidis**  
**Preview Thursday 9 June 2011 at 6pm**  
**10 June – 30 July 2011**

**Fabio Tiboni / Sponda**  
**Via del Porto 52/A**  
**40122 Bologna - Italy**  
**ph/fax: 051 6494586**  
**www.fabiotiboni.it**

In the new “Sponda” exhibition space the Fabio Tiboni Gallery is proud to present the first solo show in Italy of the Greek artist Yorgos Stamkopoulos.

“Sponda” [“Bank”] takes its name from the position of the space on via del Porto 52a which faces Bologna’s ancient fluvial port, which has today become the exhibition space of Mambo, the city’s Museum of Contemporary Art; it offers a view on the world of contemporary art, positioning itself not just as a traditional art gallery but also as a network and a production centre for external curatorial projects. The idea was born from the necessity of promoting the gallery’s thought and aesthetics through collaboration and synergy with other Italian and foreign spaces already dedicated to art, or coming to it for the first time.

This direction tends to establish a renewed centrality for art and its contents. The solo show of Yorgos Stamkopoulos presents small and large paintings – created specifically for the occasion – which explore the limits of abstract expressionism. The creation of his works occurs in a way opposed to the “normal” composition of a painting: Stamkopoulos initially works on a large canvas nailed to the wall, creating a unique composition, and only afterwards does he choose to select some parts and frame them.

“Inspired from the atmosphere of night clubs and the states that mass dancing and other related rituals offer, these works seem to be “windows to another dimension,” as stated by Stamkopoulos. Transformation, randomness, ambivalence, doubt, fragility are few of the notions accurately captured by these works which seem to float onto a dynamic limbo. The use of air brush and spray for the creation of his practice, the “wash out”, as described by Stamkopoulos himself, add to the ephemerality of the works. Color abstraction is contaminated by a popular medium, which is mainly used in street-art and other sub-culture artistic expressions and vice versa. Sub-culture aesthetics are being diverted and liberated from formal symbolism.

Liquefied forms and electrified colors merge together into a choreography of senses, moods and affirmations. “Chaos” here is fluorescent pink, and “disorder” glowing orange, alluding simultaneously to a spiritual obscurity and a “concrete” exodus from it. There are no sharp edges, no sharpness at all apart from few instances, which look like little exit holes. Exits from where, though? The boundaries between inside and outside, private and public are not an issue anymore. They have completely collapsed. Stamkopoulos seems to be painting gracefully their “majestic ruins”. And this is something that makes these paintings even more urgent.”

(Marina Fokidis)

“I am dealing with the constant presence of the unknown. My paintings are portraits of the moment...meditative paintings. Psychograms characterized by temporality, melancholy, anticipation and energy”

(Yorgos Stamkopoulos)

Accompanying the exhibition is a poster-fold with a critical text by Marina Fokidis.

Yorgos Stamkopoulos (Katerini, 1983) is a graduate of the School of Fine Arts in Athens and of Univesrität der Kunste in Berlin and is also a scholar of the Onassis Foundation. Among the shows that he has participated are: The Bar in Kunsthalle Athena (2009) curated by Marina Fokidis, “XYZ Outlet #10: Stelios Karamanolis & Toula Ploumis| The Collection (2011), the exhibition “Abstract” in the Forgotten Bar Project in Berlin (2010), Spring Exhibition, in Kunsthall Charlottenborg in Copenhagen (2009) and the exhibiton “XXIX Certamen de Minicua-dros “ in Museo del Calzado in Alicante (2008).