

The Kampos as a beginning, the Field as an infinite end

Kampos is the initial stage of construction of the byzantine icon, the initial plane before the pictorial elements begin to be placed on the surface. "Field" was introduced as a term of modernism in the 40s and became one of the dominant components of the pictorial frame, but also everything beyond it. "Kampos" defines the point of the image where the visual narrative will develop. At the same time, it constitutes a golden materiality from where the handmade has been completely undone, and the 'not-made-by-hands' (αχειροποίητο) dominates. The Field, by contrast, is not a materiality but a concept. "Kampos" defines the infinite limit and, at the same time, the possible end of the painted image. Kampos/beginning and the Field/end constitute the initial and final fields of development of artistic expression. A Void is formed between them, filled by the energy of ideas and images. "Kampos" and "Field" transform the two-dimensional painting image into an ever-growing screen of ideas.

Why do we refer to Field and Kampos today? Kampos and Field, in a timeless way, connect the importance of the surface with the beyond, with space. They transform the image into a landscape and, consequently, a place. Understanding the surface's importance creates conditions for a space receptive to additions, changes, and projections of ideas. In such a space, everything creates amorphism and simultaneously is developed in form; the images appear unformed, and the formlessness of abstraction becomes formed. The gold of the byzantine icon, the canvas of a painting, and the immaterial projections of contemporary art deal with the void in space as a living energy and with a presence waiting to become the recipient of the artist's projections. They highlight the fact that spatiality in art is expansive and ultimately infinite.

In the modern age of de-objectification, spaces are defined as unformed, seemingly, totalities composed of innumerable objects that have often lost their identity, if any, diffused into sets of actions. Many of today's daily experiences are the fulfilment of modernism that, with its all-over development seventy years ago, prophetically indicated the presence of the 21st century. The Kampos and the Field of contemporary art cannot but be formed through this actuality, the now of constantly shaping realities.

The works of the exhibition *Kampos/Field: the energy of the Void* exhibited in the "Kyriakos Krokos" temporary exhibitions wing of the Museum of Byzantine Culture, Thessaloniki, move in four approaches: the timelessness of the plain, the contemporary commentary of the modernist field, the formation of the field through images and the conceptual extensions of field and void.

The image of the *Deposition* of 1.400 AD constitutes the initial visual reference of the exhibition: a strict version of the coexistence of the black of the grieving Virgin Mary with the flesh of Christ in the dominant golden field. The *Deposition* is an unusual Byzantine icon, depicting almost a snapshot. Agnes Martin's work *Friendship* although not exhibited, is the second starting point of the exhibition. *Friendship* condenses with its imaginary presence the meeting of Kampos with the Field. It identifies the point where the aggressive materiality of the golden Kampos meets the vastness of the field. From *Friendship* onwards, Kampos and Field become one. Sixty years after the *Friendship*, the artists of the exhibition *Kampos/Field: the energy of the void* deal with the condition of the trinity of the terms **Field/Void/Field** and highlight visual works that compose expressions of this condition.



The works of Demkas, Voudouri, and Gerotherasiou are formed emanating from the timelessness of Kampos. Demkas's work *non-Titled* creates a conceptual use of the materials that constitute Kampos: the golden square, the indeterminate shape. This conceptual reformation proposes a new reading of the space of the plain where the small condenses the immensity. Evita Voudouri's diptych *Roughness/Austerity* is formed by the reminders of the wood material that shapes the surface of the image. In creative opposition to the image of Demobilization, it depicts what exists before the image. Cynthia Gerotherasiou's *REStAREA* brings the materiality of the golden Byzantine transcendent field kampos and the poetry of the imperceptible where the visual economy of the work is explored.



Markos Demkas

The works of Kyriakou, Schoretsani, Agopian, Xafopoulou, and Bournazou explore the all-over dimension of the field. The creative contradiction between the vastness of the field and the dozens of minor episodes of the surface forms the *Similar Deconstruction* of Sophia Kyriakou. The symbolic space of the work is this Country, where the individual's physical experience creates his memory. Rania Schoretsani creates with *UnSeen* dynamic sculptural inductive unities that declare their presence with repeatability. Through the poetry and spirituality of geometry, *UnSeen* speaks of human transcendence and the purification of the soul while celebrating the splendour of life. In Eozen Agopian, the space is broken into strips of fabric and the gestural processes, and the trace is transformed into weaving in her works *Folding* and *Other Time*. She creates visual parallels between rational and cosmological spaces through construction and deconstruction, layering and removal, and unfolding and interconnection. The modernist field is diffused into its contemporary digital version in *Void* of Iris Bournazou. With aggressive brightness changes, the projection of the work introduces us to a reality where the unexpected awaits.



Cynthia Gerotherasiou



Evita Voudouri



Rania Schoretsani

Sophia Kyriakou

In the works of Alexia Xafopoulou, *Till the End of the World* and *Back to Black* the chromaticity is lost and the compressed reality of black that absorbs the images of the map dominates. This approach is diffused outside the two-dimensional in *The Pleasure is All Mine*. The process tends to explore media and materials: spheres as oversized pixels, incorporate in their structure the painting process itself, sometimes with obvious references - thread/canvas, strips of works that are both painted and destroyed - sometimes with unexpected materials such as tiny games in open use.



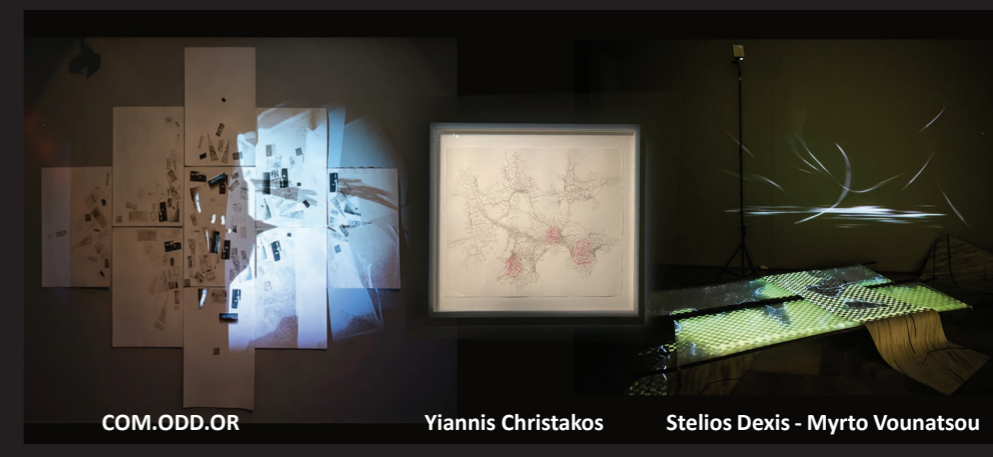
Eozen Agopian

Alexia Xafopoulou

Iris Bournazou

The transformation of the field into a map is an approach by Christakos, COM.ODD.OR and Dexis/Vounatsou. Yiannis Christakos' works *Rosa* and *Suspension* capture maps of fields where space diffusion is concertized in mental maps. For Christakos, the integration of elements of cartography into his painting vocabulary and developing a mapping system that is the evolution of a grid of drawn lines is one of his basic practices. COM.ODD.OR's project *SUPERPOSITION* creates intersections in the space of a fictional city viewed from above with transformed realities. The composed surface is the artist's proof resulting from the composition of damaged printed matrices with projection mapping (focused light).

Ma_LVND by Stelios Dexis and Myrto Vounatsou is the work par excellence of the map of a landscape as a landscape and the space of an inner pain, where the void is determined by human reaction as interaction. The artists refer to a world, a culture that changes and is redefined through the dipole of illness and healing, static and violent changes, virtual and real.



COM.ODD.OR

Yiannis Christakos

Stelios Dexis - Myrto Vounatsou



ΜΟΥΣΕΙΟ ΒΥΖΑΝΤΙΝΟΥ ΠΟΛΙΤΙΣΜΟΥ
MUSEUM OF BYZANTINE CULTURE



UNIVERSITY OF WESTERN MACEDONIA SCHOOL OF FINE ARTS
DEPARTMENT OF FINE AND APPLIED ARTS



Nancy Papadopoulou



Thodoris Zyrpiadis



Yannis Ziogas



Angelos Antonopoulos

The field in the works of Nancy Papadopoulou, Zyrpiadis, Ziogas, and Antonopoulos is a pretext for comments on recognisable images and timeless symbols. In *Sergios & Bacchus* Papadopoulou transforms common sewing materials and processes into a narrative of personal reflection. The main point of her research introduces the investigation of a demand for Art that responds to the crises of the modern age. Thodoris Zyrpiadis in *CODEX* reshapes the alphabet by redefining its function in work. *Concerning time, the surface bears as many landscapes as there are symbols that have touched it, a process without a clear beginning or forced end, just like the perspective towards the field and, by extension, the space.* In the project *39 Stairs* Yannis Ziogas weaves stairs, eight meters each, that connect the “here” of the ground with the “there” of the sky, with the obsessive knitting of knots. *The installation develops as a vertical union of heaven and earth, reality and beyond. It could be Jacob’s ladder, Jack’s, Jack’s, Jack’s Bean or Rapunzel’s hair, Hitchcock’s 39 Steps, or something else. Where are they going? In what field? In what space? In which reality?* Angelos Antonopoulos depicts in the *Portraits of Power* reminders of the futility of social power. Figures of anonymous people are developed in many faces gazing into the beyond.

The installation of the exhibition *Kampos/Field: the energy of the void* was developed in a way that emphasises the void between the works, the space that mediates between them and creates the conditions for the transition between the energy of the fields of the works and the movement of the viewer. The works constitute the inductive units of an overall field, the field of the exhibition halls.

Yannis Ziogas
Painter

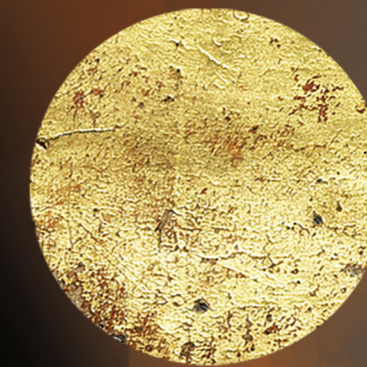
In italics are listed the opinions of the artists on the way they approached the conceptual framework of the exhibition



MUSEUM OF BYZANTINE CULTURE --- Leaf. Stratou 2, <http://www.mbp.gr/>

Kampos/Field

The energy of the void



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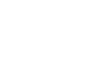
28/1/23 - 23/4/23

<https://vr360.gr/vr/Kampos/> ---- virtual exhibition tour

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