

Maria Lalou's work is focusing on the topic of view through large scale installations and performances, incorporating cinematic apparatus and surveillance as part of her tools. She names her works extensions of architecture. What comes as a consequential continuation of her process is investigating narrative structures from the point of extended cinema, the time based moment of her installations. Her work is a constant questioning of the relations between perception, space, material - object and an observing subject, with a central focus to the political of the viewer.

Lalou's work is based on her on going research on the 'mechanisms of the seen' that started as an attempt to deconstruct 'the political' of the viewer. The research is focused on the role of the camera apparatus: its significance in the commons, its personification in the private, its appropriation in the surveillance of everyday networked reality and its potentiality as a weapon of truth in recording history. Lalou's works formulate a precise frame, often a distilled, almost lab-like setting, integrating the performative act of viewing into the production of each work and treating it as a major signifier. Her presence within her works manifests as an operator of the 'mechanisms of the seen'.

Maria Lalou is an artist born in Athens, Greece and a Fulbright Scholar.

Since 2004, Lalou shares her time between Amsterdam and Athens. She holds a BSc in Product Design and Architecture in Technical Institute of Athens and BFA in Fine Arts from the Gerrit Rietveld Academie in Amsterdam. She was granted a research period in Copenhagen in the Royal Academy of the Arts (former Denmark's Designskole) and followed an intense research in 'theatre' at the DasArts in Amsterdam. Maria Lalou's works have been presented internationally at Printed Matter, New York, Arti et Amicitiae, Amsterdam; Onomatopée, Eindhoven; Rondo Sztuki, Katowice, Poland; Contemporary Art Museum of Thessaloniki; and Industrial Gas Museum, Athens, amongst others. She has been a guest lecturer at Fine Arts and Architecture of Princeton University, Princeton; Architecture of ETH, Zurich; Aalto University of Helsinki, Finland, Rijksacademie Studios, Amsterdam Cittadellarte-Fondazione Pistoletto, Biella, Italy; and Università IUAV di Venezia, Venice, amongst others. She has contributed to the peer review journal activate, Roehampton University, London, as well as Leonardo, MIT Press Journals. Since 2012 Lalou has an ongoing collaboration with Danish architect Skaftø Arne-Jørgensen working on the archival work [UN]FINISHED. The work is about concrete skeletons of Athens that engages the viewer in a process of looking into social, political and personal parts of the history of the city.



Camera and The Mirror

installation & lecture performance; 2018

Camera and The Mirror, 2018

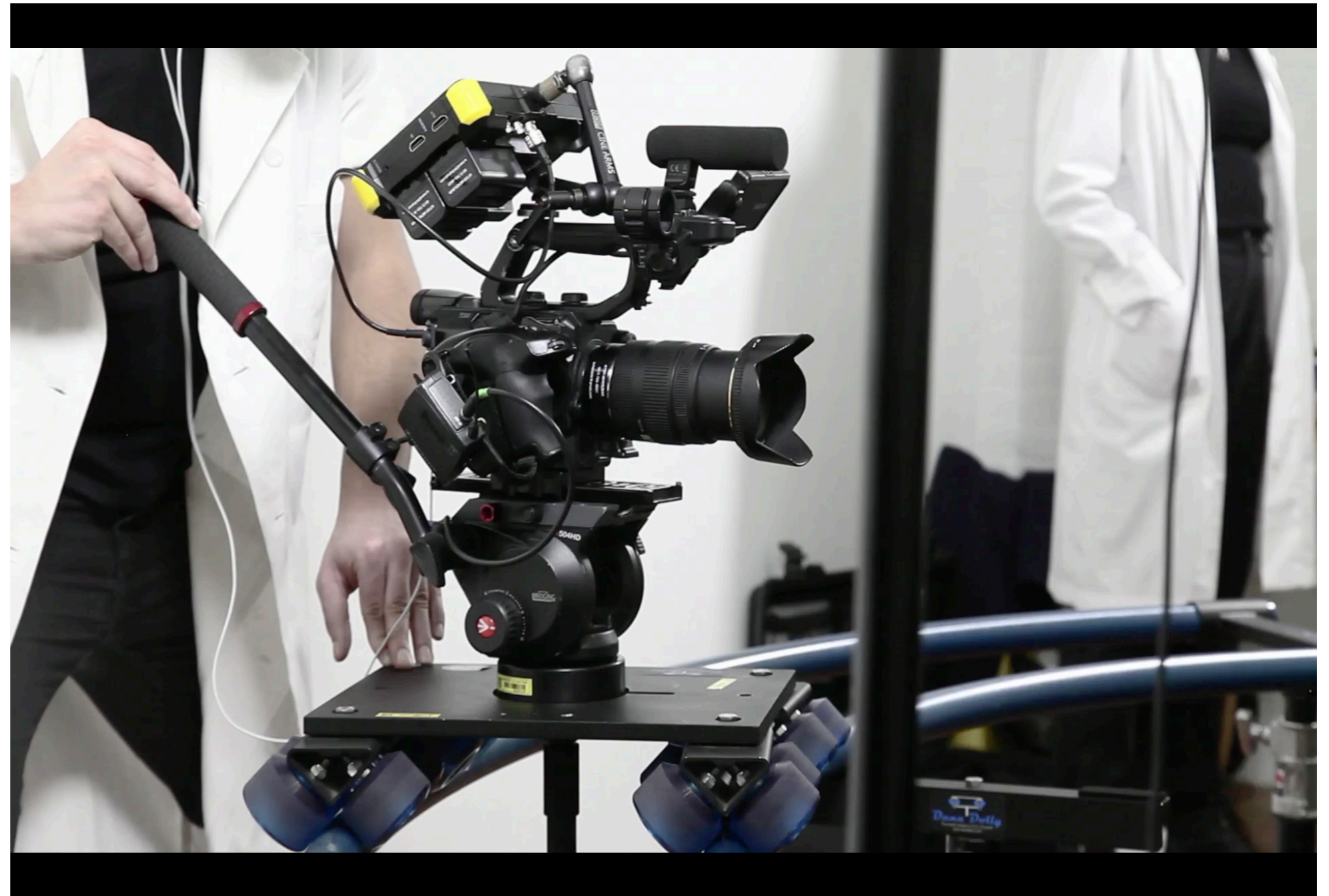
With the starting point in the study of film and artistic practices in which the relation between camera, view and actor, subject and object is foregrounded and destabilized, Lalou extracts the relation of the cameras' role in the animated experience of the viewer into four short video essays.

video essays:

Camera Actors, 2018 (13:19) with video footage from *Le Mépris* by Jean-Luc Godard
Human Agents, 2018 (04:09) with video footage from *Salaam Cinema* by Mohsen Makhmalbaf
Animated World, 2018 (06:00) with video footage from *Parallel I-IV* by Harun Farocki
Virtual Presence, 2018 (18:58) with video footage from *The Dialogue* by Maria Lalou

exhibited:

'in equal distance', video (2018) 05:40 in loop
The Camera, 2018, book
'In The Mirror Cabinet' (2018) art print / limited edition



“Camera and the Mirror” takes its point of departure in a live essay performed by Lalou around the camera apparatus and its transverse point from a device to its intersubjective role in societies today, looking at the functions of cinematic mechanisms. The live essay uses material from Lalou’s recent research on the role of the camera completed as part of a residency at ISCP in New York and her on-going research on ‘mechanism of the seen’, including both diagrammatic drawings and video footage extracted from the research on three films: *Le Mépris* (1965) by Jean-Luc Godard, *Salaam Cinema* (1995) by Mohsen Makhmalbaf, and *Parallel I-IV* (2012- 2004) by Harun Farocki, as well as from Lalou’s own recent film *The Dialogue* (2018).



The Dialogue

video; 2018



The Dialogue, 2018

The Dialogue, is a discourse—both live and pre-recorded—between the artists and scholars invited to discuss contemporary subjectivity.

Questioning how can an image be infinite, a live dialogue based on Gorgias of Plato format is recorded as one long shot. The talk is not pre-scripted, however it is moderated and the camera is infinitely moving parallel to the table on the camera dolly. The director is on play herself yet transcoded to a distant robotic entity. She is the one questioning and moderating the discussion, placing her own statement via the initial question on the table and by moderating the discussion. Yet Lalou has always been present in all of her independent works, under a white coat, this is the first time that she keeps a presence as herself, however we see only her back, fully dressed in black similarly with the rest, and never giving away her facial expressions to the camera.

Maria Lalou with Knut Åsdam, Andrew Fremont-Smith, Jennifer Uleman & Andreas Wimmer

produced at ISCP- New York - 2018

supported by Amsterdams Fonds voor de Kunst-NL, J.F.Costopoulos Foundation & The Fulbright Foundation-GR

screenings 2018 - 2019:

Punt WG Amsterdam, 2018

International Rotterdam Film Festival (IFFR), 2019 - to be confirmed

LI-MA Amsterdam, 2019

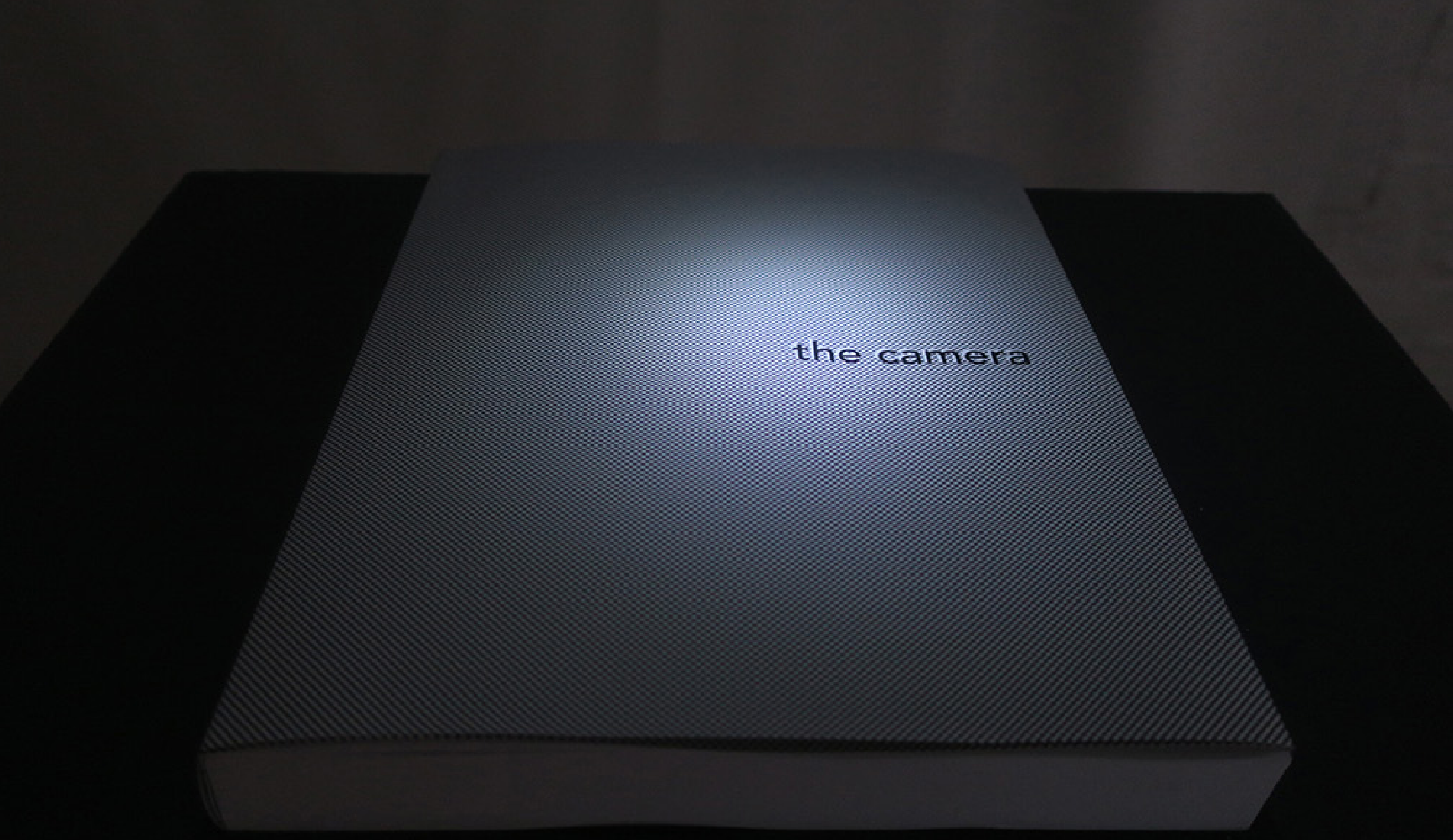
**The Dialogue, 2018 , video work
duration 1:30:07**

<https://vimeo.com/270908982>
password: encryption18

Taking contemporary technical images as our starting point we find two divergent trends. One moves forward towards of centrally programed totalitarian society of image receivers and image administrators and the other towards a dialogic telematic society of image producers and image collectors.

Both of these social structures are fantastic. Even though the first presents a somewhat negative and the second a positive utopia. In any case we are still free at this point to challenge these boundaries. What we can no longer challenge is the dominance of technical images in this future society” Can the image infinite be seen not as the projection of a fantasy into the future, but rather as a critique of the present?





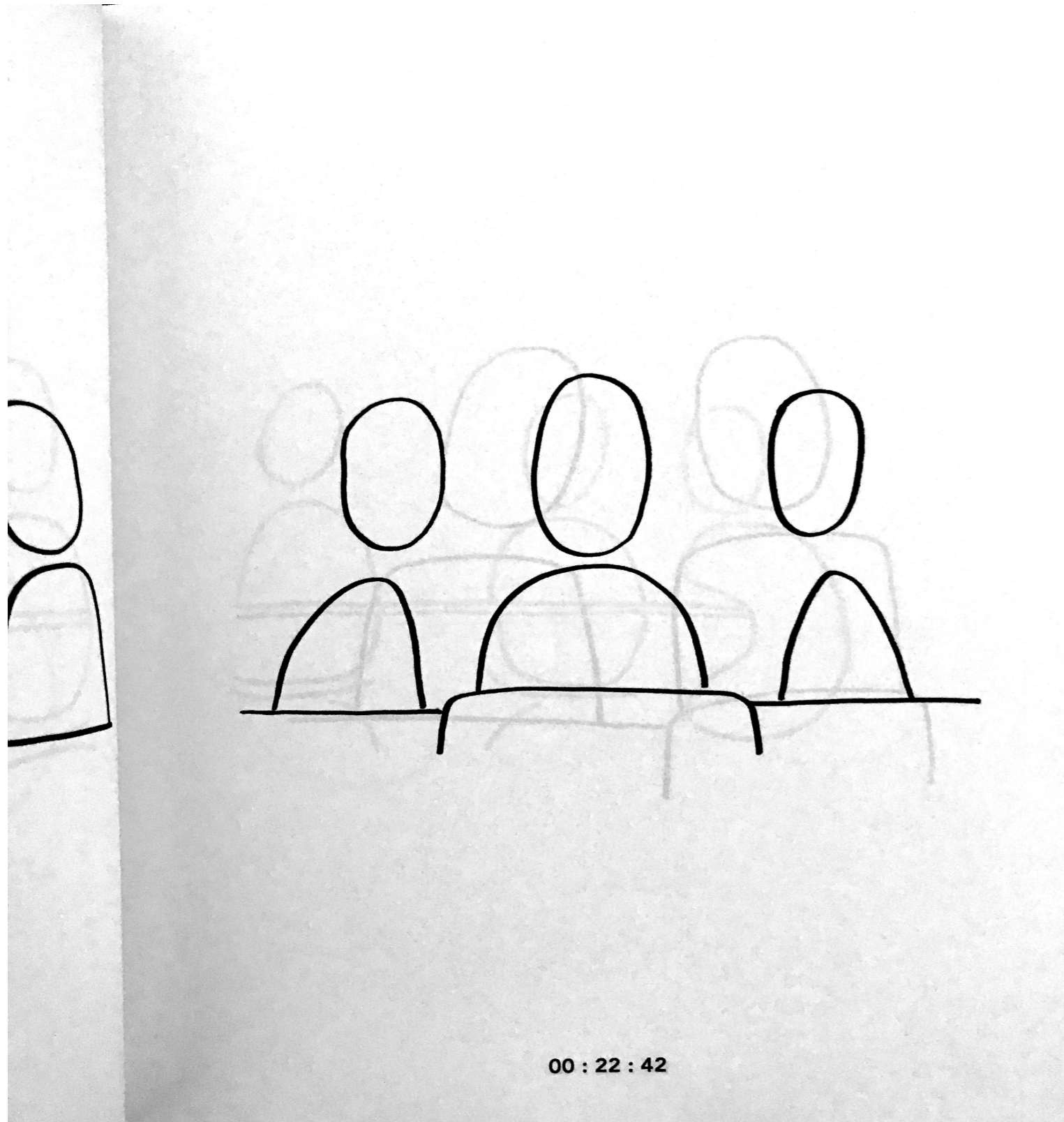
the camera

the camera

publication; 2018

the camera, 2018

'The Camera' publication unfolds the time line of the subjective encounters that took place in duration of the 1:30:07 discourse of 'The Dialogue' at ISCP- International Studio & Curatorial Program on the 27th of April 2018, with the kind supports of Amsterdams Fonds voor de Kunst-NL, J.F.Costopoulos Foundation & The Fulbright Foundation-GR



the camera

Camera is a remote sensing device as it senses subject without any contact. The functioning of the camera is very similar to the functioning of the human eye. History as the camera, or rather as cinema, records it, gives a relentless account of facts, moving objects, and persons, of situations, distances, light, and dark, thus recording reactions, behavior, attitudes of people in a situation. As a whole, cinema thus also records the visions people have, the actual and the virtual at the same time.[...]



WHITE COAT & Black Box

sculptures; 2018

WHITE COAT, detail of embroidery on the left chest pocket (left), installation views (right)



WHITE COAT, 2018

WHITE COAT is a custom-made uniform that points to my own presence in the work from 2006 to now, when I decided to vanish, to not be present as an artist at work camouflaged in the role of the operator, and become replaced by the learning machine. Since this decision I have quited my white coat and decided to embroider the word 'antropogenic' on its left chest and hang it.

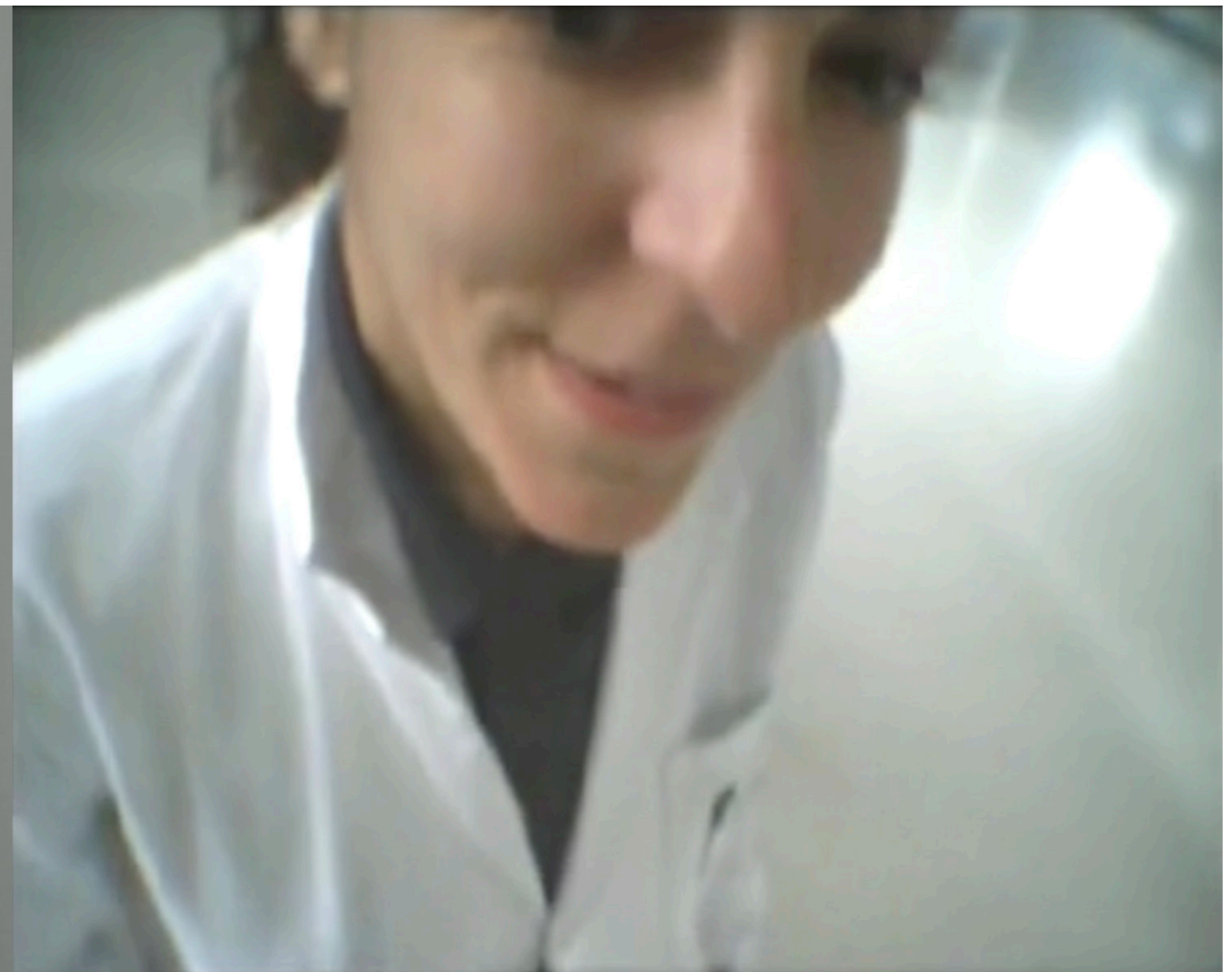
Commissioned as part of the exhibition 'Leaps and Bounds', at the Project Gallery Space of ISCP-New York, curated by Selby Nimrod. Supported, in part, by the Center for Curatorial Studies, Bard College; Greenwich Collection Ltd.; New York City Department of Cultural Affairs in partnership with the City Council; and New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.



WHITE COAT & Black Box

OPERATED & The Operational Model - 2015
a spect - 2015
TIME LAPSE - 2012
supper effect 2011
My Space Odyssey - 2007
Clinic of Homoeopathic Medicine - 2006

Lalou's continuous research on the relation of 'the viewer' and 'the vision', lately named 'mechanisms of the seen' is what drives her decision to give a responsibility of 'the vision' to the one who is watching. She has been including her own performance in the works as an operator of the mechanisms of the seen - as she likes to think of herself - or just an artist-at-work, until recently, when she started exploring methods of vanishing.





Black Box, 2018

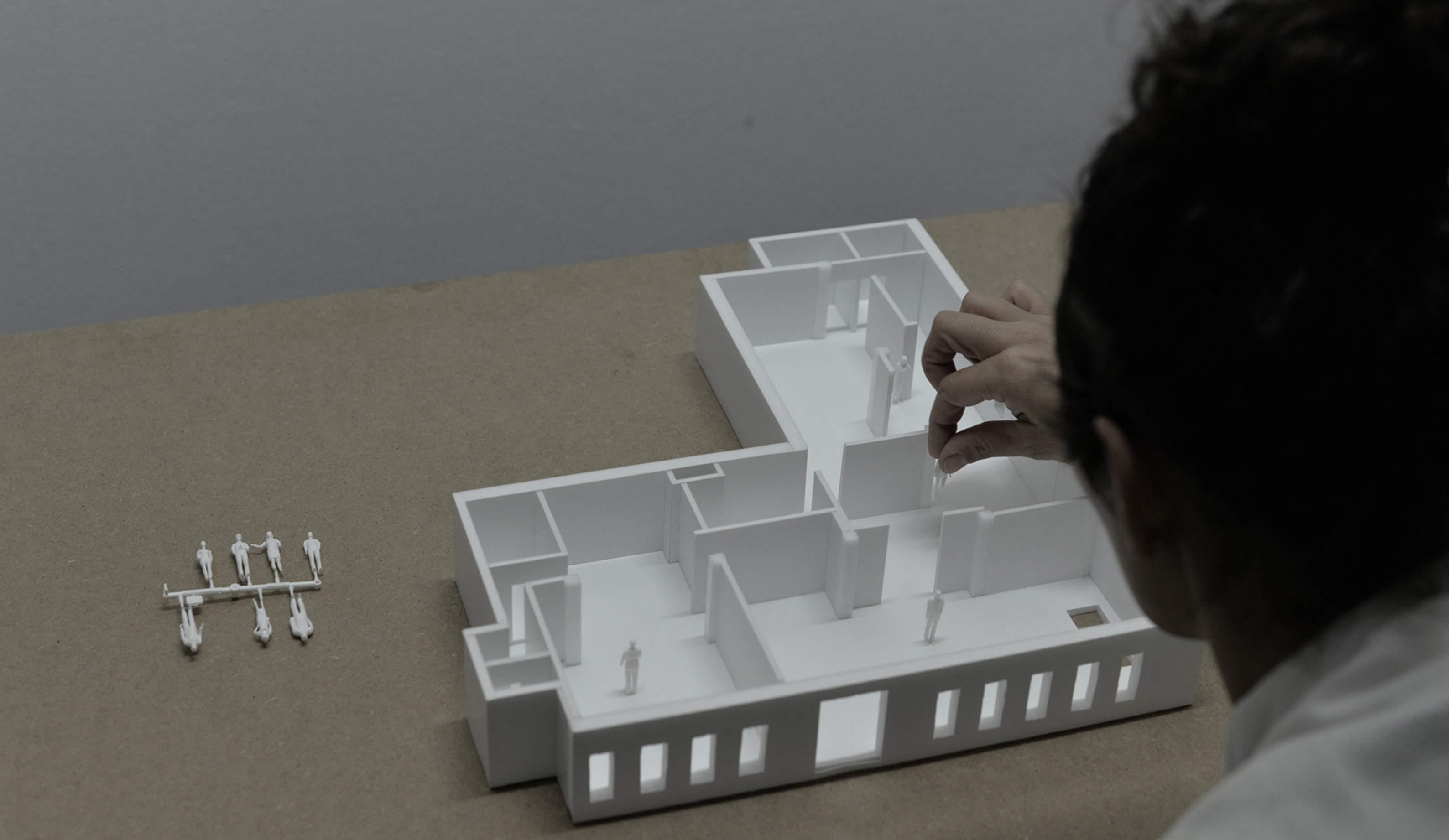
A writing of Lalou from 2008 with title 'Artificial Intelligence'-2008, spoken by British Bot Selene

material: Glass Vitrine, WiFi Speaker, MDF

'Artificial Intelligence' writing is a dialectic equation of the various factors of the 'Digital Age'. Logic, Time, Language and Probability Space are main objectives of this complex equation. Written 10 years ago, the speculative model of its theory is followed by Lalou today in its practiced form, in her process of replacing herself as an operator and an artist at work by the learning machine

Commissioned as part of the exhibition 'Leaps and Bounds', at the Project Gallery Space of ISCP-New York, curated by Selby Nimrod. Supported, in part, by the Center for Curatorial Studies, Bard College; Greenwich Collection Ltd.; New York City Department of Cultural Affairs in partnership with the City Council; and New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

<https://vimeo.com/274976641>
password : Selene



OPERATED

performance installation & video live feed; 2015

In 2015 I decided to create two different events; one 'setting' for a specific audience (OPERATED) and later one for a casual audience (The Operational Model). The specific audience was chosen with the characteristic of the common interest in the image production, which would provide them with more accessible communication tools and a common language ground. The outcomes of the 'specific audience' event were open to the public- a casual audience- a few hours after this first event took place (the terms specific and casual audience were primarily used by Stephen Willats, by whom I have been inspired and followed his logic of social instigation). Both groups of viewers, specific and casual, were invited to enter into the logic of the work. The first group consisted of those experiencing the work from the angle of correspondence of their presence. The invitation to this specific viewers marked the beginning of the setting, inviting the first group under specific viewing positions in relation each ones own expertise in image production. The second group, was there to observe the correspondence.

The groups chosen has been delivering different modes of evolution in the experience of a durational work and within 'the performance act of looking'. That within the direct specifics of each group in the shared common language. Main guidelines of 'the operational model is the group's focus and the societal relations that can be speculated. This speculative method along with a live direction can easier deliver an immediate feedback to the group's own behaviour. In order to intensify the awareness and focus in relation to each ones presence, a white architectural space is chosen to provide an empty layout. The thread between the divided spaces and the various reception views is precisely directed by the gaze of the cameras. Or else based on a cinematic environment's architecture using time as the main narrator. A variety of cameras and a variety of time slots has been building a type of web.



OPERATED attempts to subtract the event from the event while developing it at the same time of staging it, directing it and interacting within its own logic. The tension of the event starts by an invitation call to a specified audience. The invitations include a number of time slots, acting as a basic script of presenting the roles of each one attending to the rest. The audience can shift their position under a certain system of instructions within the accumulation of viewing. Each member audience has a floor plan of the space with a particular route. The printed floor-plans contain different routes supporting the independent roles of the attended. A series of 'instructional notes' are formulated in relation to the spatial arrangements.

The decision of specifying the audience gives the intention of creating a subjective experience and a particular model of instigation vs a none specific audience, a so called casual audience, that can benefit from the results confined within the specific one. The operation of a specific audience necessitates engaging in its modes of observation in order to build a predictive model of its behaviour. In the case of a casual audience, a model would probably revolve around its elaborate or commonly shared social behaviors and languages, whereas in the case of a specific audience it would be closely linked to the restricted routines, language terms and rule structures of that group.

OPERATED 2015; documentation

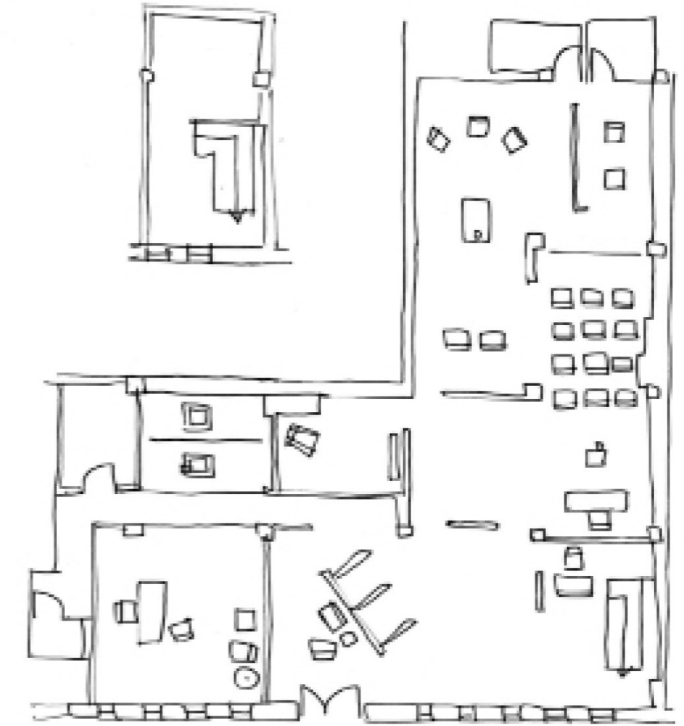
This 15 min excerpt includes audio parts from a public talk about the exhibition 'The Operational Model' as a result of the OPERATED #3, with specific invited viewer Geirtrude Finnbogototir Hjorvar and Sjord Westbroek as the casual viewer. The entire video footage was live screened in the live work OPERATED #3 and during 'The Operational Model' exhibition at MoMart project space, as well as during the lecture performance 'The Operational Model' at Athens Performance Biennial, GR (2016) and 'Jungle' symposium at University of Leicester, UK (2017)

sound begins at 6'39''

<https://vimeo.com/202264794>



time :





The Operational Model

installation & lecture performance; 2015

Within the Art Environment different operational models of art tend to coexist. The artist's adherence to a particular model tends to determine his or her social grouping within the Arts.

Operational Models also play a large role in defining Social Territories.

Within social groups there are sub-groups that are linked to various modes of the operational model. It is between these sub-groups that any social ideological conflict or polemical interaction tends to be confined, rather than between the larger social groups to which they belong. [...]

OPERATED, 2015; video work

no sound

<https://vimeo.com/291795161>
password: oper



The Operational Model, 2015

'The Operational Model' is an exhibition including a lecture on the performance act of 'the looking' based on the installation work OPERATED #3; a work developed and concluded within a specific group of invited viewers from the Amsterdam Visual Arts Circles. It is an opening to a logic of an installation where a viewer becomes an observer, an observation point and again a director of the gaze with a fade out to the installation's own system through the direct feedback. Yet the original live event is using an elaborate apparatus system. On the exhibition view of 'The Operational Model' the apparatus is replaced by a diagrammatic representation in place.

medium: installation, video work OPERATED, lecture performance 'The Operational Model'

Commissioned by MoMart base for independent & emerging artists Amsterdam 2015 as part of Making Spaces IV with the kind supports of Amsterdams Fonds voor de Kunst

performances of 'The Operational Model' lecture:

2015 MoMart, Amsterdam-NL

2016 Performance Biennale, Athens-GR

2017 Jungle Symposium, Leibster-UK



TIME LAPSE

performance installation; 2012

TIME LAPSE, 2012

Defining a systematic narration 'timelapse' represents the moment of becoming. Continuing a main research principle: using glass material structure as 'brain lens', the work time lapse practises the duality of an 'intermediary cognitive space' within an architectural study. In a specific location which serves as an Artist Club since the 1870's, with an interior design by the architect H.P. Berlage. 'Time Lapse' is a route over 700 square meters and within 7 different rooms where a viewer experiences a relation of being an observer of her own registration in space as a choreography of the body's representation.

medium: space of Arti et Amicitiae, interior design by H.P. Berlage, wifi camera, surveillance camera, computer, video projection

At Arti et Amicitiae Amsterdam
 Commissioned by FLAM Live Art Festival 2012 and supported by
 Amsterdam Fonds voor de Kunst
 performing: Maria Lalou, Astarti Athanasiadou, Skafta Aymo-Boot



room V



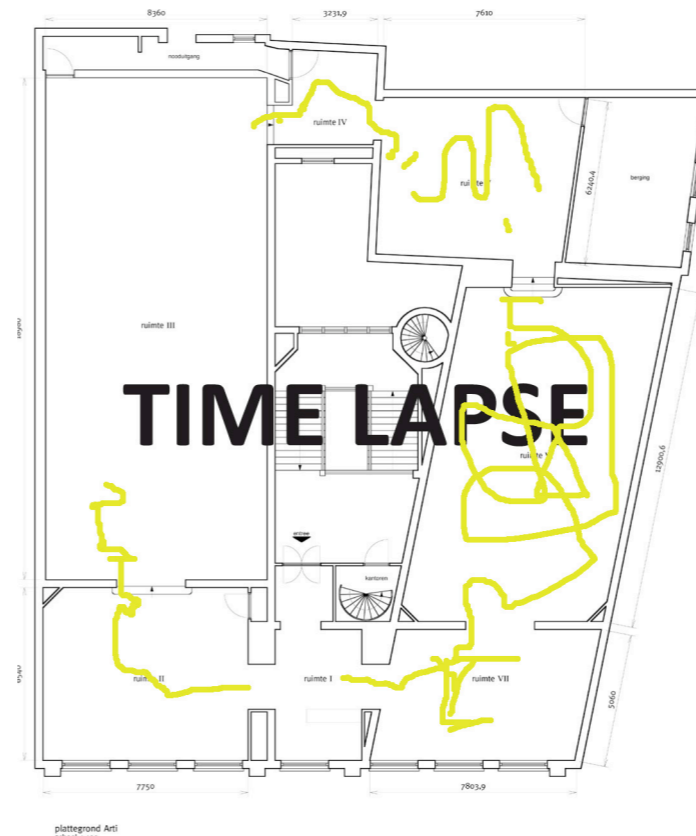
room VI



room VII



room III



TIME LAPSE, performance installation views (left & right)

TIME LAPSE

A time-lapse always occurs between the event and our thinking about it. Nothing happens in the present; everything is "always already" behind us, from the standpoint of time. There is no present tense, and therefore there is no presence.



a spect

installation; 2015

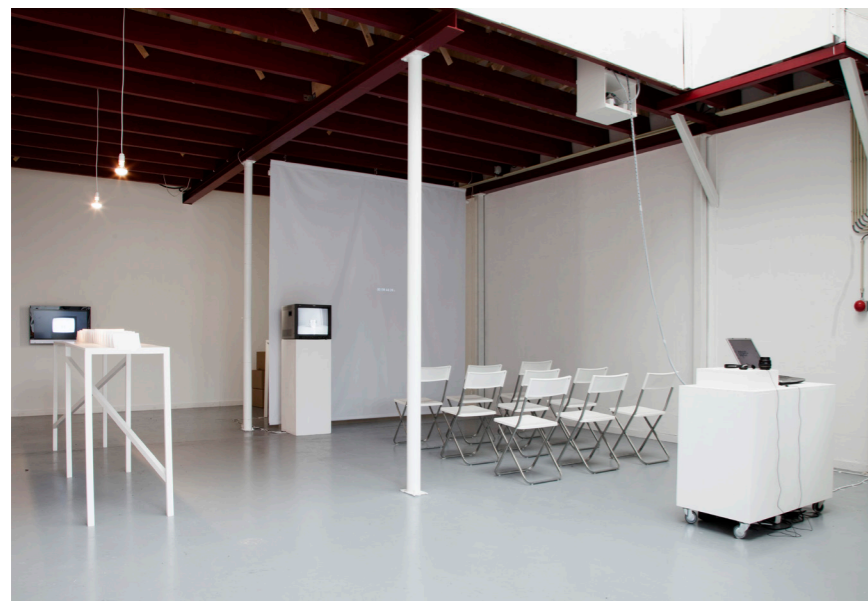
a spect, 2015

Maria Lalou's performative exhibition 'a spect' departs from the presence of a peculiar reflective object, a seminar performance and its script. What is a stage without performers and how a work can be activated in the absence of 'actors'? Who are the actors anyway? a spect is a quest into the theatre of consciousness where visitors become viewers of sights and where memory suggests future experience.

The presented book [theatro] is a rhythmical reading experience, a 5,5 meters long transcript of a seminar performance, reflecting its original pulse and duration.

The staged event IAMA 'Φ' on the 27th of June is a performance that attempts to trigger imagination of a particular existential state via constant tension and recurrence. The two characters of [theatro], A and B, are performed by a single person.

commissioned by Onomatopee Eindhoven-2015
supported by Mondriaan Fonds



A now I feel as

[A] I SEE FRAGMENTS OF YOUR ARMS

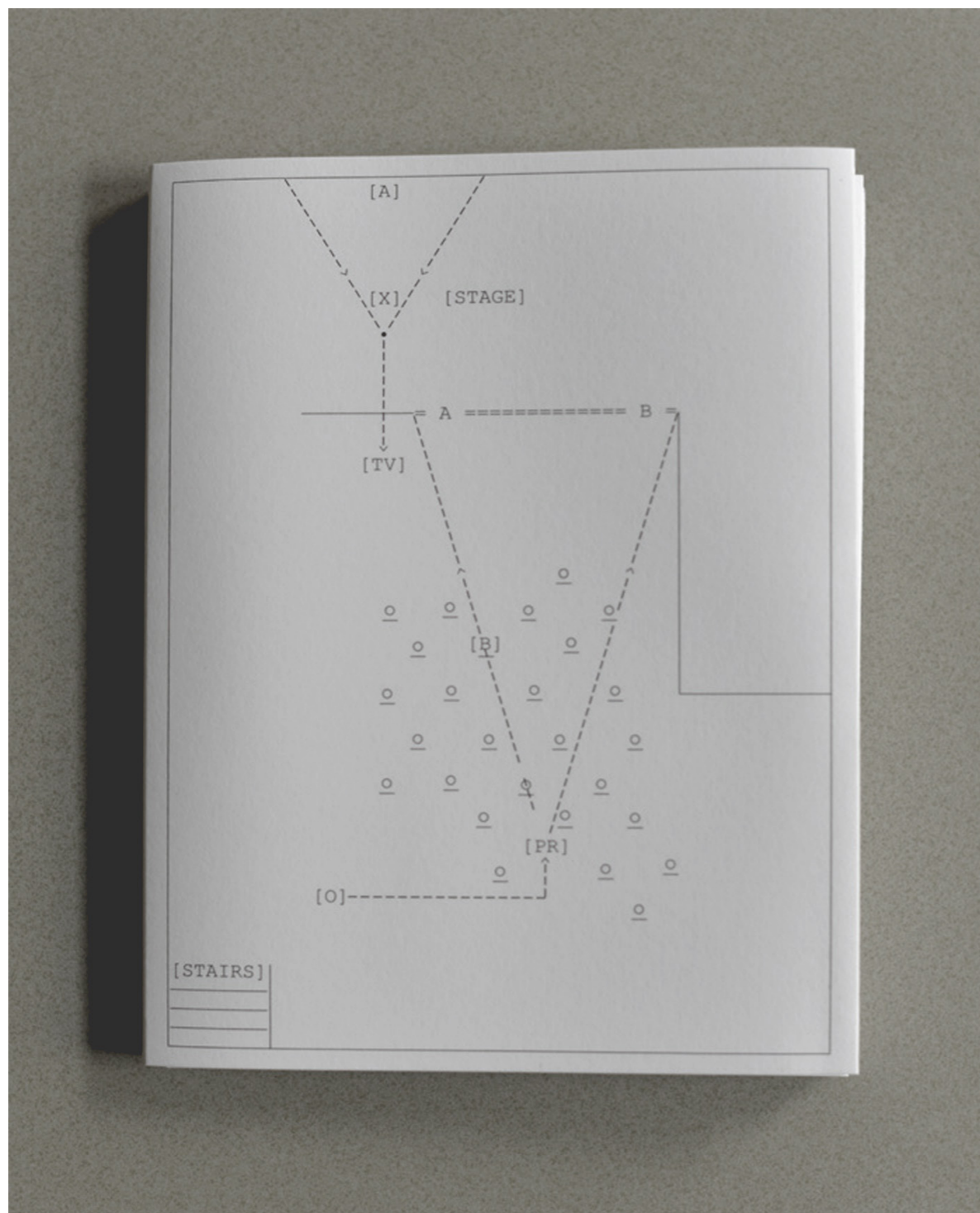
[B] THEY ARE FOLLOWING THE AXIS
SHAPING THE SPACE, THE EMPTINESS
AND EVERYTHING AROUND IT

EVERYTHING GETS LOST
NOTHING EXISTS

[A] YOU HAVE ALMOST TOUCHED MY

[B] BOLD

A wou
B h



[θέατρο]-[theatro], 2015

The book [theatro] is an attempt to create a written script after the performance is finished. 'theatro' is the performance of an inner dialogue as a registered system of relations visualized in the principle of a book. The counting of time while reading through a 5,5 meter script is forming a blank space that represents a silence.

[theatro] is based on the seminar performance 'PUZZLE', that took place at FROWN, Athens. In this work Maria Lalou uses two software platforms for writing. Powerpoint for the pre-fabricated text and a live performed text in Word, both projected on the screen from her computer. This verbatim transcription of the piece has several functions. Next to being the documentation of the PUZZLE performance, it also serves as a script for the new play, 'I AM A "Φ"' that premiered at DasArts on the 5th of June, 2013, Amsterdam. Staged and performed by Maria Lalou [O] with Tania Theodorou [reading all parts of A and B].

The architectonic theatre features various objects and [theatro] expands on the notion of 'view' ('thea' in Greek, where the word 'theatre' comes from). The word 'view' is also the root of the word 'theory' [coming from the junction of the words 'thea' (=view) and 'oro' (=to perceive)]. Intending the theory as practice, I composed [theatro] as an act of theory.

[theatro] book was developed in collaboration with graphic designer Y.Y.Wong & Werkplaats Typographie-Arnhem and includes an introduction by Alena Alexandrova. Published by Onomatopée in 500 copies.



PUZZLE

seminar performance; 2012

In 2012 I initiated and organized together with the project space FROWN in Athens an open call to participation of Seminar Performance PUZZLE. PUZZLE group consisted of Katerina Drakopoulou [A], Maro Zacharogianni [B], Maria Lalou [O], Mirrored Glass Object [X] and a live feed camera. After 24 hours seminar between us the last phase of the work was the relation to an audience. In PUZZLE, while the research tool is a glass mirror object, the practical development of representational expression is the reason - the language. The language in visual form, in speech and in writing is exposed and manipulated from the different positions. The word 'view' is exposed, graphically, as a documentation, as well as scenographically with given graphic design, and predisposes on the next moment of time. Using the structure of space and the fact that the stage of the performance is a set of screens that changes direction addressing the viewer's point in some moments to the performers and in others to the audience. Three public performances established the unsubtle point of departure on the view of the audience-the spectator.

The performance work as of its complex structure led to the analysis of the word composed after its finissage, and was written for 'activate' peer reviewed magazine published by Roehampton University in London. A full body transcription of one of the public performances became a script for a play transformed to a performative book object as my book [theatro], my gesture towards the practice based part of theory. The [theatro] book became the base for another performance 'I AM A Φ'.

PUZZLE, 2012

Puzzle is a performative event that names itself theatre of consciousness. It stages, or more precisely over-stages a generic scene — two actors interact with each other and with an object on a stage covered by a screen on whose surface is projected a film sequence of the fragmented dialogue between them. An additional TV screen placed next to the stage renders visible the live performance on the stage. Live comments typed by an 'operator' follow the film sequence and are reversed successively so that they become legible for the performers and the audience respectively. The intermediate surface of the screen maintains its double function — to conceal and to be the place of an image. It is a membrane that simultaneously connects and separates the two performers and the audience. Theatre finds itself suspended or dismantled on several levels.' A. Alexandrova

During a 24 hours seminar, two performers are interfering one with the others' perception via a glass mirror object, describing the visual representation of their consciousness. In a 50 minutes duration open performance the audience experiences the relation of the two and the mirror on a television screen. An operator (Lalou) is instructing the perception of view of both the audience and the performers from an operating desk behind the audience placing the viewers' perception in the center of space and action.

commissioned by FROWN art project space in 2012 in Athens with an open call for participation

supported by DasArts Trust Fonds

performance: Maria Lalou, Katerina Drakopoulou, Maro Zacharogianni





**[-], 2012; video work
37'02''**

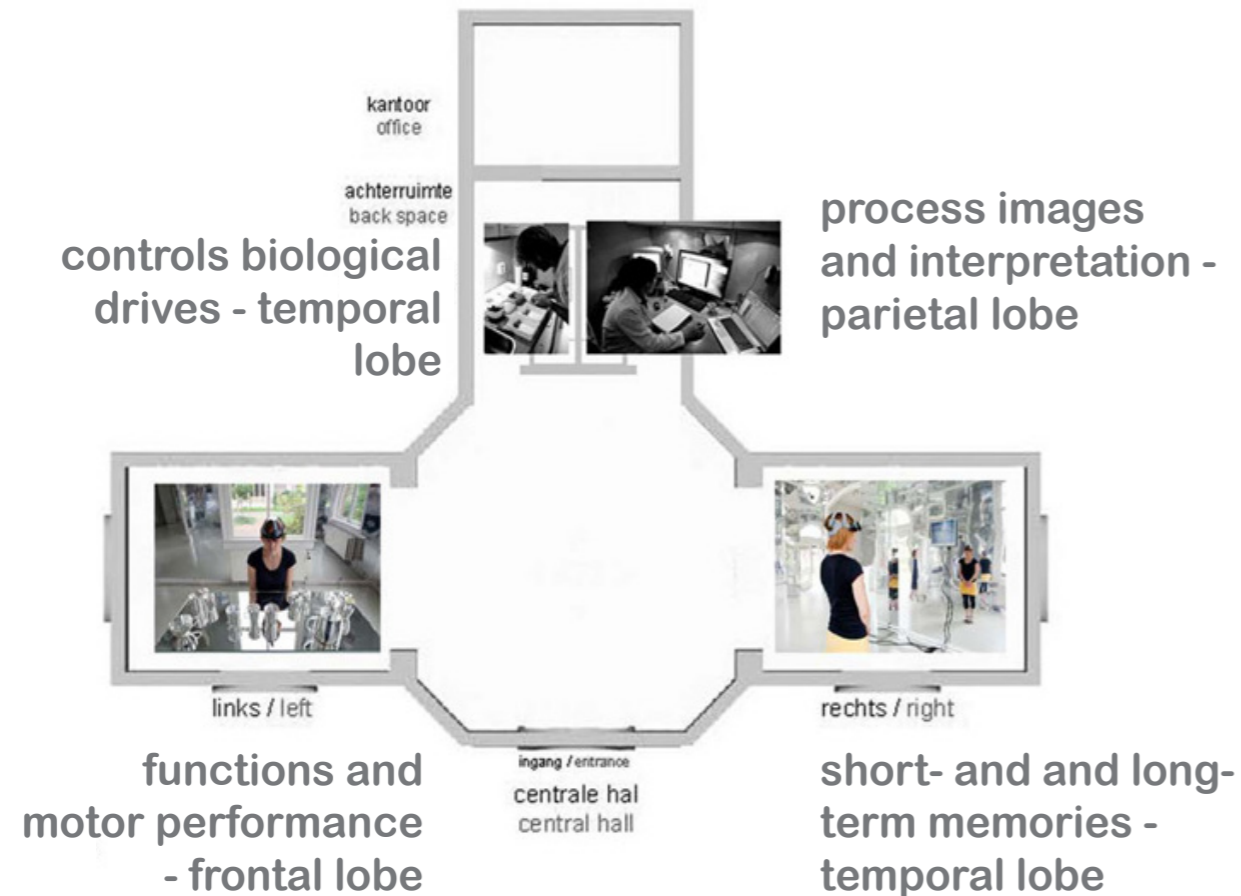
A continuous temporal sequence of 'v' hours is addressing the conciliation and parallel relationship of the viewer with her view, as form of awareness, a space through indirect view that questions reality. A camera is recording the live feed on a monitor screen from a surveillance camera input watching performer A and performer B and their on going interaction with glass mirrored object X.
performers: Katerina Drakopoulou, Maro Zacharogianni
[-] was produced during PUZZLE seminar performance and has been exhibited as an independent work during a spect exhibition project

<https://vimeo.com/291806328>
password : PUZZLE



supper effect

live sculpture; 2011



A mirrored object is like an erased space, a space that once again opens new projections and subjectivities, where notions such as gravity and time are questioned.

In Supper Effect, the viewer was present in different ways; once physically, and then by looking at the body's reflection of movement in a mirror table, where she was seated to eat food placed inside thirteen glass, mirrored containers. Additionally, there was a virtual image in the recording of the movements on the mirror table, via a Wi-Fi camera placed on the forehead of the one tasting the food, and, lastly on the screening of the recording of the horizontal image on the mirror table via a computer monitor placed vertically on the wall in a separate part of the space.



supper effect, 2011

The interdisciplinary project supper effect is examining the perception of time in a mirrored environment using a sensory experience of taste, smell and touch as a live performative trajectory in an endless repetitive space. A live performed research using the architecture of space in relation to the symmetry of the brain. The objects are wiring the relation between space and identity.

It is a live sculpture composed by the architectural location of the former surgical rooms of Amsterdam's civic hospital, designed by the architect Alvan Gedron 1890, mirror glass, wood, metal, wifi cameras, computer, monitors, food ingredients.

supper effect interdisciplinary project took place in 2011
 OutLINE Gallery, Amsterdam curated by Alice Smits. Supported by
 Amsterdams Fonds voor de Kunst

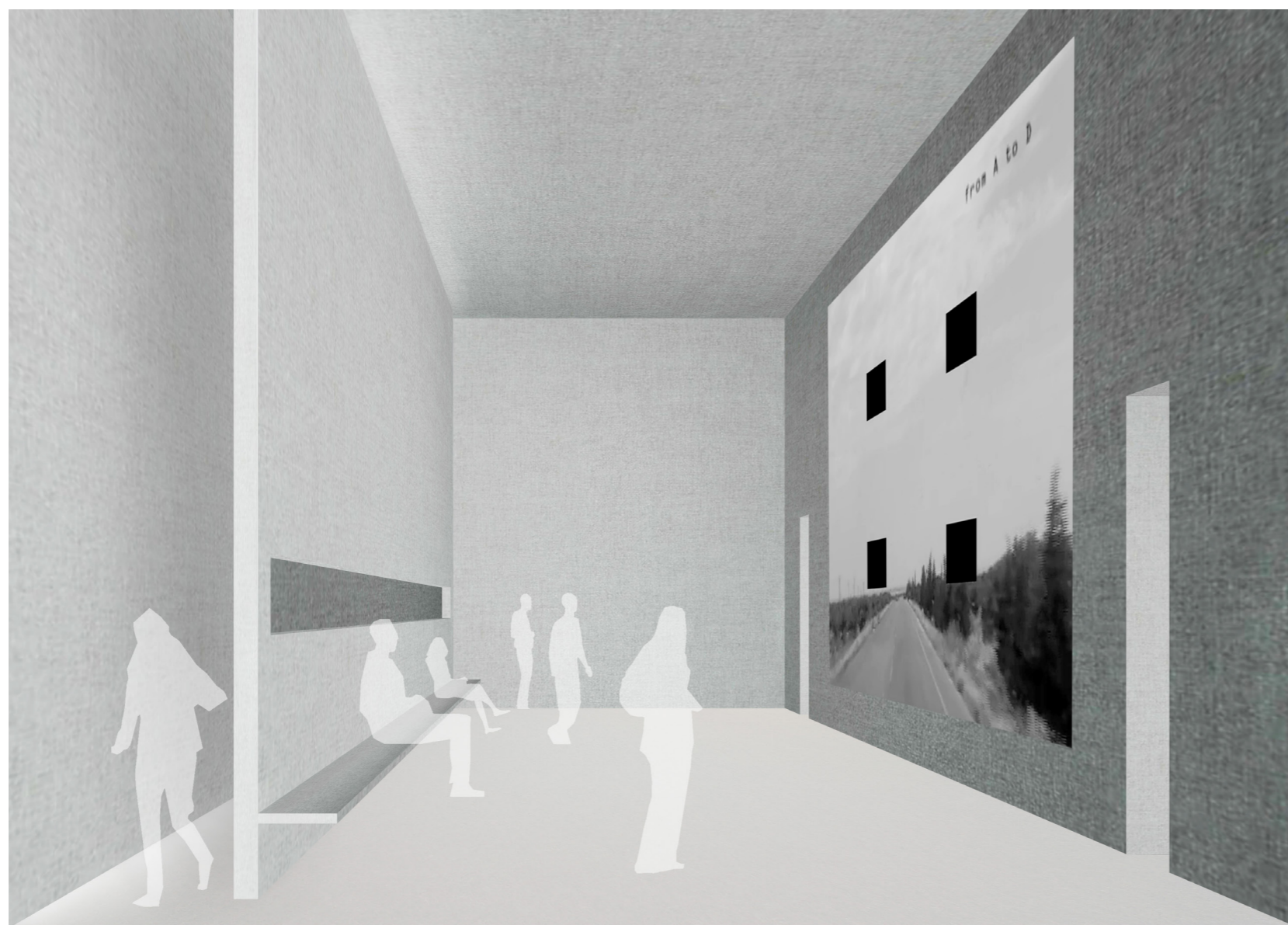
supper effect 2011, documentation
 0'00''

<https://vimeo.com/168011507>
 password : oper



POSTPRODUCTION

installation & accumulated film; 2017-...



shortlisted proposal for the Greek Pavillion 57th Venice Biennale, 2017
artist : Maria Lalou
curator : Jacqui Davies
architecture : Maria Lalou & Skafte Aymo-Boot
composer & software developer : Marinos Koutsomichalis

POSTPRODUCTION, 2017-...

POSTPRODUCTION is an exhibition that enables the audience to alter and change the narrative arc of a documentary film through the act of watching it. The exhibition will probe and destabilise notions of social context, and truth in relation to the fictional agenda of history. A physically grey space where the viewing process is affecting the way the documentary footage is received. The installation orchestrates a polyphony of perspectives relating staged realities in response to the physical presence of the viewer and a non-linear film composed structure by a database of footage, and a unveiling rolled text describing the footage.

The viewers are invited to deconstruct a narrative through a series of terms used in postproduction as text over image that lead the narrative. Terms as cut, track, reverb, close-up, base are displayed as text on the footage, associating the part of the journey and the view of the narrative in another moment in history, relating to the contemporaneity of the locations and the live postproduction.

POSTPRODUCTION is between a real documentary and the history which in this sense is constructed and therefore can also be seen as fiction. In the film production process where there is a shooting schedule, a scenic design, a storyboard, and one or more layers of narration, post production is seen as the part that follows and therefore less important in the creative process, however in most film made now, much of the process is in fact what could be considered to be postproduction, entire films are constructed using the tools of post production from their conception, the recorded material if it exists at all is so completely malleable, in the same way that clay is not seen as a work of sculpture the footage or recording is simply the raw material from which the film is constructed and made in post production. Jacqui Davies



preproduction of POSTPRODUCTION, 2010
video material
duration: 3'52''

<https://vimeo.com/168033224>
password: virtual thoughts



POSTPRODUCTION, 2017- ...
video material / test clip
duration: 8'10''

<https://vimeo.com/201912323>
password: virtual thoughts

The journey I undertook using the same routes that are now travelled by those seeking to flee Syria for their safety of to Greece, and from Greece they are often sent back along those same roads to Turkey, carrying their bodies, some precious belongings and their memories.



EEoME

sculptural installation, performance, documentary footage, 2010

Pre-Production of POSTPRODUCTION:

In April 2010, just after the Icesave referendum (Icelandic loan guarantees referendum), during a research residency in Netherlands I began to make a body of work that responds to the events resulting from the financial crash in Europe. Working at the glass lab of the National Museum of Glass in Leerdam, I started to glassblow a mass amount of glass pig containers. [the vessel in the form of a pig has its roots in the ceramic material pygg, initially found in the area of Izmir of Minor Asia, during the archaic years. Later on it has got its name by the British that formed the shape of the pig for educational reasons]

That same period I was invited with a video-installation work by the 6th Video Art Festival in Athens that took place in 'Technopolis' -Industrial museum of Athens, and in the 2nd Contemporary Art Exhibition in Damascus called 'Living Spaces' curated by Abir Bhoukhari & AllArtNOW. I began a long journey, carrying the glass objects in a large wooden crate, first back to Athens and then on to Damascus and Istanbul. In Istanbul I have organized 2 adhoc performances with one attempt for a public space performance on the bridge of Bosphorus which secured my entrance to bureaucracy in Istanbul, and a performance in the Sultan Achmet Parki, between Hagia Sophia and the Blue Mosque. It was May 2010, the beginning of the financial crisis in Greece, a few months before the war started in Syria and just before the first discussions about Turkey becoming part of the EU.



7 May 2010 - Athens



11 May 2010 - from Chios to Izmir



12 May 2010 - Izmir



4 June 2010 - Damascus



11 June 2010 - from Antioch to Antakya



12 June 2010 - Istanbul

EEOME



EEOME, installation view Athens - video art festival at Technopolis Industrial Museum (left), installation view - detail, Athens (right top)
installation view in Maktab Anbar, Damascus AllArtNOW festival-Living Spaces (right bottom)



EEOME, 2010

EEOME (Economic Express or Mobility Express) is the journey of an avatar in physical space, as a metaphor of hybrid social environment; Questioning conceptions of time and space and the identity within time-space; the virtual and physical, natural and artificial, fiction and reality. The performance is based on improvisation, composing an action through the embodied sense using the object of the transparent glass containers in the shape of piggy banks as in the form of virtual thoughts.

Economic Express or Mobility Express is a mirroring of a liminal zone identifying a form of embodiment and a metaphysical relation of the human within space-time.

medium: performance, installations, video

materials: glass, wood, newspapers

performance & installations:

Athens - video art festival at Technopolis Industrial Museum and in Athens Parliament Public space

Damascus - 'Living Spaces-All Art NOW' and

Istanbul - Sultan Ahmet Park

commissioned by 6th Video/*Art Festival Athens & All Art NOW Damascus

supported by Athens Video/*Art Festival 2010, AllArtNOW festival-Living Spaces-2010, Ministry of Culture and Tourism Istanbul, NIASD-Nederlandse Instituut voor Akademische Studies Damascus, Glas/s Lab of National Museum of Glass in Netherlands, Gerrit Rietveld Academie, Holland Hellas transportation Group, InterRail Trains



EEOME



a-symphony

performance; 2013

a-symphony, 2013

a-symphony is a site specific performance for two performers, two cameras, the Amstel forest park in Amsterdam and a modernist building from 1972, built specifically for exhibitions.

Two characters in similar and in-difference, one becoming the mirror of the other, are finding the center within their physical presence in space, relating and co-existing, one being always in the visual field of the other. They are connecting through a thread of the camera lens signifying the distance in space by marking the appearance of the total of the two in a frame. Working in the surround experience of building, site and an openness spectrum of a forest-park, the presence of bodies in space co-relate to the identity of the building and becomes an inspiring structural constraint of the composition. The geographical location as well as the history-chronicle of the building, a rectangular modernist form with the characteristics of the presence and absence of its glass structure became main parts in this first composition. It enabled our physical connection through the building on the site, seen as the fundament of a choreographic score within the existence of public; the performance role as the body in architecture.

a-symphony is a performance in duration of 240' conceived and performed by Maria Lalou in collaboration with Anna Orlikowska commissioned by Zone2Source, curated by Alice Smits for performance program 'Midsummer Nights's Dream', Amstelpark, Amsterdam

The interdependent relation between antisymmetry and symphony is demonstrating: how does 'a space' relate to 'the event' and how a rapture takes place between the parallel and the simultaneous'.

a-symphony, 2013; documentation

<https://vimeo.com/73607860>





oracle

audio visual performance; 2008

oracle, 2008

In 'oracle' people's movement, rotation and speed trigger the interface and thus generate the projections in front of them. The number of the spectators, their position and distance between them affect the soundscape and visuals of the installation creating a responsive display of video projections and sounds..

Entering the installation space, a projection of a graphical interface appears on the floor's surface. A wide lense camera, placed on the ceiling, is tracking the motion of people in the room. When a person decides to stand still, the projections unite into a single picture - the oracle's answer to that person, that stays frozen until he moves again.

Oracle was commissioned by e-mobilArt residency for the 2nd Biennale of Thessaloniki and was supported by e-culture 2008-2013

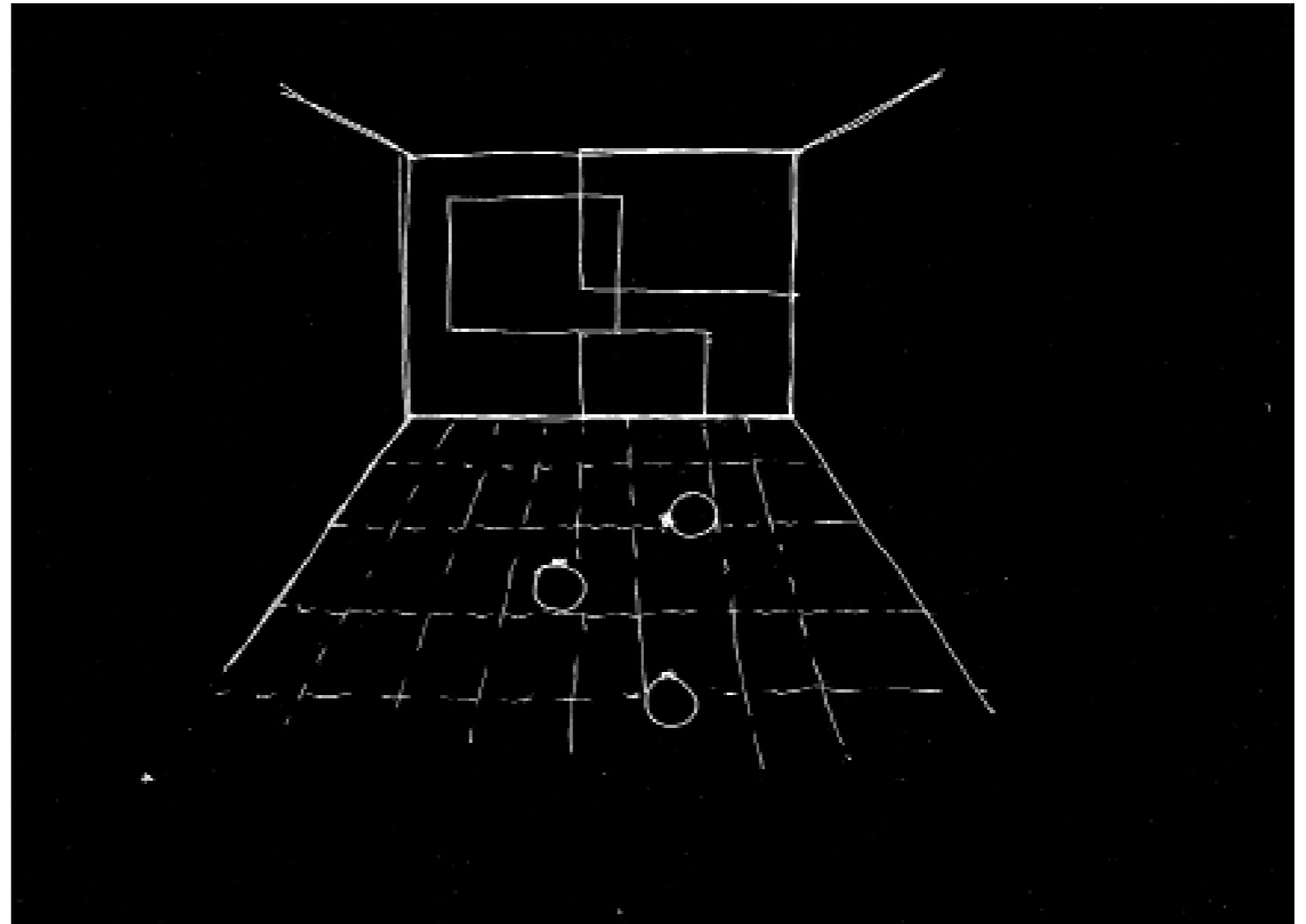
Materials: Camera Tracking System, Generative Algorithm, Online Photo Database, Sound
Dimensions : 5m (length) X 5m (width) x 6m (height)

A contemporary mirror.

Different meanings of an oracle are found in many ancient cultures such as I Ching, Kabbalah, Delphic Oracle, Akashwani. As an allegorical process it reveals different perspectives for known situations and conditions in a poetic way. In contemporary society, pervasive and ubiquitous computing redefine time and space, often supplanting an experience with invisible "Data". Has "Data" become our prosthesis?

oracle 2008; documentation
0'00''

<https://vimeo.com/19541805>



Oracle is an installation forming a responsive environment by the collective 'theggroup': Maria Lalou, Evi Malisianou, Etienne de France, Fernando Velazquez, Julia Carbonera Girgas.



[UN]FINISHED

research, installation, performance; 2012-...

We consider our methodology a type of contemporary archaeology. We focus on recording, analyzing and collecting historical data of the endless number of concrete skeletons which are reminiscences of a central period of the development of Athens from the middle of the 20th century and onwards.

Within the last years [UN]FINISHED has been invited to exhibit one of the buildings during Contemporary Art ReMap 4 - September 2013, hosted for a research period in the Danish Institute of Athens - December 2013. Furthermore, Edzard Mik wrote an essay on the work that was published in the magazine 'De Gids' in Amsterdam - October 2014, recently translated and published at Athens Review of Books - February 2018.

In April 2018 Lalou and Aymo-Boot were invited to present [UN]FINISHED for 'The Case of Concrete' and contribute to the panel at the Architecture of Princeton University School of Architecture, co-organised by the Visual Arts Program. In March 2018 [UN]FINISHED Walk was commissioned by studio An Fonteyne, ETH-Zürich for 'Athens - (New) beginnings'. 'The act of projective architecture' lecture was performed at Gerrit Rietveld Academie - Amsterdam 2014, at IUAV - Venice 2015 and at Cittadelarte Fondazione Pistoletto - Biella 2016. Their second exhibition on the project with the title ARTEFACT took place at Green Park - Athens in June 2016. In September 2017 Lalou and Aymo-Boot were invited by curators Elpida Karaba and Glykeria Stathopoulou to contribute a work for the exhibition 'Tourismos' at 'the symptom project' in Amfissa, Greece, for which they created the installation ANTIMONUMENTS 1964-2013, presented later at 'Home Sequence', Amsterdam in July 2018 organised by Tao G. Vrhovec Sambolec and Sascha Pohle.

At the moment [UN]FINISHED is moving towards its first overall publication and exhibition planned for 2018-19.

The project [UN]FINISHED is kindly supported by J.F Costopoulos Foundation and the Danish Arts Foundation.

[UN]FINISHED
ANTI MONUMENTS 1964-2013



**BUREAUCRACY, 2016; video
6'22''**

<https://vimeo.com/233450543>
password: concrete

ANTIMONUMENTS 1964-2013, 2017

An installation by Maria Lalou & Skafto Aymo-Boot as part of the TOURISMOS exhibition in Amfissa, curated by Elpida Karaba & Glykeria Stathopoulou.

Adjustments and changes to laws relevant to the building during years of being left as a concrete skeleton create a legal impasse making it impossible to finish the construction, practically forever conserving the concrete state of the building. This creates the condition of the anti-monument: an open concrete structure without evident cultural historical value, preserved by law in the state of an unusable space in the city..

With its character of a ruin of a forgotten purpose the unfinished building is at the same time pointing to the past and to the future. A frozen moment of time decaying ever since volume reached that concrete state.

Installation: framed images of 16 buildings, 6 min video BUREAUCRACY, office table, chairs, index map of data of circa 170 buildings in Athens and address index to the 16 selected buildings

the act of projective architecture, 2014 documentation 5'

<https://vimeo.com/182383740>



morphological typology: Upper level [UN] structure :
multiple story / free standing / free form
municipality: Vironas (greater Athens)
address: Stratigou Rolou 10 & Dikaiarchou



morphological typology: Upper level [UN] structure :
multiple story / free standing / stepped floors
municipality: Athens
address: Paramithias 16 & Salaminos

the act of projective architecture, 2014

The act of projective architecture is a live lecture performance presenting the history of a concrete skeleton in Athens. It presents an introduction to a research about un-finished buildings in Athens showing interviews, videos and a site specific installation in one of the buildings selected from the archive of the project.

The project [UN]FINISHED is a kind of contemporary archaeology. It works with the notion of the anti-monument: in the same way there are regulations and rules defining which structures are of such cultural historical value that they can be listed as monuments, other regulations and rules are often the reason for the unfinished state of the buildings. Characteristics of those volumes are the pillars and the horizontal surfaces reminding of the structure of an ancient Greek temple.

Performed at Cittadelarte Fondazione Pistoletto - Biella, 2016 UAV - Venice 2015 & Gerrit Rietveld Academie - Amsterdam 2014



[UN]FINISHED
the act of projective architecture

[UN]FINISHED
ARTEFACT



ARTEFACT, 2016

The installation 'ARTEFACT' unfolds part of the history of selected concrete skeletons from the archive in development of the project [UN]FINISHED, creating links between the exhibition space and the concrete cityscape outside it.

[UN]FINISHED is a project by Maria Lalou and Skafta Aymo-Boot, on-going since 2012. It deals with the politics of urban space by using the unfinished buildings as study objects and tracing their individual histories. Through these histories, unseen forces which have shaped the city are materialized and are collected in an atlas of urban blind spots.

Green Park Athens is the former cafe in Pedion Areos activated as a cultural space hosting theoretical talks, exhibititons and performances, looking for interventions organized in the 'here' and 'now'.

invited by Kostas Tzimoulis for Green Park Athens
<https://greenparkathina.wordpress.com/>



view of the total installaion from the public square



The common space (corridor) in the typical repeated floorplan



The room 701 - installation view



The reception view - during the performance

_____ / _____ [UN]FINISHED, 2013

An installation-performance with as protagonist the architectural archetype of the unfinished concrete building found everywhere in Athens. These structures, which are exposing the concrete skeleton hidden under the facade finishes of the buildings composing the cityscape, are closely linked to the history of the construction of modern Athens. The otherwise fenced off unfinished building facing Karaiskaki square got opened to the public on Wednesday 11th September, within the context of a biannual contemporary art festival which takes place in a central area of Athens within abandoned buildings. A spatial intervention recalls the memory of an intended function never realized, by drawing the floor-plan on each floor of the common and private areas of the initial architectural drawing from 1963. A route through the 8 story structure makes the ghost profile of the building, originally designed as a hotel, appear.

_____ / _____ [UN]FINISHED addresses the inaccessibility, the potential of the unused space and the relation of private and public in a direct yet performed way. With a volume of space and performativity of the bureaucratic process as properties, it suggests an ephemeral sculpture in the public space of contemporary Athens.

_____ / _____ [UN]FINISHED was commissioned by ReMap 4 Contemporary Art as an independent project in the area of Kerameikos-Metaxouregio, Athens

[UN]FINISHED / [UN]FINISHED

video work:

The Dialogue, 2018;
duration 1:30:07
video link : <https://vimeo.com/270908982>
password: encryption18

Black Box, 2017
sound of Black Box, loop
<https://vimeo.com/274976641>
password : Selene

OPERATED 2015;
2:29:18
<https://vimeo.com/291795161>
password: oper
no sound

[-], 2012;
37'02''
<https://vimeo.com/291806328>
password : PUZZLE

BUREAUCRASY, 2016
6'22''
<https://vimeo.com/233450543>
password: concrete

video material:

preproduction of POSTPRODUCTION, 2010
duration: 3'52''
<https://vimeo.com/168033224>
password: virtual thoughts

POSTPRODUCTION, 2017-...
duration: 8'10''
<https://vimeo.com/201912323>
password: virtual thoughts

documentation:

OPERATED, 2015;
<https://vimeo.com/202264794>
sound begins at 6'39''

a-symphony,2013; documentation
<https://vimeo.com/73607860>

oracle, 2008
<https://vimeo.com/19541805>

supper effect, 2011;
<https://vimeo.com/168011507>
password : oper

the act of projective architecture, short clip
5'
<https://vimeo.com/182383740>

<http://reaction-lalou.com>

