

Marios Stamatis

Selected Works 2024



Marios Stamatis

b. 1986, Greece

Marios Stamatis is an Athens-based artist, designer and educator. His practice includes sculpture, performance, video, sound and text. Through a de-centred physical and neural fluidity in the form of expression, his work explores the increasing influence of new forms of intelligence on the human psyche, intellect and ultimately the body, and how by embracing the interconnections between organic and non-organic life, affect becomes a vehicle for rethinking these transformative co-existences. His practice examines the human–nature–technology triptych relationships as well as the technological limitations of embodiment and the value of emotion in a digital capitalist society.

He holds an MFA in Fine Art from Goldsmiths University of London, and a BA in Graphic Design from Camberwell College of Art. He was a recipient of the Stavros Niarchos Foundation Artist Fellowship ARTWORKS 2022, and was awarded the Startpoint Prize in 2018. He has participated in various artist residency programmes and has presented his work internationally, in galleries such as Zabłudowicz Collection, Gossamer Fog, Arebyte, Assembly Point, Beaconsfield, weekend, Peckham Experiment, CAN gallery, Oversight, Fotopub, Centre d'Art Contemporain Genève, and Tower Hamlets Cemetery Park among others. His work has been featured in publications and platforms such as artforum, ofluxo, aqnb, and tzvetnik. Between 2016-2018 he has been a Visiting Lecturer at Camberwell College of Arts. He was the Associate Curator at Assembly Point gallery, and co-founder of the independent artist-run project space changing room in London. He is currently teaching at the Frances Rich School of Fine and Performing Arts at the American College of Greece, and is the cofounder of the creative practice Studio Precarity.

<https://mariostamatis.com>

<https://vimeo.com/mariostamatis>

SOLO & TWO-ARTISTS EXHIBITIONS & PERFORMANCES

2023

Heartbroken by AI, ARTWORKS, Athens, GR

2021

Tactile Ghost, cur. Elina Axioti, Castle, Antiparos, GR

2018

SLOW FADE, cur. Felice Moramarco and Sayori Radda, Gossamer Fog, London, UK

Soft Anonymity, Goldsmiths, London, UK

2017

Scenarios of the Pool, cur. Natalija Paunić, Peckham Experiment, London, UK

How Deep is your Love?, cur. Rebecca Sainsot-Reynold, Tower Hamlets Cemetery Park, London, UK

2016

I am eager to see how you look on the outside, commissioned by Nathalie Boobis and Insa Langhorst

SELECTED EXHIBITIONS & PERFORMANCES

2023

Hell Remains, cur. Arepo, Haus N Athen, Athens, GR

Shifting, cur. Florent Frizet, One Minute Space, Athens, GR

2023

UNBOXING CALLAS, cur. ATOPOS CVC, Greek National Opera, Athens, GR

Garden Shed, cur. Jonathan Hammer, Villa Bergerie, Aragon, SP

2022

Tassos Vrettos: The Forest's Riddle, cur. Nadja Argyropoulou, Nobel Building, Athens, GR

Dirty Laundry, cur. Marian Luft and ION, Keiv, Athens, GR

Collector's House, cur. David Krnansky, 38.17429042141923, 23.58474316242082, GR

Back to Athens, cur. Ariadne Tzika, Apart, Athens, GR

Up there my eyes were breathing, cur. Frauke Alina Becker, Raus Project, Athens, GR

2021

Art Athina 2021, cur. Konstantinos Lianos, Keiv, Athens, GR

Every Offbeat Step, Every Footprint Left, cur. Matyas Malac, Prisoning Museum, Uničov, CZ

Beyond Nostalgia Hijack, cur. Konstantinos Giotis, CAN Gallery, Athens, GR

PLAGUE SHIP, cur. Proto Gallery System, Mediterranean Sky, Elefsina, GR

Gardening (an indoor activity), cur. Georgia Liapi, Zoumboulakis, Athens, GR

2020

Urban Antibodies, cur. Konstantinos Giotis and Natalia Janula, weekend, Athens, GR

Lovebug, cur. Jinho Lim, Outsight, Seoul, KOR

Please Please me, cur. Vassiliki Plavou, The Symptom Projects, Amfissa, GR

Cra(u)sh, cur. Vassiliki Plavou, Grace, Athens

2019

Most Dismal Swamp, cur. Dane Sunderland, Arebyte, London, UK

Startpoint Prize 2018, cur. Radek Vana, Arti et Amicitiae, Amsterdam, NED

Unstitched Resources, cur. Insa Langhorst, Studio One Oh Six, Los Angeles, USA

Vocalis, cur. Alice Jacobs, Beaconsfield, London, UK

Genesis 2.1, cur. Vassiliki Plavou, Kappatos, Athens, GR

2018

Non-Standard, cur. Mattia Giussani, t-space, Milan, IT

Total Refreshment, cur. Felice Moramarco, London, UK

Accidental Encounters, cur. Hyperlink Athens, Grace, Athens, GR

2017

Fotopub, cur. Tereza Jindrová, Novo Mesto, SI

We're having a great time ;), cur. Mattia Giussani, at ROCKELMANN &, Berlin, DE

Pills and Potions, cur. Brenda Guesnet, Enclave Projects, London, UK

Use/User/Used/, cur. Mattia Giussani, Zabłudowicz Collection, London, UK

2016

The Day After, cur. Danai Giannoglou and Vassilis Papageorgiou, Enterprise Projects, Athens, GR

BYOB Geneva, cur. Eva Papamargariti and Loic Sutter, Centre d'Art Contemporain, Geneva, CH

Marios Stamatis (born in Greece) lives and works in Athens. His practice examines the human–nature–technology relationships as well as the technological limitations of embodiment and the value of emotion in a digital capitalist society. Through a de-centred physical and neural fluidity in the form of expression, his work simulates and explores the increasing influence of new forms of intelligence on the human psyche, intellect and ultimately the body, and how by embracing the interconnections between organic and non-organic life, affect becomes a vehicle for rethinking these transformative co-existences.

TEACHING, LECTURES & WORKSHOPS

2023 — present

Frances Rich School of Performing and Fine Arts, American College Greece

2016 — 2018

3rd Year BA Photography, Camberwell College of Arts

3rd Year BA Illustration, Camberwell College of Arts

2nd Year BA Graphic Design, Camberwell College of Arts

SELECTED PRESS

KUBAPARIS

<https://kubaparis.com/submission/388910>

ARTFORUM

<https://www.artforum.com/picks/beyond-nostalgia-hijack-86619>

OFLUXO

<https://www.ofluxo.net/clueless-agency-the-boat-is-leaking-no-one-cares-bottomless-chasm-awaits-curated-by-pgs-collective/>

TZVETNIK

<https://tzvetnik.online/article/urban-antibodies-group-show-at-weekend-athens>

<https://tzvetnik.online/article/lea-collet-marios-stamatis-at-gossamer-fog>

<https://tzvetnik.online/article/swamp-protocol-at-arebyte>

AQNB

<https://www.aqnb.com/2017/12/13/the-water-of-our-bodies-lea-collet-marios-stamatis-dive-into-dream-emotion-in-scenarios-of-the-pool-after-blue-interval/>

EDUCATION AND QUALIFICATIONS

2018

MFA Fine Art, Goldsmiths University of London, London, UK

2013

BA (Honours) Graphic Design, Camberwell College of Arts, London, UK

AWARDS AND NOMINATIONS

2022

ARTWORKS, Stavros Niarchos Foundation (SNF)

2018

Startpoint Prize, Nominated

Bloomberg New Contemporaries, Shortlisted

2017

Bloomberg New Contemporaries, Shortlisted

RESIDENCIES

2023

Villa Bergerie, Aragon, SP

2019

Ghost Camp, St. Imiers, CH



Tnúdgal's Descent (gitmo mixtape)

In the dimly lit expanse of "Tnúdgal's Descent," the work unfolds as a visceral exploration of the brutality that arises from a desperate compassion for societal change. The stage is set as an abstract realm, an arena where the struggle for transformation plays out in symbolic gestures and intense actions.

The work attempts to dissect the set of religious symbolisms that constitute the prehistory and history of the Christian idea of Hell so as to explore the ways in which its oneiric and bodily imaginary survives in the context of the contemporary world.

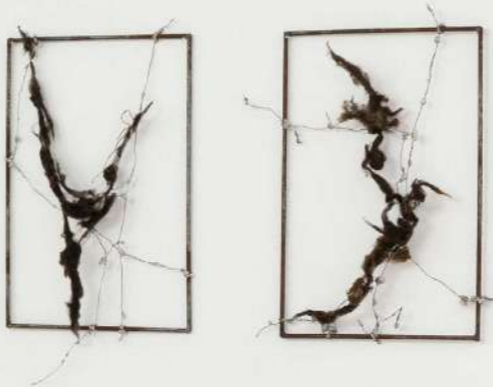
Originally presented at the exhibition Hell Remains curated by Arepo at Haus N Athen, Athens, 2024.











Conductivity study A & B

Alterations are present. Violent or not. Sometimes invisible. But their significations have repercussions. A spear in the air has magnitude for all.

Originally presented at the exhibition SHIFTING curated by Florent Frizet at OMS, Athens, 2024.











Are you writing to me?

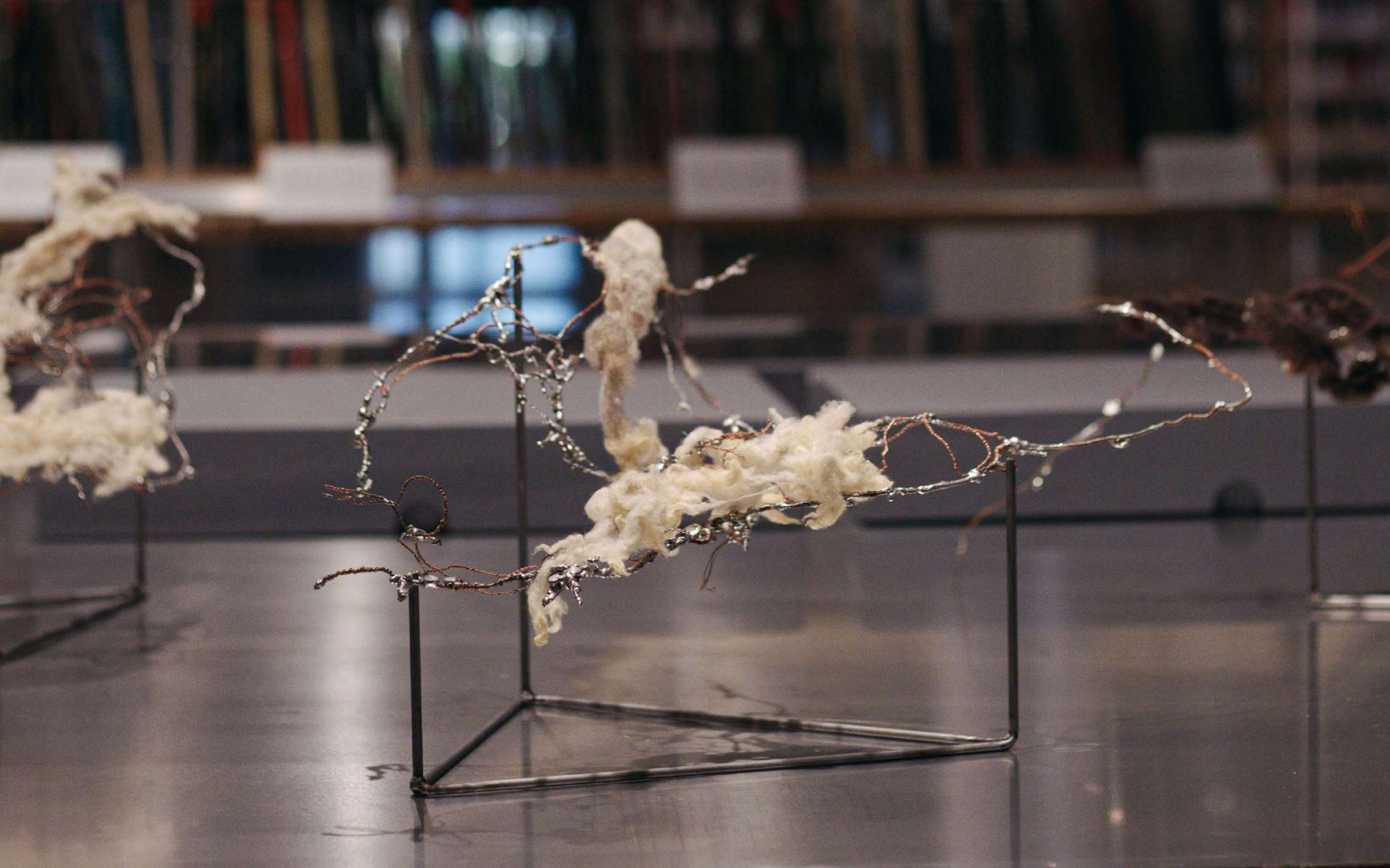
Drawing inspiration from the enigmatic concept of the Golden Fleece as a metaphor for the relentless pursuit of adoration and love, this innovative creation delves into the intricate dynamics between the corporeal form and the interplay of language and embodiment. A peculiar duality pervades the very essence of this artwork's genesis. From the methodical, precise craftsmanship involved in intricately threading and weaving, to the uninhibited, expressive manipulation of the materials used, giving rise to sculptures evocative of abstract drawings or the mysterious realms of asemic writing.

The artistic narrative is structured around a mosaic of fragmented embodiments, with the wool sculptures serving as poignant reflections of the tactile materiality of the human form. Complementing this physical representation, the video sequence navigates a delicate balance between abstraction and figuration, reflecting the poignant resonance of love letters that traverse the realms of the heart and soul.

Originally presented at the exhibition UNBOXING CALLAS curated by ATOPOS CVC at the Greek National Opera and National Library of Greece, Stavros Niarchos Foundation, Athens, 2023.

video link
<https://vimeo.com/900081183>







A top-down view of a glass filled with water. The water surface is covered in concentric ripples. In the center, there is a cluster of bubbles of various sizes, some appearing as small white dots and others as larger, more defined spheres. The lighting is soft, creating a gentle blue and white color palette. The text "to talk to you, even quickly." is overlaid at the bottom in a yellow, monospace-style font.

to talk to you, even quickly.



together



Are you writing to me?



Garden Shed

What remains of the aesthetics of ruins after Chernobyl and Fukushima? A continent of plastic drifts through the oceans, and the rediscovery of the post-covid province colonizes the last natural spaces. The rural enclosure is a thing of the past. Is inviting artists to the fields enough to turn them into cultivators? Roads that lead nowhere have precipitated a fall into the abyss, and herding people to the ovens is the last vestige of the commonality: what traces do we want to keep of this time?

Weeding a library means taking out the books that have been read for those that haven't (yet) been written. How do we carve out a living space in tomorrow's open world? The liminal has become an artistic category, a placebo for thought. Between the climatic panic and the discursive void of social networks, between Deleuze's plateaus and Latour's targets, can the fragile, transitory and multiple community of an artists' residency in the middle of nowhere constitute a refuge, or to the contrary expose, augment, divert?

In the folds of the mountains, Aragon is an open territory pierced by the ghosts of Ubu-roi and Hugo, Orwell and Tolkien, Goya and Torquemada. Can bringing together dreamers, fabricators, storytellers and inventors of forms, produce anything beside for a certain cold ebullition, a restrained eruption, a stationary excursion into the cluttered space of an adobe hut...

Text by Fabrice Bentot.

Originally presented at Garden Shed curated by Jonathan Hammer, Villa Bergerie, 2023.















Q310738

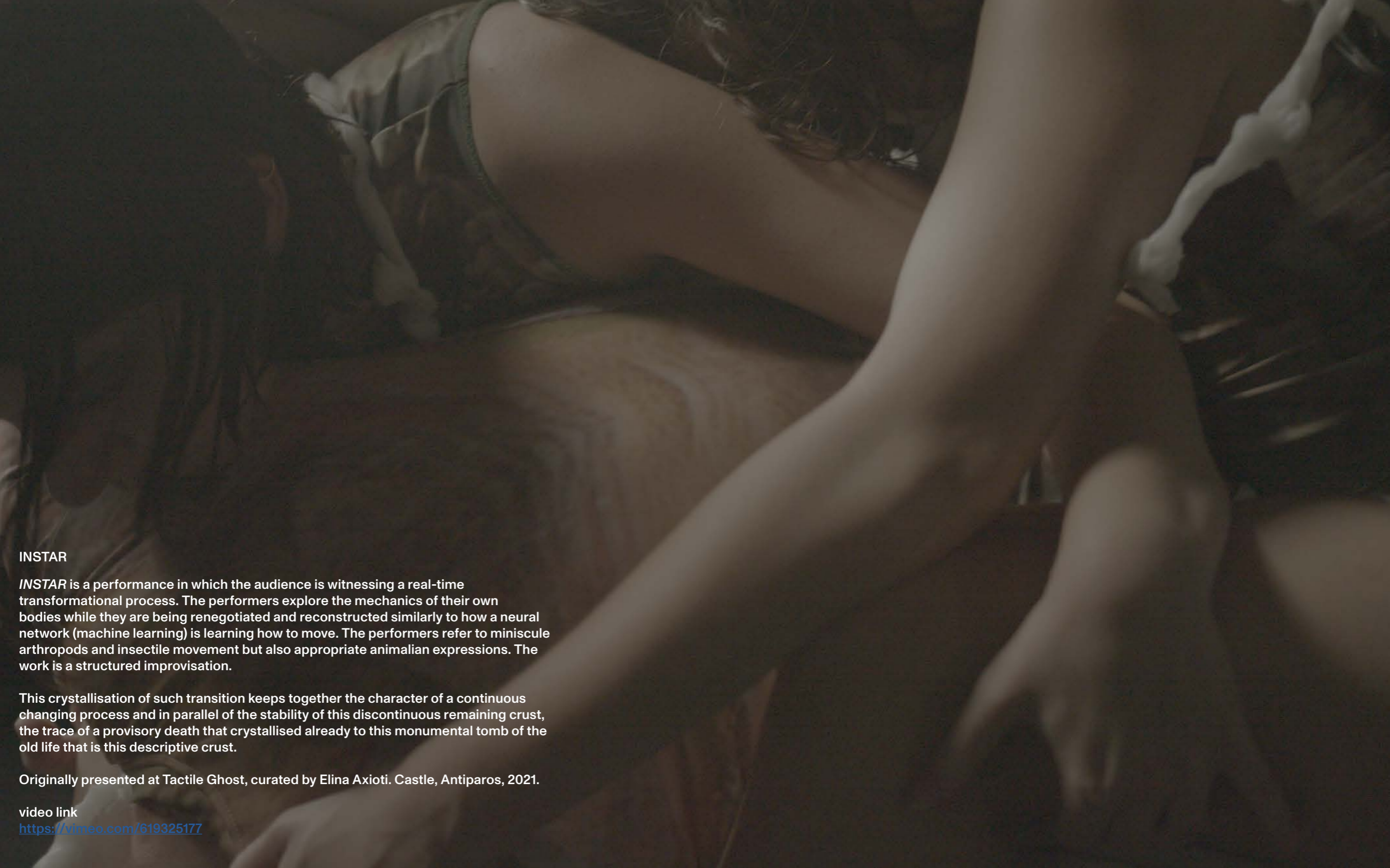
“Q310738 is a made-up term to describe a way digital lives of all sorts spontaneously decompose – it also describes the way I felt during a big part of 2022, as I shed older and weaker neurons and connections and create and enhance new and unexpected ones.”

Originally presented at Collector's House, curated by David Kransky and Barbora Lepsi. Attica, 2022.









INSTAR

INSTAR is a performance in which the audience is witnessing a real-time transformational process. The performers explore the mechanics of their own bodies while they are being renegotiated and reconstructed similarly to how a neural network (machine learning) is learning how to move. The performers refer to miniscule arthropods and insectile movement but also appropriate animalian expressions. The work is a structured improvisation.

This crystallisation of such transition keeps together the character of a continuous changing process and in parallel of the stability of this discontinuous remaining crust, the trace of a provisory death that crystallised already to this monumental tomb of the old life that is this descriptive crust.

Originally presented at Tactile Ghost, curated by Elina Axioti. Castle, Antiparos, 2021.

video link

<https://vimeo.com/619325177>









EXOEXO

EXOEXO is comprised of a sculptural and video installation. The process is initiated by feeding the visual material sourced from archival depictions of exoskeletons found in nature as well as artificial ones made by humans, into generative (adversarial networks) algorithms that run on artificial neural networks. The outcome is an ecosystem in which the limits of the material bodies collapse and enter into fictional worlds where virtual, lived experience and mediation merge into one another.

Loosely translated, the process of generating images (GAN) follows a predictive logic inspired by biological processes seen in nature and game theory. By undergoing a series of cognitive processes, this moulding of the physical form of the body and the movement interpretation by the algorithm, create a new visual language. This new vocabulary is then translated into sculpture and video creating a dialogue between physical objects and mediated information.

Originally presented at Urban Antibodies, curated by Konstantinos Giotis. weekend Gallery, Athens, 2020.

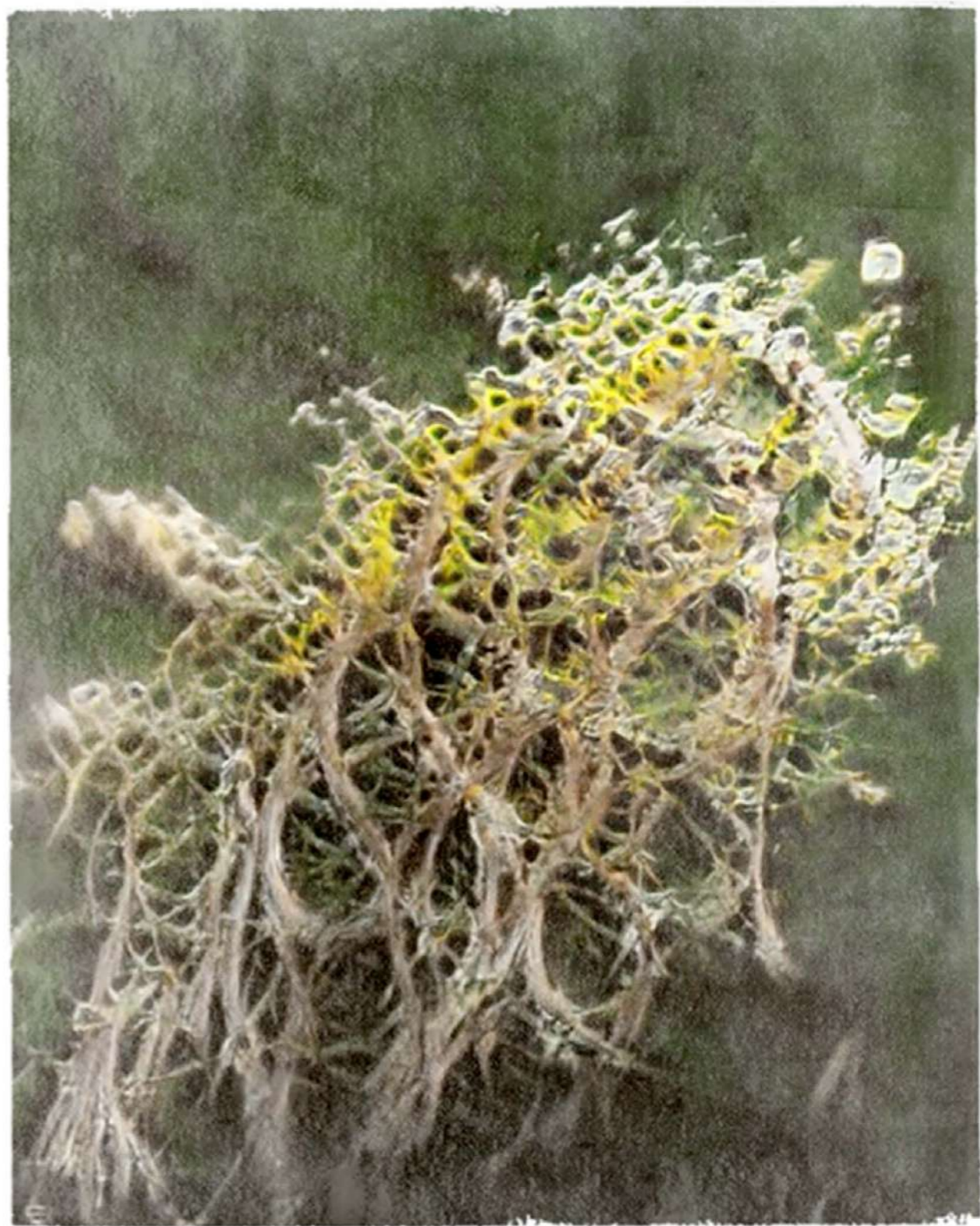
video link

<https://vimeo.com/528838009>







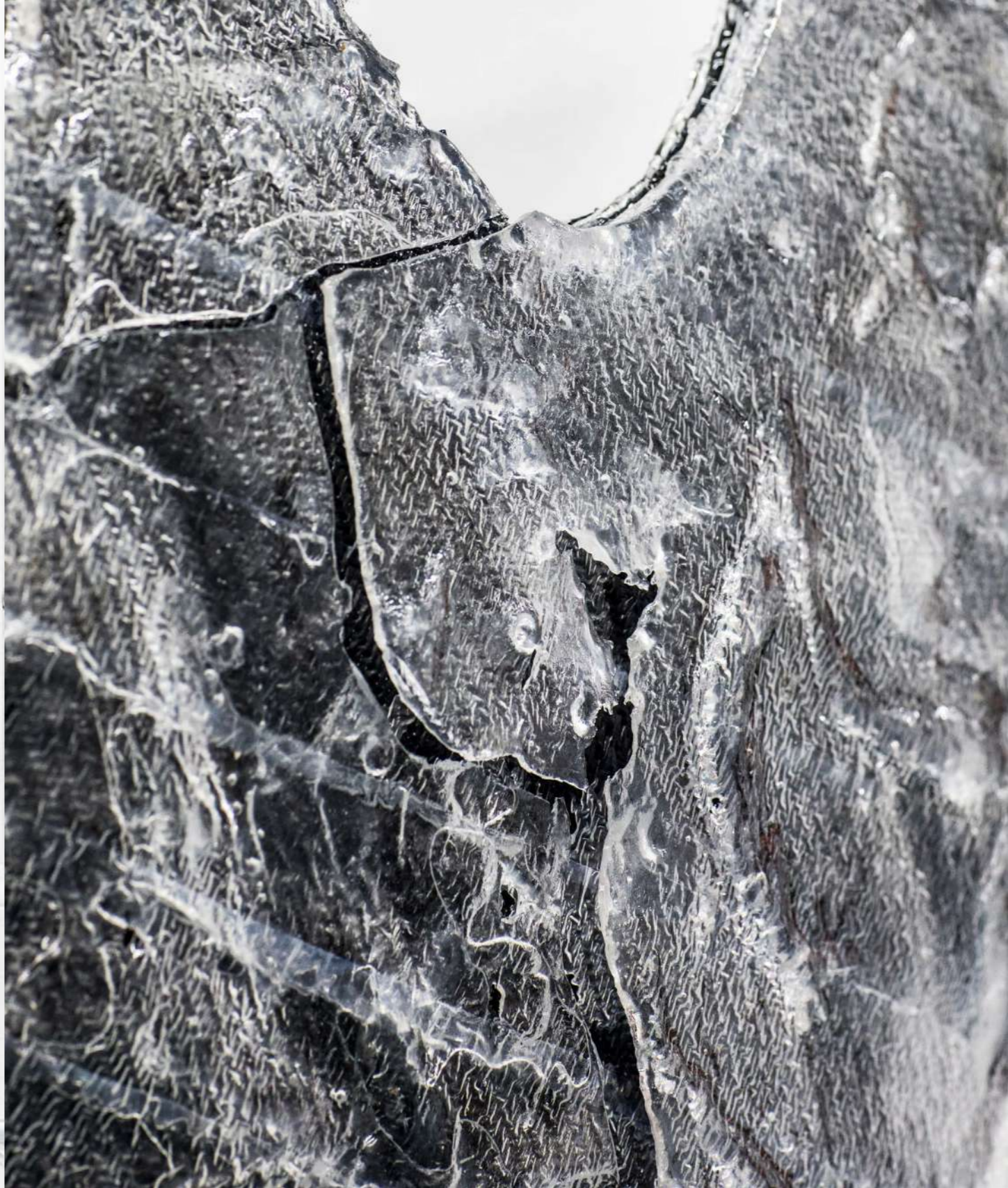




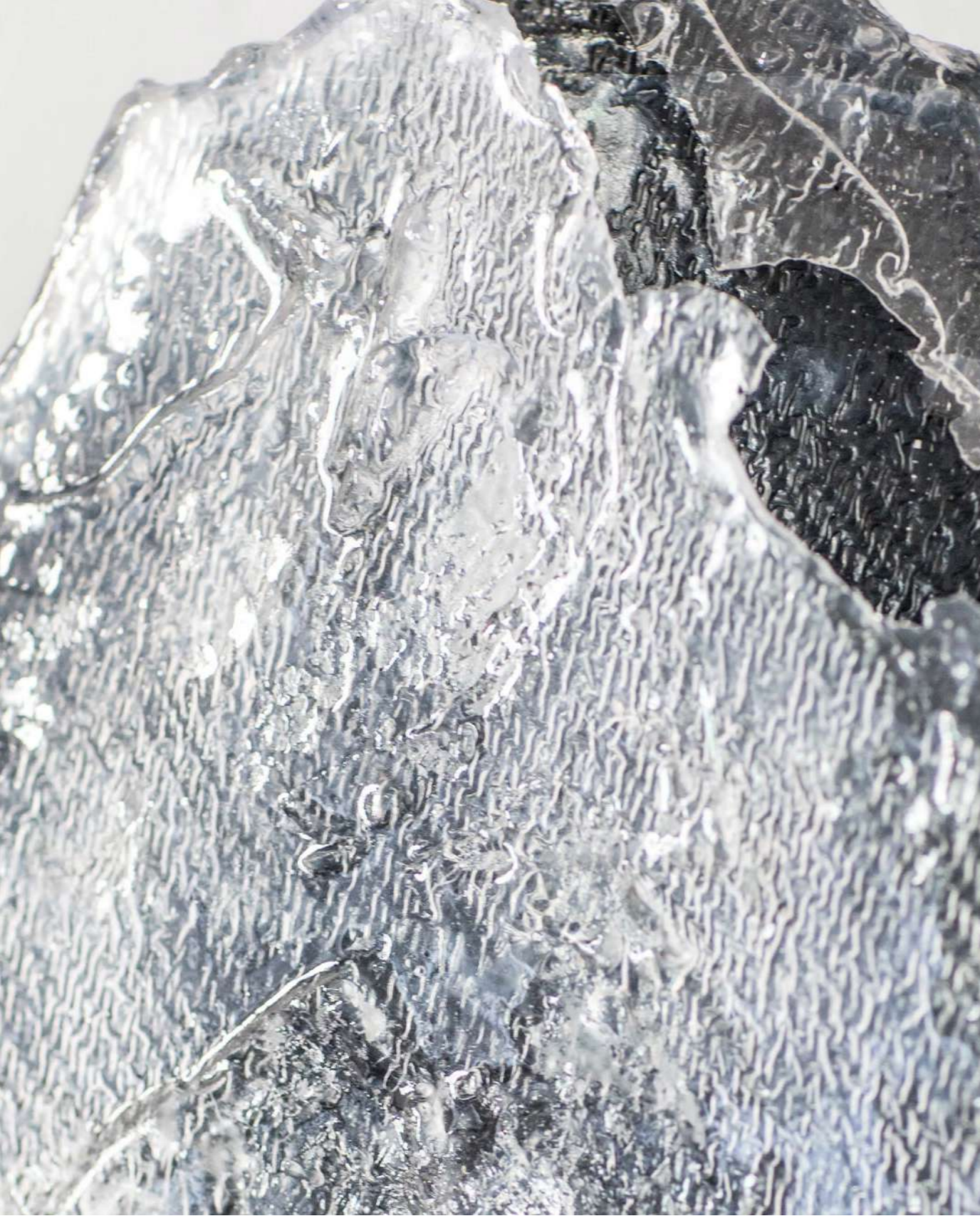
EUPHORIA IN 3 ACTS

The work *Euphoria in 3 Acts* is comprised of three sculptures, a rose and a performance. The shapes of the casts as well as the engravings on the surface of the sculptures are based on drawings made by the artist's gestural movements and an AI. The sculptures are made of epoxy resin and carbon fibre. The encapsulated breath of the artist trapped on the inside of the sculptures is creating air bubbles by directly blowing into the cracks.

Originally presented on the 14th of February, at Craush, curated by Vassiliki-Maria Plavou. Grace, Athens, 2020.





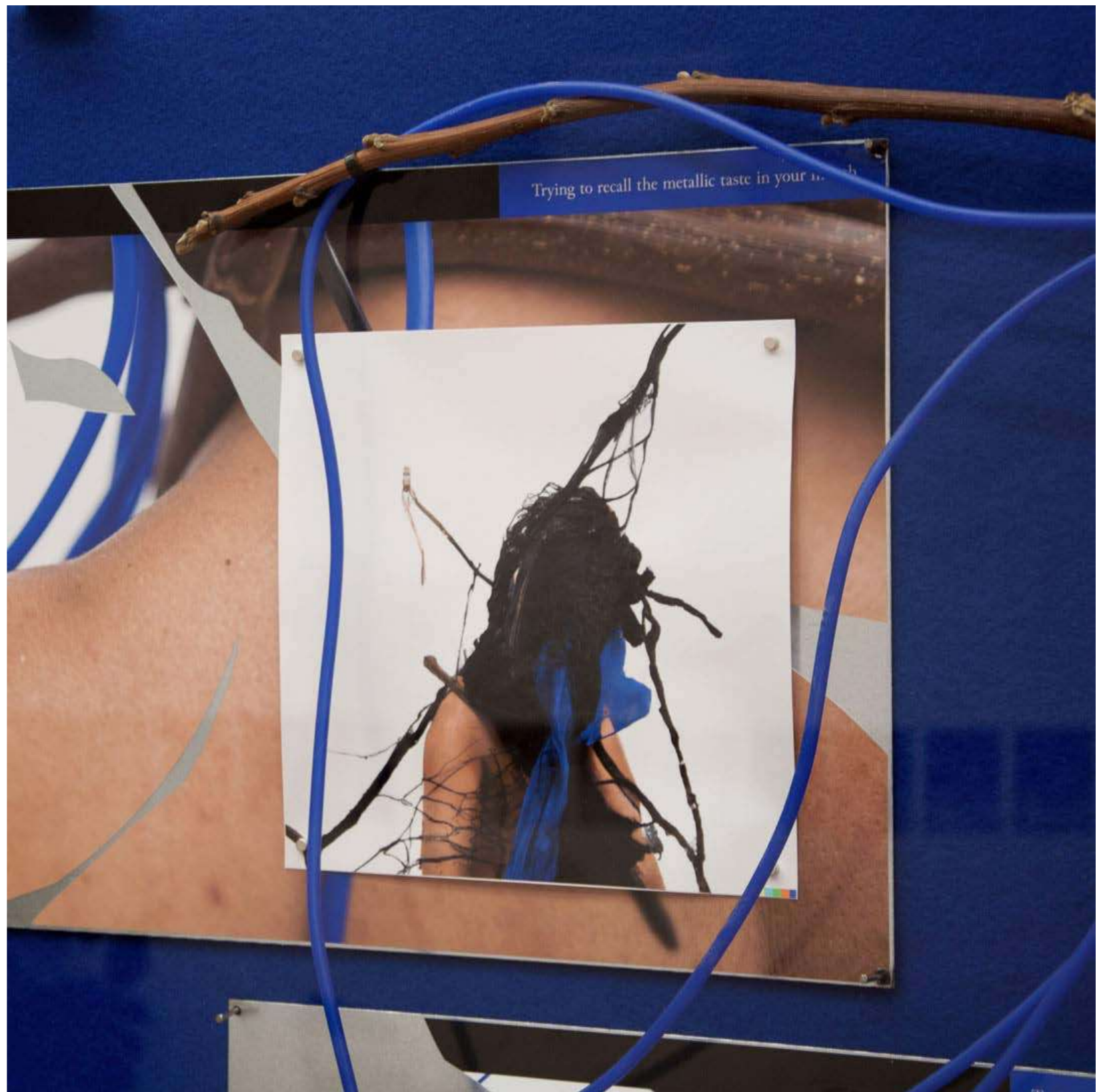


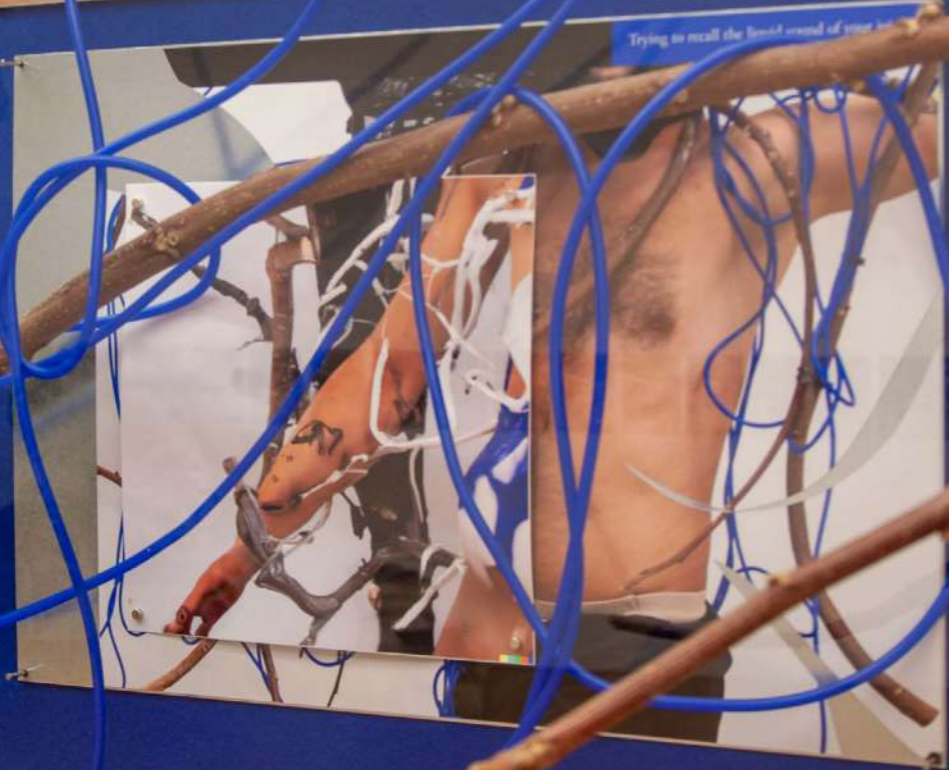
RECOLLECTIONS

This work is the result of experimenting with live action photography and their algorithmic interpretations, superimposed in order to create a series of collages. The portraits of a real life performer/living sculpture strapped with detritus are fed into an AI platform, which creates realistic interpretations of these photos. In an effort to read and define this embodied performativity, the algorithmic process creates a series of uncanny impressions of the real. The text takes the role of a deconstructed love confession which investigates contemporary human absurdities in the relational landscape. The action of remembering becomes a hybrid attempt to represent an impression of a body, and ultimately a recollection of a lover.

In collaboration with artist Konstantinos Lianos.

Originally presented at Dirty Laundry, curated by Marian Luft. Keiv, Athens, 2022.





Trying to recall the p...

Trying to recall the best of your b...

Trying to recall the p...

Trying to recall why your feces were flammable



APEX BODY

Apex Body is a video performance conceived for Swamp Protocol, a video compression made by 18 artists. The video presents a collective of friends — the Millennials — isolated in a post-apocalyptic setting, taking part in a digital ritual. In between rugby movements, erotic flower eating and collective hugging, the performers dance a trance-like ceremonial togetherness. They wear a mix of Decathlon hunting clothes collection and digital sportswear. On their face, glitter make up overlap with silver tears. The editing of the video is convulsive, involving layering of effects and affect. What matters now is the connection, the difficult and complex relationship of the individual to technological means, allowing new modes of joint affective living.

In collaboration with artist Lea Collet.

Originally presented at Most Dismal Swamp, curated by Dane Sutherland. Arebyte, London, 2019.

video link

<https://vimeo.com/332185938>



But what's not real then?



to communicate



SOFT ANONYMITY

Soft Anonymity is an ongoing serial project composed of a sculptural installation, a moving image work and a gestural performance. The physical elements of the installation join in unison, linking branches and balancing, as one deeply breathing body. It is an exploration of dualities, our strengths and competitiveness through intimate movements and lifts. The conflicting choreographic measure of the installation becomes a paradox: staying lovingly together while remaining passionately independent. Gradually the work unfolds its multiple layers by creating a poetics of tension.

In collaboration with artist Lea Collet.

Originally presented at Assembly Point, curated by Natasha Cox. London, 2018.









GENESIS 2.1

The actions and inhabitation of the space persist via the extended presence of props, sets, costumes and make up. In *Genesis 2.1*, the objects in the space extend out from its filmic counterpart. Each element in the installation creates a set for a live performance, shaping a meta-narrative. The work blurs the line between real life and simulation. The work finds its place in a world defined by new patterns of human communication, automation, and the commodification of our emotions, that helps to heal wounds.

Originally presented at Kappatos Rooms, curated by Vassiliki-Maria Plavou. St. George Lycabettus, Athens, 2019.



REAL PHYSICAL MATTER

This series of sculptures concern a meta-narrative during which the organic matter has undergone evolutionary mutation processes. The work is made of actual tears, dried flower petals, marble dust, and polyurethane, among other elements creating an assembly of neither entirely natural nor human-made, which form sculptural objects that could represent new forms of environmental entities. Those entities are placed in a fictive future period of time, in which organic matter as we know it has undergone various processes of evolutionary mutations. They constitute diggings of ancient artifacts which have acquired their fluid morphological qualities from the synergy of nature, technology, and the human thought.

Originally presented at Beyond Nostalgia Hijack, curated by Konstantinos Giotis. CAN Gallery, Athens, 2021.







CRYSTALLINE MULTIVERSE

Crystalline Multiverse is a series of sculptures made of eco resin and steel. The sculptures are inspired by depictions of fragmented representations of body parts seen in antiquity, rock formations found in nature, human-made armoury, and are connected to one another with chain resembling a sort of umbilical cord.

Drawing investigation from the fields of body isolation, joint anatomy, algorithmic cognition, and geology, the sculptures examine the human relationships through (ancient) technology and their potential to enter into fictional worlds where past, lived experience and future speculations merge.

Originally presented at Tactile Ghost, curated by Elina Axioti. Castle, Antiparos, 2021.



SLOW FADE

In an age of automated eroticism, the dissolution of love does not lead to any tragic outcome as it does to a slow fading away. Online platforms take over the sexual sphere and pornography intensely invades popular culture. As a result, love, sex and eroticism are decentralised from intimate matter and instead become a public domain. The ritual of courtship enters a heavily mediated domain and finds itself enveloped within a technologically constructed environment. In late capitalist society, "sexuality is everywhere except in sex", Jean Baudrillard concludes in *Symbolic Exchange and Death*. Rather than leading to its liberation, the constant hyper-stimulation of desire seems to have led to its atrophy: A general desensitisation and apathy.

However, as *Slow Fade* by Lea Collet and Marios Stamatis suggests, the slow process of fading, love and eroticism do not simply disappear, but rather reappear radically mutated and loose from their biological substratum. No longer are bodily contacts and physical sexual encounters a necessary condition of erotic experience. Love enters a political sphere as it is denaturalised and becomes open to design, creating a multitude of spaces for new possible narratives to unfold and take form.

In collaboration with artist Lea Collet.

Solo show at Gossamer Fog, curated by Sayori Radda and Felice Moramarco, London, 2018.

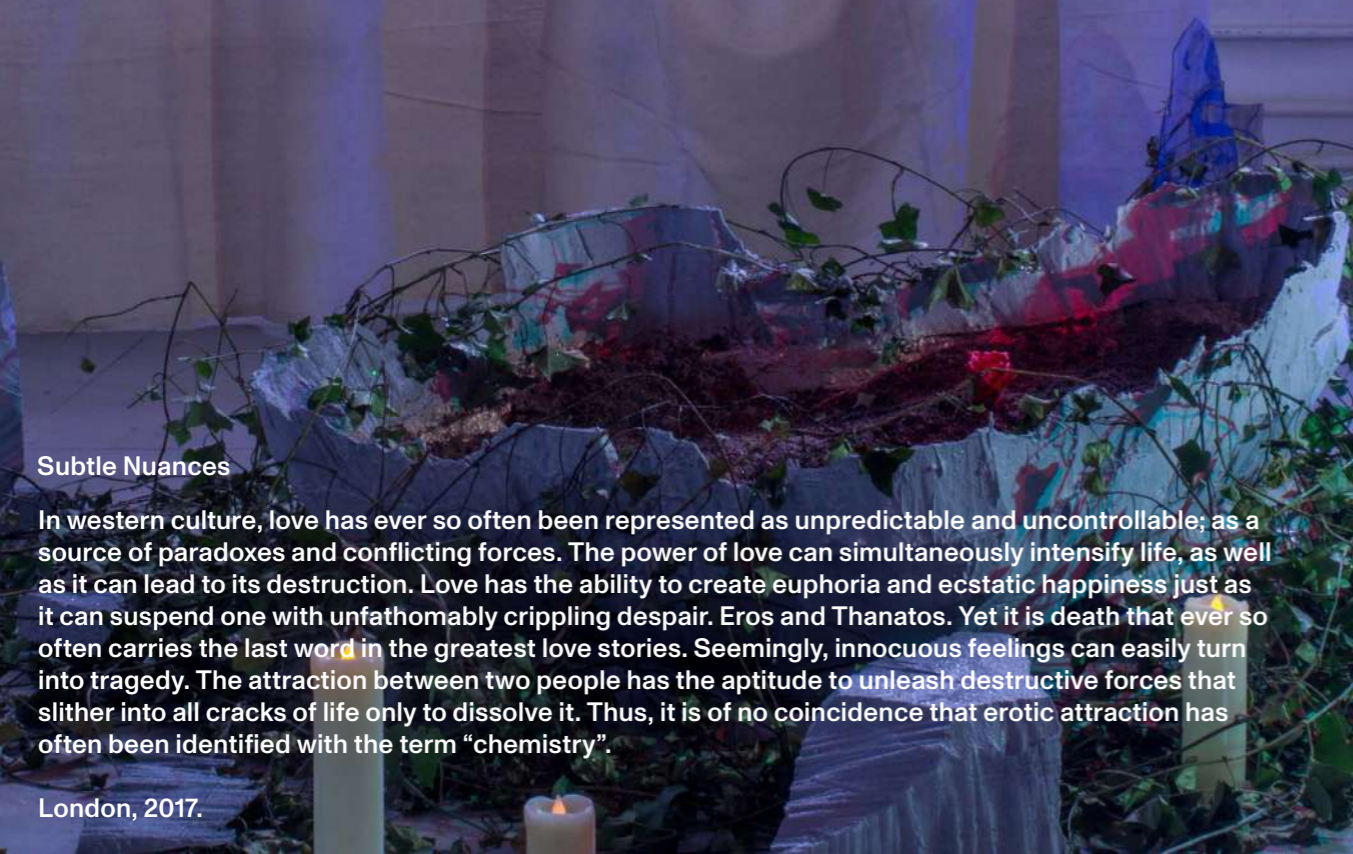
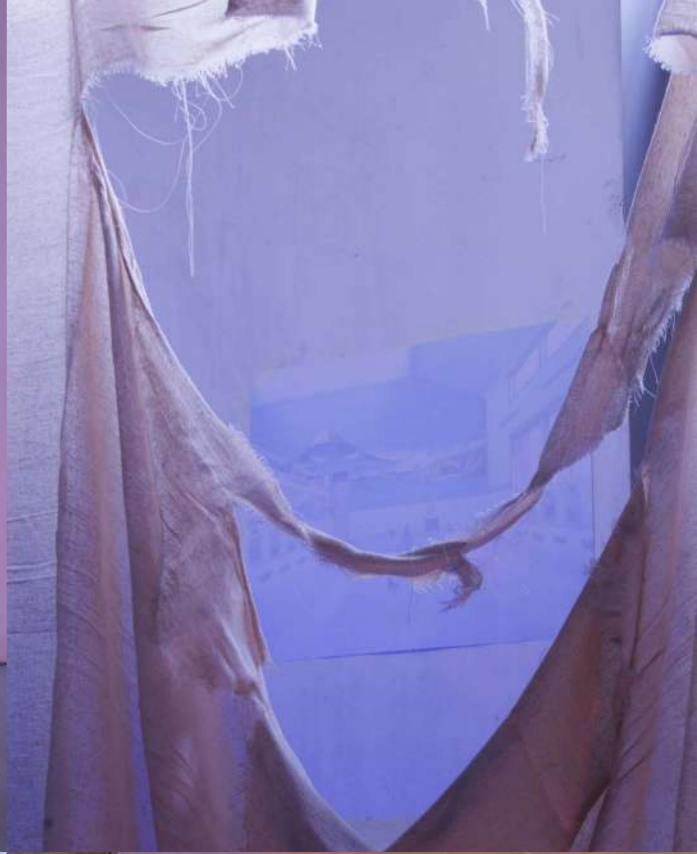




Scenarios of the Pool

video link

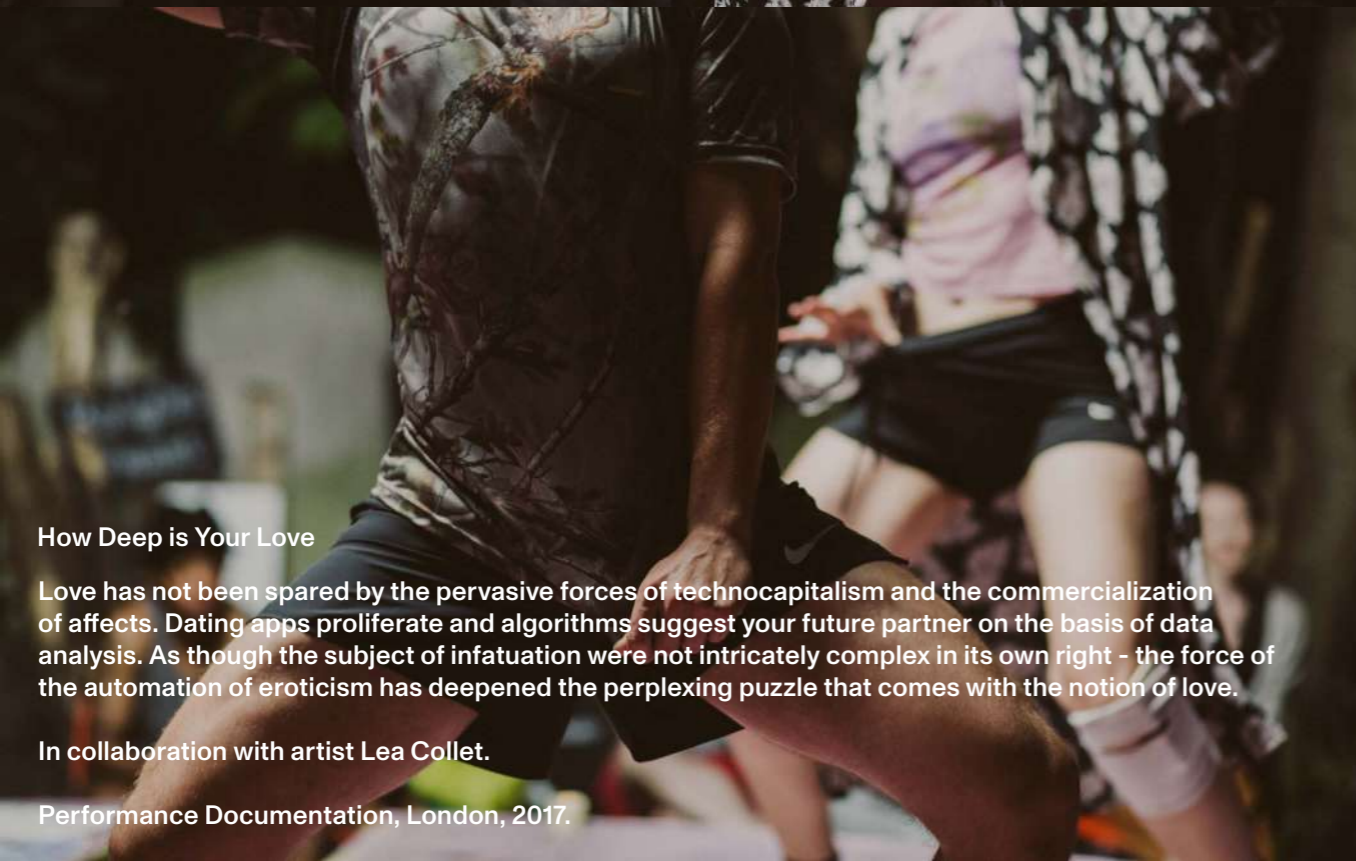
<https://vimeo.com/252882417>



Subtle Nuances

In western culture, love has ever so often been represented as unpredictable and uncontrollable; as a source of paradoxes and conflicting forces. The power of love can simultaneously intensify life, as well as it can lead to its destruction. Love has the ability to create euphoria and ecstatic happiness just as it can suspend one with unfathomably crippling despair. Eros and Thanatos. Yet it is death that ever so often carries the last word in the greatest love stories. Seemingly, innocuous feelings can easily turn into tragedy. The attraction between two people has the aptitude to unleash destructive forces that slither into all cracks of life only to dissolve it. Thus, it is of no coincidence that erotic attraction has often been identified with the term "chemistry".

London, 2017.



How Deep is Your Love

Love has not been spared by the pervasive forces of technocapitalism and the commercialization of affects. Dating apps proliferate and algorithms suggest your future partner on the basis of data analysis. As though the subject of infatuation were not intricately complex in its own right - the force of the automation of eroticism has deepened the perplexing puzzle that comes with the notion of love.

In collaboration with artist Lea Collet.

Performance Documentation, London, 2017.



Faith Dollars, Taxfree Imagination & Uptown Bliss

In an era of financial abstraction, absurdity and surrealism, this exhibition explores the political—fictional or real—contemporary experience of post capitalist realism through its ideological and structural context. The asymmetry in experiencing the optimized assimilations within the current social reality can potentially become a diagrammatic interpretation of the battle for isonomy and the spectacle of our self-representation. We stage ourselves in complicity: life is performance and performing is life.

Originally presented at Faith Dollars, Taxfree Imagination & Uptown Bliss, Assembly Point, London, 2016.

