

THE WORLD IS A BOOK

Can you tell me about the choice of using the inside cover of ripped books?

I usually use surfaces of objects that had a past life or a different use. The "symbolism" of the book is more or less familiar, while the torn pages convey a sense of loss, a wound. This series of drawings could be titled *Liber Mundi / Imago Mundi*. The term "Liber mundi" (the world as a book) suggests the idea of wholeness or, at least, the desire, the craving for wholeness. It is a medieval idea that continued with the Enlightenment Encyclopedia and the full use of written speech. However, it is a known fact that our time is defined by the domination of the image. It is a whole comprised of fragments of two different communication systems.

How important is the narration in your work?

Reality itself is a product of narration. The dominant discourse conceals its fictional nature and artists acting in this field, either deconstruct this "construct" of reality or narrate alternative stories. However, it is the viewer who completes the narration. So the stories exist within other stories. I believe there is no such thing as an original experience, which is why I use found images to create my own narration.

You are using a range of different images in your drawings. Are there any specific topics you are interested in?

Yes indeed, I use images from different sources: from film, art, photography, personal shots, advertisements, etc. This heterogeneity emphasizes the fragmentary nature of the narration and, perhaps, of every narration. I cannot think of a specific theme that interests me more than others. Although the images I select are emotionally loaded to a certain degree, I make sure that they do not bear any distinct historical or cultural characteristics.

What do you use for sources in finding the imagery for the drawing? Do you have access to an archive or do you use other means to find the material?

In the beginning I used many of the photographs I kept in a drawer for years. Now I only use the Internet's infinite "archive".

At this point I would like to point out that I worked with a specific archive in the exhibition titled *Operation Mince meat Asides*, which I presented at the National Bank of Greece Cultural Foundation in Thessaloniki in 2015. I incorporated into



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the existing story of *Operation Mincemeat* a more personal narration and added some of my own images to those in the archive. Thus, from the appropriation of images I moved on to the appropriation of entire stories.

Can you say something about the working process and the preparations before starting with a new drawing?

I somehow process the photographs I have selected. Some are cropped; in others I eliminate certain pictorial elements or in some cases I change the tonal scale. Some – very few – are the result of a collage and certainly some information is lost when printing from the Internet. The preparation of the books is also important. The pages are carefully torn, practically one-by-one. The paper in these books is not the most suitable for drawing, and it is this “resistance” of the surface that helps these intangible images floating in the digital universe acquire some form of material existence through the drawing.

You live and work in Thessaloniki, Greece. How does the current situation affect you as an artist?

There are definitely certain objective difficulties on all levels and a great deal of anxiety. However, I believe that the period before the “crisis” was not much better, at least for me. Greek society was overcome by a widespread “pathological euphoria”, which was not much of an inspiration for the production of art.

I do not under any circumstances wish to “illustrate” the crisis in any way other than indirectly and at a deeper level. From the very beginning I felt the need to curl into myself and become somewhat more reflective. The small scale of the works helped to this end and the book provided me a context, even if only on a symbolic level.

**Reality is a
itself is a
production of
narration.**

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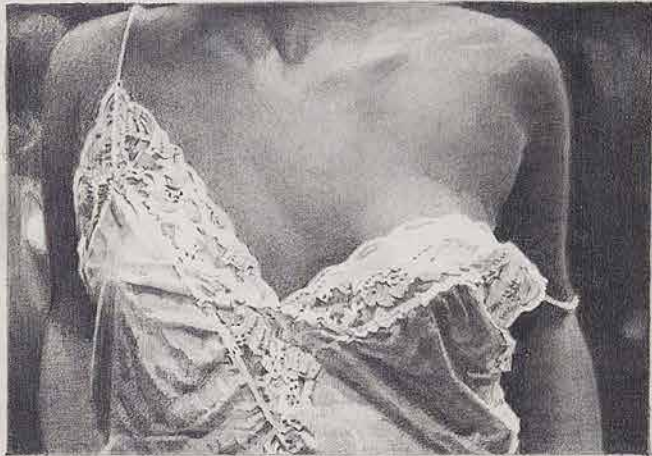
the void

13 6.

Is the ^{edge of the} void symmetrical in all dimensions?

The ~~edge~~ of the void.



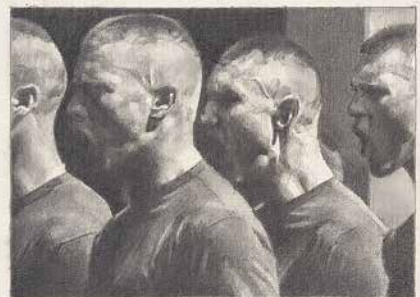


208

For them only
Mews gone only?

Which strap should be dropped?
The right one or the left one?

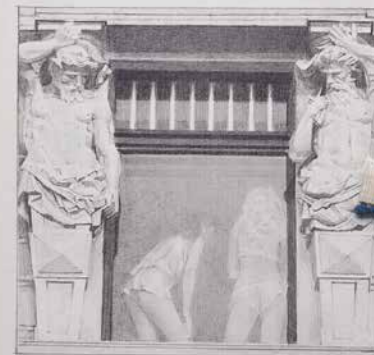
dedicat-? to Richard



1402

Say it again!!!
You etc.
To the right of the sun
(last two)
1 2 3 4
and well
-4111
slid!

C.VENETIS '16



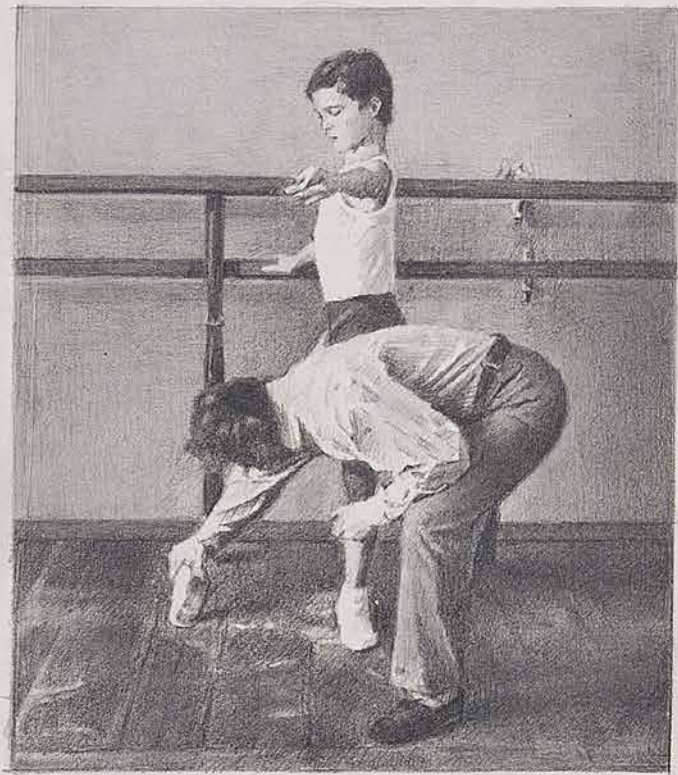
1306

EMPIRE

Globalization

Two prostitutes from East
Europe.

C.VENETIS '16



11/11

A



Just do the right thing, soul.
Just the right thing!!!

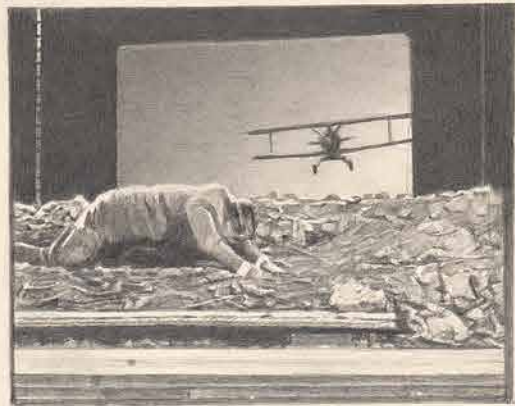
OK OK OK OK



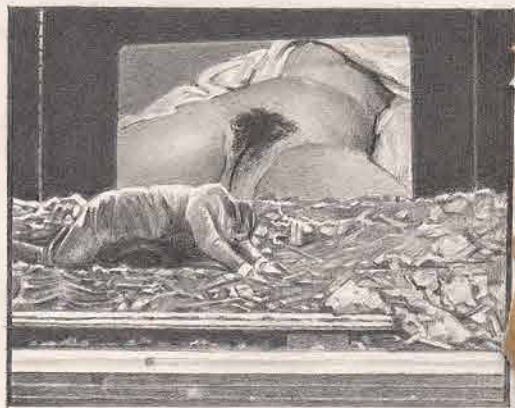
C. VENETIS '16



No. 1



No. 2

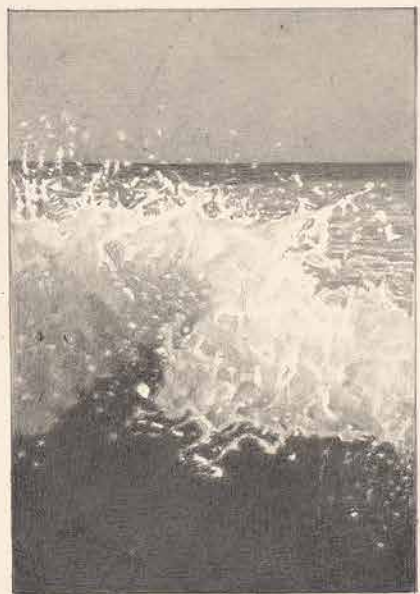


Alfred Hitchcock

No. 3



Alfred Hitchcock as Driftwood.



12,54

1111

The end

11 1
11 2
11 3



$3x + 4 = y$
+ →



no

15.14 15.15 15.16 15.17 15.18 15.19 15.20 15.21 15.22 15.23 15.24 15.25 15.26

five

Handwritten signature or initials.