



Drawing on two main sources of inspiration – the city of Athens and the Internet –, the work of Andreas Angelidakis deals with ruins and antiquities, whether they be ancient or modern; real or virtual. His animated videos and 3D-printed ornaments generally rely on existing buildings and digital artifacts that often look dated or disposable, and which operate as allegories of architectural and historical conditions. In films like *Vessel*, *Domesticated Mountain*, and *TROLL or the Voluntary Ruin*, Angelidakis gives buildings a voice, treating them as if they were anthropomorphic creatures driven by their own internal desires. Though forms of repression (financial, technological, social, or sexual) and the structural shock of the Greek government-debt crisis have rendered these edifices silent and obsolete, Angelidakis presents them as ruins, nature, or specters – half building, half something else. Far from being inert, these ‘living’ buildings have emancipated themselves as they transition into a state of timelessness. Ultimately, they will overcome the false cult of progress and futurity.

Rather than the fixed materialisation of a design into a built reality, Angelidakis is interested in architecture as an immaterial idea that floats and transforms through the different vectors of an evolving society, continually producing affections and feelings like an organic body. At La Loge, a personal voice over blends with the ambient soundscapes of the films, creating a specific situation to relate to the selection of films and *bibelots** on view. The five videos – *Domesticated Mountain*, *Troll, or the Voluntary Ruin*, *Iolas*, *Vessel*, and *Unauthorized* – are made in the period between 2011 and 2016, and are the result of Angelidakis’ wanderings and encounters in the online realm, collaged together with found footage and screen captures, and rendered into a lo-fi artisanal narrative. In the installation, each video can be viewed as a singular work in its own right, saying something about buildings’ emotional life (take for example the modernist building Chara* who longs to become a mountain in order to find inner peace, or the suburban house which transforms into a domesticated mountain as the result of internet shopping and the accumulation of cardboard boxes), while also taking part into a larger part in Angelidakis’s metanarrative – a performance in five acts of sorts. The films are accompanied by a series of slowly rotating bibelots bathing in coloured lights. These 3D models – a vessel, a flower pot, a bone domino – are small structures based on found objects which the artist imagined as architecture. The bibelots are remnants of forgotten objects, fantasy ruins, or hard copies of expired online constructions.

* Bibelots are small decorative or commemorative objects that s have no particular use and often are of low value.

* Chara means Joy and is the name of a utopian, modernist buidling that takes up an entire city block in Athens. The well-intentioned, but failed project was constructed by architects Spanos and Papailiopoulos in 1960 to house low-income citizens, but, in a rapidly changing urban context, no longer fulfills its purpose.

The narrative strategies employed in the exhibition (streams of consciousness and melodramatic scores, to name but a few) are the same Angelidakis might have used to analyse the buildings and cities appearing in and out the exhibition. Esoteric and generous at once, the show excavates the subconscious aspects embedded in the work, and offer a glimpse into the artist's psyche. Angelidakis' proposal not only unearths processes of fantasy and construction but also offers room for his personal memories and references to guide the work.

About the artist

Andreas Angelidakis was born in Athens in 1968. He studied Architecture at the Southern California Institute of Architecture (SCI-Arc) and was trained as an architect at Columbia University in New York where he graduated in 1995. Recent solo exhibitions include *Soft Ruin* in ALT Art Space, Istanbul (2016) in which the artist pondered over simulated ruins immune to decay, *1:1 Period Rooms* at Het Nieuwe Instituut in Rotterdam (2015), an installation using period rooms from the collection of the Amsterdam Museum, and *Every End is a Beginning*, the artist's 2014 retrospective at the National Museum of Contemporary Art, Athens (EMST). In 2017 he participated in the documenta 14 in Athens and Kassel with a series of works including *Unauthorized* and *Demos*, a collection of modules which served as seating during the Parliament of Bodies. In 2015 he participated in the first edition of the Chicago Architecture Biennial with a series of bibelots, and in 2014 he made the Preliminary Statement for the 8th Berlin Biennial in KW with *CrashPad*, a multi-purpose room with a library drawing upon the idea of the nineteenth-century salon. He has curated exhibitions including *Fin de Siècle* at the Swiss Institute in New York (2014), an eclectic and theatrical show including 43 iconic chairs, and *The System of Objects*, DESTE Foundation for Contemporary Art, Athens (2013), inspired by Jean Baudrillard's seminal 1968 book.

Works in the exhibition

Troll, or the Voluntary Ruin, 2011
Animated video, colour, sound, 5'18"

Domesticated Mountain, 2012
Animated film, colour, sound, 6'16"

Iolas, 2014
Animated video including found footage, colour, sound, 8'30"

polykatoikia (hand house), 2014
Color 3D print (printed with prototyping machine zCorp 450),
rotating platform and two spotlights
25 x 15 x 20 cm

Vessel, 2016
HD digital video, colour, sound, 7'34"

From Vessel, 2015
Color 3D print (printed with prototyping machine zCorp 450),

rotating platform and two spotlights
34.5 x 21 x 21 cm

Flower Pot (flea market), 2015
Color 3D print (printed with prototyping machine zCorp 450),
rotating platform and two spotlights
34.5 x 21 x 21 cm

House for my Mother, 2015
Color 3D print (printed with prototyping machine zCorp 450),
rotating platform and two spotlights
34.5 x 21 x 21 cm

Afthereto (bone domino), 2015
Color 3D print (printed with prototyping machine zCorp 450),
rotating platform and two spotlights
34.5 x 21 x 21 cm

Unauthorized, 2016
Digital video, colour, sound, 12'57"

Voice over, 2018
Audio recording, sound, 7'in loop
Commissioned by La Loge

All works courtesy of the artist and The Breeder Gallery

Transcription Voice over

Troll, or the Voluntary Ruin, 2011

Troll was another mountain, and another vision, if one could call an idea, vision. Maybe apparition is a better word. I thought of this building at a moment when I was falling asleep, which was quite usual for me. The context for the story came quite easily, because Athens had been my subject for the last 20 years or so. I enjoyed learning about how happy the inhabitants of Chara were to live there, and so it was easy to paint the picture of a disappointed building who wants to leave the city behind, and go and live among the trees, as a mountain. Troll was completed maybe a year after domesticated Mountain, and I guess I was still dealing with my disappointment with Architecture, and my choice to leave it. Maybe Troll was me leaving Architecture to become more of an unidentifiable professional? At the same time, I had been dealing with a lot of death, since both of my parent passed away in those years. My analyst suggested that in Troll, I was bringing a building back to life, resurrecting it. Because it seemed to be about a building that comes alive. I don't know what an alternative reading of this story could be. Maybe it's not just one. Maybe Troll is about me leaving the life of architecture jobs. Maybe it's about parents dying and me trying to bring them back to life. Maybe Troll is about a building that wanted to become a mountain. I imagine becoming a mountain as a comforting moment, a time of being buried under moist soil, a forever sleep. Maybe Troll is about me imagining what its like to be dead.

Domesticated Mountain, 2012

I remember Domesticated Mountain as my last attempt at a real building. In those days I had a proper architecture studio, where dear friends who used to be my students worked with me. We received an informal commission to produce a house for a businessman. I had somehow dreamt of a modernist villa made from a pile of boxes. The client was in the security business. I don't think he liked the proposal. Maybe he thought I was crazy? In any case, I never heard back from him. The building became a video, the pile of boxes were explained by my then recent obsession with online shopping for bargains. The stories in the video are based on personal experience, even the rendered scenes of driving through American suburbia in the night. That was a memory from when I used to study Architecture in Los Angeles. I was mixing memories from 20 years ago, with memories from the past months. Domesticated Mountain, might appear to talk about the future of Suburbia in the time of online shopping, or even the future of Architecture in the time of the Internet, but for me it was a kind of farewell to a part of my professional career, and to the ambition of producing real buildings. More than anything, this video was a life decision.

Iolas, 2014

The work on the house and life of Alexander Iolas started by chance. An Italian magazine asked me to write the story of the luxurious villa that Iolas built for his return to Athens. Alexander Iolas had been one of my childhood heroes. I used to read anything I could find about his life, because he was famously openly homosexual, had a glamorous life and a tragic death. Even his death was openly gay, because he died of AIDS. Since I was a teenager, I would read about the parties of famous cultural people in that villa, his transvestite house help, his contemporary art treasures. I decided to find the house and try to enter it. It was a complete ruin, but the traces of past glamour were still there. In the video, the ghost of Iolas comes back and continues to build on the house, adding rooms like a kid playing with toy bricks. Again, the house becomes a mountain of rooms. I think making a mountain of bricks must be one of my earliest memories in life, because it keeps reappearing in my work. Around that time of the Iolas project, I read a text by Aldo Rossi, which said something like "the most important architecture is a mountain, because when you see one, you know that a man is buried there." I don't remember the quote exactly, but once again a mountain is about death.

Vessel, 2016

Vessel is a work commissioned for the Liverpool Biennial, so it did not come from any vision, but more from attempting to turn the context of a foreign city back into something familiar, close to me. Liverpool has a lot of ancient Greek pottery, and a lot of neoclassical buildings. I imagined being tiny and making one of those ancient pots into my home. I like to stay at home a lot,

with my husband and my dog, so the story connected to Diogenes easily, even though I would prefer to be a cute Diogenes rather than an angry Diogenes. A lot of times I see small vessels and I turn them into homes, like the objects you see in this room, rotating on their little bases, in the company of coloured lights. Sometimes I think that turning a flowerpot into a house is not so much about fantasy architecture, as it is about imagining being very little and finding shelter inside every possible object.

Unauthorized, 2016

I would spend hours studying the large map of Athens in my father's office. I looked for places I knew, to see how they were configured on the map. I wondered about areas I didn't know, trying to understand what they would feel like. This map became the city of my father, the city I imagined he grew up in, the city he helped build. The past and the present became one, as I scanned details and street names, and imagined driving down those hand drawn paths, trying to understand the city as one. People came to Athens in waves. First, from Asia Minor in 1922; then, after the wars, from all-over Greece. The concrete frame became the way these people made their homes. Like a shelving unit, they first built just a frame, and gradually placed their lives on it, starting with one floor for the family, and later on one for each kid. As these concrete frames became homes, they became evolving, unauthorized portraits of the Greek family, perhaps even society itself. I asked my analyst, why I was so interested in these unauthorized, illegal buildings. I had been working on them for years, and I still didn't know what the exact attraction was. He replied, "maybe because you were unauthorized as a kid too, you were a boy playing with dolls and trying out your mothers' dresses." Could I have been seeing myself in these buildings? Could a building represent a person? And how could we find out more about this person, what questions should we ask these buildings, how could we understand their life?

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The team at La Loge

Laura Herman, Anne-Claire Schmitz

Visual identity: Antoine Begon, Boy Vereecken

Translations: Isabelle Grynberg, Steven Tallon

Photography: Lola Petrowsky

Installation: Amaury Daurel, Victor Delestre, Benjamin Jaubert

Audio & video: Ludo Engels

Opening hours

Thursday – Friday – Saturday

12:00 to 18:00

Free entrance

Visit our website for more details about our programme and events.

La Loge

Kluisstraat - rue de l'Ermitage 86

B-1050 Brussels

+32(0)2 644 42 – www.la-loge.be

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