



STRUCTURES

OF



FELINGS



Exhibition

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Curator: Anna-Maria Kanta  
Production: Skeptik Productions  
Audiovisual installation:  
Michalis Antonopoulos, Makis Faros,  
Antonis Gatzougiannis  
Typographic design: Typical Organization  
for Standarts and Order  
Leaflet production - printing: KAPA EKDOTIKI

Catalogue

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Texts by: George Drivas, Anna-Maria Kanta,  
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Translations (Greek - English):  
Kostas Konstantinou  
Typographic design: Typical Organization  
for Standarts and Order  
Production - Printing: KAMBILI S.A

Forthcoming, 64 pages  
ISBN: 978-960-7191-17-5  
dimensions: 16.5 x 21.5 cm  
annexM - The Athens Concert Hall, 2020

Opening hours  
Daily: 20:00 - 24:00

Free Entrance  
Megaron Garden

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# GEORGE DRIVAS

# STRUCTURES OF FEELINGS OF FEELINGS STRUCTURES OF FEELINGS

With the financial support of the  
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CURATED BY  
ANNA-MARIA KANTA

23.07.20 - 20.09.20

In the exhibition Structures of feelings George Drivas presents three new productions that can be seen as variations on a constant theme: the experience of time. The spectator is being confronted with a peculiar repertoire of characters: depersonalized players of a video game with no clear beginning or end, anonymous survivors of an unspeakable disaster, a stranger- invisible, out-of-place, unclassifiable among many other- who deviates from his expected course. His fictional heroes are presented to us either as bearers of obscure messages or as carriers of raw emotions. They come as harbingers of an impending change or they are already the inhabitants of a world under collapse. They remain torn between the retrospective and the prospective, the fait accompli and the contingent.

The artist creates in Structures of feelings diverse chronotopes. There he searches for the subtle and violent changes that define human existence and recast physical and social life. He sets his characters to sustain unexpected events, to persistently return to past actions and thoughts. Their words and actions, in their endless repetitiveness, invite us to ponder over the "sudden turns", the disasters of our time.

The multi-channel video installation Kaizo (2020) transports us to the algorithmic spaces of virtual reality. The title of the work refers to hacked video-games of high difficulty and alludes to invasion strategies against computing systems. The artist creates here an allegorical environment, offering a complex comment on the limits of human action. His fictional characters are two players traversing the virtual spaces of a kaizo video-game. They have to confront insurmountable difficulties and obstacles with the video-game replicating the form and structure of vegetative organisms, as the images of the work suggest. It is a self-regulating system that repairs and transforms itself every time it perceives an outer threat. The

invisible players seem to follow an obscure "script" that appears in the form of fragmentary phrases: "Their aim is something they do not know and must discover. They are getting lost in a smart environment that constantly changes while always remaining the same".

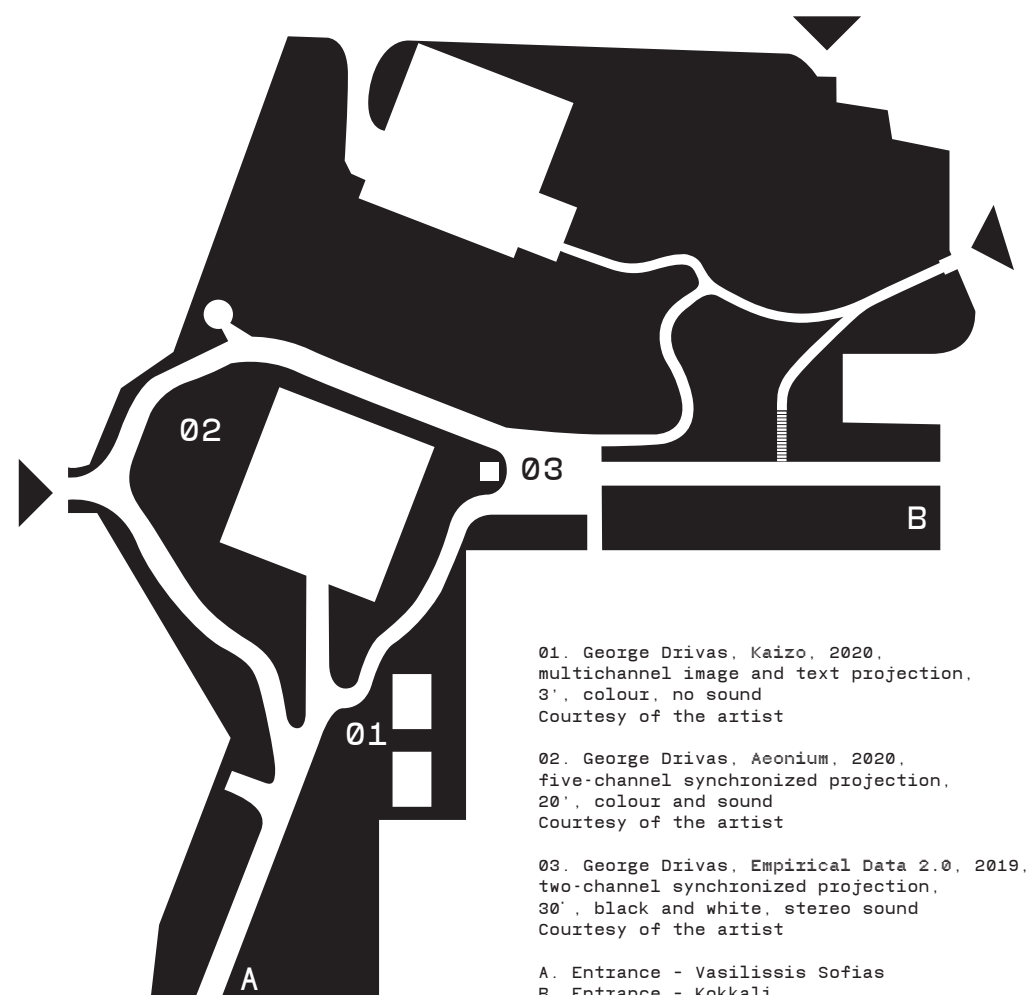
In the five-channel installation Aeonium (2020), five plant-nursery employees speak about a mysterious disaster, a "terrible Event". They respond successively to unuttered questions, while cultivating a plant of the genus Aeonium, sometimes with patience and at other times with resignation. The plant, an enigmatic remnant of an abandoned world or a symbol of a new era, imposes its own temporal regime. The artist notes: "In a plant nursery, the circle of life continuously ends and begins again. Uprooting and constantly transplanting a succulent creates an endless vicious circle of life and death. 5 persons are trying to understand what was that which happened to them. They try to exist again. They try to explain the unexplainable". Aeonium evokes a suspended condition between movement and stasis, speech and silence, deterioration and regeneration, monotony and variation. It depicts a world hermetically closed and protected from external conditions, yet transparent and susceptible to change.

The two-channel installation titled Empirical Data 2.0 (2019) is the sequel to the video installation Empirical Data, that was produced in 2009. The two versions of the work are displayed next to each other and projected simultaneously. Empirical Data begins with the personal experience of the actor of Georgian origin David Malteze: his trajectory from anonymity to accomplishment. As the artist writes, "it deals with someone's relationship with an environment that is 'alien' and often hostile in a sense". Malteze presents himself as a character out of the world of a silent

film, navigating through unfamiliar spaces. An unidentified observer is following, supervising and assessing him, perhaps he is rejecting him. His movements are recorded in a fragmentary way, his thoughts remain unknown. On the right part of the screen we watch Malteze ten years later. Like an observer of his previous self, the actor looks back on snapshots of his life, his life as an "other" within society. In his long monologue we hear his constant emotional fluctuation between the past and the future.

Towards the monologue's end, Malteze, like a harbinger of woe, announces or rather threatens that he will announce the collapse of the world, in which he vainly attempted to belong. In the end he postpones indefinitely the radical, utopian possibilities accompanying the catastrophic imagination. Perhaps his proper role is that of the entertainer. "In the end perhaps there is nothing I want to say", he proclaims onstage.

Anna-Maria Kanta



01. George Drivas, Kaizo, 2020, multichannel image and text projection, 3', colour, no sound  
Courtesy of the artist

02. George Drivas, Aeonium, 2020, five-channel synchronized projection, 20', colour and sound  
Courtesy of the artist

03. George Drivas, Empirical Data 2.0, 2019, two-channel synchronized projection, 30', colour and sound, stereo sound  
Courtesy of the artist

A. Entrance - Vasilissis Sofias  
B. Entrance - Kokkali