

Neumeister Bar-Am

Spiros Hadjidjanos
28.11.15 – 06.02.16

Anthemion

Hadjidjanos travelled to his hometown, Athens, to research the archive of the Deutsches Archäologisches Institut specifically to document the 1929 anonymous archival image depicting the anthemion of the Erechtheum. The anthemion is an ornamental frieze arranged with alternate flower and bud, connected by a curved line and serves as source material for two similar sculptures; as a reference to the comparative method.

The mutation of both the anthemion as actual ornament, and its representation as image through different spatial and temporal contexts has been dramatic. The image has been used in very diverse contexts, such as; for embellishments; in avant-garde photography, specifically in photo books of new objectivity; as material for historical studies, database records and research material and for political propaganda.

The two objects, sculptures of photographs of sculptures, follow the true size of the ornament on the Erechtheum. The figures are based on measurements of James Stuart and Nicholas Revert, whose first volume of drawings "The Antiquities of Athens" was published in 1762.

Anthemion, 2015

Alumide 3D Print, aluminium coating (48.5 x 35.5 x 8.5cm),
transparent screen, 1080 x 1920 HD video, 2min loop
90 x 59.5 x 20cm

Anthemion, 2015

Alumide 3D Print, aluminium coating
48.5 x 35.5 x 8.5cm

Anthemion, 2015

Etched carbon
131 x 91cm

Untitled (prototype)

Our collective art-historical imagination as the product of photography is further explored in the work of Greek art historian Christian Zervos, who gave major importance to the photographic documentation of art with his seminal publications. Two narratives with Zervos, as a reference point are woven into one continuous (visual) narrative in this work: the first is the publication "L'art en Grèce" with photographic reproductions of archaic Greek sculpture, and the second is Man Ray's commission from Zervos to photograph a collection of three-dimensional mathematical models at the Institut Henri Poincaré, Paris. These two events, both from 1934, are the departure point for a sculptural work which takes its form from the mathematical objects, and its subject matter from the first image found in Zervos's aforementioned publication. Similarly to the sculptural 3D depth maps of photographs, the act of reproducing a three-dimensional object on the flat plane of a sheet of paper is being reversed.

Untitled (prototype), 2015

Alumide 3D Print, aluminium coating
75 x 55 x 1cm

Glas and Hainbuche

The ancient Greek ornament is placed in dialectic relationship with extruded photographs of Albert Renger-Patzsch. Titles are after Renger-Patzsch's photographs – scanned from a 1928 first edition of *Die Welt ist schön*, New Objectivity photography's most seminal publication – this work is a depth map of his photograph, using the proportions of the original image to magnify from, with the addition of the third dimension, depth.

Glas, 2015

Alumide 3D Print, aluminium coating

80 x 108.5 x 15cm

Hainbuche, 2015

Alumide 3D Print, aluminium coating

108.5 x 80 x 15cm

Hainbuche, 2015

Etched carbon

131 x 91cm

Network/ed Pillars

A site-specific intervention where Hadjidjanos has removed the gallery lights system and replaced it with twelve pillars, channeled from twelve Wi-Fi routers which connect to the gallery's internet connection. Like his previous works *Network Time*, *Network/ed Pillars* propose a new measurement of time by units of information received, referring to the new media theorist Adrian Mackenzie's idea that, in our contemporary Post-Network condition the amount of information we receive changes our perception of temporality. This can be seen by visitors who can connect to one of the twelve Wi-Fi routers and visualise their flow of information being transferred.

Network/ed Pillars, 2015

Wi-Fi Routers, fiber optic cable, custom firmware, electronics

Dimensions variable

Neumeister Bar-Am

Goethestrasse 2, 10623 Berlin

+49 30 75454290

info@neumeisterbaram.com

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