

Eleni Papadopoulou (GRC, 1992)

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Papadopoulou was born and raised in the center of Athens. She has a Master in Arts from the Aristotle University of Thessaloniki (2016) and one from the Luca school of Arts in Ghent (2018). Her work is an ongoing dialogue with the limits in art, the limits of what art can be. She works with fragile materials like fabric and threads. Although visually pleasant, there is often something awkward in her work. This is unsettling and humorous. For the moment, the city of Ghent is her creative base.

Between mediums, the unity and the solidarity of a work towards fiction and reality, is the most important thing for her. She is interested in the relationship between the artist and the audience. The work is merely a medium to evoke this. Trying to search and flirt with this border is difficult. Where does the influence of the artists start or stop? Where does the influence or projection of the audience start? What is, in other words, real?

Trying to imagine unimaginable things is a research field of artists and scientists. We play with the fundamental laws of nature. We risk everything. Scientists use quantifiable data, artists can use creativity, irony and sarcasm. Doing so, Papadopoulou infiltrates reality and the general collective memory in order to create a personalised mythology, with the purpose to engage with the rest of our species.

ABOUT THE WORK

'The foreign spider through the window' (2020)

50,0 x 40,0 x 3,5 cm

2 types of textile, stuffing, thread

The idea of something trying to imitate another nature, more so a nature that has a higher intelligence has simultaneously hilarious and frightening elements. Our false belief that something Xeno (foreign/ alienesque) will share our needs and desires, that will accept and understand the trail of thoughts and events that created this final version of society and life we lead is humorous and dangerous. Xeno is made of the unknown, although our need to trap it into human characteristics and logic is understandable.

Trying to depict and describe something alien or unknown is impossible. How can we visualise what we do not know. Trying to "understand" this is a starting point. Trying is an option. But a true realisation is outside our reach. We can only dive into a process where we can try to inhabit fictional limits.

The foreign spider through the window is not an easy work. The x-shape is scary. It has an inherit thread. It trows us back into the subconscious. Here we fear spiders and crosses, make associations with popular movies and series where x-shaped aliens and demons invade our world. These fictional realms can be as true as our realm.

