

art
athina

BOOTH B3

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FOTINI GOUSETI

Tame (tām) [Middle English, from Old English *tam*]*

The work of Greek artist Fotini Gouseti questions the limitations and boundaries that exist within society. She starts with the belief that what is considered beautiful, right or moral is determined by transitional conditions such as time and space. Today's standards were perceived differently 50 years ago and they will be redefined in the future. In a similar sense what is acceptable here may be ill founded in another place on the globe. Her work emphasizes and comments on the fear of the uncertain, the undefined, which gives birth and sustains the dominant rules. Focusing on this fear is an element of major importance in Gouseti's practice because in her view fear leads to constructed boundaries, identities, normalities and roles.

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JOEY RAMONE

As a means of *taming* the fear Gouseti follows a meticulous time engagement scheme. Repetition, obsession, compulsion and devotion are recurring elements in her practice, and manifest themselves in both form and content. She often refers to genitalia sketching the familiarity of intimacy and yet alienating this familiarity through repetitive recording of this part of the body as an autonomous existence. Through its compulsive nature her process suggests a manifestation of proof: attempting to change the way of perceiving the world through first changing the self. As Gouseti puts it, the self becomes a shaman of one's own self.

Hermaphrodite, a work presented earlier this year in the exhibition *Attraction of the Opposites* (Cucosa, Rotterdam) illustrates Gouseti's painstaking process. The image, depicting the artist as a hermaphrodite probing her penis, is broken down to 128 frames. Each frame although pertinent to the rest can also stand on its own. Gouseti chose in this case to work with the medium of woodcut because it offers a definitive result just like a stamp. The medium therefor becomes a statement about the difficulty to always comply with what is considered as the *right thing*.

Following this line of thought Gouseti plays with the notion of *tame* following a number of techniques, in which repetition and obsession become apparent. With some seven hundred drawings of genitals dated from 2004 to present, drawings on millimeter paper and a nearly 3 meters *calendar* scarf with the humorous title *The Nemea lion skin* Gouseti invites the audience to search for meaning and take position. Who exactly or what is to be *tamed* we will yet have to experience in the exhibition.

WIETSE EEKEN

Wietse Eeken's working method has a resolutely traditional character, despite his decidedly contemporary use of materials. Typical example, his most recent work Dreaming of a Nuclear Family depicts a group of sculptures in an arrangement that indicates a preparation for a family snapshot.

All his figures display a dark sense of humour and an almost macabre sense of reality. Within the work the dualism between the radical and the traditional is of crucial importance.

On the one hand, Eeken is concerned with sculpture in its purest manifestation: the material, the form and the honesty of the process. On the other hand he is interested in the story behind the form, and not necessarily in a subtle or nuanced way.

Wietse Eeken's work is never a glamorous statement. The sculptures are an earnest translation of his distinct individual reality.

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