

**BIANCA PHOS & YORGOS  
STAMKOPOULOS**  
Touch Me, Don't Touch Me

Bianca Phos

March 15 – April 15, 2023

Yorgos Stamkopoulos

## TOUCH ME, DON'T TOUCH ME

In utero touch is the first sense that we develop as humans. From a young age we're told "don't touch the stove" and what do we do if we wake up in the middle of the night? Grasp around in the dark. Throughout our lives, touch is a moment of physical connection that gives us a greater understanding of the world around us. What does it then mean when these enticing moments of touch lead to additional confusion instead, and the act of touching is warped from a process of learning to one of unlearning? It is precisely this subversion of expectations that both Yorgos Stamkopoulos and Bianca Phos play with in the materiality and conceptualisation of their work.

Since Giorgio Vasari introduced the idea of *disegno* during the Renaissance, the idea that the artist can transpose his abstract genius by the touch of his pencil or paintbrush to canvas has been a core principle of Art History. However, in the process of making his works, Yorgos Stamkopoulos turns this idea on its head. Unlike the Renaissance genius who can control his creation by the careful placement of his brush, Stamkopoulos can never fully determine the outcome of his efforts. Methodically applying layer upon layer of paint, he undermines his own agency by peeling away the top layer of paint once the canvas is completely saturated. It is a way of working Stamkopoulos likens to the process of casting a sculpture rather than painting; at the end of the day, the final work can never be fully controlled by himself alone.

Like peeling away a second skin, Stamkopoulos intentionally lays his artistic practice bare. Exposing the indeterminate messy underlayer is of greater interest to him than presenting a final perfected piece. It is no longer just the visual but also the visceral aspects of his work that are now equally important. With no recognisable figures or objects depicted the viewer is left to make up their own associations. However, in addition to the usual questions posed by abstract painting, the mystery shrouding Stamkopoulos' process further avoids an easy answer or explanation. All the viewer is left

with is their subjective encounter with the work, how it individually touched them.

Bianca Phos on the other hand, considers touch more abstractly as one of the many stimuli that affect how we embody our environments. Her sculptures are formally inspired by illustrations of neural pathways in animals and humans, but Phos chooses to materialise these internal structures with a playful materiality. At first glance, the works teeter on the edge of violence; sharp steel discs come dangerously close to cutting soft leathery tendrils. However, upon closer inspection, these disks bear the scars of weathering caused by rain or exposure to fire, whereas the seemingly soft leather has been shrunken and hardened by exposure to boiling water. Touched by external forces, all materials have inherently changed.

Yet this is not a process Phos can fully control either, which is why her sculptures perfectly embody how we internalise the world around us. Our bodies are persistently exposed to stimuli, but the significance of these forces vary from person-to-person and are in constant flux. The touch of a friend one day, can become that of a lover the next. Likewise, how this information is processed and once more externalised by the individual is unpredictable. In this way, Phos considers bodies as porous membranes into which information constantly flows, is translated, and then regurgitated. Every action has an indeterminable reaction leaving us not only vulnerable to the outside world, but the outside world also vulnerable to our response. The result is an infinite number of unpredictable entanglements between us and not only other living organisms, but also our surrounding environment.

And yet, rather than shying away from this unpredictability, Yorgos Stamkopoulos and Bianca Phos both place it at the centre of their practices. Touch me, don't touch me; understanding is both important and not important when encountering their work. As artists, it is impossible for them to fully predict how others

will respond to their creations. It can lead to deeper associations – a way of understanding art or even oneself – but at the end of the day, both artists invite you to relish in the questions themselves rather than any clear answers.

**Bianca Phos** (\*1985, Vienna) studied textual sculpture under H. Zobernig and video & videoinstallation under D. Margreiter at the Academy of Fine Arts Vienna. She also studied at HFBK University of Fine Arts Hamburg in 2019 and Bazalel University of Art and Design Jerusalem in 2018.

Hannah Marynissen, 2023

Her interdisciplinary and cross-media practice, especially with sculpture and drawing, reflects sociosomatic relations and mutual dependencies. The material qualities and gestures often resonate with her interest in vulnerability (*Verletzungsoffenheit*) and the power to violate (*Verletzungsmacht*). In her work, she questions the essence of being human from a perspective that entangles environmental concerns as well as the dynamics of technological progress.

Phos's works have been included in institutional shows at Kunst Haus Wien (2021), Belvedere 21, Vienna (2019), Universalmuseum Joanneum, Graz (2016) and MUMOK, Vienna (2012). In 2021, she obtained the Emanuel & Sofie Fohn-Stipendium.



**Bianca Phos & Yorgos Stamkopoulos**  
Touch Me, Don't Touch Me  
Installation View



**Bianca Phos**  
Nebulous core, 2023  
Steel  
61 cm, ø 8cm



**Bianca Phos**

Pressing against a core to stretch it  
beyond borders, 2023

Steel

115 cm, ø 8cm



**Bianca Phos**  
Elastic shadows, 2023  
Steel  
115 cm, ø 8cm



**Bianca Phos**

No body is ever only one (1+2), 2023

Steel

142 cm, ø 8cm





**Bianca Phos & Yorgos Stamkopoulos**  
Touch Me, Don't Touch Me  
Installation View



**Bianca Phos**  
Seasoned plateaus (1), 2023  
Steel  
204 cm, ø 8cm



**Bianca Phos**  
Seasoned plateaus (2), 2023  
Steel  
204 cm, ø 8cm



**Bianca Phos**  
Deep thrills  
(Love letter to a pioneer plant), 2021  
Steel, leather  
91 x 40 x 30 cm



**Bianca Phos & Yorgos Stamkopoulos**  
Touch Me, Don't Touch Me  
Installation View



**Bianca Phos**  
Deep thrills  
(Ghost me when I'm gone), 2021  
Steel, leather  
173 x 30 x 30 cm



**Bianca Phos**  
Deep thrills  
(Tuning infinite tangles), 2021  
Steel, leather  
80 x 30 x 670 cm



**Bianca Phos**  
Deep thrills  
(Tuning infinite tangles), 2021 (detail)  
Steel, leather  
80 x 30 x 670 cm

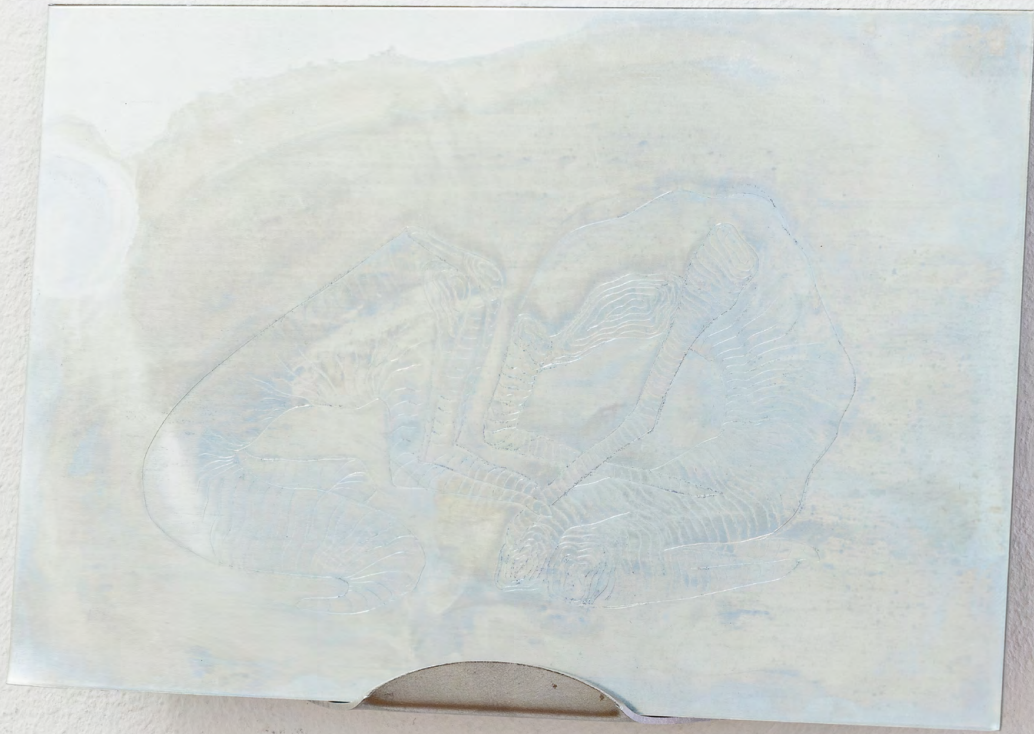




**Bianca Phos**  
Chairborne rangers, 2022  
Drypoint drawing on zinc etching plate  
10 x 15 cm



**Bianca Phos**  
Porous shielding, 2022  
Drypoint drawing on zinc etching plate  
10 x 15 cm



**Bianca Phos**

Arms are collapsing,  
feelings dissolve, 2022

Drypoint drawing on zinc etching plate  
10 x 15 cm



**Bianca Phos**  
Seamlessly close, 2023  
Steel  
2 cm, ø 8cm

## Bianca Phos

b. 1985 Vienna (AT)

Lives and works in Vienna (AT)

### Education

- 2013-2021 Diploma, Academy of Fine Arts Vienna (AT), Textual Sculpture (H. Zobernig)  
2019 HFBK University of Fine Arts Hamburg (DE)  
2018 Bezalel University of Arts and Design Jerusalem (IL)  
2013 Diploma, Art History, University Vienna & Université Libre de Bruxelles (BE)  
2011-2013 Academy of Fine Arts Vienna (AT), Video & Videoinstallation (D. Margreiter)  
2007-2009 FotoK, Schule für künstlerische Fotografie, Vienna (AT)

### Solo / Duo Shows (Selection)

- 2023 *upcoming* WAF Galerie, Vienna (AT)  
Bianca Phos (duo with Yorgos Stamkopoulos), Zeller van Almsick, Vienna (AT)  
2021 Tuning Violet Tangles (duo with Katrine Bobek), Pina, Vienna (AT)  
A line as a tour, a cut as a wound, Sculpture Studios, Academy of Fine Arts, Vienna (AT)  
2020 Sentient Stretchers, FOX, Vienna (AT)  
2019 Artist Intervention, Parallel, Vienna (AT)  
2018 Sollbruchstelle, Bezalel Gallery, Jerusalem (IL)

### Group Shows (Selection)

- 2023 *upcoming* Galerie xy, Olomouc (CZ)  
2022 On Community (curated by Contemporary Matters), Vienna (AT)  
Remember Teach Nature, AVU pop up Gallery, Prague (CZ)  
Teach Nature, Kunst Haus Wien (AT)  
Faux Concede, Schloss Eybesfeld, Lang (AT)  
2021 Deep Thrills, Kunstverein Haus, Vienna (AT)  
Urban Biodiversity, Flederhaus Seestadt, Vienna (AT)  
Tidal Waste, Gottrekorder, Association of Artists, Graz (AT)  
2020 Relational Breathing, Kunstverein Haus, Vienna (AT)  
Open Stage, Pferd, Forum für zeitgenössische Kunst, Vienna (AT)  
Türblatt, Sculpture Studios, Academy of Fine Arts, Vienna (AT)  
2019 Über das Neue. Junge Szenen in Wien, Framers (idle hands), Belvedere 21, Österreichische Galerie  
Belvedere, Vienna (AT)  
Open Studios, ASA Studios, Hamburg (DE)  
Spezialschule für Bildhauerei, XHIBIT, Vienna (AT)  
Framers (idle hands), Artist Book Publication Launch, Stiege 13, Vienna (AT)  
Screening curated by Momentum Gallery, Off Theater, Vienna (AT)  
2018 Anachnu lo medabrim ivrit aval, Rothberg International, Jerusalem (IL)  
Relation with Uncertainty, Bezalel Academy of Arts and Design, Jerusalem (IL)  
Forms, Sculpture Studios, Academy of Fine Arts, Vienna (AT)  
2017 72, Publication Release, A307, Vienna (AT)  
2016 72, platform Heimo Zobernig & Eric Kläring, Universalmuseum Joanneum,  
Sculpture Park Graz (AT)  
2015 Display, Relaxing in the Shadow of Art, Büro Weltausstellung, Vienna (AT)  
2012 electron avalanche, MUMOK Cinema, Museum Moderner Kunst Stiftung Ludwig, Vienna (AT)  
2011 Struktura, MAVV, Rotterdam (NL)

## Projects (Selection)

- 2022 Unfinished (earth:sky), Intervention, Schloss Eybesfeld, Lang (AT)  
2020 Collaboration: Performance & Scenography for the film Paukhofstrasse by Hannahlisa Kunyik (AT)  
2018 The glass kiln, project with Avner Singer, Naot Hakikar (IL)

## Residencies / Grants

- 2021 Emanuel & Sofie Fohn-Stipendium (AT)  
2021 Grant, Bank Austria Studios (AT)  
2020 Grant, Creatives for Vienna Award, Wirtschaftsagentur (AT)  
2019 ASA Studio Grant, HFBK Hamburg (DE)  
2018 Scholarship, Federal Ministry of Education, Science and Research (AT)  
2016 Artist-in-Residence, Universalmuseum Joanneum, Austrian Sculpture Park Graz (AT)

## Catalogues

- Urban Biodiversity, Katerina Dimitrova (Hg.), Wien 2021.  
Über das Neue. Junge Szenen in Wien, Belvedere 21, Österreichische Galerie Belvedere (Hg.), Wien 2019.  
72, Elisabeth Fiedler, Universalmuseum Joanneum, Fachbereich Textuelle Bildhauerei, Akademie der Bildenden Künste (Hg.), Wien 2017.  
Sammlung Katalog, VIVI Collection Catalogue, Wien 2012.  
Salon XV, Monat der Fotografie, fotoK (Hg.), Wien 2010.

## Artist Books

- Magazin Textuelle Bildhauerei Nr 8, Simone Bader & Christian Bretter (Hg.), Wien 2021.  
Framers (idle hands), SORT Vienna (Hg.), Wien 2019.  
ode to the beat, artist book, 2009.

## Publications

- Spezialschule, Zur Geschichte des Bildhauereigebäudes der Akademie der Bildenden Künste Wien,  
S. Bader/K. Hölzl/J. Krameritsch/F. Leitgeb/E. Mauthe/F. Mayr/B. Phos (Hg.), Schlebrügge Wien 2019.

Bianca Phos

March 15 – April 15, 2023

Yorgos Stamkopoulos

## TOUCH ME, DON'T TOUCH ME

**Yorgos Stamkopoulos** (\*1983, Katerini) lives and works in Berlin. He studied painting at Athens School of Fine Arts and Universität der Künste Berlin. He held a scholarship from the Onassis Foundation and is among the founders of the acclaimed art blog „Daily Lazy“.

Though a painter, Stamkopoulos' studio practice is closer to the methodology of a sculptor. Creation through deconstruction, the colorful imprints in his art reveal after the casting material is being removed. Every gesture is instant but also delicately permanent when he paints on unprimed canvas.

Stamkopoulos' works have been included in institutional shows at Bouzianis Museum, Athens, Neuer Essener Kunstverein (both 2018), MACRO, Rome (2017), Kunsthalle Athena ReMap 4, Athens (2013), Kunsthalle Athena (2010) and Kunsthall Charlottenborg, Copenhagen (2009). Solo exhibitions have included Nir Altman Gallery, Munich (2019), Kunst & Denker, Düsseldorf (2018), Mario Iannelli Gallery, Rome (2017). Group shows have taken place across Europe, i.e. at Callirrhöe, Athens (2022), MOUNTAINS, Berlin (2020) and The Breeder, Athens (2011). In 2023 he will take part in a group show at Municipal Gallery of Athens.



**Yorgos Stamkopoulos**  
Untitled, 2022  
Oil and oil pastel on unprimed canvas  
40 x 30 cm





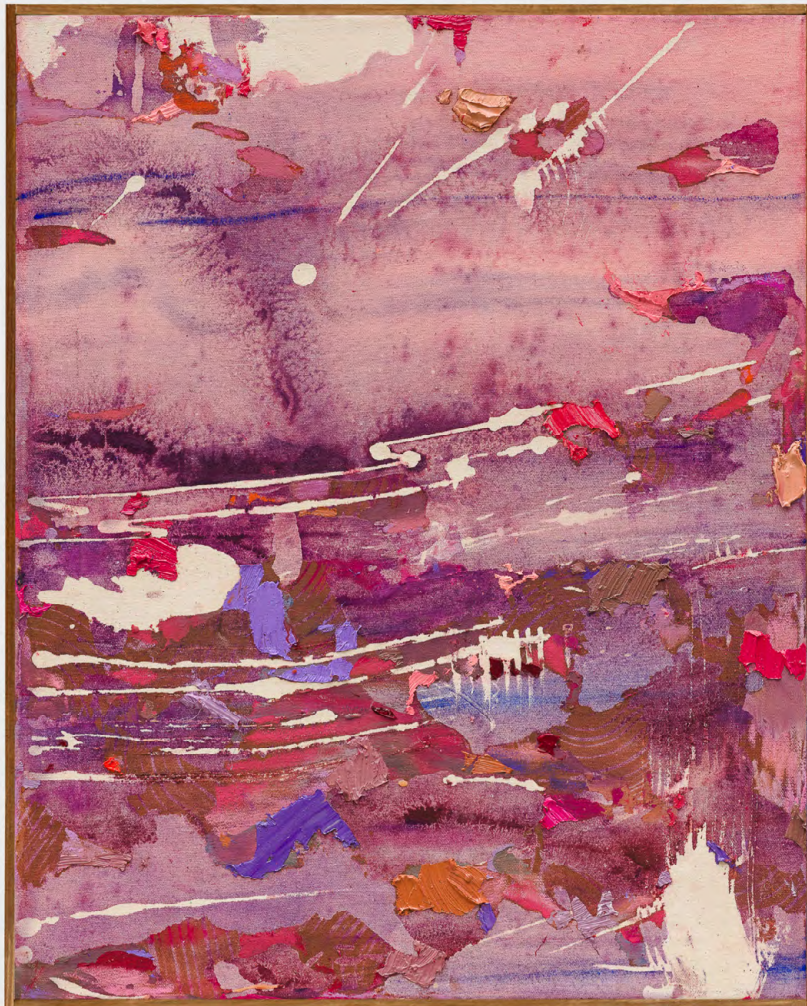
**Yorgos Stamkopoulos**  
Touch Me, Don't Touch Me  
Installation View



**Yorgos Stamkopoulos**  
Untitled, 2022  
Oil and oil pastel on unprimed canvas  
40 x 30 cm



**Yorgos Stamkopoulos**  
Untitled, 2022  
Oil and oil pastel on unprimed canvas  
40 x 30 cm



**Yorgos Stamkopoulos**  
Untitled, 2021  
Oil and oil pastel on unprimed canvas  
50 x 40 cm



**Yorgos Stamkopoulos**  
Untitled, 2023  
Oil and oil pastel on unprimed canvas  
50 x 40 cm



**Yorgos Stamkopoulos**  
Untitled, 2022  
Oil and oil pastel on unprimed canvas  
50 x 40 cm



**Yorgos Stamkopoulos**  
Untitled, 2023  
Oil and oil pastel on unprimed canvas  
40 x 50 cm



**Yorgos Stamkopoulos**  
Untitled, 2023  
Oil and oil pastel on unprimed canvas  
40 x 50 cm





**Yorgos Stamkopoulos**  
Untitled, 2023  
Oil and oil pastel on unprimed canvas  
120 x 80 cm



**Yorgos Stamkopoulos**  
Untitled, 2022  
Oil and oil pastel on unprimed canvas  
130 x 110 cm



**Yorgos Stamkopoulos**  
Untitled, 2021  
Oil and oil pastel on unprimed canvas  
artist frame  
140 x 120 cm



**Yorgos Stamkopoulos**  
Untitled, 2021  
Oil and oil pastel on unprimed canvas  
artist frame  
140 x 120 cm



**Yorgos Stamkopoulos**  
Untitled, 2018  
Oil and oil pastel on unprimed canvas,  
artist frame  
146 x 130 cm

# Yorgos Stamkopoulos

b. 1983 Katerini (GR)

Lives and works in Berlin (DE)

## Education

- 2010-2011 Onassis Foundation Scholar, Universität der Künste Berlin (DE)  
2007-2008 Universität der Künste Berlin (DE)  
2006-2007 Erasmus Program, Universität der Künste Berlin(DE)  
2003-2008 BFA+MFA, Athens School of Fine Arts (GR)

## Solo / Duo Shows (Selection)

- 2023 Touch Me, Don't Touch Me (together with Bianca Phos), Zeller van Almsick, Vienna (AT)  
2021 Yorgos Stamkopoulos (curated by Jesi Khadivi), Porcino, Berlin (DE)  
2019 As Time Goes By, Eins Gallery, Limassol (CY)  
Another Perfect Day, Nir Altman Gallery, Munich (DE)  
2018 Worlds Beneath, Nathalie Halgand Galerie, Vienna (AT)  
Ocean Adrift, Frankfurt am Main, Berlin (DE)  
A Timeless Tale, Kunst&Denker, Düsseldorf (DE)  
2017 Trajectory, Mario Iannelli Gallery, Rome (IT)  
2016 Soul Remains, Nathalie Halgand Galerie, Vienna (AT)  
2014 Beyond Ancient Space, CAN Christina Androulidaki Galerie, Athens (GR)  
2012 New Dawn, CAN Christina Androulidaki Galerie, Athens (GR)  
2011 Positive Pollution, Fabio Tiboni/Sponda, Bologna (IT)  
2010 Kunsthalle Athena booth (curated by Marina Fokidis), Art Athina, Athens (GR)

## Group Shows (Selection)

- 2023 *upcoming* New Greek Painting 21 (curated by Theofilos Tramboulis, Eleni Koukou and Christophoros Marinos), Municipal Gallery of Athens, Athens (GR)  
Unmaking, Mario Iannelli Gallery, Rome (IT)  
2022 hyper(hyper), Callirrhöe, Athens (GR)  
0010 (curated by Noelia Gaité), Chausseestraße 131, Berlin (DE)  
beautiful south, King George Hotel, Athens, Athens (GR)  
2021 New Greek Painting 21 (curated by Theofilos Tramboulis and Eleni Koukou), Agios Nikolaos Municipal Gallery, Creta (GR)  
Summer Time Rolls (curated by Amir Fatal), O54 Am Tacheles, Berlin (DE)  
Unique Expressions, Hollis Taggart, Southport (GB)  
Cast, Mario Iannelli Gallery, Rome (IT)  
2020 Assisted Survival, MOUNTAINS, Berlin (DE)  
She Comes in Colours Everywhere (curated by Alexandra Alexopoulou), 68projects, Berlin (DE)  
2019 Monochromes, Mario Iannelli Gallery, Rome (IT)  
Homemade Exotica (curated by Sotirios Bahtsetzis), Box Freiraum, Berlin (DE)  
Resonance, Mario Iannelli Gallery, Rome (IT)  
2018 Linear Holy Spirit, Bouzianis Museum, Athens (GR)  
Tomorrow's Dream, Neuer Essener Kunstverein, Essen (DE)  
2017 Io sono qui (curated by Lorenzo Bruni), MACRO, Rome (IT)  
Every Line Tells Its Own Story, Nathalie Halgand, Vienna (AT)  
A Highly Dazed World, Daily Lazy Projects, Athens (GR)  
2016 Leisure as a Mechanism for Resistance, FaZ, Vienna (AT)  
Mario Iannelli Gallery, Rome (IT)  
No Superior Side, COSAR HTM, Düsseldorf (DE)