

MORO

TOTSIKAS

& DOUARD

Rodeo, Piraeus
21 April - 1 June 2024

Thanasis Totsikas' second exhibition with the gallery, entitled *Nature, My Home*, marks a new cycle of exhibitions, through which artists' relationships are developed through their work and the artistic process itself. This coincides with **Liliana Moro's** first exhibition in London and Piraeus, *In No Time*, and the first presentation of her work in Greece. A very important moment for the gallery, the global representation of the artist who was born, lives and works in Milan.

At the same time, the exhibition of new collages on paper and new works of mixed materials by **David Douard**, entitled *aura vamp'block'r*, along with a text-spell by the artist, is presented in the corner space.

Moro and Totsikas come from different places and landscapes; diverse schools and teachings define their work. They live lives in and out of architectures that some would call incomparable. Their works address with unique sensitivity on existential issues about human nature, and by using materials with supreme awareness and in a unique way each work, they bring us back to a realm that seems primordial and ephemeral, earthly, and therefore rather cosmic.

When you walk in Totsikas' field, you balance.

First, you discover the balance of your own body, which finds under the sole of its shoe metal, soil and grass, other organic materials in the process of rotting, that he has discarded after consuming them, pieces of marble, tires, various plastic objects and too many cigarette butts.

The second balance you discover is that of life oscillating between the natural and that which is human-made. Probably the hardest and most delicate balance. And you're left there, floating between the natural and the human, if that's something that can be considered unnatural.

Entering space I from Polidefkous street, you walk on the work " " by Liliana Moro.

A work-condition that the artist - and those who faithfully follow her around the world - discover together in different architectural, and not only, adventures. And it was inevitable for us, especially today, not to open our doors again, inviting our audience to a collective sonic choreography, that although contemporary psychoanalysts have mapped and characterised its image as risky, (we dare) to be together on this perpetual condition of balance between safety and danger, on this work that, as long as it exists in space, will be activated only by our presence, and its sound by our weight on it.

And this is the relationship between the natural and the artificial.

The idea that glass comes from sand has never made sense, and this is where the heavy term of labour and processing that characterises the work of both artists.

Moving to space II, two very important works by Liliana Moro coexist and invite you to sit down, which is impossible in space I, and to listen to the dynamic between work time and break time.

Quattro Stagioni, the sculptural installation by Liliana Moro that is mainly but also seemingly made of ready-mades - like much of her work - speaks of time and the four sunshades that compose it, these emotional and meteorological symbols that protect us from the sun and rain, the weather, but also symbols of leisure and

holidays in respective places. The artist has compiled these and created a utilitarian installation that oscillates between work and leisure.

The loudspeaker transmits material from her personal collecting process of a collective collection: all the tracks as she has found, variations of the Pandiera Rossa workers' anthem, 'joint' one behind the other, unchanged, playing incessantly, ...*senza fine*.

The space of life enters the life of art and in her work, artworks meet as scenes and spectators, as heroes and all this in reverse.

She is fed by texts in which speech, the human voice play a central role, and in which bodies play between art, theatre, and life.

Totsikas has been inspired by the Plain of Thessaly and its colours, the practices of the crops and the materials of the farmers.

Unlike Liliana Moro, who creates everything *mainly* with her mind and what she finds, he does not stop working, mainly with his hands, with the materials from objects and machines and anything else he has gathered.

Sound is the primary material for both, like the voice and the body.

Perhaps his greatest work is the house he built to live in. The one in the field.

And all the works in space III are made from there. The experiential and autobiographical painting and sculptural situation in which Totsikas lives and reigns is presented to us through the rusty windows that he observes, listens to, records with fairytale and natural colours and by the sound of flowing water, the tomato plants grow.

Purple for lilacs, red for poppies, black for rain and winter, orange for the crops.

Nature is the central material and theme of the works, which are tightly packed together in the space. The meadow, the poppies, the lilacs and the crops, the night, and the rain, the sunset.

SPRING>SUMMER>AUTUMN>WINTER

Arte Povera; Art made with any material available and the artistic need for economy, the condition of creation, which is its basis if you come from such a place. But what place is not such a place though?

Neither Totsikas nor Moro embrace the term, but their work arises from their recent history. Liliana by proximity: she studied with Luciano Fabro at the Brera Academy. Totsikas knew Kounellis' work very well and it was a conscious choice to stay in the field.

Just as children grow up respecting their parents, evolving language and tradition, but with a great need to break free and rebel, the work of these two artists is characterized by a sense of lightness, by playing in space with materials that exist but are also created from the things they find, a need to kill seriousness and mock the heavy aura of those who came before them.

Liliana Moro (b. 1961, Milan) lives and works in Milan.

Her solo exhibitions include: *Liliana Moro*, PAC, Milan (2024, forthcoming); *In No Time*, Rodeo, Piraeus (2024); *In No Time*, Rodeo, London (2024); *Andante con moto*, Kunstmuseum Liechtenstein, Liechtenstein (2023); *Sundown*, ArtLine Sculpture Park, Milan (2023); *On Air*, Piccolo Museion, Bolzano (2018); *né in cielo né in terra*, Almanac Projects, London (2018); *Città Ideale*, MAXXI, Roma (2016); *29.88 KMQ*, Zegna Foundation, Trivero (2015); *Cincia Mora*, Fondazione Antonio Ratti, Park of Villa Sucota, Como (2015); *Moi*, Spazio Culturale Antonio Ratti, Como (2012); *Liliana Moro*, West of Rome and The Italian Cultural Institute, The Spazio Italia Gallery, Los Angeles (2007); *Liliana Moro: This Is the End*, C/O Careof, Milan (2008); *Liliana Moro (De Praktijk)*, MuHKA, Antwerp, MuHKA, Antwerp (1996); *Abbassamento*, Spazio di Via Lazzaro Palazzi, Milan (1992); Spazio di via Lazzaro Palazzi, Milan (1990).

Group exhibitions include: *Eccentrica. Le collezioni del Centro Pecci*, Centro per l'Arte Contemporanea Luigi Pecci, Prato (2023); *What a Wonderful World*, MAXXI, Rome (2022); *Time is Out of Joint*, National Gallery of Modern and Contemporary Art, Rome (2022); *Point of Equilibrium. Thought Space Light from Toyo Ito to Ettore Spalletti*, MAXXI L'Aquila, L'Aquila (2021); *Antonio's Dream: A Journey Through Art and Textile*, Fondazione Antonio Ratti, Como (2021); *Neither Nor: The challenge to the Labyrinth*, Italian Pavilion at the 58th Venice Biennale, Venice (2019); *Ennesima. An Exhibition of Seven Exhibitions on Italian Art*, Triennale Milano, Milan (2015); *Everywhere but Now*, 4th Thessaloniki Biennale of Contemporary Art, Thessaloniki (2013); *Autoritratti. Iscrizioni del femminile nell'arte italiana contemporanea*, MAMbo, Bologna (2013); *FOOD. A reflection on Mother Earth*, Musée Ariana, Geneva (2012); *Underneath the street, the beach*, Fondazione Sandretto Re Rebaudengo, Turin (2012); *Space of the self. Femininity in Italian video. Cycle II*, Montehermoso Cultural Center, Vitoria-Gasteiz (2011); *THE PRIVATE MUSEUM*, GAMEc, Bergamo (2010); *FRAGILE - Terres d'empathie*, Musée d'Art Moderne, Saint-Etienne (2009); 1988: *VENTANNI PRIMA, VENTANNI DOPO*, Centro Pecci, Prato (2008); *MEDIATIONS BIENNALE POZNAN 2008*, Mediations Biennale Polska, Poznan (2008); *XV. Quadriennale di Roma*, Art Quadriennale Rome, Rome (2008); *27th International Biennial of Graphic Arts Ljubljana*, Biennial of Graphic Arts, Ljubljana (2007); *Somewhere*, MuHKA, Antwerp (2006); *Italy Made In Art: Now*, MOCA, Shanghai (2006); *ARTEFIERA*, Arte Fiera, Bologna (2006); *Monuments For The USA*, The White Columns, New York (2005); *Il Bianco e Altro e Comunque Arte*, Palazzo Cavour, Turin (2005); *Monuments For The USA*, CCA Wattis, San Francisco (2005); *Minimalia - An Italian Vision in 20th Century Art*, MoMA PS1, New York (1999); *Get Together*, Kunsthalle Wien, Vienna (1999); *WOUNDS: Between Democracy and Redemption in Contemporary Art*, Moderna Museet, Stockholm (1998); *Soggetto- Soggetto*, Castello di Rivoli Museo d'Arte Contemporanea, Turin (1994); *Emergency*, 45th International Art Exhibition of la Biennale di Venezia, Venice (1993); Documenta IX, Kassel (1992).

Thanasis Totsikas (b. 1951, Larisa) lives and works in Larisa.

His solo exhibitions include: *Nature, My Home*, Rodeo, Piraeus (2024) *MIRACLES*, Rodeo, Piraeus (2022); *The Crucifixion Of Thanasis Totsikas*, Akwa Ibom (2020); *Totsikas*, Gazon Rouge, Athens (2006); *Thanassis Totsikas*, Unlimited Contemporary Art, Athens (2000); *Totsikas-Ducati*, 47th Venice Biennale, Fondazione Levi, Palazzo Giustinian Lolin, Venice (1997); Ileana Tounta Contemporary Art Centre, Athens (1991); *Transformation 3*, Desmos Gallery, Athens (1982).

Group exhibitions include: *Outraged by pleasure*, Nobel Building, Chalandri (2023); *ανάβασις**, Rodeo, Piraeus (2022); *Anti-Structure*, DESTE Foundation, Athens (2021); *New Acquisitions 2017-2018*, National Museum of Contemporary Art Athens, Athens (2018); *an exercise on values*, HAUS N, Athens, Greece (2018); *The System of Objects*, DESTE Foundation, Athens (2013); *Cold Sun / Soleil froid: Hell As Pavilion*, Palais de Tokyo, Paris (2013); *Ntepti Humanism* (Dirty Humanism)*, Faggionato Fine Art, London (2011); *Destroy Athens*, 1st Athens Biennale, Athens (2007); *OUTLOOK*, International Art Exhibition Athens, Athens (2003); documenta IX, Kassel (1992); *Artificial Nature*, DESTE Foundation, Athens (1990); Fondation Cartier pour l'art contemporain, Paris (1990); *Topos - Tomes*, House of Cyprus, DESTE Foundation, Athens (1989); *Hyper-Product*, Club 22, Athens, Greece (1988); 19a Bienal de São Paulo (1987); National Gallery, Athens (1985); *7 Greek Artists: A New Journey*, The Gate of Fammagusta, (organized by The Nicosia Municipality, The DESTE Foundation for Contemporary Art, The Demetrios Z. Pierides Collection), Nicosia (1983); *Emerging Images*, Athenaeum Intercontinental, Athens (1983); *Emerging Images*, Europalia 82-Hellas, ICC Antwerp (1982); *XII Biennale de Paris*, Biennale de Paris, Paris (1982).

David Douard (b. 1983, Perpignan) lives and works in Paris.

His solo exhibitions include: *aura vamp 'block'r*, Rodeo, Piraeus (2024); *serious Slugs' StrategY*, Magician Space, Beijing (2023); *ACHÉTE LE NACRÉ à LEURS âMES*, Konrad Fischer Galerie, Berlin (2023); *Optimized Heart: David Douard/Liu Shiyuan*, UCCA Dune, Beidaihe (2023); *O' ti 'lulabies*, Serralves Museum, Porto (2022); *O' thee lil'*, Rodeo, London/Piraeus (2021); *O' Ti' Lulaby*, FRAC Ile-de-France, Le Plateau, Paris (2020); *BLINDF'OLD*, KURA. c/o Fonderia Artistica Battaglia, Milan (2018); *BLOOD O' US*, Rodeo, London (2017); *Horses*, Kunstverein Braunschweig, Braunschweig (2016); *Mo'Swallow*, Palais de Tokyo, Paris (2014); *juicy o'f the nest*, Sculpture Center, New York (2014); *Narrow-Cold Lovel*, Signal – Center for Contemporary Art, Malmö (2013); *Animorphs*, Les Eglises - Centre d'Art Contemporain, Chelles (2013).

Group exhibitions include: *Oh, the storm*, Rodeo, London (2023); *THEY*, Le Consortium, Dijon (2023); *Regards du Louvre*, Louvre, Paris (2023); *De leur temps (7) – Un regard sur les collections privées françaises*, Frac Grand Large, Dunkerque (2023); *Il était une fois...*, FRAC Champagne-Ardenne, Reims (2022); *Geneva Biennale-Sculpture Garden*, artgenève, MAMCO and the City of Geneva, Geneva (2022); *La Fabrique Du Nous #1 Des Voix Traversées*, Institut d'art contemporain (IAC), Villeurbanne (2022); **standstill*, Rodeo, London (2022); *ανάβασις**, Rodeo, Piraeus (2022); *The Dreamers*, 58th Edition of the October Salon, Belgrade, Serbia. (2021); *Children Power*, FRAC Ile-de-France, Le Plateau, Paris (2021); *St. Elmo's Fire*, Rodeo, Piraeus (2021); *Le vent se lève*, MAC VAL, Vitry-sur-Seine (2020); *The Seventh Continent*, 16th Istanbul Biennial, Istanbul (2019); *D*, FRAC Ile-de-France, Le Château Rentilly, Bussy-Saint-Martin (2019); *Desire: A Revision from the 20th Century to the Digital Age*, IMMA, Dublin (2019); *Today Will Happen*, Gwangju Biennial, Gwangju (2018); *CHILDHOOD - Another banana day for the dream-fish*, Palais de Tokyo, Paris (2018); *Crach Test*, La Panacée/MoCo, Montpellier (2018);

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Medusa, Musée d'Art moderne de la Ville de Paris, Paris (2017); *Strange Days*, FRAC Ile-de-France, Le Plateau, Paris (2017); *Incorporated*, Les Ateliers de Rennes - Biennale d'art contemporain, FRAC Bretagne, Rennes (2016); *Co-workers*, L'artiste comme réseau, Musée d'Art moderne de la Ville de Paris, Paris (2015); *Inhuman*, Fridericianum, Kassel (2015); *Europe, Europe*, Astrup Fearnley Museet, Oslo (2014); *The Great Acceleration*, Taipei Biennial 2014, Taipei (2014); *Meanwhile... Suddenly And Then*, 12th Biennale de Lyon, Lyon (2013).