

# Polys Peslikas

## *Young Predictions*

11.4 – 15.6 2024

### OPENING HOURS

Wed 13–17 Thu 13–20

Fri 13–17 Sat 12–16

My desire is local, says Polys Peslikas. He refers to its origin being traced to a specific landscape where abstractions are formed in a particular light, in a particular temperature and among specific colors. A sexual identity and the desire to paint intertwined early in life in a confusing yet inseparable feeling.

Summer 1988. Limassol / Germasogeia. By the sea front. The area on the eastern outskirts of Limassol known as the Tourist area. Favourite places to go were THE CLUB and THE CARIBBEAN. The illuminated glass and the gelatine flashing lights were coloring everyone in monochromes of

Fuchsia Pink,

Blue,

Red,

Yellow

*Young Predictions* is Peslika's first exhibition in Sweden. Works on paper from the early 90s are shown together with newly produced paintings and a three-channel slide show. The starting point of the exhibition is a series of collages that Peslikas produced 1993–96 in his parents' home in Limassol, Cyprus. They are made on green-striped bank statements, now bleached by the sun, with fragmented images from Greek newspapers. During the pandemic, Peslikas returned to his early works and the logic of collage as a starting point for his motifs in painting as well: cropped images, fragments, bodies that turn into elements both as violent action and erotic focus.

For some time now, Peslika's paintings have been small-scale, often produced on a table, similar to sketches or letters. Many of his works allude to art historical elements; *Young Predictions* includes a series of oil paintings entitled *Mourners*, a reference to Nils Dardel's iconic painting *The Dying Dandy* (1918), or more precisely its draft in watercolor in which the surrounding crowd of mourners were all men. In the final version of the work, the oil painting, these men were replaced by female figures. Peslikas is interested in the expression that the sketch makes possible but that the final version of the work cannot contain. His pictorial world is governed by emotion, it never harbors a narrative, it does not reproduce events outside the act of painting itself. Peslikas strives for something more broken up, making the paintings open, bordering on unfinished, rather than closed systems. Time and time again he approaches a motif and with changes in palette and brush strokes, through reductions and mistakes it changes and shifts. There is no beginning or end. The paintings are always a continuation.

The newly produced three channel slideshow *Seblon* (2024) borrows its title from one of the characters in Rainer Werner Fassbinder's final film *Querelle* (1982). It is a dreamlike and stylized drama about violence and desire, where Lieutenant Seblon, the film's passive voyeur, harbors an unsatisfied desire. The images belong to Peslika's personal library which he has collected from his late teens until today, reproduced images depicting situations, people, art works and emotional expressions cut out from art books, fashion magazines and newspapers. In the slide show, temporary connections and associations are created, similar to the encounters that happen by chance when you start digging in an endless archive of images and put them next to each other.

Polys Peslikas (b. 1973, Cyprus) is a painter based in London. His practice also includes works on paper, performance and photography. Peslikas is interested in the constructed narratives of image and desire, and in notions of the physical in the history of western art. In his own image creation, he strives for an open and intuitive process where particular elements are often repeated in a sequence of motifs based on different technical and emotional inputs. He draws his references from classical mythology, film, iconography as well as pop and trash culture. Since 1986, he has compiled a library of printed images and cut outs that form important references for his imagery. Solo exhibitions include, among others: *This Delusivē Sentiment*, ARCH (GR); *And leaned shoulder against the window*, Radio Athènes (GR); *Reenactments (Bacchus)*, ICA (IT), *The Future of Color*, The Cyprus Pavilion Venice Biennale 2017. Recent group shows include: *Ah, This!*, FELIX GAUDLITZ (AUT); *How to Build a Garden*, Point Center (CY); *Nuit Blanche*, Villa Medici (IT).

## VERK I UTSTÄLLNINGEN

*Seblon*, three channel slideshow of digitized printed material, 2024

*Skin like Marsyas*, ink wash on Fabriano paper, 2020

*Mourners*, oil on canvas mounted on wood, 2020–24

*Studies based on a young prediction*, vitrine, 1993

*Collages on bank statements*, 1993–96

*Interior with a male naked figure*, pencil drawing on amalfi paper, 2024

## TEAM

Emily Fahlén, artistic director

Alice Söderqvist, producer

Thomas Bush, graphic designer

Ksenia Pedan, exhibition technician

Astrid Braide Eriksson, exhibition technician

Ines Bartl, light designer

Ida Edin, host

Charlotte Keegan, host

## CONTACT

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