



ATHANASIOS ARGIANAS

*1976

Also a conservatory trained musician, Athanasios Argianas explores the possibilities and limitations of transferring structures of languages between media. Elements of one language are separated and used to form the base for another. Argianas has been known to reference electronic instruments from the early 20th century, such as the theremin and the ondes martenot, experimental music and compositional methods from the 1960s, concrete poetry, the Constructivism of Naum Gabo, and even Duchamp's Machine Optique (1920) and its circular deployment of language.

Argianas' work oscillates between sculpture, painting, text, performance, musical works and visual languages. For instance, the structure of a piece of music is separated into its constituents, the frequencies of each note encoded into measures of weight, cast in copper and then stacked to form a set of columns, each corresponding to a note (and a syllable) of the same song. In the series entitled Proposal For Reading Consonants as Noise (Froth, Foam), the primary elements consist of sponges covered in copper. Consonants are sonically determined by extreme spikes and crevices, and in many ways resemble sponges, full of air and wrinkled surface. Their formlessness and complexity of shape also renders them hard to comprehend and identify, an analogue to the way in which noise functions; consonants are made of noise, rather than tones. When translating from one medium to another, Argianas is not out to point out what gets lost in translation, but rather which realms of meaning have been gained in the process.

Often, his work relies on the inclusion of the audience. For instance, the series of Song Machines provides a score of movement, rhythm, and dialogue, adding a potential performative element to the work.

*Athanasios Argianas (*1976) was born in Athens, Greece and has lived and worked in London since the late 1990s. His work was most recently presented at Art Or Sound curated by Germano Celant at Fondazione Prada, Ca' Corner, Venice, and has been featured in numerous venues and formats internationally, including PERFORMA 13 biennial in New York, the 30th Sao Paulo Biennale, Tate Britain, the EMST National Museum of Contemporary Art, Athens, the Barbican Art Gallery, the Serpentine Gallery Pavillion in London, the Whitechapel Gallery & NEON Foundation, École Française d'Athènes, Athen and the Kunsthalle Wien. His work is collected by the EMST National Museum Of Contemporary Art, Athens, the Collection of Aaron & Barbara Levine, Washington DC, The EKARD Collection, the Michael Haas Collection, Berlin, the Sammlung Heiner Bastian, Berlin and the UBS Collection among others.*