

Productive and Axiomatic Systems

Visual Artist: Ianthi Aggelioglou

Curator: Athena Schina, Critic & Art Historian

The materials negotiated and transformed by art of Ianthi Aggelioglou are textiles of a variety of colours and textures which she chooses for their appropriateness and then forms into stratifications on three or four levels, using scissors and sewing as her means of expression.

Ianthi Aggelioglou matches and pins, on a textile base, three and sometimes four other layers from the pieces which she has shaped with her scissors, which she takes care to harmonise with one another in terms of colour, shape, and composition, sometimes, again, making them complement one another by contrast. When the artist has successively produced her textile layers, in the next stage she sews them – thus shaping a kind of performative and circular or spiralling ‘writing’ – with the aid of the sewing-machine, which extends and projects her gesture in the artistic space. Subsequently, Aggelioglou cuts away with her scissors the ‘inner’ parts of her ‘writing’ in such a way that the two-dimensional surfaces are transformed into three-dimensional levels, which are, moreover, clearly rendered in relief, and in their totality manifest a strangely attractive and interesting ‘spatial geography’ of style and technique.

Each work or ‘installation’ by Ianthi Aggelioglou is called **Assemblage**. It consists of two to three procedural stages, referred to as **Episodes**, with distinctive numberings, e.g., **I, II, III**. Each of the **Episodes** has initially a surface origin and an inherent – as to its conception – ‘predictability’, so that it continues successively, through a

‘sequence’ of a serial type, as this is formed by the pieces of textiles which have been removed from the initial and first (**Episode I**), through the ‘inner’ parts of its circular or spiralling ‘writing’. If each **Assemblage** consists of four layers of textiles, it is made up of three **Episodes** (**Episodes I, II, III**). The secondary pieces of the textiles take shape like textile tesserae which are sewn to their textile base (canvas). In the case of every second **Episode** (**Episode II**), their arrangement is likely to be centripetal, while in that of each third **Episode** (**Episode III**) it is centrifugal.