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Athene Galiciadis – Measuring the World  
von Bartha, Copenhagen  
18 March – 13 May



Athene Galiciadis photographed with Empty Sculptures in 2022

*Measuring the World* – The title of Athene Galiciadis' first exhibition at von Bartha Copenhagen is a reference to an intermediate space between the deliberate and the unintentional. It directly leads to the act of painting as a sensuous and bodily endeavor, rather than a theoretical and mathematical one. Galiciadis paints her works by hand and, concerning the volume of each piece, compares the act of painting with the embrace of a body.

The central works in the show are Galiciadis' *Empty Sculptures*, acrylic painted ceramics that have been forming an important part of her Oeuvre since 2013. The sculptures are reminiscent of vases, but despite their form, they are not related to the botanic bearing vessels. This becomes evident in their materiality; unlike the process behind the conventional production of ceramics, Galiciadis does not glaze her sculptures, nor does she burn them a second time. Instead, after having the sculptures burnt once, she paints them with acrylic paint and lets them air-dry, like painting a canvas. The compositions on the *Empty Sculptures* are based on hand-drawn grid structures – rhythms that repeat but slightly change over time. Like the painted patterns that unfold organically over the curved surface of the sculptures, they are geometric in their repetitious construction. So, the *Empty Sculptures* share similar characteristics in shape and geometrical patterning while maintaining their unique expression. Both the title and the idea evoke different stories and interpretations: „It opens the imagination when you think of them as *Empty Sculptures* because you can fill them up“, the artist states.

By placing the sculptures in a specially designed shelving system on a grid structure in the center of the gallery space, Galiciadis emphasizes their seriality and thus adds an installative element to the presentation.

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On view will be a scene that takes the visitors into a studio space where the ‚just-finished‘ works are being ‚stored‘ and placed on an industrial-like shelf.

Looking again at the sculptures, they arguably do make clear references to objects of design or functionality and thereby, once again, place themselves in the in-between, offering new possibilities and meetings between the defined and the unexpected.

### **About Athene Galiciadis**

Based in Zurich, Switzerland, Athene Galiciadis studied Fine Arts at the Zurich University of the Arts (ZHdK) and the École cantonale d'art de Lausanne (ECAL). Galiciadis' works are characterized by her typical color palette and repertoire of forms, many of which are geometric and organic, echoing concrete art and its precursor, Constructivism. She assembles her works from various materials and develops her formal language that invokes associations with tradition, craft, and design. Patterns, models, theories, science, and spirituality are all themes that Galiciadis uses as tools in her work. Notable solo shows include: Orientation at Museum Haus Konstruktiv in Zurich (2023), Athene Galiciadis at von Bartha in Basel (2021), Spiraling Shifts at Nidwaldner Museum Winkelriedhaus in Stans (2019), I shall wash your shadow, BolteLang Gallery in Zurich (2017), Planetaria at Galerie Emmanuel Hervé in Paris (2014), and Sublunatic at sic! Raum für Kunst in Lucerne (2013). In addition, she has participated in numerous group exhibitions, for instance, at Aargauer Kunsthhaus in Aarau (2021), Atelier Hermann Haller in Zurich (2020), and Kunst Raum Riehen (2016). Accolades include the Swiss Art Award (2011), the Schlesinger Foundation Scholarship (2017/18), the UBS Grant (2012), and the Prix Mobilière Suisse Art (2011).

### **About von Bartha**

With its gallery at Kannenfeldplatz in Basel, von Bartha promotes contemporary artists such as Olaf Breuning, Athene Galiciadis, Landon Metz, Felipe Mujica, Francisco Sierra, Claudia Wieser, and others, while supporting the further development of the artistic practices of its established artists such as Marina Adams, Anna Dickinson, Imi Knoebel, Ursula Reuter Christiansen, Barbara Stauffacher Solomon, Superflex et al.. In 2021, von Bartha opened a new location at Kridttårnet (Eng: Limestone Lighthouse), an iconic and historic building in Copenhagen.

Founded in 1970 by Margareta and Miklos von Bartha, and now run by second-generation Stefan von Bartha, the gallery continues to oversee the careers of founding artists such as Camille Graeser, Fritz Glarner, and Olle Baertling, as well as the late Marianne Eigenheer, Barry Flanagan, and Gerhard von Graevenitz.

New formats launched by von Bartha include „Insight,“ a satellite exhibition at Basel's Volkshaus, the „Imaginary Collection“ with curated presentations in collectors' private spaces, and the online format „Stories“ with interviews, essays, and insights into the gallery's work, available at [vonbartha.com/stories](https://vonbartha.com/stories).

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