

'Urban Behaviours' | 'Αστικές Συμπεριφορές'

English



ekfrasi-yianna grammatopoulou, Athens 2008

Jaume Mir, Palma de Mallorca, 2/2008 President of the Royal Academy of Fine Arts of Mallorca Catalogue 2/2008 ATHENS

'Urban Behaviours' | 'Αστικές Συμπεριφορές' | 'Comportamientos Urbanos' 2007/2008

Behaviours are defined and formed within the time they occur as well as the cultural, political and "arbitrary" conjunctures of our developing civilization. Accepted or not, depending on the longitude and latitude they appear, the material of their clothing, the accent of the protagonists or the social codes, they never fail to reflect the individuals and define class, roles, values and missions, ethical or unethical, in our virtually "Roman" society.

Karakatsanis approaches this reality in an unadorned, straightforward and caustic manner. Vanity, carnalism and mixing of values reflect in the eyes and the bodies of the assembled people who constitute the body of his work whereas the repeated presence of the chair refers to the urban environment. His subject matter is realization, deadlock and hypocrisy, with which, without any trace of intellectualism, he expresses his anguish using very few materials. He does not suggest a solution, yet he demonstrates a mirror in which we can all see our real self or our innermost fantasies, if we so wish. The middle class, particularly that of the western world, has led people's perspective towards a comfortable life, aesthetically more decent and possibly happier, even though more often than not it has been deservedly attacked by the have-nots, unfortunately, in their majority, without having political views or providing an essential counter-proposal for the social model they would like to live.

This is apparent in most of the cases that whenever the domination of "progressiveness" has prevailed over conservatism and the reversal of distinguishing people through the primary inequalities of bourgeoisie lifestyle and way of thinking, the thrill and hope that it has brought towards a society of equal and adaptable citizens, far from the clichés of urbanism, has resulted through enrichment and gaining power in the reproduction of all bourgeois "evils" in a most inelegant manner.

As if most of them were eventually dreaming of a living room with a chandelier, money and a very expensive shining car even in neighbourhoods with dirt roads as confirmation of their *raison d'être*.

Karakatsanis risks his involvement in a socio-political debate. However, painting and art in general has to create aesthetic parameters both from its own material and from the "thesis" of identification of its content.

Karakatsanis's artistic integrity encourages the discussion between the viewer and the work or even better between the viewer and the viewer.

In times that values, culture and meritocracy are unconventional terms to reality, particularly within societies that are exploring their developmental pace, after the change of their standard of living, art might be one of the few areas that through "beauty" the shape of our flaws can be projected, an area in which Karakatsanis is utterly successful.