

Sketches for the exhibition at Bladr, 2025.

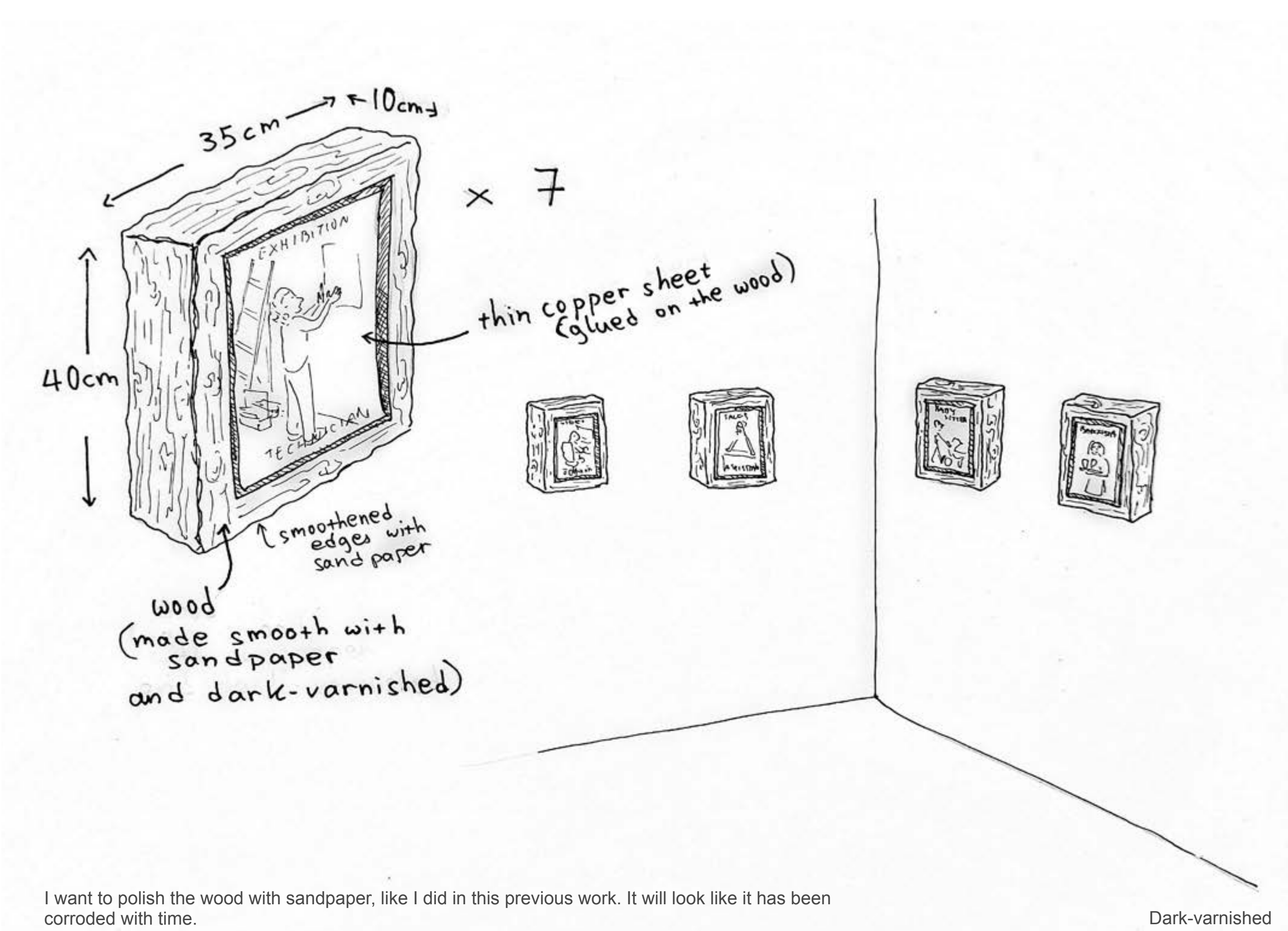
Drawings of different day-jobs that artists in our network have had. Each one is embossed on thin metal sheets of copper and aluminium.
The sheets are exhibited, attached onto varnished wooden frames / boxes.



Examples of my previous work with drawing/embossing metal.

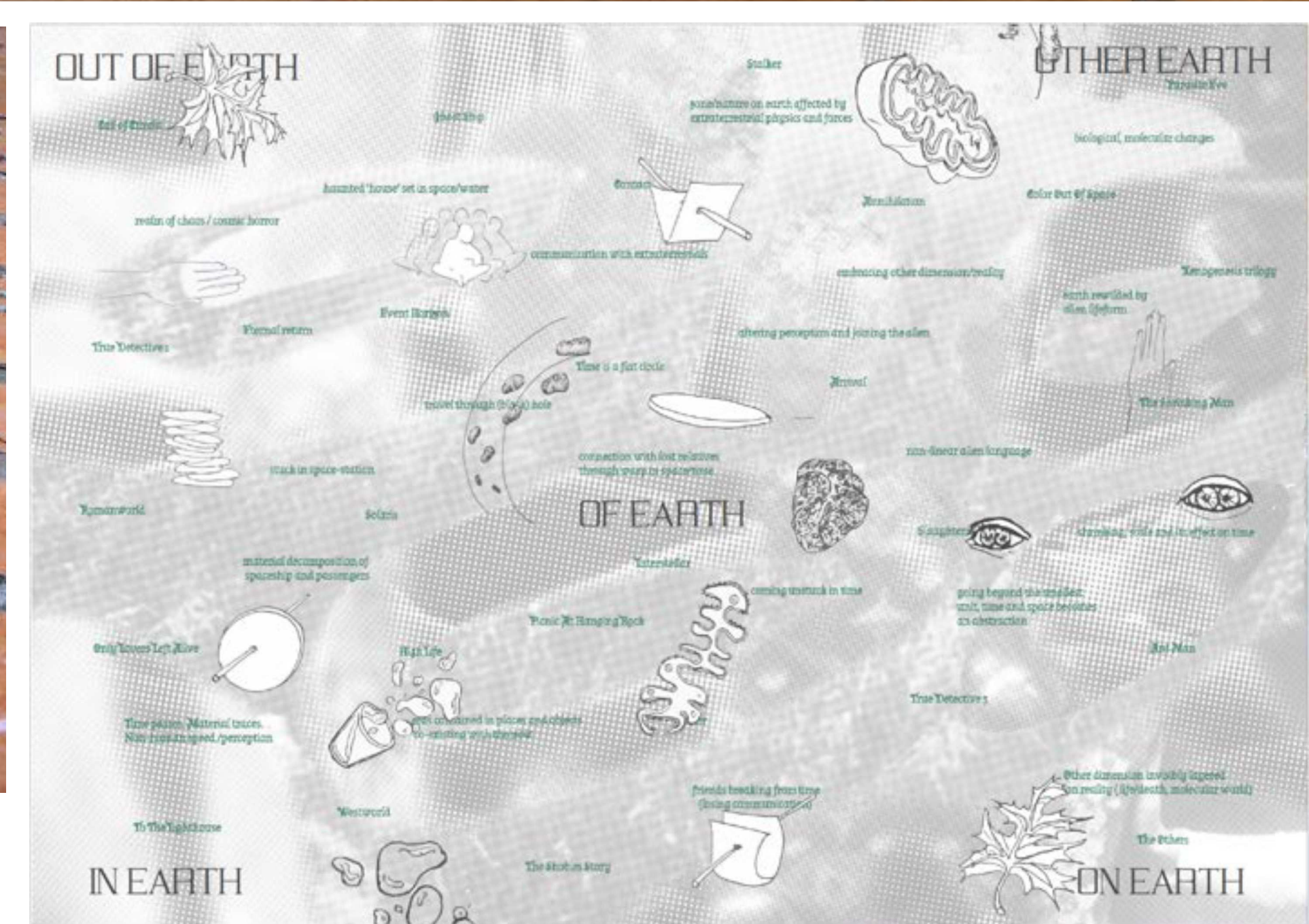
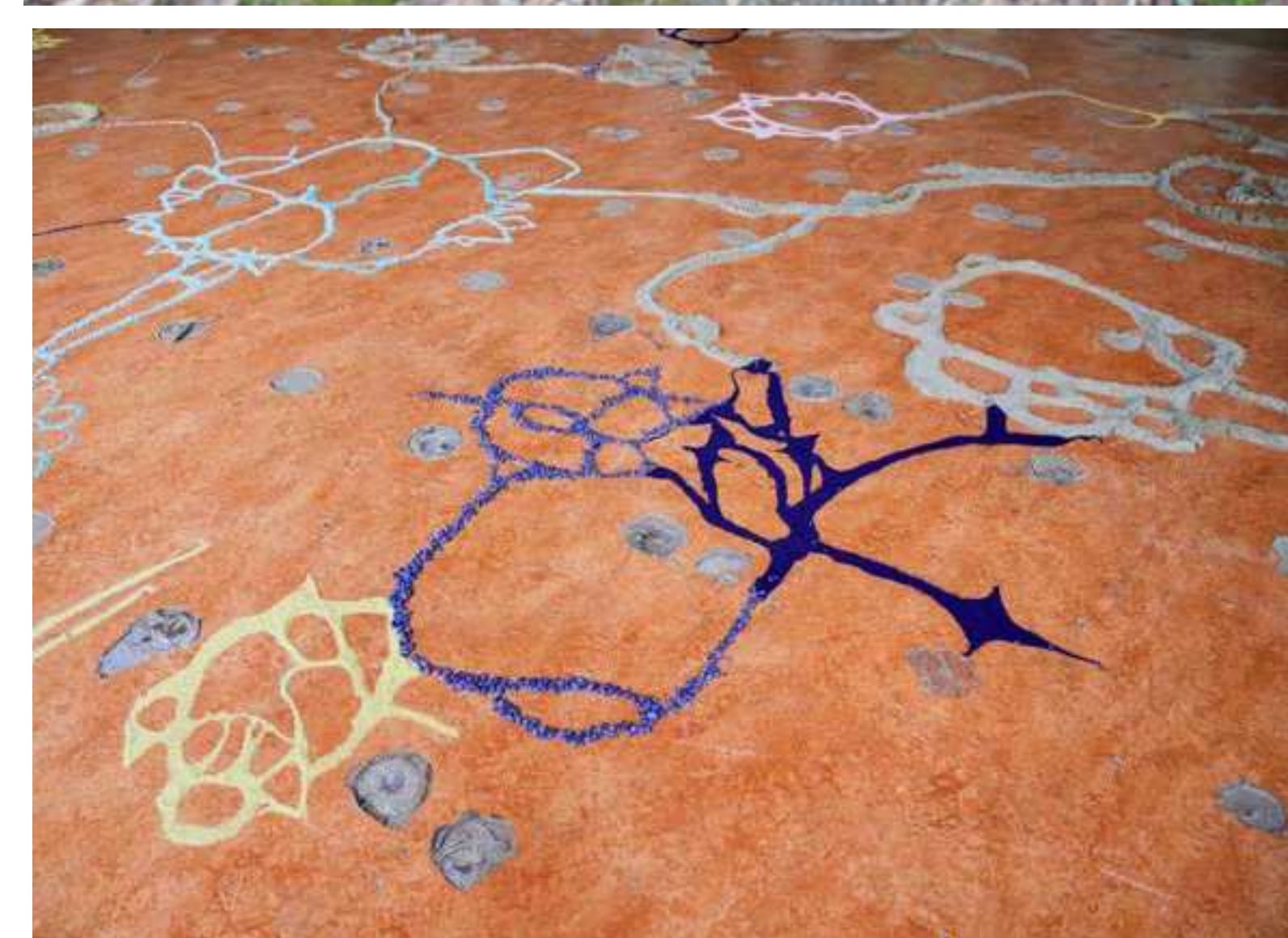
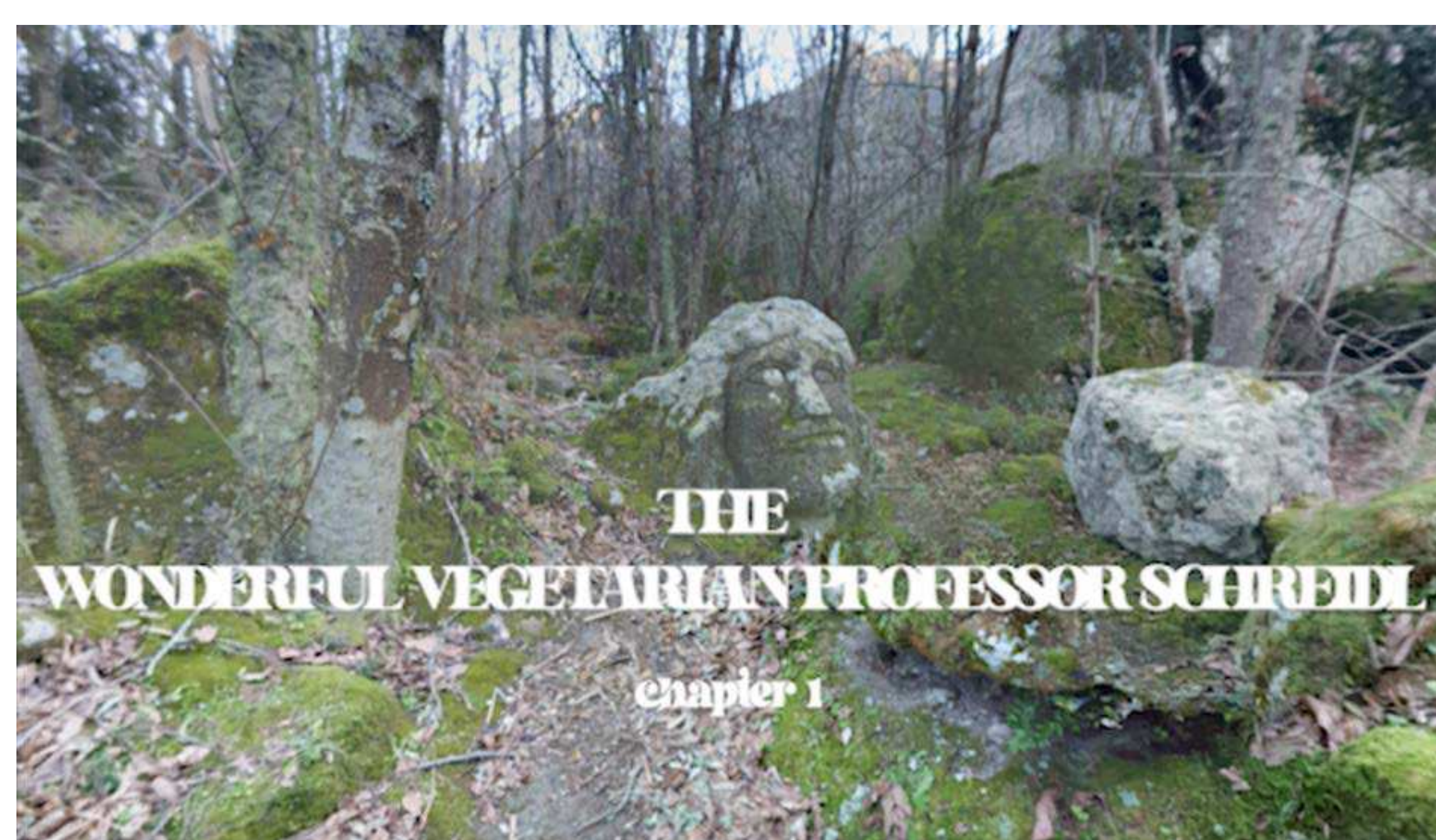


Inspiration images sourced from the web.
Traditional greek embossed metal religious offerings.



I want to polish the wood with sandpaper, like I did in this previous work. It will look like it has been corroded with time.





Funky Loops (unfixed sand and glass powder floor installation and mindmap)
& *The wonderful Vegetarian Professor Shreidl* (dual projection), Asselineau/Vratsanou, 2021, Laurel Amsterdam

*Wrap Your Arms
Around It,*
Anouk Asselineau,
installation at Het
Hem, 2020,
two CNC carved
plywood benches,
sand, sandbags, vinyl
stickers across all
pillars in the space



Installation views of *Hobby
Welder*, Anouk Asselineau,
solo exhibition at
Bologna.cc, 2023
series of 4 *graphite on
newsprint* drawings, floor
piece, 6 Max Mara t-shirts,
cardboard boxes, display
foam, paper nightlights:
*butcher's paper, cardboard,
stickers, nightlights.*



Eos (installation detail), at Hybrida AiR 2023, by Myrto Vratsanou. Copper, iron, rust, concrete, chalk, sunlight)



Eos
 Drawings, installation, 2023
 (copper, iron, rust, concrete, fire, chalk, sunlight)

The installation was made during a 2-month residency, and it comprises a series of drawings etched in copper, and sculptural objects composed and carved out of materials gleaned in Älvsbacka, Sweden, a now abandoned, former iron-producing parish. The ancient Greek deity of the dawn, Eos, is used as a narrative device to map out the landscape of the area and to follow the traces and networks of light, energy and past industry infrastructure. Images and symbols relating to the sun and non-functional machines are weaved together in the map-like compositions, structured around the pace of a walk. The use of conductive materials and its activation by reflecting sunlight, gives the whole installation the properties of a sundial, with none of its quantitative precision nonetheless.



Eos (details)





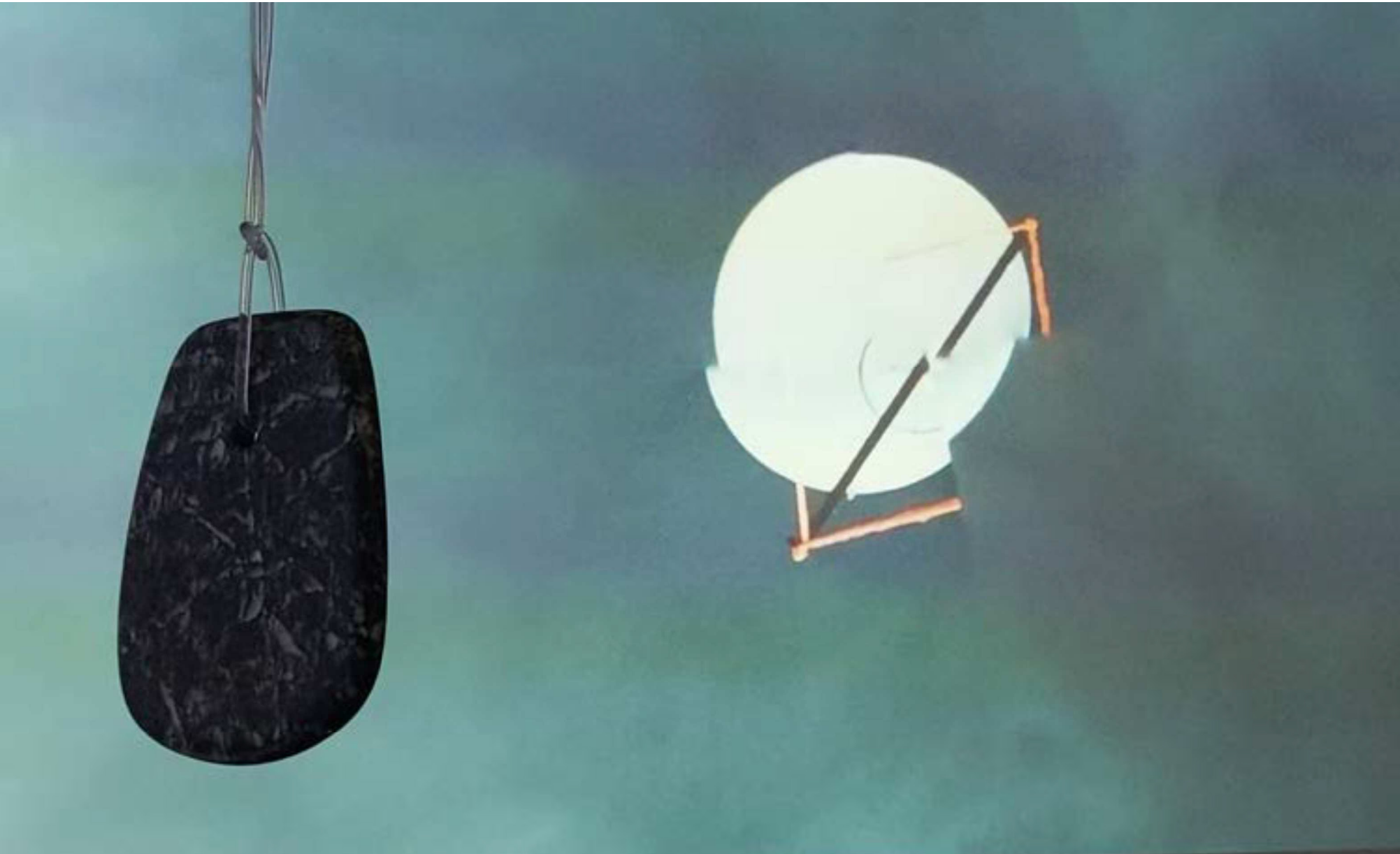
Free immersion notes, research project, installation, 2020-2022

Bench (wood, recycled, unfired clay)

The project, as a non-linear journal of relocations, reflects on hoarding and haunting, memory, digital and physical accumulation and the Oceanic Feeling. The story unfolds from the point of view of a character who has come unstuck in time and is training to adapt to different timelines and dimensions, becoming amphibian and bodiless in the process. The fragmented diving chronicle links the vocabulary and metaphors of free-diving with the experience of digital space. At her family's home in Symi, Vratsanou collected stories about the practices and traditions of sponge-diving, on which the island's economy once relied, focusing on the water corrosions in the old house. "The bigger and heavier the body, the bigger and heavier the stone. The deeper the body of water." The essay and installation objects arise from this relationship between body, water, air, pressure, weight and object, functioning as fictional artefacts that hint at usage and at passing time.



Exhibition view. Transmedialer Raum, 2022.



Self-portrait / diving-stone
(black Chios marble, tarpaulin rope)

I looked down and saw no body
(background video projection)



Plinth
wood, unfired clay, wax



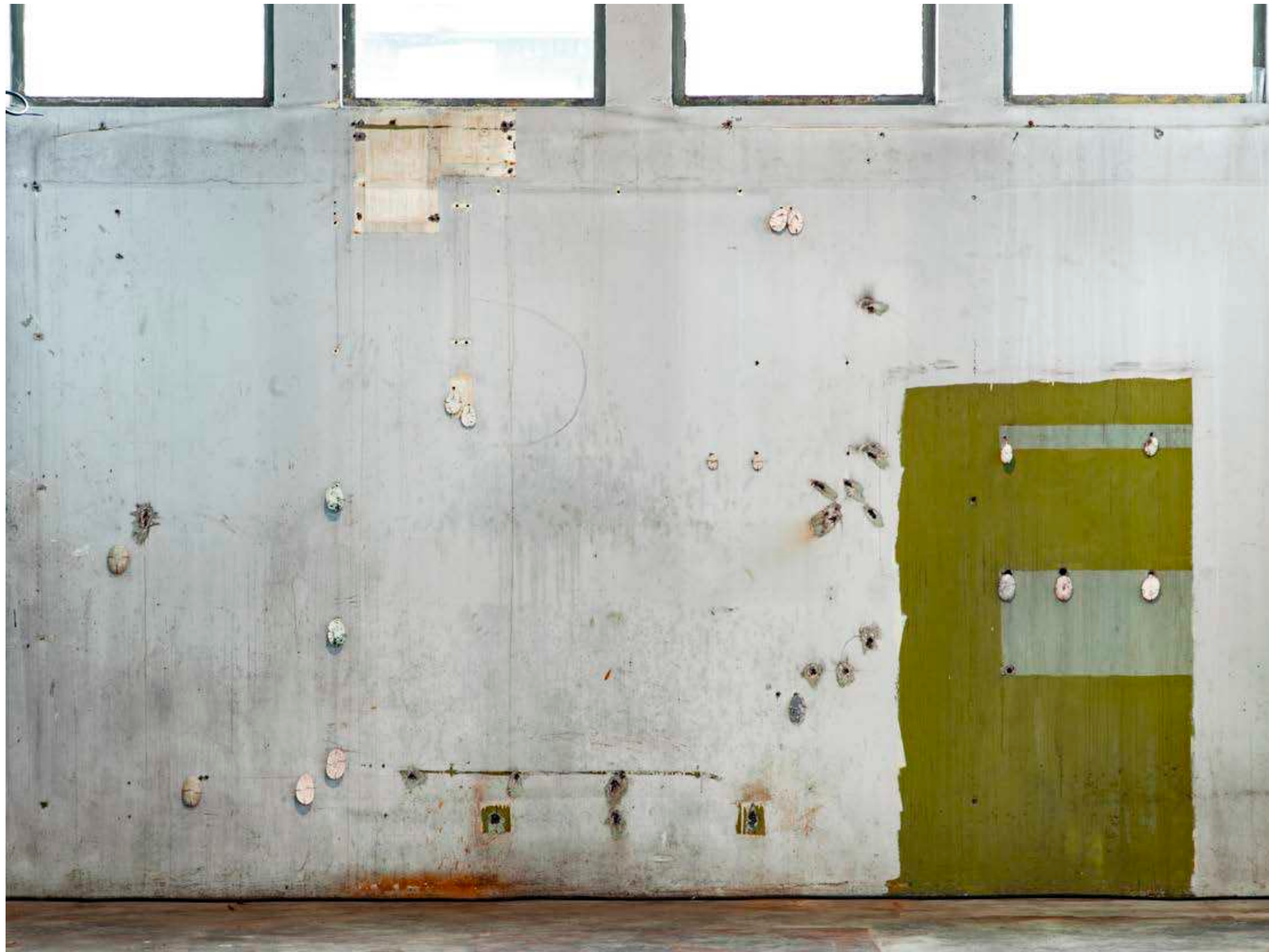
Eyes
plaster, sand



Lungs
constricted glass, black slime (acrylic, glue, borealic acid)



Apnoea
wood, PETG, nail polish, unfired clay, motor
The fan was on during the exhibition, with its noisy motor creating a new soundscape



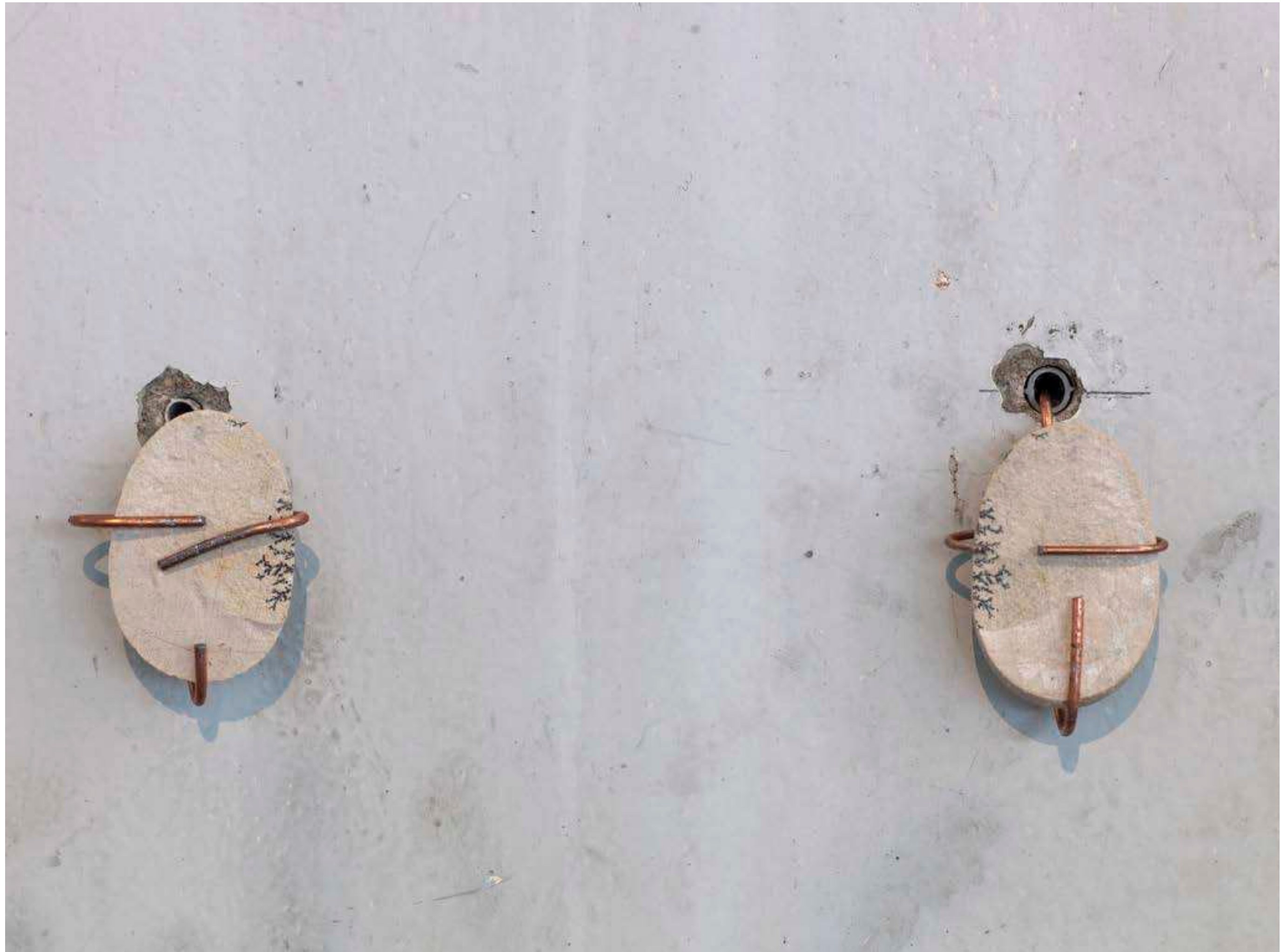
The two lapses / The say you can't draw blood from a stone — (Clay, natural pigment, glaze, copper, 2020) — Installed alongside 'The haunted villa of Spetses' videos

(Exhibition view Het Hem, Zaandam)

The building of Het Hem, as a historical former munitions factory, is preserved as a monument and therefore I could not drill or stick anything on its walls during a group show.

I decided to present the ceramic pebbles by inserting them in the existing holes in the walls. They organically merge with the building and communicate with the corrosions from its past history.

Drawing from the pebble mosaic tradition (βοτσαλωτά) of Spetses, I made a series of ceramic pebbles, mixed with natural mineral pigments. They are split in half, revealing their inner stories and hinting at an action, be it human or natural.



The problem with history is, it keeps happening, which confuses everyone over time, as one thing becomes another again. And again. Just walk in circles for a while, and you'll see. There's a little villa in Greece where a certain woman once lived who disguised herself as a man and took off for Italy to study painting all on her own, as only men could do at that time. Rumor has it, after she returned, she went mad, burnt all her canvases, as well as herself, then hunkered down, haunting the place for the next century and a half. And they say you can't get blood from a stone! But they would be surprised. Sometimes you'll find instead when you open one up, you can't stop the bleeding. Stories don't float above landscapes like gusts, they're always down in it, and you can tell, because words as innocent as "till" end up meaning all sorts of unforeseen things (glacial sediment; to cultivate the earth; up to a point; cash register..) over time, as plates shift and crush.

— Text about the work by Angie Keefer —