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***Anna Fafaliou: Traces of Memory***



Anna Fafaliou, *67 Ticking Clocks* (2017). Courtesy of the artist.

March 22, 2017 (Los Angeles, CA) - De Re Gallery is pleased to present *Traces of Memory*, a solo show of new works by conceptual artist Anna Fafaliou. On view from May 11–June 6, 2017 the exhibition explores notions of memory, attachment, and identity through a multimedia presentation consolidated by an entirely white palette. The exhibition will consist of four series: two series of plaster-covered objects, one series of plaster works on canvas, and one of neon sculpture.

Having begun her artistic career as a performance artist, Fafaliou's practice is rooted in a deep understanding of how the body negotiates the interior space of the mind in relation to that of the exterior world. In her two series presenting plaster-covered objects, the creation of each installation itself becomes an act of performance through which she is able to distort the objects, transforming them both physically and metaphorically.

The first of these series is *67 Ticking Clocks*, made of 67 functioning alarm clocks, each covered in white plaster. The work considers the consequence of new technology, where the once familiar sound of analogue tools has been replaced by the silence of the digital. The continuous sound emitted by the 67 white alarm gives a traceable quality to the otherwise invisible passage

of time, in which subtle parts of our lives change before our eyes without notice. The notion of time and the artist's consideration of such is also echoed in her practice, where the plaster technique is used to allude to the slow transition of material from wet to dry. Here the various symbolic assumptions often associated with the color white operate in conjunction with the materiality of the plaster covering the objects and the history of their origins. The white plaster evacuates the object's details that give it its specificity, while simultaneously preserving the object within the encasement of the plaster. By negotiating these tensions between erasure and preservation, the artist interrogates the poetics of how objects connect to one's memory and identity.

*A Sound Only I Could Hear* is the second, complementary body of work in plaster. It is comprised of musical instruments sourced from friends the artist met during a residency based in the local Los Angeles community between 2016-2017. This series considers the attachment humans project onto objects and how one's sense of identity is informed by their possessions. Here the personal relationship each musician has with his or her instrument is dissolved by the the voided white of the plaster.

Also on view is the artist's minimal *Windows* series, which features mixed media paintings made of white plaster on canvas. Here, the plaster is melded into gestural, abstract forms that elicit the presence of the body.

The final series presents *Few Things We Left Unsaid* and features text-based, white neon sculpture. Each piece presents a unique, imperative command that finds reference to the self, such as "Remember Me," and "Love Me." The cool, white light that radiates from these pieces elicits a purifying effect on each phrase. Finding reference in Fafaliou's background in performance, these works create confessional narratives, intense emotions concentrated into short, two-word phrases. In the context of this exhibition, Fafaliou's neon sculpture imbues her other series with a sense of theatrical dramaturgy and is contextualized within her defining considerations of the issues of time, patience, and longing.

### **About the Artist**

Anna Fafaliou (b.1987) is a conceptual artist currently working between London and Los Angeles. Originally trained as a performance artist, Fafaliou's recent work explores the relationship between object, memory and identity. Her practice is based on the distortion of commonplace objects, materials, and forms in order to create new dialogues between them and the viewer, observing the disruption of their familiarity to them.

In 2011, after having obtained an MA from the School of Fine Arts, Aristotle University of Thessaloniki Greece, she underwent an MA in Film and Visual Arts, University of London. Since then, her work has been shown around the world in various institutions, festivals and galleries. Selected exhibitions include: *Sleep* at Bangkok Art & Culture Centre (2016), *Concrete Matters* group show at Whitechapel Gallery / Cass (2016), *Windows* at Art Miami (2016) and *Maps* group show at Scene Art (2015).