

Ioanna Pantazopoulou And Mariah Dekkanga At Situations

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# RAVELIN

Art

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Vivid colors at the Lower East Side gallery.



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Text: Alec Coiro

All Images Courtesy of Situations

The last time we saw Ioanna Pantazopoulou, she was part of a two-person show with Brian Chippendale at Safe Gallery. In that show gallerists Pali Kashi and Sarah Welsh Elliott worked their magic in their typical curatorial style and put together two artists who might not know each other or seem immediately connected.



Ioanna Pantazopoulou, L.B, 2017, 35mm dental slides, string, wool, plastic indian marigolds, tinsels, Variable dimensions.









Currently we find Pantazopoulou in a two-person show at another of our favorite galleries, Situations, paired with Mariah Dekkanga whose colors compliment Pantazopoulou's more overtly. The hammock that we saw at Safe and which is on its way to becoming a signature Pantazopoulou trope, has become more vibrantly colorful in this iteration. Its brightness and suggestion of leisure juxtapose cleverly with the raging gray hustle of New York in winter.

As always, Pantazopoulou uses the detritus of the drab world of multinational capitalism, which — while drab in its soul — produced the colorful dental slides, tinsel and plastic marigolds that Pantazopoulou repurposes into the ultimate leisure object, the hammock. In the gallery's window, she has also created a gear-like structure whose bright colors are put in relief by black

elements.









Mariah Dekkenga, Untitled, 2018, Oil on linen, 42 x 33 inches.





Mariah Dekkenga, Untitled, 2018, Oil on linen, 42 x 33 inches.





Mariah Dekkenga, Untitled, 2018, Oil on linen, 44 x 65 inches.

Mariah Dekkenga is a painter whose use of color does not begin with the materials she finds (as is the case with Pantazopoulou), but rather comes from a more conventional tradition of color theory. Her abstract paintings manage to achieve magnificently stable compositions while combining wave like shapes with rectangles and a multitude of overlapping colors. What is more, the wave shapes she paints exist in combination with contrapuntal waves of impasto. The effect is similar to watching a complex ballet executed effortlessly.

It's a perfect show for the bleak midwinter: full of color and complexity. It's up at Situations until February 25.







Ioanna Pantazopoulou, J.S.B.T, 2018, Judo mats, plastic caps, push pins, bolts, welded sheep bells, Variable dimensions.



Ioanna Pantazopoulou, J.S.B.T, 2018, Judo mats, plastic caps, push pins, bolts, welded sheep bells, Variable dimensions(Detail).





