

THALIA KEROULI
SARCA II
9.10.2023-31.01.2024



The sculptures, mostly made out of paper, by Thalia Kerouli are from her latest series, still in progress, entitled Sarca, which began in 2020. Referring to flesh, slaughtered animals and skins, they open a dialogue with the tanneries and exhibits of the Open-Air Water Power Museum in Dimitsana, which are related to the forgotten work of the tanner. Kerouli's seemingly dismembered and tortured "skins", harmoniously integrated throughout the Museum's spaces, highlight key issues such as the fragility of human nature, resilience and care, while reflecting the inextricable relationship between matter and spirit and the importance of physical and emotional health against decay.

Kerouli's key materials are the old used papers, which she dyes, while strengthening their resilience with coloured powders, enamel and glues. She then dries them in the sun. More precisely, she softens the stiffer ones with different methods and then sews them together, while she sews thinner papers on jute or gauze, in order to make her compositions firm. At the end, using special solutions, she creates a membrane, a "patina," critical for the paper's durability in time. Kerouli's practices have many common elements with the ones followed by the tanners, which involved among others, softening, cleaning, tanning, stretching, greasing, "scouring," dyeing and polishing the skins.

The process that Kerouli follows is strenuous, physically and psychologically, but also contradictory: she composes "skins" in decomposition. It is a way out, the imprint of intense feelings, which are being recorded, embedded on our skin. Particularly, as she has stated, "the skin is our physical identity, where our past and the moments of our personal history are written down."

In Kerouli's art the flesh looks as if it has been punished, wounded and now decomposes gradually because of the external conditions, just as it happens in the case of the large-scale skin-sculpture exhibited at the remains of the Museum's tanneries. The flesh is the remnant of our memories and of its struggle with the soul through time. As Nikos Kazantzakis writes in the preface of his book *The Last Temptation of Christ* (1952), "the stronger the soul and the flesh, the more fruitful the struggle and more precious the ultimate harmony."

Stratis Pantazis
Art historian and Curator



**PIRAEUS
BANK GROUP
CULTURAL
FOUNDATION**

PEDION
FIELD FOR THE ART AND THE CULTURE
NON PROFIT CIVIL SOCIETY

THALIA KEROU LI

SARCA II

9.10.2023-31.01.2024



ΝΕΡΟΤΡΙΒΗ
FULLING-TUB

ΝΕΡΟΜΥΛΟΣ ΣΠΙΤΙ ΤΟΥ ΜΥΛΩΝΑ
WATERMILL MILLER'S HOUSE

1. Sarca, 2021
paper, twine (25x25cm)

ΠΩΛΗΤΗΡΙΟ
ΜΟΥΣΕΙΟΥ
MUSEUM SHOP

ΑΙΘΟΥΣΑ
ΠΟΛΛΑΠΛΩΝ
ΧΡΗΣΕΩΝ
MULTI-PURPOSE HALL

2. Sarca, 2022
paper, twine, jute, iron
(163x32x38cm)
3. Sarca, 2020
(paper, twine), (227x145x53cm)
4. Video, 2023
5. Sarca, 2019
paper, twine
(variable dimensions)

ΕΙΣΟΔΟΣ / ΕΚΔΟΤΗΡΙΟ ΕΙΣΙΤΗΡΙΩΝ
ENTRANCE / TICKET BOOTH

ΡΑΚΟΚΑΖΑΝΟ
RAKI STILL

CAFÉ

ΚΙΟΣΚΙ
KIOSK
WC

ΕΡΕΙΠΙΑ
ΒΥΡΣΟΔΕΨΕΙΟΥ
TANNERY REMAINS

6. Sarca, 2020
paper, twine, colors and
powders (variable dimensions)

ΒΥΡΣΟΔΕΨΕΙΟ
TANNERY

7. Sarca, 2022
paper, twine (227x145x53cm)

8. Sarca, 2021
paper, twine (25x25cm)

9. Sarca, 2020
paper, twine (141x84x17cm)

ΜΠΑΡΟΥΤΟΜΥΛΟΣ
GUNPOWDER MILL

— ΠΡΟΤΕΙΝΟΜΕΝΕΣ
ΔΙΑΔΡΟΜΕΣ
SUGGESTED ROUTES

— ΡΟΗ ΝΕΡΟΥ
WATER FLOW

--- ΟΡΙΑ ΜΟΥΣΕΙΟΥ
MUSEUM PERIMETER