

ADAMSKI

GALLERYFORCONTEMPORARYART

Olga Koumoundouros /

Designated Hitters at the Spider Hole

September 11th - October 17th 2004

We are proud to present the first european exhibition of the american artist Olga Koumoundouros

Achieving economic stability and power in the American society requires the navigation of a complex structure based on all sorts of privileges still determined by class ethnicity, gender, and game playing luck. Promises that all hard working loyal citizens will get a little house of their own, a worthy education and prosper in a safe and secure environment fuels the myth of the rugged individualist who moves through the machinations towards the American Dream.

Olga Koumoundouros is investigating this feeling of security. How it is constructed culturally, utilized politically, and acted out by the individual. To understand the construction of the feeling of security she looks at American ideology and mythology and psychologize and politicize it. She finds paranoia and neuroses in the hiding, retreat, or bunkering impulses of isolationist strategies in the history of the rugged individualist, homesteader or suburban gated communities. She strives to complicate and indict notions of mobility, territorialization, and domination in the mythologies of American search for freedom via colonizing the west in the Great Expansion or Manifest Destiny and beatnik explorations.

The rhetoric of the American Dream is particularly loud in this post 9/11 campaign years. In the ruckus of the propaganda machine she is interested in how the feeling of security is constructed culturally and utilized politically. The exhibition title "Designated Hitters at the Spider Hole" links an iconic piece of baseball language, suggesting violence and competition and power to the idea of bunkers ("Spider Hole" refers to military terminology for a small self-made underground bunker. This is the same type of structure that Sadaam Hussein was found months ago). An embodiment of the paradox of expansion and contraction conflated into one action. It reflects the idea of self-determination and reflects the national dirtying of oneself in the construction of national freedom, security and economic wellbeing.

The body is often a point of entry in Koumoundouros' psychological work. She asks what comprises shelter, questions power relationships and looks at how the apportioning of space affects these concerns. Context informs each piece of artwork in its formation and presentation. The installations are sited to address the space and circulation of the gallery. She carves social space through form in architecture to make installations and performance and construct structures and vehicles for the body to enter and access her ideas.

Moving between references in art, sculpture and architectural history and the American cultural landscape Olga Koumoundouros creates structures that provide space for the body, are sometimes load bearing and prosthetic tools that suggest utility and sometimes sculptures are discreet objects and act theatrically as satirical tableau for the viewer to project themselves.

Opening reception, Saturday 9th, September, 2004, 7 - 10 P.M.

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WEDNESDAY - SATURDAY 11 AM - 7 PM / AND BY APPOINTMENT