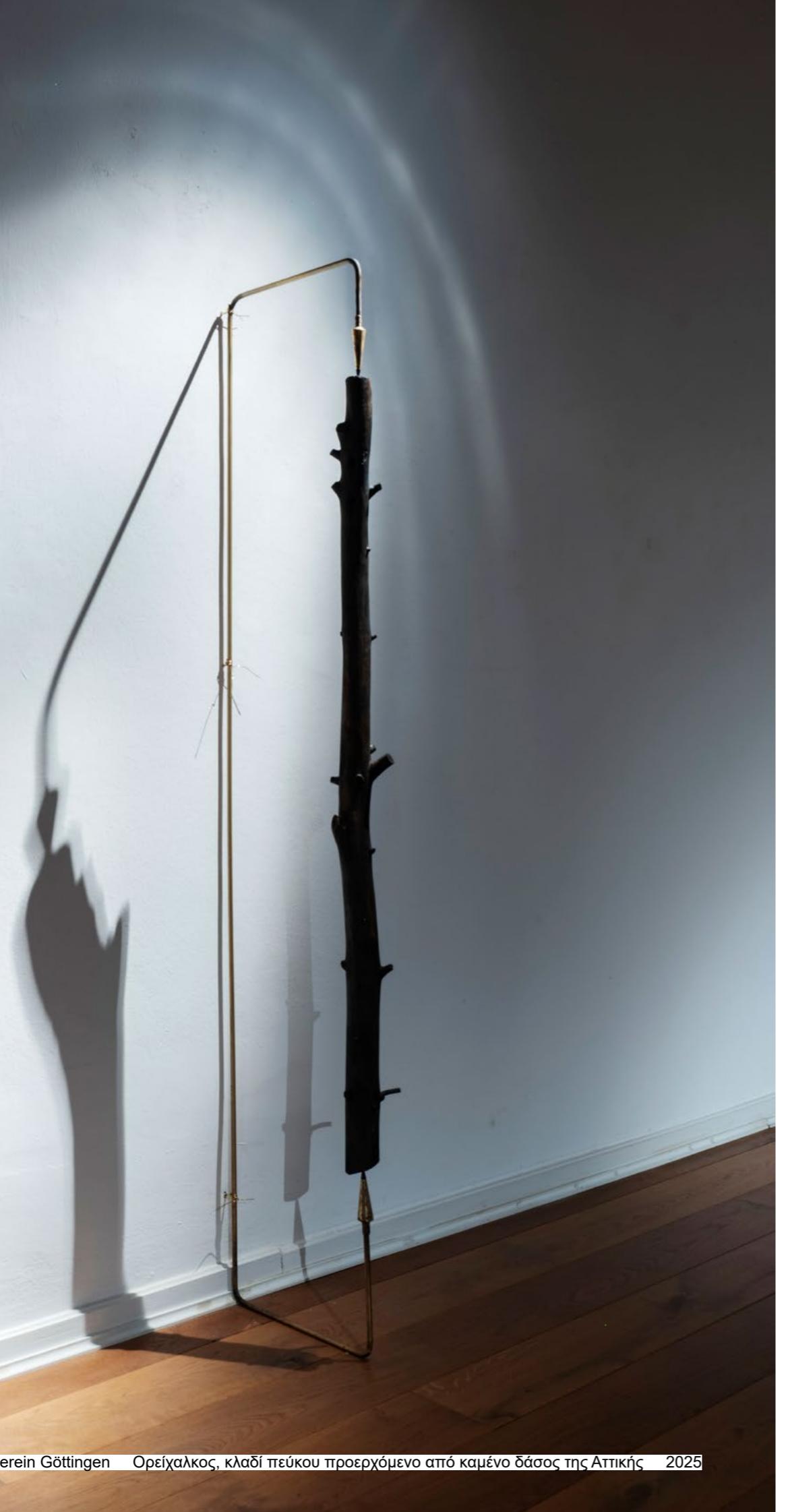


Σπύρος Χατζητζάνος
Επιλεγμένα Έργα

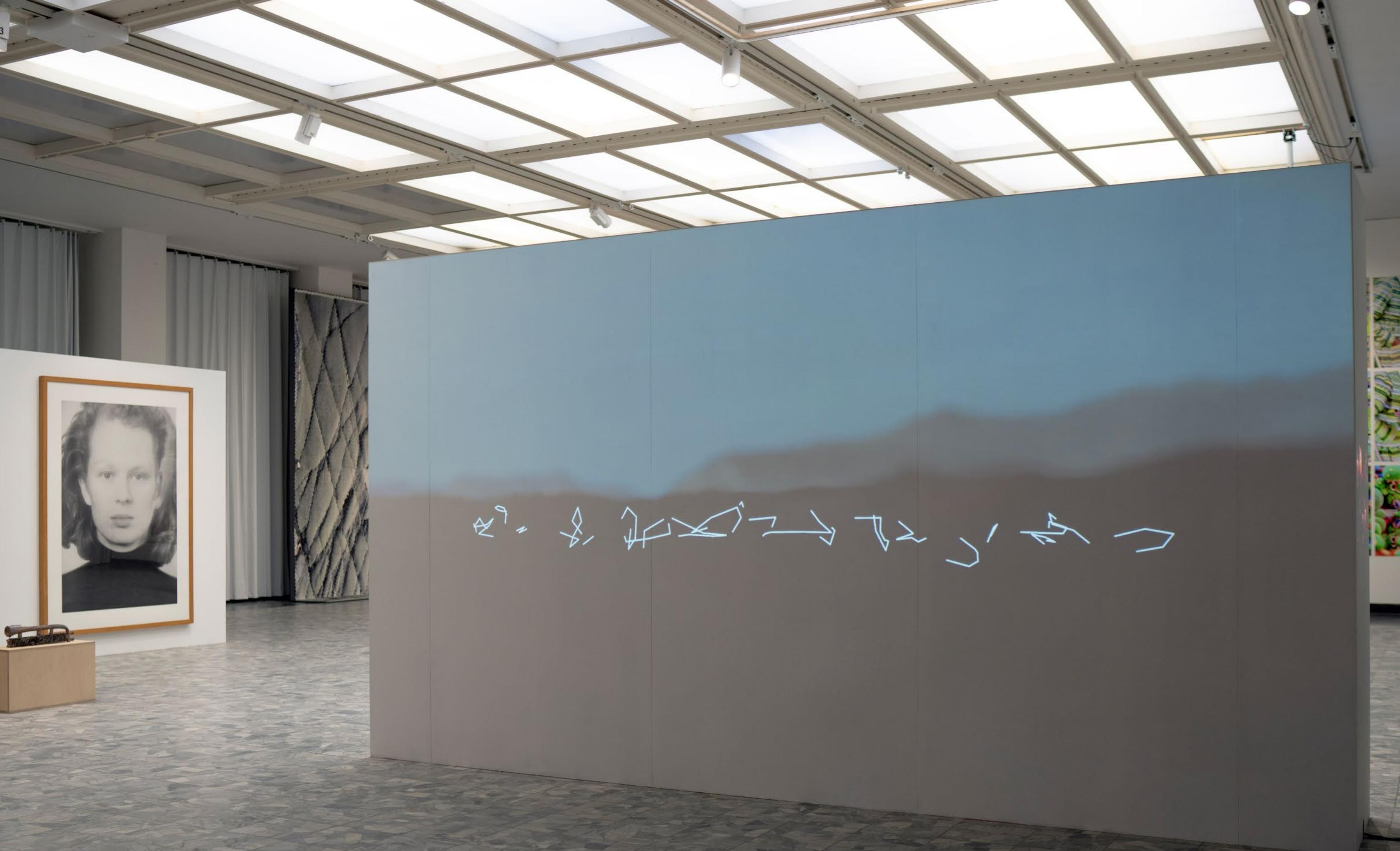
Βραβείο Τέχνης 2026
1δρυμα Γεωργίου και Αριστέας Μαμιδάκη







Euphorbia Acanthothamnos Πεντελικό μάρμαρο, ακανθόθαμνος, μουσαμάς, βιοδιασπώμενη τρισδιάστατη εκτύπωση 2024



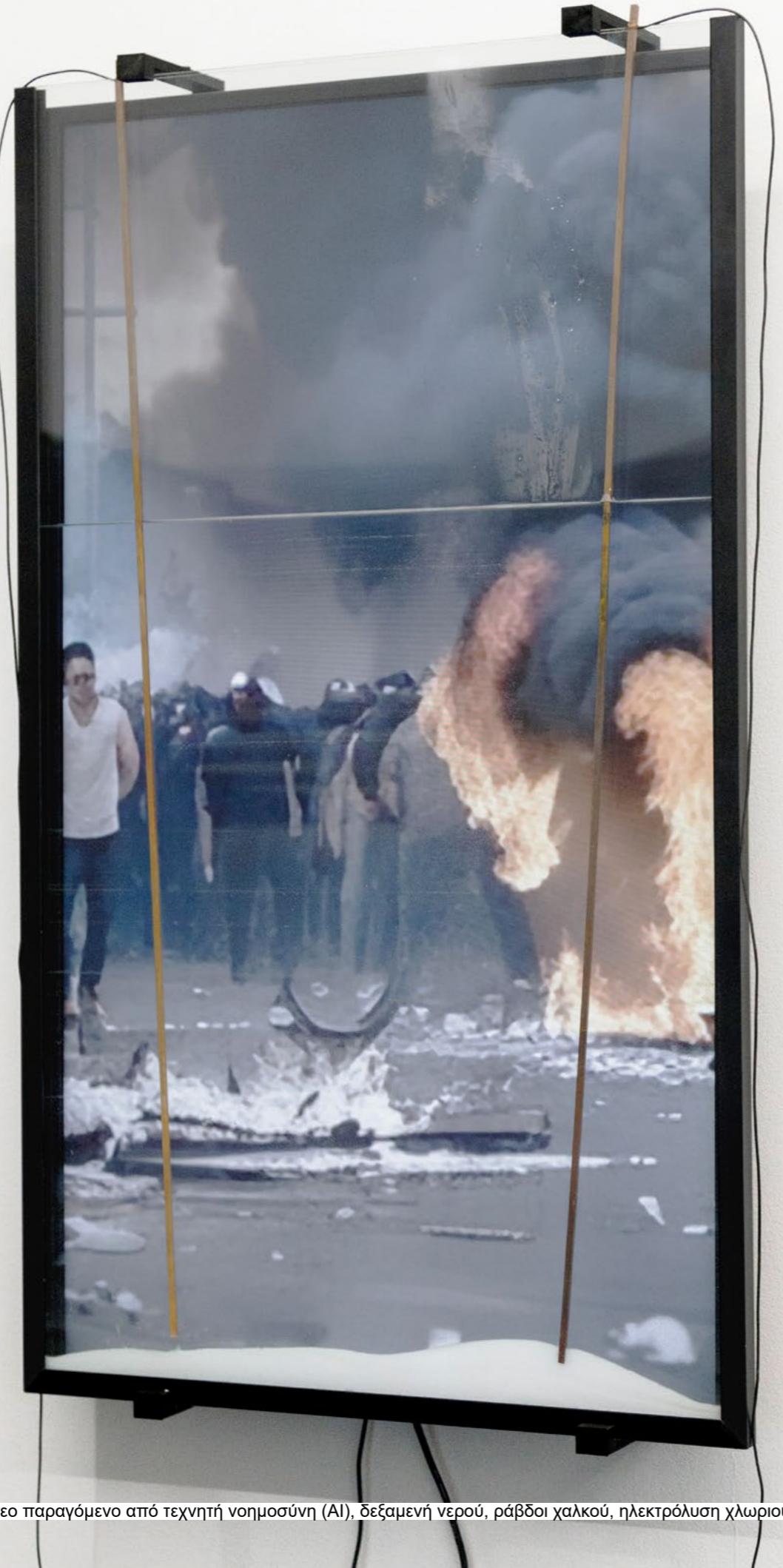


Forward/Reverse Diffusion HD βίντεο παραγόμενο από τεχνητή νοημοσύνη (AI), δεξαμενή νερού, ράβδοι χαλκού, ηλεκτρόλυση χλωριούχου νατρίου 52 x 82 x 9.5 εκ. 2024



Φωτογραφία: Alice Stella



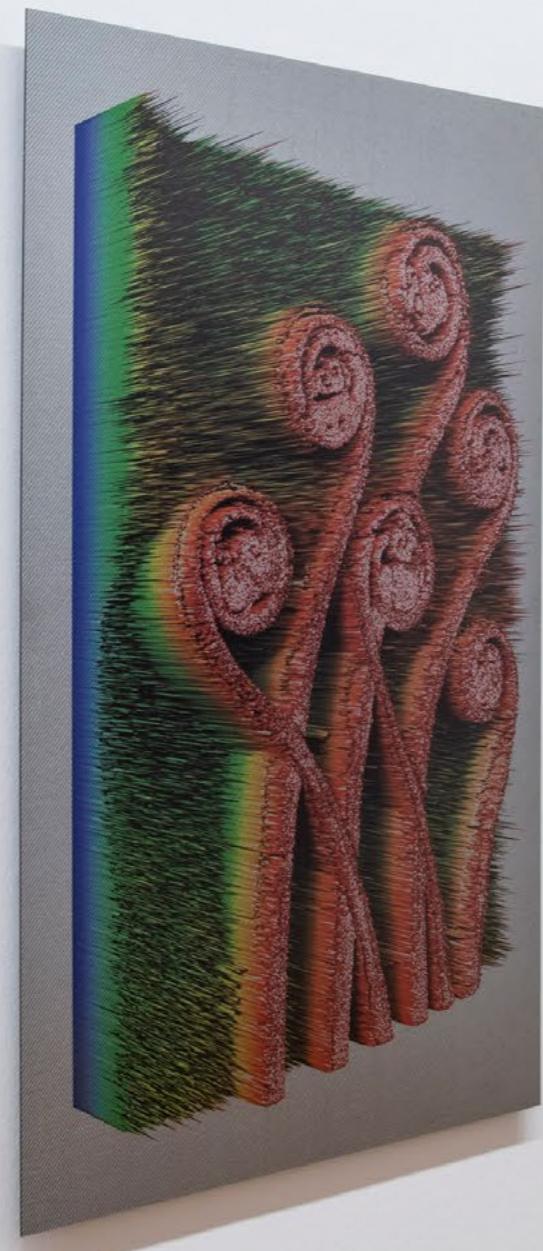


Forward/Reverse Diffusion HD βίντεο παραγόμενο από τεχνητή νοημοσύνη (AI), δεξαμενή νερού, ράβδοι χαλκού, ηλεκτρόλυση χλωριούχου νατρίου 52 x 82 x 9.5 εκ. 2024



Φωτογραφία: Alice Stella







K_en느_ecot_t Χυτός Μπρούτζος 52.4 x 41 x 6.4 εκ. 2021 Άποψη εγκατάστασης Kunstverein Meissen

Φωτογραφία: Thorsten Alexander Kasper



K_enne_ecot_t Χυτός μπρούτζος 52.4 x 41 x 6.4 εκ. 2021

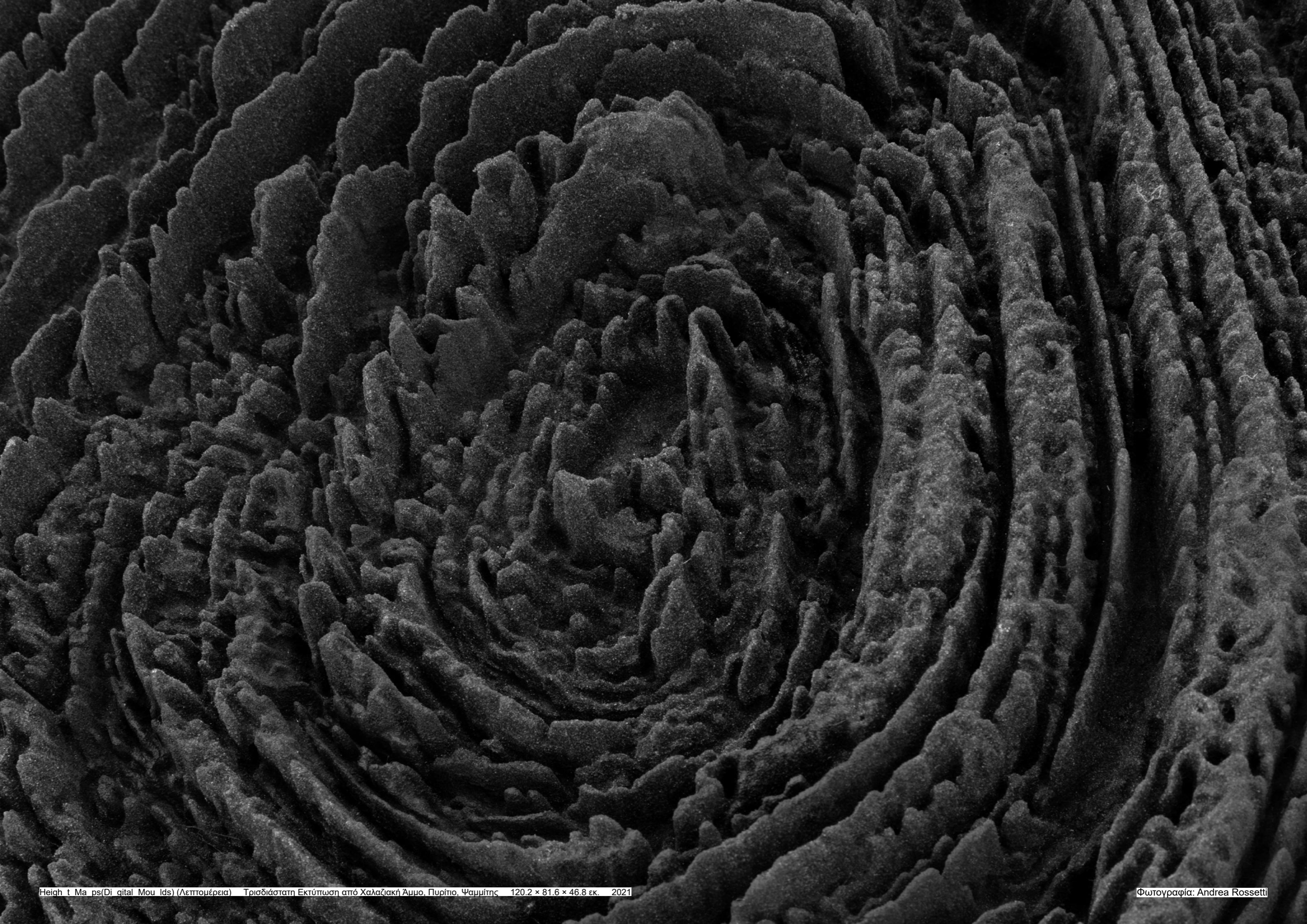
Φωτογραφία: Andrea Rossetti





Heigh_t Ma_ps(Digital_Mou_lds) Τρισδιάστατη Εκτύπωση από Χαλαζιακή Άμμο, Πυρίτιο, Ψαμμίτης 120.2 × 81.6 × 46.8 εκ. 2021

Φωτογραφία: Andrea Rossetti





Rol_I_ed_K_eyboar_d Βασίτης, Αλουμίνιο 63 x 39 x 22.1 εκ. 2021

Φωτογραφία: Andrea Rossetti







Άποψη Εγκατάστασης Γκαλερί Future Βερολίνο 2021

Φωτογραφία: Andrea Rossetti



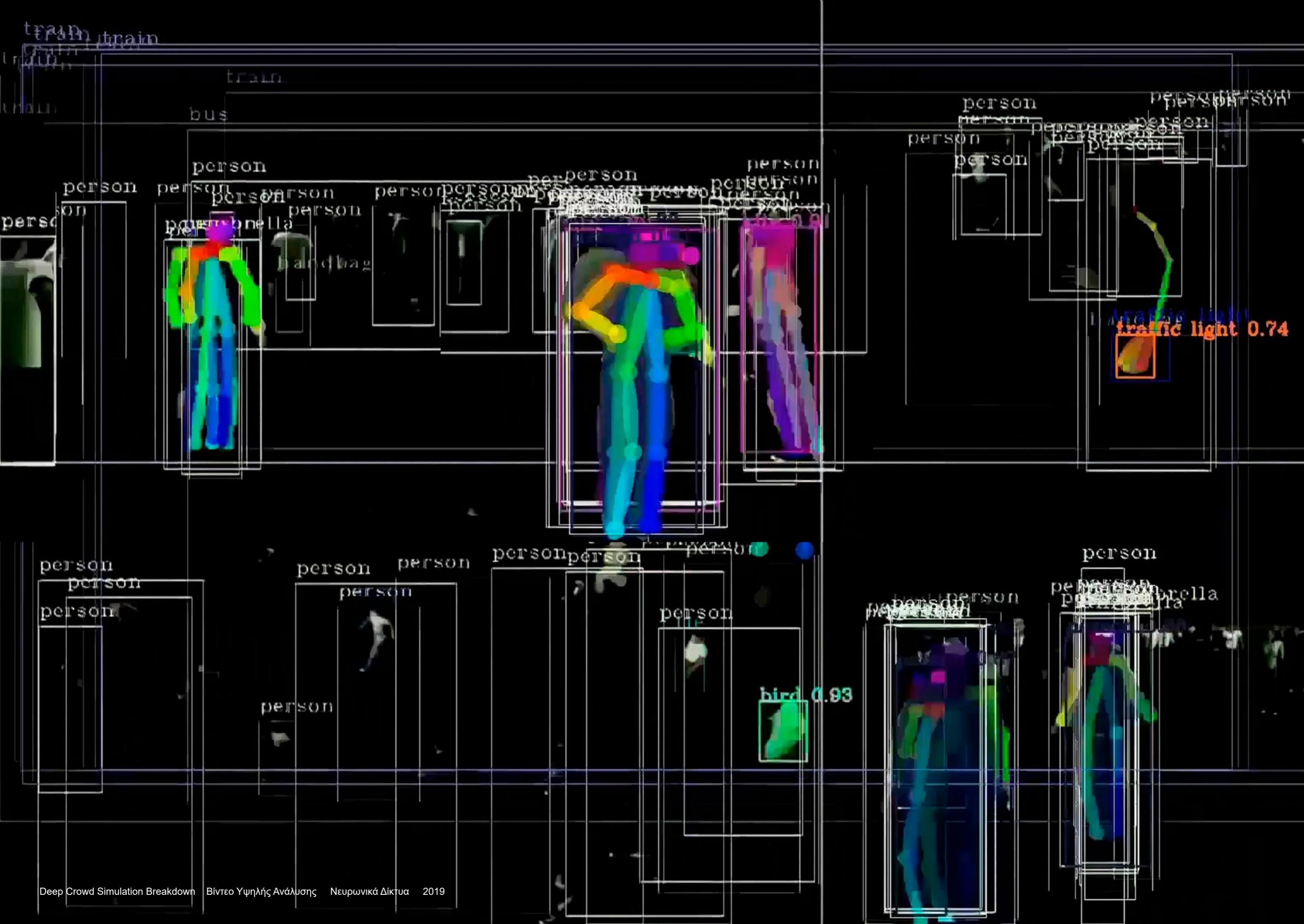
Hainbuche Τριασδιάστατη Εκτύπωση 108.5 x 80 x 15 εκ. Άποψη Εγκατάστασης K20 Συλλογή Τέχνης Ρηνανίας-Βεστφαλίας 2020

Φωτογραφία: © K20, Kunstsammlung Nordrhein-Westfalen



Glas Τρισδιάστατη Εκτύπωση 80 x 108.5 x 15 εκ. Αποψη Εγκατάστασης Βασιλική Ακαδημία Καλών Τεχνών Αμβέρσα 2021

Φωτογραφία: © Βασιλική Ακαδημία Καλών Τεχνών Αμβέρσα















Euphorbia Acanthothamnos Ακανθόθαμνος, Πεντελικό Μάρμαρο 2018

Φωτογραφία: Andrea Rossetti







Taraxacum Officinale (xz) Τρισδιάστατη Εκτύπωση Αλουμινίου, Σπόροι Taraxacum Officinale 82 x 40 x 20 εκ. (2016-2017)

Φωτογραφία: Mikko Gaestel

Forms and

– Text by Kim Knoppers

On 11 April 1906, the German teacher, sculptor and photographer Karl Blossfeldt (1875-1932) sent a letter to the Director of the Kunstmuseum in Berlin. In it he describes the time he spent in Athens at the end of the nineteenth century studying the plants of the region. He writes, 'I also enclose a photograph of an ornament on the Erechtheion in Athens and an enlargement of the bracts of *Acanthus Spinus*, which grows wild in Greece. I made these photographs myself on a field trip and I am in no doubt that these acanthus bracts were the model for the motif at top left. This classic, immaculate example shows very clearly how small natural forms, such as diminutive acanthus bracts, were used on a greatly enlarged scale and adapted to suit to the material used.'

Blossfeldt who taught at the Kunstmuseum from 1898 onwards, had been photographing details of plants for several years. He was fascinated by their secret lives, by the way they grow and by their hidden organic structures, which often involve repetition and are almost invisible to the naked eye. He built his own camera which could make powerfully magnified images of the plants that he collected on travels to Greece, Italy and North Africa, the birthplace of classical antiquity.

It was not until the end of his life that Blossfeldt's huge archive was made public in *Urformen der Kunst* (1928), a book that became an instant hit and established Blossfeldt's reputation at a stroke. Although the book was published in the early twentieth century, the work is firmly rooted in the nineteenth century, in a desire to chart the world scientifically and in great detail. The carefully isolated plant motifs are sometimes



awkward, ordinary plants are held in shape with the help of needles. The untidily cut out photos on a variety of photographic papers—grey gelatine silver chloride, brown gelatine silver bromide and blueprints or cyanotypes—indicate that we are looking at a study material.

The extract from Blossfeldt's letter, along with the plant photos from his *Urformen der Kunst*, form the inspiration for a series of 3D alumide prints and UV prints on carbon fibre by artist Spiros Hadjidjanos. He travelled to his birthplace of Athens to carry out research in the Deutsches Archäologisches Institut. There he photographed an anonymous photo dated 1929, of the anthemion motif of the Erechtheion. Might this be the photo to which Blossfeldt refers in his letter? Might it be wrongly dated? Hadjidjanos seems to suggest so. In any case, he used this photo as the basis for his sculpture-of-a-photo-of-a-sculpture.

Hadjidjanos also scanned a number of plant images from the first edition of *Urformen der Kunst*. With the help of

computer algorithms he converted the black and white shades that give depth to the flat surface of Blossfeldt's photos into data outlining depth. He then printed these depth maps in 3D. The darker areas of the original images recede and the lighter areas are brought forward. In his hands, the original photos become objects built of hundreds of needle-like alumide spikes that can be read as the pixels of a digital image. Hadjidjanos also used carbon fibre to create a series of two-dimensional versions of the Blossfeldt images. With the help of UV light, a colour image is printed onto the material. Seen from the side, the plant motif, now flat again, has a holographic quality.

Both the connection between technological innovations from the past and present and the relationship between the manmade and the organic are important themes in Hadjidjanos' art. Like Blossfeldt, he attempts to give shape to information that cannot be seen with the naked eye. Where Blossfeldt deployed a magnifying lens, Hadjidjanos uses cutting-edge technology that depicts invisible data generated in virtual networks. The result is an intriguing and philosophically complex oeuvre in which Blossfeldt's botanical portraits are transformed into thoroughly contemporary, indeed futuristic, objects.

All images from the series
Displacement Maps / Height Maps © Spiros Hadjidjanos,
courtesy of the artist

All images from the series
The working collages © Karl
Blossfeldt, courtesy of Karl
Blossfeldt Archiv / Stiftung Ann
und Jürgen Wilde, Pinakothek
der Moderne, München



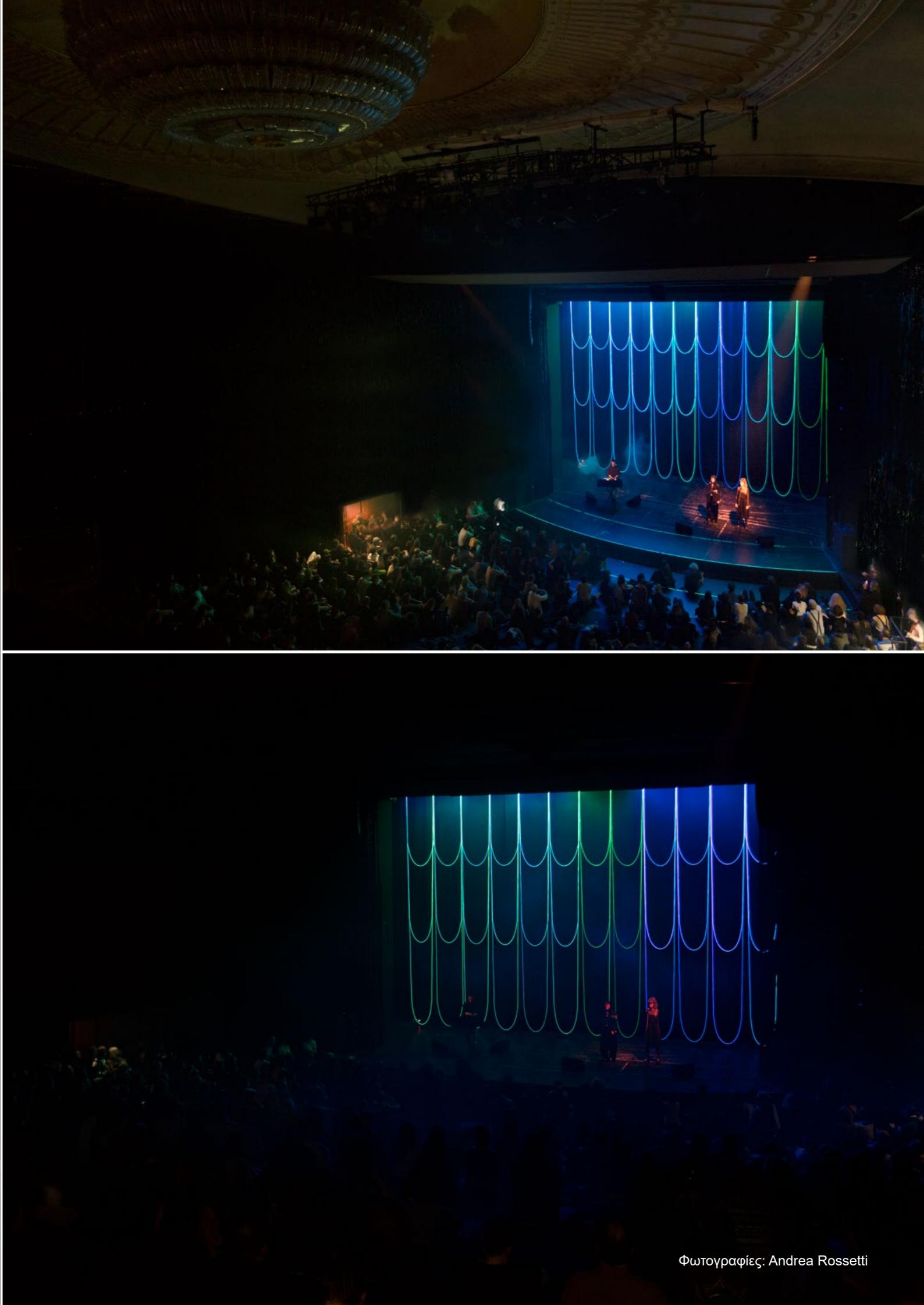


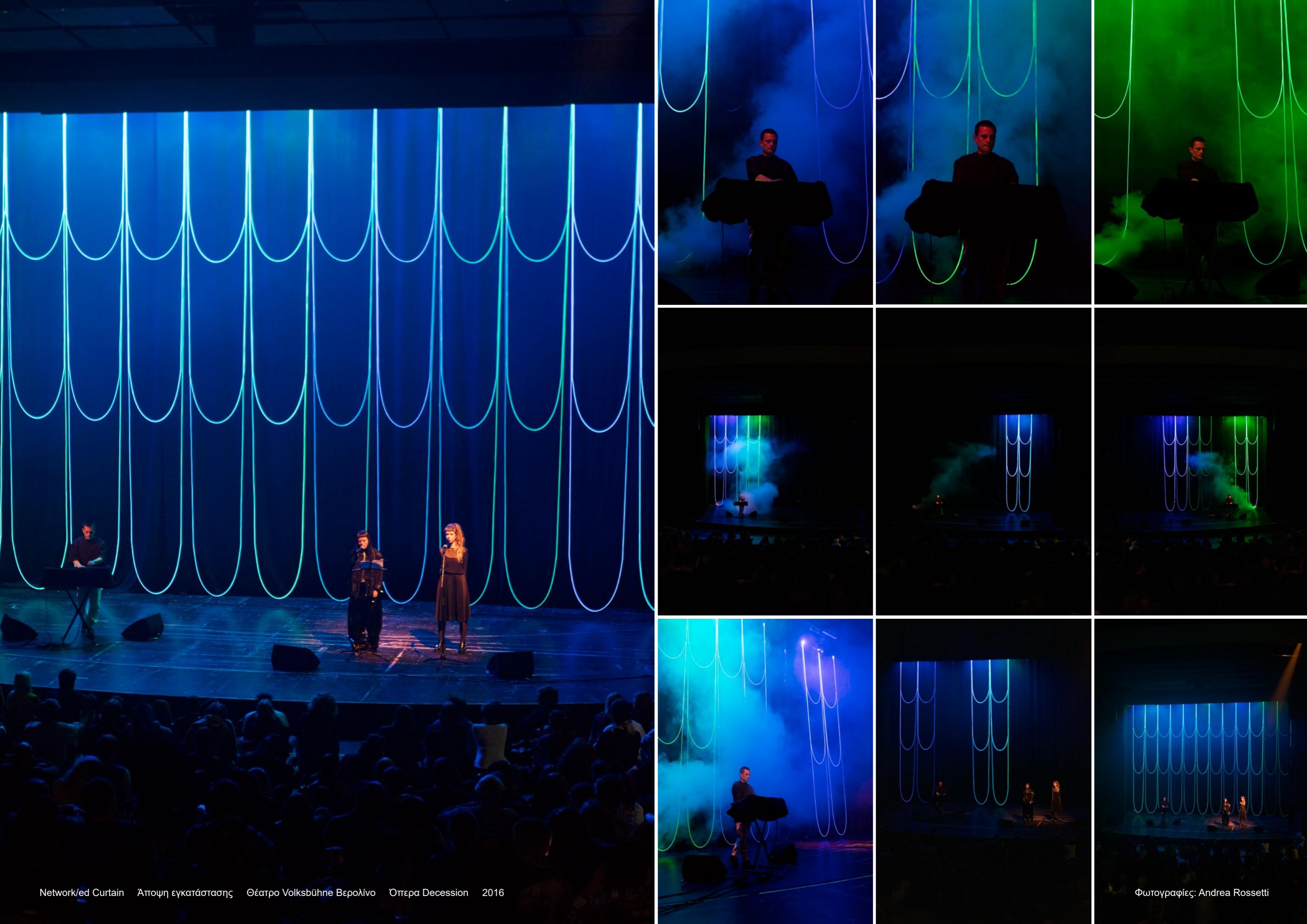
Taraxacum Officinale(xy) Αποψη Εγκατάστασης Fotografiche Objekte / Μουσείο Städel Φρανκφούρτη 2017

Φωτογραφία: Andrea Rossetti









Network/ed Curtain Αποψη εγκατάστασης Θέατρο Volksbühne Βερολίνο Οπέρα Decession 2016

Φωτογραφίες: Andrea Rossetti

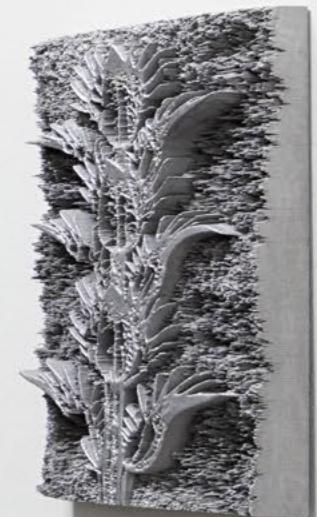
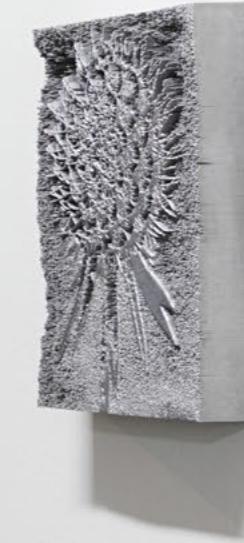


« Il nous est né, depuis peu d'années, une machine, l'honneur de notre époque, qui, chaque jour, étonne notre pensée et effraie nos yeux. Cette machine, avant un siècle, sera le pinceau, la palette, les couleurs, l'adresse, l'habitude, la patience, le coup d'œil, la touche, la pâte, le glacis, la ficelle, le modelé, le fini, le rendu. [...] Qu'on ne pense pas que le daguerréotype tue l'art. [...] Quand le daguerréotype, cet enfant géant, aura atteint l'âge de maturité ; quand toute sa force, toute sa puissance se seront développées, alors le génie de l'art lui mettra tout à coup la main sur le collet et s'écriera : "À moi ! Tu es à moi maintenant ! Nous allons travailler ensemble." » Antoine Wiertz (1855)

"The honour of our times was born a few years ago: a machine which, day in and day out, amazes our minds and frightens our eyes. Within a century this machine will be the brush, palette, craft, experience, dexterity, sureness, hue, varnish, sketch, completion, the very essence of painting [...] Let no one believe that the daguerreotype will be the death of art [...] When the daguerreotype, this giant child, reaches maturity, when all its strength, all its power are developed, then the genius of art itself will suddenly take it by the collar and cry: "Come along, you belong to me now! We shall work together ." " Antoine Wiertz (1855)

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Wie Relikte aus einer Urzeit erscheinen die Urformen der Kunst in den Übersetzungen von Spiros Hadjikianos (*1978), die gleichwohl einer hochtechnisierten und komplexen Bildgenese entstammen. In 3D-Objekte wandelt ein Algorithmus die Pixel der eingescannten Pflanzenbilder um, die zum Signum unserer digitalen Welterfassung werden. In den anschließend aus Aluminium gefertigten Bildobjekten gibt sich Natur als techné der Kunst zu erkennen: ein anthropozentrisches Artefakt.

Spiros Hadjikianos, *Acanthus Mollis*,
2014, transparenter Bildschirm, 3D-Druck /
Alumide, getrockneter Acanthus Mollis,
Full HD Video, Courtesy: der Künstler und
Future Gallery

ARTFORUM

Spiros Hadjidjanos

FUTURE GALLERY

Keithstrasse 11

December 4, 2014–January 11, 2015

by Claire Lehmann

In a review of Karl Blossfeldt's 1928 photography book *Urformen der Kunst*, Walter Benjamin marvels at the artist's use of then-novel photographic technologies, through which "a geyser of new image-worlds hisses up . . . where we would least have thought them possible." That unlikely site was the minute surface of plant life, whose hidden structures expanded under Blossfeldt's magnifying camera lens. Nearly a century later, Spiros Hadjidjanos harnessed recent technologies of our own time to transform a selection of Blossfeldt's photos into four wall-mounted works as part of Hadjidjanos's second solo show at Future Gallery. The artist scanned first-edition prints and added depth information algorithmically, rendering the 3-D files in an aluminum-nylon composite so that the data points extrude in thin metallic shoots, forging the botanical still life into some kind of space-age sod.

Like Blossfeldt, Hadjidjanos excels at making imperceptible structures visible: *Networked Gradient*, 2014, comprises eight unlocked wireless routers in two rows, each pair connected by a ceiling-height arc of fiber optics running from the routers' status lights; they pulse with a blue-green gradient, visually amplifying the nodes' fluctuating data signals. In *Transmission in-itself*, 2014, seven used Apple keyboards line the floor, each cloistered in a blown-glass vessel like a model ship; the USB cables emerge from the narrow bottle-necks mutely. These devices are sequestered from human touch, but the work only serves to underscore Hadjidjanos's manifest desire to make the immaterial realm tangible, to give form to its inscrutability.



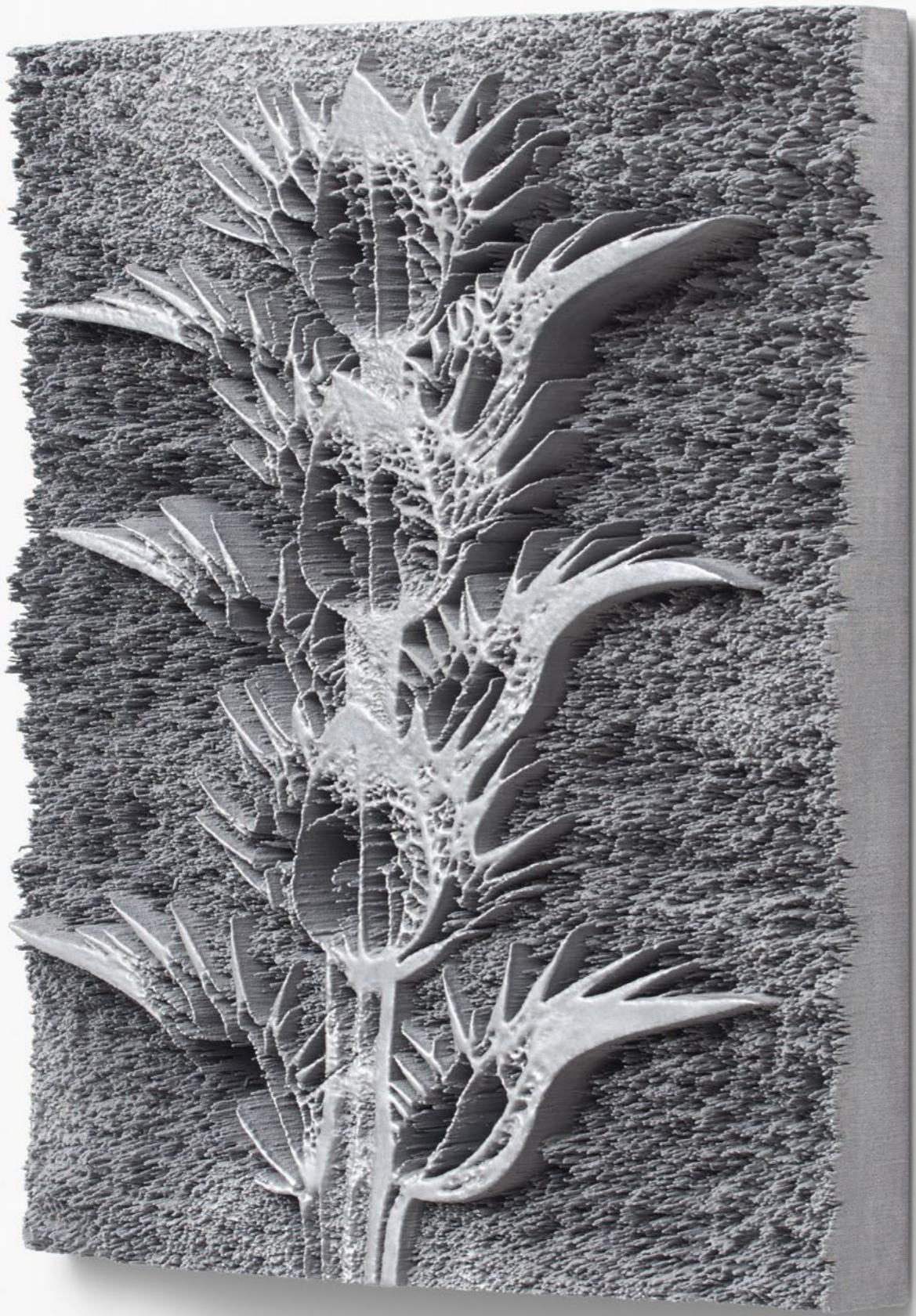
Displacement Maps / Height Maps Εκτυπώσεις UV σε ανθρακόνημα 131 x 91 εκ. 2015

Φωτογραφίες: Matthias Kolb

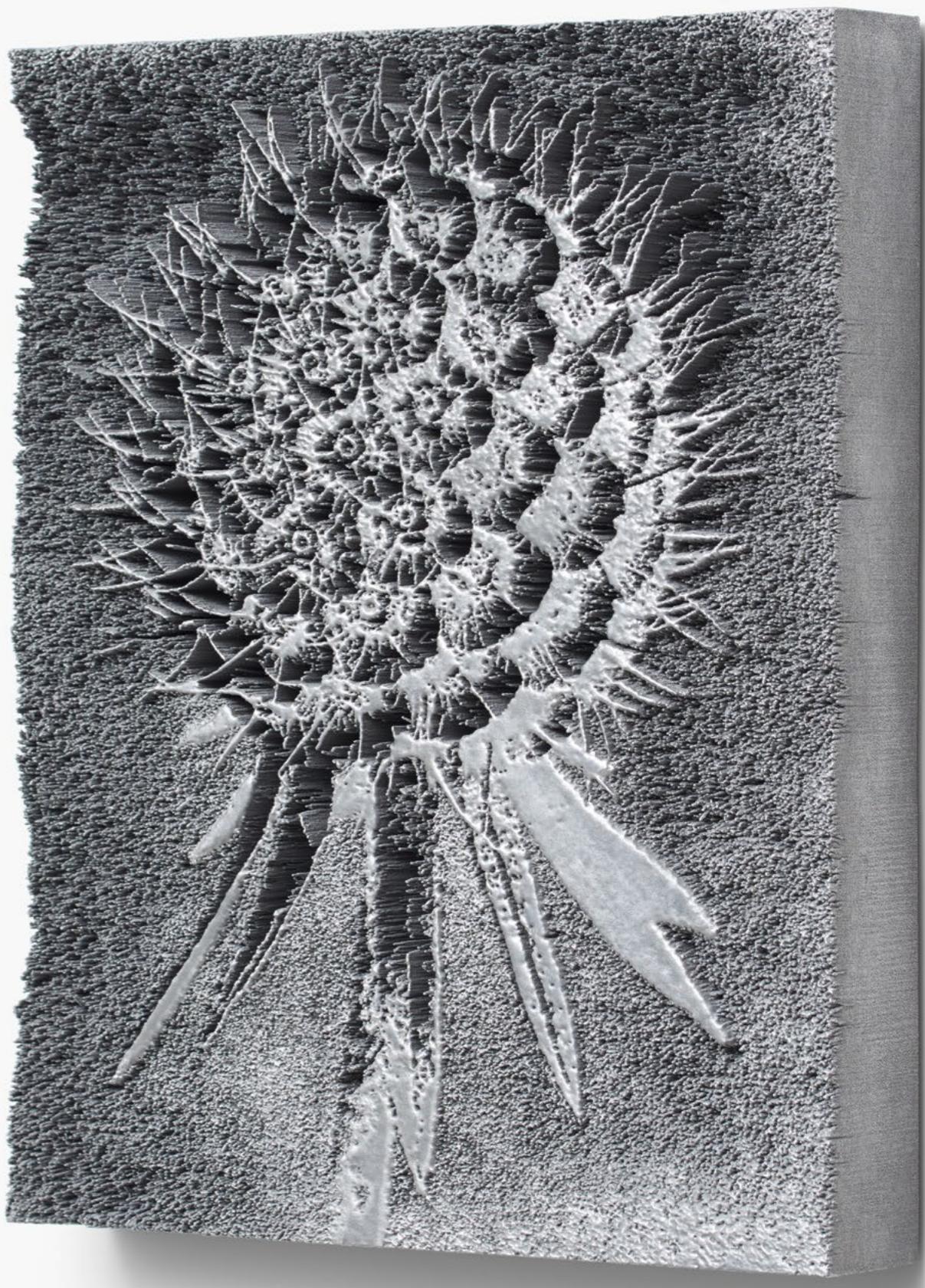


Απόψη Εγκατάστασης Future Gallery Βερολίνο 2014

Φωτογραφία: Andrea Rossetti



Acanthus Mollis Τρισδιάστατη Εκτύπωση, Αλουμινίο 29.8 x 23.8 x 4.8 εκ. 2014



Scabiosa Columbaria Τρισδιάστατη Εκτύπωση, Αλουμινίο 29.8 x 23.8 x 4.8 εκ. 2014

Φωτογραφίες: Matthias Kolb



Where are the people that talk on the radio? Κορμός, CD, Ψηφιακές Εικόνες 72 x 72 x 12 εκ. 2009

Φωτογραφία: Matthias Kolb