



FOR IMMEDIATE RELEASE:
Eleanna Anagnos | *Mother Tongue*

April 18 - May 19, 2019

Opening Reception Thursday, April 18, 2019, 6-8PM

HIGH NOON is proud to present **Eleanna Anagnos's** solo NYC debut, ***Mother Tongue***. This body of work which Anagnos developed from 2017 to 2019, augments the connective properties of symbology, language, and connections beyond our current comprehension. Creating a discussion on human perception, she relies on innate physiological responses to materiality creating a conscious act out of seeing and experiencing. The organic shapes and surfaces that develop within the her forms reference naturally occurring geometry, patterns, and wonders in nature. The most recent work is constituted from paper pulp, which given her manipulation of the material, could be easily mistaken for a rockface of glinting asphalt or even the surface of the moon. Walking the line between painting and sculpture, ancient and contemporary, their multi-dimensionality investigates the phenomena outside of any definable experience. Evocative of ancient reliquaries neither familiar nor entirely unfamiliar, the layered symbology implies the works' tether through time. Playing on expectations of how art-works are read and perceived through various epochs of history, timeworn pieces made from marble and stone take on certain shapes with vivid colors and pillowy corners. Hard materials appear malleable while softer material emanate a sense of impenetrability.

Mother Tongue taps into the power of the feminine in communication as well as addressing the female form from the perspective of science v. mythology without sexuality--- an experience that begins with the somatic connection Anagnos shares with her own mother. This additional metaphysical element intrinsically references how human beings perceive, interact, and connect through space and time. If information is boundless, so are the possibilities of shared experiences. This focus on "the space between" is explored throughout the paper pulp medium, as it quite literally represents a breaking down and reconfiguring of matter, molded by the inclusion of additional elements before returning to a solid form, and communicating something very different from its original state. These additional elements provide sculptural remnants which inform the overall piece, regardless of whether or not they are left intact. The shaping of this visual metaphor arose partially from a Greek landscape element that was prominent throughout the event of their collapsing economy. Anagnos, an artist with Grecian roots, was visiting family when she noticed all the blank signs and billboards infiltrating the environment. Though they once communicated something, the negative space began resembling some kind of portal to an alternate reality. For Anagnos, this began an investigation into negative space as the subject instead of the space less considered.

Experimenting with each medium's own frequency and each color's own wavelength has an unconscious impact. These subtle shifts help to make the work shed new skin and grow. The discovery of paper pulp as well as an applied inquiry into printmaking as a medium came when the possibility for larger work could be more easily achieved. As a attributable trait of a Gemini, the twins of the night sky, Anagnos begins experimentation with the duality of these shapes and an investigation into parallel universes, stumbling upon a great universal principle of Plato's explanation of the universe through five geometric shapes that represent the classic elements. The element associated with the eight-sided triangle, or Octahedron, prominent in Anagnos' work is representative of Air, emboldening the work's connection with and through negative space. The energy that individuals--- "feeling beings that think"--- put out into the universe and the intentions that are capable of manifesting physical reality implies that humans are often in a default setting of the unconscious mind and the importance of connecting in the present. "I believe that is what art does for us." says Anagnos. How and what is chosen to occupy the mind echos into the universe and repeats back like the repetition of triangles and textures that occupy her work, simultaneously communicating something universal and deeply personal.

Eleanna Anagnos is a New York-based artist and curator. Her work explores the nature of human perception and aims to elicit a physiological response where subjectivity, phenomenology, and the conscious act of seeing are addressed. Eleanna earned her MFA in Painting from the Tyler School of Art (2005) and a BA with honors and distinction from Kenyon College with a concentration in Women's and Gender Studies (2002). She has received awards from Yaddo; BAU Institute; The Anderson Ranch, The Atlantic Center for the Arts and The Joan Mitchell Foundation, and has been exhibited nationally and internationally.

She is a Co-Director at **Ortega y Gasset Projects**, an artist-run gallery and curatorial collective located in Brooklyn, NY. In August, Eleanna's work was covered in the *New York Times* for her participation in dOCUMENTA, a NYC public exhibition for dogs.