

Travels in BLOCKTIME

SPOOKY ACTIONS AT A DISTANCE



ALEXANDER KRITSELIS



Left: Alex Kritselis in his downtown Los Angeles studio. Above: An earlier sculptural compilation is reinterpreted and reconfigured below today.

Cover: **People and Places of Glow and Sorrow** | ON THE GO, 2017, acrylic on velum paper, 160" x 72"



Over the millennia, Greece, as an idea, has served as an inspiration and a reference point; a lens through which to view our world. It inhabits my mind and my heart, and in many ways no matter the geographic distance, I've never left it. Greece is always on my emotional radar.

Classically trained in Europe and shaped by the cultural and historical gravitas fractured over time by war and foreign occupation, my heritage fuels a deeply rooted interest in ancient practices and their keystone impact on modern western culture, and how iconography can be subverted without a deeper understanding of its roots. My work is impacted by economic shadows, generational trauma, ethnic displacement and abandonment, military dictatorships, war and the environmental exploitations that have darkened our universe.

I hope my work conveys a sense of confidence and optimism for the future, consistent with the earth's legacy as an intellectual enterprise that has been in business for thousands of years and I will continue to contribute to the discussion of pertinent issues surrounding the visual arts, culture, and politics. These factors are the feeding drivers of my **Travels in BLOCKTIME**, a conceptual framework where space and time are the coalescing agents that allow my creative work to exist instantaneously regardless of when and where it is made. In BLOCK TIME the past, present and future are all part of a single moment, interacting and informing one another where the resulting energy, mass, gravity – possibly even time and space – are not laid out linear.

Conventional time is a linear and systematic method for cataloging events. It is adopted in accordance with what is generally believed; a stream flowing only in one direction. Travels in BLOCKTIME, a three dimensional space, contains everything from the past, present and future. Interactions among any of these elements are always occurring and in any direction.

Alexander Kritselis, *Artist Statement*



PRACTICE

Composing with singularly detailed fragments, the work is assembled in a modern context pixel by pixel. Despite their apparent architectural structure the images retain their capacity to adapt to new spaces and assume new configurations, operating as a metaphor for a world made of fragments that multiply and connect, not unlike molecules creating living and evermore complex organisms. This work represents my personal search for meaning, each work comes together, comes apart, and finally together again over time in revised narrative arrangements essentially reframing the same ancient human stories in new ways for a new time.

A.K.

Above left: LA KOUROS, Foam, cloth, wood, metal and acrylic paint, 90" x 26" x 22" - Above right: Intersecting Fragments | CUBIST KOUROS - TIME DISRUPTION, acrylic paint on 60 wood and metal panels, with video monitor and laminated wood and bronze objects. Overall dimensions 115" x 54" x 10" (individual panels are 11.5" x 9".)



Above: Intersecting Fragments | THE TEMPLE OF MYTH AND ENCODED HISTORIES. An interactive space designed to explore themes of encoded histories and the deconstruction of ancient myths for an exhibition of international artists at the USC Fischer Museum of Art in the fall of 2016.



Throughout his career, Kritselis' conceptual painting and video work have re-examined myth, the persistence of memory, and the relationship between traditional storytelling and contemporary media distribution strategies, and one's ability to create meaning out of fragmented narratives. The artist's mixed media site-specific installations, often immersive in nature, deconstructed and explored the dynamic relationships between the historical record and contemporary interpretations of storytelling and emblematic ancient mythsos. (Excerpt; full article by Ariadni A. Liokatis at back of catalog.

INTERSECTING FRAGMENTS

<http://www.alexkritselis.com/intersecting-fragments>

Above: This immersive installation is comprised of 480 individually painted metal and wood panels and a number of embedded video moving images. The nature of the installation allows the individual elements to be organized again and again over a number of different formations depending on the configuration of the exhibition space.



Above, clockwise from top left: **Intersecting Fragments: ΕΙΔΩΛΟ/IDOL**, acrylic on 42 wood panels, 80.5" x 45"; **ICARUS ENTERING THE MAGNETIC FIELD**, (detail), acrylic paint on 16 metal and wood panels, 46" x 45" - **ICARUS ENTERING THE MAGNETIC FIELD**, (detail), 46" x 81" - **Intersecting Fragments: ON WHOSE AUTHORITY**, 2012, acrylic on 36 wood panels, 11.5" x 9" individual panels / 81" x 46" overall - **Intersecting Fragments: BORN BILLS BURST TRUE NERVES AUTHORITIES PREPARE ACTION FOR**, 2013, acrylic on 80 wood panels, 92" x 90".



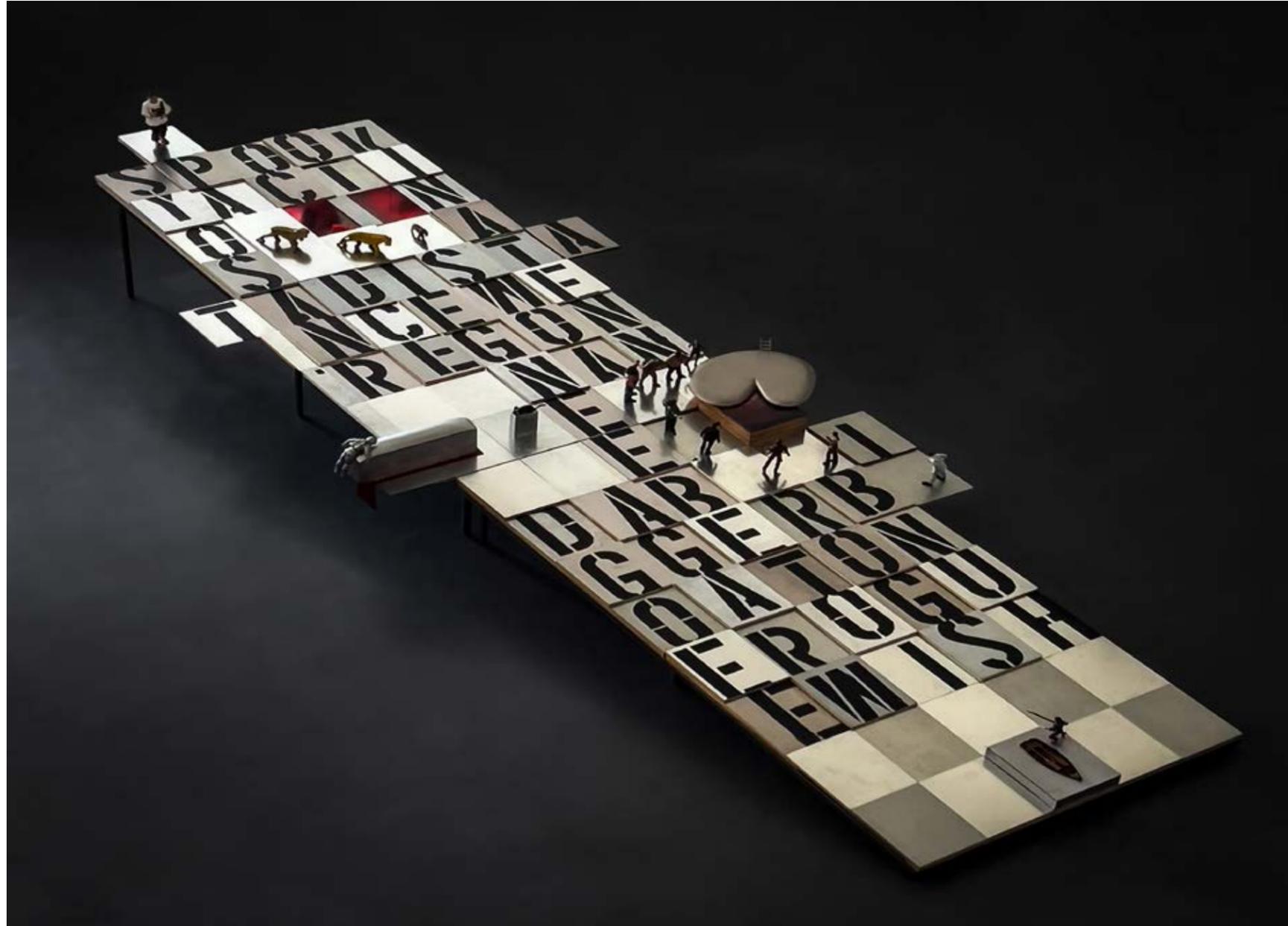
THE ROBOT SHOW / PREDATOR/PREY, 2019

Museum of Art and History, Lancaster, CA

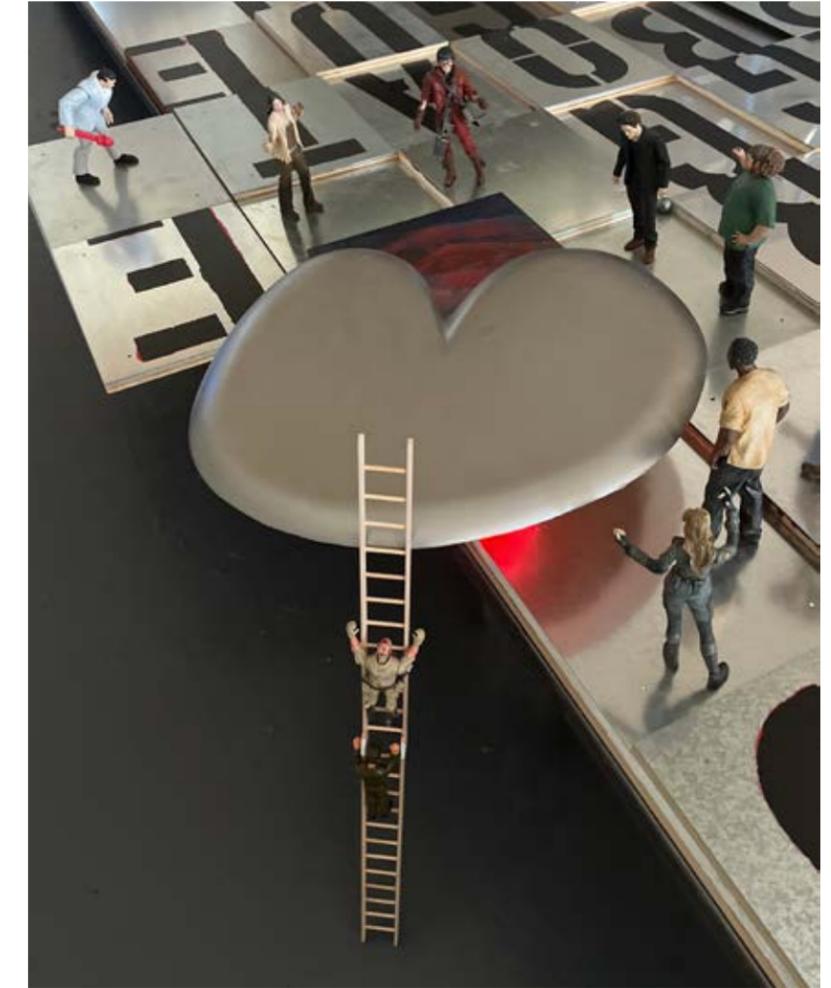
Museum window installation of 288 individual wood and metal panels with neon elements and objects, 36' x 6',



...Alex Kritselis' multi-panel painting is installed in the museum classroom windows, so that viewers see it as they approach the building. Entitled **Predator/Prey**, the 380 galvanized steel and plywood panels pair a running robotic man (chasing? escaping?) on the right with a second figure (imploding?) on the far left. The second figure is presented in two halves: one half falls Icarus-like through space, while the other burns in bright orange flames. Kritselis presents a narrative that interrogates the aggressor-victim interaction. Between the flanking figures is a gunboat, outlined with wire-like lines and topped by a drone. The artist augments his imagery with text. The expansive mural is glossed with graphic words: **OLIGARCHY**, **IDOLATRY**, and **DISCONNECT** speak to the present state of our political times. The word **ROBOT** announces the shared theme of the art inside." (Excerpt; full article by **Betty Ann Brown** at back of brochure.)



*Left: Intersecting Fragments **WERE GONNA NEED A BIGGER BOAT**, 17' x 7' x 4' installation, acrylic on metal and wood, bronze and assorted objects, and lights. Premiered at Wonzimer Gallery exhibition HOW SWIFT HOW FAR curated by Larry Gipe, 2023. Below: Kritselis at opening. Photo courtesy of Wonzimer.*



*Above: Detail from **WERE GONNA NEED A BIGGER BOAT**, metal, wood, and found plastic figures and lights. Below:*

*Left : Detail from **WERE GONNA NEED A BIGGER BOAT**, metal, wood, and found plastic figure.*

The **People and Places of Glow and Sorrow** body of work is a humanistic tale that exposes the artist's profound engagement with the human experience, the extension of his personal sensibility with its strata of registers informed by the heritage of the millennial historical and cultural legacy of Ancient Greece, and the resonance of the tumultuous historical vicissitudes of Greek modern times. It reveals a unifying strand of humanism in a gradually shrinking world, a trans-historical and trans-national ethos that espouses the affirmation of the human spirit and shared humanity. The duality of light and blood epitomizes what it is to be truly human. (Excerpt; full article by **Ariadni A. Liokatis** at back of catalog.)



Above, left wall: **People and Places of Glow and Sorrow | THE BIG KISS**, 2016, acrylic on Arches paper, 120" x 60" - right wall: **EPITAPHIOS AT ALEPPO**, 2016, acrylic on 250lb Velum paper, 72" x 280"

PEOPLE AND PLACES OF GLOW AND SORROW

<http://www.alexkritselis.com/glow-and-sorrow>

Opposite, top: **UNALTERABLE Siberian Diamond Mine**, 2015, acrylic on Arches paper, 20' x 5' - Bottom left: **THE \$250,000 GUN**, 2016, acrylic on 300lb Arches paper, 60" x 40" - Bottom right: **RING MASTER**, 2016, acrylic on 300lb Arches paper, 60" x 80"



Above: **People and Places of Glow and Sorrow | LESBOS TWO**, 2017, paneled acrylic on velum paper, 240" x 60"

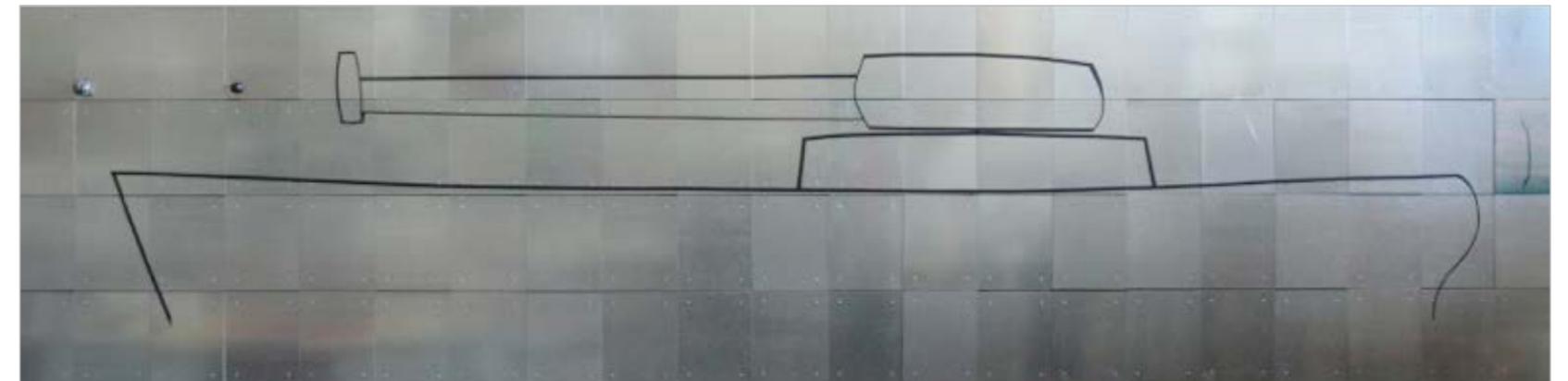
This series of works is in part an assessment of his many years as a sculptor, painter and multi-media artist: to take stock and in a sense to compress history. It is a way for him to take his sculptural works, which he calls his power objects, that he created years ago, and to reinvest them with new life and to bring the past into the present. With that metaphoric act, he steps outside of linear time and can see the past, present and future as one continuous moment.



Above: Descendant Dialogues | FRACTURED REALITIES | THE DEMOCRACY PROJECT, Installation with various objects, neon lights and charcoal on arches paper, 72" x 240" - Above inset: detail.



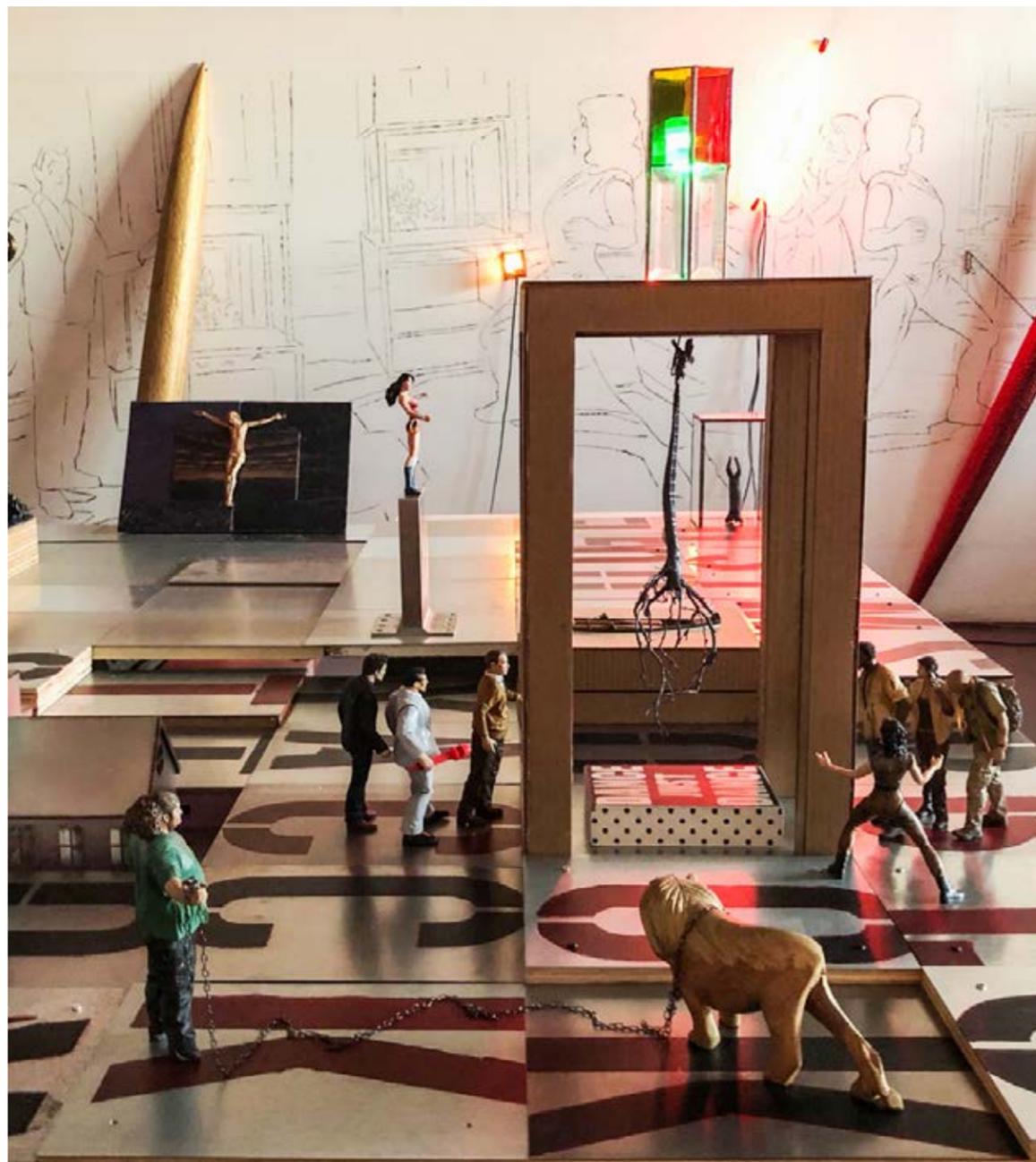
*A work that he made in 1984 is now part of a relational aesthetic; the context in which it was originally created is changed - reappointed and renewed. It is now an actor in a theater of spooky actions, a part of a story unfixed in time and space, conveying an oblique narrative with wit and levity. These works are filled with the mercurial poetry of the inner life of things, invested with arcane philosophical theories of reality that bend logic and warp our time-based world. (Excerpt; full article by **Gary Brewer** at back of catalog.*



Top left: QUANTUM OCCURRENCE | FREUD'S BEST FRIEND, acrylic and charcoal on arches paper, 60" x 160" - Top right: Descendant Dialogues | BREAK GLASS FOR SALVATION, wood, glass and plastic objects, 17" x 16.5" 7" - Bottom: Intersecting Fragments, detail from THE ROBOT SHOW / PREDATOR/PREY, MOAH museum window installation.



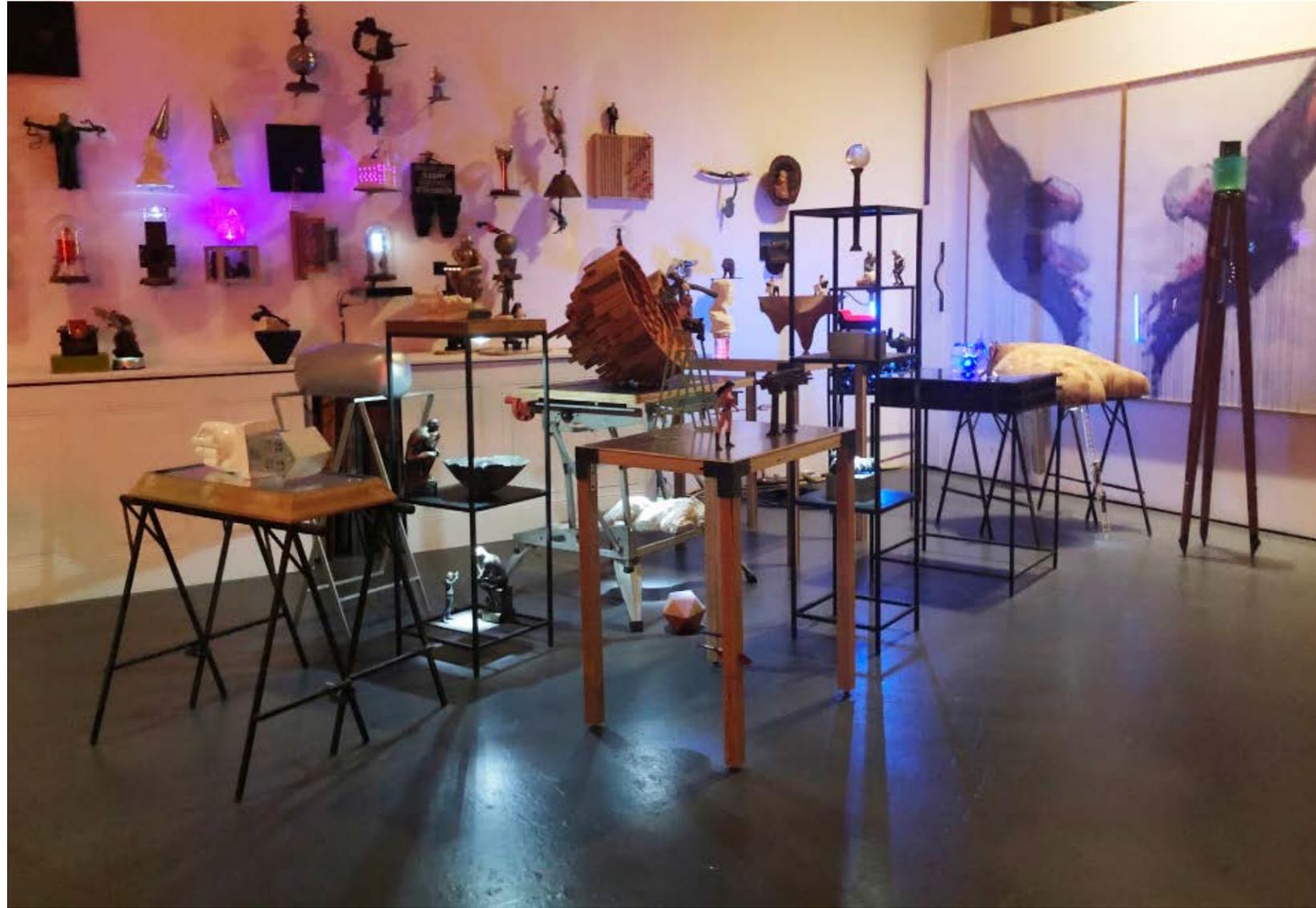
Above: **Descendant Dialogues | FOREST ON FIRE**, 2021, cast iron, glass, plastic and light, 134" x 4.5" x 6" *Right: Descendant Dialogues | THE GREAT ENTANGLEMENT*, 1996-2021, acrylic and charcoal on Arches paper, neon, porcelain, steel, glass and painted plastic objects, 72" x 240" x 48"



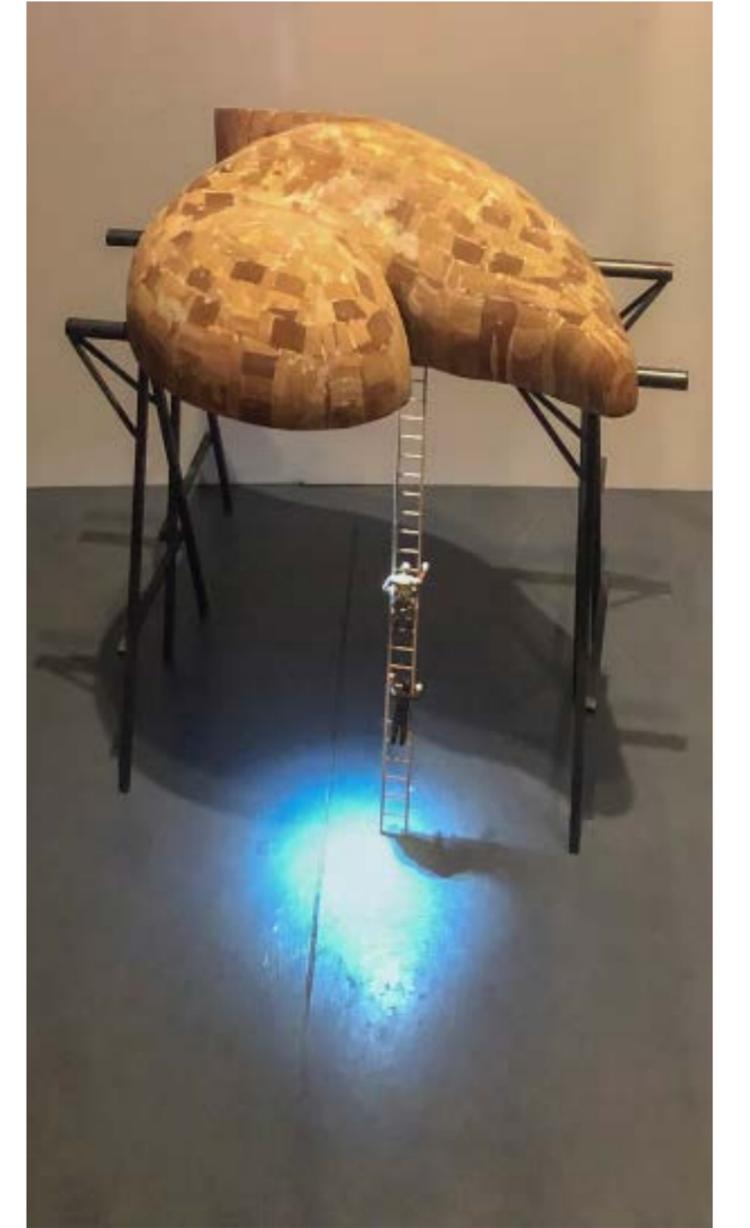
DESCENDENT DIALOGUES

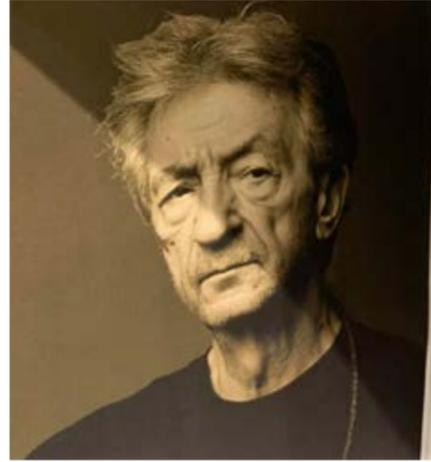
<http://www.alexkritselis.com/descendent-dialogues>

Top left: Descendant Dialogues | PREDATOR, 2021, wood and plastic, 8" x 8" x 7"- *Above: Descendant Dialogues | DIPLOMATIC ENTANGLEMENT*, 1984-2021, wood, porcelain, glass, crystal, plastic objects, light 47" X 32" X 24"- *Bottom left: Descendant Dialogues | YOUR MOVE*, metal, plastic, plaster, porcelain and lights, 52" X 13.5" X 13.5"



Above: Studio view of **Travels in BLOCKTIME** elements in play, including a variety of pieces from **Descendant Dialogues** on the left wall and the diptych **People and Places of Glow and Sorrow | LOTUS ISN'T A FLOWER** on the right. *Opposite, left:* **APOSTOL1** with **LOTUS ISN'T A FLOWER** and to its right **REACHING FOR APOSTOL1**, steel structure with laminated wood and plastic objects, 33" x 32" 27"





ALEX KRITSELIS is a multidisciplinary artist born in Athens, Greece. He was trained as a sculptor at the Academy of Athens and attended graduate school at the Hornsey College of Art in London, England where he received his MFA in Sculpture and Painting. With a scholarship from the Greek Academy of Arts and Sciences he continued postgraduate studies in sculpture at the Academia Della Belli Arti in Florence, Italy.

In the early 1970's, following his desire to be a part of the discourse surrounding contemporary issues in the visual arts, he moved to the United States. Since that time, Kritselis has exhibited his work and taught on the undergraduate and graduate levels for private and public institutions in

California, Texas and Massachusetts, including Otis College of Art and Design (CA), Pomona College (CA), Claremont Graduate University (CA), Pasadena City College (CA), Texas University (TX). He served as Dean of the Visual Arts and Media Studies Division at Pasadena City College from 2002 to 2012 and was instrumental in bringing Pasadena City College into the cultural fabric of Los Angeles.

Kritselis has exhibited nationally and internationally in more than 25 solo and 50 invitational exhibitions including the Museum of Art and History, Lancaster (CA); Alabama Museum of Art, Birmingham (AL); Armory Northwest Center For The Arts, Pasadena (CA); Brand Library Art Gallery Glendale (CA); Corpus Christi Museum Of Art Corpus Christi (TX); Dallas Museum Of Fine Arts Dallas (TX); Grand Palais Des Champs-Elysees Paris, France; Inland Empire Museum of Art, Rancho Cucamonga (CA); Laguna Gloria Museum Austin (TX); Laredo Museum Of Fine Arts Laredo (TX); Pasadena Museum Of California Art Pasadena (CA); and Zapion Megaron, Ministry Of Culture, Athens, Greece.

His work is in several collections including the Voreas Museum of Contemporary Art, Athens, Greece; Texas University, San Marcos (TX); Academy of Fine Arts, Athens, Greece; and the Museum of California Art, Pasadena (CA).

Over his career Kritselis has created and exhibited hundreds of paintings and sculptures, as well as numerous private and public site-specific installations, video presentations, and mixed media works, often collaborating with his wife, cinematographer Joey Forsyte.



Above: Alexander Kritselis in his DTLA Brewery studio, 2021.

ALEXANDER KRITSELIS CV

<https://bit.ly/3sr3UWV>

Alexander Kritselis: A Chimeric Play of Shape-Shifting Manifestations by Gary Brewer



“Then I reflect that all things happen, happen to one, precisely now. Century follows century, and things happen only in the present.”

Jorge Luis Borges, Labyrinths: Selected Stories & Other Writing

Some creative ideas take a very long time to gestate and fully form into their final state. In Alexander Kritselis' project, **BLOCK TIME: Spooky Actions at a Distance**, it took decades: and indeed, time itself has become part of the very material that gives these objects the slippery subjective tone that invests them with life. These elements arranged in various tableaux, are in a sense, a form of quantum-theater, where the probability of something being one thing or another is not fixed. When two or more things are combined and interact, they can become entangled, shedding their individuality and becoming components of a more complicated relationship. Kritselis has collected figures and objects from thrift stores, garage sales, friend's gifts, etc for many years. There is a quality that he looks for, something that speaks about the individual who created it, investing it with enough craft and desire to transcend its lowly life as a mass-produced product with a short shelf life. A super hero, a religious figure, a golfer, a bowler, a mysterious figure, leopard, lion, mountain, door, or any of the myriad objects that he has collected, all contain something that Kritselis sees, some element that ignites his interest- always with a restriction of never spending more than three dollars per item. He is drawn to these cultural ciphers with a poetic mix of an anthropologist collecting artifacts from a different era, and a mission to somehow elevate the work that these anonymous artisans created, redeeming them from their trash bin status to a work worthy of consideration. It is a metaphysical act, reappointing their station in life and recasting them in ambiguous theater pieces whose narrative is a Beckett-like question mark, where only shadowy suggestions guide us. There is another component of time that plays a significant part in the philosophical musings of this artist. Kritselis has been engaged by the theories of quantum physics for many years, and indeed the title of this body of work is a quote by Einstein, who summed up his critique of quantum theory with the line,

“...spooky elements at a distance”. This series of works is in part an assessment of his many years as a sculptor, painter and multi-media artist: to take stock and in a sense to compress history. It is a way for him to take his sculptural works, which he calls his power objects, that he created years ago, and to reinvest them with new life and to bring the past into the present. With that metaphoric act, he steps outside of linear time and can see the past, present and future as one continuous moment. A work that he made in 1984 is now part of a relational aesthetic; the context in which it was originally created is changed- reappointed and renewed. It is now an actor in a theater of spooky actions, a part of a story unfixed in time and space, conveying an oblique narrative with wit and levity. These works are filled with the mercurial poetry of the inner life of things, invested with arcane philosophical theories of reality that bend logic and warp our time-based world.



A work that he made in 1984 is now part of a relational aesthetic; the context in which it was originally created is changed- reappointed and renewed. It is now an actor in a theater of spooky actions, a part of a story unfixed in time and space, conveying an oblique narrative with wit and levity. These works are filled with the mercurial poetry of the inner life of things, invested with arcane philosophical theories of reality that bend logic and warp our time-based world. Though most of these works are untitled, the first piece that he created in the series is titled, *Before the Descent*. On a small pedestal is a glass bell jar. Within it is a bronze tree-like form that is an older piece of sculpture that he created years ago. From the tree hangs a tiny and thin video monitor (3 x 2 ½ x 1/8 inches); from it a wire hangs, connected to few miniature control dials. On the monitor is a bluish colored video of rocks and seaweed in the ocean. The camera lens is half under water and half above. As the gentle wave action moves the water, seaweed flows back and forth and the water above splashes onto the rocks. On the outside of the bell jar, a carving of a leopard from Kenya stalks the perimeter. It has a folk art quality, hand painted a dull yellow with black spots. The combination of these elements has a theatricality that is enlivened by the

Left: Descendant Dialogues | BEFORE THE DESCENT, 1984, bronze, wood, glass, video, 3" x 2.5" x 1/8"

video. When I saw it, it was after dusk; his studio was dimly lit and the illumination of the blue light coming off of the monitor added a poetic aura. It speaks, but in muted tones; there is a mix of mystery and humor that gently nudges at your consciousness, opening a doorway into another world. Kritselis spoke of these objects that he finds, as having an extra quality; that when one looks carefully, they open up, and a deeper dimension appears beyond the pedestrian intentions of the manufacturer, as a cheap mass-produced commodity. In his studio, one wall was covered with several dozen pieces; most of them were roughly 12 inches high and 8 inches wide and deep. Below was a shelf with another dozen sculptures, and filling his studio there was a group of even larger tabletop pieces. Walking in and amongst them was almost like a treasure hunt, bending and stooping to see what wonders one might find on a lower level of a multi-tiered work. Though the gestation period for **Travels in BLOCK TIME: Spooky Objects at a Distance** took decades, it was the start Covid 19 and staying at home isolated from others that was a catalyst for Kritselis to bring all of this together. Although this piece is open to future transformations, there is a resolve and wholeness to this body of work. In it one can feel the deep time of a creative life lived- always open, always curious, looking deeply at things and seeing in them the layers of history and the stories that have passed from one soul; one generation; one civilization; and one millennia to the next. Alexander Kritselis is an archivist in a non-linear universe, where all of time and history: past, present and future are here, now, in a state of flux, becoming one thing or another in a chimeric play of shape-shifting manifestations.

Gary Brewer is an artist, curator, writer, and collaborator living in Pasadena.

Alexander Kritselis. On the dialectic of blood and light. By Ariadni A. Liokatis



This dialectic of blood and light which is the history of your people . . .

- Sherrard to Seferis, 20 March 1950

. . . Just think of those cords that bind man and the elements of nature together, this tragedy which is at once natural and human, this intimacy. Just

think how the light of day and man's blood are one and the same thing.- George Seferis, 1950

Poet George Seferis was awarded in 1963 the first Greek Nobel Prize in Literature for his eminent lyrical writing, inspired by a deep feeling for the Hellenic world of culture. Seferis words quite eloquently encapsulate the ethos of Alexander Kritselis' oeuvre, especially salient in his two most recent series of paintings, **People and Places of Glow and Sorrow**.

Alexander Kritselis was born and raised in Athens, Greece, and educated at the undergraduate and graduate levels respectively at the Athens Academy of Fine Arts (in Sculpture), the Hornsey College of Art in London, England (in Sculpture and Painting), and the Accademia di Belle Arti in Florence, Italy (in Sculpture). He moved to the United States in the mid-seventies both for conjugal reasons and to further explore and fully engage in the visual arts contemporary discourse.

Driven by traditional narratives and contemporary digital video imagery, Kritselis identifies, decodes and interprets image clues to examine local and world occurrences, political and economic quandaries and perpetual conflicts, and the behavioral patterns they generate. He provides a fresh and idiosyncratic read at mythological and historical events and figures that have impacted change.

The artist often adopts fragmentation as his operating compositional framework, combining small-scale paintings on wood panels and video shorts that merge into single collectives. Kritselis delves into questions touching hope and longing, memory and understanding, exploring the mechanics of memory and perception through time and space. In his most recent, ongoing body of work begun in 2015, *People and Places of Glow and Sorrow*, Kritselis engages with key wide-ranging national and international events, global environmental phenomena, and iconic cultural symbols of the past fifty years that resonate with, and have marked our collective psyche. These include, among others, the atomic bombing of Hiroshima, Neil Armstrong and the Moon landing, Syria's civil war and resulting refugee crisis, the shooting death of Trayvon Martin, and the waning Chinese foot binding tradition. Kritselis' large-scale paintings on paper are vibrant and visually compelling multi-hued lyrical compositions. They expose a style *épuré*, a pared-down, laid bare artistic vocabulary where the artist has eschewed the inessential, embracing a more traditional medium of paint and paper. In these recent series, he has also adopted a drip-style painting technique. The dripping effect of the paint results in the increased expressive character of the images. These powerful images—the artist's most immediate and personal to date—are infused with a beauty and

light that paradoxically coexist with the adversity, and, at times, the tragedy depicted. **Epitaphios in Aleppo** (2016), from Peoples and Places of Glow and Sorrow, is one of the most poignant and visually arresting works in the series, that addresses the devastation and human tragedy of the current Syrian conflict. The painting's frieze composition of an extensive scale (six feet high by about twenty feet long) depicts a battle scene of epic proportions silhouetted against a gold-hued background, foot soldiers clashing over fallen warriors in the center of the picture, with chariots and winged figures anchoring either side.

An Ancient Greek sixth century B.C. painted terracotta sarcophagus found in Klazomenai especially resonated with Kritselis and provided the inspiration for this work, which undeniably evokes the Trojan War and Homeric poems. The picture's backdrop hue alludes to the gold death masks of the Mycenaean kings and pharaohs, as well as to Byzantine icons. The Glow and Sorrow body of work is a humanistic tale that exposes the artist's profound engagement with the human experience, the extension of his personal sensibility with its strata of registers informed by the heritage of the millennial historical and cultural legacy of Ancient Greece, and the resonance of the tumultuous historical vicissitudes of Greek modern times. It reveals a unifying strand of humanism in a gradually shrinking world, a trans-historical and trans-national ethos that espouses the affirmation of the human spirit and shared humanity. The duality of light and blood epitomizes what it is to be truly human. **Lotus isn't a Flower** (2016), from Glow and Sorrow regards the tradition of female foot binding in Chinese culture, a practice widespread for nearly a thousand years until it was outlawed in 1912. For centuries, successive generations of Chinese women experienced a brutal practice when, as children, their feet were systematically crushed, bound, and shaped into tiny hooves called 'lotus' feet, which caused severe lasting pain, and presented major health risks and lifelong disabilities for most of its subjects. Adopted as a symbol of beauty and as a crucial way for women to advance their status and wealth standing, the tradition of foot binding in effect restricted their mobility and ability to perform physical tasks, effecting economic hardship and dependence on the male community, and eventually deepening female subjugation.

Kritselis used an X-ray rendering of a pair of 'lotus' feet as the source of his image placed to the left of the painting composition, adjacent to a depiction of a highly embellished 'lotus' shoe set in a seductive palette of yellows, oranges, reds, blues and purples. The artist opted for a deeper and more subdued range of pinks and purples for his depiction of the 'lotus' feet that could easily be mistaken for a depiction of

a couple of birds captured in mid-flight. As the few remaining members and survivors of the last generation partaking in the foot binding practice pass away, marking the end of an enduring institution, Kritselis reflects on this peculiar and momentous tradition and its far-reaching ramifications. Throughout his career, Kritselis' conceptual painting and video work have re-examined myth, the persistence of memory, and the relationship between traditional storytelling and contemporary media distribution strategies, and one's ability to create meaning out of fragmented narratives. The artist's mixed media site-specific installations, often immersive in nature, deconstructed and explored the dynamic relationships between the historical record and contemporary interpretations of storytelling and emblematic ancient mythos. Through his artistic practice, multidisciplinary in content and form, Kritselis expresses a consciousness, an ethos in continuity with those all-encompassing ideals echoing the past, in search of a greater awareness of knowledge.

*USC Fisher Museum of Art curator, **Ariadni A. Liokatis**, Los Angeles, 2017.*

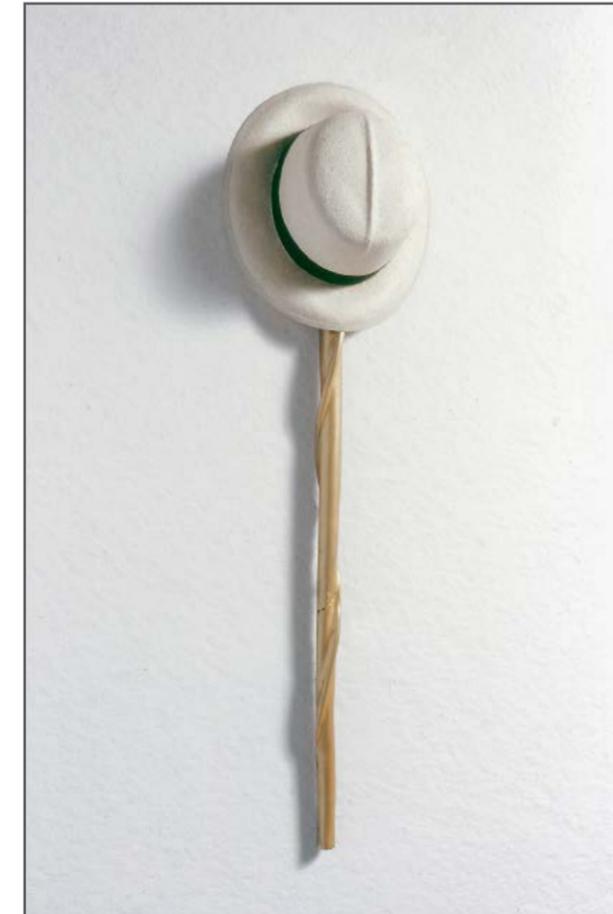
THE ROBOT SHOW / PREDATOR/PREY, 2019, *Museum window installation of 288 individual wood and metal panels with neon elements and objects, 36' x 6'. The Robot Show, Museum of Art and History, Lancaster California. By Betty Ann Brown*



We are all cyborgs. Our screen machines phones and computers been completely integrated into our lives, our bodies and our identities. Two threshold events announcing the integration of human and machine Donna Haraway's Cyborg Manifesto and the Super Bowl advertisement introducing Macintosh personal computers occurred in 1984. Since then, in spite of the growing impact of machines in our lives, or perhaps because

of fears generated by such influence, many people are ambivalent about the human-machine interface. Some are adamantly technophobic. The complex human-machine relationship is visually embodied in robots, i.e., machines capable of human-like functions that often resemble our species visually. Robots have appeared as evil entities in popular culture, from *The Day the Earth Stood Still* (from 1951) to *Robot* more than fifty years later (2004). But they have also been portrayed as heroes (e.g., *Wall-E* from 2008). And if *The Robot Show* at the Museum of Art and History (MOAH) in Lancaster is any indication, they can also be cute, fun, and fascinating characters. Alex Kritselis' multi-panel painting is installed in the museum classroom windows, so that viewers see it as they approach the building. Entitled **Predator/Prey**, the 380 galvanized steel and plywood panels pair a running robotic man (chasing? escaping?) on the right with a second figure (imploding?) on the far left. The second figure is presented in two halves: one half falls Icarus-like through space, while the other burns in bright orange flames. Kritselis presents a narrative that interrogates the aggressor-victim interaction. Between the flanking figures is a gunboat, outlined with wire-like lines and topped by a drone. The artist augments his imagery with text. The expansive mural is glossed with graphic words: OLIGARCHY, IDOLATRY, and DISCONNECT speak to the present state of our political times. The word ROBOT announces the shared theme of the art inside.

Betty Ann Brown is a Los Angeles based educator, Art critic ,and curator.



For more information about Alexander Kritselis's work, or to schedule a studio visit, please contact him at:

alekos@ix.netcom.com

<http://www.alexkritselis.com>

Opposite: **KALLIKANTZAROI AT A DISTANCE**, acrylic on canvas, 72" x 200" Above: **HE PICKS UP IN HIS HANDS THINGS THAT DON'T MATTER AND HANGS THEM UP ON THE RUSTY NAIL ON THE WALL OPPOSITE**, 1996. Mixed media, 38" x 11" x 5.5"