

Waiting I

why waiting

In my photographs nothing takes place, as if nothing happens, there is no reference, action, plot or narrative. No event.

It is evident that the viewing and the creation of a still image with no event definitely demands on the part of both creator and viewer more intense concentration, particularly in present times, a gaze, so that if the look ultimately encounters some obstacle collides with the wall and comes back to us. In photography there is always a distance from the theme, between the theme and the image and between the image and the theme. A natural distance and a distance in time. Is there such thing as photography from point zero? At that point there is only love and wrestling. You expect to cover a distance. You are waiting....

The waiting space differentiates the waiting. We find ourselves facing the waiting gaze open to all versions. Waiting in a doctor's surgery is definitely different from waiting before the theatre curtain or before an office desk. Postponement is included in waiting. For a considerable number of people, the dependence of paid employment, or the work itself is the postponement of real life, which never comes. Everything that interrupts the waiting is the switch that turns on life

Television involves another type of waiting, waiting for the simultaneous, globalized "thrill". It favors the synchronicity of news bulletins and the consensus of consciences. Here, literally, whatever interrupts the waiting- turns on life. In my work, there are images of television settings, news bulletins, discussions and advertising spots which I designed between 1987 and 1993, as an architect.

It diffuses the feeling of deprivation and dissatisfaction in order to fortify the feeling of void and loss. It increases the control over access. It satisfies the waiting with the element of the "new», the unpredicted and the unexpected, which all awaiting individuals

Waiting II

On the other hand, waiting can make the simplest image a visual wound.

When I performed project studies of school buildings as an architect, as an employee in the public technical services that constructed school buildings, the task might have proved to be particularly creative

I however experienced the barriers and standards of greek public administration as well as its stereotypes, clichés and views about education and the invisible Athenian architecture.

I observed the half bodies within my working space, protected behind desks/shields, the faces melting. I could trace the signs of a minimum personal space, a limit, a "setting" in the unfamiliar space. Everything went on slowly, desperately slowly: "That is impossible, we should not do the other, we cannot do that..."

I observed the dependence and the tricks of the administration, the aimless parking of individuals, employees buried under dark blue files in dead corridors. It was a rather permanent, useless stop, for most of them