

# INTERDEPENDENCY NOW

February 21 through April 3, 2020

Artists: Eirini Linardaki, Jenny Marketou,  
Vincent Parisot, Peter Soriano.

Fanzines and editions: Julien Gardair, Tattfoo Tan  
Panel discussion: Juanli Carrión  
Interpretive participation by Maria Dimanshtein

Curated by Eirini Linardaki and Jenny Marketout.



**Radiator Gallery**

10-61 Jackson Ave LIC, New York 11106, info@radiatorarts.com 1.347.677.3418



*Syria\_The Monster*

Eirini Linardaki, 2020  
Digital collage, print on Fine Art paper 1/7 30x16 inches

Eirini Linardaki was born in Athens and studied in Limerick L.I.T., Ireland, Berlin and Marseille. She lived in France for more than twenty years before moving to the island of Crete, where she is based now, developing projects within the city and questioning the relation between public policy and art.

*Marmara maimou*

Vincent Parisot, 2019 - 2020  
Drawings, charcoal and pencil on Ingres, Arches  
50 x 65 cm

Vincent Parisot is a visual artist born in France, he lives in Heraklion, Crete. He realizes projects in situ, in the public space and at the same time develops a practice of drawing. He is inspired by the correlation of movement in urban areas, ready-made objects that help him produce minimal artistic interventions in the public space. Their common public art projects are on view in Paris, New York, Nigeria, Liberia, Athens and on the island of Crete.



*Evergrowing through my city*

Jenny Marketou, 2020  
Site specific tensegrity construction installation meant to be constructed over time with the participation of the audience. Tensegrity units, unfinished wood sticks, elastic thread, colorful yarn, thread.  
Various dimensions

Jenny Marketou born in Athens, Greece based in New York is an interdisciplinary artist, researcher, author and activist. She understands her artistic practice as the practice of enabling, of making possible, unearthing, opening, performing, playing and channeling ideas and energies in developing sustainable social, pedagogical structures and art practices. Her art projects have been exhibited and her videos screened in International Art Biennials, museums and galleries worldwide. She is the co-editor of "Organizing from Below/How Assemblies Matter?" (2017) Naked Punch (London) and contributor to "Performing Interdependency" (2017) with Zurich University of Arts, School of the Arts and Design, Kassel and ASFA in Greece.



*Jungfrau-Aletsch*

Peter Soriano, 2019-2020  
Wall Painting, Pencil, acrylic paint, spray paint  
Variable dimensions

Born in Manila, Philippines, Peter Soriano received his B.A. in Art History from Harvard College and studied at Skowhegan School of Painting and Sculpture before moving to New York City in 1981. Represented in Paris by Galerie Jean Fournier and in New York by Lennon, Weinberg, Inc., his work has been widely exhibited with recent solo shows at CIRCUIT Centre d'art contemporain in Lausanne, Domaine de Kerguelennec in Brittany, Busan Biennale in South Korea, and, at the Colby College Museum of Art in Maine. Works by the artist are included in The Morgan Library and Museum, Harvard Art Museums, Colby Museum of Art, Fonds national d'art contemporain (FNAC) in Paris, Fondation Cartier pour l'art contemporain, and the Wanås Foundation in Sweden, among other institutions.



## Interdependency Now

While they were planning the exhibition Interdependency Now, Jenny Marketou and Eirini Linardaki "examined ideas of interdependency, participation, and collaboration in relation to art and social practice." The exhibition, happening at the Radiator Gallery in Long Island City, opened from February 21 and runs through till April 3. It features the work of four artists: Eirini Linardaki, Vincent Parisot, Jenny Marketou and Peter Soriano.

What is immediately exciting about the show is that almost all the works present can be interacted with, and so the exhibition is ever morphing in shape. For example, Eirini Linardaki and Vincent Parisot's collaborative piece Monkey meets war (2020) is an installation made out of materials like metallic paint, magnetic vinyl, colorful Ankara fabrics, charcoal, and more. The cutouts appear like fragments that come together to make up various shapes and figures. The magnetic elements in the piece makes it possible to rearrange its content either to form new shapes or abstract collages, producing a new picture every time.

Another example is Jenny Marketou's Evergrowing through my city (2020). It follows the fashion of her earlier work from presented at the School of Everything, Parliament of Bodies, documenta 14 and directly uses the principles of tensegrity. Working with units of finely carved thin wooden sticks, found objects, threads, yarns and other materials of their own choosing, visitors can add to the piece by creating units of their own, making it into an actually "ever growing" entity.

Peter Soriano's mural, Jungfrau-Aletsch, is a piece engaging with the artist's first-hand observations of Aletsch (the world's largest Alpine glacier) and his focus on the fissures and chasms in the ice comes to the fore of the work. The mural sprawls from the walls of an inner room to the main center of the exhibition with its sharp (sometimes symmetrical and intersecting) lines, grids, shapes and texts. Paint drips or blurs at different points in the mural. But what ties the piece into the theme of the exhibition is the instruction-based method that Soriano usually employs in his work. For Jungfrau-Aletsch, another artist Maria Dimanshtein, extends and augments the mural based on Soriano's instructions.

Interdependency can be looked at through many lenses. By nature of the word, it is impossible for there to be interdependency without multiple parties and in the truest sense, interdependency requires a measure of vulnerability from every member involved in such a system. To be vulnerable is to allow a loss of control, but in an interdependent system vulnerability does not necessarily refer to loss of control. Instead, here, it means shared control. All social actions that will lead to change must consider solidarity between interested parties, or at least enough to create a critical mass that can, in a unified motion, alter the state of things. But sometimes alteration is not enough and the entropy created from alterations is more useful when organized into a new equilibrium, one that allows for a multiplicity of existence between all the interdependent parties.

Considering Interdependency Now, one idea from the show that seems to help in this regard is tensegrity. Tensegrity—a term coined by the American architect, Richard Buckminster Fuller, in the 1960s—is a combination of two words: tension and integrity. For Fuller, the word embodied his ideas on how tensions (or forces) within disparate objects can be harnessed so that when put together, the forces, while tugging against each other, create a trustworthy equilibrium. This meant that complex shapes and architecture can be fashioned out of seemingly weak materials if the balance between the tensions is properly managed and this trustworthy equilibrium is achieved. Thus, the guiding principle behind such a relationship could be reliable enough to inform the structure of bridges like the one across the Brisbane river in Australia which was opened in October of 2009.

However, tensegrity offers more than just architectural possibilities. Artist Kenneth Snelson worked with the principles of tensegrity in his art. Snelson preferred the term floating compression because he thought it was more descriptive and he went on to make several artworks based on this principle including his 18-meter-high piece, Needle Tower, made in 1968 and located outside of the Hirshhorn Museum & Sculpture Garden in Washington D.C. which he is best known for. But when looked at closely—with the contradictory materiality and opposing forces contained in systems built on its principles—tensegrity can be said to also offer a philosophy. And what would such a philosophy be if it does exist?

It is possible to formulate a direct relationship between interdependency and tensegrity. Interdependency refers to two or more people, materials, entities or ideas that are dependent on each other. In tensegrity, there is a collusion between the different materials put together and the contradictory tensions harmonized to achieve an equilibrium. In this regard, these materials can be said to be dependent on each other.

But if we are to examine and maybe develop a philosophy that ties interdependency to tensegrity then it is worth noting that tensegrity does not equate to loss of autonomy. Each entity or unit in a system built on its principles must continue to maintain also their own independence, must continue to exert their own force as though all the others were absent. This is the only way such a system can continue to produce contradictory forces that, in canceling out each other, create a desired stability. What does this mean therefore for Interdependency Now?

In the show, the artists seem to have recognized the necessity of autonomous contributions to a larger body of work, concept or idea. Peter Soriano begins by letting go of his mural, so that even though he has provided instructions, the final hand that extends and completes the artwork is not his. He is dependent on Maria Dimanshtein, as she in turn is dependent on his instructions. The tensegrity in the mural is further sharpened by the disparate artistic sensibilities possessed by both artists.

Eirini Linardaki and Vincent Parisot's reshuffable Monkey meets war provides an autonomy of thought an expression for anyone that interacts with the piece within its set parameters. The artists' hands are held by other hands, and an endless metamorphosis ensues in return. A blackboard is provided, as though it were a tabula rasa. The materials are predetermined, the end results are not—a million pictures are possible within a single frame.

Jenny Marketou's Evergrowing through my city takes the idea even further. Here the artwork is frameless, growing wild as fire, latching on to the autonomies of people but also the autonomy of space, creating in the end a boundless art that reflects the boundless possibilities of the human spirit.

In an age bedeviled by further and further hypersegmentation of peoples and cultures, Interdependency Now speaks to the possibility of harnessing these disparate ontologies and creating with them, a world that doesn't deny its inherent multiplicities but embraces them and builds out of them a new equilibrium.

### Bio:

Yinka Elujoba is a Nigerian writer and art critic living in New York.