

PARK VIEW / PAUL SOTO

ANDY GIANNAKAKIS

Selected Press

LOS ANGELES
2271 W. Washington Boulevard
Los Angeles, CA 90018 USA
+1 (213) 509 3518
www.paulsoto.net

BRUSSELS
23 Avenue Jef Lambeaux
1060 Brussels, Belgium
+32 (0)4 99 82 88 30
www.paulsoto.net

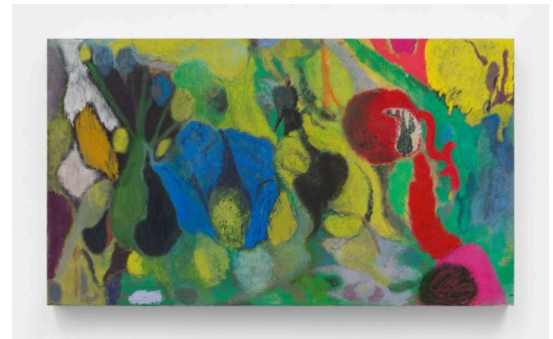
Los Angeles Times

3 January 2020
by David Pagel

Review: Look long but not hard. In Andy Giannakakis' paintings, objects appear and disappear

A lot of people believe that abstract paintings are supposed to be big, bold and decisive — stunning improvisations by geniuses who bowl you over with the magnitude of their derring-do.

Andy Giannakakis' abstract paintings at Park View/Paul Soto gallery do not behave in such clichéd ways. Small, subtle and so elusive that they seem unresolved — if not unfinished or given up on — the L.A. painter's seven oils on panel chart their own course. That pays off in spades. Visitors to "Country Paintings" are the beneficiaries of Giannakakis' go-it-alone ingenuity.



In contrast to works of contemporary art that treat the present as if it were the be-all and end-all, Giannakakis' endlessly reworked compositions look as if they'd rather be anywhere but right here, right now.

Immediacy is not their goal. The present is overrated, Giannakakis' paintings silently insist, no match for the past or the future — and certainly not for the moments when those spans of time are combined in the works of a painter who loves slow-brewed developments.

On first glance, each of Giannakakis' smudgy, rough-and-tumble panels looks as if it's been abandoned. Blurry shapes, smudged colors, unbalanced compositions, over-painted passages and scraped-away sections make you think his works need more work if they are to look complete and feel resolved.

But if you give any of them a few minutes, you begin to see things differently. Each appears to be dissolving, its shapes and spaces disappearing, just like the real world seems to do when thick fog rolls in.

At the same time, each of Giannakakis' atmospheric abstractions appears to be congealing, its diaphanous colors, vague shapes and indistinct textures gaining substance, clarity and tactility. Blobs begin to become figures. Spaces start to transform themselves into landscapes. Blurry smudges and abstract smears begin to resemble recognizable objects with weight and presence.

LOS ANGELES
2271 W. Washington Boulevard
Los Angeles, CA 90018 USA
+1 (213) 509 3518
www.paulsoto.net

BRUSSELS
23 Avenue Jef Lambeaux
1060 Brussels, Belgium
+32 (0)4 99 82 88 30
www.paulsoto.net

But neither endpoint is ever reached. A here-it-comes, there-it-goes dynamic animates Giannakakis' paintings, which seem as if they are breathing, deeply and slowly. Looking at them is a lot like daydreaming in real time and in reverse, watching intuitions nearly come into focus and then nearly fade into nothingness.

Showing rather than telling, Giannakakis' paintings make a virtue of patience — and make patience its own reward.

Andy Giannakakis

Where: Park View/Paul Soto, 2271 W. Washington Blvd., L.A.

When: Wednesdays-Saturdays, through Jan. 18 (see website for holiday closures)

Info: (213) 509-3518, www.paulsoto.net

LOS ANGELES
2271 W. Washington Boulevard
Los Angeles, CA 90018 USA
+1 (213) 509 3518
www.paulsoto.net

BRUSSELS
23 Avenue Jef Lambeaux
1060 Brussels, Belgium
+32 (0)4 99 82 88 30
www.paulsoto.net

10 young artists to watch in 'OVR: Miami Beach'

Emily McDermott

Fresh talents abound in the Online Viewing Rooms' Nova and Positions sectors

From solo showcases to tightly curated displays, galleries in the Positions and Nova sectors of 'OVR: Miami Beach' have prepared exceptional presentations. Here are some of the new names and experimental practices particularly worth keeping an eye out for.

...Meanwhile, any hope of seeing an object – much less its associations – is rendered null by Andy Giannakakis's paintings, presented by Los Angeles gallery **Park View/Paul Soto**. The Californian artist's abstract works, with their blurred shapes and colors, make it seem like a thick fog has settled between the viewer's eye and the canvases. Yet, through titles, the artist reasserts a sense of meaning: after reading *Pa'linka for Two* (2020) or *Backtracker* (2019–2020), figures begin to take shape. However, as with an illusion, they are likely to disappear as quickly as they emerged, an impression that encourages the beholder to look at these paintings with patience and concentration.



LOS ANGELES
2271 W. Washington Boulevard
Los Angeles, CA 90018 USA
+1 (213) 509 3518
www.paulsoto.net

BRUSSELS
23 Avenue Jef Lambeaux
1060 Brussels, Belgium
+32 (0)4 99 82 88 30
www.paulsoto.net