

IOANNA PALLH | IOANNA RALLI



Series Cosmomorphy, 2021 Tempera on paper

The first paintings began as backgrounds for my photographs.

Little by little they gained their independence. The only thing I needed to do was to follow them on their path. That is to keep working.

As I learned, later on, Jung had noticed that many of his patients would create mandalas- the symmetrical designs done by Buddhist monks- when in crisis. An unconscious act of the psyche when in the midst of chaos, in order to reorganize itself.

This described exactly what I had unconsciously been doing. My world had been shaken up and my psyche was trying to find some new order. This is how these works began and evolved, allowing me a glimpse of the shape of my world.



Untitled I, 2021 Tempera on paper, 68 x 68 cm



Untitled II, 2021 Tempera on paper, 68 x 68 cm



Dreams and Symbols Series, 2016, Photography, Metal Print

Dreams and symbols give meaning to my life.

The wise part of myself speaks to me through my dreams.

My conscious task is to decipher their language. So, I find myself sculpting them.

My unconscious shines light on my dark and blind spots, so I can develop my potential and find my own unique voice.

From a seed to become a full tree and then find the courage to ungrudgingly become earth once again.

To open my suitcases and packages and see what is in there. To separate what belongs to me and discard what doesn't. To wear the shoes that fit me.

When I manage to follow my turtle's rhythm in the depths of the earth, the tectonic plates slowly move.

I learn from the ant and bee and shiver when I watch spider suck the life out of her innocent victim.

I try to leave cars aside and go on my own steam wherever I need.

I am reminded to become an empty vessel and allow life to fill me and accept what is. I try to celebrate life, bow to her wishes, tend to my garden, give and love with all I have.



Series Dreams and Symbols, 2016, Photography, Metal Print, 70 x 70 cm



Still Life Series, 2011, Photography, Metal Print, 80 x 80 cm each

One evening I had lit the candles and was sitting on the couch lost in reverie.

My gaze fell upon a vase of red roses I had bought that morning at the market. Their beauty took my breath away. This is how this body of work was born. As with everything new, it is first born in emotion. Amor engaging Psyche.

The above experience coincided –obviously not by chance- with the fact that still life had begun to get my attention whenever I was in museums.

When the Academy of Fine Art was found in France in the 17th century, a hierarchy of subject matter was established. Historical themes – along with mythological and allegorical ones- were placed at the very top. Second place was taken by portraiture. After that came everyday scenes, then landscapes, animals and lastly and very undervalued, came still life. Over the course of their entire history, still life was considered an appropriate subject matter for women. In many countries, women excelled especially in painting flowers.

Is that pure coincidence?



Still Life Series, 2011, Photography, Metal Print, 80 x 80 cm each





## Prehistoric Women Series

Who knows what need pushed man to sculpt these small round stone women. What did they express? What did they mean? What did they symbolize?

I am moved by them. In order to comprehend them I try to transport myself to the world of prehistoric man, where nothing is man made. No houses, no buildings no roads, no lights. Nature and natural phenomena are gods and goddesses. Man lives in caves. Woman's body is seen to enlarge, expand and produce another human being. She most definitely is a goddess.

I am moved to the point that I need to sculpt them myself. The world changes. But does man's psyche change?

The feminist archaeologists tend to believe that the societies from which these sculptures emerged were matriarchal, and that the sculptures are symbols of the Great Goddess. The prevailing theory believes them to be symbols of fertility and sexuality and has named them Venuses the name by which today they are widely known.



Prehistoric Women Series



Archetypes of Feminine Series, 2008

At some point in a course I took, we were asked to create in our minds the image of our personal psychic lab, and to conjure up two advisors. First, the image of the wise old man in a white jalaba sitting bent over on his cane came up and second the image of the little prince. At the time I thought nothing of it, but as time passed, I began to ask myself how come no feminine images had popped up. What characteristics and attributes did I associate with the feminine? What images of the feminine were there in my own psyche? Not what I had been taught they should look like, but what they actually were. In order to excavate and bring to light these images I first had to research the image of the feminine throughout time. Mythology and religion have always been considered mirrors of the unconscious and that is where I looked in order to find the collective images and archetypal attributes of the feminine.

According to Jung, archetypes are symbols that exist in our psyche. There are those that belong to the collective unconscious and those that belong to the personal one. Those that belong to the collective unconscious have no time or space limit. Therefore the mother goddesses, the Venus of Willendorf, the dreamer of Malta with all their associations, still exist in our psyches. However, they have been buried there for too long along with a respect for the earth. It is no coincidence that in all European languages the earth is feminine. It is absolutely imperative today that these archetypes are retrieved from the darkness.

Toni Wolf, one of Jung's close associates who explored the feminine psyche, developed a theory whereby the totality of the psyche could be worked on by furthering the archetypes on the opposite ends of two axis: mother – whore , amazon – mystic.

These, and what I imagine lies in between, also served as sources of inspiration for me.

One way to get to the images of the unconscious is to follow their projections onto real persons and situations. And this is the path I took.



Archetypes of Feminine Series, 2008

## **SOLO EXHIBITIONS**

2021 Zoumboulakis Galleries, Athens

2016 Zoumboulakis Galleries, Athens

2011 Zoumboulakis Galleries, Athens

2008 Nees Morfes Gallery, Athens

2006 Mitilini Photography Center, Mitilini

2005 Nees Morfes Gallery, Athens

2002 National Gallery, Corfu

2000 Nees Morfes Gallery, Athens

1995 Kreonides Gallery, Athens

1991 Kreonides Gallery, Athens

1988 Panorama Gallery, Athens

## GROUP EXHIBITIONS

- 2022 **Weaving manifestations from the Momus Collection**, Momus Museum
- 2020 **News from the Studio**, Zoumboulakis Galleries
- 2019 3 **Photographers**, Fougaro Nafplio
- 2018 **Once upon a Time**, Zoumboulakis Galleries
- 2017 **Artists in Athens City of Crisis**, Michalis Cacoyanis foundation
- 2016 **Oxford Art Fair**, Oxford Great Britain
- 2015 **Little Treasures**, Bologna, Italy
- 2015 **Spectrum Art Fair**, Miami, USA
- 2014 Imago Mundi Benetton Collection
- 2013 **Kavafis Commemoration**, Museum of Greek Folk Art Athens
- 2013 **Greek Seas**, Benaki Museum Athens
- 2011 **Inside Out Project**, Athens
- 2011 **Fluss Festival** Lower Austria
- 2010 "Joy of life", **Danish House**, Athens
- 2010 "I like to dress up", **Cyprus House**
- 2009 "Nees Morfes" 50 years later, **Benaki Museum**, Athens
- 2009 Yours Gallery, **Warsaw**, Poland
- 2009 8th International Photofestival, **Lotz**, Poland
- 2005 Athens Art Fair, **Art Athina**, Athens
- 2003 "Me, myself and I", **Rethymno Contemporary Art Center**, Crete
- 2001 "In Situ", Painting, sculpture and photography show, **Nees Morfes Gallery**, Athens
- 1998 Photography show, **Cyprus House**
- 1990 Photography show, **Venizelos Park** and streets of Athens
- 1987 Sculpture and Painting show, **Venizelos Park**, and streets of Athens
- 1984 Photography show, **New England School of Art and Design**

## PUBLICATIONS

2021 Title of book "**Cosmomorphy**"

Cube Art Editions

2016 Title of book "**Dreams and Symbols**"

Cube Art Editions

2011 Title of book "**Still Life**"

Cube Art Editions

2008 Title of book "**Archetypes of the Feminine**"

Cube Art Editions

2007 **Camera Obscura**

Entefktirio literary magazine

2006 Author and illustrator of book "**Little Big Self**"

Arma Publishing, U.K

2005 Co- author and illustrator of book "**Short stories for children**", George Rallis

Potamos Publications, Athens

2002 Title of photography book "**Luminous traces**"

2000 **Communication Arts** (USA) Magazine

Feature article on RALLi CULVER design studio

2000 Title of photography book "**Photo life**"

Oikos Publications, Athens

1995 Title of photography book "**33 Photographs**"

Photography Circle Publications, Athens