

RE-COIL

curated by Marlene Heidinger

artists: Marilena Georgantzi, Marlene Heidinger, Daphnis Monastiriotis, Eirini Tiniakou

“Recoil” signifies not only retreat or withdrawal, but also the elastic return that follows. While the word is usually associated with guns and other military equipment, we challenge a different reading: from a feminist perspective, it embodies an ambivalent motion — being pushed back by social power structures while simultaneously transforming that displacement into renewed strength. Here, retreat is not perceived as weakness, but as resilience — a moment of gathering force, building tension, and opening new possibilities.

Read as “re-coil”, the word also evokes the act of coiling again – as a deliberate act of intertwining and redirecting forces. This gesture is not merely mechanical but deeply affective: the slow re-coiling of a string that has loosened is an act of patience and care, of re-evaluation and re-ordering. It sets things in place so that a new beginning can unfold. Re-coiling is not just preparation work but an integral part of any renewal, a quiet insistence that beginnings are always built on the labor of tending and gathering. Picking up threads, loosening knots, and tying new connections creates a feminist space of action in which vulnerability and resistance are inseparably interwoven.

In the port of Piraeus this reading finds a concrete echo: ropes that hold weight snap back when they break; currents pull, boats give way and return. The harbor is a place traditionally associated with male-coded labor and global circulation – and amidst ropes, rust, and concrete walls, “Recoil” negotiates both patriarchal backlash and resistant rebound: withdrawal becomes counterforce.

Austrian and Greek artists working in painting, textiles, and performance bring together existing works, interlacing them into a shared constellation – like a string with loose ends knotted together. Through this arrangement, “Recoil” unfolds not as a single installation but as a lived practice – a poetics of tension, care, and renewed, self-determined orientation.

ATHINON 8-12 | 18540 PIRAEUS | 17:00-22:00 DAILY

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Marilena Georgantzi (b.1987, Athens) is a visual artist and set designer working across theatre and cinema. With a background in Architecture (NTUA, Athens; IAAC, Barcelona) and Graphic Design (HOU), her practice explores the activation of personal and collective memory, approaching history as artistic storytelling rather than science—a layered system where traces of water, earth strata, and human action converge.

Her work often takes the form of soft environments built through textile manipulation and printmaking, evoking dense palimpsests, cartographies, and fragmented writings. Through the interplay of fragility and permanence, rough and smooth textures, archetypal and imagined beings, found objects, and institutional or invented symbols, she seeks to recover fragments of memory and myth, recomposing past narratives into more inclusive, compassionate forms and giving voice to silenced perspectives.

The triptych “My feet — I think I’ll keep my feet. I like how they stand on my straight line.” emerges from Marilena Georgantzi’s ALL OUR HORSES, a monologue of a woman confronting absence and change, surrounded by traces suggesting the sudden departure of people and horses, seeking her own path through what is lost and unfamiliar. Set within a rural landscape, the narrator moves between freedom and constraint, navigating the unknown and exploring the shifting contours of identity. These works, like windows, mark moments in the pursuit of transformation: they draw attention to hidden cavities and shadows, carving spaces for pause, reflection, and the reclamation of the feminine self. They operate as thresholds between the domestic and the wild, the natural and the constructed, the suppressed and the freed. The triptych is guided by flow as both structural and conceptual force, shaping gestures, compositions, and transitions between the tangible and the imagined.



Marlene Heidinger (*1996, Vienna) is a painter, curator, and filmmaker based in Vienna, Austria. She pursued studies in painting and

experimental animation at the University of Applied Arts Vienna and the École de Communication Visuelle in Paris. In June 2024, she earned her master’s degree in Curatorial Studies (“/ecm”) from the University of Applied Arts Vienna. Her master’s thesis, “When Artists Curate: From the Studio to the Exhibition Space,” explored curatorial strategies employed by artists, focusing on the use of the studio as an exhibition space. This work reflects her broader interest in curating as an extension of artistic practice.

In yellow embrace (no strings attached), purple embrace (strings attached) and Knot Becoming 02 & 03, gestures of holding, and release become visual metaphors for tension and care. Hands appear mid-action—grasping, wrapping, tightening—caught between tenderness and constraint. The recurring motif of the line, whether as painted stroke or knotted string, embodies the cyclical dynamic of “re-coil”: an action that simultaneously contains withdrawal and return. In purple embrace (strings attached), the thread’s tightening shifts the act of holding into one of binding, revealing how connection can both nurture and restrict. Knot Becoming extends this inquiry beyond the canvas: suspended by a knotted leather cord, the works literally hang by their own line, embodying fragility and resilience. Across these works, the hand becomes both subject and agent—an instrument of care and control. Through the language of lines, Heidinger traces how relationships tighten, loosen, and re-form—each gesture a small rehearsal of recoil.



Daphnis Monastiriotis

(b. 1991, GR) is a multimedia artist, researcher, and performer. His ongoing research traces the

theme of intimacy as a quality and a conduct demonized within neoliberal and systemic structures, whilst utilising poetry as a mode of resistance, reimagining empathy in a hyperreality. Drawing on schemes of neurodivergence, experienced and encountered in his daily life, he foregrounds queerness as a political statement and transness as an embodied mode of inquiry.

This installation explores the theme of rebirth with New Age remnants. It features broken hard drives, endlessly repeating a sharp, metallic noise emitted at the moment of failure, often referred to as the “sound of death.” When a drive fails, all the data it once contained becomes irretrievable. Here, I create the conditions for the now purposeless hard drives, at least from a human perspective, to expand their meaning by generating a soundscape. Specifically, by using Arduino and controlling their current voltage, I assist in producing a new sound, a new kind of swan song that does not herald death, but transformation.



Eirini Tiniakou (b. 1993, Athens) is based in Athens, Greece, and is rooted in Lesbos Island and Mount Oiti. She holds an MA from

the University of Applied Arts Vienna, Department of Art and Science (2021), and a BFA from the Athens School of Fine Arts (2018). She has lived and worked in Milan, Vienna, and Helsinki and moved to Athens in 2023. She works in the fields of art and education. Her artistic practice is grounded in field research, incorporating documentative, participatory, and imaginative approaches. In her work, she primarily deals with themes of rural life, folklore, and ethnography to redefine the connection between the land and the self. Through participatory research and agricultural activity, she develops experimental visual and applicable creative systems. Her mediums include photography, textiles, objects, and text.

“Here comes the sky, here come the constellations, here the mythical animal entity is born, conquered by humanity, and resurrected, again. “

A subconscious representation of reality through language, possibly made by subconscious naivety in the desire to include other life forms or by a nature-created deceptive phenomenon of a dominant predator that, in the absolute eyes of humans, eventually translates as “noble-deer”.

“jalopeura” in Finnish means “lion”. It is a compound of “jalo”, meaning “noble”, and “peura”, meaning “deer”. Jalopeura is a raw linen fabric dyed with indigo; the edges are unfinished, giving it an untamed quality. The word is imprinted with a technique that protects the original fabric from the dyeing process. Thus, the work gives the sense of balancing at the intersection of semantic worlds, just as the composition of the word itself almost masks its ultimate meaning.