

A close-up photograph of a white marble sculpture featuring two faces in profile, facing each other. The faces are rendered with soft, realistic features and closed eyes, suggesting a state of rest or contemplation. The lighting is soft, highlighting the texture of the marble.

Marina  
Mankarios

Athènes n'est  
pas en Grèce  
from may 12nd to july 17th

A blue ink line drawing of a face, rendered in a sketchy, expressive style. The drawing focuses on the outlines of the eyes, nose, and mouth, with some shading to suggest depth. The background is a light, neutral color.

Mylène  
Jampanoï

sobering  
galerie  
87, rue de Turenne

Athènes is everywhere, in our lifestyles, nos our philosophies, our customs, but above all in art - both ancient and contemporary. Today, Athènes invites herself at sobering gallery through the eyes of two artists : Marina Mankarios and Mylène Jampanoï. In 1755, Johann Joachim Winckelmann defined greek art in this way : « a noble simplicity and a quiet greatness, both in attitude and expression, this is ultimately the general trait that distinguishes Greek masterpieces par excellence». Antic greek and roman art constitutes a body of images that has entered popular culture and that is generally elevated to the epitome of beauty and perfection. Marina Mankarios and Mylène Jampanoï revisit Ancient Greece by assimilating its artistic language according to according to a free relationship to the History of Art and to this fantasized culture. Thanks to technology, that allows a better capacity of production and reproduction, and through various inspirations and mediums - painting, sculpture, but also drawing, engraving, cinema, photography - both emerging artists offer their own interpretation of the myth of an ancient Greece apparently white and immaculate, timeless and universal.

Inès Molière

# Mylène Jampanoï

Le Corbusier once said : « I would rather draw than talk. Drawing is quicker and leaves less space to lie ». Mylène Jampanoï's drawings, a french artists that works in Athens, are just like that : personal, sensitive but objectives. Her portraits, with a pure and precise line invoke Cocteau's. Just like the jack-of-all-trades poet of the twentieth century was greatly inspired by antic stories, the faces drawn by Mylène Jampanoï evoke those of Olympus goddesses and gods. « I always preferred mythology over History, because history is a truth that gets twisted from mouth to mouth and becomes lie, whereas the myth, from mouth to mouth gains strenghts and becomes true » explained Cocteau in The Greek prestige in 1960. For the artist, the drawn figures transcribe a greek mythology both fantasized and personal, and her faces, with accents of ancient divinities, remind us of Alekos Fassianos's, a greek contemporary artist for whom mythological myths have had a major influence. The link between her art and poetry is obvious, and some of her drawings even come with poems.

Mylène Jampanoï studied at FEMIS (the National School of Image and Sound Professions) in screenplay between 2016 and 2018 where she discovered the power of writing. She considers drawing as a form of writing and as the best extension of her work and of her life.

# Marina Mankarios

« Hilarious, laughing out loud, the moulder deforms, shifts, mixes : when Achille has his stomach in his heels Morpheus lowers his arms and the beautiful Hélène begins to do a handstand ... now free to leave his mold and manhandle his models, our moulder finally becomes a sculptor. »

This is the story that Marina Mankarios offers to us in order to understand her work. The sculptress uses the mold as a major tool of creation, that she hijacks until we completely forget its very use. Molding allow not only duplication and reproduction of works but also, paradoxically, a liberated creation that plays with the very principle of imitation. But what is the use of the molding if it is not to copy an artwork ? The principle of the mold is indeed generally associated to serial reproduction of sculptures. However, the artist offers us a different interpretation and use of the technique of molding. « the moulder deforms, shifts, mixes » she says. The molding considered successful is the one that hides its very essence of copying. Conversely, Marina Mankarios plays around the technique of reproduction by emphasizing the process. In this manner, she plays with deformation, shifting of works. The model and the copy differ, but no matter, this is the aim of the sculptress that incorporates error into her work in order to deconstruct premade concepts of traditional aesthetic and create moving and animated figures.



*Achille fragmenté*, 2022,  
plaster  
H57x L40 x P32 cm



*Chute ornementale*, 2022  
plaster  
H43 x L60 x P23 cm



*Décalé*, 2020  
plaster  
H27,5 x L19 x P15 cm



*Fragment bicéphal*, 2021  
plaster  
H24,5 x L11 x P15 cm



*Déhanchée*, 2021  
plaster  
H55 x L30 x P28 cm



*Fragment #11*, 2021  
plaster  
H24,5 x L12 x P13 cm





*Le Baiser, bas-relief, 2021*  
plaster  
H17,5 x L14 x P7cm



*Vénus fragmentée #3, 2022*  
plaster  
H50 x L32 x P25cm



*Tétris antique*, 2021  
plaster  
H30 x L18cm x P7cm  
limited serie



*Le Baiser*, 2020  
plaster  
H23 x L13 x P20 cm





Mylène Jamparanoi

*Thémis, 2022*  
Technique mixte  
50 x 70 cm

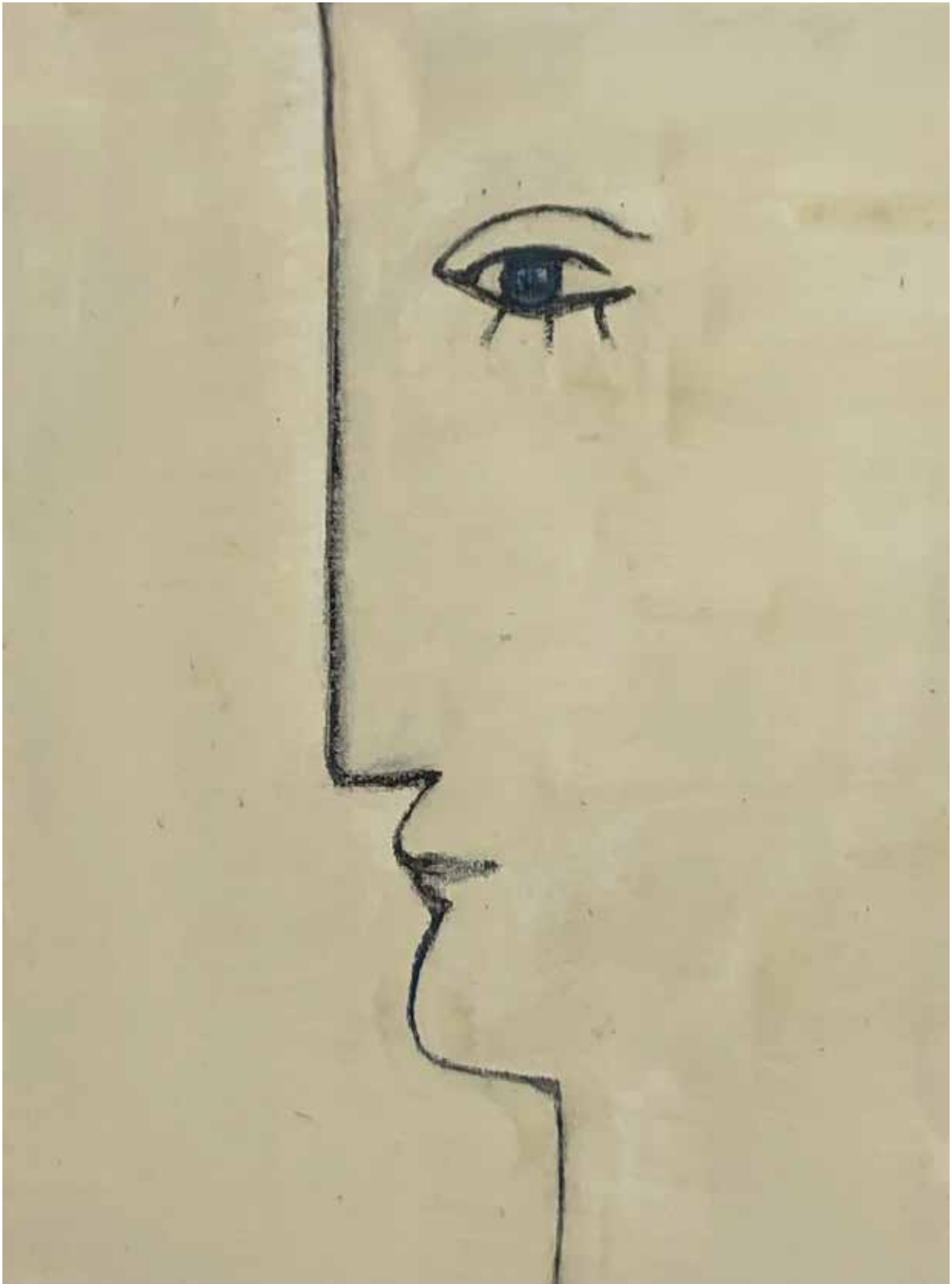
**sobering**  
galerie  
87, rue de Turenne



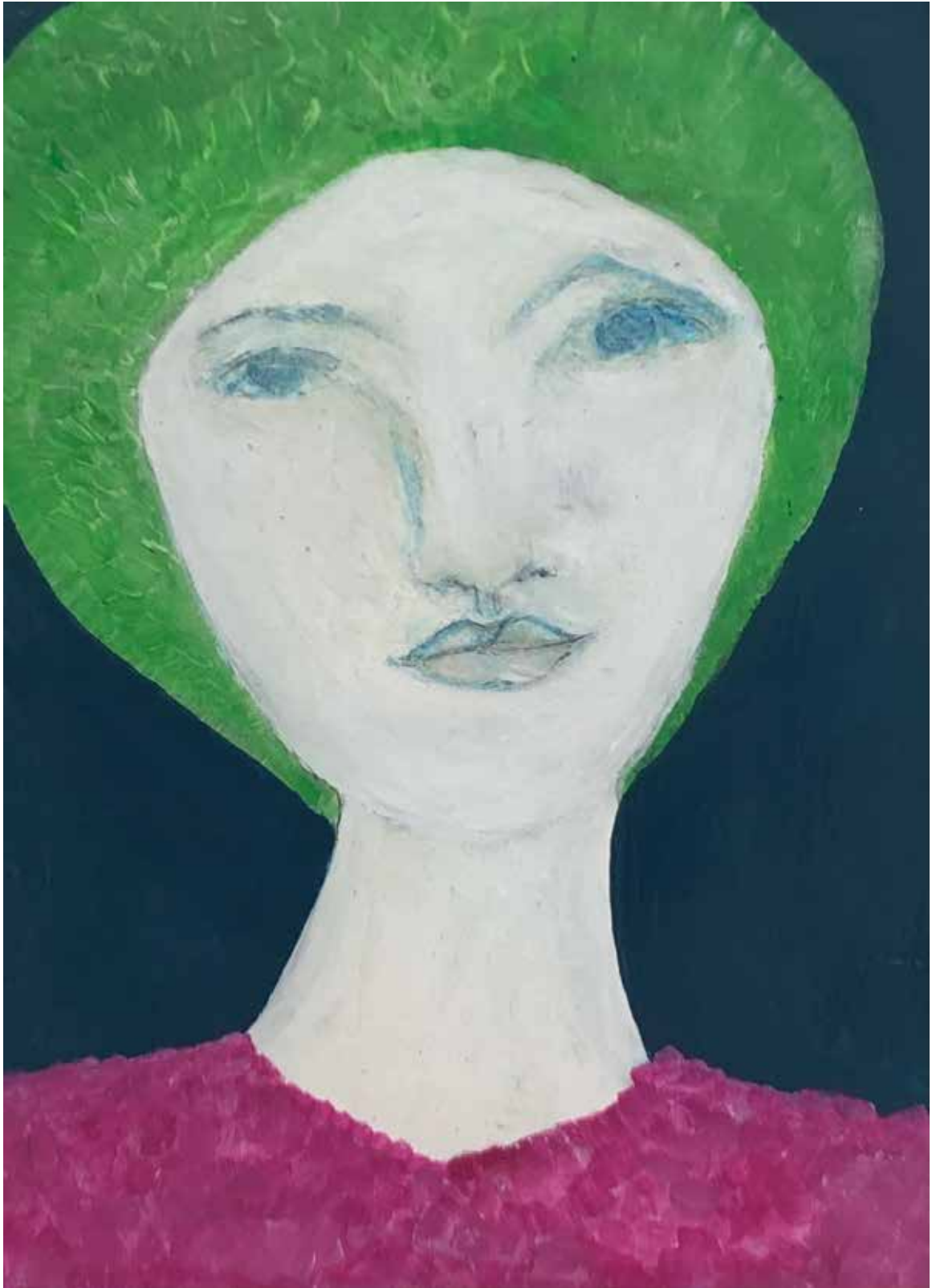
Mylène Jamparanoi

*sans titre, 2022*  
mixed technique on plexiglass  
33 x 43 cm

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*Elpis*, 2022  
mixed technique  
29 x 38 cm



Mylène Jamparanoi

*Ama*, 2022  
mixed technique  
30 x 40 cm

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Mylène Jamparanoi

*Adonis II*, 2022  
mixed technique  
30 x 40 cm

**s o b e r i n g**  
galerie  
87, rue de Turenne



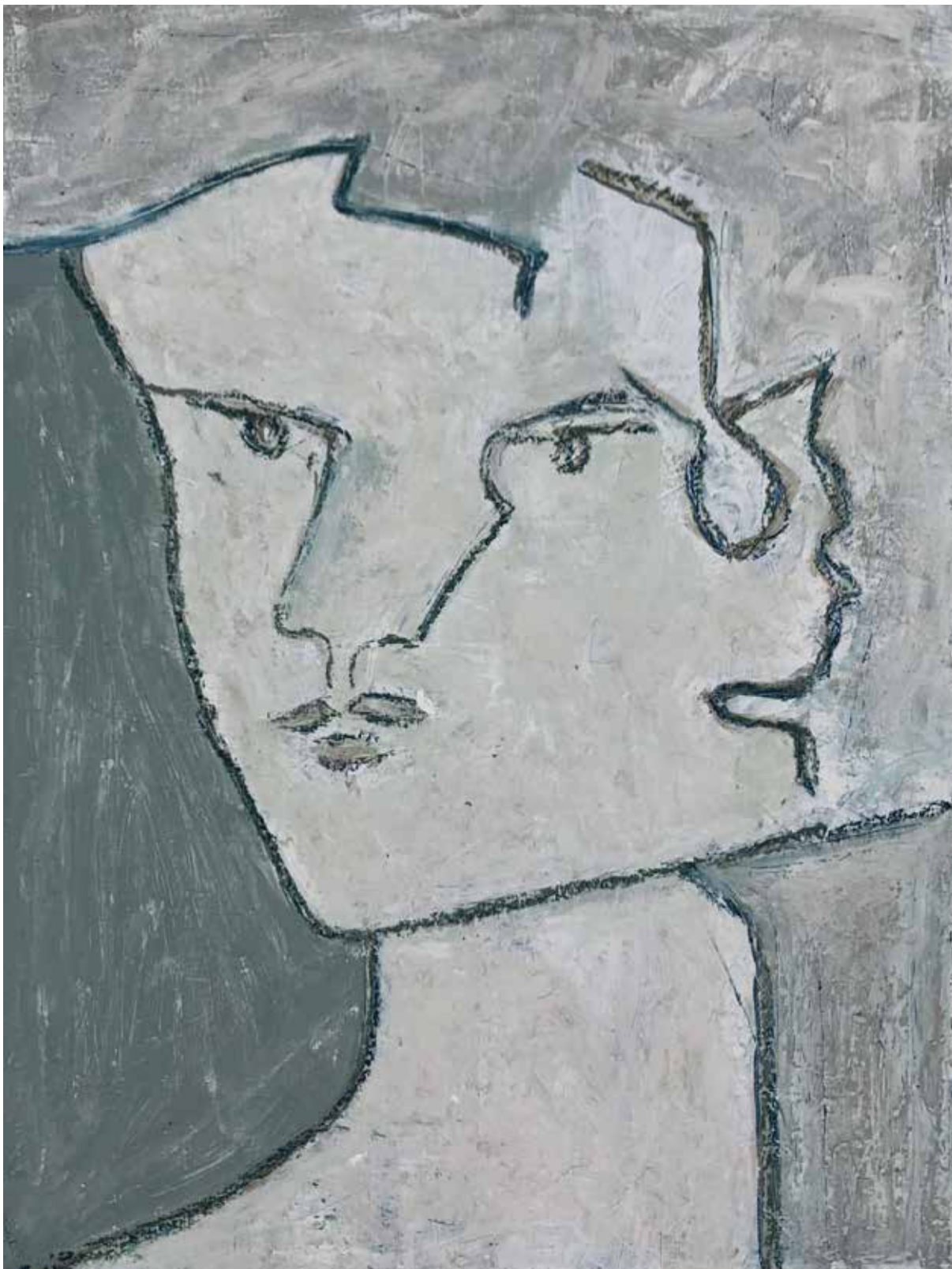
Mylène Jampanoï



*Déconnexion, 2022*  
mixed technique  
30 x 40 cm

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87, rue de Turenne





Mylène Jamparanoi

*Adonis I*, 2022  
mixed technique  
59 x 79 cm

**sobering**  
galerie  
87, rue de Turenne



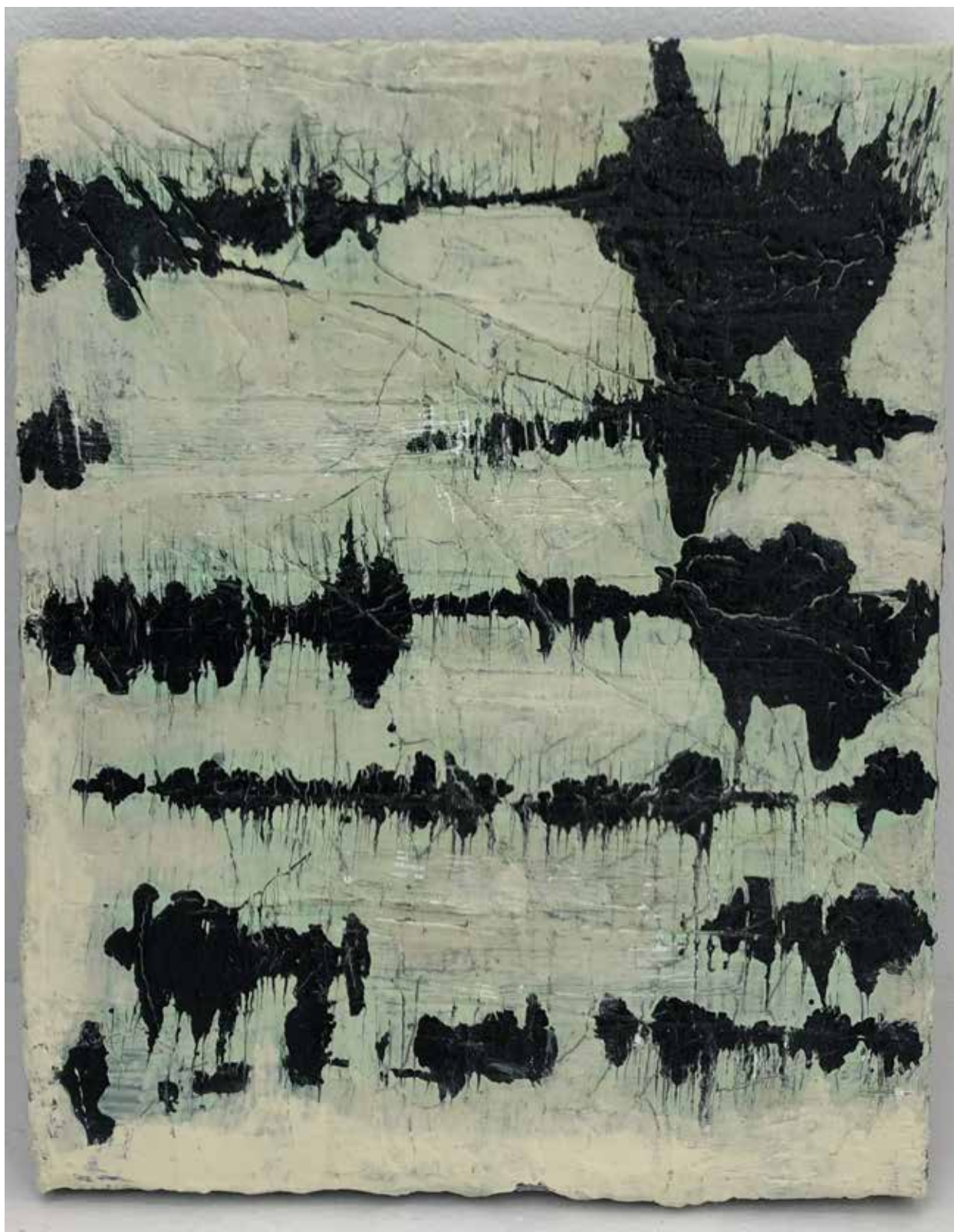
Mylène Jamparanoi

*Jeune poète, 2022*  
mixed technique on plexiglass  
33 x 43 cm

**s o b e r i n g**  
galerie  
87, rue de Turenne



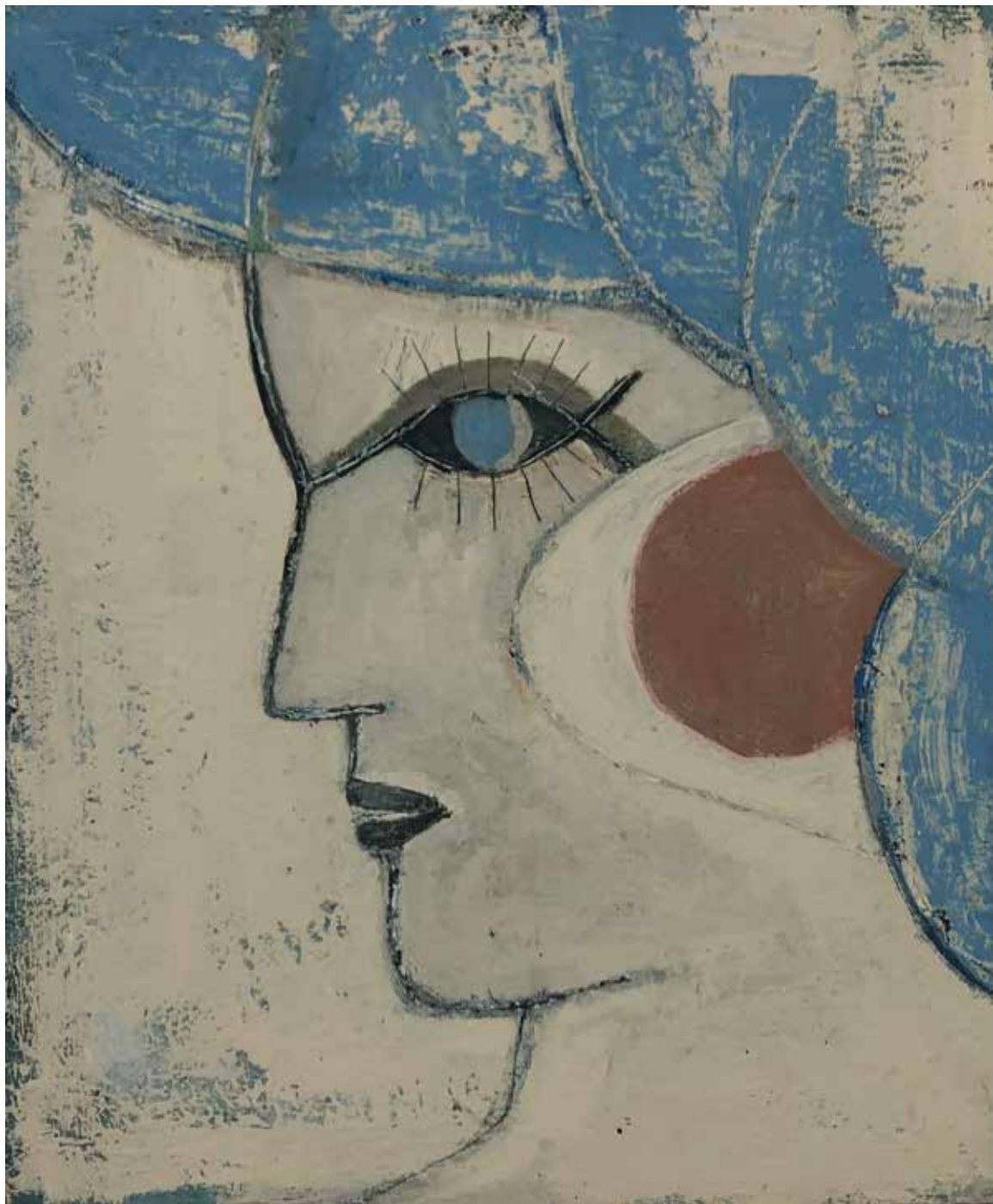
Mylène Jampanoi



*Ecritures, 2022*  
mixed technique  
30 x 25 cm

**s o b e r i n g**  
galerie  
87, rue de Turenne

Myliène Jamparanoi



*Athéna, 2022*  
mixed technique  
80 x 70 cm

**sobering**  
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87, rue de Turenne



Mylène Jamparnoi



*El Greco I*, 2022  
mixed technique  
30 x 40 cm

**sobering**  
galerie  
87, rue de Turenne



*Tâche noire*, 2022  
mixed technique  
50 x 70 cm



**sobering**  
**adjectiv :**

*tending to make one thoughtful*

sobering is a contemporary art gallery established at 87 rue de Turenne, in the historical and atypical Marais neighborhood. The genesis of sobering goes back to 2002 when its directors, Patricia Kishishian and Jean-Claude Ghenassia, launched Annual Art Magazine. This contemporary art dedicated publication soon became a reference in the cultural world by unveiling intimist interviews with artists such as Lawrence Weiner, Sterling Ruby, Sarah Morris or Jonathan Monk. Through those prestigious editorial collaborations, supported by international events – such as FIAC, New York’s E/AB fair or Basel and Miami’s ART BASEL – in addition to its diffusion in museums, the need for accompanying young creators in a physical space soon became a necessity.

In 2013, sobering was born. In the extension of Annual Art Magazine’s conceptual researches, the gallery now offers a variety of interactions between emerging and confirmed contemporary artists. Through a rich corpus of opposite horizons, the name of the gallery reveals the primary function of art that Paul Klee in his Creative Credo explained : “Art does not reproduce the visible; rather it makes visible”.