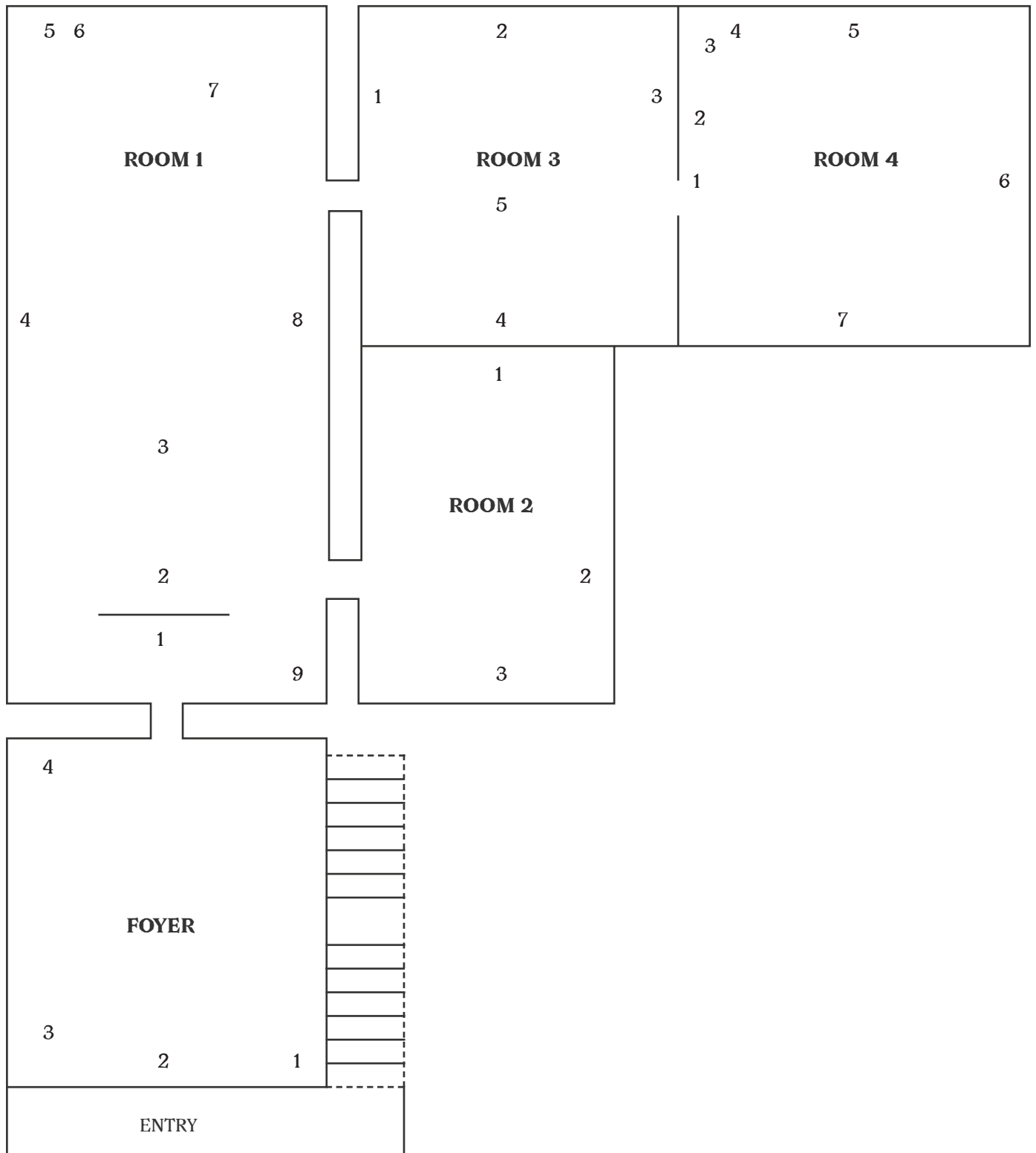


PARÁDEISOS

Jordan Gogos

29 MAY–16 AUG 26



UNSW GALLERIES

FOYER

1. **Trifecta Set** 2024

Five parts: sanded aluminium, textile, embroidery, foam

2. **Night and Day in the Valley** 2024

Four parts: cotton canvas, synthetic and natural fibres

Commissioned by Glenfiddich for Melbourne Art Fair

Developed with the support of Powerhouse Museum Creative Residency

Beginning his career as an industrial designer, Gogos produced functional furniture made from sanded aluminium, paired with hand-crafted upholstered cushions. In these works, thread is pushed far beyond its conventional function. Repeatedly frayed and employed for its tactile qualities, it creates a 'furry' effect. This approach extends to an accompanying textile, where the technique is applied, translating the furniture's geometric language into an apparition of light and landscape.

3. **When the Horse Opened, Gold Fell Out, Look 25 (Iordanes Spyridon Gogos x POWERHOUSE)** 2022

Resin, synthetic and natural fibres, rubber, leather

Collaborators: Julia Baldini (footwear), Darren Bischoff (headwear), Anna Pogossova (resin coins)

4. **Make decisions from the heart** 2026

Embroidery and garment labels; ed. 10,000

ROOM 1

1. **Year 7 in Heaven** 2007-24

Paint, marker, UV archival matte varnish, cotton, nylon, wool, crayon

2. **Engadine's Backyard** 2024

Textile, acrylic paint, thread

3. **Floor Archive** 2025-26

Two parts: custom digitally printed rug

Produced with the support of Designer Rugs

Contributors: Anne-Marie Gogos, Emmanuel Joseph Grima, Roula Gogos, George Gogos, Yasmin Gogos, Margaret Gogos, Coco, Grace Grima, Gina Kalliris, Brittany Wyper, Stephanie Farag, Bailie Gogos, Mary Argyropoulos, Jonah Waterhouse

For an Australian Fashion Week presentation in 2024, Gogos collaborated with Designer Rugs to develop large-scale textiles a part of the set design. For 'Parádeisos', this partnership is revisited in *Floor Archive*, a set of custom rugs that echo the form of children's play mats. The work invites us into the imaginative world of Gogos's early years, shaped by a spirited embrace of popular culture and a growing self-awareness formed through language.

Floor Archive is composed of collaged elements drawn from early writings, drawings and handwritten notes. This material originates from an archive of binders, now acquired by Bendigo Art Gallery, that assemble schoolwork, influences, and formative references, charting the foundations of the world that would later become Gogos's practice. Acts of reuse, re-editing, and careful curation of the past, guided by instinct and personal attachment, have been a defining methodology for Gogos, with the material of his practice continually circling back to these beginnings.

4. **Snakes and Ladders** 2021-26

13 panels: embroidery, cotton, paper, paints

Developed with the support of UNSW Art & Design and Powerhouse Museum Creative Residency

Snakes and Ladders is an expansive textile work constructed from years of accumulated remnants, offcuts, woven fragments, and hand-worked surfaces. Referencing the classic board game, the title evokes the unpredictability of life—its ascents, collapses, repetitions, and

reversals—while also suggesting the movement of bodies through decisions and chance. Thirteen individual panels are joined using buttons and buttonholes, transforming the everyday act of fastening into a metaphor for how people, histories, and materials are bound together. The panels can be separated, reconfigured, and reassembled, proposing that these relations are sustained through delicate yet enduring acts of care.

The work emerged following Gogos's travels through Greece in 2025, where he developed an ongoing preoccupation with the image of his shadow cast across ancient surfaces. Tracing his silhouette onto cloth, Gogos translated these fleeting impressions into a sprawling composition of fragmented faces and bodies. Throughout these drawings, dense surfaces are constructed through layering, compression, felting, and cutting, treating the textile surface as a landscape—uneven, accumulative, and constantly evolving.

5. **Kitrino, Look #14 (Iordanes Spyridon Gogos: Act VI, The Trojan Horse Held in Buttons)** 2026

Greek acrylic, fabric paints on cotton
Collaborators: Charlie Hope-Parsons (headwear) Darren Bischoff (footwear)
Contributor: Mary Argyropoulos

6. **Bleh, Look #11 (Iordanes Spyridon Gogos: Act VI, The Trojan Horse Held in Buttons)** 2026

Greek acrylic, fabric paints on cotton
Collaborators: Charlie Hope-Parsons (headwear) Darren Bischoff (footwear)
Contributor: Mary Argyropoulos

7. **Argaleiós** 2026

Calico thread, wool, hand dyed cotton, tyvek

Including materials from Look #48 from Iordanes Spyridon Gogos: Act VI, The Trojan Horse Held in Buttons, 2026 and Look #21 from Iordanes Spyridon Gogos: Act V, Trojan/Motion, 2025
Developed with the support of the Australian Tapestry Workshop

This site-specific installation continues Gogos's use of recycled materials, using discarded threads and fabrics to form lengths of richly textured material that shift in purpose and context. First presented on the runway as a draped garment, these elements now appear in the gallery, reconfigured to adorn a structure resembling a wooden loom, linking the work to its own history of creation and re-creation.

7. Kókkinos, Look #17 (Iordanes Spyridon Gogos: Act VI, The Trojan Horse Held in Buttons) 2026

Greek acrylic, fabric paints on cotton
Collaborators: Charlie Hope-Parsons (headwear) Darren Bischoff (footwear)
Contributor: Mary Argyropoulos

8. Kastanós, Look #21 (Iordanes Spyridon Gogos: Act VI, The Trojan Horse Held in Buttons) 2026

Greek acrylic, fabric paints on cotton
Collaborators: Charlie Hope-Parsons (headwear) Darren Bischoff (footwear)
Contributor: Mary Argyropoulos

ROOM 2

1. Don't Think 2025-26

ABC Bullion gold and silver, Greek powder pigments, ink, pencil, concrete and steel on Australian-made canvas
Based on the original note by Grace Grima
Contributors: Val Hans, Ruby Pedder, Mary Argyropoulos (couture hand-stitching)
Collection: Pallion Art Collection

Don't Think originates from a handwritten note discovered among the belongings of Gogos's grandmother, Grace. Repeating the phrase "don't think" alongside crossings-out and unfinished sentences, the note captures a moment of emotional vulnerability. Encountering it became an intimate recognition for Gogos of a shared inner life across generations, and a reminder that private anxieties, sleeplessness, and emotional labour often remain unspoken within diasporic families.

Don't Think transforms this note into a monumental meditation on memory, cultural inheritance, and care. Grace's handwriting is reproduced in precious metal, rendered in gold and stitched onto canvas with gold thread. A casting of their intertwined hands holds the work within the gallery space, pointing to their enduring bond and acknowledging the often-unseen labour carried by Grace, and many women, as mothers and homemakers.

The ambitious work extends Gogos's interest in preserving ephemeral traces of his family life, using letters, notes, gestures, and artefacts that might otherwise disappear over time. It invites us to consider the personal and emotional histories carried across generations, and how art can transform these private experiences into collective acts of remembrance.

2. Mums Phone Books and a Post Bag 2026

Calico, pen, pencil, Australia post sack, mother (A-M Gogos) paper phonebook, grandfather (EJ Grima) Australia Post identification card
Contributor: Mary Argyropoulos

3. Lucky Lotto 2024

Silk organza with hand embroidery
Original note by Spyridon Gogos
Collaborator: Akira Isogawa

ROOM 3

1. My Life is Pixelated (Part 1) 2024

Cotton, polyester, hessian, Greek and Australian made acrylic, metallic and fabric paints

2. Time Machine 2024

Cotton, polyester, hessian, Greek and Australian made acrylic and fabric paints
Developed with the support of Powerhouse Museum Creative Residency
Contributor: Mary Argyropoulos

Time Machine is one of several major textiles produced by Gogos in 2024, constructed through processes of cutting, weaving, embroidery, felting, painting, pleating and compression. Across its layered surface, new and old materials are continually reworked through acts

of accumulation and recomposing, producing a shifting field in which colour, shape and texture register the movement of time.

In *Time Machine*, Gogos stages time as a material condition rather than a linear sequence. Greek textiles belonging to his grandmother are interwoven with contemporary industrial fabrics and remnants from collaborators, allowing familial, cultural and studio histories to coexist within a single composition. These materials are not preserved as static fragments but reformed and reanimated through the process of making, entering new relations each time they are cut, stitched, or rebound on the sewing machine.

The work's separate panels are held together by interlacing strips that serve as both structure and passage, binding the surfaces into a continuous field. This system of connection becomes key to the work's logic: each strip is a hinge linking discrete moments and histories, where memory is embedded, compressed, and continually rewritten through the act of making.

3. My Life is Pixelated (Part 2) 2024

Cotton, polyester, hessian, Greek and Australian made acrylic, metallic and fabric paints

4. Whiplash 2024

Cotton, polyester, hessian, Greek and Australian made acrylic, metallic and fabric paints

5. Colour Palette 2025-26

Mixed media, cotton, polyester, thread
Including materials from Look #1, #2, #3, #4, #5, #7 from Iordanes Spyridon Gogos: Act VI, The Trojan Horse Held in Buttons, 2026
Developed with the support of UNSW Art & Design

The Greek chiton, a unisex garment sewn at the shoulder seam and belted to create multiple forms on the body, represents the foundational structure of a garment. This ethos runs throughout Gogos's practice as a fashion designer, visible in his robes and exaggerated silhouettes, which are less about tailoring and more

about being shaped directly onto the body.

For his 2026 Australian Fashion Week presentation, Gogos continued to explore the idea of garments not as fixed forms but as structured textiles in flux, reconfigured on the runway to create multiple looks and silhouettes. This process was aided by access to a buttonhole machine during an extended residency at UNSW Art & Design. In *Colour Palette*, six runway looks are distilled into a single piece of cloth, fastened at unexpected points across a cluster of bodies. Shape emerges through attachment and tension rather than through fixed construction; the work's materials anticipate their potential dismantling, rearrangement, or reuse.

In *Colour Palette*, Gogos grapples with what distinguishes a textile work from a constructed garment, and what occurs when a garment becomes shapeless, its parameters no longer defined by cutting or patterning. Here, the button functions as a permanent yet adaptable mechanism, enabling textiles to be continuously reformed as apparel and sculpture.

ROOM 4

1. My name is Jordan, Look #40 (Iordanes Spyridon Gogos: Act VI, The Trojan Horse Held in Buttons) 2026

Natural and synthetic fibres
Collaborator: Billie Ronis (crochet, pattern and construction)

2. Mirror myself through Greece, Look #20 (Iordanes Spyridon Gogos: Act VI, The Trojan Horse Held in Buttons) 2026

Linen, metal, parchment paper, ink, silk, receipts
Developed with the support of UNSW Art & Design
Collaborator: Joseph Botica (footwear)
Contributor: Mary Argyropoulos (pattern and construction)

3. Self Portrait in Studio, Look #35 (Iordanes Spyridon Gogos: Act V, Trojan/Motion) 2025

Fujifilm Instax Mini Film, keyrings
Commissioned by Fujifilm
Contributor: Jack Rumble (photography)

4. Coco and I, Eyes and Teeth, Look #44 (Iordanes Spyridon Gogos: Act IV, The Interwoven Trojan) 2024

Digitally printed cotton
Contributor: Mary Argyropoulos (pattern and construction)

5. Two Truths and a Lie 2023-25

Two parts: embroidery, cotton, paper, paint

Two Truths and a Lie is a composite of images and techniques, drawing on a collection of personal photographs, and an exploration of the possibilities of embroidery using a domestic sewing machine with different threads, fabrics, and techniques. The source imagery includes Gogos's beloved dog, an image charged with affection and memory, as well as photographs of the artist, which through accumulation and decoration are transformed from private keepsakes into a site of devotion.

6. Lights, Camera, Motion - Self Portrait (Iordanes Spyridon Gogos: Act V, Trojan/Motion) 2025

Single-channel video projection
Filmed and produced by Motel Picture Company

7. Swim 2025-26

Collage; Fujifilm Instax Mini Film
2268 mm x 4165 mm
Commissioned by Fujifilm

Swim continues Gogos's use of his own image across fashion and textiles, here pushed into a more unstable register in which self-representation is fragmented by movement and environment. The work takes its title from Madonna's 1998 song, which uses aquatic imagery to suggest personal release and renewal.

Swim is made from hundreds of digital photographs taken by Gogos in quick succession while swimming in Greece. These images were later reproduced and spatialised across thousands of sheets of Fuji instant film. In this work, Gogos's body becomes both subject and apparatus: impressions of movement are registered within the water, while refractions of light and surface allow his face and figure to emerge and disappear across the prints, echoing the ocean terrain itself.