

Summer exhibition 'The Way We Were' opens at Art Space Pythagorion

***The Way We Were: A Photo Album from Carlovassia and Beyond* opens at Art Space Pythagorion Samos**

National Museum of Contemporary Art Athens (EMΣΤ) with the Schwarz Foundation

The Way We Were: A Photo Album from Carlovassia and Beyond

In collaboration with Photonisos

Curators: Katerina Gregos and Ioli Tzanetaki

Art Space Pythagorion Samos

Until Saturday 30 September 2023



Georges Salameh, *Shepherdess*, 2023. Coloured photograph. Courtesy of the artist.

A friend once told me that you die twice – you die when you die and you die for a second time when someone picks up your photo and no one knows who you are. But does a smile and a gaze ever die? I

wondered.

– Georges Salameh

The **Schwarz Foundation** is pleased to present the exhibition *The Way We Were: A Photo Album from Carlovassia and Beyond*, its annual summer exhibition at **Art Space Pythagorion**, the foundation's venue in Samos since 2012. Developed from a collaboration between visual artist and filmmaker **Georges Salameh** and **Photonisos**, a Samos-based collective of photographers founded in 2014, the exhibition aims to showcase the rich social history of the island and identify the threads that connect it to its present.

In 2020 Photonisos started the digitisation of family albums belonging to residents of Kontakeika village in Samos, and from 2022, the programme was extended to include the archives of residents of Karlovasi town – the second largest town on the island – as well as other neighbouring Samian villages. Karlovasi has a rich cultural and industrial history; in the first half of the twentieth century, it had a reputation for its tanneries and was a tobacco manufacturing centre. This period of prosperity is reflected in the magnificent neoclassical mansions of the period as well as the remains of the large stone-built factories by the seaside.

After the Second World War and the collapse of the leather market, the economy shifted to small-scale trade and retail and, locally, ceramics production. Today the city bears prominent traces of its former self – like many places with a significant industrial or commercial past and is seeking to redefine its character, while retaining the charm and distinctive character of island urbanity.

The Photonisos archive has been instrumental in preserving the legacy of Karlovassi and its environs. It currently contains over 3,700 digitised photographs and documents which together form a coherent record of the island's social history of the last one hundred years.

A selection of images from these family albums will be presented alongside photographs of contemporary Samos taken by Georges Salameh during his residency on the island, in an attempt to create a dialogue between them. The exhibition is a meditation on both continuity but also transformation and change as the island has transitioned from agriculture and small industry to tourism.



Archival black and white photograph from the family album of Fillio Karastathi. Courtesy of Photonisos.

The selection of archival photographs together with Salameh's images reveal unknown micro-histories, latent or unseen aspects of the island's life and traces connecting threads between the present and the past of Karlovassi and the surrounding areas. The title of the exhibition is a reference to the town's original name "Carlovassia", according to the Samian historian Epaminondas Stamatiadis, which originates from the Turkish words Karli-ovasi meaning snowy valley.

The images included in the exhibition range in tone and theme – from photographs of people working and groups of friends on holidays to outings, local festivals, athletic and other community events. They thread together aspects of the social, cultural, commercial and political history of the island from early twentieth century to the 1980s, before the advent of digital photography.

The Way We Were: A Photo Album from Carlovassia and Beyond explores photography's role in documenting everyday lives and recording personal but also collective memories. Family photo albums contain emotional, psychological, and affective qualities that reach further than the individual owner, they carry with them stories that are part of a collective memory and that often exist outside mainstream historical narratives.

At a time when the whole of the Aegean archipelago is undergoing significant transformations under the pressures of tourism and the pursuit of economic monocultures, the exhibition reminds us of a time when islands were more self-sufficient, communities more close-knit and consumerism had not distorted peoples' understanding of identity. At the same time, it highlights many of the values and practices that carry on today, and could constitute future models of existence and co-existence.

The Schwarz Foundation and curators especially wish to thank **Apostolis Giannakopoulos**, one of the founding members of Photonisos, who single-handedly spearheaded the digitisation of the archives.



Apostolis Giannakopoulos, *Untitled*, 2012. Coloured photograph. Courtesy of the artist.

Also on view at EMΣT Athens

As temperatures soar, why not seek refuge in art? This summer at EMΣT Athens, find *Love in the Age of Cold Intimacies*, explore *Sonic Odysseys*, and bask in works of art that shine a ray of hope on an ominous future.

With a number of exhibitions featuring influential Greek and international artists, all housed in the [former brewery](#) of the iconic FIX beer, a trip to the National Museum of Contemporary Art offers a cool alternative when visiting the city (and you can even [bring your dog](#)).



Iannis Xenakis at Persepolis, The Shiraz Festival, Iran, 1971. Photo: Malie Létrange, 1971. Courtesy Iannis Xenakis family.

IANNIS XENAKIS. Sonic Odysseys

Presented in partnership with the Philharmonie de Paris

Curated by Mâkhi Xenakis, Thierry Maniguet, and Katerina Gregos

Xenakis and Greece

A collaboration with the Contemporary Music Research Center at the Athens Conservatoire, Greece

Curated by Stamatis Schizakis and Stella Kourbana

Until 7 January 2024

These two exhibitions, presented in partnership with the Philharmonie de Paris and the Athens Conservatoire, represent the first major presentation in Greece of the world-renowned avant-garde composer and architect, Iannis Xenakis (1922–2001). One of the most radical and important creative minds of the 20th century, Xenakis' multifaceted and groundbreaking work paved new paths for music in the 21st century. His pioneering use of mathematical models in music, such as game theory, is considered one of the leading influences in the development of electronic and computer music. He conjoined music with architecture, designing music for pre-existing spaces and spaces for specific music compositions and performances. The exhibitions highlight the multi-faceted, multidisciplinary practice of this singular figure, shedding light on the breadth of his prolific practice while also exploring his complex relationship with Greece – from his death sentence, his forced self-exile, subsequent pardon and belated recognition.



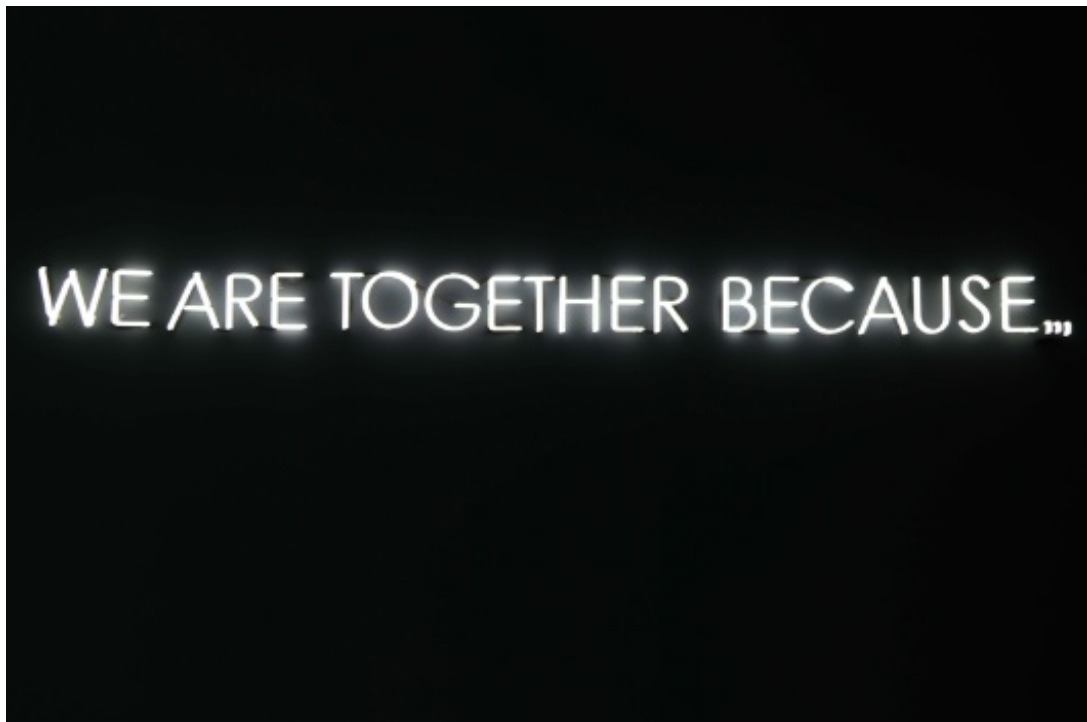
Marge Monko, *I Don't Know You So I Can't Love You* 2018 (detail). Courtesy of the artist.

MODERN LOVE (or Love in the Age of Cold Intimacies)

Curated by Katerina Gregos
Until 5 November 2023

MODERN LOVE focuses on digital technology and its influence on intimate human relationships. The subtitle of the exhibition is a reference to Eva Illouz's book, *Cold Intimacies: The Making of Emotional Capitalism*, which argues that these relationships have become increasingly defined by economic and political models of bargaining, exchange, and equity. It explores the state of love, and human bonds in the age of the Internet, social media, and high capitalism, probing how the digital sphere, the impact of technology giants, and neo-liberal practices have transformed love, social relations, and the way we interact with one another.

It includes works by 24 artists from 14 countries, including Gabriel Abrantes (USA/Portugal), Andreas Angelidakis (Greece), Melanie Bonajo (Nicaragua), Candice Breitz (South Africa), Laura Cemin (Italy), Benjamin Crotty (USA), Kyriaki Goni (Greece), David Haines (UK), Juliet Jacques (UK), Sanam Khatibi (Ireland/Belgium), Mahmoud Khaled (Egypt), Duran Lantink (Nicaragua), Ariane Loze (Belgium), Maria Mavropoulou (Greece), Lauren Lee Mccarthy (USA), Kyle Mcdonald (USA), Marge Monko (Estonia), Eva Papamargariti (Greece), Peter Puklus (Romania/Hungary), Yorgos Prinós (Greece), Marijke De Roover (Belgium), Margaret Salmon (USA/UK), Hannah Toticki (Denmark), and István Zsíros (Hungary).



Mikhail Karikis, *We are Together Because...*, 2023. Courtesy of the artist. Photo: Dimitris Tzamtzis.

MIKHAIL KARIKIS. Because we are together

Curated by Stamatias Schizakis

Until 8 October 2023

Mikhail Karikis beautiful and compelling work combines moving image and sound with collaborative practices, evocatively drawing attention to social, political and environmental issues. Inspired by global industrial and political history, literature and avant-garde music, the artist works with groups of students, workers, pensioners and activists to create musical and vocal events that shine a ray of hope on an ominous future. The exhibition is structured around six key audio-visual installations: *Weather Orchestra* (2022), *Surging Seas* (2022), *Ferocious Love* (2020), *No Ordinary Protest* (2018), *Children of Unquiet* (2014) and *Sounds from Beneath* (2011–2012). Complemented by selected smaller works, photographs, and texts, these all share a sense of polyphonic poetics in which separate narratives connect groups brought together by a sense of solidarity in their struggles for a better future.



Dan Perjovschi, *The Long Wall Report*, 2023. Installation view. Photo: Dimitris Tzamtzis.

DAN PERJOVSCHI. The Long Wall Report

Curated by Anna Mykoniati

Until 29 October 2023

For his first solo museum exhibition in Greece, Dan Perjovschi has been invited to create a new, large-scale 30-metre installation, drawn directly onto the largest wall of the foyer in EMΣT. Since the 1990s and in the aftermath of the collapse of communism in Eastern Europe, Perjovschi has become internationally known for his cartoon-like drawings in museums, institutions, and public spaces. His characteristic imagery, executed in permanent black markers, draws from current affairs, politics, social issues and contemporary narratives, situations and pathologies. With a humorous, incisive and critical eye, Perjovschi explores political topics including recent global conflicts and contestations, identity issues, cultural biases, and burning issues such as the migration crises and religious conflicts, as well as consumerist habits.



Melanie Bonajo, *Progress vs. Regress*, 2016. Film still. Courtesy of the artist.

MELANIE BONAJO. Progress vs. regress

Progress vs. Regress explores the influence of technological innovations on social relationships through the perspective of the elderly, who have experienced the most sudden and widespread industrial, technological and digital changes in the history of humankind. Through the protagonists' personal, intimate and touching stories, the film portrays the needs, expectations and challenges of a generation that is trying to integrate in a society that is striving for constant progress, efficiency and speed. Embedded within it lies the story of how we treat our elderly, who, perceived as having no economic value, are often marginalised and not represented in visual culture. By trying out various playful and humorous experiments, Bonajo's film asks us to reshape our view of the elderly, while also questioning our own relationship with rapid technological advancements.



Panos Kokkinias, *Nisyros*, 2014-2015. Courtesy of the artist.

COLLECTION EXHIBITION

93 artworks by 50 Greek and international artists

EMST holds the national collection of contemporary Greek art as well as work by international contemporary artists. As a museum that was founded in 2000, it highlights art of the 21st century, though it also collects Greek art of the post-war era that is representative of the basic stages in the development of the avant-garde in the country and abroad. The focus is on conceptual art as well as works of a socio-political orientation. There are over 1,400 works in the collection to date and a selection of over 90 is on view on the second and third floor of the building. The collection unravels and interweaves multiple narrative threads: the post-war social and political struggles in Greece and the critique of institutions and power; the precarious conditions created by borders and exclusionary politics, from South Africa to the Middle East; the limits of the self and the social body; the formal adventures of abstraction and the dynamic use of materials; the concept of negotiation as a field for the expression of social conflicts.



NEST, *Return to Sender* and *Return to Sender - Delivery Detail*, 2023. Installation view. Photo: Nikos Karanikolas.

NEST: Return to Sender

Curated by Katerina Gregos

Until 30 September 2023

Along Stavros Niarchos Foundation Cultural Center Esplanade

EMΣT Athens and Stavros Niarchos Foundation Cultural Center have joined forces to present *Return to Sender*, an outdoor installation by the Nairobi-based collective, NEST, on display along Stavros Niarchos Foundation Cultural Center esplanade. *Return to Sender* consists of a custom-built pavilion made of bales of used clothing, which often end up in landfills in Africa. Over the course of the exhibition, NEST will continue to add local material, all of which will be recycled when it ends. An inordinate amount of textile waste comes to Africa and up to 40% of each bale of imported second-hand clothes is completely unusable. *Return to Sender* offers a reflection on the breadth of uncontrolled consumption in the Global North and the stringent regulations that overtly force the movement of these materials to the Global South. It is accompanied by *Return to Sender - Delivery Detail*, a video installation that explores the complicated situation of mostly second-hand textile waste in Kenya and Africa through the viewpoints of different contributors.

About EMΣT

Founded in 2000, the National Museum of Contemporary Art, Athens, EMΣT, is the leading institution for contemporary art in Greece and one of the most important contemporary art museums in the region of south east Europe and the Mediterranean. It holds the country's national collection of contemporary art and is located in the former landmark modernist FIX Brewery in the heart of the city. In addition to its rotating temporary exhibitions programme, currently there are also over 90 works from its collection, over two floors of the museum, highlighting the work of artists from Greece and further afield. Its exhibition programme forms part of a renewed mission and a renewed collection policy for EMΣT, as well as a commitment to fair pay for artists.

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