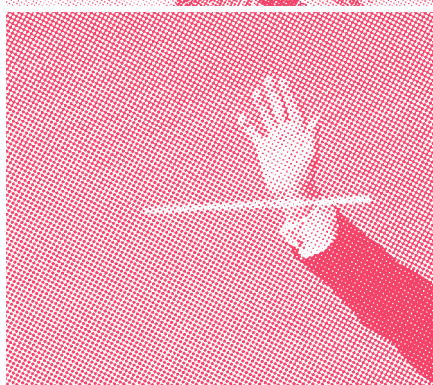


EMΣT

PRESS
RELEASE



EXHIBITION PROGRAMME **16.06 → 30.10.2022**

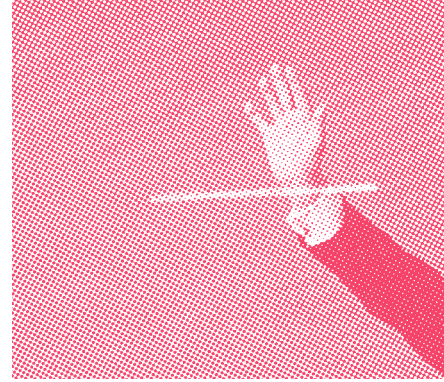


A NEW BEGINNING FOR ΕΜΣΤ, THE NATIONAL MUSEUM OF CONTEMPORARY ART, ATHENS.

ΕΜΣΤ is pleased to announce the start of its new artistic programme, under the artistic directorship of Katerina Gregos, with a new series of exhibitions which open to the public on June 16th. The Museum's new era begins with a new mission statement and collection policy, the restructuring of the collection, the introduction of broader innovations to the exhibition programme and amendments to the interior of the building that significantly improve visitor experience. More specifically, the presentation of the collection has been streamlined, in anticipation of its radical renewal at the end of the year and the future incorporation of part of the recent Dimitris Daskalopoulos donation, the most important in the museum's history. In terms of the exhibition programme, ΕΜΣΤ is presenting seven new temporary exhibitions. The flagship of the new artistic programme is *Statecraft (and beyond)*, a major international exhibition with 39 artists; in addition, ΕΜΣΤ is pleased to present an exhibition of Amsterdam-based Greek artist Antonis Pittas: *jaune, geel, gelb, yellow*, Acts of Modernism with Antonis Pittas and Theo van Doesburg, an intervention within the museum collection and the first presentation of the founder of De Stijl in Greece. ΕΜΣΤ is also pleased to announce the first presentation in Greece of the highly acclaimed Lebanese artist Lawrence Abu Hamdan. In addition, two new Project Rooms have been instigated within the museum: one featuring Jennifer Nelson's in-situ work-in-progress, *Waste (Inheritance)*, a new commission; and a second project entitled *In the Same Space*, also a new commission. The exhibition brings together both photography and painting and is an artistic dialogue initiated by photographer Eirini Vourloumis (b. 1979) with the oeuvre of her grandfather, painter Andreas Vourloumis (1910-1999), testifying to the museum's mandate of inter-generationality. All of these address the current socio-political condition, and important current issues such as post-democracy and the ecological crisis. Moreover, a new programme entitled ΕΜΣΤ *Extra Muros*, has been instigated, beginning with *Amazonios: we are sailing with a corpse in the cargo*, an in-situ installation by Greek artist Dimitris Tsoublekas in the former studio, garden and estate of the historic Greek artist of the avant garde Nikos Kessanlis (1930-2004). Finally, the Toronto-based Greek architect Petros Babasikas, professor of Architecture at the University of Toronto, with his close collaborator Konstantinos Petrakos and their team, have been charged with changing the museum's entrance, creating a new more user-friendly space.

STATECRAFT (AND BEYOND)

*International group exhibition
with 39 artists*



17.06–30.10.2022

Curated by Katerina Gregos

Levels -1, 0, 2

Statecraft is an international group exhibition that explores the underlying mechanisms at work in the engineering of the nation-state, as we know it today, and the challenges it faces in today's globalised, networked world. Probing the history and the processes of nation-building in modern times, *Statecraft* examines the power structures and processes behind state bureaucracy, governance, and sovereignty, and their common issues of democracy, citizenship, rights, inclusion and exclusion. The exhibition explores the scope and limits of state authority while confronting a new political reality in Europe and beyond, during a time of rising nationalism and authoritarianism, and as some countries become progressively more inward-looking. Featuring 39 artists, *Statecraft* also looks beyond traditional forms of the nation-state towards alternative models of statehood and political organisation while addressing the current challenges of mass migration, the realities of post- and trans-national structures of organisation, globalisation and technologically enabled nomadism. As the exhibition was being prepared Russia invaded Ukraine, making us painfully aware of the fact that the post-Cold War order has begun unravelling, that democracy and national sovereignty are not to be taken for granted, and that unchecked state power leads to violent and dangerous excesses for humans as well as the environment.

The exhibition prompts us to reflect on the nation-state in the changed circumstances of today, more than 200 years after its conception as an idea. Can we imagine other models of social organisation and statehood that do not require identification with a particular flag or passport? What other forms of belonging and community outside the nation-state might come into fruition? How can we move beyond the toxicity of nationalism while retaining the benefits of the nation-state? Is the concept of 'global citizenship', which is gaining currency in light of the need to find shared solutions to shared problems, at all possible or even plausible? The artists in the exhibition critically dissect these issues and questions from a wide perspective. Their work unveils the hidden complexities underlying the contested issues of nation and statehood, compelling us to look at them from unexpected and imaginative angles.

STATECRAFT (AND BEYOND)

Bani Abidi | Ewa Axelrad | Zanny Begg & Oliver Ressler | Loulou Cherinet | Liu Chuang | Navine G. Dossos | Köken Ergun | Katya Ev | Alexis Fidetzis | Marta Górnicka | Ivan Grubanov | Giorgos Gyzis | Lise Harlev | Femke Herregraven | Eleni Kamma | Thomas Kilpper | Szabolcs KissPál | Panos Kokkinias | Stéphanie Lagarde | Langlands & Bell | Ella Littwitz | Thomas Locher | Cristina Lucas | Tanja Muravskaja | Marina Naprushkina | Kristina Norman | Daniela Ortiz | Trevor Paglen | Antonis Pittas | Jaanus Samma | Larissa Sansour | Jonas Staal | Anastastis Stratakis | Sasha Streshna | Maria Varela | Vangelis Vlahos | Eirini Vourloumis

Exhibition design: Flux Office

A full colour bi-lingual (EN / GR) catalogue designed by Rafaela Drazic is being produced on the occasion of the exhibition.

Photo credit: BANI ABIDI, *The Reassuring Hand Gestures of Big Men, Small Men, All Men*

LAWRENCE ABU HAMDAN

Sonic Detective



17.06–30.10.2022

Mezzanine **M**

EMΣT is pleased to present the work of Lawrence Abu Hamdan for the first time in Greece. Abu Hamdan is a “private ear” whose audio-visual installations, videos, performances, photography, essays, and lectures explore the political effects of listening, using various kinds of audio to explore its effects on human rights and law. His interest in sound and politics originates from his background as a music producer and facilitator of DIY music. The artist’s audio investigations have been used as evidence at the UK Asylum and Immigration Tribunal and as advocacy for organisations such as Amnesty International. At EMΣT he will show *Rubber Coated Steel (2016)* and *Walled Unwalled (2018)*, two film works that explore contested borders, citizenship and freedom of movement.

Set in a facility designed with one specific function – to fire ammunition and mute the sound of the bullets – *Rubber Coated Steel* presents the fictitious trial of an actual murder case. The subtitles are a transcript drawn from a case focusing on an incident in May 2014, in which two unarmed teenagers, Nadeem Nawara and Mohamad Abu Daher, were shot and killed by Israeli soldiers in the occupied West Bank (Palestine). The case never came before a civil court. Instead, it was made public by the human rights organisation, Defence for Children International. Through Forensic Architecture, a Goldsmiths College-based agency that undertakes advanced architectural and media research, the organisation worked with Lawrence Abu Hamdan to publish a report, that included detailed audio analysis of the gunshots fired, which conclusively proved the guilt of the soldiers.

The piece acts as a kind of tribunal in absentia for these murders while the film becomes a new kind of legal scenography and a means of presenting the evidence that transforms the viewer into a juror. Emotions, dead bodies, loud sounds, gun shots, and even the voice itself are all removed from the video. This is a silence that forces us to listen to sound, which would be incomprehensible to most visitors, even if they were to hear it. The result is a levelling of the playing field between what is voiced and committed to language, and what is suppressed or willingly silenced.

LAWRENCE ABU HAMDAN

Sonic Detective

Walled Unwalled is a film about the permeability of walls, which unfolds in an infamous Cold War–era recording studio in former East Berlin. In the year 2000 there were a total of fifteen fortified border walls and fences between sovereign nations. Today, physical barriers at sixty-three borders divide nations across four continents. And yet, all the time, millions and millions of invisible cosmic particles called muons descend into the Earth's atmosphere and penetrate its surface meters deep, even through layers of concrete, soil, and rock. Scientists have realized that these particles can be harvested and have developed a technology to leverage their peculiar physical capacities to penetrate surfaces impervious to X-rays. Muons allowed us to see for the first time the contraband hidden in lead-lined shipping containers, and secret chambers buried inside the stone walls of the pyramids. Now no wall on Earth is impenetrable. Historically, walls have served as both an architectural and a legal device—legal in that they define the limits of a city and its jurisdiction, and architectural in the sense that the walls of the home are a barrier between public (civic) and private life. The history of the self and the citizen, and the notion of the enclosed room, city, or nation are intertwined. What does it mean for us as subjects that we are building more walls than ever? And more to the point, what are the implications of walls being no longer physically or conceptually solid or impenetrable? *Walled Unwalled* reminds us of examples of sweeping state surveillance.

Abu Hamdan (b. 1985 Amman) lives in Beirut and received his PhD from the Centre for Research Architecture at Goldsmiths, University of London in 2016. Selected solo exhibitions include Lawrence Abu Hamdan / *Dirty Evidence*, Bonniers Konsthall (2021); *Green Coconuts and Other Inadmissible Evidence*, Secession, Vienna (2020); *The Voice Before the Law*, Hamburger Bahnhof, Berlin (2019); Contemporary Art Museum, St. Louis (2019); Witte de With, Rotterdam (2019); Chisenhale Gallery, London (2018); *Hammer Projects: Lawrence Abu Hamdan*, Hammer Museum, LA (2018); *Earshot*, Portikus, Frankfurt (2016); *Taqiyya*, Kunsthalle St Gallen (2015); *Tape Echo*, Beirut in Cairo and Van Abbe Museum, Eindhoven (2013); *The Freedom Of Speech Itself*, The Showroom, London (2012); *The Whole Truth*, Casco, Utrecht (2012).

Additionally, his works have been exhibited and performed at institutions and international events such as the Kunsthalle Basel (2021); the 22nd Biennale of Sydney (2020); the 58th Venice Biennale (2019); Tate Modern, London, UK (2013, 2018); Sharjah Biennale 14 & 13 (2017, 2019); Centre Pompidou, Paris, France (2017); Contour Biennale 8, Mechelen, Belgium (2017); MACBA, Barcelona, Spain (2017); Moderna Museet, Stockholm, Sweden (2017); the 11th Gwangju Biennale, Korea (2016); the 9th Liverpool Biennial, UK (2016); Whitechapel Gallery, London, UK (2016); Beirut Art Center, Beirut, Lebanon (2015); and the 10th Shanghai Biennial (2014), among many others.

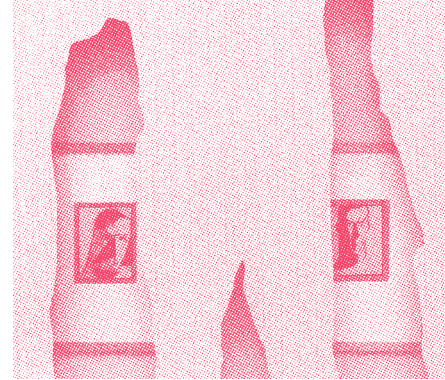
Lawrence Abu Hamdan is the co-winner of the Turner Prize 2019. He is also the recipient of the 2020 EMAF Award, the 2019 Edvard Munch Art Award, the Baloise Art Prize 2018 and the Abraaj Art Prize 2018. In 2017, he won the short film award at the Rotterdam International Film Festival, and in 2016, he received the Nam June Paik Award for new media. More recently, he was awarded the 2022 Future Fields Commission in Time-Based Media by the Philadelphia Museum of Art and the Fondazione Sandretto Re Rebaudengo.

Photo credit: LAWRENCE ABU HAMDAN, *Walled Unwalled*, 2018 (video still)

ANTONIS PITTAS

jaune, geel, gelb, yellow

Acts of Modernism with Theo van Doesburg



17.06–30.10.2022

Curated by: Daphne Vitali

In-situ intervention in the EMΣT collection

Level 2

Antonis Pittas has long been researching the visual language and legacy of modernism and its promise for a better, more egalitarian and democratic world for all. However, the urge for total renewal also contributed to total destruction. In 2019 Pittas was an artist in residence at the Van Doesburg House, the former home and studio of Theo van Doesburg, just outside of Paris. His residency coincided with the widespread yellow vest protests in France. Although the demonstrations seemed visually united by the yellow vests, the protestors' motivations for change were extremely diverse. Pittas moved from the urgency of the protests outside on the streets to the historical context and the private sphere of the Van Doesburg House. It brought him to investigate the legacy of modernism through a political lens. Pittas based his project on a selection of van Doesburg works on paper from the extensive holdings of the Centraal Museum, in Utrecht, where van Doesburg was born and raised. As the driving force behind De Stijl, he became an influential artist in modern European art history. Pittas selected drawings and gouaches by van Doesburg, which he juxtaposes and brings into dialogue with his own large, scale aluminium cut-outs of silhouettes. Pittas captured the demonstrations of the yellow vests by photographing the protesters, the police and their interactions on the streets. They return as silhouettes in this intervention, sometimes as distinct individuals, sometimes merging into a mass of bodies. Placed in front of van Doesburg's drawings, they seem to both block and protect his work, his legacy. The visitors of the exhibition are encouraged to photograph the work with the use of flash, activating the installation.

Both the exhibition and the accompanying publication stand out because of their reflective yellow foil, a material generally used for traffic barriers and road signs. It evokes associations with danger, visibility, warning, protection, toxicity, safety and control. The title *jaune, geel, gelb, yellow* is borrowed from van Doesburg's Dadaist magazine *Mécano*, which was published 100 years ago. The exhibition and the publication examine the failure, collapse and historicisation of the modernist ideals espoused by Theo van Doesburg, set against the current political backdrop of mass protest.

Pittas's installation is a direct intervention in the EMΣT collection, specifically the works that refer to political turmoil and protest during the 1960s and 1970s, when the country was in the grip of a military dictatorship, prompting a consideration of different aspects of political discontent and its means of expression. This is the first time the work of Theo van Doesburg is presented in Greece.

ANTONIS PITTAS

jaune, geel, gelb, yellow

This exhibition is part of a new series entitled EXPATS which showcases Greek artists of the diaspora. For centuries Greeks have been archetypal diasporic communities and their presence extends to 140 countries. Historically, many artists left Greece to pursue a career abroad, especially during the years of the recent crisis, when opportunities were scant. Many of these artists have made a name for themselves abroad but have not properly been acknowledged in Greece itself, an issue EMΣT aims to address.

Antonis Pittas (b. 1973, Athens) lives and works in Amsterdam. He studied at the Athens School of fine Arts; the Piet Zwart Institute in Rotterdam; the Sandberg Institute in Amsterdam; he has been an artist-in-residence at the Centre for Curatorial Studies at Bard College in Annandale-on-Hudson, New York; and is currently Honorary Fellow of the Faculty of Humanities, University of Amsterdam, where is currently researching and producing work under the rubric 'Recycling History (contemporising history/historicising the contemporary)'.

Recent and forthcoming solo exhibitions have been held at Centraal Museum, Utrecht (2021); Van Doesburg House, Paris (2020); Significant Other, Vienna (2019); Annet Gelink Gallery, Amsterdam (2018); Hordaland Kunstsenter, Bergen (2017); Narrative Projects, London (2016); Stedelijk Museum Bureau Amsterdam (2015); State Museum of Contemporary Art, Thessaloniki (2015).

Pittas has contributed to group exhibitions at Ronny Van de Velde Gallery, Antwerp (2020); State Hydrometeorological Institute, Skopje (2020); MOMus-Experimental Center for the Arts, Thessaloniki (2019); Museum of Contemporary Art, Skopje (2019); Manifesta 12, Palermo (2018); MACRO Museum Testaccio, Rome (2017); BAK, Utrecht (2017); Van Abbemuseum, Eindhoven (2017); Onomatopee, Eindhoven (2016); Centre for Contemporary Arts, Glasgow (2015); 5th Thessaloniki Biennale of Contemporary Art, Thessaloniki (2015). Public commissions have been realised for Significant Other, Vienna (2019); Art in Space, Prague (2018); de Appel, Amsterdam (2018); Kunsthal Extra City, Antwerp (2017); and the 4th Athens Biennale (2013).

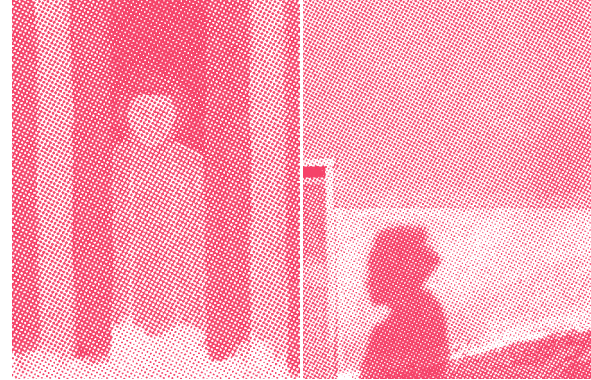
A bi-lingual (EN / GR) digital publication designed by Kostas Kalogeropoulos is being produced on the occasion of the exhibition, with texts by Johan Hartle and Daphne Vitali.

Photo credit: ANTONIS PITTAS, *jaune, geel, gelb, yellow. Acts of Modernism with Theo van Doesburg, 2021/22* (detail).

EIRINI VOURLOUMIS

In the Same Space

*A photographic dialogue with
the painter Andreas Vourloumis*



17.06–30.10.2022

Curated by Stamatis Schizakis

Level **3** Project Room **1**

In the Same Space is an artistic dialogue initiated by photographer Eirini Vourloumis (b. 1979) with the oeuvre of her grandfather, painter Andreas Vourloumis (1910-1999). Eirini Vourloumis juxtaposes photos she shot with her mobile phone while wandering around Athens with works by Andreas Vourloumis depicting the city that date back more than half a century: paintings, watercolours, drawings and poems. Though the media are different, the process, a form of *flânerie* through the Greek capital, is the same.

The exhibition comprises 32 pairs of photos in dialogue with a number of paintings and watercolours by Andreas Vourloumis, chosen by Eirini Vourloumis herself. Two artists register the city of Athens in different ways at different times, highlighting daily life, characteristic locations and hidden corners of the city. The dialogue between the two artists reveals uncanny connections and surprising continuities, mostly to be found in the details of the landscapes and interior spaces, but also in terms of colour and form. The exhibition creates a link between post-WWII Athens, as depicted in the drawings of an accomplished painter of that time, and modern-day Athens, as documented by Eirini Vourloumis during her wanderings. These images highlight both the timelessness of the city, but also reveal the changes that have defined the city as it is today. The exhibition is a meditation on urban change, on spaces or places that have been lost, but also a tribute to the artist's grandfather. In that sense it is at once highly personal and emotional, at the same time a social and anthropological take on a city that has undergone rapid transformation in the last fifty years. There is both nostalgia and poetry in this work, but seen through the eyes of two different generations. What has been lost? What has stayed the same? What needs to be cherished and preserved? How do we remember and experience the cities we live in? How do we recall the memory of those who once walked the same streets as us? These are some of the questions raised in the project.

EIRINI VOURLOUMIS

In the Same Space

Eirini Vourloumis was born in 1979 in Athens, Greece and is of Greek and Indonesian descent. She graduated from the Parsons School of Design and the Columbia Graduate School of Journalism in New York. Apart from her artistic endeavours as a photographer, Eirini Vourloumis has also worked as a photojournalist for newspapers, magazines and blogs such as The New York Times, The Guardian, The Wall Street Journal, The Financial Times, focusing primarily on the refugee crisis and the impact of the economic crisis on Greece. Her personal works include the *Party like there is no tomorrow* photo series on the 2015 national elections, a photographic series based on the novel *The Mermaid Madonna*, by Stratis Myrivilis concerning the recent influx of immigrants to Skala Sikaminias, and the *In Waiting*, a photographic depiction of Athens as a physical stage for the economic crisis. Works by Eirini Vourloumis have been exhibited, among other places, at Bozar, Brussels, Martin Gropius Bau, Berlin and at The Benaki Museum, Athens. Her first book, *In Waiting*, was published in 2017 by Hatje Cantz Publishing, Germany. Eirini Vourloumis is a member of the Greek collective *Depression Era Project*. Her work will also be featured in the group exhibition *Statecraft (and beyond)*, on view at EMΣT from June 17th to October 30th, 2022.

Andreas Vourloumis was born in Patras in 1910 and died in Athens in 1999. He studied chemistry, and also worked for a while as a chemist, but devoted himself to the study of painting. He even settled in Paris for a brief period. His house was in Kolonaki and his atelier in Pangrati, both neighbourhoods in central Athens. Andreas Vourloumis filled hundreds of notebooks that he always carried with him, with drawings and watercolours, mostly of scenes from everyday life in Athens.

A bi-lingual (EN / GR) digital publication designed by Kostas Kalogeropoulos is being produced on the occasion of the exhibition, with texts by Alexandra Moschovi, Stamatis Schizakis and Eirini Vourloumis.

Photo credits:

ANDREAS VOURLOUMIS, *Figure behind tent*, 1959, Private collection

EIRINI VOURLOUMIS, *Untitled*, 2022, Courtesy of the artist

ARTIST AT WORK

JENNIFER NELSON

Waste (Inheritance)

A public negotiation with the repressed



Level 3 Project Room 2

Jennifer Nelson has been collecting her family's packaging and material waste for a year. The resulting volume and mass of this procedure is well beyond the artist's body size and weight. From May to September, Nelson will be sculpting this discarded material into forms that can be worn on the body, with the goal being for her to be able to carry it. In this way the process directly compares an individual's material waste to the individual's bodily scale. How much trash did I produce? It is also a form of accountability—to literally shoulder the burden of the consequences of our way of life.

To do this, Nelson reassesses the materials we use daily, thoughtlessly and only once—reclaiming their material and energetic value. Rather than being in denial about the trash, disguising or ignoring it as we do as a society, *Waste (Inheritance)* is a process open to the public. Visitors are welcome to enter a temporary studio within the Project Room to examine and craft with these materials, or simply to sit and discuss. Within this practice, the artist will be studying the lifecycles of these materials. A sheet of clingwrap, for instance, has an origin, a production-based energy cost and waste products of its own. It also has an environmental legacy, the costs of which are usually left to be reckoned with in the future. Nelson argues that these materials are a collective sculpture that can only be judged when we look at the implications of the material across its full lifecycle.

The Project Room will also host a small reading room with articles and books that track the origins and effects for a variety of materials to share with the public. Experts from different fields are invited to analyse the materials from their disciplinary frames of valuing. How does the archaeologist interpret the mass vs someone from waste management? What does it mean for an economist or a grief counsellor? Nelson invites us to look at this material anew utilizing a holistic perspective or our multiple intelligences. After all, this cumulative mass, this trash is the inheritance we leave for the future.

JENNIFER NELSON

Waste (Inheritance)

Jennifer Nelson's cross-disciplinary works probe the potential of social and ecological choreography. She explores the consequences of collective, often unconscious behaviours and also links individually experienced suffering to systemic processes. Having lived and worked in multiple countries, Nelson has an inherent understanding of fragile resources, natural and human, and the global sculptural flow of power and matter. Her approach is to link and translate these global flows to a bodily scale, where it can be understood ethically. The artist utilizes a performative approach to reimagine social choreographies, activate the voice as a site of resistance and healing, and reappropriate society's repressed materials to recuperate their physical and psychic energy. She is committed to the playful realignment of social spaces through collective initiative, and to the transformative possibilities of the individual act. Her deep-rooted interest in co-creation, and its political, aesthetic and social possibilities, extends throughout her practice as artist and teacher.

Jennifer Nelson was born in Pennsylvania and has lived and worked in Athens since 2004. She studied New Genres at the San Francisco Art Institute and at the University of California, Los Angeles, where she received her MFA; she has been the recipient of a Guggenheim grant for Visual Arts; she was also an artist-in-residence at the Stiftung Laurenz-Haus in Basel, and at the Grand Central Art Centre, Cal State University Fullerton; she is currently a faculty member at the American College of Greece where she helped to found the Visual Arts Program. As a performer, Nelson danced with the Feld Ballet in New York and the Ballet du Grand Théâtre in Geneva, Switzerland.

Selected exhibitions and screenings have been held at Goethe Institut Athen: *Everything is in a State of Change*, Jennifer Nelson / Janis Rafa; Athens Conservatory: *Anatomy of Political Melancholy II*; Museo MADRE and State Museum of Contemporary Art, Thessaloniki: *Transit-4*, Project Room, Kotsaras and Nelson / Tibaldi; ASU Art Museum Social Studies 7: *Jennifer Nelson Securing a Free State: The Second Amendment Project*; The Box Gallery, Los Angeles: *Ring / Nelson For The Birds*; Benaki Museum: *(Out)topias, Performance and Public Space*; De Young Museum, San Francisco: *Social Dream Lab (From Athens, Greece)*; BOZAR, Belgium: *No Country for Young Men: Contemporary Greek Art in Times of Crisis*; London Greek Film Festival; Minikino Film Festival, Bali Indonesia; EMΣΤ Athens: *Expanded Ecologies: Perspectives in a time of crisis*; Open Art Gallery, Beijing: *Open Art 10th International Performance Art Festival week 6*; Kunsthalle Düsseldorf: *Compilation I*, Rosa Barba, Jeanne Faust, Jennifer Nelson; Galerie Nasional, Jakarta: *Indonesian International Performance Art Event, Birds Migration*; Thessaloniki International Film Festival.

Photo credit: ANNA PRIMOU

ONGOING @ **EMΣT**

EMST IN SITU

STEPHAN GOLDRAJCH

Arbre à Palabres

Site-specific installation



Until 30.10.22

EMST Foyer F

Goldrajch's Arbre à palabres, is a giant tree, six metres high, comprised of numerous pieces of knitting, crochet or weaving of every colour, pattern and yarn made by people of different ages and social backgrounds, particularly from neighbourhoods around the museum. *Arbre à palabres*, the palaver tree, is usually found in the centre of African villages and is a place where people meet and exchange ideas, elders share stories with children, and where important decisions concerning the village are discussed. In Greece we could compare the Palaver tree with the platanus tree found in Greek villages where people of all ages gather and partake in daily social life. The knitted items that were selected following the artist's open call have been placed on the tree, which is displayed in the EMST Foyer.

COLLECTION EXHIBITION

The display which extends over three floors of the museum includes 172 artworks by 78 Greek and international artists including, among others, Stephen Antonakos, Kutlug Ataman, Athanasios Argianas, Francis Alÿs, Adam Broomberg & Oliver Chanarin, Vlassis Caniaris, Chrysa, Bia Davou, Carlos Garaicoa, Kendell Geers, Joana Hadjithomas & Khalil Joreige, Mona Hatoum, Emily Jacir, Nikos Kessanlis, Panos Kokkinias, Jannis Kounellis, Carlos Motta, Nikos Navridis, Leda Papaconstantinou, Rena Papaspyrou, Pavlos, Walid Raad and the Atlas Group, Lucas Samaras, Kim Sooja, Costas Tsoclis, Allan Sekula, Stefanos Tsivopoulos, Kostis Velonis, Pantelis Xagoraris, Zafos Xagoraris.

Photo credit: OLYMPIANA MYLIAKI

EMΣΤ EXTRA MUROS

DIMITRIS TSOUMPLEKAS

Amazonios

We are sailing with a corpse in the cargo



Estate and studio of Nikos Kessanlis and Chryssa Romanos, Maroussi 06.05 – 03.07.22,
Thursday – Sunday, 19:00 – 22:00

The site-specific project *Amazonios* by Dimitris Tsoumplekas takes place in the former house and studio of artists Nikos Kessanlis and Chryssa Romanos, in Polydrosos. This is a neighbourhood in the northern suburbs of Athens, next to the creek of Halandri, one of the few remaining natural attractions in the area, and occupies an interim space between the urban and the suburban.

Amazonios unfolds in both the interior and exterior spaces of the atelier of Kessanlis and Romanos. As visitors move from the old darkroom ("Cargo") to the main atelier and from the empty warehouses ("The Forest") to the abandoned swimming pool ("The River"), they come across a number of works by Dimitris Tsoumplekas: photos and videos, sculptures and installations, found objects and assemblages made from elements borrowed from the surrounding area; organic materials, branches, leaves, stones from the creek and the garden as well as painting materials, such as crates, easels, and slats. The route ends in front of an illuminated sign hanging between the trees (*Amazonios*), opening a view onto a nearby, yet unfamiliar, landscape; a tear in the urban fabric. *Amazonios* is a trip down memory lane and an introduction to some of the unseen views of the city. It is a dialogue between an important contemporary artist and his prominent ancestors, a multi-dimensional, holistic artistic project eight years in the making, which combines the decaying remnants of Kessanlis's estate, the surrounding overgrown landscape, the artist's own photographs and videos, and site-specific installations. *Amazonios* is an attempt to grapple with an artistic and material heritage in purely artistic terms as a kind of creative catharsis and exorcism at the same time. Finally, *Amazonios* is not only one artwork, or even several, but an artistic universe where the artist, nature, the dead and the living, have all had a hand in its creation. It is a battle between nature and culture, the animate and the inanimate, and all that exists in between.

Dimitris Tsoumplekas (Athens, 1967) is a visual artist working mainly with photography. For the most part, his works focus on the relationship between the private and the public and how our personal and collective environment shapes personal and social experience, with a special focus on landscape, both urban and suburban. Tsoumplekas has exhibited in Greece at the Macedonian Museum of Contemporary Art, Thessaloniki, the Benaki Museum, The Thessaloniki Biennial, among others, but also internationally at the Havana Biennial, Stuttgart, BOZAR, Brussels, the Antikenmuseum Museum, Basel, CRAC, Languedoc-Roussillon, MACRO, Rome, Canal de Isabel II, Madrid, Art in General, New York, and Martin-Gropius Bau, Berlin, among others. He is also member of the Greek collective Depression Era Project.

A bi-lingual (EN / GR) catalogue designed by Futura with texts by Katerina Gregos, Nikos Lamnidis and Dimitris Tsoumplekas has been produced on the occasion of the exhibition.

EMΣT LAUNCHES NEW CAMPAIGN BY ERIK KESSELS

On the occasion of EMΣT's new artistic programme the museum has launched a new campaign, designed by Erik Kessels, artist, creative director, and curator of photographic exhibitions and projects. Kessels is founder, together with Johan Kramer, of the renowned creative agency KesselsKramer in Amsterdam, which has been active in the field of creative branding and publishing since 1996. Their office has conceived some of the most original and interesting communication campaigns for cultural organisations around the world, among many other things.

DEVELOPMENT CENTER FOR CURIOUS MINDS



NATIONAL MUSEUM OF
CONTEMPORARY ART ATHENS = OPEN

EMΣT



HELLENIC REPUBLIC
Ministry of Culture and Sports

emst.gr

NOW OPEN: THE MUSEUM FULL OF INCONVENIENCES



THEODOROS STAMOS, SCULPTURE FOR PUBLIC SPACE, PARTITION, PARTITION PROJECT ID: 1970005, EMST COLLECTION

NATIONAL MUSEUM OF
CONTEMPORARY ART ATHENS = OPEN

EMST



HELLENIC REPUBLIC
Ministry of Culture and Sports

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**OPEN FOR:
SENIORS
MUSICIANS
COMPLAINERS
NEUROSURGEONS
KAFTANS
AMATEURS
YOGIS
HITCHHIKERS
OPTIMISTS
WIGS
SURFERS
ATHENIANS**

**NATIONAL MUSEUM OF
CONTEMPORARY ART ATHENS = OPEN**

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NOW OPEN FOR DAYDREAMING



VOIRAGE PHOTOS NOT RETILED 2021

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VISIT TO KNOW THE UNKNOWN



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NATIONAL MUSEUM OF CONTEMPORARY ART ATHENS

KALLIRROIS AVE. & AMVR. FRANTZI STREET
(FORMER FIX FACTORY), ATHENS, GREECE, 11743

Opening hours: Tuesday-Sunday: 11.00-19.00, Thursday until 22.00

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REGULAR TICKET: 8 EURO, REDUCED: 4 EURO

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