ELENI CHRISTODOULOU, ANASTASIA DOUKA, PAVLOS FYSAKIS, EVA GIANNAKOPOULOU, DELIA GONZALEZ, LAKIS & ARIS IONAS / THE CALLAS, EVI KALOGIROPOULOU, DIONISIS KAVALLIERATOS, NAVINE G. KHAN-DOSSOS / GTSA, KATERINA KOMIANOU, PANAYIOTIS LOUKAS, PETROS MORIS, RALLOU PANAGIOTOU, ANGELOS PAPADIMITRIOU, VASILIS PAPAGEORGIOU, RENA PAPASPYROU, EFTIHIS PATSOURAKIS, ANASTASIA PAVLOU, YORGOS PRINOS, KOSTAS SAHPAZIS, SOCRATIS SOCRATOUS, EVA STEFANI, VALINIA SVORONOU, IRIS TOULIATOU, DIMITRIS TSOUANATOS, ALEXANDROS TZANNIS, AMALIA VEKRI, NIKOLAS VENTOURAKIS, VANGELIS VLAHOS, EIRINI VOURLOUMIS, NERITAN ZINXHIRIA

THE SAME RIVER TWICE

CONTEMPORARY ART IN ATHENS

ΔΕΣΤΕ

THE SAME RIVER TWICE

CONTEMPORARY ART IN ATHENS

NEW
235 BOWERY
NEW YORK NY
10002 USA
MUSEUM

Portrait of artist Maria Karavela, likely taken in her studio after her groundbreaking "space" at Astor Gallery, Athens, in 1970. A painting of the coffin with the bow was later exhibited at the Athens art gallery, Hilton, in 1971, but the work was banned by the military junta. Karavela had to flee to Paris, where she alerted foreign intellectuals about the state of oppression in Greece. A large part of Karavela's archive was burned, so there is little hard evidence of her pioneering "spaces," installations, and political performances, which demanded audience engagement

"The hazard of movement / of moving and being moved / of knowing that we are affected / that we are affective." —Fred Moten

Characterized as "the Obscure" by Aristotle, Heraclitus is a fitting ghost to summon when delving into the uncharted, unregulated, unsettling, unsettled, subterranean flows that constitute Athenian life. Heraclitus's river imagery, summoned here and elsewhere as a visceral metaphor, applies to contemporary states of transition and their queer temporalities, to current realities of flux and motion, and to emerging speculative narratives and relational ontologies.

The past few years of radical uncertainty, aptly termed "The Great Derangement" by Amitav Ghosh, have been filled with global sociopolitical turmoil, refugee crises, environmental destruction, accelerated impoverishment, and heightened polarization. Within this, the notion of "water as a queer archive" (and various related images of dissolution, liquidity, counter-hegemonic time-flows, and differential mattering) has entered cultural discourse alongside heightened calls for a radical system change (to paraphrase T. J. Demos).

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Most Mechanics Are Crooks, *Spring is here, Peace on earth - No* 2, 2019

"The Garden of Dystopian Pleasures," 2018. Performance: 4th edition of asfaBBQ, Athens
School of Fine Arts, Greece. Curated by FYTA and Ministry of Post Truth

Man with Hood, 2014
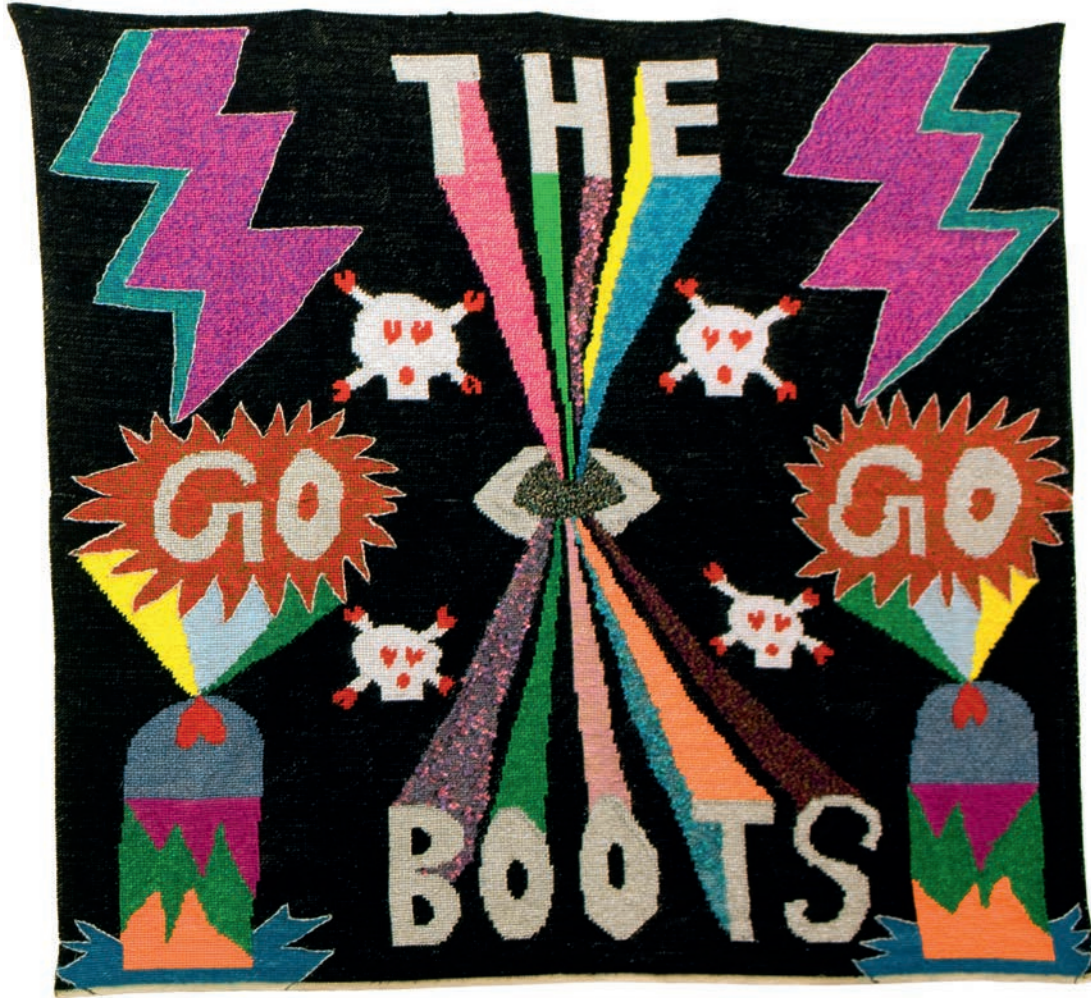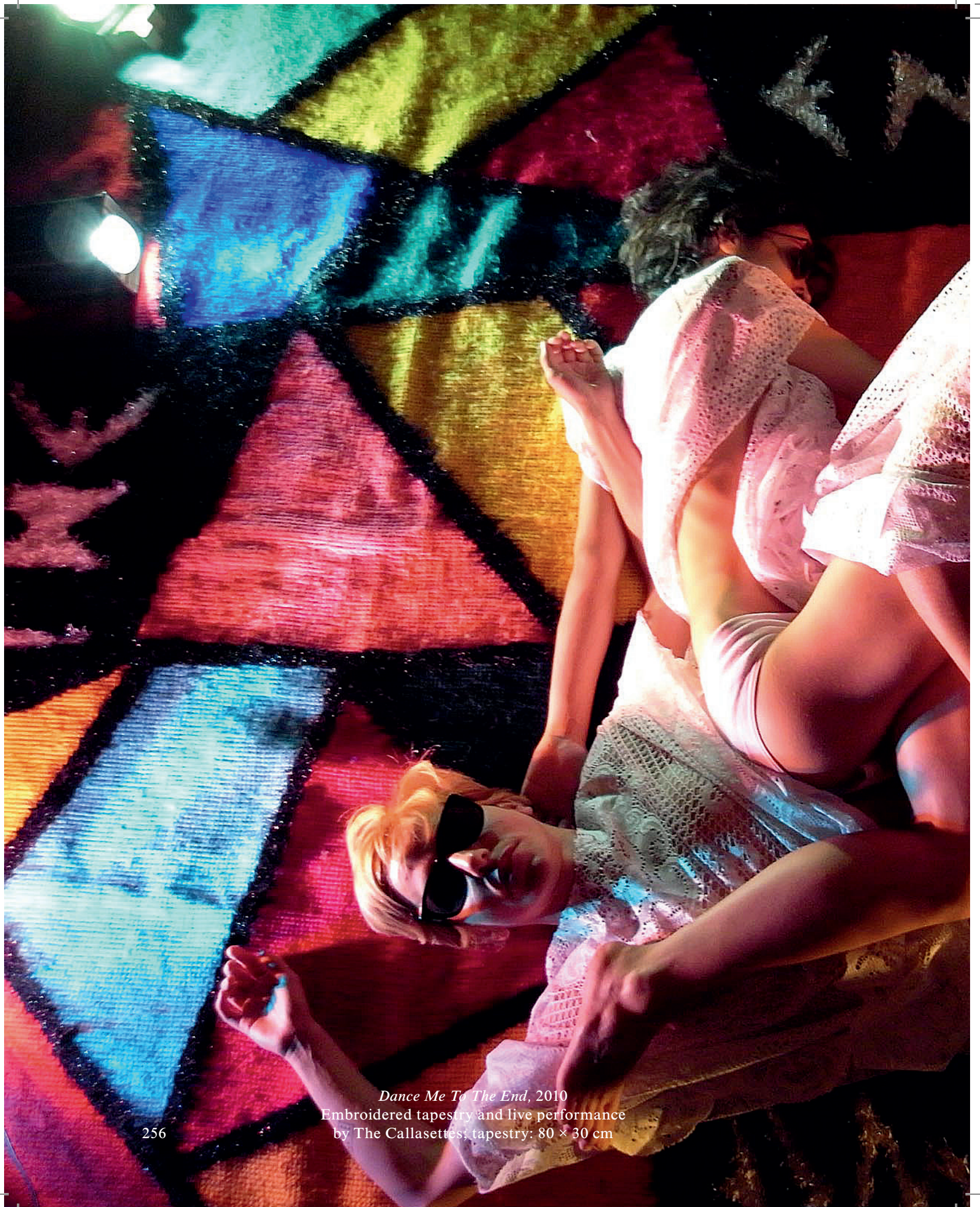Pigment print, 127 × 76 cm

Man I, 2013
Pigment print, 137 × 61 cm

Man II, 2015
Pigment print, 137 × 61 cm

Manuscript, 2017 (stills)
Single-channel video, sound, color; 12 min

A country of two, 2016 (stills)
Single-channel video, sound, color; 9:36 min

Billboard 1, from the *Leaving Utopia* series, 2013
C-type print, 121.9 × 101.6 cm

HIVE—Untitled (01), 2018
C-type print, dimensions variable

The Go Go Boots, 2008
Embroidered tapestry, 200 × 200 cm

Dance Me To The End, 2010
Embroidered tapestry and live performance
by The Callasettes; tapestry: 80 × 30 cm