

biennale:9

THESSALONIKI BIENNALE OF CONTEMPORARY ART

2016

everything  
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change

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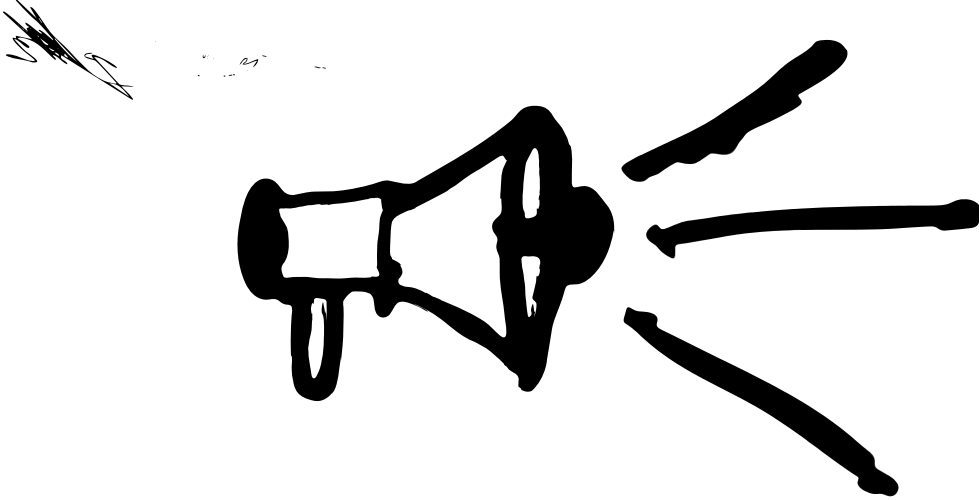


HELLENIC REPUBLIC  
Ministry of Culture



MOMUS  
MUSEUM

## DESCRIPTIONS OF PERFORMANCES AND SCREENINGS



## closing program

Tuesday, June 30 - Sunday, July 5

[TEXT & IMAGES](#)[VIDEO](#)

You may view/download the material by clicking the hyperlinks.

## DESCRIPTIONS OF PERFORMANCES

(in the order they are presented)

### Marina Gioti

*Shipwreck Psychogeographies; Mapping the oceanic unconscious*

Performance Lecture, 45'

July 4, 6:30-7:30 p.m.

MOMUS-Museum of Contemporary Art

"Xanthippi HoipeI" Auditorium

Covering more than seven tenths of the Earth's surface, the sea signifies a vast and enigmatic threshold. Sacralized by many ancient cultures, it has often been imagined as a purifying force capable of cleansing what is dangerous, dirty, or morally contaminating. Likewise, its depths, the undersea, have been conceived as an inaccessible *terra incognita* – a place where humanity conceals what it no longer wishes to see. Yet in an age of rising sea temperatures, microplastics, oil spills, and ocean acidification, the ocean's regenerative and purifying capacities can no longer be taken for granted. Maritime travel has been associated with exploration and resettlement, colonialism and trade, migration and exchange, through time. Ships carried people, goods, ideas, technologies, and militaries across continents, enabling both material circulation and hopeful journeys into the unknown. A glance at real-time ship-tracking maps reveals the dizzying, ceaseless flow of capital – and, as of recently, the consequences of its disruption through a weaponization of geography.

Once vessels sink, they are removed from ship registries and effectively deleted from the present. Their ghostly remains, however, persist. Unlike monuments on land, shipwrecks disappear from public view. Subjected to the slow workings of undersea entropy and non-human life, these submerged anti-monuments commemorate human and ecological loss, as

4 well as journeys that never reached their destination. This lecture attempts to extend the Situationist concept of psychogeography beyond the city and into the maritime realm. It approaches the ocean as a cultural landscape, home to a collective unconscious: a dynamic archive where interrupted technological, colonial, economic, and migratory dreams accumulate in haunting material forms that mirror our societies. Through an associative drift from wreck to wreck across time and geography, it weaves a stream-of-consciousness narrative of maritime disaster and asks what these submerged ruins can teach us and what they can make us feel about the human condition, as well as its mishaps and failures that continue to shape our present.

This performance lecture is presented in the context of the *Flipper Zone. Playing against the spectacle* section of Biennale 9, co-curated by Nadja Argyropoulou and Vanessa Theodoropoulou.

**Dimitris Ameladiotis**

*the ha(I)lophyte*

Performance, 30'

**July 4, 9:30-10 p.m.**

TIF-HELEXP0, Pavilion 2, 1st floor

The *ha(I)lophyte* performance derives its title from the halophytes, a group of plants native to the Kalochori lagoon, which endure the dense amounts of salt in the soil. Still, the performance title also functions in association with the word "áλλο," Greek for other, different, separate, here further implying the unassimilated, perverse, unusual or abnormal, discard, or sediment.

In this performance, against the backdrop of the aquatic vegetation of Kalochori, visual artist Dimitris Ameladiotis adapts and narrates a testimony by journalist, folklorist and writer Kostas Pasagiannis (1872-1933) regarding the peculiar case of a fisherman

5 who was forced by a serious injury to change his vocation at some point in his life and become a professional keener.

This testimony, published in the newspaper *Protévousa* [Capital City] in 1921, records the extremely rare case of a man practicing the art of singing songs of lamentation at funerals or memorial rites, an art which the local tradition has traditionally reserved for women.

Issues of contemporary concern, such as the artificial alterations of the natural environment, the pollution of wetlands, water scarcity, the depopulation of the rural periphery, the extinction of professions, the rigidities of phallocratism and feminism, the polysemy of the term "queer," the stereotypes of tradition regarding gender identity and social prejudices towards disability, are engaged in an organic, allegorical and dialectical manner over the course of Ameladiotis's performative narrative.

Speech, in this particular visual arts performance, takes on the form of a folk tale and is enriched with the improvised interpretation of folk (demotic) songs about nature, work and mourning. And yet, Ameladiotis does not limit himself to an idiomatic linguistic utterance, but at the same time also transubstantiates into a pollutant, drawing energy from the psychosomatic spending of emotion and empathy.

The performance was realized on May 23 at the Axios Delta and is part of the *Wayward Waters* program of Biennale 9.

## DESCRIPTIONS OF FILMS

(in the order they are screened)

**TIF: The Pavilion of the City**

by Alexandros Litsardakis (Greece, 2026, 33')

June 30 at 5 p.m. and 8 p.m.

July 1, 4, and 5 at 5 p.m.

at MOMUS-Museum of Contemporary Art  
"Xanthippi Hoipei" Auditorium.

July 2 at 8:45-9:45 p.m.

at Apollon Open-air Movie Theater.

A hybrid film that bridges art cinema and the methodology of investigative documentary returns to the historical archive, not to examine a phenomenon, but to imagine an earthly utopia. Focusing on the most critical issue the city faces today – the redevelopment plan of the Thessaloniki International Fair (TIF/\$%&) – it reflects on the concepts of local governance and “development” as it documents the collective claim for a space of commons. As it engages with people from the city and various aspects of the landmark that once served as the state’s “showcase,” the filmmaker’s camera attempts to answer the most complex questions: What is the relationship between past and future? How deep do the roots of division go? And what does civil society ultimately look like?

The film is an artistic commission of Biennale 9.

Language: Greek. Subtitles: Greek, English.

**U.F.O. Lost in HEAVEN**

by Errands Group (Greece, 2025, 23')

June 30 at 5:30 p.m. and 8:30 p.m.

July 1, 4, and 5 at 5:30 p.m.

at MOMUS-Museum of Contemporary Art  
"Xanthippi Hoipei" Auditorium

In an unexpected quasi-sequel to the work *TRANSPORTING*

- 7 *UTOPIA* (2009), the Errands group returns to the capsule-like structure embodying Greek architect Nikolaos Xasteros's vision of mass portable housing in the 1970s. Tracing the remnants of the vanished UFO-house – reconstructed as an art installation on Flisvos Beach as part of the 2nd Athens Biennale – the camera traverses the distance from a manufactured future to a predetermined past, and from utopia to fetishization, in a mystery story that expands the boundaries of imaginary resistance.  
Language: Greek. Subtitles: English.

***A sickness with no cure. Panos Koutrouboussis***  
by George and Iraklis Mavroidis  
(Greece, 2022, 22'34")

June 30 at 6 p.m. and 9 p.m., July 3 at 5 p.m.  
at MOMUS-Museum of Contemporary Art  
"Xanthippi Hoipei" Auditorium

In the film *A sickness with no cure. Panos Koutrouboussis* (2022, 22'34"), directors George and Iraklis Mavroidis compile fragments of autobiographical confessions of their friend, subversive painter, writer, and creator of international comics and largely unknown films (such as the cult short *From one bouzoukia place to the next*) Panos Koutrouboussis.

Language: Greek. Subtitles: English.

***From one bouzoukia place to the next***  
by Panos Koutrouboussis (Greece, 1962, 13')

June 30 at 6:20 p.m. and 9:20 p.m.

July 3 at 5:20 p.m.

at MOMUS-Museum of Contemporary Art  
"Xanthippi Hoipei" Auditorium

Panos Koutrouboussis's short documentary captures, in a direct and realistic style, life in the popular Greek live-music night clubs, the so-called "bouzoukia," in 1960s Perama.

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8 Initially, the film had no music, which was added by Koutrouboussis later. A fan of the music of Vamvakaris, Koutrouboussis had also filmed scenes in the taverns visited by Allen Ginsberg with Amy Mims (poet and companion of Minos Argyrakis), which inspired the American Beat poet to write the famous poem "Seabattle" of Salamis took place off Perama." In an interview with the magazine *Laiko Tragoudi* (#22, February-March 2008), Koutrouboussis said: "My interest in *rebetika* songs, *Iaika* songs and Perama, which led me to make the documentary, was rather a social interest than a musical one. But I don't remember how it all started. I must have found out somehow that there were *bouzoukia* night clubs for the masses in Perama. I don't know if someone told me, or I read about it in a newspaper . . . I find an honesty [in this type of music]. There was also the issue that it was related to drugs, because in the early '60s it was common knowledge that hashish was related with creativity, so to speak, and to a certain extent with revolution, and with an anti-authoritarian situation. That had something to do with it too, but most importantly, I was interested in the authenticity of the masses, both in music and in society."

### **KoursaI**

by Nikos Theodosiou (Greece, 2006, 60')

June 30 at 6:30 p.m. and 9:30 p.m.

July 3 at 5:35 p.m.

at MOMUS-Museum of Contemporary Art

"Xanthippi HoipeI" Auditorium

"KoursaI" was the name of the only cinema in the world that operated on a sailboat, off the coast of Thessaloniki, during the interwar period. The search for specific information about that legendary movie theater is frustrating as it is lost in a foggy landscape through which other aspects of the city emerge, over

9 the course of about a century, which official history defiantly ignores.

Our guides on this journey are Giannis Tamtakos and Nikos Bililis. The former, with a rich history in the labor movement and a rough story secured for him by his political positioning, at first in the Trotskyist movement and later in anarchism. The latter, with a passionate relationship with cinematography that walks a tightrope between the destruction and the preservation of film legacy. And the sea, sometimes calm, shrouded by the morning mist, and sometimes stormy, always waiting for the KoursaI...

Language: Greek. Subtitles: English.

***Follow Them: Teos Romvos & Chara Pelekanou***

by Evi Kalogiropoulou (Greece, 2020, 25')

[June 30 at 7:35 p.m. and 10:35 p.m.](#)

at MOMUS-Museum of Contemporary Art

“Xanthippi HoipeI” Auditorium

The documentary *Follow Them* (2020, 25') is a wandering visit to the memories, unconventional life and multifaceted work of Teos Romvos and Chara Pelekanou, commissioned by Nadja Argyropoulou to director Evi Kalogiropoulou for the exhibition “Trypa, stories of love, anarchy, care and extinction as told by Teos Romvos & Chara Pelekanou,” at the Plato Contemporary Art Center in Ostrava, Czech Republic (2020-21).

Language: Greek. Subtitles: English.

The following five films are part of Biennale 9's tribute to Ester Krumbachová, which is realized in cooperation with the Czech National Film Archive, Prague, and curator Sylva Poláková (who has also written the films' descriptions):

*Ikarie XB 1*

by Jindřich Pořák (Czechoslovakia, 1963, 88')

July 1 at 6:20 p.m.

at MOMUS-Museum of Contemporary Art  
"Xanthippi HoipeI" Auditorium

Ester Krumbachová's artistic range is also demonstrated by her collaboration on films of very different genres. Working on this unique Czechoslovak science fiction film, she created costumes that went far beyond what socialist society of the time imagined as a modern utopian future. The film *Ikarie XB 1* represents a unique work in the history of Czechoslovak cinema in many ways. The screenplay is based on Stanisław Lem's novel *Obłok Magellana* (*The Magellanic Cloud*). The humanist narrative, set in the year 2163, tells the story of a spaceship with an international crew making a voyage to seek signs of life in the Alpha Centauri star system. Life on board has its firm rhythm, but after four months, the crew begins to show signs of boredom and restlessness. A celebration marking the 110th birthday of the mathematician Anthony thus represents a welcome change. The entertainment is, however, interrupted by an alert: a mysterious spacecraft appears on their screens. Inside a rocket dating from 1987, the crew finds the dead bodies of wealthy people who once fled from a threatened Earth and later killed each other. The find triggers a cascade of events in which the crew members find themselves in many dangers that represent a series of civilizational nightmares: radiation hazards, biochemical threats, and the possible existence of alien life.

The feature film won an award at the Trieste International Science Fiction Film Festival and was subsequently distributed to many countries, including the USA. The American International Pictures company transformed it into the American B movie *Voyage to the End of the Universe*, with English dubbing and Anglicized

11 names for both the actors and members of the production crew credited in the titles. The feature was also recut – an ideologically charged scene that depicts an encounter with a derelict spaceship from the era of capitalism was omitted, and a new ending was created. Language: Czech. Subtitles: Greek, English.

***Daisies* [Sedmikrasky]**

by Věra Chytilová (Czechoslovakia, 1966, 73')

July 1 at 7:50 p.m.

at MOMUS-Museum of Contemporary Art  
“Xanthippi Hoipei” Auditorium

One of the most celebrated films of the 1960s Czechoslovak New Wave, *Daisies* is director Věra Chytilová's second feature film. Made when Chytilová was 37 years old, this timeless, vibrant classic continues to inspire new generations of viewers. A provocative film, it tells the story of two young women who decide to mirror the decadent, hedonistic world in which they live. Removed from the political reality of the time in which it was made, the film is nonetheless a quintessential representation of the mid-sixties' aesthetic. Marie I and Marie II have no qualms with traditional morality and social norms, carelessly bamboozling the men attracted to their carefree exuberance – mostly older men. The avariciousness of these models sees them exploiting the wallets of their spellbound male suitors and simply trying to enjoy any kind of fun that comes their way. One gauge of their escapades is the game “matters/ doesn't matter,” which both the swaggering Maries play as they blindly proceed from one adventure to the next. But their “spoiled” nature – as highlighted at the end through a morality underscored by Chytilová – is just an innocent rebellion set against the backdrop of a troubled modern world. Yet the protagonists of *Daisies*, playfully embodied by non-professional actresses Jitka

12 Cerhová and Ivana Karbanová, primarily serve as a demonstration of female liberation in accordance with the feminist trends of the era. At the same time, the two Maries stand for – albeit in extreme form – Chytilová’s representation of female characters battling to make it in a man’s world.

What makes *Daisies* so unique in terms of both form and meaning is its showcasing of the close collaboration between Chytilová, costume designer, set designer and co-writer Ester Krumbachová, and cinematographer Jaroslav Kučera.

Language: Czech. Subtitles: Greek, English.

*We Eat the Fruit of the Trees of Paradise*  
[*Ovoce stromů rajských jíme*] by Věra Chytilová  
(Czechoslovakia, Belgium, 1969, 96')

July 1 at 9 p.m.

at MOMUS-Museum of Contemporary Art  
“Xanthippi Hoipei” Auditorium

Director Věra Chytilová’s tragicomic films often focused on themes turning on how “material fatigue,” curiosity and boredom can cause infidelity in a relationship. This film sees the director staying true to form with a loose adaptation of the biblical story of Adam and Eve (and the tempter serpent). *We Eat the Fruit of the Trees of Paradise* was the last film to be made by Chytilová in the liberal climate of 1960s Czechoslovakia. Made in close cooperation with screenwriter and costume designer Ester Krumbachová, the film also benefits from a powerful aesthetic contribution by cinematographer Jaroslav Kučera. This trio had previously collaborated to great critical acclaim on *Daisies* (*Sedmikrásky*, 1966), but this later work went even further in terms of storytelling stylization, oscillating as it does between a detective story and a comedy of manners. Serving as an essay on truth, lies, friendship and betrayal, the film is set in a luxurious guesthouse,

13 boasting a large garden and isolated from day-to-day reality. Married couple Eva and Josef are among the guests attempting to enjoy simply idling away their time. The bored wife is enamored by mysterious seducer Robert – before it becomes clear to her that he is actually a serial killer of women. The quick-witted Eva manages to defend herself in the face of the cynical psychopath, talking her way out of a tight spot. Upon returning to her husband, Eva goes back to their conventional coexistence.

Quite a demanding film for the audience, this feature brims with philosophical subtexts and experiments in form and style; it can in fact be read in a multitude of ways.

Language: Czech. Subtitles: Greek, English.

*Diamonds of the Night* [Démanty noci]

by Jan Němec (Czechoslovakia, 1964, 67')

July 2 at 5 p.m.

at MOMUS-Museum of Contemporary Art

“Xanthippi Hoipei” Auditorium

In the story of two young Jewish men who escape from a train taking them to their death, director Jan Němec and Ester Krumbachová created a sensorially immersive drama that became one of the most evocative films about World War II. This acclaimed film is based on a short story collection of the same name by Arnošt Lustig, a Czech writer, playwright and screenwriter whose work frequently engaged with the Holocaust. As a Jewish boy in Czechoslovakia during the war, Lustig was sent to several concentration camps in 1942, but in 1945 he escaped from a train carrying him to Dachau and returned to Prague in time to participate in the May 1945 uprising.

*Diamonds of the Night* offers an unusual, deeply personal perspective into the topic of war. The film amounts to a naturalistic study of endangerment,

14 rejection and displacement. The experiences of the desperate refugees in the Sudetenland forest merge with the memories, dreams and visions of one of the men. Thus, the anatomy of a tortured human soul is projected into the sphere of existential drama. As is the case in other films on which Ester Krumbachová collaborated, parts of the costumes play a symbolic role. They do not only complement a given character, but become a symbol in their own right.  
Language: Czech. Subtitles: English.

***The Party and the Guests [O slavnosti a hostec]***

by Jan Němec (Czechoslovakia, 1966, 71')

July 2 at 6 p.m.

at MOMUS-Museum of Contemporary Art

“Xanthippi Hoipei” Auditorium

Following his existential wartime drama *Diamonds of the Night* (*Démanty noci*, 1964), director Jan Němec teamed up with Ester Krumbachová as screenwriter and costume designer to create his second feature, *The Party and the Guests*. The main characters in this loosely flowing tale are a group of people who, on an idyllic summer day, head out to the birthday party of a highly placed person. The jovial host presents a facade of wellbeing, but the open-air celebrations are disrupted by a seemingly insignificant minor incident. One of the guests – a brooding husband – leaves. This triggers a manhunt led by Rudolf, a member of the host's security detail, in which a hunting dog and most of the other guests also join. The reason for the fuss is that the missing guest has broken an unwritten rule of this micro-society, founded on apathy, blasé complacency, and a hushed-up sense of guilt. Němec's minimalist tale of escape can be read in various ways – primarily as a political allegory about the masked forces pulling the strings behind

15 the scenes, willing to liquidate anyone unwilling to partake in the “collective” celebration of the regime. At its premiere, the film caused outrage and was subsequently subjected to a parliamentary inquiry. After being briefly banned outright, it disappeared into the censor’s vault during the ’70s and ’80s. The film features many noted Czech intellectuals of the time, and its Kafkaesque atmosphere brought it considerable international acclaim. Language: Czech. Subtitles: English.

***Return to Bog Walk***

by Cecilia Bengolea (2025-26, 26')

July 2 at 7:20 p.m.

at MOMUS-Museum of Contemporary Art  
“Xanthippi Hoipei” Auditorium

This is a work in progress that assembles dance, performance, and a series of interviews made since 2017 in the artist’s attempt to restore context and content in reference to Jamaican dancehall (genre of music derived from reggae, in which an artist improvises vocals over a recorded or live beat). In it dance emerges as a form of refugia, a space of survival, transformation, and collective memory. The film features Jamaican dancehall performance artists, all of whom are now economic refugees, living far from their homeland due to financial hardship and limited opportunities. The teams featured in this film are Black Eagle and Overload Skankaz. Their movements carry the memory of their land, community, and culture. Dancehall becomes a cultural refuge, a living space where identity is not lost in exile but sustained and reshaped through rhythm and movement. The work is a tribute to the dancers’ ability to carry home within them, and to dance as an act of resistance, care, and regeneration. Bengolea works internationally across performance, video, and sculpture, using dance as a medium for radical empathy

16 and emotional exchange. Movement for her is a language of resilience and transformation, shaped through collaboration and exchange with no use of hierarchy or violence.

Language: English. Subtitles: English.

### ***Surrealist Happening***

by Dimos Theos (Greece, 1983, 144')

July 2 at 7:45 p.m.

July 4 at 8:15 p.m.

at MOMUS-Museum of Contemporary Art  
"Xanthippi Hoipei" Auditorium

Dimos Theos (1935–2018) was one of the pioneering Greek filmmakers whose work has defined Greek cinematography in multiple ways. In its prelude, Biennale 9 screened the initially forbidden film *100 Hours in May* by Dimos Theos & Fotos Lambrinos (1964), which narrates, through authentic images and unknown documents, the grim background of the political assassination of Grigoris Lambrakis in Thessaloniki, and outlines the social setting and the cultural/political context of that time. Theos's film *Kierion* (1968), written together with Kostas Sfikas, alluding to the assassination of journalist George Polk in Athens and the State's abuse of power, has been considered the first Greek political film and the one that paved the way for the creation of the "New Greek Cinema." The entirety of Theos's cinematography, although modest in quantity, is unconventional and of great importance to the emancipation and development of several generations of Greek filmmakers. Dimos Theos worked as an editor, a director (he also directed works by Samuel Becket, among others), a producer, an actor, but also as a seller of rare books and a publisher of *Monokeros* magazine, an independent review on aesthetics, theory and art.

17 Installed now at the Biennale 9 exhibition spaces is his largely unknown documentary *Surrealist Happening* of the early 1980s, which he created for the Greek national television. For it he interviewed people associated with Greek Surrealism, like Nanos Valaoritis and others, probing into the presence and particular characteristics of the movement in Greece. This is a rare historic record of the surrealist legacy in the country, and one made at a time when this was not of interest to the wider public.  
Language: Greek. Subtitles: English.

***Acts and Intermissions***

by Abigail Child (USA, 2017, 56')

July 3 at 6:30 p.m.

July 5 at 9 p.m.

at MOMUS-Museum of Contemporary Art  
"Xanthippi Hoipei" Auditorium

A portrait of a revolutionary as a young woman, and at the same time a piece of embroidery that intertwines the personal diaries of Emma Goldman (the emblematic "most dangerous woman in the world!") with the visible and invisible lives of the working class, from the factories of late capitalism to contemporary data centers. A hybrid documentary about the desire of both the female and the collective body, composed of archival fragments and haunting acts of reenactment, created by a legendary figure of the American avant-garde.  
Language: English. Subtitles: Greek.

***The Encampments***

by Michael T Workman and Kei Pritsker  
(USA/Palestine, 2025, 83')

July 3 at 7:30 p.m.

at MOMUS-Museum of Contemporary Art  
"Xanthippi Hoipei" Auditorium

18 The Gaza solidarity encampment at Columbia University began in April 2024, when nearly fifty students set up tents on campus, demanding that the university divest from companies linked to the war. The film follows the dramatic escalation of the protests - from the administration's prohibiting pro-Palestinian student organizations to the mass arrests that broke the fifty-year police ban on campus. The Encampments examines why educational institutions chose to suppress student activism over engaging in dialogue, reminding us of the meaning of community in the face of systemic oppression and offering a deeper understanding of the power and costs of grassroots movements.

Language: English. Subtitles: Greek.

***We Are Making A Film About Mark Fisher***

by Simon Poulter and Sophie Mellor (UK, 2025, 65')

July 3 at 8:50 p.m.

at MOMUS-Museum of Contemporary Art

"Xanthippi Hoipei" Auditorium

"It is easier to imagine the end of the world than the end of capitalism": Echoing a Marxist archaeology of the future, the British thinker Mark Fisher (1968-2017) - an "ideal suicide" and unclassifiable thinker of contemporary culture - haunts us to this day. Walking the line between documentary, fiction, and performance through the lens of hauntology, this cinematic experiment captures the resonance of Fisher's ideas on capitalism, capitalist realism, culture, and the future, in the "here and now." This DIY film features more than seventy contributors, who collaborated through Instagram (@markfisherfilm) without funding or official permits, actively responding to Fisher's call for a collective imaginary beyond the boundaries of the dominant political system.

Language: English. Subtitles: Greek.

*Daphni*

by Angelos Prokopiou & George Hoyningen-Huene  
(Greece, 1951, 17')

July 4 at 4 p.m. and 8 p.m.

at MOMUS-Museum of Contemporary Art  
"Xanthippi HoipeI" Auditorium

The film *Daphni* (*Panagia Chryssodafniotissa*) was conceived by art critic and theorist Angelos Prokopiou, and realized by an international group of collaborators, as an attempt to present, through the language of cinematography, the unique, in terms of its history, location and mosaics, Daphni Monastery. The film was presented in the printed program (No. 14) of its 1953 (March 29) screening in the Athens Film Club as the first Greek Art Film, with a short reference to the new international art-film trend. Using a series of extreme close-ups, the film focuses on details of the mosaics which cannot be otherwise experienced by the visitor. The effect, enhanced by the narrative, is quite dramatic and reveals daring iconographic details where several styles are mixed and used.

The text that Prokopiou wrote and Aldous Huxley adapted starts from the idyllic landscape of Attica and proceeds to the interior of the Monastery, always referring to its rich history and the mixes of pagan, ancient, classic, medieval, Christian, Roman, Franciscan, and Byzantine elements, which are evident everywhere. As Prokopiou himself wrote in *Kathimerini* newspaper, explaining the dialectics of the presentation, based on the use of evangelical texts, the viewer has a complete, poetic, ritualistic experience viewing the images while at the same time hearing the texts from which they were inspired: "With the film *Daphni*, we wanted to present to an international audience, an art masterpiece of the Byzantine era in its entirety: its architecture, its mosaics, its iconographic program,

20 its aesthetic life. To bind this to the artistic and spiritual tradition of the ancient Greek land of Attica and stress its Christian sensibility, neglected, as every other Byzantine sensibility, in the West from the time of Gibbon and Montesquieu, who first promoted prejudice against Byzantium and its arts. This presentation should take place methodically and non-didactically. This is why I thought of the form of the divine drama.”

Having won two international prizes at the New York and Edinburgh Film Festivals (1952) and after going missing for many years, the film was located in the Munich Film Archive, thanks to the Greek Film Archive director Thodoros Adamopoulos and the persistent research of the OIKO.POLIS cultural group members in Haidari. It was presented in 2011, in “Palataki Haidariou” (January 15), in *Ντέρτι Humanism: The Film Appendix*, curated by Nadja Argyropoulou, at the Greek Film Archive (September 9, 2011), and in “Hell As Pavilion” exhibition at Palais de Tokyo (Paris, 2013). All presentations aimed, among other things, at alerting the Greek Ministry of Culture to the preservation of Daphni Monastery.

Language: English. Subtitles: Greek.

***L'Apocalypse a déjà eu lieu (Whispers of Extinction)***

by Stany Cambot / Echeille Inconnue

(France, 2025, 54')

**July 4 at 4:15 p.m.**

at MOMUS-Museum of Contemporary Art

“Xanthippi Hoipei” Auditorium

In Vladimir Putin’s “New Great Russia,” bulldozers threaten the “garage settlements” – clandestine cities that emerged following the collapse of the USSR. Here live the survivors of that apocalypse: the Garagniki. With them, the film takes us on a journey back in time and history, to a parallel, underground, fantastical Russia. Echeille Inconnue, created in 1998 by the architect and filmmaker Stany Cambot and based in Rouen, France,

21 organizes artistic projects and experiments centered on urban minorities, alternative or emerging forms of urban life, working with populations who are overlooked, discriminated, or rendered invisible because of their way of life.

In the words of Echelle Inconnue, "An urban war is raging, muffled and silent. We seek to engage with it by mapping out what is missing from our understanding of reality. We trace the contours of a complex, multifaceted city - rather than a one-dimensional, consensus-driven one - starting from its margins or spaces of crisis. Our work aims to be a grinding sound..."

This screening is presented in the context of the ***Flipper Zone. Playing against the spectacle*** section of Biennale 9, co-curated by Nadja Argyropoulou and Vanessa Theodoropoulou.

Language: French. Subtitles: English.

### ***The Battle of Prague***

by Kostas Sfikas (Greece, 2000, 12'30")

July 5 at 5:20 p.m.

at MOMUS-Museum of Contemporary Art  
"Xanthippi Hoipei" Auditorium

The film was created by Kostas Sfikas using photographic material provided to him by Giorgos Mitrovgenis, Kostas Trampadouros and Indy Media Centre Prague. Representing the Balkan Socialist Centre "Christian Rakovsky," along with other of its members, including the intellectual, writer and scholar of Sfikas's work Savvas Michail, the group had participated in the demonstrations against the International Monetary Fund in 2000 in Prague. These demonstrations followed the famous similar demonstrations in Seattle, USA, while immediately thereafter, in 2001, the demonstrations in Genoa took place.

**Voices and haunts of Rebetiko**

by Kostas Sfikas (Greece, 1981, 20')

July 5 at 5:30 p.m.

at MOMUS-Museum of Contemporary Art  
"Xanthippi HoipeI" Auditorium

A kid recalls events and photographs from the press of the time regarding *rebetiko* music. Directed by Kostas Sfikas on a screenplay by himself, the film was created for the Greek National Television show *Paraskinio*.

**The Poetry of Andreas Embirikos**

by Kostas Sfikas (Greece, 1982, 25')

July 5 at 5:50 p.m.

at MOMUS-Museum of Contemporary Art  
"Xanthippi HoipeI" Auditorium

Verses of Andreas Embirikos are depicted on the window of a real-imaginary space, created by works of surrealists, where we watch the anguish of a couple who are hopelessly struggling to overcome the alienating impact of the modern world. The film, which features Kostas Sfikas, Klara Sfika-SasIidi and Takis SasIidis, was created for the Greek National Television show *Our Poets*.

Language: Greek.

**Lament for Jani Christou**

by Kostas Sfikas (Greece, 1980, 19')

July 5 at 6:20 p.m.

at MOMUS-Museum of Contemporary Art  
"Xanthippi HoipeI" Auditorium

Parallel movement of the camera across music scores-symbols and scenes of reconstructing certain happenings by the composer, under the guidance of the latter's collaborators Ismini and Nikos Avgeris, who participate

23 in the execution of the scenes. Directed and written by Kostas Sfikas, the film was created for the Greek National Television show *Paraskinio*.

*Model*

by Kostas Sfikas (Greece, 1974, 90')

July 5 at 7:20 p.m.

at MOMUS-Museum of Contemporary Art  
"Xanthippi Hoipei" Auditorium

The groundbreaking film *Model* (1974) by Kostas Sfikas, which dissects, in a one-shot take, the homogenizing, vitiating paradigm of the capitalist apparatus. Part of the collection of the Musée National d'Art Moderne in Paris, the film is its creator's attempt to initially express the model of capitalism as it appears in Greece of the time, with building activity being its most pronounced manifestation. Along the way, the film turned to the "direct plastic transcription of the fundamental laws of the Capital" (K. Sfikas), in abstractly rendering the coordinates and automations of the production process. Machines, graves, dummy-workers, the flow of fetish products, the legendary work of Sfikas on the shoot, the use of color and perspective derived from both De Chirico's painting and the experience of industrialization, compose a unique handmade filmic creation that embodies Sfikas's great research and thought on work, life and emancipation. More films by Kostas Sfikas are screened in the Biennale 9 space at MOMUS-Museum of Contemporary Art, while they were also screened in the context of the exhibition "Plot Twist (the science fiction change)" during the Biennale 9 prelude in the fall of 2025.

***Playing Otherwise. The Film (the prelude)***

by Iria Vrettou (Greece, 2025, 13'17")

July 5 at 10 p.m.

at TIF-HELEXP0, Pavilion 2, ground floor (ring area)

This video heralded one of the most experimental and creative collaborations-initiatives of Biennale 9, the broader project-series of events ***Playing Otherwise***. The video was constructed gradually, using materials that were gathered through collective research, directed and coordinated by Iria Vrettou, and conveyed the tone of the broader work-in-progress of the same title. In the context of investigating the "social otherwise" – which is the main axis of this curatorial work, along with assertions for public space, issues of collectivity and solidarity, concerns for the revision of power relations and competition – the project "Playing Otherwise" unfolded with Another Football platform and the Heinrich Böll Foundation - Thessaloniki Office as creative partners. The broader project, which the video captures at its start, included a range of artistic, theoretical references around games, sports, and modern gaming, including the positions of the Situationist International on anti-war games (Guy Debord's *Kriegspiel*) and applied "trialectics" (Asger Jorn, 1962).

Languages: Greek, English. Subtitles: English, Greek.

***Playing Otherwise, The Film***

by Vera Chotzoglou (Greece, 2026, 45')

July 5 at 10:15 p.m.

at TIF-HELEXP0, Pavilion 2, ground floor (ring area)

This film was commissioned by Biennale 9 curator Nadja Argyropoulou to visual artist and filmmaker Vera Hotzoglou. The film is part of the broader project-series of events ***Playing Otherwise*** of Biennale 9, which was implemented with Another Football platform and

25 the Heinrich Böll Foundation - Thessaloniki Office as creative partners, aiming to claim the sport commons and celebrate the revolutionary potential of play. The project managers for the implementation of the project were Filippos Polatsidis and Domniki Vagiati. The film captures the 3-sided football game was realized among self-organized teams FC Abalos, Becazzes FC, Faltsa FC, Muhabeti FC on May 24, at 3:30-5:30 p.m., at the football stadium of Kardina, hosted by the Municipality of Thermi - National Youth Capital 2026. Admission was open to the public, and the game was followed by a discussion among players of the teams, representatives of the organizers and members of the audience.  
Language: Greek. Subtitles: English.

26 9th Thessaloniki Biennale of Contemporary Art  
*everything must change. RIS9*

May 23 - July 5, 2026

curated by  
Nadja Argyropoulou

organized/implemented by  
MOMUS-Metropolitan Organisation of Museums  
of Visual Arts of Thessaloniki

Curator: Nadja Argyropoulou  
Visual Identity: studio precarity  
Architectural Design: Y2K Architects  
Curator's Assistant: Evelyn Zempou  
Lighting Design: Edeko Lighting Studio  
Audiovisual Consultant: Makis Faros  
Texts Copy-editing & Translation: Fotini Pipi  
MOMUS Production Team: Angeliki Charistou, Eftychia  
Petridou, Siilia Fasianou

**Closing Week Special Visiting Hours:**

Tuesday, June 30 to Friday, July 3 4-11 p.m.

Saturday & Sunday, July 4 & 5 2-11 p.m.

Admission to the exhibition will be free for the  
public on Wednesday, July 1 and Sunday, July 5, 2026.

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