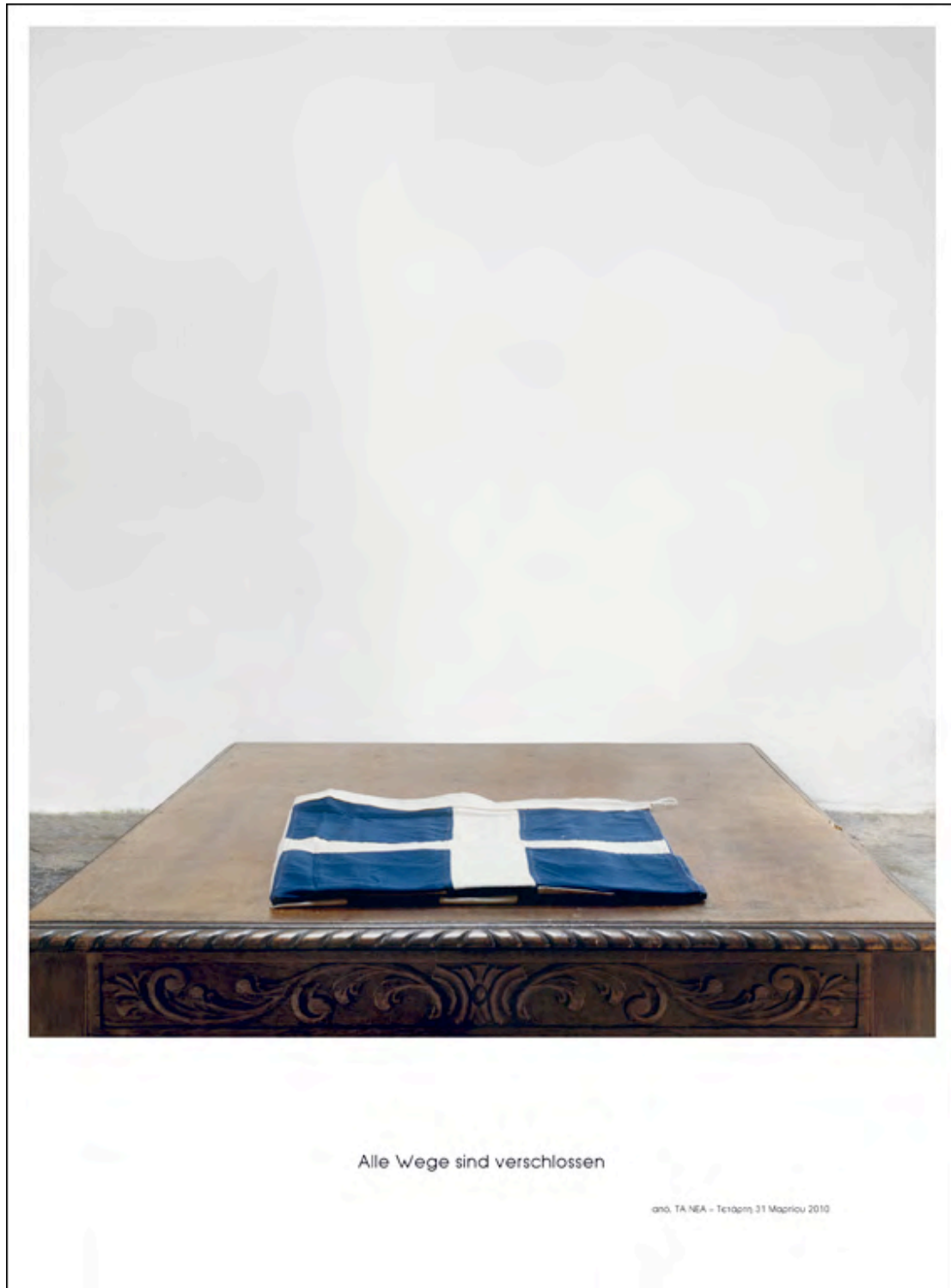


LYDIA DAMBASSINA www.lydiadambassina.com

PARTY'S OVER – STARTS OVER



Alle Wege sind verschlossen, 2010, lambda c print mounted on frame, 170x125cm

Όλοι οι δρόμοι είναι κλεισμένοι / από, ΤΑ ΝΕΑ - Μ.Τετάρτη 31 Μαρτίου 2010
(Tous les chemins sont sans issue / d'après, ΤΑ ΝΕΑ - mercredi 31 mars, 2010 |
All ways are closed / from, ΤΑ ΝΕΑ - Wednesday March 31, 2010)

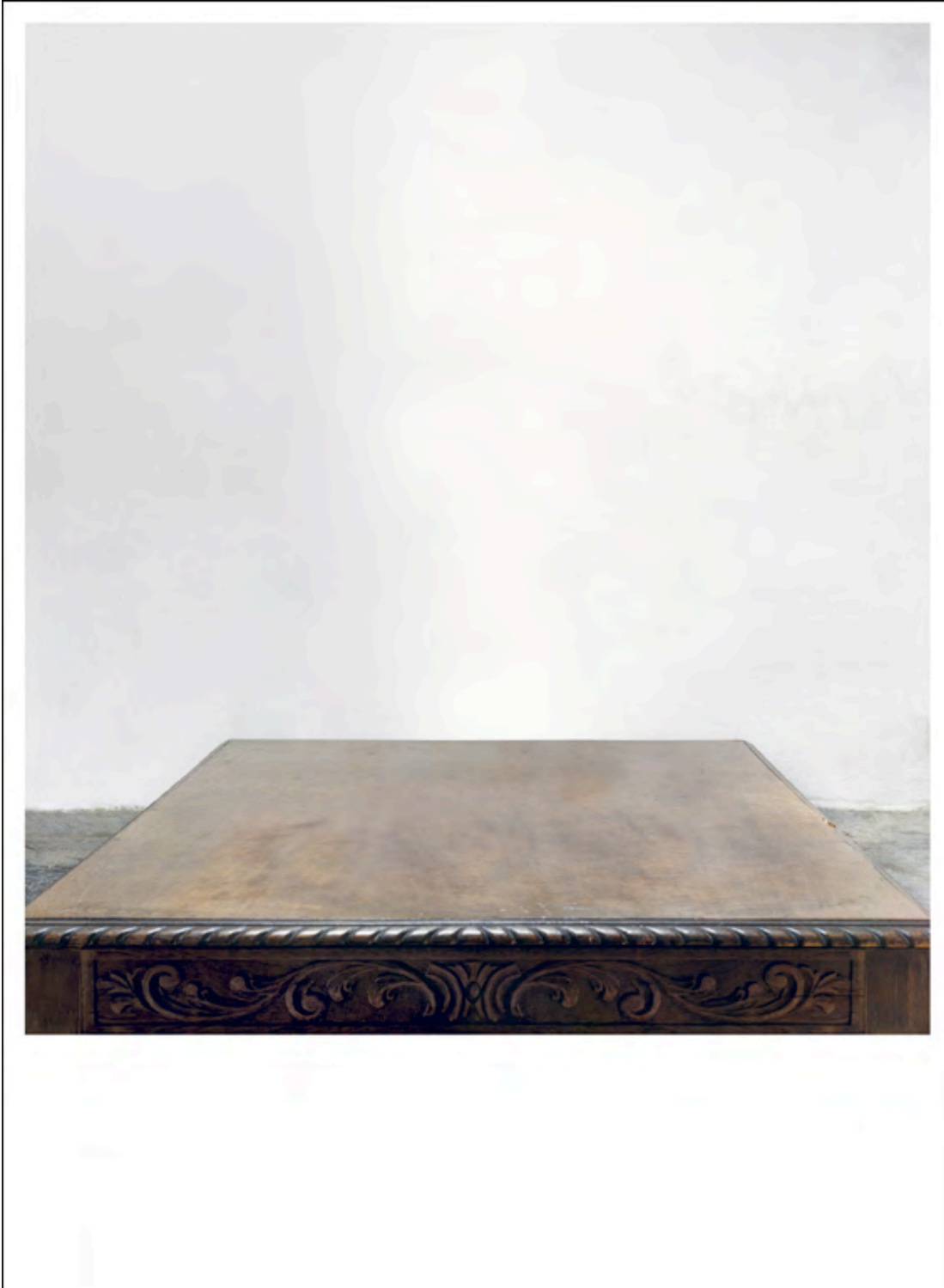
DESCRIPTION OF WORKS

17 photographes framed (without glass) 170X125cm

1 installation avec 185 nooses

2 sculptures

Photographic works:



Party's over, diptych, 2008, lambda c print mounted on frame, 170x125cm
Το γλέντι τελείωσε
(La Fête est finie)



Party's over, diptych, 2008, lambda c print mounted on frame, 170x125cm
Το γλέντι τελείωσε / από, Le Monde - Τρίτη 11 Νοεμβρίου 2008 |
(La fête est finie / d'après, Le Monde - mardi 11 novembre 2008 |
Party's over / from, Le Monde - Tuesday November 11, 2008)



Le cerveau de l'homme

1330 grammes de matière grise qui résument l'histoire de l'humanité, ses passions et ses doutes
d'après, Le Monde - mardi 3 février 1998

1330 g, 2008, lambda c print mounted on frame, 170x125cm
(1330 γρ.)

Ο εγκέφαλος του ανθρώπου

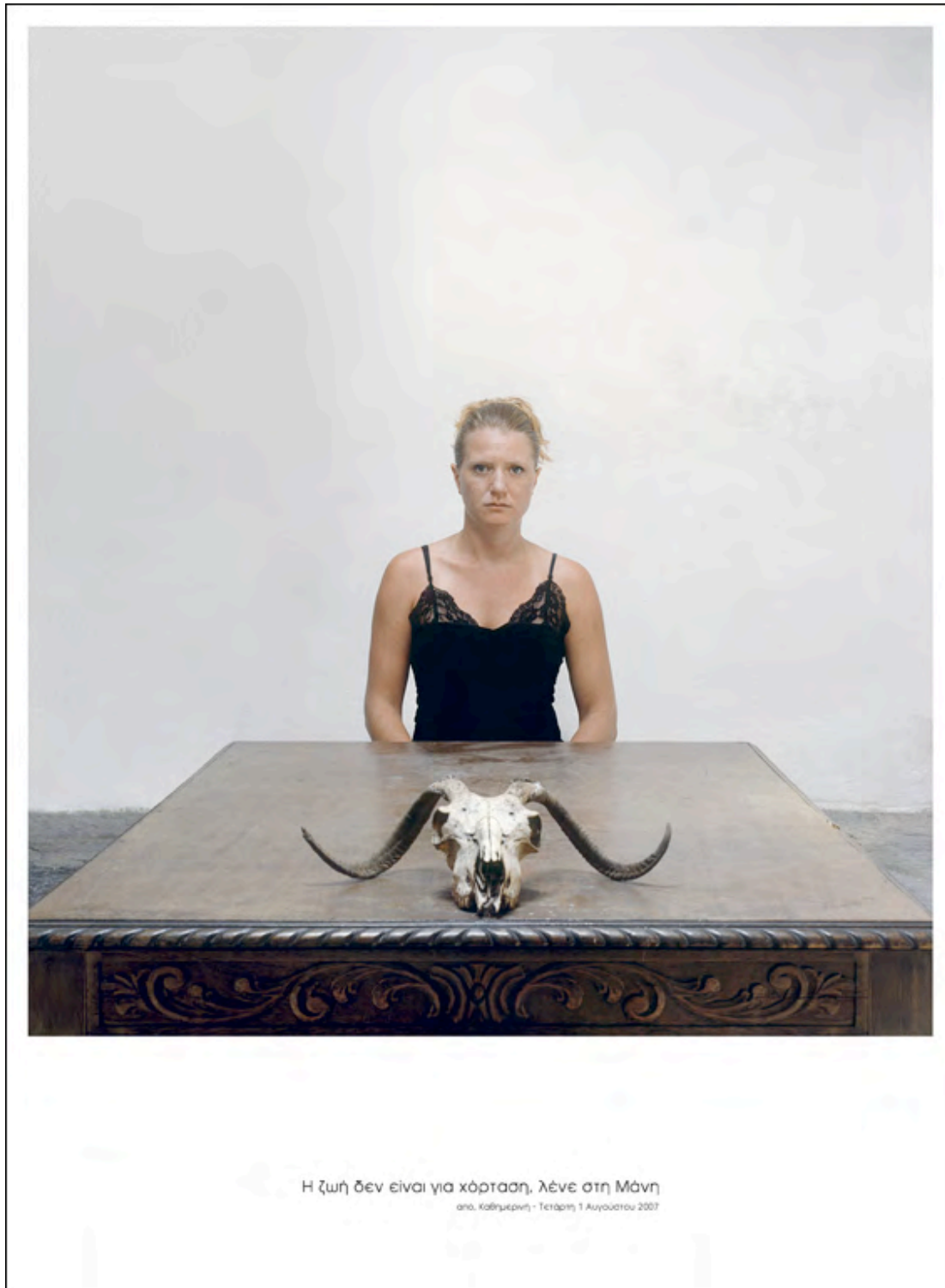
1330 γραμμάρια φαιάς ουσίας που συνοψίζουν την ιστορία της ανθρωπότητας, τα πάθη και τις αμφιβολίες της
από, Le Monde - Τρίτη 3 Φεβρουαρίου, 1998

(Le cerveau de l'homme

1330 grammes de matière grise qui résument l'histoire de l'humanité; ses passions et ses doutes d'après, Le Monde - mardi 3 février 1998 |

The human brain

1330 grams of gray matter that sum up human history, its passions and doubts / from, Le Monde - Tuesday February 3, 1998)



Η ζωή δεν είναι για χόρταση, λένε στη Μάνη
από, Καθημερινή - Τετάρτη 1 Αυγούστου 2007

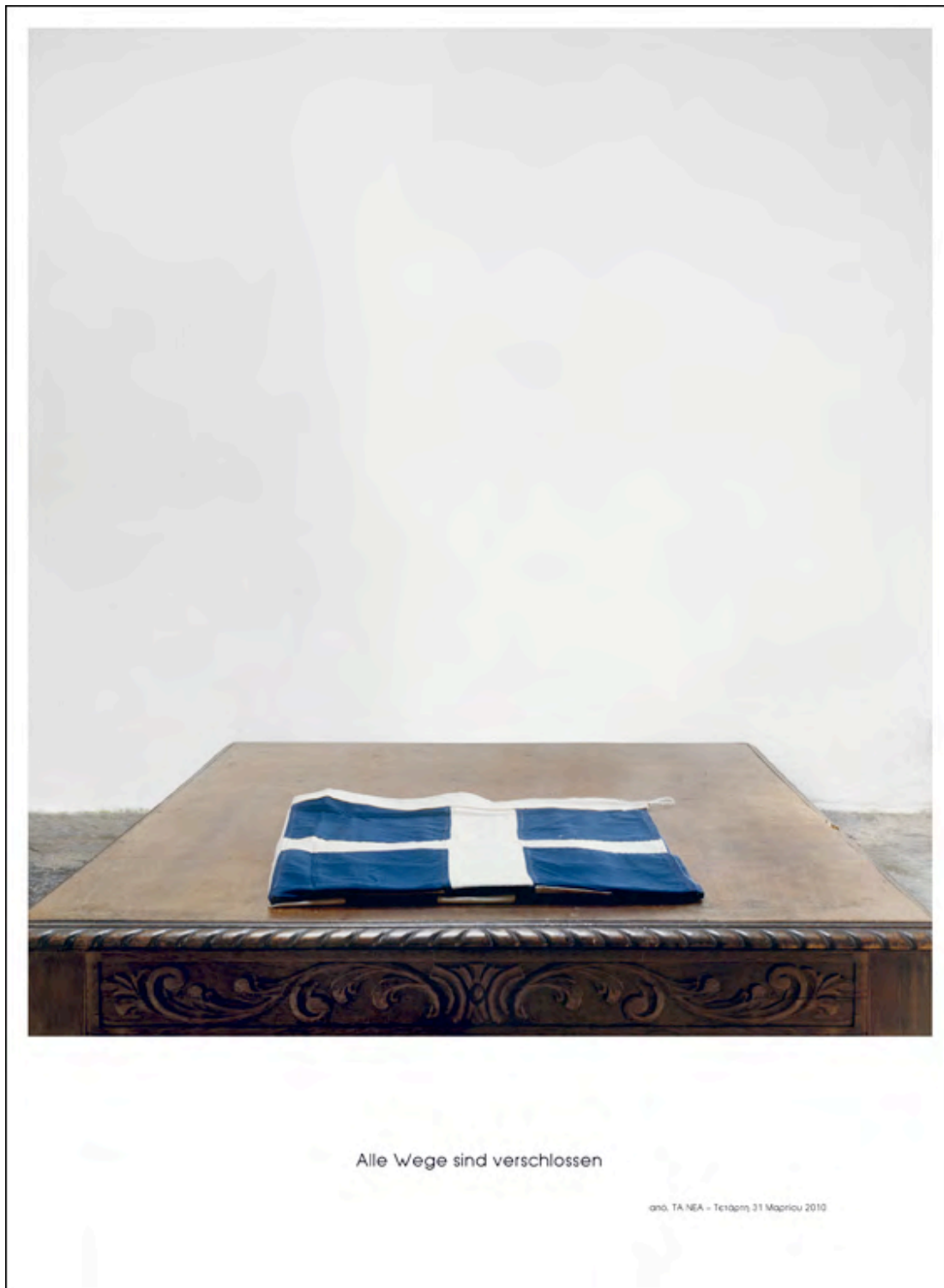
Η Ζωή, 2007, lambda c print mounted on frame, 170x125cm

(La vie | Life)

Η ζωή δεν είναι για χόρταση, λένε στη Μάνη / από, Καθημερινή - Τετάρτη 1 Αυγούστου 2007

(La vie n'est pas faite pour être rassasiée, dit-on à Mani / d'après, Kathimerini - mercredi 1 août, 2007 |

Life is not meant to be full, people say in Mani / from, Kathimerini - Wednesday August 1, 2007)



Alle Wege sind verschlossen, 2010, lambda c print mounted on frame, 170x125cm
Όλοι οι δρόμοι είναι κλεισμένοι
(Tous les chemins sont sans issue | All ways are closed)

Όλοι οι δρόμοι είναι κλεισμένοι / από, TA NEA - Μ.Τετάρτη 31 Μαρτίου 2010
(Tous les chemins sont sans issue / d'après, TA NEA - mercredi 31 mars, 2010
All ways are closed / from, TA NEA - Wednesday March 31, 2010)



Ich war, Ich bin, Ich werde sein, 2010, lambda c print mounted on frame, 170x125cm

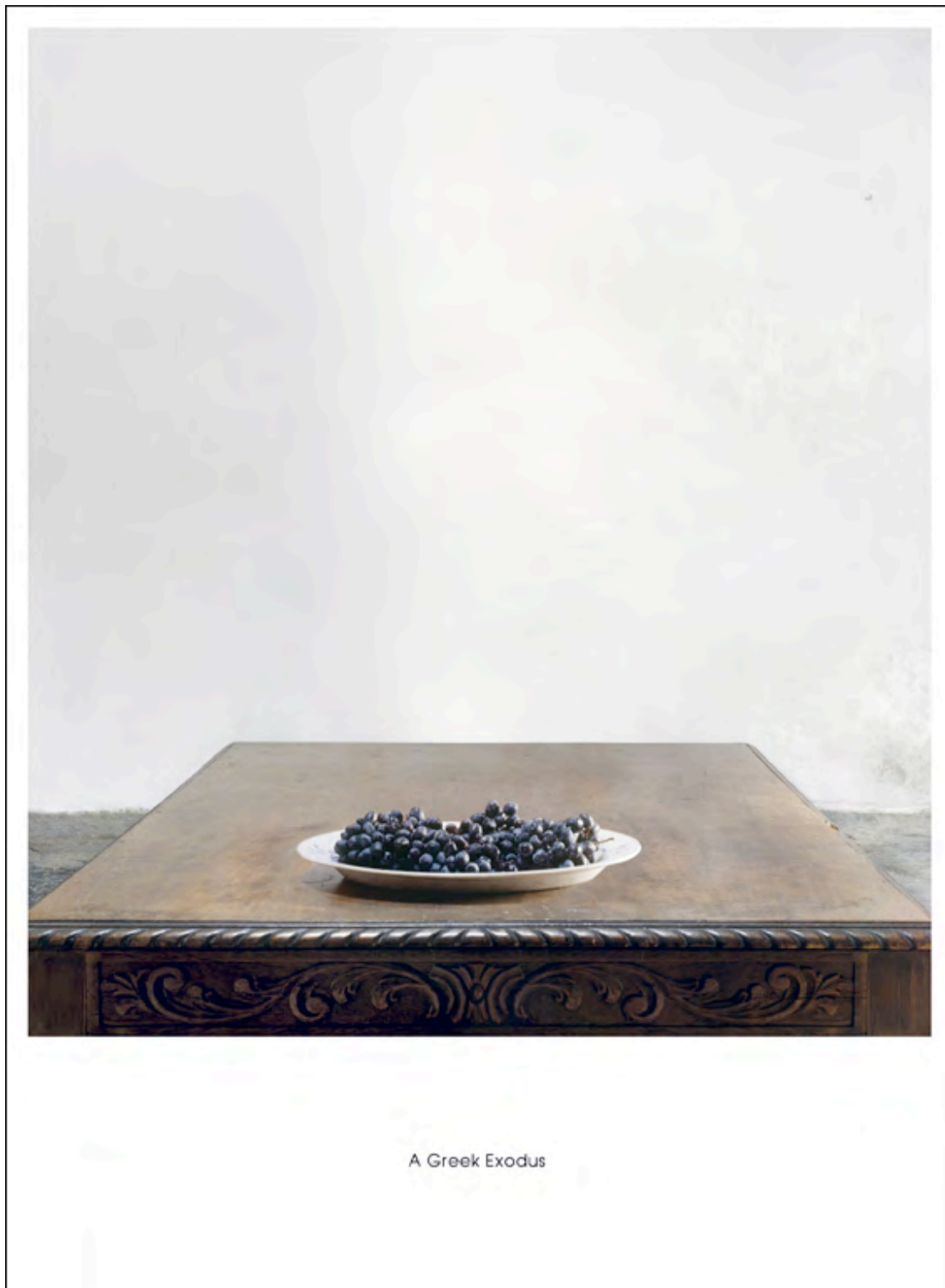
Ήμουν, είμαι, θα είμαι

J'étais, je suis, je serai | I was, I am, I will be)

Ήμουν, είμαι, θα είμαι / από, Libération - Δευτέρα 23 Αυγούστου 2010

(J'étais, je suis, je serai / d'après, Libération - lundi 23 août, 2010 |

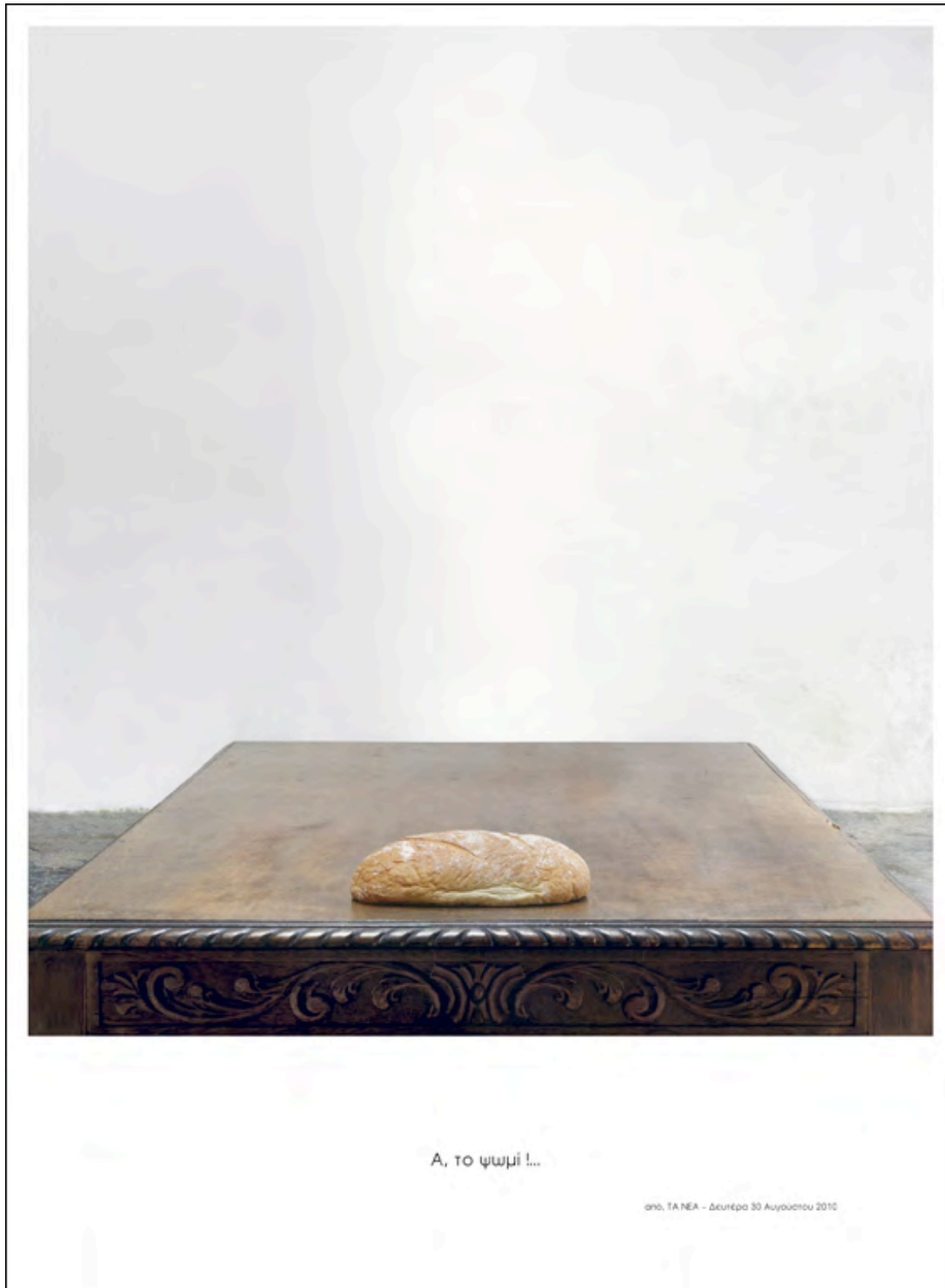
I was, I am, I will be / from, Libération - Monday August 23, 2010)



A Greek Exodus

Τα σταφύλια της οργής, 2010, lambda c print mounted on frame, 170x125cm
(Les raisins de la colère | The grapes of wrath)

Η Ελληνική Έξοδος
(Un Exode Grec | A Greek Exodus)



Ουκ επ'άρτω μόνω ζήσεται άνθρωπος, 2010, lambda c print mounted on frame, 170x125cm
(L'homme ne vit pas seulement de pain | Man shall not live on bread alone)

Α, το ψωμί!... / από, ΤΑ ΝΕΑ - Δευτέρα 30 Αυγούστου 2010
(Ah, le pain!... / d'après, ΤΑ ΝΕΑ - lundi 30 août, 2010 |
Oh, the bread!... / from, ΤΑ ΝΕΑ - Monday August 30, 2010)



Παρελθέτω απ' εμού το ποτήριον τούτο
από, Ελευθεροτυπία - Σάββατο 30 Οκτωβρίου 2010

Άπιλο, 2010, lambda c print mounted on frame, 170x125cm
(Sans titre | Untitled)

Παρελθέτω απ' εμού το ποτήριον τούτο / από, Ελευθεροτυπία - Σάββατο 30 Οκτωβρίου 2010
Que cette coupe passe loin de moi / d'après, Eleftherotypia - samedi 30 octobre, 2010 |
Let this chalice pass from me / from, Eleftherotypia - Saturday October 30, 2010)

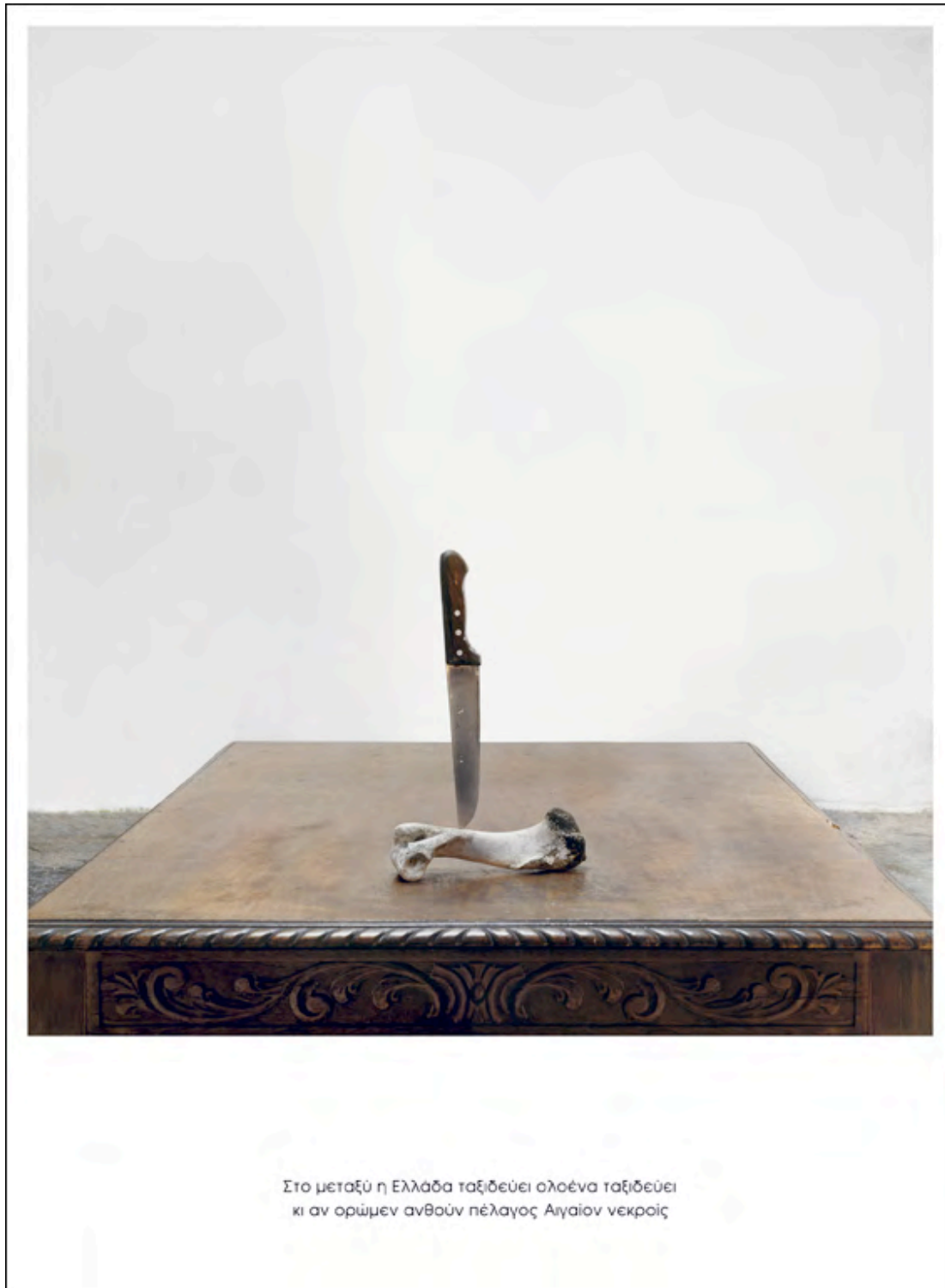


PIGS

d'après, Le Monde - lundi 13 septembre 2010

PIGS Portugal Italy-Ireland Greece Spain, 2010, lambda c print mounted on frame, 170x125cm
ΓΟΥΡΟΥΝΙΑ Πορτογαλία Ιταλία-Ιρλανδία Ελλάδα Ισπανία
PORCS Portugal Italy-Irlande Grèce Espagne)

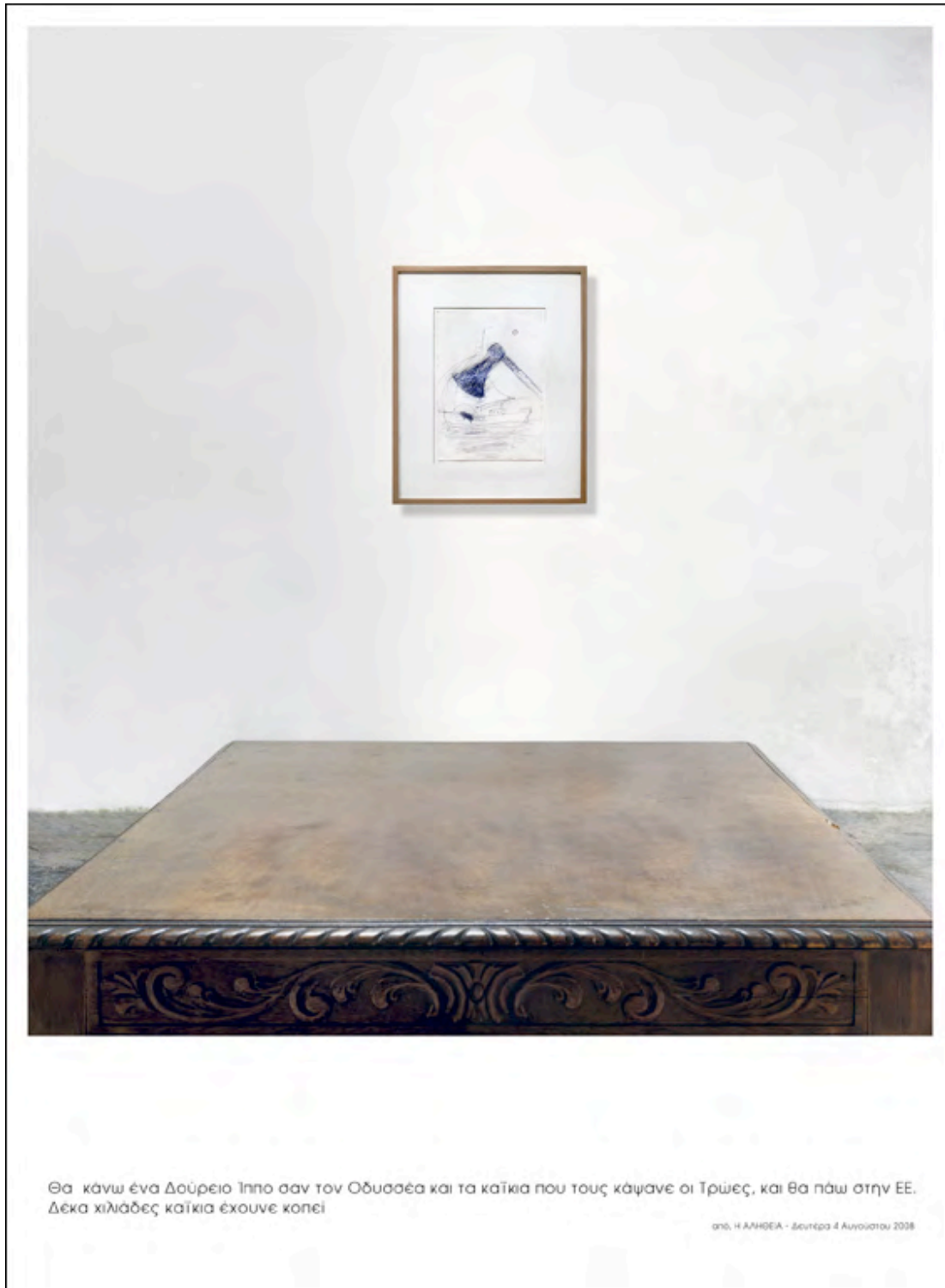
ΓΟΥΡΟΥΝΙΑ / από, Le Monde - Δευτέρα 13 Σεπτεμβρίου 2010
(PORCS / d'après, Le Monde - lundi 13 septembre, 2010 |
PIGS / from, Le Monde - Monday September 13, 2010)



Στο μεταξύ η Ελλάδα ταξιδεύει ολοένα ταξιδεύει
κι αν ορώμεν ανθούν πέλαγος Αιγαίον νεκροίς

Άπιλο, 2010, lambda c print mounted on frame, 170x125cm
(Sans titre | Untitled)

Στο μεταξύ η Ελλάδα ταξιδεύει ολοένα ταξιδεύει κι αν ορώμεν ανθούν πέλαγος Αιγαίον νεκροίς
(Entre temps la Grèce voyage, sans cesse voyage et si on regarde les morts fleurissent sur la mer Egée |
Meanwhile, Greece travels and travels and we saw the Aegean sea aflower with dead bodies)



Θα κάνω ένα Δούρειο Ίππο σαν τον Οδυσσέα και τα καΐκια που τους κάψανε οι Τρώες, και θα πάω στην ΕΕ.
Δέκα χιλιάδες καΐκια έχουνε κοπεί

από, Η ΑΛΗΘΕΙΑ - Δευτέρα 4 Αυγούστου 2008

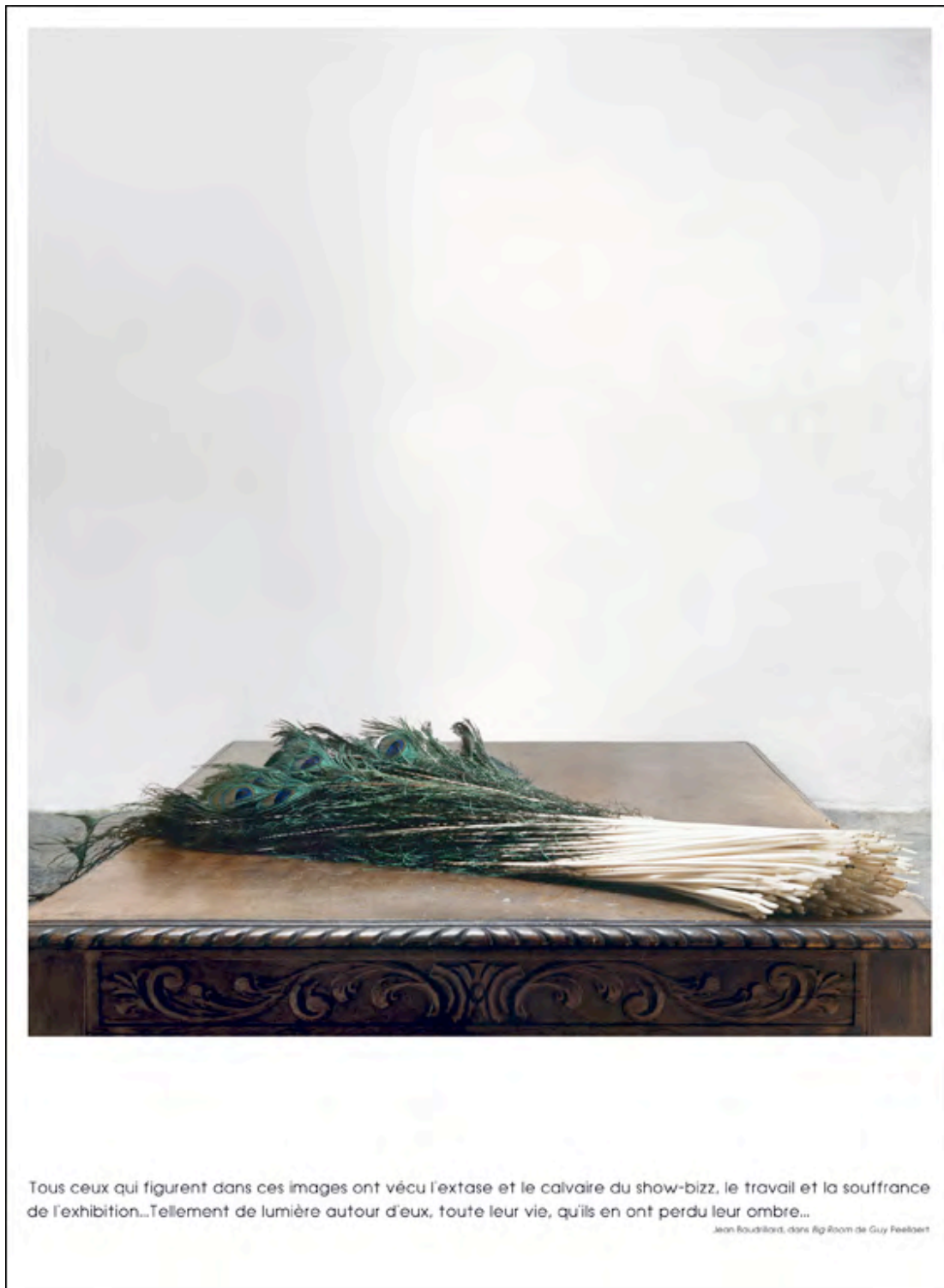
Hommage à Jannis Kounellis, 2010, lambda c print mounted on frame, 170x125cm

Θα κάνω ένα Δούρειο Ίππο σαν τον Οδυσσέα και τα καΐκια που τους κάψανε οι Τρώες, και θα πάω στην ΕΕ. Δέκα χιλιάδες καΐκια έχουνε κοπεί / από, Η ΑΛΗΘΕΙΑ - Δευτέρα 4 Αυγούστου 2008
(Je ferai un cheval de Troie comme Ulysse et les bateaux que les Troyens ont brûlés, et j'irai à la CE.
Dix mille bateaux ont été démantelés / d'après, I ALITHIA - lundi 4 août, 2008 |
I would build a Trojan horse as did Ulysses and the boats that Trojans have burned, and I would go to the EU.
Ten thousand boats have been cut out / from, I ALITHIA - Monday August 4, 2008)



Headless Ltd, 2010, lambda c print mounted on frame, 170x125cm

Πώς να βρούμε κάτι που δεν είναι εδώ, πώς να καταγράψουμε το αόρατο; /
από, Lib ration - Σάββατο 18 και Κυριακή 19 Σεπτεμβρίου 2010
(Headless Ltd: La finance monstre sans t te
Comment trouver quelque chose qui n'est pas l , comment filmer l'invisible? /
d'apr s, Lib ration - samedi 18 et dimanche 19 septembre, 2010 |
Headless Ltd: Finance headless monster
How to find something that is not there, how to film the invisible? /
from, Lib ration - Saturday 18 and Sunday 19 September, 2010)



Ombre, 2009, lambda c print mounted on frame, 170x125cm

Σκιά

(Shadow)

Όλοι αυτοί που εικονίζονται σε αυτές τις εικόνες έζησαν την έκσταση και τον γολγοθά της show-business, την εργασία και την οδύνη της επίδειξης... Τόσο φώς γύρω τους, όλη τη ζωή τους, που έχασαν τη σκιά τους...

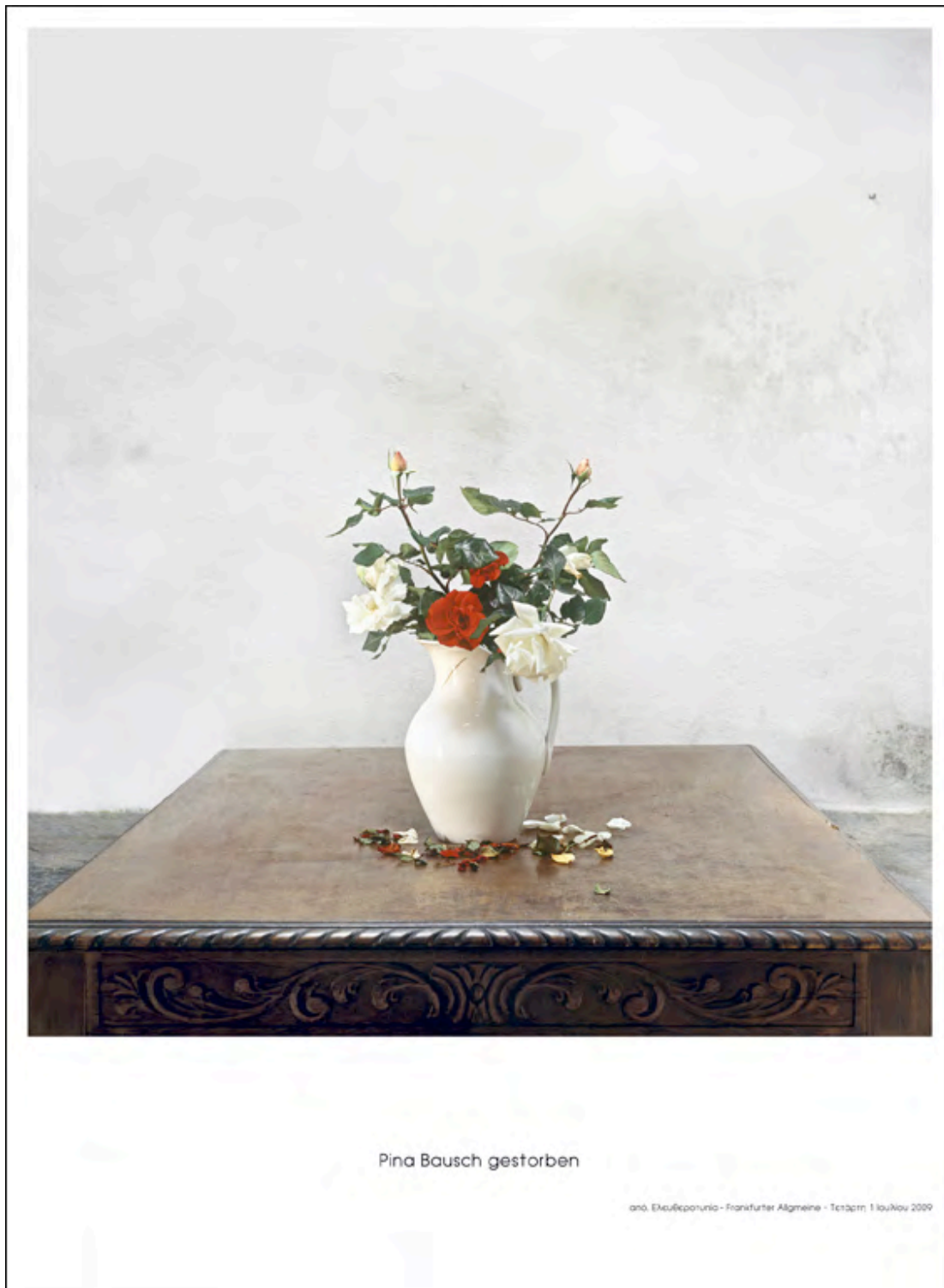
Jean Baudrillard, στο Big Room του Guy Peellaert

(Tous ceux qui figurent dans ces images ont vécu l'extase et le calvaire du show-bizz, le travail et la souffrance de l'exhibition... Tellement de lumière autour d'eux, toute leur vie, qu'ils en ont perdu leur ombre...)

Jean Baudrillard, dans Big Room de Guy Peellaert |

All those depicted in these images have experienced the ecstasy and debasement of show-business, the hardship and suffering of exposure... Overwhelmed by light their entire lives, they no longer have a shadow...

Jean Baudrillard, in Big room by Guy Peellaert)

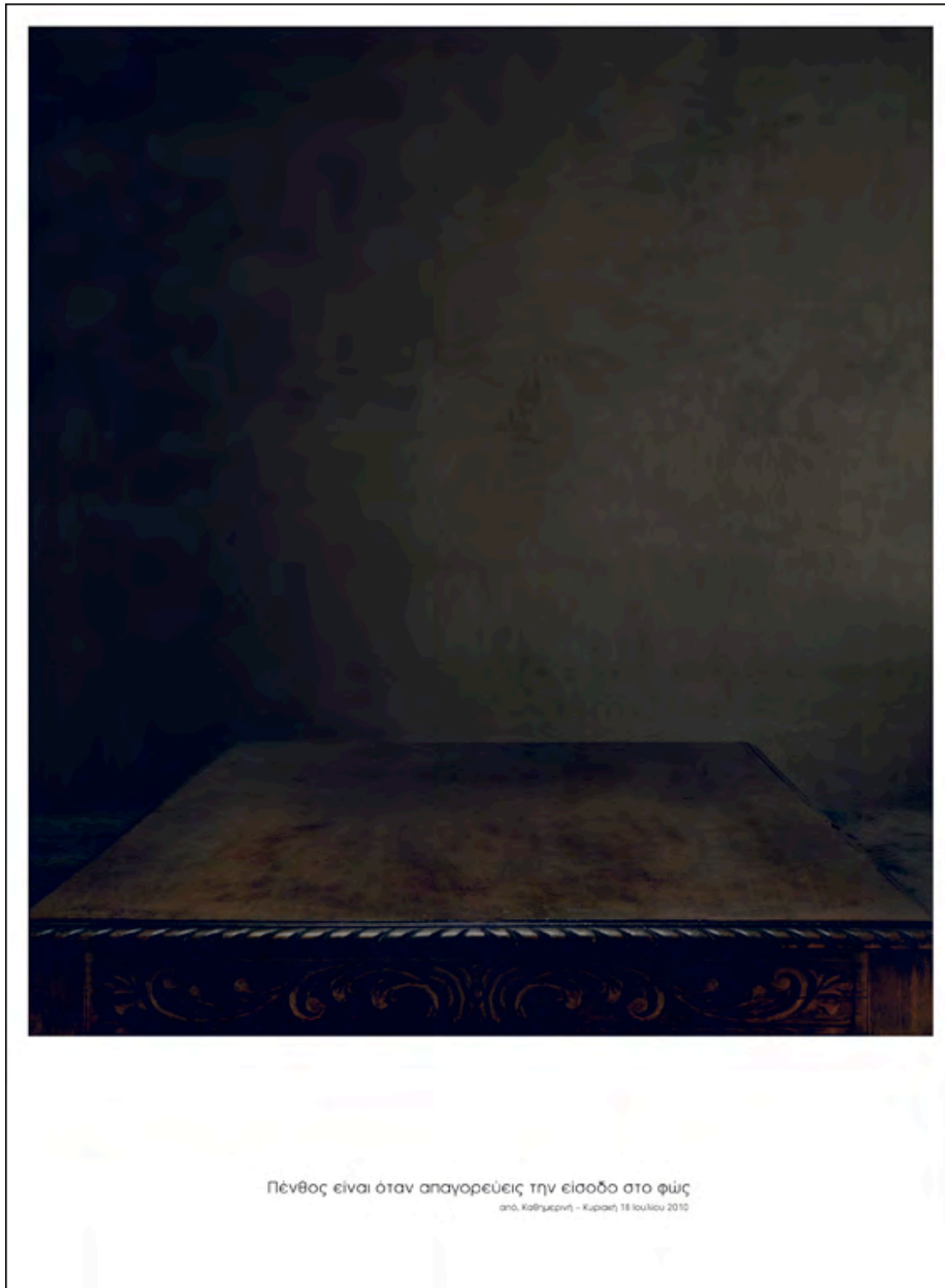


Pina Bausch gestorben, 2010, lambda c print mounted on frame, 170x125cm

Η Pina Bausch πέθανε

Pina Bausch est morte | Pina Bausch is dead)

Η Pina Bausch πέθανε / από, Ελευθεροτυπία - Frankfurter Allgemeine - Τετάρτη 1 Ιουλίου 2009
(Pina Bausch est morte / d'après, Eleftherotypia - Frankfurter Allgemeine - mercredi 1 juillet, 2009 |
Pina Bausch is dead / from, Eleftherotypia - Frankfurter Allgemeine - Wednesday July 1, 2009)

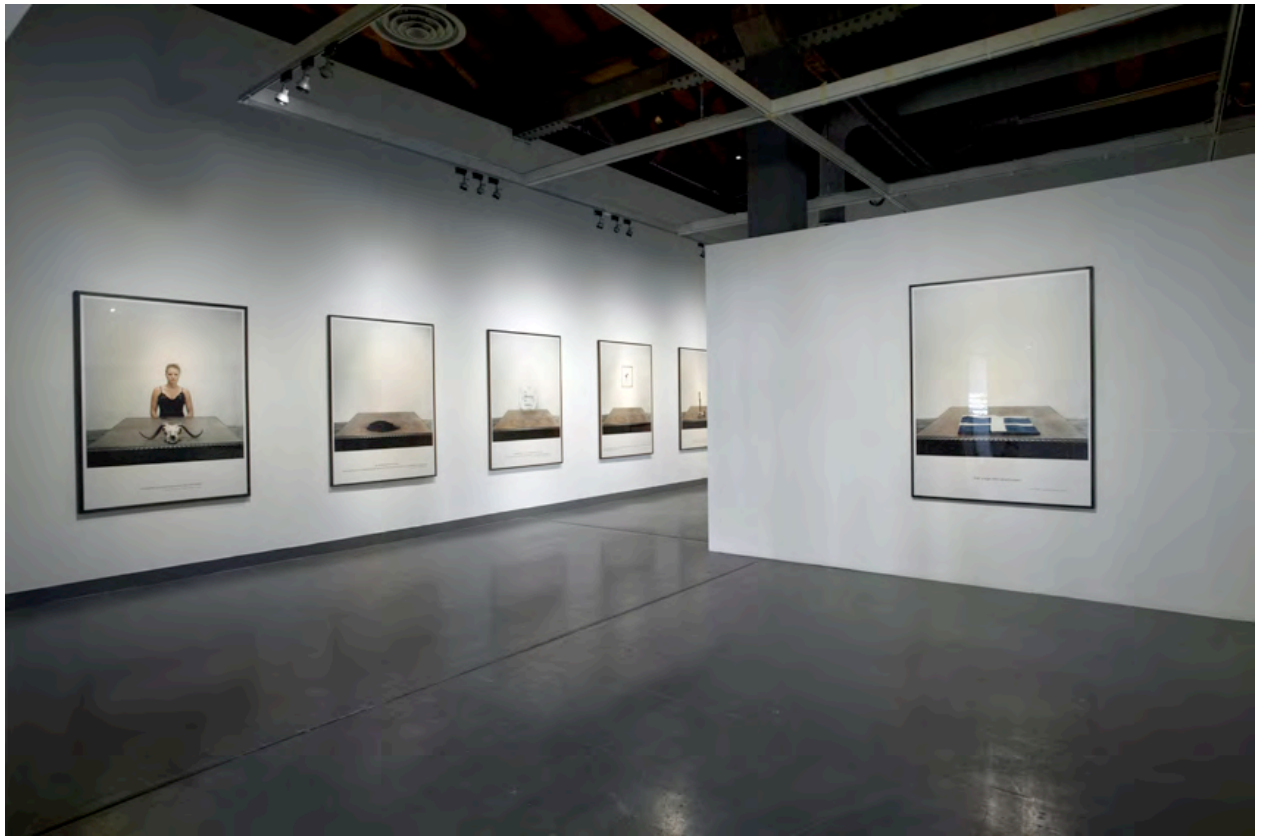


Άπιλο, 2010, lambda c print mounted on frame, 170x125cm
(Sans titre | Untitled)

Πένθος είναι όταν απαγορεύεις την είσοδο στο φως / από, Καθημερινή - Κυριακή 18 Ιουλίου 2010
(Le deuil: c'est quand tu interdis l'entrée à la lumière / d'après, Kathimerini - dimanche 18 juillet, 2010 |
Mourning: when you forbid light to enter / from, Kathimerini - Sunday July 18, 2010)

View of the exhibition:







Installation, 2012, 185 nooses, variable dimension

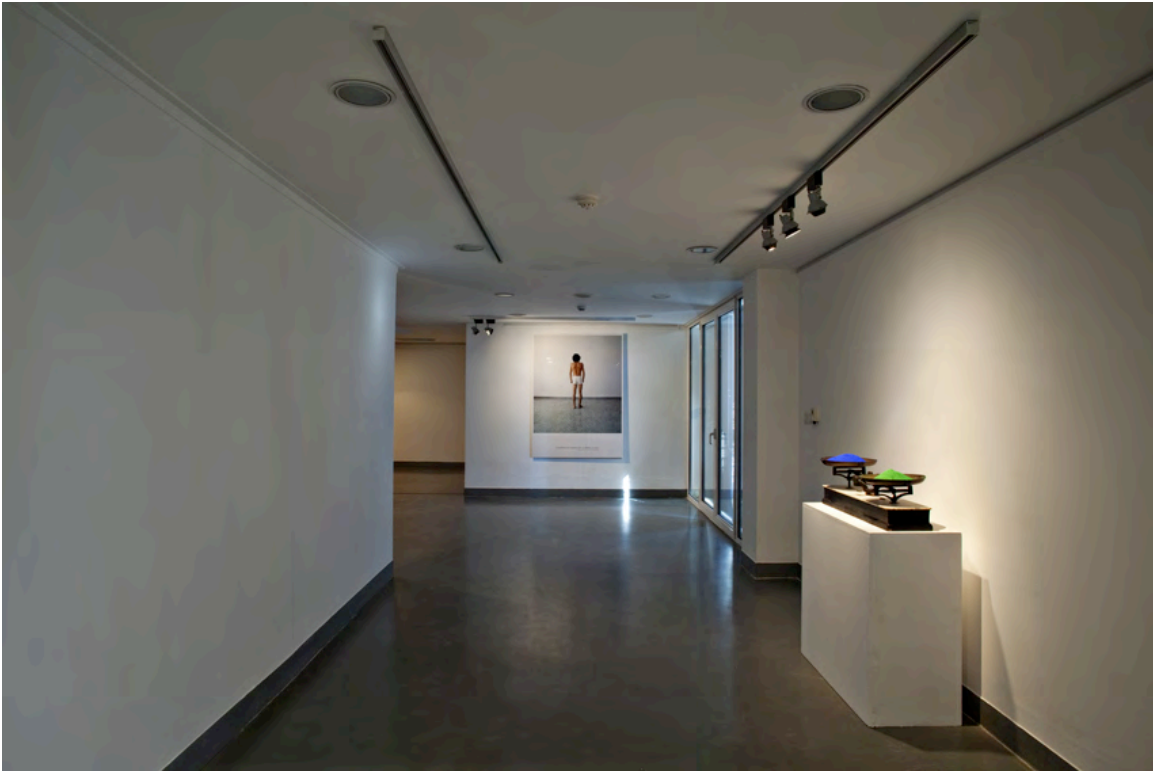




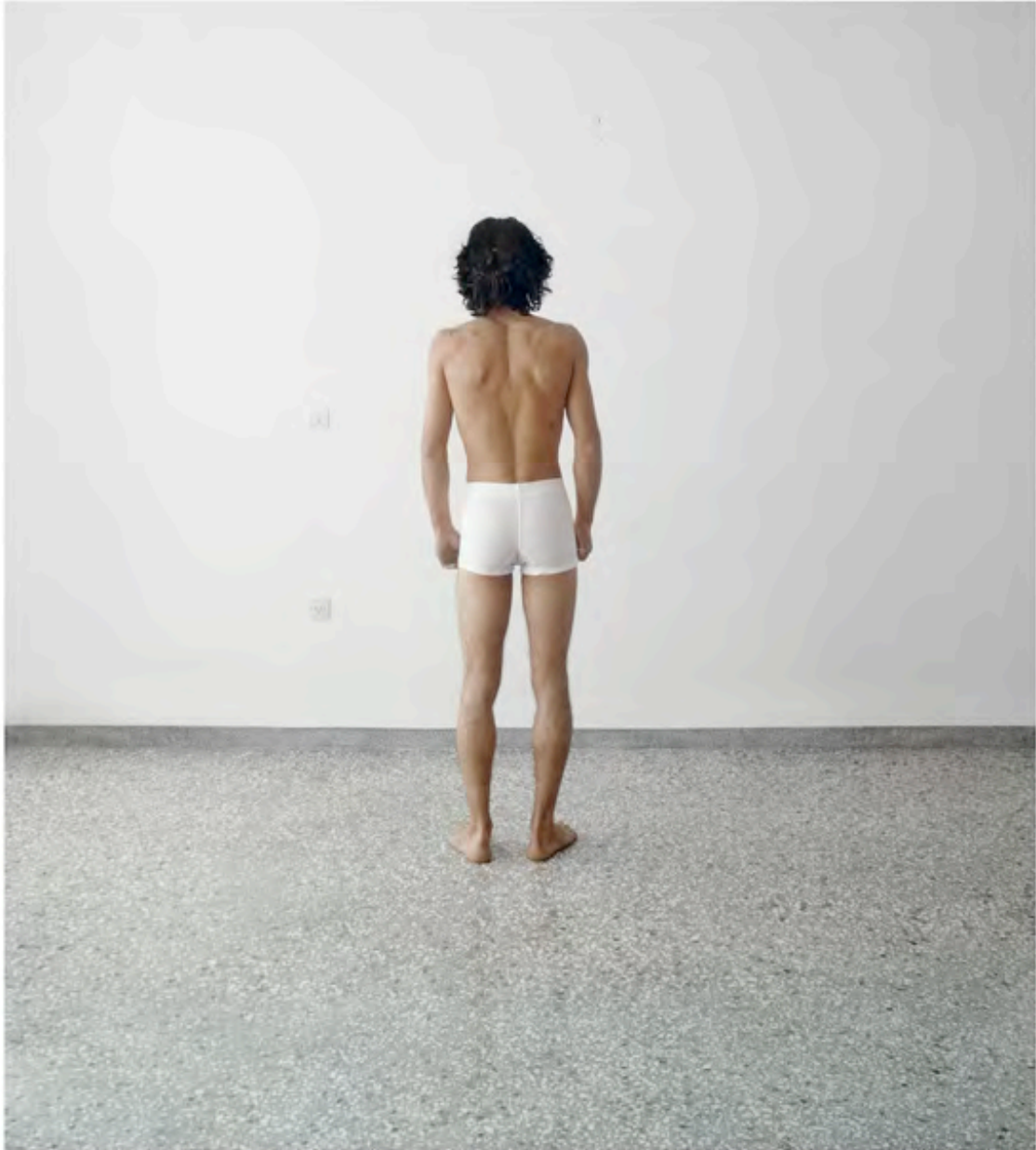




detail, Installation, 2012, 185 nooses, variable dimension



Ενα βυζαντινό παιχνίδι μπλέ-πράσινο, ζυγαριά, σκόνες χρώματος, 25X76,5X20cm
Un jeu byzantine bleu-vert, 2011, balance, pigments, 25X76,5X20cm
A blue-green byzantine toy, 2011, scale, pigments, 25X76,5X20εκ



Η μελαγχολία της πατρίδας μετά τις ειδήσεις των οκτώ
από: Ελευθεροτυπία - Πέμπτη 31 Ιανουαρίου 2008

Mélancolie, 2007, lambda c print mounted on frame, 170x125cm

(Melancholy)

La mélancolie de la patrie après le journal de 20 heures
d'après, Eleftherotypia - jeudi 31 janvier, 2008 |
Homeland melancholy after the 8 o'clock news
from, Eleftherotypia - Thursday January 31, 2008

“We all believed in the dream: that we were part of an eternal bloom, that we were living the dream. The economic crisis is the main story of the first decade of the 21st century”.¹

I started working on this project when the economic crisis erupted in 2008, with the bankruptcy of Lehman Brothers, and named it Party's over. The disquiet was accompanied by some kind of hope that governments would start taking new measures and adopting a new economic policy due to the belief that it was no longer possible to sustain a situation where “resource allocation is determined by financial markets, thereby exacerbating inequalities and exercising a destructive pressure on natural resources”² while “international rating agencies fail to pay the price for their share of responsibility, whereas they should be replaced by other -not so deeply corrupted- entities”.³

The situation in Greece has already been pitiable for many years, even before the full blow of the financial crisis, mainly because of the colossal corruption that permeated society. Three years later, with the economic crisis taking a dramatic toll particularly on Greece, my work was completed under the title Starts over. Inequalities are growing exponentially. In the meantime, the international rating agencies, which “played a vile role in the country's downturn”,⁴ “are still operating without any limitation of their uncontrollable power, unilaterally issuing orders and endangering the very democracy of Europe”.⁵ Also, «no one ever foresees these great economic crises. And when they erupt, they always tell us that things will get better. In other words, we understand nothing, we don't know. This is what strikes me the most: this silence getting deeper and deeper...”.⁶

My images resemble the panorama of an entire life that a person sees marching before him in a split second just before he dies. They are coordinated with deconstruction. Silent images. There is no place for unnecessary feelings. The cold has surrounded me.

Lydia Dambassina

1 Alex Preston, quoted in Kathimerini newspaper, Sunday, September 5, 2010

2 Giorgio Ruffolo, quoted in Eleftherotypia newspaper, Sunday, October 12, 2008

3 Alex Preston, op. cit.

4 Alex Preston, op. cit.

5 Amartya Sen, quoted in Eleftherotypia newspaper, Friday, June 24, 2011

6 Alain Touraine, quoted in Le Monde, Sunday 5 – Monday 6 September, 2010

Lydia Dambassina: Party's over – Starts over

The work consists of photos accompanied by brief texts: the images reside in the boundary separating “normal” and “paradox”. The texts isolate what we might have passed by unwillingly and indifferently. However, neither the image serves as an illustration of the text, nor is the text a caption of the image. Something new is born, to test our fears and agonies, to warn and also protect us, to make us aware that the security of privacy is an illusion and that, in the end, everything -feelings, expectations and secrets- will one day come to light. They will be tested in the public sphere of exchanges and communication, by the violence of the crisis, destined to be wounded.

Her work is impressively disciplined and coherent, while Lydia Dambassina, discretely and through the use of quotations, will record the incident of the wounding. These textual and visual fragments compose narrations which confess the lyrical quality of the unresolved effort, the ethics of the impasse. The wounds are numerous and even angels break their wings; Pina Bausch is an angel.

Lydia Dambassina's origins are rooted in conceptual art. Her initial idea leads her to contemplate and create a series of images with a literary disposition, where words produce narrative tensions and the alternation of image dictates the sequence of narration. This is however a conceptual art, where the powerful idea co-exists with impeccable technique, which is testified by the flawless professional studio photo shoot. There is a mutual relationship linking the aesthetic aspect of her work and the cognitive value, while the element of beauty is at the same time present and inaccessible. Despite the feelings of awe it inspires, it remains beautiful – in fact it occasionally becomes magically beautiful.

We have read newspapers and isolated phrases and extracts which unexpectedly had a different, personal meaning to us. We have also seen images and observed and magnified details, because they spontaneously reminded us of something else. Here, however, the image is created and along with the excavated text it forms a coherent body which is addressed to all and each and every one of us, to remind us what we are going through today – to highlight what the really important news is. Current events are not dealt neither with the conventional lightness of the media nor with the superficial view that the morrow can easily change the flow of ephemeral events or weaken our memory. Current events acquire qualities of ontological philosophy and showcase existential questions.

Is it about the “party in the time of plague” and the voices from the festive table joining the ones of the memorial ceremony?

Or is it “The Masque of the Red Death”, with Prospero and the thousand nobles making a futile attempt to stave off death?

Lydia Dambassina knows that the classics of literature have already dealt with the story of such a value-devouring feast. She does not attempt to rewrite it, nor does she consume herself in teachings and allegories. Besides, the ambiguous phrase “(Party) Starts over”, which encircles the narration, anticipates the future, revises the meaning of “the party”, which empties, darkens and in the end eradicates the table, is rather a call addressed to us, asking us to think on novel structures of solidarity and co-existence, instead of being caught up in a vicious circle.

Maria Tsantsanoglou
art historian
curator of the State Museum
of Contemporary Art