

Press release

CONFINEMENTS

Visual Exhibition, Performances, Public Program

Editor: ***Dimitris Trikas***
Venue: ***Dromokaiteio P.H.A.***
Buildings: ***Dafsio, Printing Office, Agios Isidoros.***
Address: ***Iera Odos 343, Chaidari.***
Organization: ***AMKE Rizes Politismou***
Opening: ***11/11/2022***
(16.00-21.00 / Greetings 19.00,
performance by Filippos Tsitsopoulos 20.00)
Duration: ***11/11/22 until 12/18/22***
Days of operation: ***Thursday, Friday, Saturday, Sunday***
Opening hours 15.00-20.00

Participating Artists:

Dimitris Antonitsis, Chloe Akrihakis, Dimitris Alithinos, Katerina Apostolidou, Ileana Arnautou, Kostis Velonis, Babis Venetopoulos, Antonis Volanakis, Poka Yo + LAB12, Vangelis Gokas, Thomas Diotis, Markos Evloghimenos, Mary Zygouri, Captain, Nikomachi Karakostanoglou, Haris Kontosfiris, Nikos Koliopoulos, Kalliopi Lemou, Maria Loizidou, Maria Louizou, Natalia Manda, Maro Michalakakou, Vassilis Bakalis, Mania Benisi, Vally Nomidou, Angelos Papadimitriou, Anna Papaeti, Ilias Papailiakis, Nina Papakonstantinou, Nikos Panagiotopoulos, Artemis Potamianou, Panos Prophetis, Pinelopi Petsini, Redoumis Dimitris, Marios Spiliopoulos, George Tserionis, Eleni Tzirtzilaki, Kostas Tsolis, Sokratis Fatouros, Alexis Fidetzis, Dimitris Chalatsis, Despina Charitonidis, Kostas Christopoulos, Dionysis Christofilogiannis.

Performances

Philippos Vassiliou, Stathis Grapsas/ Alexandros Voutsinas, Yannis Mitrou, Savvas Stroumpos/ Elli Ingliz/ Anna Marka-Bonichel, Philippos Tsitsopoulos.

Power in modernity is gradually but steadily shifting its dominance from repression to universal preventive control. Foucault was right! The game of politics is played on our bodies. Politics becomes biopolitics.

Every form of power "desires" a part of us, seeks to define our habits, to control our postures and movements, how our body should function as a desiring mechanism and what our sexual identity should be, what we do with our reproduction, with our fetuses, with our children, when and how we die, how and to what extent we are "allowed" to grieve our losses, how to use medication to manage our emotions, and how to manage our mental well-being or intolerance. Even man's relationship with microbes, beyond the typically unquestioned medical part, actually turns into biopolitics.

The dystopian experience of global quarantine at the mercy of covid 19 has come to confirm the entry into the post-human era, firstly of confinement and absolute control (where we already are) and, secondly, of the "necessity" of integration into the world of the internet and artificial intelligence.

In this sense, incarcerations in our time are multiple and unfold in various ways, sometimes visibly, sometimes imperceptibly. Structures, mechanisms and places of recreation, education, discipline, adaptation, reception, healing, deterrence, punishment and exclusion make up the respective social palimpsest with schools, barracks, concentration camps, asylums, prisons, hospitals, workplaces, sports and entertainment. That is, they form Cities and define Behaviors. If the function of the prevention-surveillance-punishment scheme is served in modernity by the Panopticon, the visible surveillance building of confinement, in the post-modernity we now live in, satellites and search engines are enough to turn the entire Earth into a place of prevention-surveillance - punishment.

The Look or Which Look?

The (contemporary) art judges, confronts, even exercises polemics in abstract power and its specific mechanisms, in dominant institutions, in economic systems, in ideological barriers and above all in dominant stereotypes - and it does so systematically. It causes friction and rifts in the public discourse about the public space, its independence from the market or even its distinct nature, about the private and the possibility

of entrenching it behind the veil of human rights. What is certain is that today's art actively participates in the public debate on all the conflicting issues of the time: the politics of genders, the politics of memory, the politics of identities, the politics of human flows and the politics of their surveillance, control and repression.

In relation to this parameter, at least two logics collide in the public debate about the quality and character, the targeting and ultimately the politics of art's gaze on all kinds of marginalized, excluded, non-normative.

The example of **Documenta 14** that cast its gaze on the Athens of the crisis "to learn" from it and the criticisms of crypto-colonial policy it had provoked has not yet been forgotten. Similar discussions and criticisms are formulated when contemporary art colonizes with its body and gaze spaces of exclusion such as prisons and spaces of incarceration such as mental hospitals. There is always the question of use, manner, aim and purpose. The dilemma of using the particular space as a shell "nice" and suitable for the fascination of the viewer's gaze or as a field of conflict and unrest, which aims to break the social contract and deconstruct the assimilative power of the dominant discourse of the Economy, will enter always with tension.

The Spaces of " Confinements"

Suitable spaces for hosting and conducting the project were requested from the ***Dromokaiteio Hospital***, on Iera Odos, on the road to Elefsina - and were granted for this purpose by decision of the Board of Directors of the Institution : ***Agios Isidoros***, the old ***Printing Office*** and the ***Daftsio***. They are three buildings of historical and symbolic importance. Both have been abandoned for decades and are now being opened for the "Inclusions" project, while the old printing house is the only one that has been renovated and is used as a museum, with the machines of the old printing house and the digits that exist in its place.

The wing of ***Agios Isidoros*** is a long rectangular building of two floors, from 1892, where the "anxious" and rather tired patients were confined, with small cells, with skylights and bars, on either side of a narrow corridor, with a restaurant area, where those of the patients who were judged competent and functional ate, which is located on the ground

floor and communicates with a small, narrow, almost suffocating, courtyard fenced with a high wall.

Daftsio is a building from 1932: large, high-ceilinged, eclectic style, with spacious rooms and windows with bars that slide and open according to the occasion and time. It has its own courtyard which, however, reached up to the outer wall-enclosure of the hospital and where the wealthiest patients were treated, whose families could pay the high hospital fees required for this ward. It is even said that the most advanced treatment methods were applied to the patients of Daftsio, with the use of psychoanalysis, music (there was also a piano in the room) and art.

The three buildings form an obtuse triangle between them with the Printing Office at the top and the two buildings at the two corners of the base, facilitating a route from Daftsio to the Printing Office and finally to Agios Isidoros. The starting point and point of reference for the idea and implementation of the "Inclusions" project was for us the rich and extremely important audio file that resulted from the interviews and oral testimonies collected by Maria Fafaliou from inmates/patients of Dromokaiteio, doctors of the hospital, nursing staff, relatives of patients and others involved, in the context of her research work. This archive was the material for her book "Iera Odos 343. Testimonies from Dromokaiteio", (Alexandria Publications).

We are interested in the archive of testimonies but also in highlighting the history and importance of P.H.A. Dromokaiteio as the first psychiatric hospital in Greece, built from the beginning for this purpose and based on the French standards which were then considered the newest in the area, since, as we said, the French enlightenment, apart from the other good things, was also the father of asylums. Of course, we are also interested in the study and recording of contemporary art's reflection on the issues of various confinements, real and symbolic, that strongly permeate individualized life as well as the social reality of our time. Finally, we are interested in exploring concepts that function as opposing dipoles such as illness/health, realities/imaginary landscapes, truth/false, inside/outside, confinement/freedom.

The forty-eight artists of the project participate with works that are dialectic, collide and, in any case, respond to the space and the semantic axis of the exhibition, works from the entire spectrum of the visual and

not only the vocabulary of contemporary art: sculptures and installations, videos, sound constructions, painting, photography and performative actions.

In parallel with the visual part, 5 Seminars are organized with the participation of approximately seventy academics, researchers and writers who investigate the above issues through the scientific fields that we consider critical for the content and thematics of the project, such as those of psychoanalysis, philosophy, history, literature and political theory.

PUBLIC PROGRAM

Amphitheatre/Dromkaitio

15.00-20.00

Seminar 1st - 13/11/22

Confinements and History

Coordinator: Giorgos Kokkinos

Professor of History, University of the Aegean

Seminar 2nd – 20/11/22

Philosophy and Confinements

Coordinator: G. Arabatzis

Professor of Philosophy EKPA

Seminar 3rd – 27/11/22

Political Theory/Psychoanalysis

Coordinator Yiannis Stavrakakis

Professor of Political Theory, AUTH

Seminar 4th-04/12/22

Imprisonment and artistic life in Greece: from the digital to the post-digital era.

Coordinator: Dr. Kostis Staphylakis

Seminar 5th - 11/12/22

Literature and Incarcerations:

Coordinator : F. Vlastos

Author

Analytically:

**Public Program
Dromokaiteio / Amphitheater
15.00-20.00**

Seminar 1st - 13/11/2022

Confinements and History

Coordinator: Giorgos Kokkinos

(Professor of Teaching History, University of the Aegean)

A

George Kokkinos, From the medicalization of society and politics to the dominance of the biomedical paradigm

Vassilis Boyatzis, Aspects of concentration camp in the 20th century: voices from/about the crematoria, the gulag, Makronisos

Ioanna Antoniadou, Zeta Papandreou, Lena Stefanou, Eptapyrgio, Byzantine fortress and place of confinement. The meanings of the monument in Public History

Thanasis Lagios, From Hugo to Foucault: when an asylum opens, does it close a prison?

B

Vasia Lekka, Confinement and forms of normalization of the mentally ill body in Western societies

Vangelis Karamanolakis, Philanthropy and psychiatry: The example of the Dromokaite Asylum

Despo Kritsotakis, Dromokaiteio and its patients (1900-1920)

Dimitra Tzanaki, Dromokaiteio and Moral Paranoia: Or else conversing with the patriarchal, biomedical discourse of mental eugenics in (late) modernity

C

Marianna Karamanou, Leprosy and leprosy centers in Greece: from yesterday to today

Spyros Michaleas, Syphilis and confinement in Greece during the interwar period **Irini Avramopoulou**, The brutal story of a smell: from the Psychiatry to the refugee camp of Leros

Christos Kouroutzas, Borders, securitization and governance through risk in the refugee-immigrant issue

Maria Fafaliou, Testimonies from Dromokaiteio. Iera Odos 343

Seminar 2nd – 20/11/22
Philosophy and Confinements

Coordinator : G. Arabatzis
(professor of Philosophy EKPA)

A 15.30 - 17.00

George Arambatzis, Confinement and Totality

Erinakis Nikos, Confinement and autonomy between material reality and digital hyper-reality

Giorgos Sangriotis, Socialization as confinement. For the concept of managed society in the work of Th. W. Adorno

Gerasimos Stamatelos, The Ambiguous Semiotics of Asylum: Refuge and/or Condemnation

B 17.15- 18.45

Kavvathas Dionysios, The Wall of Language. Nietzsche-Wittgenstein-Lacan

Bitsoris Vangelis, Jacques Derrida: incarceration and exclusion of the "undocumented"

Prelorentzos Ioannis, The critical approach of some of Foucault's views on prison and prisoners by Alain Guyard, professor of philosophy in penitentiaries

Stylianou Aris, Madness and modern philosophy: from Descartes to Derrida

C 19.30 - 21.00

Kontos Pavlos, Hope in the cycle of incarceration

Giorgos Xiropaidis, Illness towards death and confinement to the self. Rereading Tolstoy's The Death of Ivan Ilyich

Steiris Giorgos, Imprisonment in Eutopia

Faraklas Giorgos, Free prisoners

Parousis Michael, Blockades, Blockades, Blockades, as a leverage of authoritative power

Seminar 3rd – 27/11/22

Political Theory/Psychoanalysis

Coordinator Yannis Stavrakakis

(Professor of Political Theory, AUTH)

In the context of the artistic and scientific activities that will take place at P.H.A. Walking around the broader problematic of incarceration, this conference will attempt to highlight the juridical-political and psycho-social components of incarceration as a social/political practice, but also as a symbolic and imaginative demarcation that has an important role both in the wider institutional function and in the construction of identities (collective and subjective). How does incarceration – both as a tangible practice and as a regulatory grid – function in controlling and disciplining social life? Which models of valuing the functioning of power and sovereignty manage to capture more adequately the varying intensities and fluctuations of the phenomenon? How are these changes reflected in the challenges of contemporary socio-political reality? Finally, how do they reshape the conditions of constitution and reproduction of subjective life in the 21st century?

Political challenges

Vicky Iacovou, Gladys Swain and Marcel Gauchet: Another Story of Madness in Modernity

Andreas Takis, Elephant in the cell: Does prison really make sense?

Nikos Kourachanis, Covid-19: Another link in the chain of multiple exclusions

Gerasimos Kouzelis, Incarceration in the age of control

Psycho-social dimensions

Dimitris Ploumpidis, Imprisonment, involuntary hospitalizations, judicial interdiction / judicial support: Parallel lives

Nikos Sideris, From the "invisible enemy" to Covid-19: the pandemic as an event and reason

Dimitra Vassiliadou, Major and Minor Languages of Psychiatric Disorder: Doctors and Melancholy Patients in Dromokaiteio, 1900-1940

Kostas Gotsinas, Let's break the chains!: in search of de-dependence from substances during the Greek interwar period.

Hellenic Society for the Study of Crime and Social Control: Criminological considerations of incarceration

Sofia Vidali, It's not just prison: from concentration camps to migrant and refugee camps

Olga Themeli, Prisons as modern mental institutions

Yannis Petsas, The impact of incarceration on young prisoners

Nikos Koulouris, What do we mean when we say lifelong? Hate crimes and the right to hope

Seminar 4th 04/12/22

Coordinator dr. Kostis Staphylakis

Imprisonment and artistic life in Greece: from the digital to the post-digital era.

The Covid-19 pandemic crisis was the culmination of a ten-year social crisis in which social relations, daily roles and identities, forms of communication were tested, overturned, redesigned. The recent "cycles of incarceration", the experiences of quarantine, self-restriction and the "new normal" were but a final touch in a life marked by precariousness, transcendence, self-limitation, upheavals. The crisis of 2010 went hand in hand with the massive prevalence of new online platforms, the spread of digital social networks, the supremacy of the "online self". The different generations that experienced this strange mix of social deceleration and digital acceleration did not have the luxury of a "breather". Since the end of 2019, the visual field has been oscillating between frustration and invention, individual isolation and the rapid digitization of artistic practice. How did the artistic subjects experience this process? What are the signs of the changes that have occurred? What did the identification of the domestic and the workplace mean for the creative process? How did they participate in online culture? What does "enclosure" mean in an age when art creates complex environments of immersion and organization of human interfaces?

A

**Escape, flight, concealment: echoes of confinement,
from the analogue to the digital age.**

Haris Kontosfyris, Nikos Daskalothanasis (ASKT), Marlen Mouliou (EKPA), Kostas Christopoulos (ASKT), Dimitris Aletheinos.

Coordination: Dimitris Trikas

The autonomy of the modern artistic subject always comes at a price: isolation, loneliness, despair, madness are forms of a "temperamental" attitude, an artistic biography that is often written with the participation of the artist. How did the artistic subjects who experienced the rise of the society of mass digital media and the internet experience the confinement of the quarantine? What memories of the 20th century survive in the new? What are the effects of incarceration on tertiary art education and on the teacher/student relationship?

B

"Other" spaces, navigations, economies of care in the shadow of the new normality.

Fay Tzanetoulakou, Elpida Rikou, Mary Zygouri, Sozita Gouduna, Dafni Dragona, Leonidas Papalampropoulos, Yannis Mitrou.

Coordination: Fay Tzanetoulakou

The emergence of the "new normality" requires the invention of new terms of collective functioning and social coexistence. The Greece of the financial crisis was a hotbed of initiatives that experimented with participatory production, on a smaller or larger scale. In the "new normal", the mass glorification of "collective survival" coexists with the technological invasion of the private by artificial intelligence and intensified data mining. How did the pandemic crisis affect the sociality of artistic, research, curatorial work? How was the transition from "cancel/hold" to mass planning and implementation experienced? What were the dominant models/patterns and what were their exclusions?

C

Millennial introversion and publicity: Greece in the post-internet era.

Katerina Goutziouli, Vassilis Bakalis, Fotini Vergidou, Maria Louizou, Poka-Yo and students of the 12 Painting and Expanded Media Workshop of ASKT.

Coordination: Kostis Staphylakis The post-internet era (2008-) "locks" us into a new relationship economy as it disrupts the cycles of social, work and personal contacts. Continuous networking, with its cyclical nature, forces us to discover new protocols of communication, collaboration and professional functioning. Was quarantine confinement an acceleration of Web 3.0? What is the image of the "from-below" activism and collaboration of the artistic generation that built its practice during the decade of the Greek crisis? What is the image of artist-run spaces after the quarantine and which model of artistic publicity expresses Gen Z?

Seminar 5th - 11/12/22
Literature and incarcerations
Coordinator F. Vlastos (Author)

Dimitris Papanikolaou, Confinement, biopolitical realism, and heterotopia

Christina Dounia, Petros Pikros and the prisons of the interwar period: From journalistic research to "military" literature

Giorgos Aristinos, Self-confinement and deconstruction. The case of Giorgos Maniatis **Simeon Stamboulou**, Paul Celan at the psychiatric clinic of Saint Anne (Paris) and the frenetic composition of the cycle *Immersion In The Night*

Katerina Matsa, Giorgis Zarkos at the Public Psychiatry of Athens

Ioannis Papadopoulos, Reflections of Confinement

Heraklis Pekiariadis, Carl Schmitt, Robert Walser and the Literature of Extinction **Christina Oikonomidou**, The Enclosed Body

Yiannis Grammatopoulos, The G.M. Vizyinos in Dromokaiteio (1892-1896)

Fotis Vlastos, Literature and the Market Circle Vivian Stergiou, Inclusions in Literature and the experience of 2021 as a "creative opportunity"

Neni Panourgia, Inclusion/Exclusion: Monitored

Stathis Gourgouris, The freedom of Kafka's absurdity

Dimitris Angelis, The literature of incarceration through exemplary cases of heroes **Vlasis Skolidis**, The autobiographical confinement of Kostas Takhtsis

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