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La Biennale di Venezia

59. Esposizione
Internazionale
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Partecipazioni Nazionali

Pavilion of Greece

at the 59th International Art Exhibition

La Biennale di Venezia

Oedipus in Search of Colonus

Loukia Alavanou

Curated by Heinz Peter Schwerfel

April 23—November 27, 2022

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Press Release

FROM ANTIQUITY TO UTOPIA— A JOURNEY THROUGH TIME

“I was visiting an off-the-map area to the west of Athens, when I got lost and found myself in the Romani ghetto, which is one of the toughest places in Greece. This Romani community moved here in the 1980s from Thebes, just like Oedipus, who was also from Thebes. There is actually an assumption that the path Oedipus took on his way from Thebes to Colonus passed through this precise location, *Nea Zoi*—which interestingly enough means ‘*New Life*’.”

Loukia Alavanou

At the Greek Pavilion artist and filmmaker Loukia Alavanou invites her audience on a journey through time that unfolds along the themes of aging and dying, human dignity and universal freedom, artistic vision and the present social reality. The core of her installation *Oedipus in Search of Colonus* is a 15-minute film shot with virtual reality, which transposes an almost 2,500-year-old drama by the famous playwright Sophocles into the present and even looks to the future. Alavanou, whose previous works often employed filmic collage, now tells a linear narrative for the first time, using a bold combination of documentary, fiction, drone flights, slapstick, pop-inspired video clips, crude farce and a complex VR 360-degree technology.



The past:

Borrowed from Sophocles' final dramatic work, *Oedipus at Colonus*, an invisible chorus tells the story of Oedipus, infamous for horrible deeds ranging from patricide to incest, who is banned from his city Thebes. Old and blind and aided by his daughter—and sister—Antigone, Oedipus happens to come to Colonus, a holy site dedicated to the Furies. This forbidden place is where he chooses to die. For the first time, he goes against the will of the gods, who until then had dictated his ill-fated life. Finally, he wishes to choose his own destiny.

The present:

Alavanou filmed her version of Sophocles' drama in the shanty settlement Nea Zoi in Aspropyrgos, located to the west of Athens, an area close to what was once Colonus, and where today a large community of Roma live. All the roles in the drama are played by the Roma with conscious exaggeration and obvious enjoyment—including the apparent farce of being able to die and be buried in freedom. The Roma of Nea Zoi thereby mimic their own fates, from armed disputes among each another to the struggle against the Greek authorities, who do not allow them to be buried close to a place where they have managed to put down roots.

The future:

In Venice, Alavanou constructs an imaginary carousel that is typical of her work. Taking a detour through antiquity, she steers towards present conflicts and futuristic technologies, coupling the ancient drama of Sophocles with the utopian visions of Greek architect Takis Zenetos (1926—1977). In his futuristic sketches Zenetos designed a networked world. With his architectonic shelters resembling nests or capsules he dreamed of an omnipresent wiring, copper or glass fibers, serving as an adult umbilical cord; he desired to create vital architecture fostering connections between people.

The 42-year-old Greek artist **Loukia Alavanou** is known for her collage-like videos. She studied art in London, Brussels and Ghent and was awarded the prestigious Greek DESTE Prize for her films, which are infused with political, feminist, and psychoanalytical elements. Curator of the exhibition is Heinz Peter Schwerfel, a German specialist in the art of the moving image, who is based in Cologne and Paris. This marks the first time that a German curator is responsible for the Greek Pavilion.

On a formal level, *Oedipus in Search of Colonus* also tries to connect people through architecture, while playing on the theme of isolation, which is necessary for the viewing of the VR film. Within the Greek Pavilion, Alavanou constructs four hemispherical domes of different sizes in accordance with a design by the Athens avant-garde architecture office AREA and the designer Dimitris Korres. These domes consist of an aluminum framework that is spanned with sound-absorbent material on the inside. Their form plays on the antique Pantheon and also on the geodesic domes of the visionary American architect Buckminster Fuller, thus drawing a conceptual arc that extends from antiquity to the futuristic realm of Takis Zenetos. The 15 seats for the public are also inspired by Zenetos, resulting in a unique hybrid between a television armchair and desk chair. Specifically constructed by Dimitri Korres, who is not only designer but also an inventive engineer, these seats guarantee a maximal freedom of movement for viewers, enabling them not only to see but also experience the 360-degree range of the VR film. The viewing experience is thus not only virtual but also physical, taking place in a space defined by the dome architecture. Another element is a sophisticated ambisonics sound design, consisting mainly of a soundscape recorded in the Romani community. The space also features beams of light which punctuate semi-darkness of the pavilion, underscoring the dramatic atmosphere in which members of the public are guided to their individual seats by staff.



The notion of communication and mutual understanding is something that Alavanou consciously and casually introduces in relation to the theatrical world of Sophocles, which even two thousand years ago thematically revolved around the understanding and tolerance of the nearby inhabitants of a sacred site such as Colonus. In recent years Alavanou's work has been accompanied by an increasingly political view of social problems. With an obvious affinity for farce and pop culture, the artist brutally probes the wounds of contemporary neoliberal societies—not just those of Greece—which mistrust anything foreign and violently try to exclude it. Sometimes her works are full of humor, as in *The Hunter* (2013/14), which deals with the theme of gold and a national Greek mine sold to private investors under questionable conditions. The work consists of her own footage from the Greek gold mine in combination with found footage from movies, including a segment in which elegant and distinguished gentlemen, all dubbed by Alavanou herself, debate about higher taxes for the rich.

Sometimes her works are more violent, like in *Ducktator* (2012), when an elegant elderly woman seems to present a news segment excerpted from a Greek channel that dates from the years of the dictatorship in the 1970s. However, the woman's mouth does not sync with the sound. As we discover from the accompanying text, this is in fact Alavanou's grandmother, who has Alzheimers and who is rattling on about her own memories from the period. She then hoarsely sings a song, and suddenly she is shown wearing a grimacing mask, of the kind that also appear in the film of the Sophocles drama.

Describing her reasons to combine amateur acting and the demanding VR 360-degree technology in her newest work Alavanou says:

“I am very interested in the theatricality of the medium. If I'm not mistaken, it was Antonin Artaud who introduced the term ‘virtual reality’ in relation to his theater of cruelty. And I think there are many aspects of that kind of cruelty in the way I work.”

The exhibition is organized with the support of the Greek Ministry of Culture and Sports. *“On the Way to Colonus”* was powered by *Onassis Culture* and the first edition of the film is part of the *Onassis Collection*.

GREEK PRESS CONTACT

Despina Mouzaki

breakingwaveproductions@gmail.com

T: +30 6944509990

INTERNATIONAL PRESS CONTACT

ARTPRESS – Ute Weingarten

Danziger Str. 2, 10435 Berlin

+49 (0)30 48 49 63 50

www.artpress-uteweingarten.de

Instagram | Facebook | Youtube | Blog

Download: press material

Alexandra Saheb

saheb.artpress@uteweingarten.de

M: +49 172 151 3170

Ute Weingarten

weingarten.artpress@uteweingarten.de

M: +49 175 222 1561



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VR360, LOUKIA ALAVANOU, 2021

PRODUCED BY VRS, THE FIRST EDITION OF "ON THE
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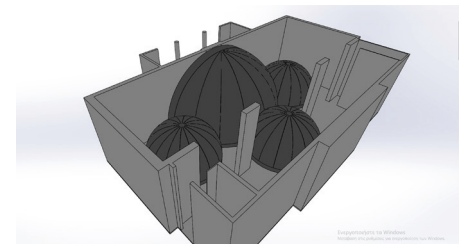
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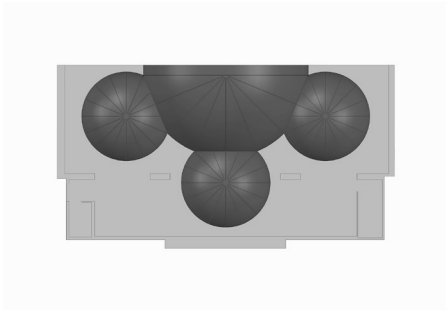
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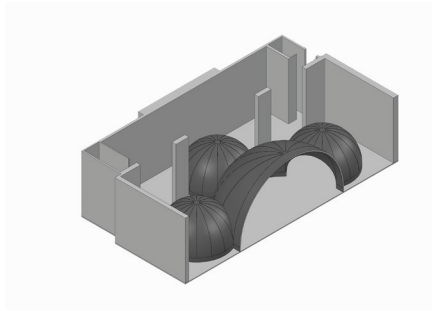
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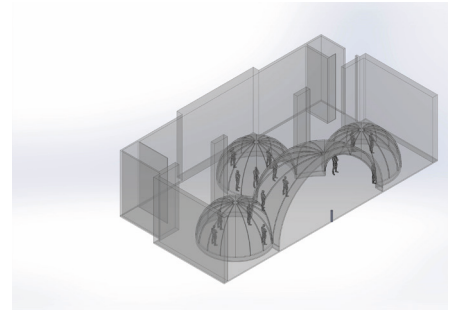
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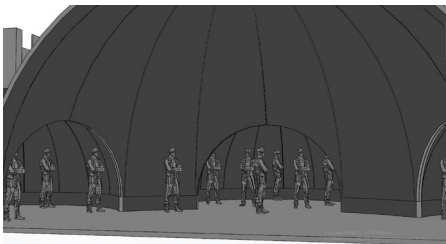
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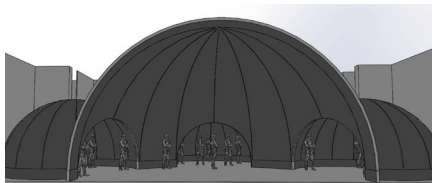
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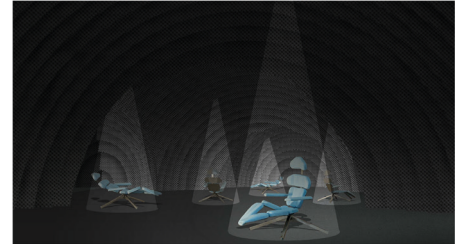
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PHOTO-MONTAGE BASED ON DIMITRIS KORRES' MODEL OF THE 'POSTURE CHAIR FOR VR VIEWING', EXHIBITED AT THE GREEK PAVILION, 2022



20. TAKIS ZENETOS' POSTURE CHAIR
PHOTO-MONTAGE BASED ON DIMITRIS KORRES' MODEL OF THE 'POSTURE CHAIR FOR VR VIEWING', EXHIBITED AT THE GREEK PAVILION, 2022



21. DIMITRIS KORRES' MODEL, OF THE 'POSTURE CHAIR FOR VR VIEWING' EXHIBITED AT THE GREEK PAVILION, 2022



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Interview with Loukia Alavanou

Excerpts from the catalogue interview with Loukia Alavanou

Darian Leader: *I think you've called it a kind of "toxic wasteland" where many of the Romani people of Western Athens currently live. How did you propose to the inhabitants to work with you on the film? Nearly all the cast of the film is made up of families from Nea Zoi.*

Loukia Alavanou: Not nearly all, actually all the cast is from that community. It took me a long time to get accepted to start with. I experienced different parts of the community, in certain areas. It was impossible to film; there was a lot of bullying and exploitation from the leaders towards the other community members. And I had to kind of narrow it down to a smaller part of the community, the friendliest one, which has a female leader who was very welcoming. It was a kind of matriarchal society. The whole cast is actually an extended family; most actors have the same surname, which is also interesting given the story! The way we proceeded was that we did a lot of role-playing games beforehand. I would tell the participants that the camera is a cop, an outsider, a Greek coming from the outside, then we would surround the camera and interact with it, playing the Chorus somehow. We played a lot of these games, and there was a sort of organic process of doing the casting as we did this.

DL: *So it wasn't just you, the director, who was the outsider, but it was the camera itself that was a foreign body.*

LA: Yes, it was mainly the camera that was the foreign body. And since the VR camera is 360°, this creates a kind of presence: There is no "in front of the camera" and "behind the camera." It's like the nearly circular, all-encompassing setting of an ancient Greek theater. When we role-played, I was part of their group and the camera was the outsider. This reminded me a bit of these traveling troupes we had in Greece up to the 1950s: these "bouloukia," as they were called, would tour around various Greek villages, and Oedipus at Colonus was one of the staples in their repertoire. They would stage it often, using props they found on-site, in a kind of impromptu, spontaneous manner. And I thought that, perhaps, one of the reasons they played it a lot in those villages, rather than on big stages, was because this sort of staging reflects the story of the outsider coming in.



DL: *Can you say something about that choice to open the film?*

LA: I wanted the first scene to be a very strong opening and a very subjective scene. So, I wanted the viewer — who is “blind” in a sense, with the VR headset over his or her eyes — to have the point of view of Oedipus, to be Oedipus, before the story starts. Besides the fact that birds exist in many of my works, as you have noticed and mentioned many times, they relate in so many ways to the story: they are often mentioned by Antigone, e.g., “nightingales” — where I just imagine this land full of nightingales — but there is also a horrific side to these birds I use. Let’s not forget that Colonus was the land of the Erinyes, the bird-like Furies. Also, for me, these birds impersonate rulers, fascism, extremism, the ruler of Thebes, Creon, but also a side of Oedipus himself. They also relate to miasma somehow, especially through the pieces of meat that feature in that first scene.

DL: *It is a disturbing opening sequence. As you say, because in that virtual world we don’t really have a choice of what we can see and what we cannot see, we are essentially being led, as Oedipus was led by his daughter in the narrative. Can you say something about what made you choose VR as your medium for this work?*

LA: First of all, I am very interested in the theatricality of the medium. If I’m not mistaken, it was Antonin Artaud who introduced the term “virtual reality” in relation to his theater of cruelty. And I think there are many aspects of that kind of cruelty in the way I work. VR is an ideal space to kind of free-associate — I always use montage as free association in my work. And the fact that you put the viewer in such an isolated, but at the same time common space, - in Venice it will be in a space that is like a VR cinema — that tension is extremely interesting to me. I’ve made a kind of conscious choice, because there is also something nostalgic in using this medium. Although the narrator may use the plural “we”, there is another level to it, one of loneliness, of isolated subjectivity.



Catalogue excerpt

Excerpt of the catalogue text by Curator Heinz Peter Schwerfel

Born just a few years after the end of the US-supported military dictatorship in Greece and having grown up in an environment steeped in the militant opposition of a young democracy, Loukia Alavanou left her home and spent 15 years abroad, studying at the London Royal College of Art, doing her post-graduate work at HISK in Ghent, and traveling with fellowships and residencies. Since the very beginning she has been an outsider in contemporary art, without the backing of a strong gallery and with an unwieldy oeuvre that is void of commercial charm.

Coupling the ancient drama of Sophocles with the utopian vision of Greek architect Takis Zenetos is a stroke of genius. Zenetos committed suicide in 1977, and only a few of his buildings remain, one of which is the only partially preserved Fix Brewery in Athens, today the home of the National Museum of Contemporary Art (EMST). Zenetos, who trained in Paris, was fundamentally concerned about the relationships among occupants or users, collective internal or external spaces, transparency, lines of sight, and spatial exchange. In his futuristic sketches his ideas went further, designing a networked world. For his architectural sheltering nests, or capsules, he dreamed of omnipresent wiring, copper or glass fibres, serving as an adult umbilical cord. Zenetos was interested in creating vital architecture that fostered connections between people.

This utopian notion of exchange and mutual understanding is something that Loukia Alavanou consciously and casually introduces in relation to the theatrical world of Sophocles, which as early as more than two thousand years ago revolved thematically around the understanding and tolerance of inhabitants surrounding a sacred site such as Colonus. With an obvious affinity for farce and pop culture, Alavanou brutally sticks her finger in the wound of contemporary neoliberal societies—not just of Greece—who mistrust anything foreign and violently try to exclude it. At the same time, she distances herself from elements of contemporary art that have hardly any familiarity with marginalized groups such as the Roma, but then are happy to celebrate their willing embrace of minorities for an audience.



Takis Zenetos' Posture Chair

Excerpt of the catalogue text by Yorgos Tzirtzilakis

In 1967, the Greek architect Takis Zenetos designed the 'Multi-Purpose Furniture' ('Posture Chair'), which formed the core of his visionary *Electronic Urbanism* of the future. This modular furniture reflects 'certain assumptions for the year 2000', including: (a) the replacement of furniture and traditional appliances by new technologies, such that 'instead of writing, we shall be dictating to microphones' and 'instead of reading, we shall be listening to whatever subject interest us by tuning to a central information service'; and (b) that 'humans, both during working hours and in their free time (i.e., a large part of their day) will be either sitting or lying down'. For these reasons, Zenetos defines this 'orthopaedic' chair as 'a second body-prop, complemented with all the technological capabilities to extend the means of action of the human of 2000 (tele-contacts, tele-work, tele-controls, etc.)'. Its two successive construction stages are differentiated as follows: 'The mechanical adjustment of the various parts of the chair and its posture is motorised, operated by control keys'. In its advanced version, 'it will be able to receive commands directly from the operator's brain, with the help of a hypersensitive electrical brainwave receiver. This is the heart of the man of the future.'

What, then, does this modular 'posture chair' signify, which already by its titular description heralds the loss of boundaries through the unifying holistic triptych 'work-rest-sleep'? First of all, the cancellation of the distinction between *human* and *machine*, *organism* and *mechanism*. And, in this sense, the future *machine-becoming* of the human body is established, which is not only an *imitation* or *representation* of the machine, but also a *metamorphosis*: a form of Otherness, a way of becoming Other.

But how does Zenetos imagine the 'individual' of *Electronic Urbanism*, this new subject that spends much of the day 'sitting or lying down' on his modular piece of furniture? Represents the body of electronic future nude—like Leonardo da Vinci's *Vitruvian Man*. It is difficult to determine the gender of this nude body. The body of electronic future, seated on the modular chair, seems to be neutral—'neither male nor female'. Bereft of discreet sexual organs, with a hairless (shaved) head and surrounded by mechanical and electronic components and buttons, the naked body is depicted as a genderless semi-reclining figure. This gender indeterminacy denotes the new corporeality of electronic normalisation, which Donna Haraway would epitomise, twenty years later, in the question: 'Why should our bodies end at the skin?'



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EXHIBITION CREDITS

Artist

Loukia Alavanou

Curator

Heinz Peter Schwerfel

Assistant Curator

Phaidonas Gialis

Research Advisor

Yorgos Tzirtzilakis

Associate Curator

Yannis Arvanitis

Production Advisor

Christina Pigaki

Executive Producer

Despina Mouzaki

Architectural Concept

AREA – Architecture Research Athens

Architectural and Installation Design

Korres Engineering

Sound Designer

Manolis Manousakis

Light Designer

Sakis Birbilis

Production Coordinators

Olga Hatzidaki, Alexandra Peristeraki

VR Supervisor

Michael Tebinka

Audio Engineer

Kostas Stylianou

Collaborator

Orestis Andreadakis

Accountant

Katerina Georgopoulou

Press & Communications

ARTPRESS – Ute Weingarten

Web Design

Phaidonas Gialis

Commissioner

National Gallery of Greece – Alexandros Soutsos Museum
(represented by Marina Lambraki-Plaka, Director of the National Gallery)

Accounting Department

Marina Makri, National Gallery

Communications Coordinator

Efie Agathonikou National Gallery

Coordinator

Lina Tsikouta, National Gallery

Special thanks to

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Graphic Design – Catalogue

Nowhere Studio:
Marinos Kolokotsas, George Tsavalos

Publisher

Doma

Catalogue Writers

Darian Leader, Heinz Peter Schwerfel,
Yorgos Tzirtzilakis

Head of Construction

Martin Tabaku

Pavilion Coordinator

Irini Sapka, National Gallery

Head of Construction

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FILM CREDITS

Actors:

Oedipus

Panagiotis Tsiriklos

Creon

Evangelos Tsiriklos

Messenger

Sakis

Narrator's Voice

Alexandros Mylonas

Antigone

Mary Louloudaki

Polynices

Elbrus Hysenaj

Stranger

Manolis Manousakis

Antigone's Voice

Rena Kyprioti

Theseus

Orfeas Vasilaris

Voices of Oedipus & Creon

Gregory Patrick Karr

Writer, Director

Loukia Alavanou

Production Manager

Nikitas Vasilakis

Legal Advisor

Christina Pigaki

360 Cinematographer

Yannis Kanakis

Associate Producer

Nicholas Alavanos

Teaser by

Phaidonas Gialis

360 Ambisonics Sound Design

Manolis Manousakis

Audio Production

FigureOfSound

Stitching

VRS and East City Films

Music/Lyrics

Elbrus Hysenaj

Programming/Ambisonics Mix

Kostas Stylianou

Post-production Supervisors

Filmiki Productions

Editing

Natalia Papadopoulou, Loukia Alavanou

1st Assistant Camera

Michalis Vrachliotis

Produced by

VRS Virtual Raw Synergy

Art Director

Em Kei

Voice-Over Editing

Eleni Kavouki

Powered by

Onassis Culture

Animation

Haris Laloussis, Em Kei

Colorist

Alexandros Kapidakis

Supported by

PCAI – Polygreen Culture and Art Initiative

Assistant Director

Natalia Papadopoulou

DIT

Stelios Moraitidis

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Matina Vavouli

360 Post-production

Haris Laloussis

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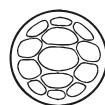
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