

CALENDAR

ON VIEW

November 7, 2025 – December 6, 2025
Wednesdays four to eight p.m., Saturdays two
to six p.m., and by appointment

George Tourkovasilis

Farewell to the World (a didactic prose-poem)
by George Tourkovasilis

*"The poet searches desperately to find their
pen..."*

*At some point you will have to bid farewell
to the world
to say the great Goodbye
But it depends on the disposition with which
you do it
From that, you shall be judged
Will you do it with complaints
and grievances?
Or with gratitude
for all that you lived,
for all that you suffered,
for all that you rejoiced in—
You, who didn't choose
to come into the world,
and to whom, by chance,
was given —
(reference to my old poem, given the
occasion!)*
— the gift of life.

*A gift you will never live again,
nor will anyone else
in the way you lived it.*

*So will you depart proud
and happy,
or with your head bowed,
full of tears, inconsolable?
For what you did,
for what you didn't do,
for what you can no longer do—
comparing yourself,
because you didn't resemble
this one or that one,
forgetting that your own mission
was yours alone and unique.*

*If you brought a child into the world—
you have fulfilled it.
If you created a work of art—
you have fulfilled it.
If you did both—
you have fulfilled it.
And if you did nothing, you simply lived—
you have fulfilled it.*

*You are the one, the only, the unrepeatable,
and when you leave, no one will take your
place.*

P.S.
*The door will close forever,
and when they remember you, speak of
you, write about you—
it will not be you.
It will not be for you.
They will be speaking of someone else.*

*Dedicated to the teacher of humankind,
Constantine Cavafy!*

— Sunday, August 16, 2020, 10:46, 11:04
a.m., and noon

CALENDAR brings together vintage silver gelatin prints, c-prints, and recent phone photographs, tracing a visual chronology from the early 1960s to the late 2000s. It chronicles the photographic life of Greek writer and artist George Tourkovasilis through discoveries made in the archive he left behind after his passing in 2021. A prolific image-maker, Tourkovasilis produced thousands of photographs throughout his life and moved fluidly between photographic media. *Calendar* offers a snapshot portrait of this continuum, introducing, among others and for the first time, his later digital works, which explore an aesthetic of abstraction, radical zooming, and experimental editing.

Known mostly for his documentary work capturing the rock and punk scenes of Athens, as well as the illegal motorcycle races of Keratsini during the post-dictatorship era, Tourkovasilis' adjacent practice—focused on intimate moments from daily life, portraits of lovers and friends, and appropriated images from magazines and television—remains less known. The particular selection of images that makes up *Calendar* has never been shown before, allowing for an open-ended and fragmentary introduction to a world that was largely kept private and unaccounted for.

The exhibition traces Tourkovasilis' instinctual gravitation toward scenes and figures whose significance or identity remains largely without context. What ultimately grounds the exhibition is the passage of time itself—and the parallel evolution of Tourkovasilis' engagement with different photographic media. The exhibition can be read as an improvised diary, or a disordered calendar, where timelines intersect but never fully resolve. Here, we see another facet of Tourkovasilis' practice, foregrounding conceptual strategies such as appropriation or abstraction—not as tactical self-positioning or as deliberate alignment with contemporaneous approaches by artists like Richard Prince or Sherrie Levine, but rather as isolated gestures that resonate in parallel, retrospectively echoing broader image-making strategies.

Known to a wider audience as the author and illustrator of *The Rock Diaries* (Odisseas, 1984), a landmark publication documenting Greece's underground music scene of the 1970s and 1980s, George Tourkovasilis (1944–2021) was also the personal photographer and longtime assistant of Yannis Tsarouchis. Tsarouchis hired him in 1969 in Paris to photograph models and scenes used for his paintings. A graduate of the Law School of Athens with an unfulfilled ambition to become a film director, Tourkovasilis left his postgraduate studies in 1968 and moved to Paris, where he settled for the next decade. Alongside his collaboration with Tsarouchis, he worked professionally as a portrait photographer, capturing Tsarouchis's models outside of studio sessions as well as Greek artists at the Cité Universitaire, including Silia Daskopoulou and Periklis Korovesis. Tourkovasilis returned to Greece in August 1976. In spring 1980, the Photographic Center of Athens presented his first solo exhibition, *Faces and Spaces*, which initiated a long collaboration with Giorgos Chronas and Odos Panos Publications, for whom he often wrote and contributed photographs. His partnership with Chronas on the book *Motorcycle Rites* (Odisseas, 1981) marked a pivotal moment in his career, culminating in a photographic portrait of motorcycle races among young riders in Keratsini.

Recent exhibitions include: *HER*, Radio Athènes (2025); *George Tourkovasilis at Paris Internationale with RECORDS* (2024); *Ah, This!*, Felix Gaudlitz, Vienna; *Stay Hungry*, Ermes Ermes, Rome (2023); *Ithaca*, Herald St, London (2023); *Spent*, Akwa Ibom, Athens; *Strange Switch*, Melas Martinos; *The Night, Sleep*, Radio Athènes (2022); and *Anti-Structure*, Deste, Athens (2021). A monograph designed by Julie Peeters, published by BILL, edited by Helena Papadopoulos, Julie Peeters, and Maya Tounta appeared in October 2025. Tourkovasilis' estate is represented by Akwa Ibom, Radio Athènes, and Melas Martinos.

First room to your left upon entering

George Tourkopoulos, Untitled (Pipes on the shoreline), n.d. (circa 1970s–1980s), vintage silver gelatin prints, 12.4 x 9 cm (left) & 11.8 x 9.5 cm (right)

George Tourkopoulos, Untitled (Mannequin), n.d. (circa 1980s), vintage silver gelatin print, 16.6 x 23 cm

George Tourkopoulos, Untitled, n.d. (circa 2000s), c-print, 10 x 15.1 cm

George Tourkopoulos, Untitled (Boy holding a roll of film), n.d. (circa 1980s), vintage silver gelatin print, 8.2 x 12.2 cm

George Tourkopoulos, Untitled, n.d. (circa 1960s–1970s), vintage silver gelatin print, 13.6 x 10.3 cm

George Tourkopoulos, Untitled, n.d. (circa 2000s), c-print, 10 x 15.1 cm

Office

George Tourkopoulos, Untitled (Magazine on easel), n.d. (circa 1970s), vintage silver gelatin print, 30.5 x 23.5 cm

George Tourkopoulos, Untitled (Magazine on easel), n.d. (circa 1970s), vintage silver gelatin print, 30.5 x 23.6 cm

George Tourkopoulos, Untitled (Selfie), n.d. (circa 1960s), vintage silver gelatin print, 30 x 19.6 cm

George Tourkopoulos, Untitled (Nude), n.d. (circa 1980s), vintage silver gelatin print, 24 x 17.8 cm

George Tourkopoulos, Untitled (Smoking and sweeping), n.d. (circa 19760s–1970s), vintage silver gelatin print, 14.3 x 23.6 cm

George Tourkopoulos, Untitled (Smoking and sweeping), n.d. (circa 19760s–1970s), vintage silver gelatin print, 10 x 15.4 cm

Shown on a Thomson monitor, a selection of scanned C-prints of analogue photographs of television screens taken over several decades by George Tourkopoulos

Corridor

George Tourkopoulos, Untitled (TV), n.d. (circa 1990s), c-print, 10.1 x 15.2 cm

Window Room

George Tourkopoulos, Untitled (boy in transit), n.d. (circa 1970s–1980s), c-print on Kodak paper, 8.9 x 12.5 cm

George Tourkopoulos, Untitled, n.d. (circa 1980s), Contact sheet, 26.7 x 23.5 cm

George Tourkopoulos, Untitled, n.d. (circa 1980s), Contact sheet, 25.9 x 24.7 cm

George Tourkopoulos, Untitled ("HE"), n.d. (circa 1970s), chromogenic print, 23 x 15.6 cm

George Tourkopoulos, Untitled (Army), n.d. (circa 1970s–1980s), vintage silver gelatin print, 23.7 x 17.7 cm

George Tourkopoulos, Untitled (Butchers), n.d. (circa 1970s–1980s), vintage silver gelatin print, 25 x 16.4 cm

George Tourkopoulos, Untitled (Boy at the metro station), n.d. (circa 2000s), c-print, 10.1 x 15.1 cm

George Tourkopoulos, Untitled (Cheek pressed to the ground), n.d. (circa 1970s–1980s), vintage silver gelatin print, 27.5 x 15.6 cm

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