

P R E S S R E L E A S E

G L O B A L V I S I O N: New Art from the 90's
Part III
Featuring new acquisitions from the Dakis Joannou Collection

24 November 1998 - 14 March 1999

DIMITRIOS GEORGES ANTONITSIS (Greece)
MATTHEW BARNEY (USA)
RINEKE DIJKSTRA (Netherlands)
ANNA GASKELL (USA)
MARIKO MORI (Japan)
PIPILOTTI RIST (Switzerland)
ALEXANDROS PSYCHOULIS (Greece)

VIDEO PROJECTION ROOM:

BILL VIOLA
The Passing, 1991 (54 min)

CURATOR: KATERINA GREGOS

The Deste Foundation, which inaugurated its new Centre for Contemporary Art last May, continues its exhibition programme with the third and final part of the exhibition ***Global Vision: New Art from the 90's*** (featuring new acquisitions from the Dakis Joannou Collection). The artists in the current exhibition continue to explore issues of identity, often through specific references to the body. Most of the works are lens based – videos and photographs – and demonstrate the multiple ways in which technology has permeated artistic practice, as well as the impact of the media on the cultural construction of identity. What the artists share is the use of a language which both acknowledges the influence of, and makes direct references to popular culture, and contemporary lifestyles; a language that stems from a particularly urban conscience which results in a cornucopia of visual and sensual experiences. Here New Age sensibilities, utopian futurism, fictional narrative, and sober pragmatism mix with science, cinema, literature, sub-culture, fashion, and consumer aesthetics.

Many of the works are shown for the first time in Greece such as Pipilotti Rist's psychedelic, kaleidoscopic video installation *Blauer Leibesbrief*, Rineke Dijkstra's *The Buzz Club/Liverpool and Mysteryworld/Zaandam*, filmed at rave clubs in the two cities, Mariko Mori's futuristic video & photographic 'constructions', recently exhibited at the Serpentine Gallery in London, Matthew Barney's visually enchanting film *Cremaster 1*, Dimitris Antonitsis' series of manipulated photographs which deal with issues of cultural stereotyping and role playing, Anna Gaskell's staged photographic tableaux inspired by Lewis Carroll's *Alice in Wonderland*, and Alexandros Psychoulis' *Black Box* – a personal, interactive visual diary which won the Benesse Corporation Prize at last year's Venice Biennial.

In ***Global Vision***, imaginary worlds and fictions blend with narrations of real life, and enigmatic personal cosmologies intertwine with the pragmatism of the familiar. Here, the baroque, the fantastical, the extraordinary and the bizarre co-exist with the banal, the commonplace and the factual, and the boundaries between reality and fantasy, the artificial and the natural become increasingly difficult to discern. The third part of the exhibition thus explores the interface between private and public space, realism and hyper-realism, the world of imaginative escapism and the world of everyday reality. As with the two previous exhibitions, the third part takes the issue of globalization as a starting point and attempts to point out the differences as well as the common denominators among artists from different cultures and backgrounds, while at the same time stressing the complexity of urban existence, and the hybrid, schizoid nature of contemporary reality.

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Duration of exhibition: 24 November 1998 – 14 March 1999

Opening Hours: Monday – Friday: 11:00 am – 12:00 midnight
 Saturday: 12:00 – 4:00 pm & 9:00 pm – 12:00 midnight
 Closed Sundays