

ΔΕΣΤΕ

FOR IMMEDIATE RELEASE

Ίδρυμα ΔΕΣΤΕ
Εμ. Παππά & Φιλελλήνων 11.
142 34 Νέα Ιωνία
Αθήνα Ελλάς

DESTE Foundation
11 Filellinon & Em. Pappa St.
142 34 Nea Ionia
Athens Greece

WWW . DESTE . GR
T — 30 210 27 58 490
F — 30 210 27 54 862

May 2021



Giorgos Tourkovasilis, *Lambros (R. R. Hearse) with his friend Nancy*, 1984 (detail) | Courtesy of the artist

Anti-Structure

Curated by Andreas Melas

DESTE Foundation
Nea Ionia, Athens

Duration,
June 2, 2021 —
October 27, 2021

* In accordance with the public health & safety guidelines, there will be no opening event *

Opening Hours,
Wednesday & Thursday 12:00-20:00

** We kindly ask visitors to wear a mask for the duration of their visit and adhere to social distancing regulations. Please note that there will be a limited number of visitors allowed in the space at a time **



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The DESTE Foundation is pleased to present *Anti-Structure*, a group exhibition curated by Andreas Melas. The show will take place at DESTE in Nea Ionia, Athens and will be on view between June 2 and October 27, 2021.

“Anti-Structure” is a study of the limen, a state of mental and spiritual limbo where real and deep change takes place, a space of ambiguity, paradox, and drama.

Five works by Swiss artist Urs Fischer—*Mackintosh Staccato* (2006), *Cioran Handrail* (2006), *Spinoza Rhapsody* (2016), *Abyss / Debauched Oratorio / Roadshow / Abyss* (2007), and *Death of a Moment* (2007)—in dialogue with the work of twenty-one artists of Greek and Cypriot descent of various generations and modalities, explore this far-fetched realm of fine lines between order and chaos, stasis and flux, structure and fragility.

The term “anti-structure” was coined in 1969 by cultural anthropologist Victor Turner (1920–1983) to describe this stage of perpetual transformation during which “liminal entities are neither here nor there; they are betwixt and between the positions assigned and arrayed by law, custom, convention, and ceremonial. As such, their ambiguous and indeterminate attributes are expressed by a rich variety of symbols.”¹

Whereas the dominant ideology of the day, driven by its own version of the Protestant Ethic, was that any such breakdown would result in anomie and angst, Turner recognized its possibility and potential. He noticed that it is exactly during such moments of dissolution and great happenstance that culture reboots itself, a *proto-structural* domain in which “new symbols, models, and paradigms arise—as the seedbeds of cultural creativity.”²



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It is not unusual to find such pockets of clandestine novelty buried deep in the underground, the pregnant margins of normative order. It is in these lands of strangers and exiles, mystics and poets that one finds fertile ground for radical thought and very strange ideas. It is these ideas cultivated in the fringes of institutionalized etiquette that bring forth novel ways of dress, posture, and expression, attitudes that when fully formed feed back into the system to either break or make the mainstream.

The show features works by:

Yannoulis Chalepas, Diohandi, Dora Economou, Andreas Embirikos, Urs Fischer, Sotirios Kotoulas, George Lappas, Tony Moussoulides, Alikì Panagiotopoulou, Rallou Panagiotou, Christodoulos Panayiotou, Nausica Pastra, Georgia Sagri, Lucas Samaras, Christiana Soulou, Takis, Thanassis Totsikas, Iris Touliatou, George Tourkouvelis, Pantelis Xagoraris, Marina Xenofontos, and Takis Zenetos

Special thanks to all the lenders of the exhibition: the Onassis Foundation; the National Gallery-Alexandros Soutsos Museum; the Takis Foundation-Research Center for the Art & the Sciences; the National Museum of Contemporary Art (EMST); the T. Ch. Zenetos Archive; the Corfu General Hospital; the J. Patrick Collins Collection, Dallas, TX; Bernier/Eliades Gallery, Kalfayan Galleries; The Breeder Gallery, Athens; Kelly Intzides; as well as the lenders who wish to remain anonymous; and all the artists who have kindly contributed artworks to the exhibition.

¹ Turner, Victor. *The Ritual Process: Structure and Antistructure* (p. 95). First published in 1969 by Transaction Publishers.

² Turner, Victor. "Liminal to Liminoid, in Play, Flow and Ritual: An Essay in Comparative Symbolism" (p. 60). First published in 1974 in the Rice Institute Pamphlet - Rice University Studies, 60, no. 3.