



## **SOUTH as a State of Mind**

### **Arts and Culture Publication**

#### **winter / spring 2013 issue**

**SOUTH as State of Mind** grew up fast to become a bi-annual publication for contemporary arts and culture, published by **Epomenos Stathmos (Greece)** and **Phileleftheros Publishers (Cyprus)** and distributed internationally. A project by Kunsthalle Athena, it is founded by curator and writer **Marina Fokidis**, while it is designed by creative director **Yannis Karlopoulos**.

**SOUTH as a State of Mind**'s new issue is now out to breathe some summer into this winter. Almost one year old and very happy with our new parents-publishers, we are injecting, once more, our southern shots, within the turbulent context of world crisis.

This time, the main focus is the notion of **Arcadia**, a mythical state of mind and the possibility of contentment found in remoteness. A bunch of important artists and writers contributed their accounts of 'idyllic places', 'sensual and intellectual pleasures' and 'carefree tranquillity', or something of this sort, as it is translated within the contemporary culture context.

**Yorgos Tzirtzilakis** opened the door to *The Soul of the Green Beast* (a.k.a. arcadia). **Juergen Teller** found his own arcadia in Hydra and produced a mind-blowing series of photographs exclusively for the magazine. **Agustin Pérez Rubio** shared some thoughts on Fourier and his phalansteries - thoughts that he wrote while on the island of **Lefkada**. **Johan Grimonprez** combined together a text on falling fish and a version of his *WeTube-o-theque on Radical Ecology*, and sent it to us from **Syros**, the island where he spends half of his year. **María Inés Rodríguez** and **Juan Andrés Gaitán** got married on the island of **Milos** and allowed us to use a picture of their 'golden' wedding. Both **Filipa Ramos** and **Rodrigo Mallea-Lira** explained how arcadia could be found in the rigid convention of art institutions. **Adnan Yildiz** set up an interview between the past and future prompted by a poster that *did not allow internet beyond a certain point* and **Pola Bousiou** shared an essay on the contemporary nomads of the island of **Mykonos**.

Maybe our arcadia, for now, was a tiny dry Aegean island surrounded by the most seductive sea. **SOUTH** team went to work on the construction of arcadia on the island of **Anafi** - a place that every year replenishes our desire to continue, no matter what. **Annika Larsson**'s film on rituals, **Miltos Manetas**'s visual works on 'overreality', **Andreas Angelidakis**'s tour around the colony of free camping on the beach, **Christina Dimitriadis**'s night shots of the holly monastery built on top of the second highest monolithic rock in the Mediterranean, **Dimitris Politakis**'s sunstroke-style outlook of the movie *Summer Lovers* (1982) and Don DeLillo's novel *The Names* (1982) both set on Greek islands, the music which the music composer and soloist **Augustin Maurs** composed on *Anafi to Save Europe*, are some of the responses suggesting the dynamic climate of creative lethargy within the Anafi Summit.

We drew from the 'tradition' of Martin Kippenberger, as well as other artists from all over. The **Tradition** column is dedicated to Martin Kippenberger's *MOMAS*, a forgotten Museum of Modern Art on Syros, a concrete-skeleton ruin. Helmut Middendorf shares his visual record of it, while Katerina Gregos and Maria Papadimitriou share their words. The **Trickster**, for this issue, is the artist Thanassis Totsikas who resides and works remotely in a forest in central Greece. Christoforos Marinou writes about his work, while Helena Papadopoulos steals some of his words for an interview. For the **Mysticism** column, the Phoenixz Boyz create an unexpected version of zodiac signs, based on real or fictional historical records as found or not found on Anafi, while in **Architecture / Landscape** column, Petunia Exacoustou discusses the pioneering work of communication theorist and architect Mit Mitropoulos, which is about minimal design constructions for remote coastal sites on Aegean islands. This time, **Shout / Politics** column hosts an exploration of the community of political exiles on Anafi by Margaret E. Kenna, while the second round of **Domino** by Florence Derieux continues with *Mikhail Bakunin Leaving France* and his infamous text on Anarchy.

As it was obvious, we paid tribute to Gregory Markopoulos's Temenos project, an ecstatic experience that made arcadia a bit more palpable, as it is even set in an area of the Peloponnese called Arcadia. For our **Flying Rumours (Film)** column, Constantinos Hadzinikolaou covers Temenos 2012, the screenings of *ENIAIOS*, Gregory J. Markopoulos's opus. Venia Vergou revisits *The Idlers of the Fertile Valley*, a film by Nikos Panayotopoulos (1978). Ana Teixeira Pinto writes a comparative overview of the most influential biennials of last summer, such as the Berlin Biennale, documenta 13 and Manifesta 9, while Luiza Proença and Fernando Oliva write reviews about São Paulo Biennial and Bienal Naïfs do Brasil 2012 featured in **Flying Rumours (Visual Arts)** column. Last but not least, Paolo Colombo makes us feel the **Shame** of a guilty bliss coming to an end in the homonymous, final column.

Thanks to the invaluable support of all the friends and contributors, the new issue of SOUTH as a State of Mind is now out and ready to be discovered in stores and selected points.

SOUTH as a State of Mind is distributed by [Motto](#) (Europe), [Ubiquity](#) (USA) and [Epomenos Stathmos](#) (Greece).

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