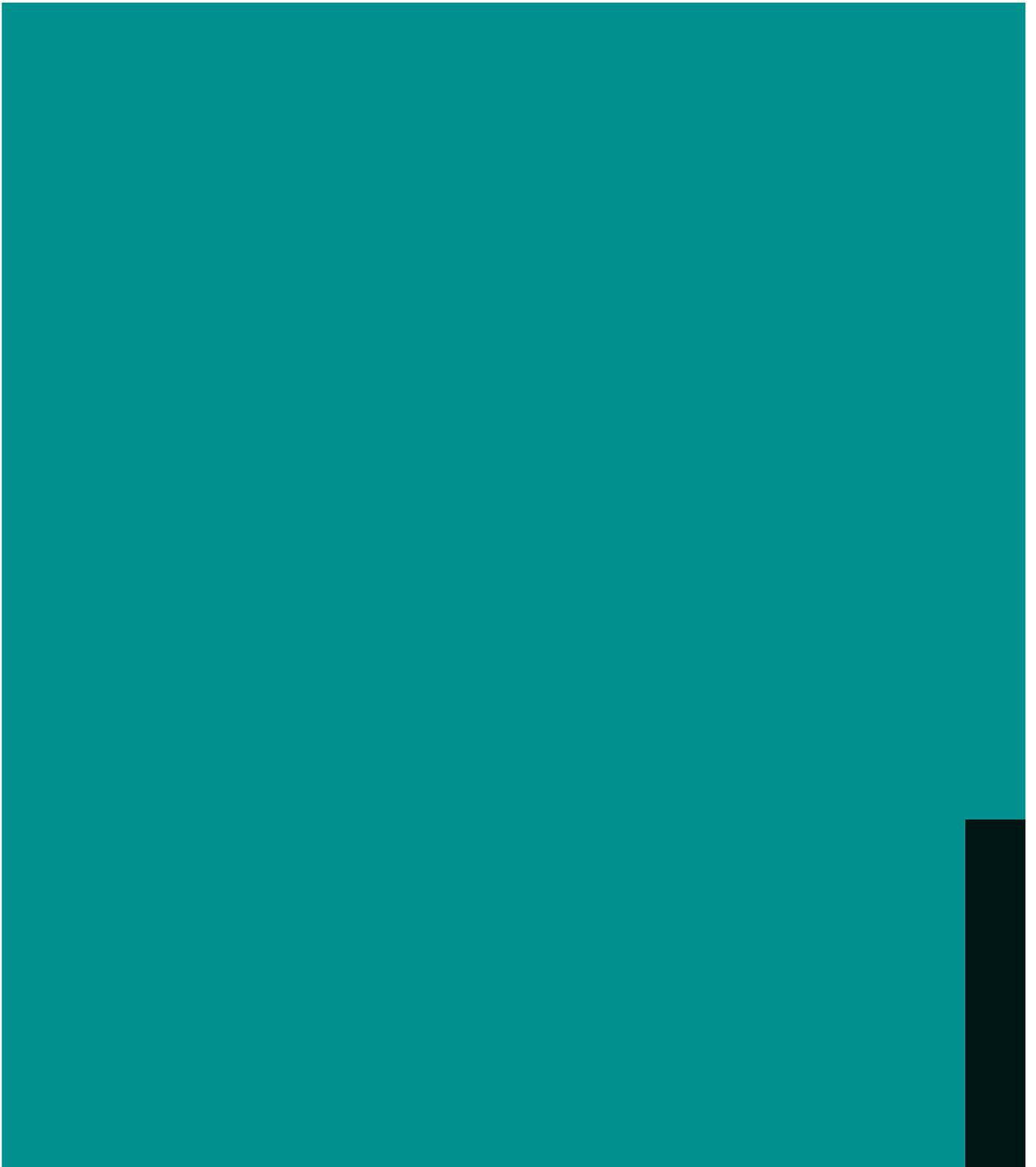


Socrates-Nektarios  
Stamatatos

# artistic & curatorial portfolio



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## BIO

Socrates Stamatatos is an independent curator and transdisciplinary artist based in Athens. Their curatorial, artistic and theoretical pursuits engage deeply with the queer experience and the philosophy of caring, focusing on the empowerment of marginalized communities through the use of digital technologies for connectivity and community building. They hold a BA in Theory and History of Arts. They have shown their work and contributions of various disciplines independently and in collaboration with a variety of art and cultural institutions, including Institute of Network Cultures in Amsterdam, Aksioma in Ljubljana, panke.gallery in Berlin , Onassis ONX/AiR in Athens and die Angewandte University of Applied Arts in Vienna-to name a few. They are also a Culture Moves Europe 2025 fellow.

# MAIN ARTISTIC & CURATORIAL CORPUS

## **COLLECTIVENESS**

Collaboration is an integral part of contemporary art. Simultaneously, diversity in the promotion and creation of art is capable of leaving a strong social impact.

## **ACCESSIBILITY**

By aiming for active accessibility and inclusion of many social groups, art gains a wider reach and appeal.

# AKSIOMA TACTICS & PRACTICE #16 FESTIVAL: ARE YOU A SOFTWARE UPDATE? (2025)



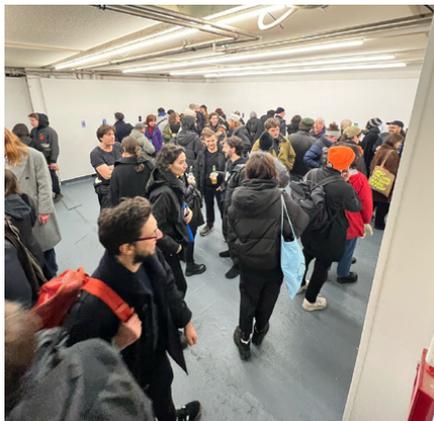
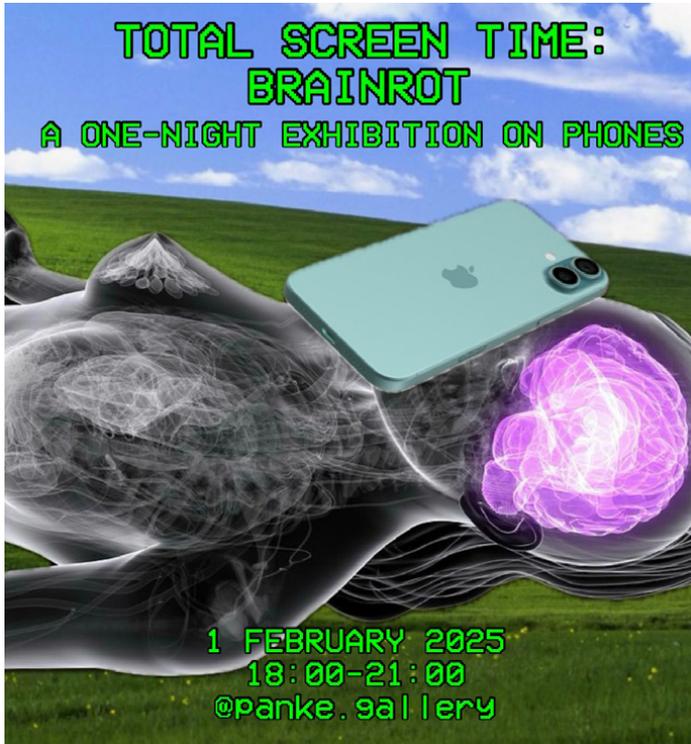
How does software shape action? What does it mean to act in systems designed to optimise, administrate, and neutralise participation? Can we find agency within infrastructures that continuously update us?

For the 16th edition of *tactics&practice*, Aksioma's discursive programme exploring contemporary investigative art, society, and new technologies, *Are You a Software Update?* interrogates how software systems govern interaction, perception, and decision-making. The programme considers the logics of participation embedded in platforms, applications, and networked environments, asking where the space for collective organisation and intervention still lies.

The properties of software-scalability, acceleration, and fragmentation have transformed it into a power of unprecedented influence. After living through countless updates, we now inhabit a fully fascist operating system—a pervasive, enclosed infrastructure that redefines

our everyday lives and blurs the line between agency and performance. Governed by automation, interfaces, and algorithmic control, this system dictates participation, visibility, and interaction, embedding compliance into its very design. As software-imposed terms and conditions structure our relations within this system, how might subterfuge, secrecy, and deceit become frameworks to move beyond resistance—allowing us to manipulate, evade, and repurpose its structures to build new systems of solidarity, equity, and collective action? Taking place across various venues in Ljubljana in 2025, this year's edition includes an opening conference followed by a series of exhibitions, artist talks, workshops, commissioned essays and podcast episodes, bringing together artists, theorists, and researchers whose work examines the conditions under which action becomes possible in a reality shaped by software governance.

# TOTAL SCREEN TIME: BRAINROT (2025)



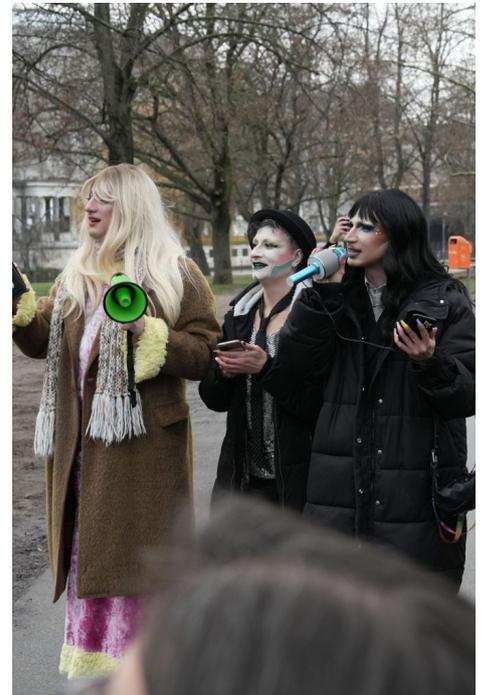
After the success of the Athenian version of Total Screen Time, and after 'Brainrot' was voted last year's word of the year, we are back in Berlin!  
No, no we are so, so back!

Meanwhile, everyone seems to be obsessed with their screen time. Some are trying to downsize it, some are accepting their 'terminally online' identity, some perceive it as a competition, and some-as always, simply don't care.

Enough with the heavy! We invited thirty artists to present digital works through their own personal devices, extending an intimate invitation for audiences to peer through the artist's screen-a portal into their unique, brainrot-filled worlds. From personal and collective imagery to camp, critical takes on surveillance, viral memes, and wholesome escapism-artworks from every corner of the digital psyche are on display.

This one night exhibition is about connecting, sharing in the joy of deep-frying our brains, rather than in isolation. And we think THAT'S HOT!

# 1 STAR REVIEW TOUR: THE LEAST EXCITING TO LOOK AT! (2025)



With One Star Review Tour, Selena Savić, Gordan Savičić and !Mediengruppe Bitnik look at how rating systems shape the perception and experience of a place. In contemporary data-driven environments, credit scores, social influence rankings and product/service reviews dictate choices regarding, for example, selecting a doctor, shopping or dining out. One of the most widely used evaluation schemes online is the five-star system. Its popularity stems from the ease of judgement it proposes, its implied clarity (five is better than one) and the way it transforms personal opinions into objective values by way of aggregation (individual reasoning doesn't matter if many people come to the same conclusion). While the reviews are often nothing more than personal opinions, their cumulative values have become a driving force for the service and tourist industries as well as many other sectors of the economy. For businesses, reviews have become a feared measure of success or bust.

Not all sites, services or products can align with conventional consumer requirements. To obtain the five-star rating, they must be easy to consume, readily available, impressive, fun or "instagrammable". And while privately owned companies can fight bad online reviews, public spaces can hardly talk back or ask Google to leave them alone.

Said performance that was realized under the Culture Moves Europe mobility program, aimed at exploring the intersections of network and queer cultures. During the performance three drag performers were called to guide the audience through a Queer and 1 star review tour.

# TOTAL SCREEN TIME (2024)



ANDREAS ANGELIDAKIS  
MARGARITA ATHANASIOU  
CORY ARCANGEL  
JAMES BRIDLE  
CONSTANT DJULLAART  
CHICMA EBINAMA  
EVOULIX  
FRUITGILLETTE  
AGAPE HARMANI  
HRISTOS HANTZIS

KATHRIN HUNZE  
IG.00.0 (DIRK PAESMANS)  
KARL HEINZ JERON  
ANNA KALOZOUMI  
KAKIA KONSTANTINAKI  
MARKELLA KSILOGIANNOPOULOU  
LEEFWERK  
LYNN HERSHMAN LEESON  
LUCILE LITTOT  
MILTOS MANETAS

CURATED BY:  
ARAM BARTHOLL  
SOCRATES STAMATATOS  
THEO TRIANTAFYLIDIS

21 NOVEMBER 2024  
19:00-22:00  
ITHAKIS 28, KYPSSELI-ATHENS

CU THERE GORG!

MARIA MAVROPOULOU  
ANASTASIS-PANAGIS MELETIS  
TOKISATO MITSURU  
EVA PAMARGARITI  
ANGELO PLESSAS  
CAPTAIN STAVROS  
KOSTIS STAFYLAKIS  
MANDY STERGIU  
ALEXANDROS TOURAMANIS  
CONNOR WILLUMSEN



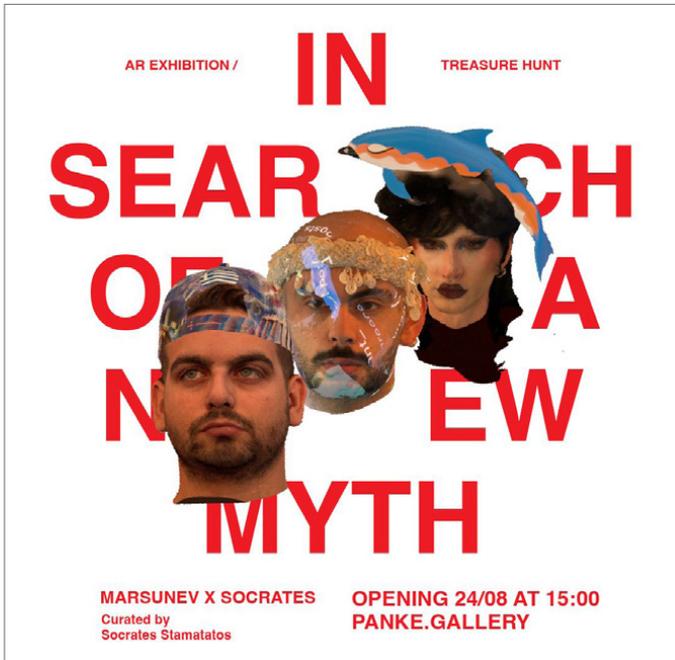
Our algorithmic life has been reduced to isolation and hostility the last few years. Alone in our echo chamber we are brain rotting endlessly, while each specific algorithm is surveilling our every move and gate-keeping the process of our actions. To quote the famous philosopher and poet, Britney Spears:

"What am I to do with my life?  
How am I supposed to know what's right?  
I can't help the way I feel  
But my life has been so overprotected  
I tell 'em what I like, what I want, and what I don't  
But every time I do, I stand corrected  
Things that I've been told, I can't believe  
What I hear about the world, I realize I'm overprotected."

Meanwhile, everyone seems to be obsessed with their screen time. Some are trying to downsize it, some are accepting their 'terminally on-line' identity, some perceive it as a competition, and some-as always, simply don't care.

Enough with the heavy! We invited thirty artists to present digital works through their own personal devices, extending an intimate invitation for audiences to peer through the artist's screen-a portal into their unique, brainrot-filled worlds. From personal and collective imagery to camp, critical takes on surveillance, viral memes, and wholesome escapism-artworks from every corner of the digital psyche are on display. This one night exhibition is about connecting, sharing in the joy of deep-frying our brains, rather than in isolation. And we think THAT'S HOT!

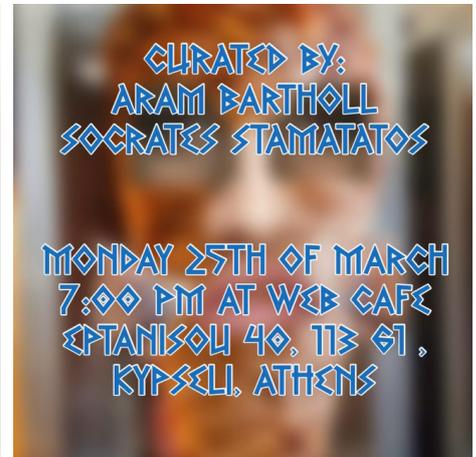
# IN SEARCH OF A NEW MYTH (2024)



"In Search of a new Myth", is an AR collection of artworks, that seek to explore the idea of a myth as a passage from one city to another. It explores the dreams and aspirations, the joy and pain, the known and the unknown. Through this passage we wish to look closer to ones idea of the myth. Myth becomes a new abstract idea of home. One leaves the myth that never came to life, in search of a new myth. One leaves a home that was never homely for a new home that potentially is. After all what is actually a myth? Is it a story that portrays archetypal values and ideas? Is it a personal feeling of ambition and vanity? Or is it a sense of hope and dreams coming true?

The AR exhibition/treasure hunt spreads across a route from silent green Kulturquartier in Berlin to panke.gallery and vice versa. Audience can start their route from either of the two venues, and will be navigated through the OpenAR platform.

# SPEED SHOW: STITCH INCOMING!! (2024)

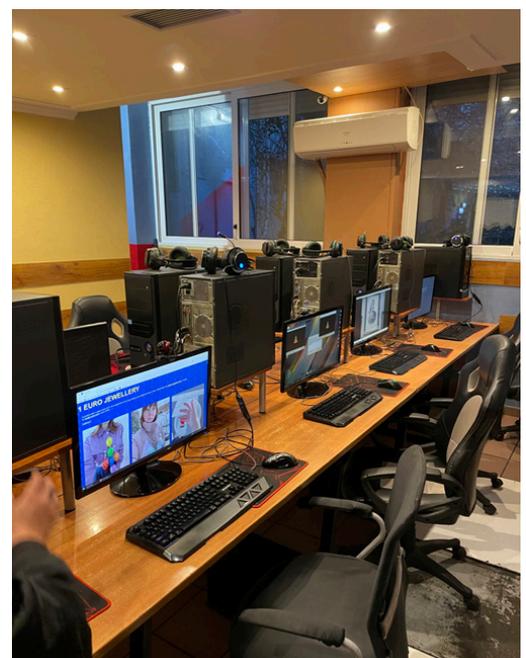


Speed Show lands in Greece, the country of souvlaki, the sun (yes we can claim that they originated a celestial body), ouzo, feta, an enormous financial debt. Currently, Greece is also trending for all the wrong reasons namely, gentrification, queerphobia, state crimes and more dystopic incidents. As 2024 unfolds, we find ourselves amidst a whirlwind of confusion, bombarded with a cacophony of online horrors to consume, an attention span further abbreviated by TikTok's algorithm and the barrage of incoming stitches.

Stitches Incoming serve as a conduit for creators to engage and converse, traversing from one topic to the next. They have evolved into a new social fabric, weaving connections within an ever-shifting digital and physical landscape while also serving as a testament to personal and collective traumas, both past and present.

What unites the participating digital artists? Perhaps everything and nothing simultaneously... Departing from the traditional Speed Show setup, where artworks are carefully stacked inside internet cafe computers, and drawing inspiration from the structure of TikTok stitches, each piece seems to propel the conversation forward, or perhaps uses the next as a springboard for its own narrative. Stitch this and stitch that, we have everything you ever wanted (maybe)! Are we stuck in an infinite loop of sh\*tposting, valuable content, the highlight of social issues, personal and interpersonal experiences? Maybe!

The SPEED SHOW exhibition series was conceived by Aram Bartholl (<https://speedshow.net>) in June 2010. The basic idea of this exhibition format is to create a gallery like opening situation for browser based internet art in a public cyber-cafe or internet-shop for one night. The exhibition format is free and can be applied by anyone at any place, as the project is open source.



# THE FLOWER SHOP (2023)



The exhibition "The Flower Shop" serves as a physical expansion of the photographic project "Nipple Flowers" by Christina Gabriel.

This project departed from the frustration that stems from body censorship, specifically on social media platforms. The portrayal of nipples, a frequently fetishized and sexualized body feature, are in this project, adorned with flowers, offering an uncensored celebration of human body diversity. "The Flower Shop", is a poignant reminder of the many ways we are forced to censor ourselves, in order to evade and elude the grasp of suppressive algorithms.

Algorithms that are filled with the exclusionary human biases and are further enhanced with capitalist values.

Once again, capitalism reigns supreme, avidly seeking to consume more data, produce incessantly, and dominate. As a result, "The Flower Shop" seeks to answer whether body acceptance evolves into a performative gesture of body positivity, that later devolves into just another prod-

uct, something one must strive to attain. However, the concept of body positivity often masks a passive form of toxic optimism, with the ultimate goal being to conform to society's antiquated norms, rather than embracing our unique individuality.

The main goal of the exhibition is to react, scrutinize and reclaim the tools and marketing strategies wielded by digital capitalism. To do so, INSTITUT FÜR ALLES MÖGLICHE, transforms into a "shop", thus becoming an in-situ installation.

Familiar portrayals of captivating pop-up visuals and enticing screens, bring to mind analogously familiar experiences of our existence both online and offline.

The members of the audience are asked to individually find their place at the heart of our contemporary world in the crossings of digital and physical.

Is "The Flower Shop" yet again another commercial shop, or a peaceful sanctuary where bodies and identities can simply exist, heal and transform, realizing their agency?

## \*CRINGE\* (2023)

The term "cringe" has resurfaced on the internet in recent years. According to Google Trends statistics, there has been a significant increase in searches for this term, which has been steadily rising since 2016. "Cringe" refers to a reaction of embarrassment or social awkwardness. This feeling arises when we become aware of our own uncomfortable actions or when we empathize, or even mock, someone else's behavior that causes us secondhand embarrassment.

The term "cringe" encompasses a wide range of emotions, making it a versatile word to describe various incidents. However, its usage and application have been shaped by internet communities.

Not only is it widely known and used, but it has also managed to bridge divergent identities.

People of different ages, races, genders, political affiliations, and other backgrounds find a common language of communication through "cringe" online.

Similar to the existence of figurative languages for artistic subjects, "cringe" has spawned a figurative language for artistic expression. This is evident in many contemporary works, both digital and non-digital, and has given rise to new artistic media such as memes. "Cringe" has become an overarching concept that encompasses a broader range of social embarrassments.

The universality of identifying with "cringe" when faced with discomfort or socially awkward situations



could position it as a contemporary Sublime. Historically, the Sublime has been associated with aesthetic theories heavily influenced by the social dynamics of the time. However, does "cringe" represent a modern form of the Sublime? Has it emerged in response to a shift away from a prescribed aesthetic? We currently exist in a time where collective digital languages are being created to understand a wider range of identities and where a diversity of aesthetic influences is

prevalent.

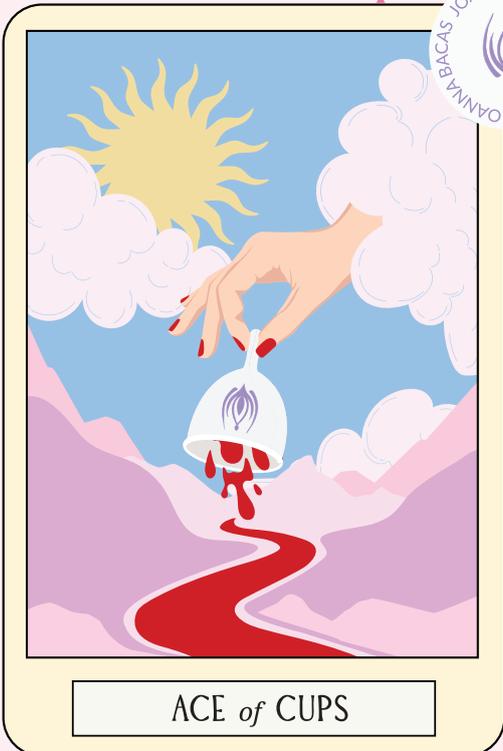
Considering that aesthetics today are multifaceted due to the World Wide Web and the widespread dissemination of information, this exhibition aims to explore these ideas.

Through artworks that construct an intimate fusion of references to our digital identity, it presents a familiar chaos that challenges viewers to organize it, while deeply engaging with their present human identity.

# RITUALS OF A MATRIARCHAL UTOPIA (2023)

Mavromichali 138 & Komnion, Athens, Greece

Opening: 30/06 at 20:00  
30/06-09/07  
17:00-21:00



Curated by: Socrates Stamatatos

Visual/Light Design by: Stella Zarriou

Graphic Design by: Stefani Bednarova

Produced by: **HGW** Std.

Supported by: **CURRENT Athens**

ACE of CUPS

JOANNA BACAS

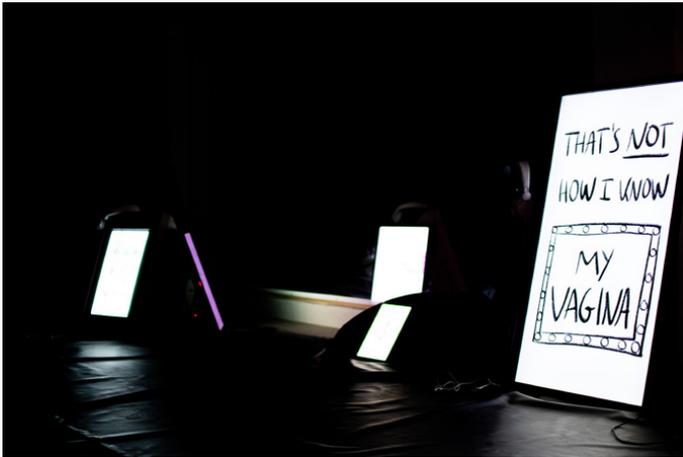


The contemporary means of social networking recognize the generational trauma carried by the history of witch persecution and seek to return to the rituals followed by these persecuted individuals, enriching them with the ultimate goal of regaining control over the body. For example, various areas of TikTok (e.g., WitchTok, QueerTok, SelfCareTok, etc.) often make references to slowing down the pace of life.

Contrary to the model of continuous capitalistic development, where the body assumes a machine-like identity, there arises a need to seek and understand the body's identity in the present.

How does the fem/queer body escape the imposed identities of capitalism, patriarchy, and conservatism? What weapons does it possess to discover the identities that satisfy it?

In 'Rituals of a Matriarchal Utopia,' Joanna



Bacas explores personal and collective rituals that attempt to introduce and familiarize us with a fem/queer utopia.

In the first edition of the exhibition, which was held in Athens in June 2022, Bacas occupied the space of HGW STD. and created a mystical ritual of self-care. The loneliness of an isolated body seeking an outlet and liberation recalls the numerical power of the witches' Sabbat and seeks collectivity.

The exhibition was divided and united into two parts, with the alternation of traditional as well as contemporary digital media reminding us of the multiple physical and digital spaces where the body becomes a political field, longing for agency.

A private ceremony, intended to soothe the physical

pain of the period, is left open and exposed. The artist composes an atmosphere of relaxation and lethargy. In a society where lethargy is stereotypically criticized as an unproductive mode of existence, in the installation, it is reduced to a liberating movement for the body. Simultaneously, Bacas created a parallel secret cave space that referred to a digital ritual of collectivization and exchange of ideas. Entry into this space is unconditional. There, the primary goal of the cave overlapped with the basic need of digitality, namely communication. The existence of multiple media and spaces proposed brings us to the heart of understanding queerness: an understanding of the body itself that transcends binary systems while approaching a spectrum between private and public, personal and collective.



## LIKE A GIRL (2023)



In the video art "Like a girl", Ingrid Hideki explores her fem identity through the reclamation of every verbal attack a fem/queer subject can experience, simply by existing.

Every action that she claims lyrically, she does "like a girl", is an attempt to empower the feminine side within. Furthermore, she brings forward the discourse of online hate that queer identities experience, in addition to the hate of the physical world. In a digital fusion of YouTube, You\*orn,

Twitter and 4chan, she sheds light to the ongoing hate speech produced by toxic communities all around the cyber sphere. "Like a girl" is not just an embrace of someone's fem or queer identity, it's also a remembrance that in our contemporary society even the digital part of our self is at stake and under attack.

The video art is part of the visual material created for Hideki's music album "Big Bad Wolf", and is my first attempt to curate art in a digital space, as the video will only be exhibited digitally.

## FOR (GIVE) (2023)

According to sociologist Kevin Hetherington: "The absent can have just as much of an effect upon relations as recognizable forms of presence can have. Social relations are performed not only around what is there but sometimes also around the presence of what is not."

Ilias HGW explored the feeling of losing his father, both personally and experientially. The central axis that he explored, related to the notion of continuity through the concept of sustainability. Continuity, suggests the survival of our personal identity in time, as well as the preservation of the memory of our existence. For this to happen, the transformation and evolution of the emotions is necessary.

The transformation of emotions, as a passage from one psychological state to another, often occurs through forgiveness.

The English verb "to forgive" describes the release from the emotions caused by the rupture of two subjects.

Similarly, the Greek verb "synchoro", refers to the action where two subjects, are be able to coexist either in a physical or in a mental space, after an estrangement.

The title of the performance, For (Give), focuses on the etymology of the word, and extends it, by evolving forgiveness into giving.

Alongside the performance, the artist created an installation of objects that either belonged to his father or he relates them to him. The audience could have taken whichever of these they wanted upon departure.

Through this gesture that centers on the sustainability and recycling of the objects, their intangible history continues. At the same time, memory mutates from personal to collective, and seals its survival in time.



# HERE/QUEER (2022)



**HERE/QUEER**  
04-06 NOVEMBER

**CURATED BY:**  
Socrates Stamatatos

**VISUAL DESIGN:**  
Stella Zafiriou

**GRAPHIC DESIGN:**  
Vallia Mikromastora

**ART MEDIATION:**  
Nellie Evangelidou

**OPENING HOURS**  
04/11: 17:00-00:00  
05-06/11: 15:00-21:00

**ACCESSIBLE**  
Mavromichali 138  
& Konninon, Athens

**Participating Artists:**  
Evá Papadakis  
Ingrid Hideki  
Melina Xenaki  
Socrates x Sifudindan  
Aphrodite HGW

Produced by: 

Supported by: **MovementRadio**

The use of a literal or metaphorical language is vitally important for people to express their oppression, especially in a societal context where their existence is disregarded.

Stating our existence is a political act, that motivates us to express ourselves and to interact in personal and interpersonal contexts.

When a queer subject states and establishes its existence "here" and "now", verbalizing at the same time its oppression, sets a claim towards the retroactive recognition of queer history.

The aforementioned procedure sets a starting point, where a community can finally revisit its history, heal its collective trauma and recognize the source of its oppression.

This is a quintessential moment for a community's history, so as to ensure safe conditions of existence for the future. A future when, every subject of the community can focus on its personal growth and

not on the constant fight for survival and visibility. Nowadays, every human being that deviates from the norm dictated by heteronormativity, patriarchy, capitalism and classism, is automatically considered dissonant and queer.

This also proves the inclusivity of the term queer, and how it is able to represent a variety of different identities: LGBTQI+ people, femininities, disabled people, refugees and marginalized groups in general.

The exhibition Here/Queer, serves as the grand opening of HGW STD.

Five queer artists, explore the contemporary queer identity and experience, through their artistic practice. In order to achieve the ideological and experiential exchange between the artists and the audience, HGW STD. is collaborating with the international online radio station [movement.radio](http://movement.radio).

This collaboration reinforces a discourse for transdisciplinary, cross-cultural and political discussions that both HGW STD. and [movement.radio](http://movement.radio) seek to mediate.

# QUEERUPTING THE YOUTH (2021)

399 B.C.: Athenian philosopher Socrates is accused, found guilty, and sentenced to death for "corrupting" the youth. It is probably the most popular historical trial and death penalty, where a person is blatantly punished for their philosophy and ideology. The conversation that started in Socrates' male-dominated agora regarding one's personal ideology, continued during the Witch hunt of the Early Modern period with more defined gender dynamics by bringing forth the importance of one's body.

During the Witch Trials, the theocratic totality of Europe and colonial America saw the prosecution and execution of approximately 40,000 women. At the same time, feudalism shifted to capitalism and the human body became the primary tool of production. Striving for unity against a patriarchal society which masked its own fear of progress by prosecuting the witches for corruption, they created a collective force in the form of sabbaths. They did this to reassert power to their bodies by performing abortions, practicing healing, and having an active role regarding their sexual identity, thusly straying from the societal expectations imposed upon them.

Queer people have faced a significant hunt throughout the years and have been considered societal corrupters. The Queer issue shares similarities with the previous conversations, while introducing a new spectrum, in which ideology and body are discussed fluidly. The exhibition "Queerupting the Youth" seeks to address the status of queer people in contemporary societies by challenging and questioning the foundations of repressive heteronormativity and encouraging a culture of caring. Considering caring as an enduring social capacity and practice involving the nurturing of all queer subjects. How could we then create new ways of seeing and understanding each other?

By coining the term "Queeruption" (a conjunction of the words Queer and corruption), the exhibition aims at unfolding the historical context in which the vilification of queer people has been observed. "Queer", a historically significant term, was reclaimed in the 1980s by the community after years of being used as a verbal attack against queer people. This negative simulacrum has transformed from the detestation of the peculiar, to the embrace of the diverse.



## Queerupting the youth

"Corruption" is another term used against queer subjects to belittle their ideology and bodies. We suggest the reclamation of the word 'corruption' which has a negative connotation by replacing it with a queer education through an experiential process.

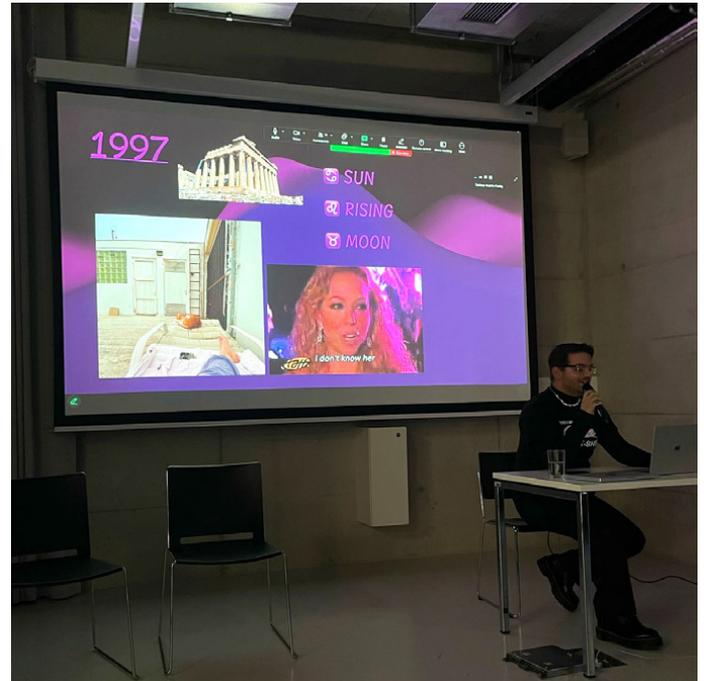
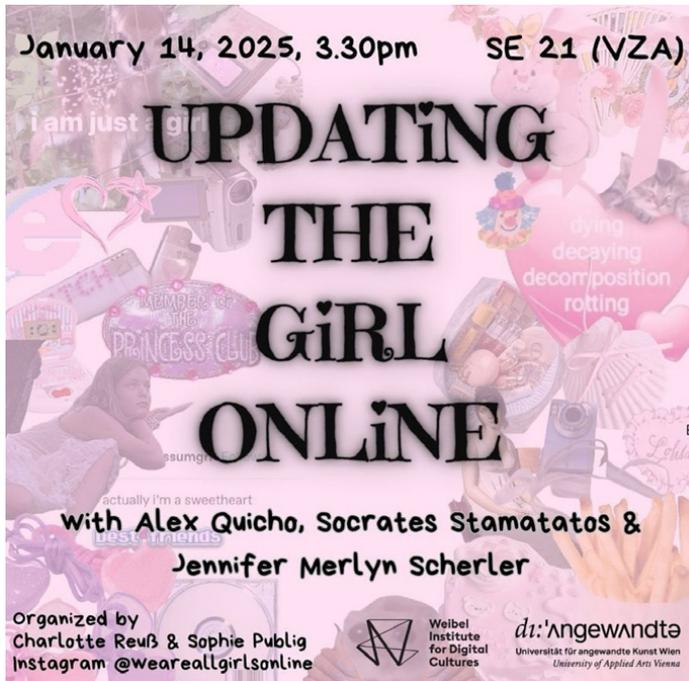
The exhibition raises questions about the rise of political injustice, the alt-right, patriarchy over equity, accelerating capitalism, the exploitation of queer trauma, queer body politics, the need for efficient safe spaces and unity within and outside of the community. "Queerupting the Youth" intends to reinforce the foundations of queer education including \*all subjects -and not only the youth- as at the same time it considers everyone as new to the process of understanding the collective queer experience.

Queer artists from Greece are called to take part in the discussion through performance, films, installations, photography etc. The radicalization of both the Queer and the #metoo movement in Greece, as well as the lack of accessibility/visibility for Queer subjects in the Arts and cultural domain in general, makes the invitation of queer related artists an imperative need. We aim to emphasize on queer experience, by encouraging the artists to explore Queerness through their art, as well as their shared and non-shared experience.

This mutual giving that seems to have a strong resemblance to Socrates' Agora and to the witches' sabbaths, can establish a strong form of queer cultural exchange and a much needed social solidarity.

Through art projects, workshops, and lectures, we are hoping to mediate an interdisciplinary dialogue which HGW STD. and Symbiosis encourage to uphold.

# SYMPOSIUM: UPDATING THE GIRL ONLINE (2025)



Since the rise of the Barbie movie, the viral #girl dinner trend, and discussions on female rage in 2023, the girl has (re)claimed center stage in contemporary cultural debates, perpetuating the claim that everyone is a girl online.

Now, more than ever, the Girl Online as a pop-culture avatar intertwined across digital cultures. This figure has become a catalyst for discourse and connection, challenging traditional gender norms with a fluid identity while constantly adapting to cyberspace, ultimately, reshaping the digital landscape long-term.

The Girl Online exists as both a figure and a concept—a projection of a mix of self-determined and ascribed identities. Critically examined through queer feminist theory, media studies, psychoanalysis, politi-

cal and economic theory, the Girl Online has become a key player in digital visual cultures. Their distinguishing trait is their identity always already situated in contradictions, which are not to be dissolved but embraced—from the madonna-whore complex to an online presence inscribed in the algorithmic logics of social media platforms. These predicaments raise a crucial question: how/can the Girl Online navigate these contradictions to offer emancipatory possibilities while simultaneously revealing the commodification of identity in late capitalism?

Updating the Girl Online, on January 14, 2025, in Seminarraum 21 (4th floor) at VZA7. Lectures held by Alex Quicho, Socrates Stamatatos, and Jennifer Merlyn Scherler.

# ROUNDTABLE DISCUSSION | AI IN CREATIVITY: FRIEND, FOE, OR TOOL? (2024)



During the exhibition, ONX/AiR Open Days also hosts a series of talks and masterclasses tailored to professionals and businesses active in the creative and cultural industries.

This roundtable brings together diverse voices to discuss the role of AI in shaping creative practices. Featuring a creative leader, an artist, a curator, an engineer, a skeptic who questions the role of AI, and even an AI bot, this discussion delves into the opportunities and ethical dilemmas of AI in content creation. Topics include how AI multiplies creative output, transforms storytelling, and reshapes user engagement. Through diverse perspectives, we'll tackle critical questions about authorship, authenticity, and the future of creativity.

# KILL YOUR PHONE (WITH STYLE) (2024)



KILLYOURPHONE.COM is an open workshop format. Participants are invited to make their own signal blocking phone pouch. In the pouch the phone can't send or receive any signals. It is dead! This time we are adding a cute twist your phone is going down with style

# V.I.P MEMEOSAS FOR FED UP "SLOBS" (2023)



## Moderated by: Socrates Stamatatos

### Workshop Description:

"V.I.P MEMEOSAS FOR FED UP 'SLOBS'" as a title draws inspiration from the title of Ahmet Ögüt's exhibition at "State of Concept" titled "LABOUR AFTER PAY, LOVE BEFORE WORK - AN ARTWORKERS VIP LOUNGE", as well as the title of the performance that took place on the opening day, "Fair Wage for a Made Up Job". Ironically, and since it will take place on the closing day of the exhibition, the workshop title mocks the corporate and PR absurdity that is happening in many exhibition openings which also portrays the essence of art's rotten system. From cheap wine that everyone is pretending to enjoy, to snappy stares resembling trash reality TV sequences, and from faux philosophical questions as a way to insert dominance in a conversation, to shady and trap questions like "when is your next art project coming?". Do these instances sound familiar to you?

In this workshop, cheap wine transforms into memeosas (not mimosas, we are actually creating memes). Tricky questions transform into shared experiences, where the feeling of togetherness prevails. People that are viewed as "slobs"- or as the "ones that are lethargic and not trying enough to succeed" -by society because of the capitalist and hustling culture's pre-set game, are transformed into artists/memers.

Departing from the exhibition's themes, this workshop seeks to create a safe space for artists and cultural professionals in Greece. A safe space for those who experience the precarious and toxic environment of the art system. In this safe space, we are free to emotionally vent, to trauma dump and to share our experiences of injustice within the art world.

We call participants to come together, to relax, to embrace the feelings of helplessness and lethargy. To paraphrase Tung-Hui Hu's saying on his book "Digital Lethargy: Dispatches from an age of disconnection", there is something liberating about diving deep into lethargy. Embracing lethargy and the idea of "wanting to do nothing about something", is the necessary step before action. There is no movement, before movement. The Greek art scene is in this exact moment right now. The hope behind this workshop, is to fuel and inspire action, in this moment of no action.

Using participant's individual and personal processes as a starting point, we will move to a space and state where we can collectively create. The goal is to utilize the figurative/metaphorical language of artistic creation- in this case memes- to further express our emotions, but also to gain the motivation to disrupt a system that is so unjust to us.

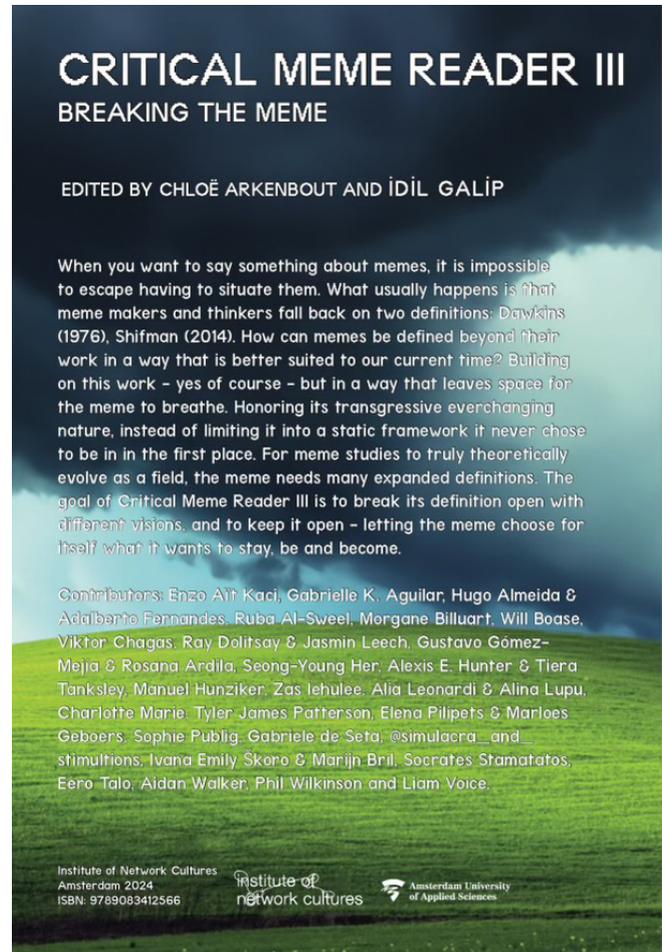
# "TO COLLABORATE IS TO... CO-EXIST" WORKSHOP (2023)



During the workshop "To collaborate is to... co-exist", that I moderated, we tried to understand the need for collaboration in contemporary arts, the importance of being part of an artistic collective, and the impact of art that emerges collaboratively. Through the safe space provided by HGW STD., we attempted to experiment with different materials and approaches. At the same time we engaged experientially with the following questions:

What does it mean to create collectively?  
What is the most effective way to be part of a group dynamic?  
What are the most effective ways to build trust in such a context?  
How can we integrate collaboration into our artistic practice?  
The aim of the workshop, was to mobilize young creatives regardless of their career stage and artistic medium, to exchange ideas, techniques thus enriching their artistic horizons.

# CRITICAL MEME READER (2024)



My contribution for the "Critical Meme Reader III: Breaking the Meme," that is published by the Institute of Network Cultures in Amsterdam, is titled "The Meme Remembers: Greek Queer (Me)#me\_too Movement". The essay delves into the significant role of memes in the Greek Queer #MeToo movement, highlighting their capacity to foster community dialogue, activism, and healing within the LGBTQIA+ sphere. This work illustrates the transformative power of memes in transcending traditional discourse barriers, providing a platform for marginalized voices, and challenging prevailing social norms. By examining the dual nature of memes as both tools for activist media and potential archives of communal memory, my text critically addresses their limitations in effecting systemic change without the support of broader community action and intersectional activism. The "Critical Meme Reader" series, with its latest edition co-edited by Chloë Arkenbout and Idil Galip, has been pivotal in exploring the complex landscape of memes within digital culture.

It interrogates their influence beyond mere entertainment, considering their cultural, political, and social impacts. "Critical Meme Reader III: Breaking the Meme" continues this exploration by pushing the boundaries of conventional meme narratives and venturing into new theoretical realms.

My contribution to this volume seeks to enrich the dialogue around the capacity of memes to drive forward societal movements and cultural expressions, embodying the INC's dedication to pioneering research at the nexus of internet culture and critical theory.

All publications from the INC are open source material so you can access both the Critical Meme Reader III: Breaking the Meme, as well as my contribution, from the following link: <https://networkcultures.org/blog/publication/critical-meme-reader-iii-breaking-the-meme/> (<https://networkcultures.org/blog/publication/critical-meme-reader-iii-breaking-the-meme/>)

# CULTURE MOVES EUROPE: MOBILITY GRANT & RESIDENCY (2025)



Culture Moves Europe provides mobility grants for artists and cultural professionals in all 40 creative Europe countries. It covers the sectors of architecture, cultural heritage, design and fashion design, literature, music, performing arts and visual arts. During my recent mobility project, which took place from January 30 to February 10, 2025, I had the opportunity to engage in a series of enriching activities that significantly contributed to my curatorial and artistic development. Hosted by !Mediengruppe Bitnik, this experience facilitated multiple interactions with artists, collectives, and cultural professionals, fostering meaningful exchanges between networks with a strong focus on queer and network cultures. These encounters not only expanded my professional connections but also encouraged dialogue around contemporary artistic practices.

A key outcome of this mobility was the successful curation of two pop-up events—an exhibition and a performance—both of which I conceptualized and organized in collaboration with my international partners, local artists and cultural practitioners. These events served as platforms for artistic experimentation and exchange, reinforcing the role of temporary interventions in contemporary

curatorial work. Additionally, the hosting organization provided invaluable support for my ongoing curatorial and artistic projects, enabling discussions on potential future collaborations.

This experience builds on my previous curatorial projects, which explore the intersection of digital culture and societal narratives. My engagement with !Mediengruppe Bitnik! during this period was particularly significant, as it allowed me to closely observe and absorb their methodologies as artists, curators, and researchers in the digital art domain. By immersing myself in their practice, I gained deeper insights into interactive digital art and audience engagement strategies.

Over the course of this mobility, I actively participated in the curation of projects, studio/gallery and museum visits, informal meetings with artistic collectives, !Mediengruppe Bitnik's book launch— to name a few. I approached the experience as both an observer and a collaborator. This engagement created the potential for future joint projects, blending our artistic and research perspectives. The knowledge and networks developed during this period will directly inform my curatorial approach moving forward, enriching how I conceptualize and present both my curatorial and artistic practice.

# FYLOXENIA (2024)



Filoxenia (GR): (trans.) Hospitality  
Fúlo (GR): (trans.) Gender

As the title suggests, the project simultaneously explores the complex notions of gender and hospitality. The project was realized through a phygital residency by Ingrid Hideki and Eva Papadakis, and is curated by Socrates Stamatatos.

Departing from the history of the concept of hospitality in Greece and in academia, they explore an intersection of gender/sexual identities and those related to the power dynamics between host and guest.

Familiar images that refer to our digital identity, such as simulation games like 'The Sims' and dating/hook up apps, are transformed into sci-fi movie storytelling. There the protagonists experience a contemporary identity crisis.

From the aforementioned crisis emerge questions such:

- What is gender and hospitality contemporaneously?
- How does the dominant social narrative about these concepts, reject anything that deviates from it?



Faced with the history of Dexamenes, which were a central pillar of the wine trade for Greece in the 1920s and are reused today as a place of relaxation and mindfulness, we are poetically invited to ask ourselves respectively about gender and hospitality.

The figurative languages of Eva and Ingrid intertwine, composing a complex narrative that combines poetry and performativity. By taking over one of the two central silos - formerly used as wine tanks - the artists open a gateway to an uninhabited world.

We invite you to explore -personally and collectively- concepts, to revisit them and give them a new explanation.

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