

**«WHAT DO THE STATUES SEE
THE UNSEEN LIFE OF THE ACROPOLIS MUSEUM AND ITS INHABITANTS»**

THE OPENING QUESTION OF A PHOTOGRAPHIC EXPERIENCE

Visitors look at the statues.

I look at the statues.

The statues do not look at those who look at them.

Thus, suddenly and unexpectedly, a question emerges in my mind:

Where do the statues look? What do they see?

What are the objects of their own gaze?

The photographic exploration began as an attempt to address this question.

Yet once the initial answer had taken shape, my relationship with the Museum continued. It evolved into a long-term, intermittent, "passive" presence within it, without a predetermined photographic objective, awaiting an unexpected visual encounter... a moment of surprise... a visual "something," "a punctum", within the impressive environment of the Museum and the commanding presence of the Sacred Rock.

Gradually, this condition revealed to me fissures in the field of reality, granting access to a visually paradoxical world.

A world inhabited by images of continuously forming and transforming visual entities, constructed from immaterial materials: shadows, reflections, mirroring, transparencies, and refractions.

Images enigmatic, subversive, and dreamlike, arising at the intersection and dialogue between materiality and immateriality, between light and shadow, static and fluidity, interior and exterior, timeless and contemporary.

And the conversations continue... The gaze of the statues now turns toward another place.

From their birthplace—ancient Athens, the city of reason and ideas—they journey to Delphi, the land of enigmatic oracles, the ambiguity of language, and multiple interpretations.

There they will be exposed to reflections and questions concerning authority and authoritarianism. Through their presence within the sphere

of contemporary life and outside their institutional dwelling, they provoke and embrace symbolic cracks in their collective idealization and in its often dangerous ideological appropriation.

As a small tessera of this multifaceted and subversive potential, I hope that the presentation of these images may fulfill something of the purpose that Clarence J. Laughlin attributed to photography exhibitions:

"To stimulate associations, thoughts, and emotions, while simultaneously revealing that the reality we believe we know is only a part of reality as a whole."

This is a statement that remains deeply familiar to us, both in psychoanalytic theory and in clinical practice.

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Her relationship with art, and photography in particular, is reflected in her theoretical and practical involvement in these fields over the last fifteen years.