

GABRIELA

An institution by 3 137

SONG #10

Phanos Kyriacou

25.12.2019

Communication
Department

SONG #10
25/12/2019 - 15/01/2020

GABRIELA COMMUNICATION DEPARTMENT

ANSWERING MACHINE
COMMISSION V

CHRISTMAS SPECIAL EDITION

PLEASE SCROLL DOWN FOR ENGLISH



GABRIELA wishes all the best for the festive days and invites you to call (+30) 2130 261436, and listen to the sound piece by Phanos Kyriacou *Mother Mother* (2019). The service is available 24 hours a day, 7 days a week.

A young woman spends her days perfecting her cheesecake recipe in a rented holiday house where she lives with her husband. When a stranger knocks on the door one night, he becomes an unexpected guest in their home. Later, his wife and three children with their dog also arrive to make themselves welcome. Terror soon strikes when the recipe book disappears and the young woman tries to figure out who stole it.

GABRIELA Communication Department will host sound pieces and messages by invited artists during the following months.

Hold the line.

* We would like to thank the artist's mother Mrs. Maro Kyriacou.

--

SONG #9

Weronika Trojanska

23.09.2019

Communication
Department

SONG #9
23/9/2019 - 03/11/2019

GABRIELA COMMUNICATION DEPARTMENT
ANSWERING MACHINE COMMISSION
III



I am sitting
in a room (1969)
I am sitting
in a room (2019)
Weronika Trojańska

III

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ερχόμενα 16

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χειρα 94

πιθύμητα μηνύματα

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ets

an8iii@hotmail.com

ισσότερα

anthi ▾ +

lis Foinikianakis

μμετείχστε σε μια κλήση βίν

Neon

μμετείχστε σε μια κλήση βίν

his Kerenidis

hat on Hangouts!

GABRIELA invites you to call +30 2130 261436 and listen to a sound piece by Weronika Trojanska, *I am sitting in a room (1969) I am sitting in a room (2019)*. The service is available 24 hours, 7 days a week.

50 years ago American composer, one of the key figures of experimental music, Alvin Lucier first recorded his groundbreaking composition “I am sitting in a room” (conceived for voice and electromagnetic tape), in which he tells the audience what is he doing and what they will hear. As he explains, recorded voice is played back several times until the resonant frequencies of the room start to dominate the speech, erasing at the end the human component towards dominance of the pure, environmental sound. What would happen if the focus was only on the spoken words, the voice and the resonance and acoustic of performer’s own body (throat, chest and diaphragm)? How the idiosyncratic and uncontrollable activities and sounds it produces can be transformed into music? Thinking of “I am sitting in a room” as of a song or a choreography, “any irregularities [...] speech might have” become notations or gestures, the integral part its score.

SONG #8

Karolina Krasouli

29.07.2019

Communication
Department

SONG #8
29/7/2019 - 1/9/2019

GABRIELA COMMUNICATION DEPARTMENT
ANSWERING MACHINE
COMMISSION III



CALL +30 2130 26 14 36
AND LISTEN TO A SOUND PIECE BY
KAROLINA KRASOULI

αλμένα

ρα 84

ύμητα μηνύματα

iii@hotmail.com

I - ckoumianaki

τέρι

βολή

αλμένα

ρα 84

ύμητα μηνύματα

iii@hotmail.com

I - ckoumianaki

hakos

τείχατε σε μια κλήση βίν

Kerenidis

on Hangouts!



Wishing you luck (x3)
Take note : a color, a word and a sound.
You can take them with you.
I just ment to say, It's ok to talk to strangers.

GABRIELA invites you to call +30 2130 261436 and listen to a sound piece by Karolina Krasouli entitled *Some fortune cookies contain no fortune.* The service is available 24 hours, 7 days a week.

GABRIELA Communication Department will host sound pieces and messages by invited artists during the following months.

Hold the line.

Karolina Krasouli was born in Athens in 1984. She studied at the School of fine arts of Lyon. She did a residency at the Cité internationale des arts in Paris (2015-2017) and participated in various exhibitions as la Biennale de Rennes (5th edition), 60th Salon de Montrouge, L'incompatible Vugo (Pauline Perplexe), A thousand hours (Saint-Brieuc).



SONG #7

25.06.2019

Business Plan

3 137 / *ελ/επ*



BUSINESS PLAN

Gabriela Song #7

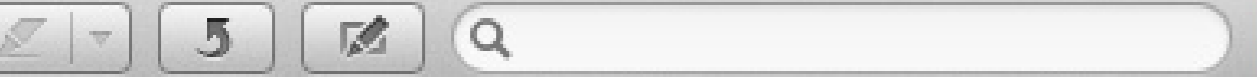
<- αρχείο

Gabriela can do
a great range
of art for you

Come over and check our
facade!

24 hour service!

C4542.jpg



Gabriela can do a great range of art for you

- Museum art
- Historical art
- Performance art
- Public art
- Institutional
- Critique art
- Social Engaged art
- Maintenance art
- Political art

So, do contact us

GABRIELA
 Mavromichali 137
 Athens, Greece
 +30 2130 26 14 36

DOES MONEY MANIPULATE ART?

Does money manipulate galleries?
 Do galleries manipulate artists?
 Do artists manipulate art?

Why do artists allow themselves to be manipulated?
 Why do artists allow their work to be translated into money values?
 Why can't artists be independent of gallery-fabricated trends?
 Because the gallery provides their only means of subsistence from their work?

What does the artist want besides subsistence?
 Is the artist's final goal money?
 If not, what is it?
 Love? Fame(i.e. temporary notoriety)? Immortality?

Does the artist care what anybody thinks about his work?
 Does the artist care if anybody understands his work?
 Who is the artist's public?
 Other artists?
 Critics? Curators? Dealers? Collectors?
 Everybody else?

How much fame does an artist need? one year? ten years? the top 10? the top 40?
 How much fame can an artist take?
 How much of an artist can fame take?
 Is fame limited to saleability?
 Is fame better than immortality?
 Can immortality be a valid goal in a nuclear age?
 Can immortality be bought? simulated?

What are the steps to immortality?
 Studio-gallery-publicity-reproduction-private collection-public museum?
 Which of these steps are really necessary?
 Is being in museums enough for an artist?
 Is being in galleries enough for an artist?
 Is the gallery with its monetary basis a natural vehicle for art?

Do artists love their dealers because they do their dealing?
 Do dealers love their artists or do they love the money they make from art and artists?
 Is art making love to oneself, to another, to others?

Is art a career (career="highway, a running from or to, carting, carrying")?
 Is a career carousing
 Are galleries pimps for carousing artists cruising immortality?

Are galleries selling art or selling artists?
 Are collectors buying art or buying artists?
 Are collectors collecting art or collecting commodities?
 Is art an investment? a social status symbol? decoration? fashion?

Art artists in galleries making art or commodities?
 If there were no art market would artists make art?
 Should art look valuable, cheap, or priceless?
 Is art that's worth money commercial art?
 Is commercial art fine art?
 Does commercial art aspire to immortality?

Is art that's worth a lot of money worth more than other art?
 Is it worth a lot of money because its better than other art?
 Should art be sold? should art be given away?
 Should society support artists so they can give away their art?
 Should all human beings support all human beings?

SONG #6

**Laura Preston &
Andreas Sell**

25.06.2019

**Communication
Department**

SONG #6
25/6/2019 - 20/7/2019

GABRIELA COMMUNICATION DEPARTMENT
ANSWERING MACHINE COMMISSION II



GABRIELA invites you to call +30 2130 261436 and listen to a sound piece by Laura Preston and Andreas Sell entitled *No.0*. The service is available 24 hours, 7 days a week.

We are happy to announce that **GABRIELA** Communication Department will host sound pieces and messages by invited artists during the following months.

Hold the line.

Laura Preston writes texts, edits books, and curates exhibitions. She is also working with Sabeth Buchmann on a research project through the Institute of Art Theory and Cultural Studies at the Academy of Fine Arts Vienna, while living in Berlin. An associate editor for documenta 14, she lived and worked in Athens from spring 2016 to autumn 2017. She was the curator-at-large for the Adam Art Gallery Te Pātaka Toi, Victoria University of Wellington from 2013–15, following a guest curatorship in 2012 at Portikus, Frankfurt am Main.

<https://laurapreston.info>

Andreas Sell was born in Bayreuth, Germany. Currently he is living in Berlin and Sykaminea, Lesbos. 2008 he graduated from the Weißensee Academy of Art Berlin. His artistic work coincides with his life story, composing both a material and immaterial narration. In 2006 he received an annual scholarship from the German Academic Exchange Service (DAAD) to continue his studies in the MFA program in New Forms at Pratt Institute NYC. In 2009 he received a postgraduate scholarship from the German Academic Exchange Service to continue his artistic work in the People's Republic China. In 2014 the Pollock Krasner Foundation in NYC and in 2017 the Stiftung Kunstfonds Bonn awarded him with an annual scholarship. In 2019 the Berlin Senate supported his book and exhibition project "From self-employment to employment."

<http://www.andreassell.com>

SONG #5

Amandine Barreteau,
Talilah Etoa

01.05.2019

May Day
#alwaydemand
yourworkersrights

3_137_artist_rui • Ακολουθήστε ...
France

Do you know who is GABRIELA?
-Sorry I don't know
•by Amandine Barreateau
@amandinebarreateau **Last winter we had the pleasure to work with Amandine Barreateau and Talilah Etoa. They did their internship in 3 137 with the support of Erasmus+.
#GABRIELA #1stofmay #alwaydemandyourworkersrights #whoisgabriela #amandinebarreateau #3137artistrunspace 1/2

19 εβδ.
Syn syndkt ζδόνδε está Gabriela?
19 εβδ. Αρέσει σε 1 Απάντηση

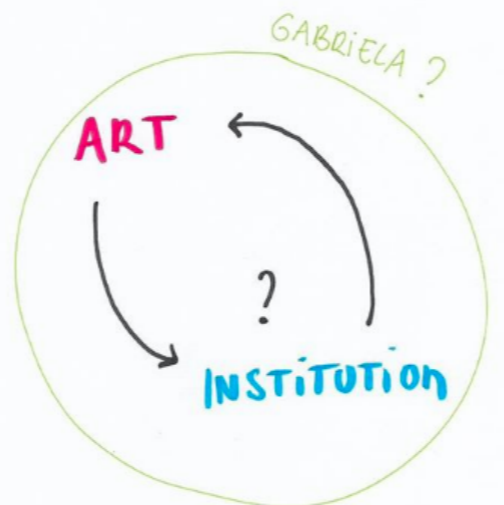
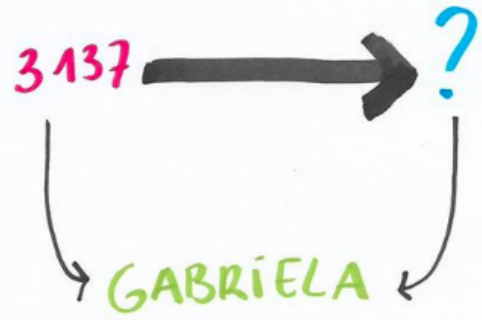
Αρέσει σε 93
1 ΜΑΪΟΥ

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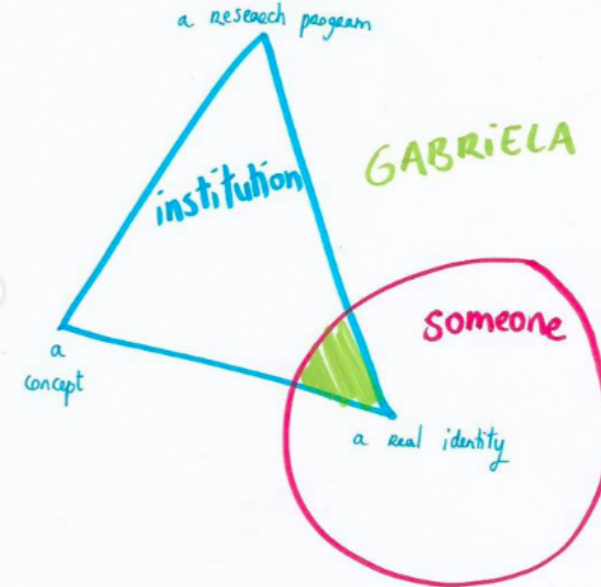
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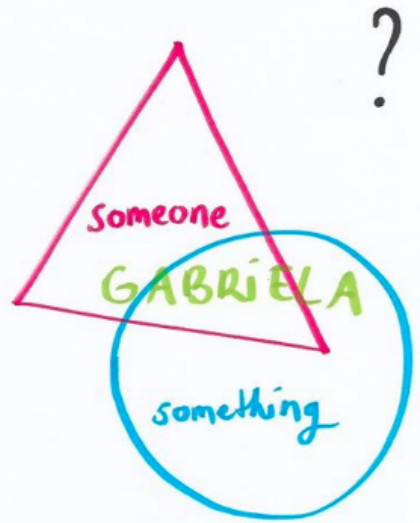
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Αρέσει σε 93
1 ΜΑΪΟΥ





3_137_artist_rui • Ακολουθήστε ...

3_137_artist_run_space GABRIELA
SONG#5
May Day

Gabriela is also an "angelic" Drag Queen spreading sharing and mutual aid through her culinary confections !
•by Taliah Etoa
@gemia_gemia

Performed in Athens on February 2019 **Last winter we had the pleasure to work with Amandine Barreateau and Talilah Etoa. They did their internship in 3 137 with the support of Erasmus+.
#GABRIELA #1stofmay
#alwaystdemandyourworkersrights
#whoisgabriela
#talilahetoea #3137artistrunspace



Αρέσει σε 158

1 ΜΑΪΟΥ

Συνδεθείτε για να σχολιάσετε ή να δηλώσετε ότι σας αρέσει.



3_137_artist_rui • Ακολουθήστε ...

3_137_artist_run_space GABRIELA
SONG#5
May Day

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#GABRIELA #1stofmay
#alwaystdemandyourworkersrights
#whoisgabriela
#talilahetoea #3137artistrunspace



Αρέσει σε 158

1 ΜΑΪΟΥ

Συνδεθείτε για να σχολιάσετε ή να δηλώσετε ότι σας αρέσει.

SONG #4

12.02.2019

Gabriela Goes

EMST

REJECTED

(ΕΜΣΤ) ιδρύθηκε το ...

Περιοδικών Εκθέσεων ...

[Περισσότερα αποτελέσματα από το emst.gr »](#)

Κυριότερες ειδήσεις



ΕΜΣΤ: Καμία υποψηφιότητα κατάλληλη για τη θέση διευθυντή |...

[naftemporiki.gr](#)

Πριν από 2 ημέρες



Άγονος ο διαγωνισμός για τη θέση του Διευθυντή στο ΕΜΣΤ

[Η Εφημερίδα των Συντακ...](#)

Πριν από 2 ημέρες



Το υπουργείο «πυρπολεί» το άνοιγμα του Μουσείου Σύγχρονης Τέχνης, το...

[Η Καθημερινή](#)

Πριν από 17 ώρες

Το Εθνικό Μουσείο Σύ
Από το 2016, μόνιμη ο
ζυθοποιίας Φιξ στη Λε
ολοκληρώθηκε τον Φε

Διεύθυνση: Λεωφ. Κο
Αθήνα 117 43

[Επισκεφθήκατε](#)

Ώρες: **Κλείνει σύντομ**

Πρόσβαση με δημόσ

Ημερομηνία ίδρυσης

Τηλέφωνο: 21 1101 9

[Προτείνετε μια τροποπ](#)

Γνωρίζετε αυτό το μέ

Ερωτήσεις και α

[Εμφάνιση όλων των ερ](#)

[➔](#) [Περισσότερα για το ερώτημα emst](#)



Gabriela goes EMST_letter_12.02.2019



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Arial



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Letter

To Whom It May Concern

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7

Letter

To Whom It May Concern

When the national open call for the director's position in the National Museum for Contemporary Art in Athens (EMST) was announced, we got goosebumps immediately. National, local but at least accessible. Both the goosebumps and the open call.

As art practitioners working with culture through personal and collective actions for more than a decade, we decided that applying to this open call would allow us to open up a discourse about some themes which, in a local context, are usually (and paradoxically) discussed within the private sphere. We claimed the job of the Director of the Museum to stay with issues that affect and are being affected by our working environment and conditions. Our application was aiming to envision and think across a collective and non-hierarchical institutional/management model.

The selection committee, consisted only by (white) males, with an age average of 69,8 years, announced two days ago that none of the submitted applications met the selection criteria. We have to admit that we were surprised with such an announcement, even if we a priori assumed that our application would be considered inappropriate, as it does not meet the terms of the application. Surely, the recruitment of a collective for the role of a director would increase the expenses of a museum, therefore such a strategy is not attempted, even in an international scale.

Our application draws on thoughts and consists of methodologies tracing a complicated administrative and managerial structure, with, for example, demanding and time consuming, collective meetings involving museum staff, city residents as well as members of the international art community.

The aforementioned theses, desires and alternatives on how we look at and with the institutional format can be further explored, among others, while reading our full application ([hyperlink following](#)). The reason why we decided to make it publicly visible, has nothing to do with a claim on the best rejected application. Our intention is to provoke and to open up a series of discussions about what

every single cultural practitioner and player is allowed to do regarding the institutionalised structures. Such as statement arises from our positions, both as collective and as individuals, and processes towards the current governmental model of a (long-awaited in this case) public institution. Our proposal aims to comment on the politics, aesthetics and ethics of the benefactor's role as well as on the occasional sparsity of cooperation, solidarity and collective targeting in the contemporary (art) world; phenomena quite prominent in the global constructions of the often white and meta-colonial operations of western institutions.

Today, we hope that the committee's results have not been affected by the long-term problems of a museum often blocked by micropolitical decisions and lack of local, sufficient, public cultural policy. Therefore we are very much looking forward to the new international open call.

Warm and collegial greetings,
3 137 aka Gabriela



Gabriela goes EMST_letter_12.02.2019



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1



1

2

Follow the link
to read our
application

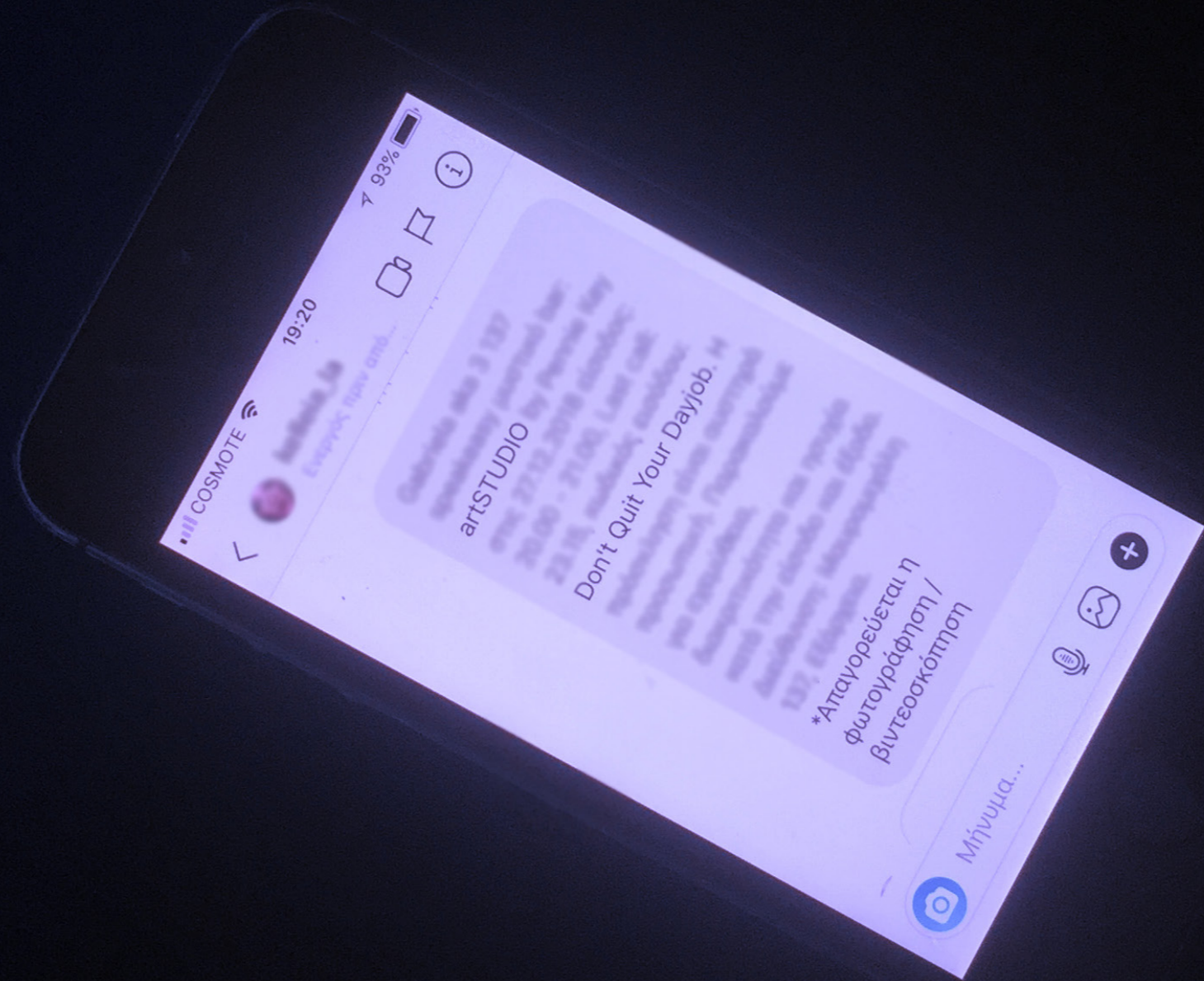
<http://www.3137.gr/assets/gabriela-emst/gabriela-goes-emst.pdf>

SONG #3

Pennie Key

27.12.2018

**What do you
do for a living**



COSMOTE

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93%



artSTUDIO

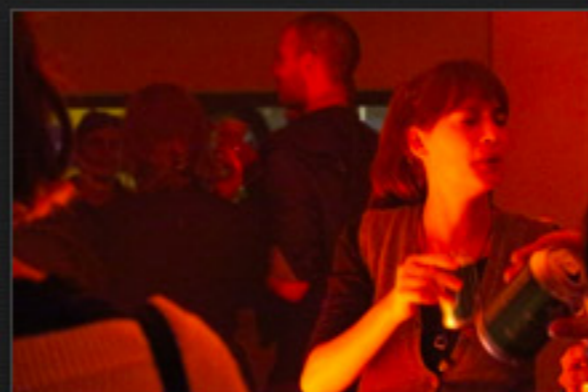
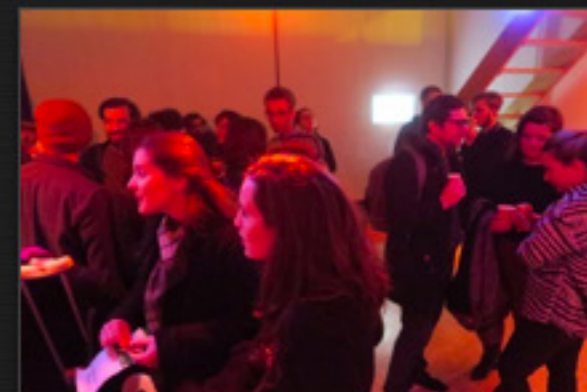
Don't Quit Your Dayjob.

*Απαγορεύεται η
φωτογράφιση /
βιντεοσκόπηση



Μήνυμα...





SONG #2

December 2018

EMST tba

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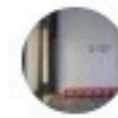
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EMST ΕΜΣΤ ΕΘΝΙΚΟ ΜΟΥΣΕΙΟ ΣΥΓΧΡΟΝΗΣ ΤΕΧΝΗΣ
NATIONAL MUSEUM OF CONTEMPORARY ART

IS LOOKING FOR A NEW DIRECTOR

GABRIELA AKA 3 137, ALWAYS INTO INSTITUTIONAL TWISTING AND DANCING, IS LOOKING FORWARD TO THE ANNOUNCEMENT



3_137_artist_run_sp • Following
Exarcheia

3_137_artist_run_space Το ΕΜΣΤ, το Εθνικό Μουσείο Σύγχρονης Τέχνης αναζητά νέο διευθυντή διεξάγοντας έναν ανοικτό διαγωνισμό. Χτες έκλεισε η διαδικασία υποβολής αιτήσεων και ανακοινώθηκε η επιτροπή επιλογής. Η Gabriela aka 3 137 έχοντας πάντα έντονο ενδιαφέρον για τους θεσμικούς ελιγμούς και την πολιτιστική πολιτική παρακολουθεί με ενθουσιασμό την διαδικασία και ανυπομονεί για το αποτέλεσμα #3137 #artistrunspace #museum #institution #institutional #critic #dance #twist #gabrielaaka3137 #emst #athens

karoyzaki 🍷🍷🍷



marou_ko ☐☐



Liked by paky_vlas and 62 others

DECEMBER 15, 2018

Add a comment...



SONG #1

Raja'a Khalid

June 2018

Communication
Department

3 137 at Art Athina 2018

Athens Conservatory

21-24 June

Gabriela

A preface

3 137 is pleased to announce the preface of the newly established institution "Gabriela" by inviting Raja'a Khalid to create a new audio work for the Communication's Section/ Department of the New Institute.

Raja'a Khalid, who works internationally but holds a strong presence in the local art scene of Dubai, where she is based, "occupies" the voice mail/ answering machine of the newly established organization. We kindly invite you to roam Art Athena, search for the campaign and call the number that will automatically lead you to the Communication Department of Gabriela where you will be able to enjoy the work of Raja'a Khalid.

A 3-minute sound piece, *Guide* (2018) is presented by the voice of a meditative speaker. Guide embodies an institutional voice that initially appears concerned for the well-being of the caller but eventually meets the same the fate as many bio-political institutions, embodying a well-meaning intent that is ultimately distant and unable to help. The piece acts as a subversive critique of how institutions (both state and corporate/creative) appropriate the jargon and techniques of contemporary self-care in order to further strengthen their 'brands' and their positions as contemporary sites of soft power. The piece is a small attempt at recreating the alienation that can occur even in the most personable of spaces.

* Gabriela is inspired by Gabriela Cruz.

In Spring 2017, at the instigation of our partner Thomas Boutoux, we collaborated with one of his students, Gabriela Cruz. Gabriela worked, for three months, as a graphic designer on the publication we are currently preparing and looks at the Greek art scene during the 70's. The University of Bordeaux and the Bordeaux Municipality covered her payment. She was the first paid employee of 3 137.

** Gabriela is an institution run by 3 137 and its program will unfold gradually over the next year.

More information about Art Athina:

<https://www.art-athina.gr>



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Our mailing address is:

info@3137.gr

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+30 2130 261436

Dial this number to listen to a record played by Raja's Khadi. This is the Communication Department of GABRIELA. GABRIELA is an institution established in 2018 by 3 107.

+30 2130 261436

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