

it is always summer

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**SOMEWHERE**

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*"As a multicultural artist, I am driven by my desire to locate myself. I attempt to trace the boundaries - physical, cultural, spiritual - of my persona in order to determine where I begin, where I end and where I belong.*

*Born in Greece, raised in France and now living in Egypt, my identity is in constant dialogue between the North and the South, the East and the West. My role as an artist is to build connections - between here and there, now and then, one and another - in the search for the smallest common denominators that unify us thru time and space within the human experience."*

**Esmeralda Kosmatopoulos**

# IT IS ALWAYS SUMMER SOMEWHERE

**It is always summer somewhere** delves into the dual symbolism of the sea, crafting a contemporary mythology of exile.

Throughout a two-month stay to the Island of Lesbos in the summer of 2018, the artist immersed herself in the diverse island population – a mosaic of locals, tourists, migrants, and European border patrols – all coexisting within the confines of a shared islander space. At the heart of this multifaceted and sometimes conflicting community lies the sea: a gateway to new possibilities yet also a divider between people; a source of pleasure and leisure, yet also a realm fraught with potential dangers.

The artist appropriates with a touch of irony the imagery of summer leisure ingrained in Western pop culture to articulate her own unique mythology of exile, immigration, and relationships with the Other.



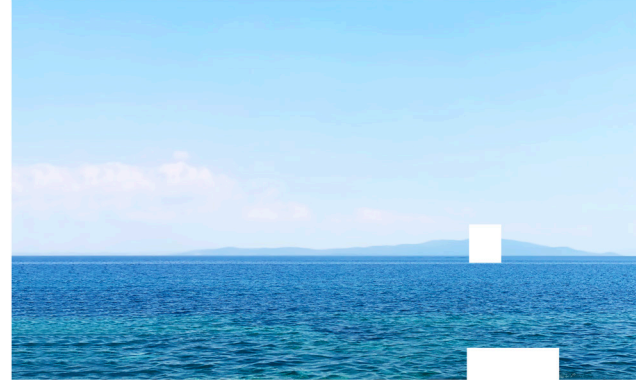
# LES JUILLETISTES

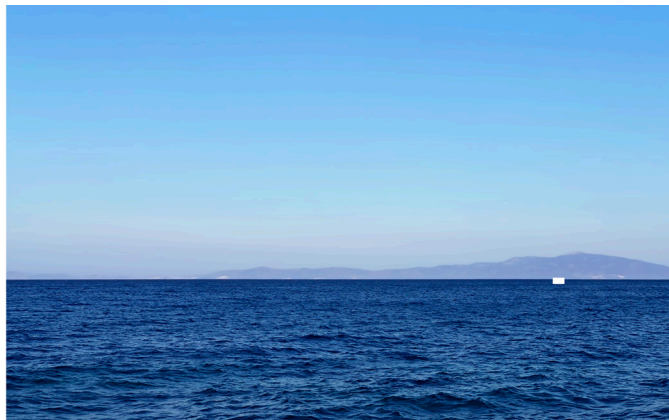
The 31 photographs arranged like an oversized daily calendar reflect on the month of July 2018 that the artist spent in the island of Lesbos.

Taken from the same public beach facing the Turkish shore, the artist documented the daily changes of summer sea. She deliberately erased any trace of bathers and boats. The missing pixels become haunting and disruptive ghosts that persistently linger in our imagination.











# TOUT CE QUI BRILLE...

While strolling along a beach of the island of Lesbos -- frequented by locals and tourists, the artist stepped onto the wreckage of an inflatable boat half-buried in the sand similar to those used by migrants to reach the Greek shore. The artist gathered and gilded fragments of this boat, using the vestiges of the harrowing journey that brought these anonymous passengers to the island as the cornerstone for constructing her own mythology of Exile.







# MONDAY- FRIDAY

The series of two videos deftly weave together the stories of refugees arriving on Lesbos since 2015 with the experiences of Greeks compelled to leave Turkey in 1923 during the expansive Asia Minor population exchange, seeking solace on the very same island. In this historical shift, thousands of Greeks from Ayvalik sought refuge in Mytilene, Lesbos' capital, while simultaneously, Turks from Mytilini had to relocate to Ayvalik within a few weeks.





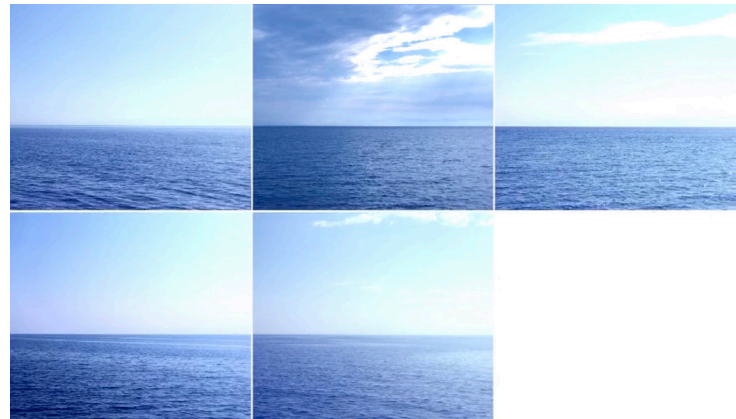
**MONDAY-FRIDAY, 9:00AM**, 2019, Video, sound

watch video: <https://www.esmeraldakosmatopoulos.com/monday-friday>



**MONDAY-FRIDAY, 6:00PM**, 2019, Video, sound

watch video: <https://www.esmeraldakosmatopoulos.com/monday-friday>



## FROM 1 TO 10

**From 1 to 10** appropriates the famous phrase «once upon a time,» traditionally used to open fables. Acting as a prologue to a new mythology of Exile, it questions the cyclical nature of displacement across time and space.

In a nod to the way children learn to count from 1 to 10, the artist initiates a symbolic «counting of times,» illustrating how stories of exile persistently echo and repeat themselves.

listen audio: <https://www.esmeraldakosmatopoulos.com/from-1-to10->

## LA MORALE DE L HISTOIRE

**la morale de l histoire** draws inspiration from Aesop's fable «The Shipwrecked Man and the Sea» to provocatively question the responsibility of each actor involved in the migrant crisis.

Having spent time on the Island of Lesbos immersed in a «sea» of locals, tourists, migrants, and European border patrols– the artist found that the fable strongly resonated with her personal experience. In her attempt to «blame the wind», she decided to enumerate, in a monotonous voice, the daily wind report of the month of July 2018 she spent there.

listen audio: <https://www.esmeraldakosmatopoulos.com/from-1-to10->



The image shows a horizontal digital display with a black background and a thin black border. The text "The Sea is f" is rendered in a bright blue, dot-matrix font, similar to a classic LED sign. The characters are composed of small dots, and the text is centered within the display.

## UNLIKE THE GRASS

**unlike the grass** appropriates and subverts the old adage “the grass is always greener on the other side” to provocatively question the responsibility of each actor involved in the migrant crisis.

In the fable, a shipwrecked man wrongfully blamed the sea for his troubles. The sea, in turn, asserted that the wind was the true culprit, emphasizing the moral lesson that one should be careful to place his blame on the right person.

The Sea is

Never Bluer

Anywhere

# ABOUT THE ARTIST

## Esmeralda Kosmatopoulos (Greece 1981)

Her work was exhibited in galleries and institutions internationally including Salzburg Contemporain (Austria), Künstlerhaus Wien (Austria), Kunsthal Aarhus (Aarhus, Denmark), Times Art Museum (China), Sainsbury Centre (UK), Somerset House (UK), Palazzo delle Arti Napoli (Italy), Gallerie delle Prigioni (Italy), Musée Zadkine (France), AMA | Art Museum of the Americas (DC, USA), French Institute of Athens (Greece), CICA Museum (Korea) among others.

She had numerous prizes and bourses among whom since 2016 : residencies at Townhouse (Cairo, Egypt), Le18 (Marrakech, Morocco), KAAF Institute (Teheran, Iran), BAR (Beirut, Lebanon),

MASS MOCA (North Adams, USA), Chinatown Soup (New York, USA); bourses from the European Cultural Foundation, the Contemporary art foundation (New York, USA), Harvestworks (New York, USA), the Jerome foundation (New York, USA).

Kosmatopoulos also worked alongside socially charged entities such as the Organization of American States (Washington DC, USA), the Kayani foundation (Beirut, Lebanon), UNICEF Blue Dot (Athens, Greece), One Happy Family (Lesbos, Greece) and the Museum Louis Braille (France) to create large-scale installations that raise awareness on social issues.



**THANK YOU**