



Discontinuity as Chronicle

#0: prologue

lecture performance and screening + video installation

by Maria Lalou & Skafte Aymo-Boot

Circuits and Currents

13, Notara & Tositsa Str., Athens

Friday 12th December 2025

20:00 -21:30

video installation

12/12/25 21:30-22:30 & 13/12/25 15:00-22:00

The notion of discontinuity, by definition, accepts the moment of pause as part of the whole.

With its character of a ruin of a forgotten purpose the unfinished building is at the same time pointing to the past and to the future, as a frozen moment of time preserved ever since its volume reached that concrete state. The architectural archetype of the unfinished concrete building can be encountered everywhere in the cityscape of Athens ...and speaking of Athenian chronicles, it is impossible not to see them.

Unfinished buildings are a dynamic phenomenon. Those structures, left in the middle of a discontinued building process in a seemingly never-ending pause, are closely linked to the history of the construction of modern Athens. The theme of the exhibition *Discontinuity as Chronicle* is underlining the pause as a valid element in what otherwise appears as constant evolution. As a lacuna in production, and at the same time as a bearer of memory and history.

The project initially started as a simple registration of the unfinished structures in the cityscape. However, it quickly evolved into an extensive investigation of the phenomenon in an attempt to both understand and not undermine the concealed profiles of the buildings, allowing the uncovering of strategies, systems and social conventions applied through modernity to the city of Athens and its inhabitants. Our methodology can be considered as a type of contemporary archaeology. Collecting, recording and analysing bits of historical data has involved countless days of research in the *poleodomia* archives, endless kilometres of walked streets, and hours of interviews with involved parties; when assembled, these pieces form a chronicle of the silenced yet significant paused moments of modernity.

Discontinuity as Chronicle has as its central protagonist the concrete skeletons of the Athenian Metropolis, illuminated through the visual/research work [UN]FINISHED by Maria Lalou & Skafte Aymo-Boot. The project is an extensive investigation of the phenomenon involving bureaucracy, authorities at different levels, knowledge extraction, research methods, recording systems, social models and poignant dialogues, culminating in the publication of the book [UN]FINISHED - Atlas of the Unfinished Buildings of Athens - A Story of Hidden Antimonuments (2023, Jap Sam Books).

The exhibition proposes a reflective reading of the pause, extracted from the realities of Athenian everyday lives, with as overall material the archive of the ten-year research on the unfinished skeletons in the seven districts of Athens, and with the book as a guiding structure. *Discontinuity as Chronicle* approaches the condition of the unfinished from a multitude of perspectives, unfolding in three chapters and a prologue at three locations in central Athens from December 2025 till March 2026:

1. Contemporary Archaeology, Dec. - Jan., Circuits and Currents
2. Hidden Stories, Jan.- Feb., a selected [UN]FINISHED building
3. Alpha-Delta: Undisclosed Case Study, Feb. - Mar., cross section archive

Join us for the **Prologue of *Discontinuity as Chronicle***, starting the exhibition period with a lecture performance by Lalou & Aymo-Boot, the screening of the video *The Barbaresou Legacy, Or The Cursed One*, and the video installation *Closing the Archive*, with an introduction of the event and an aftertalk with Thalia Raftopoulou together with Lalou & Aymo-Boot.

Location: Circuits and Currents, 13, Notara & Tositsa Str.

Lecture performance and screening: Friday 12th December 20:00 -21:30.

Video installation: Friday 12th December 21:30 -22:30 & Saturday 13th December 15 -22.

Bios:

Maria Lalou is a Greek conceptual sculptor and experimental filmmaker. Her works are based on accumulative research on the role of institutions and their tools, respectively the institution of Art itself in dialogue with the artist role, and as the third element, the 'political role' of the viewer. From the small scale of the object-space, she moves to large scale sculptural installations, multiple spaces and interventions in the public space, with the means of film production, performances, directed algorithms, diagrammatic drawings and texts. Lalou holds a number of grants and awards including a Fulbright grant. Her artworks are situated on the edge of social experiments and practised rhetorics. Her research is focused on the role of the camera apparatus: its significance in the commons, its personification in the private, its appropriation in the surveillance of everyday networked reality and its potentiality as a weapon of truth in recording history. She is presenting her work internationally in exhibitions, screenings, publications and lectures and she has published two monographs: [theatro] (2015 Onomatopée, Eindhoven) and the camera (2019 Dolce Publications, Athens). Maria Lalou is a member of CREAM and a candidate for Doctorate of Philosophy at University of Westminster in London. <http://reaction-lalou.com>

Skaftø Aymo-Boot is a Danish architect. In 2009, he co-founded NEZU AYMO architects in Amsterdam, and since 2019 he is a partner in OP - Open Platform in Copenhagen. Through research and unconventional thinking, he formulates new ideas in the form of buildings, urban plans, interiors and spatial concepts. The practical process of giving form to and materialising architecture and the production of thought-based research have equal weight in his practice. He has realised a wide variety of architectural projects, in the Netherlands, Denmark and Greece, and his work has won several first prizes and awards. His research focuses on developing methods and tools for reading the city and its spatial circumstances, creating new understandings of our physical surroundings. A significant part of his practice includes collaborations with artists working in the overlap between architecture and visual art, which has resulted in a number of permanent and temporary works in Europe and Asia. He has presented his work in lectures at, among others, the Royal Academy of Art, Copenhagen, Universidad Nacional, Bogotá, TU Delft and the International Architecture Biennale Rotterdam. www.skaftøaymo.com

Since 2012, Lalou and Aymo-Boot work together on the [UN]FINISHED project, a continuous research on the unfinished concrete buildings of Athens. Their joint monograph '[UN]FINISHED, Atlas of Athens' Incomplete Buildings - A Story of Hidden Antimonuments', was published in autumn 2023 by Jap Sam Books, Prinsensbeek (NL). [UN]FINISHED has been presented in different forms at, among others, EKA-Tallin (EE), Art Hub Copenhagen (DK), Athens-Epidavros Festival (GR), AA Bookshop, London (UK), Nieuwe Instituut, Rotterdam (NL), Princeton University (US), ETH Zürich (CH), IUAV Venezia (IT), The Symptom Project, Amfissa (GR), Green Park Athens (GR) and UNIDEE/Fondazione Pistoletto, Biella (IT). In 2020, they founded 'cross section archive' in Athens, a space for art & architecture, exploring urban phenomena that occur in the intersection of those disciplines and how historical facts, political structures and everyday circumstances have been interfering with, forming, and directing them. They curate an annual thematic program of research and exhibitions, inviting artists, architects and thinkers to collectively investigate and expand the theme at stake, and publish the zine 'Document'. <http://un-finished.org> <https://cross-section-archive.org>

Thalia Raftopoulou is an artist and researcher working at the intersections of contemporary art and sound studies. As an educator, she has conducted the course *Art, City, Sound* in the Department of Fine Arts at the Athens School of Fine Arts, Greece. Her creative projects explore the relationship between art and the everyday, focusing on attentive listening as perceptive root and artistic practice. Working across drawing, video, installations, and listening practices, she investigates processes of becoming, transitionality, orality, matter, vibration, and voice. Her work addresses issues of public space, domesticity, "home," acoustic ecology, and the ecology of fear, while critically challenging epistemological rigidity and ableism. She holds a Ph.D. from ASFA, Department of Theory and Art History, entitled "Sound and Listening as Artistic Practice in the Athenian Apartment Building", an MFA in Public Art and New Artistic Strategies from Bauhaus-University Weimar, Germany, and a Fine Arts degree from ASFA, Greece.

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