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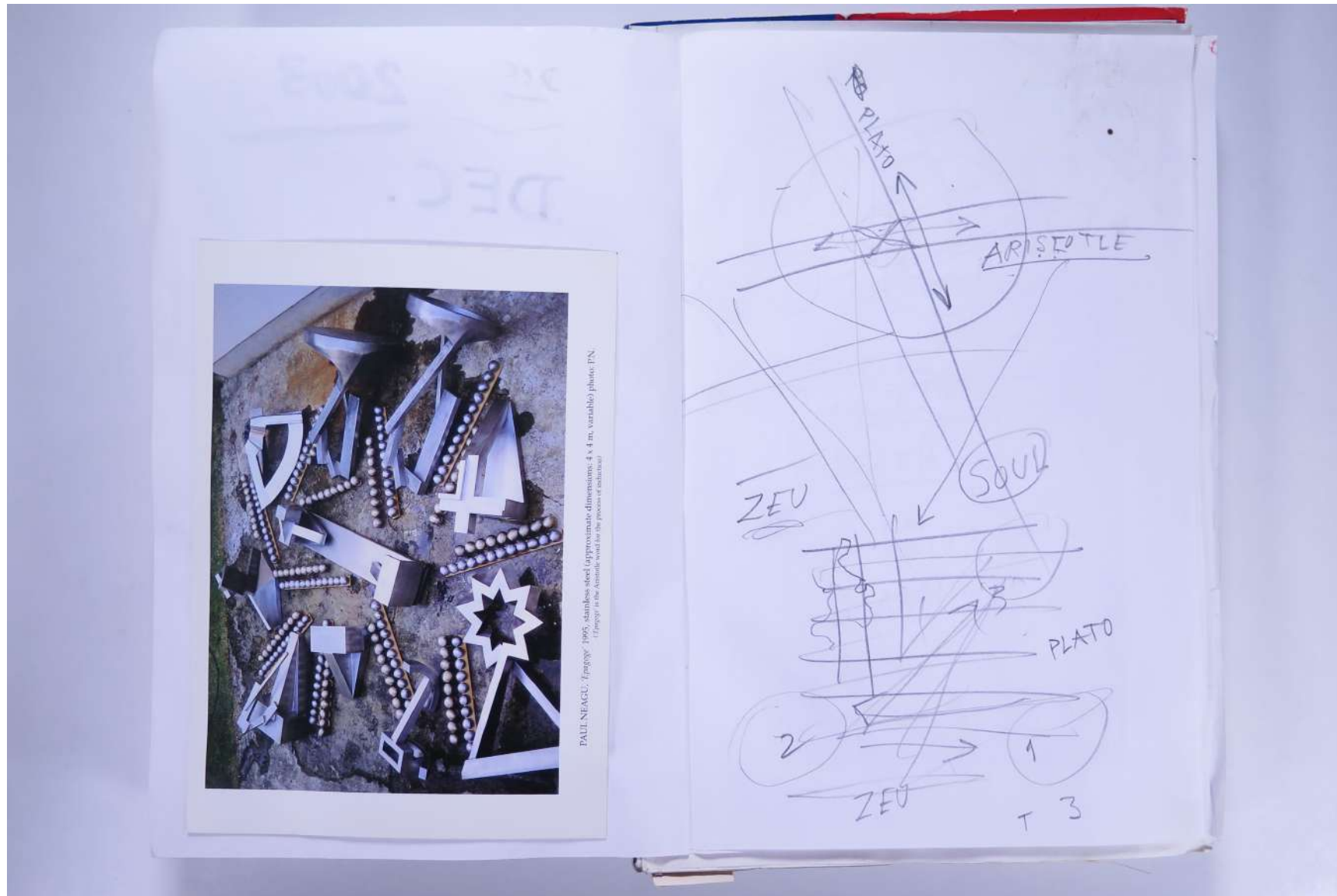
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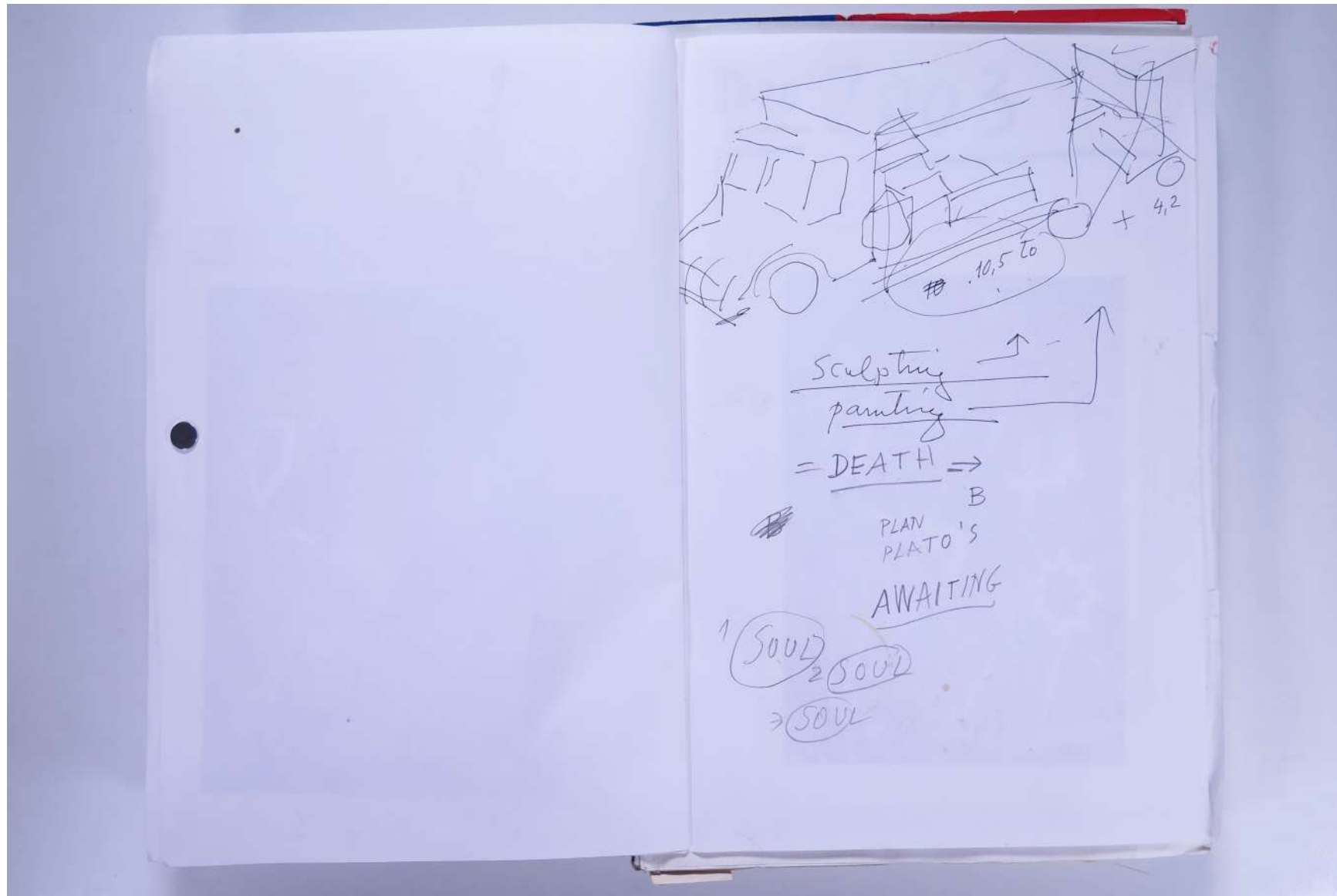
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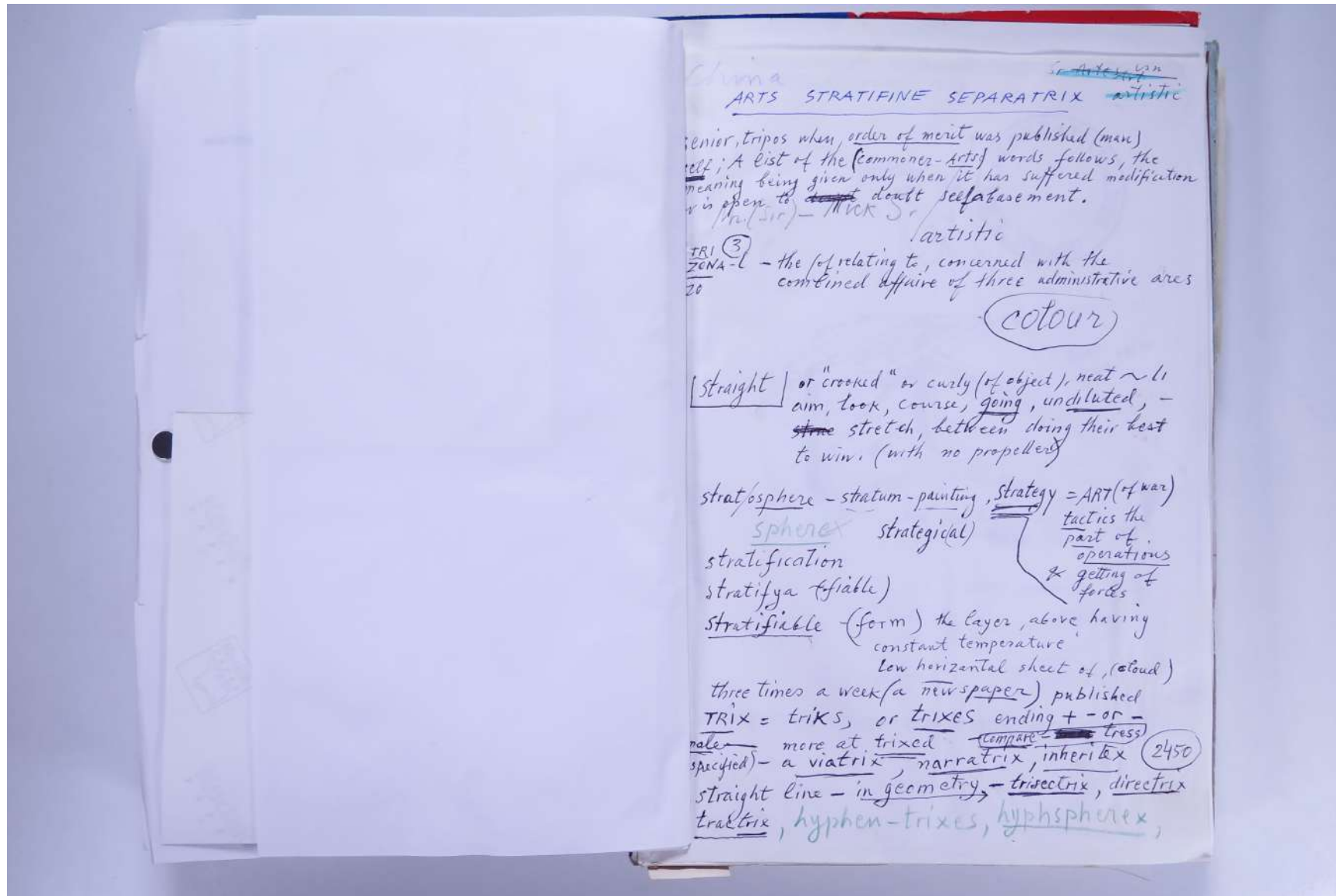
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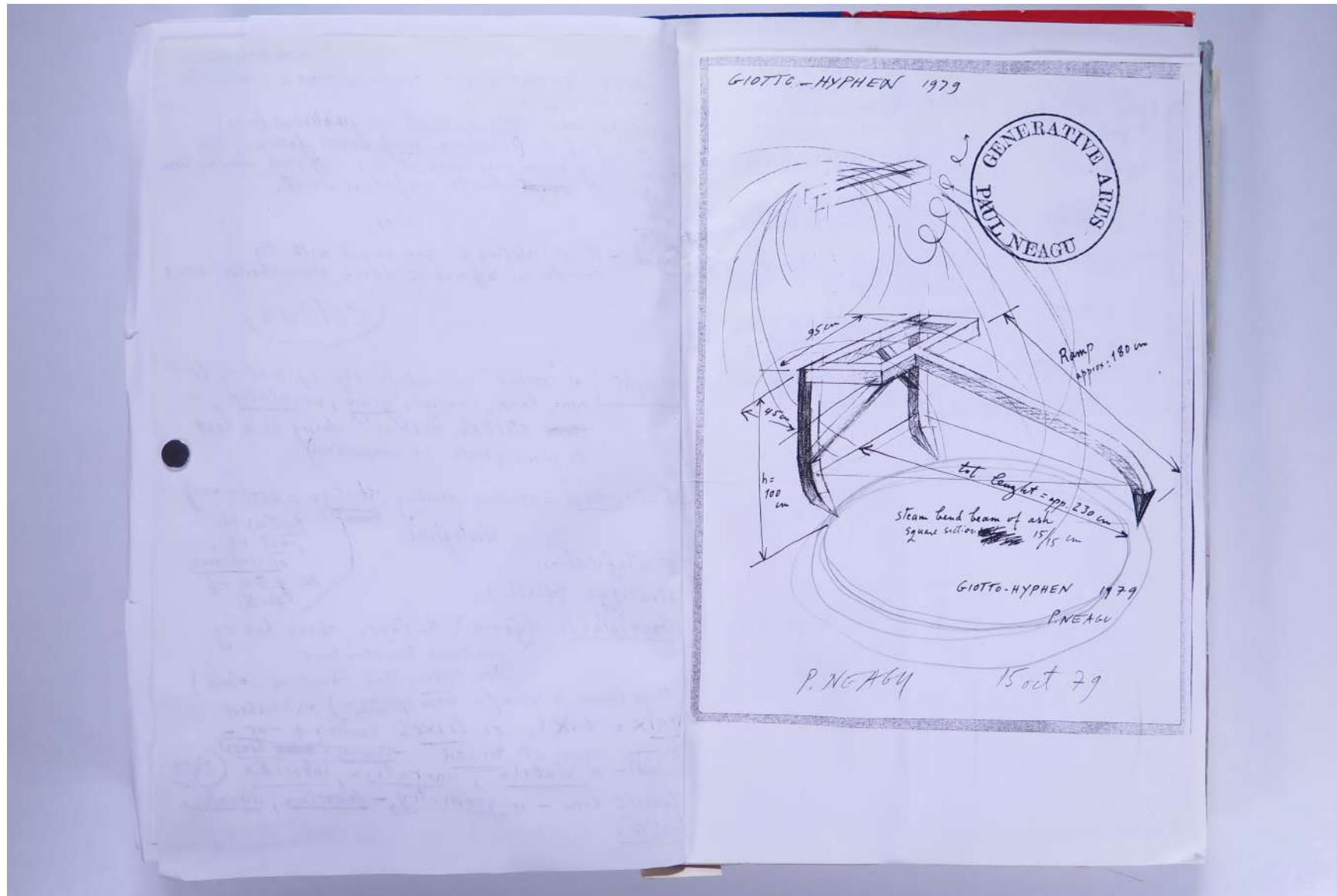
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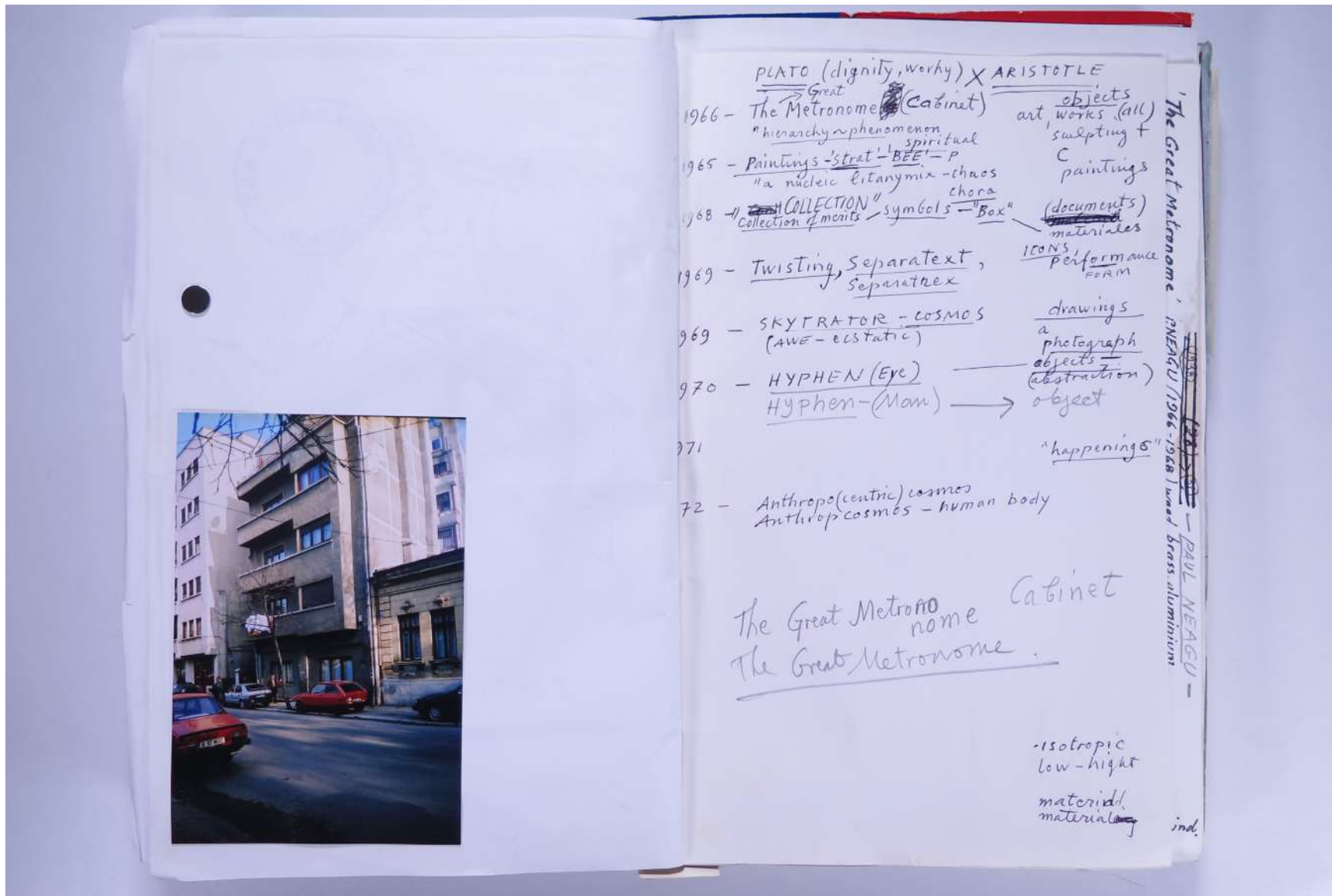
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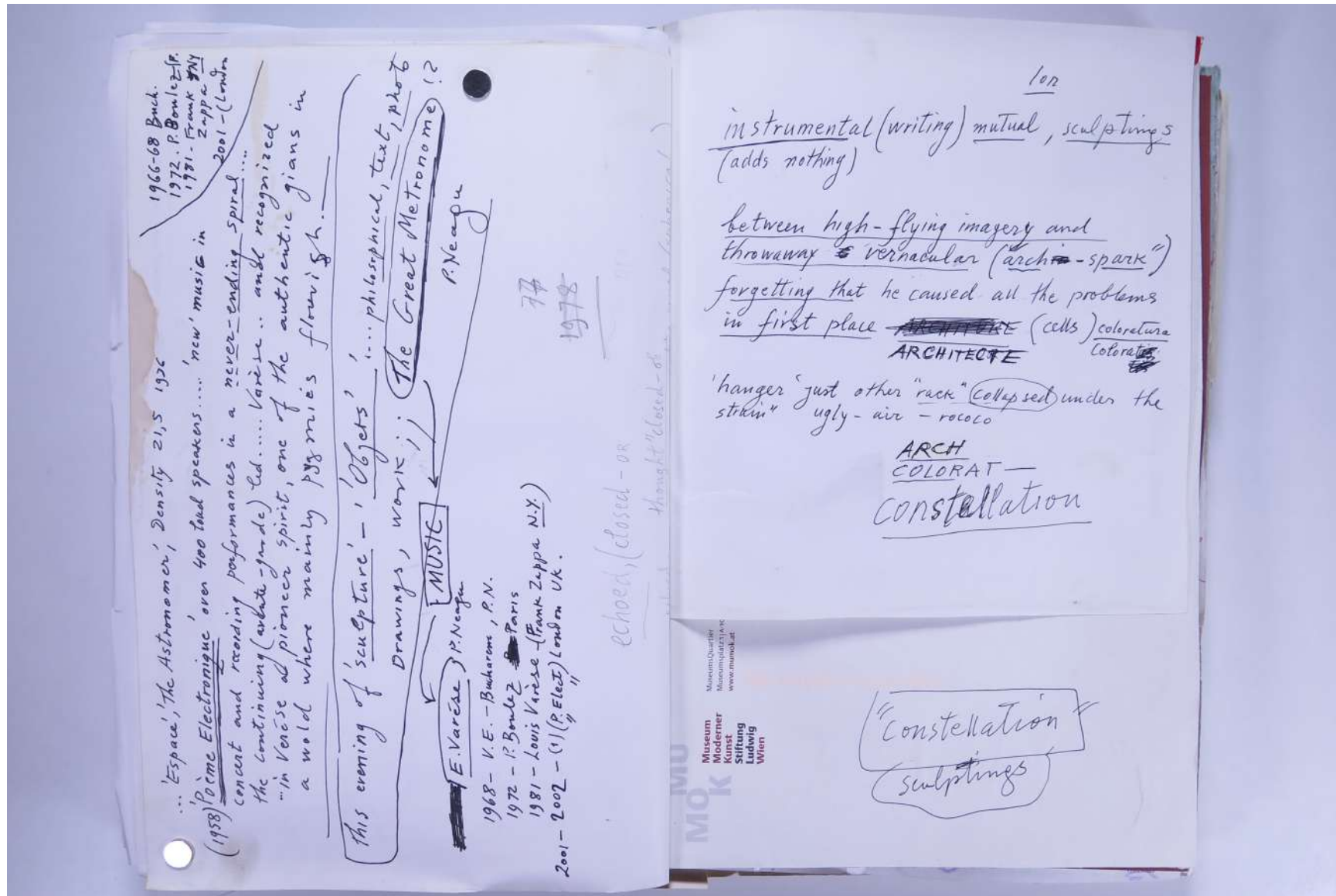
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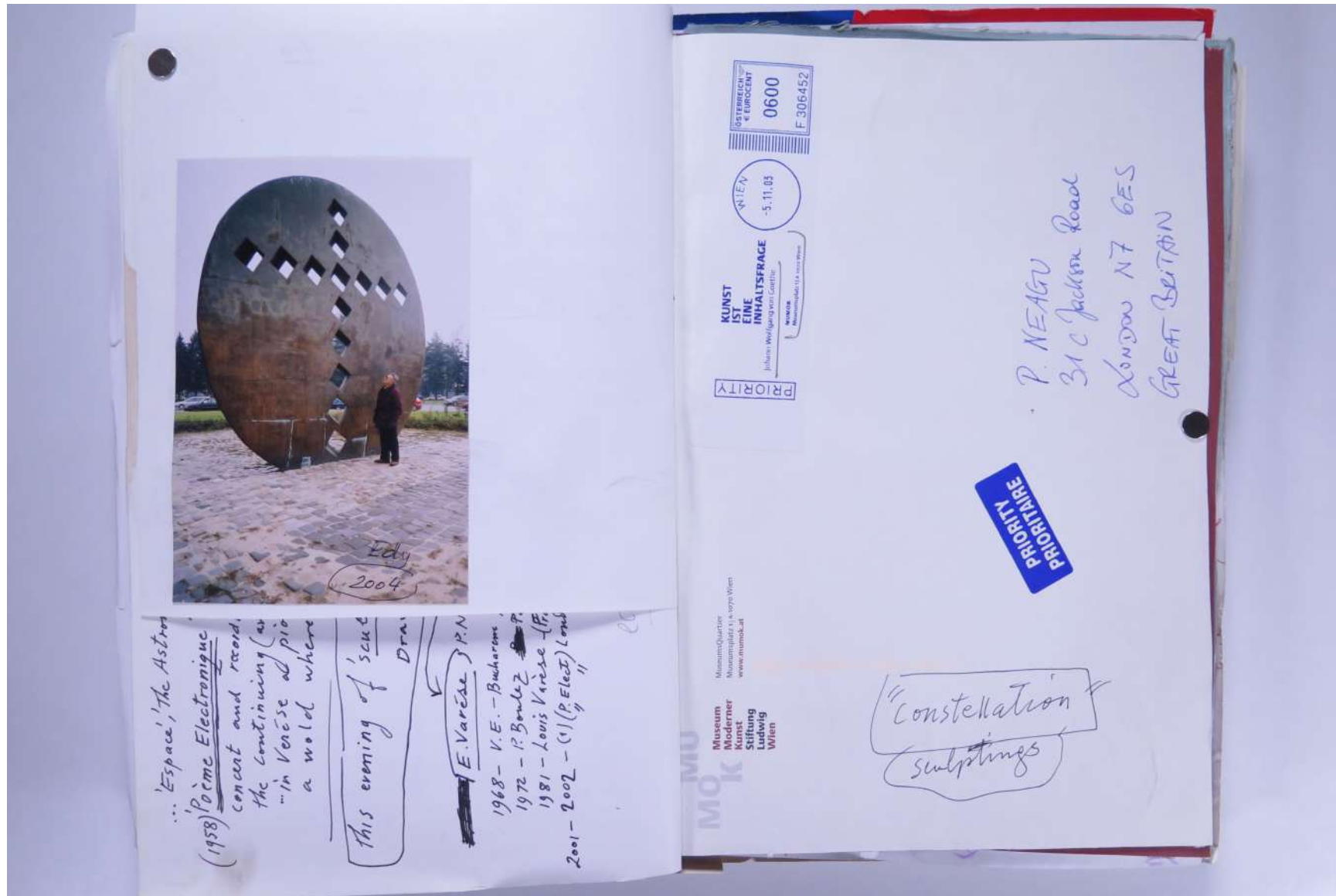
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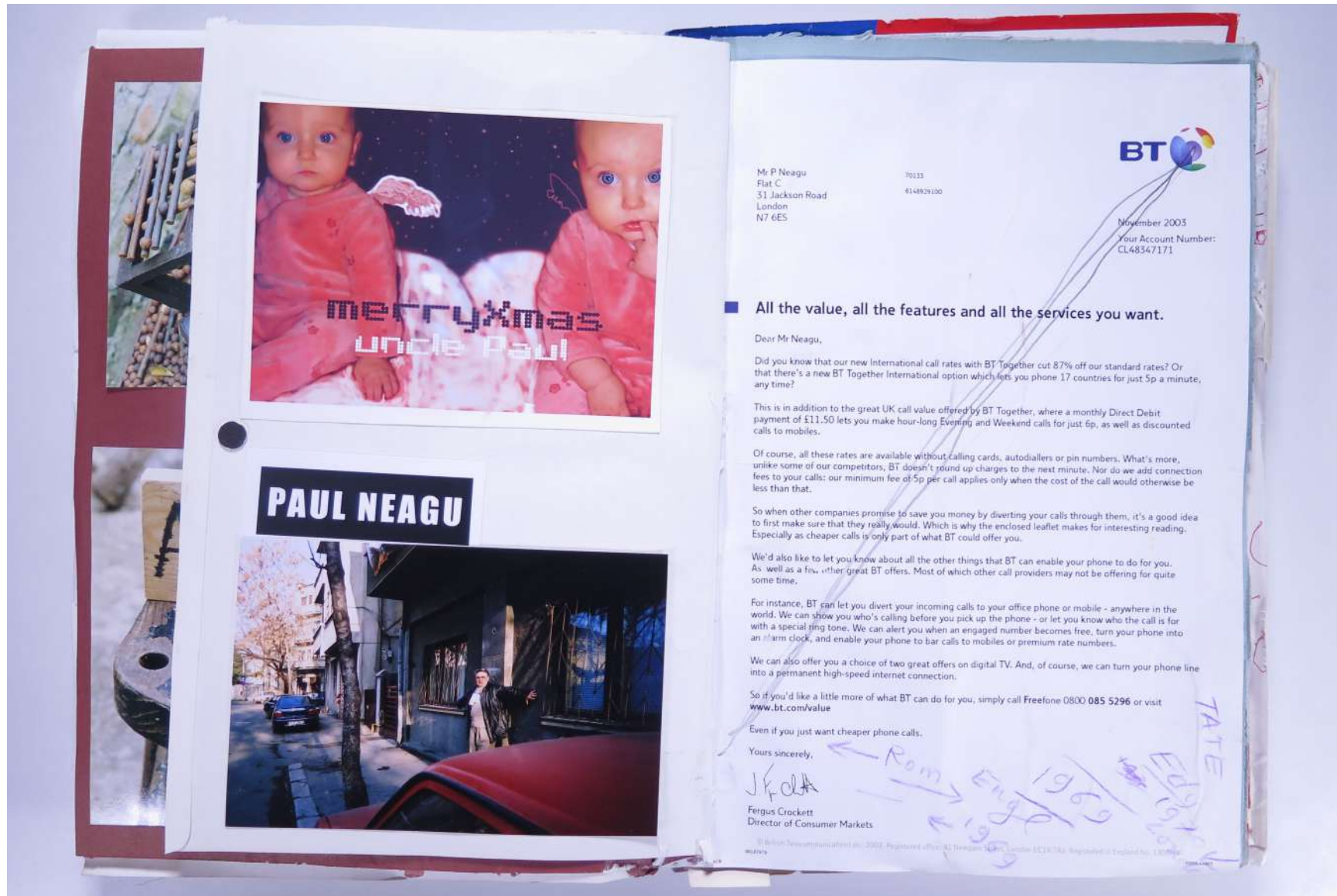
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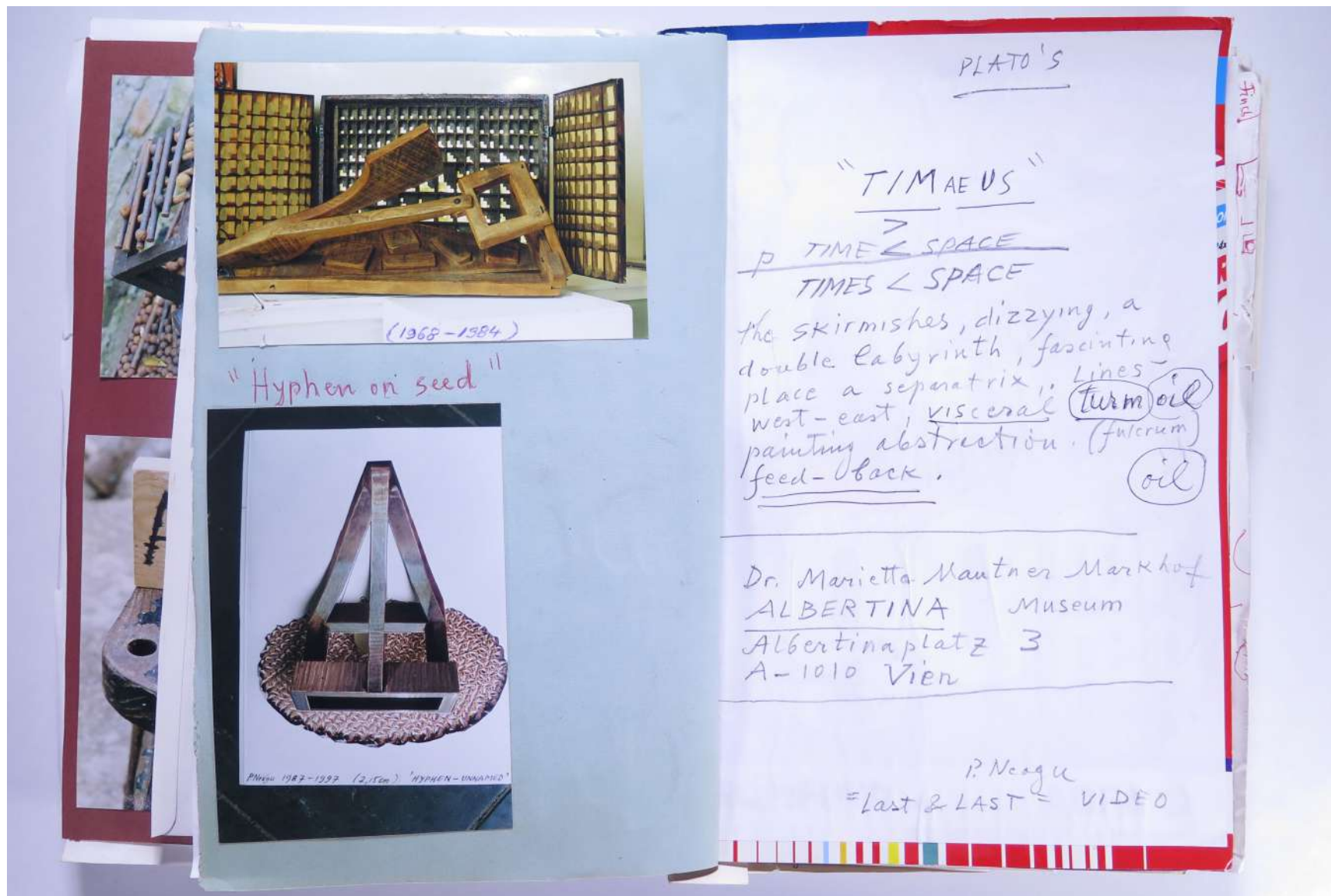
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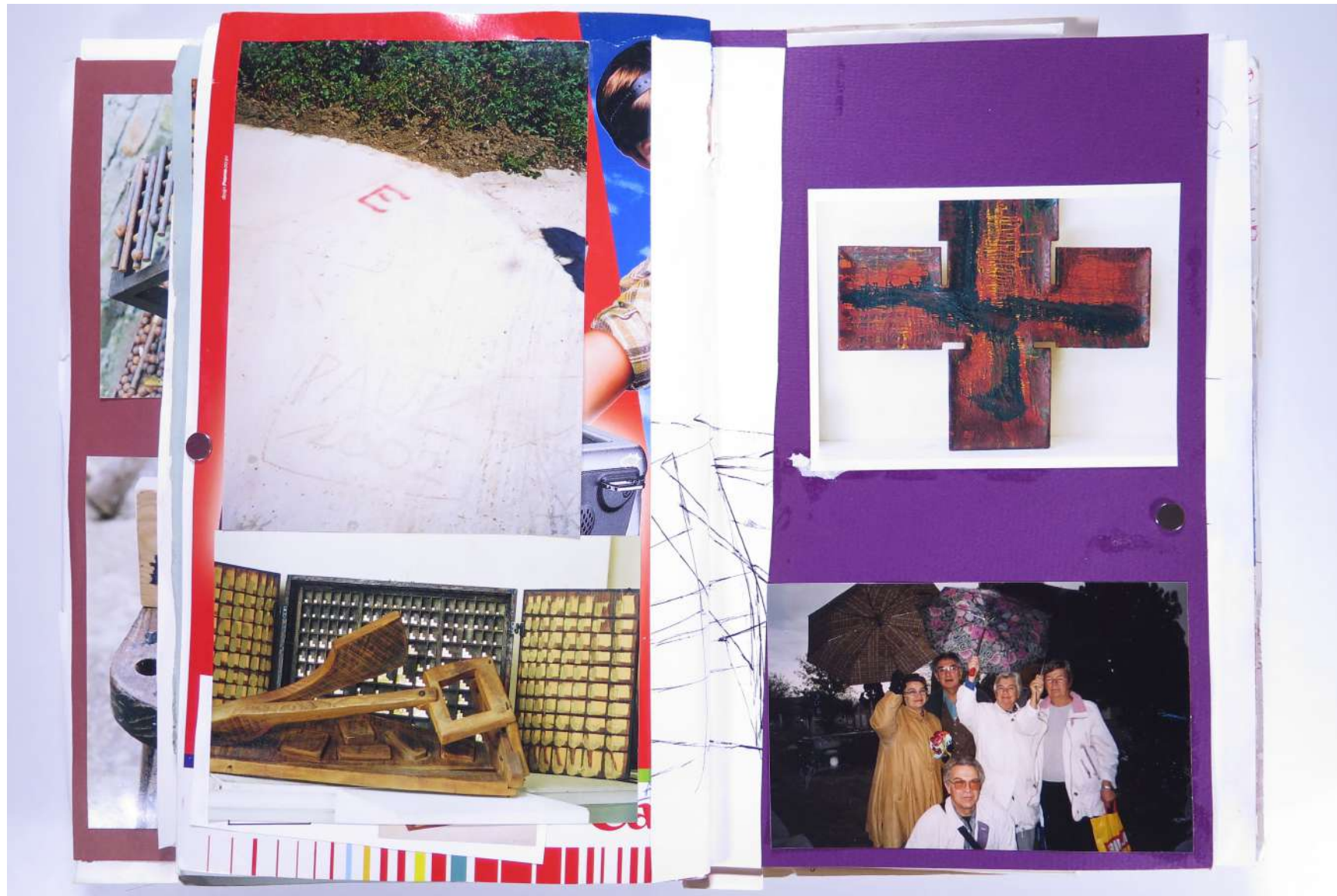
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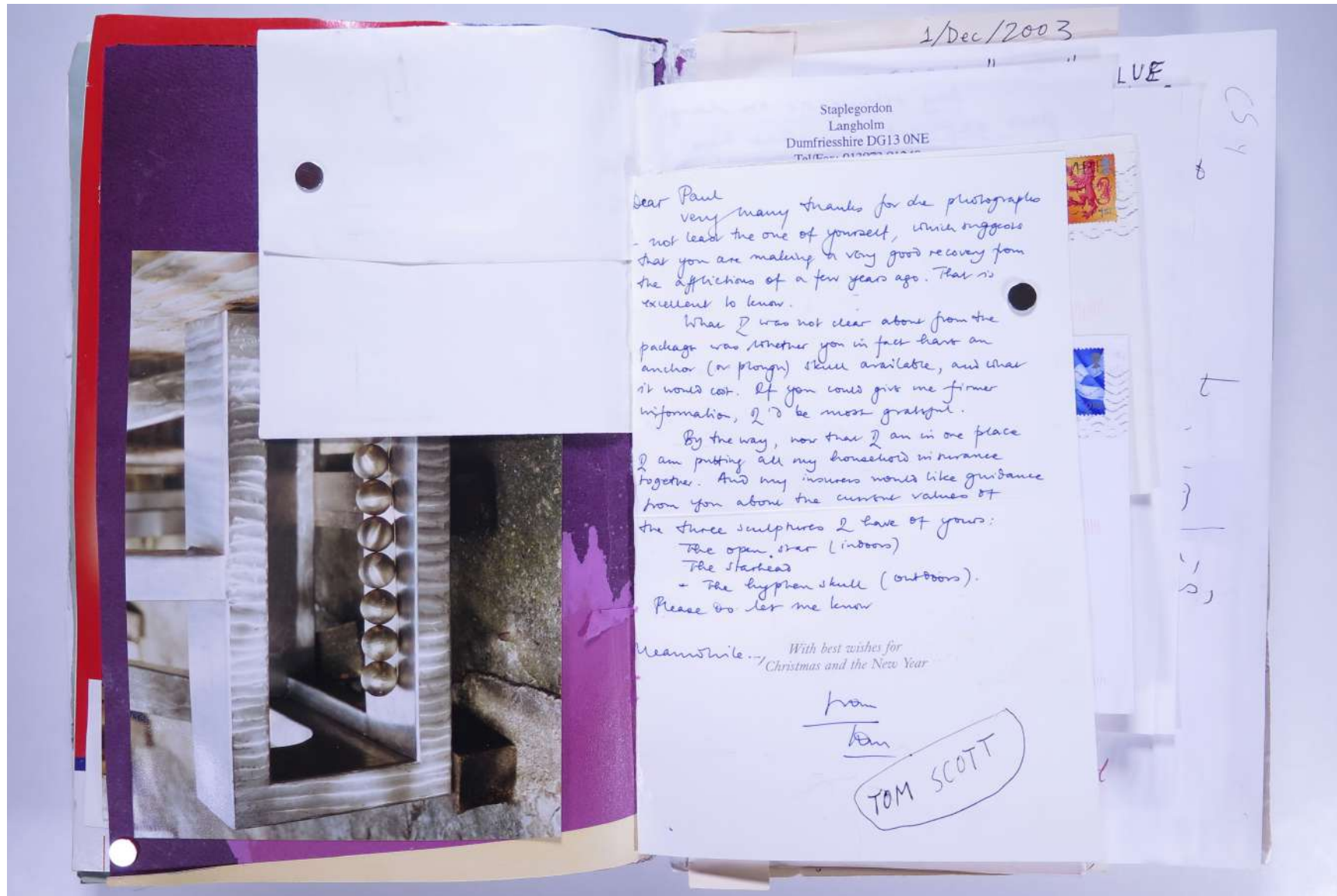
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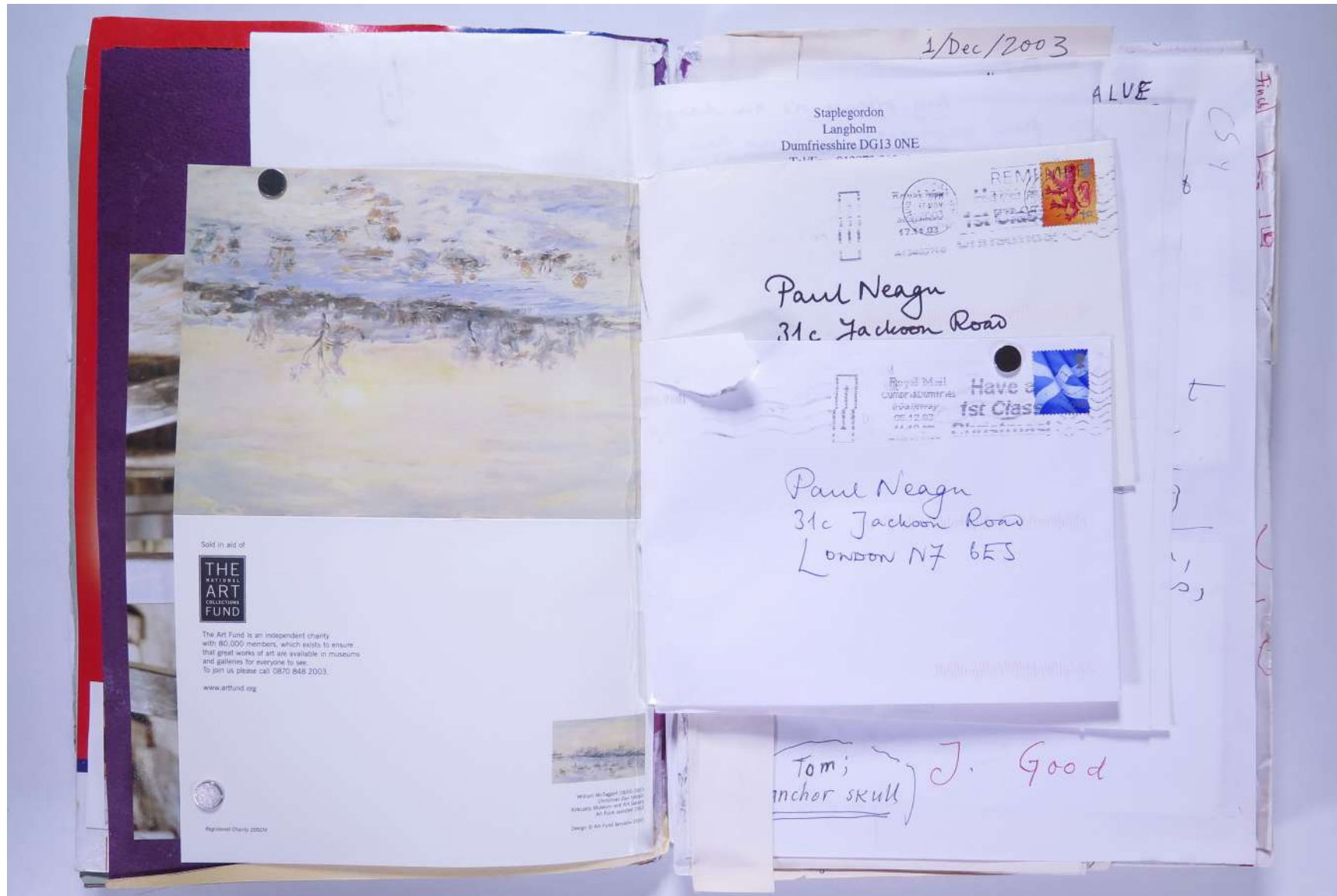
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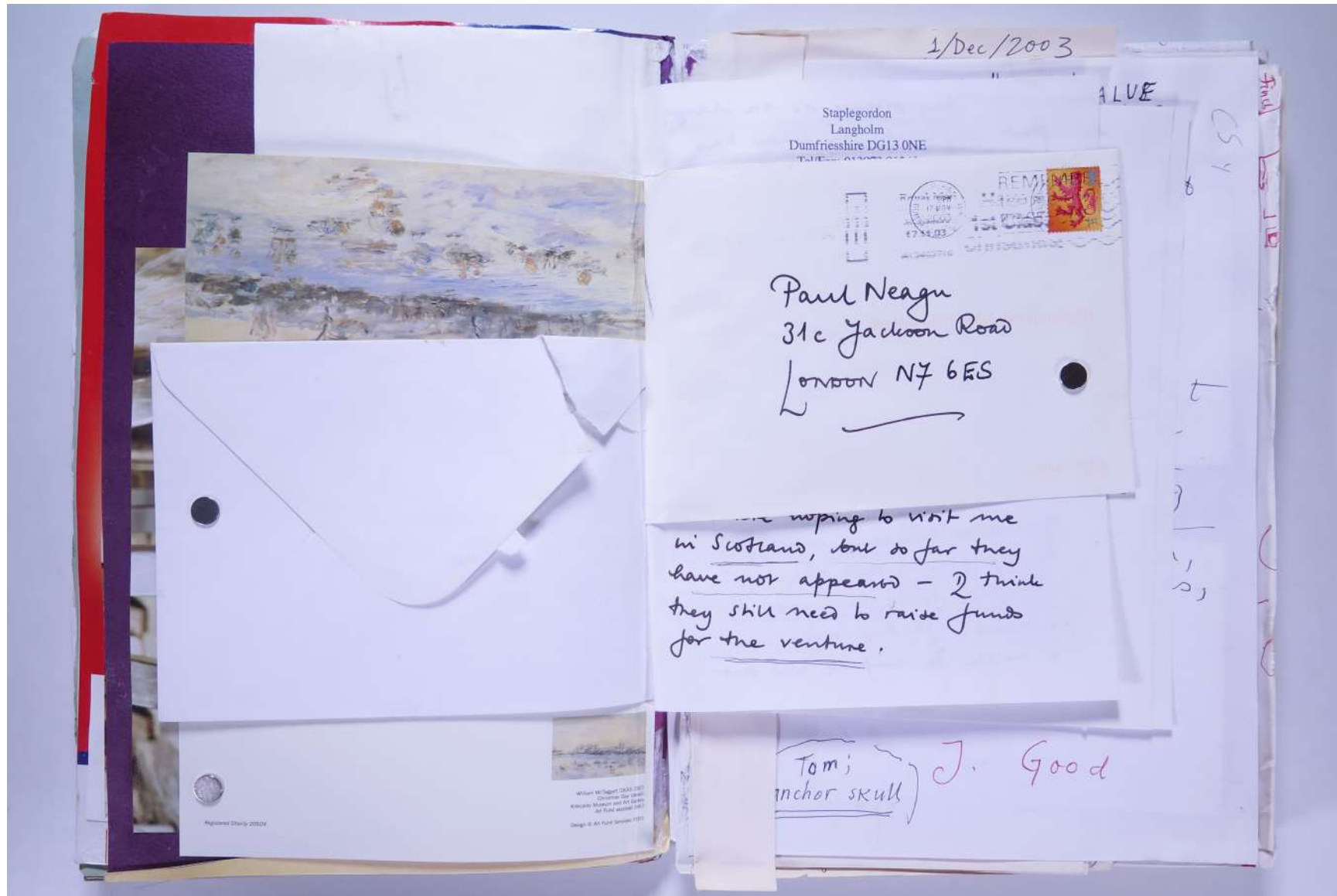
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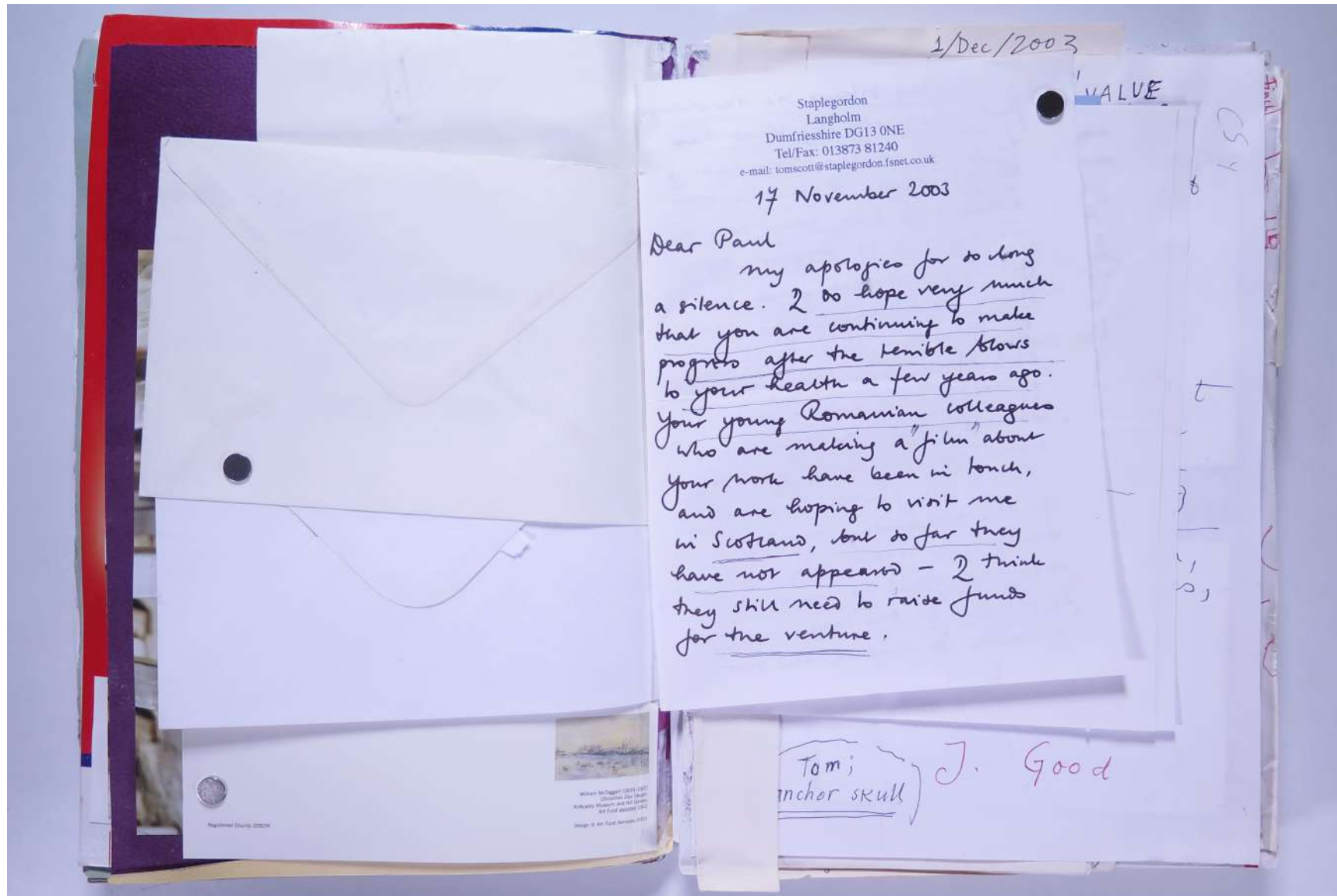
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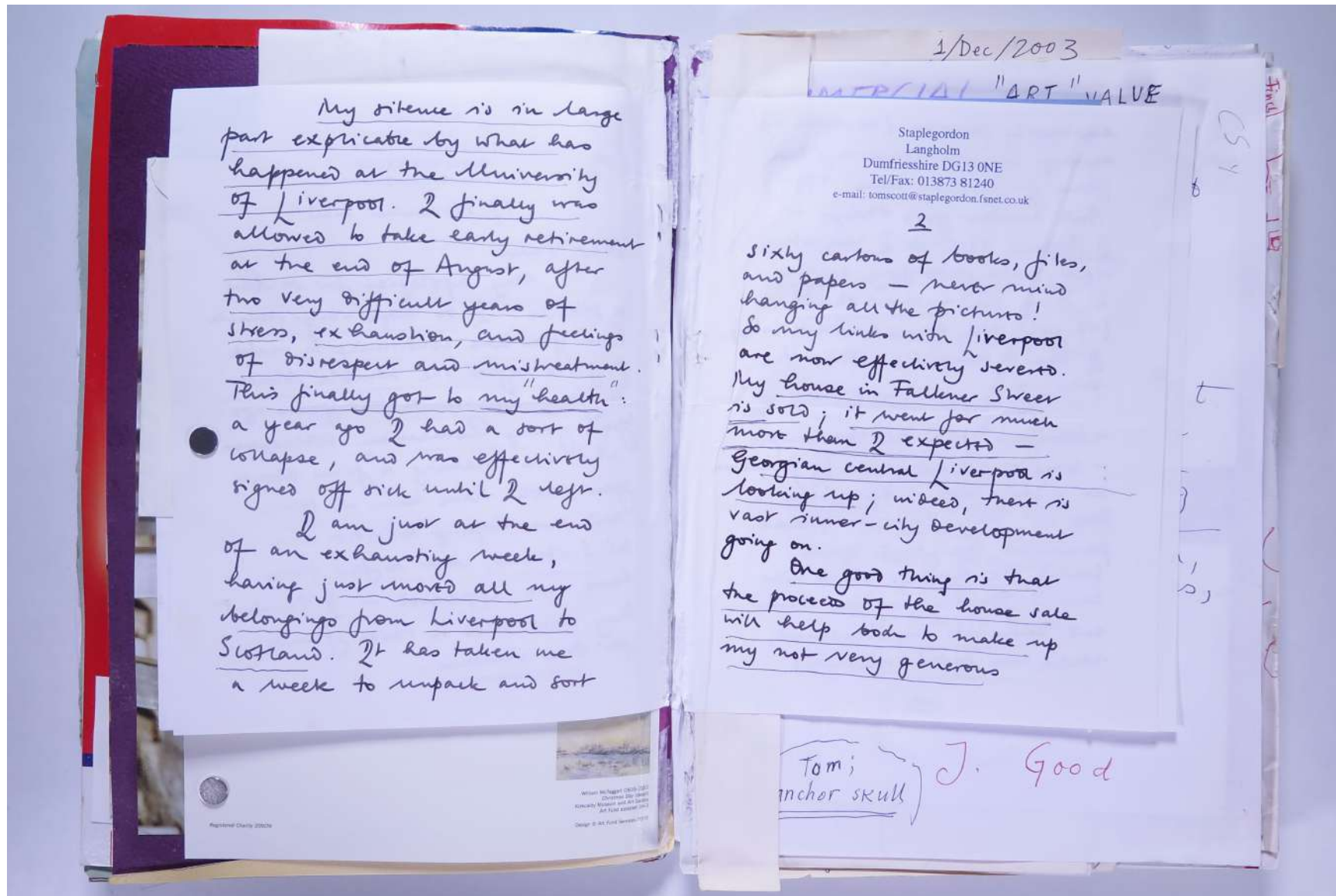
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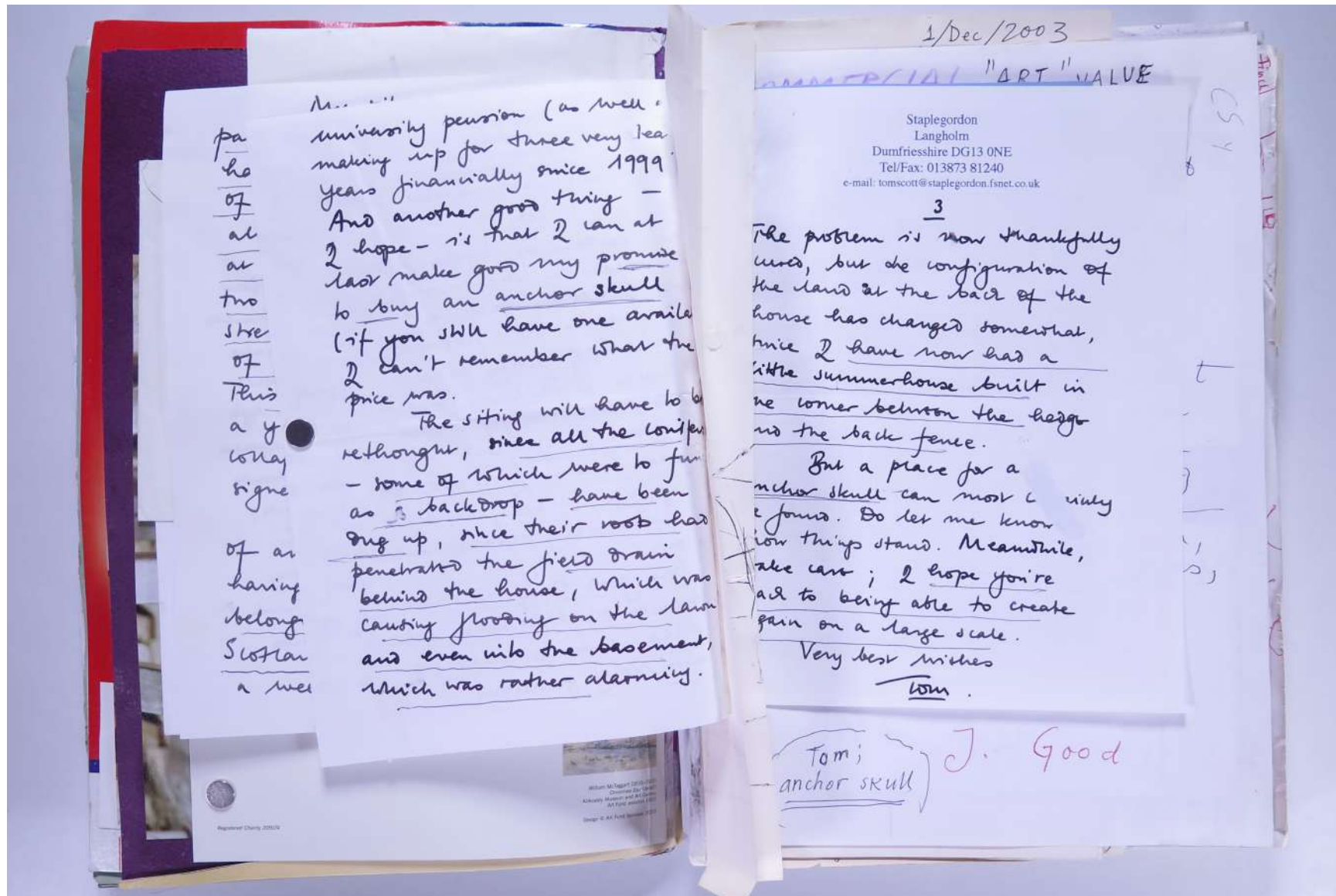
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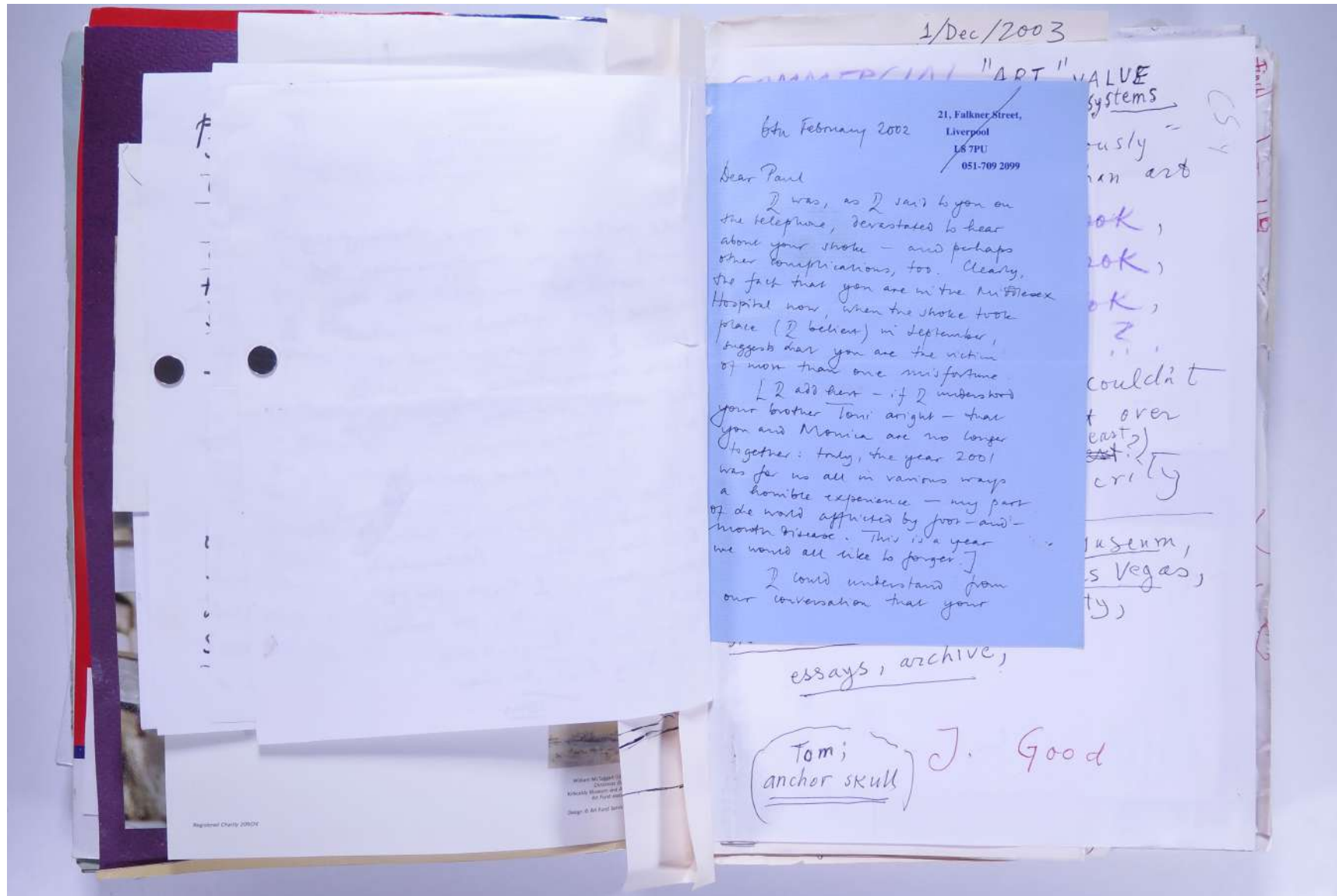
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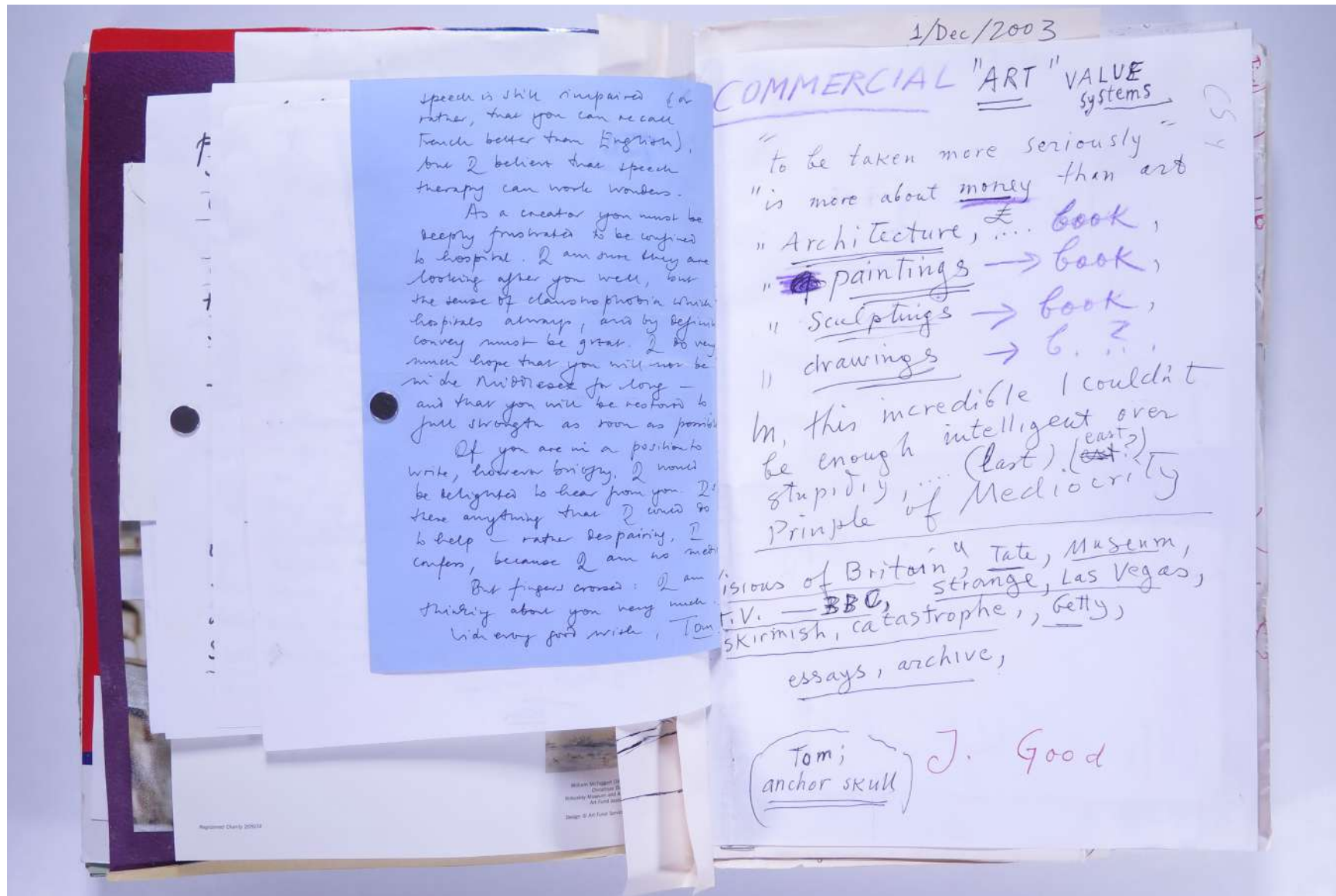
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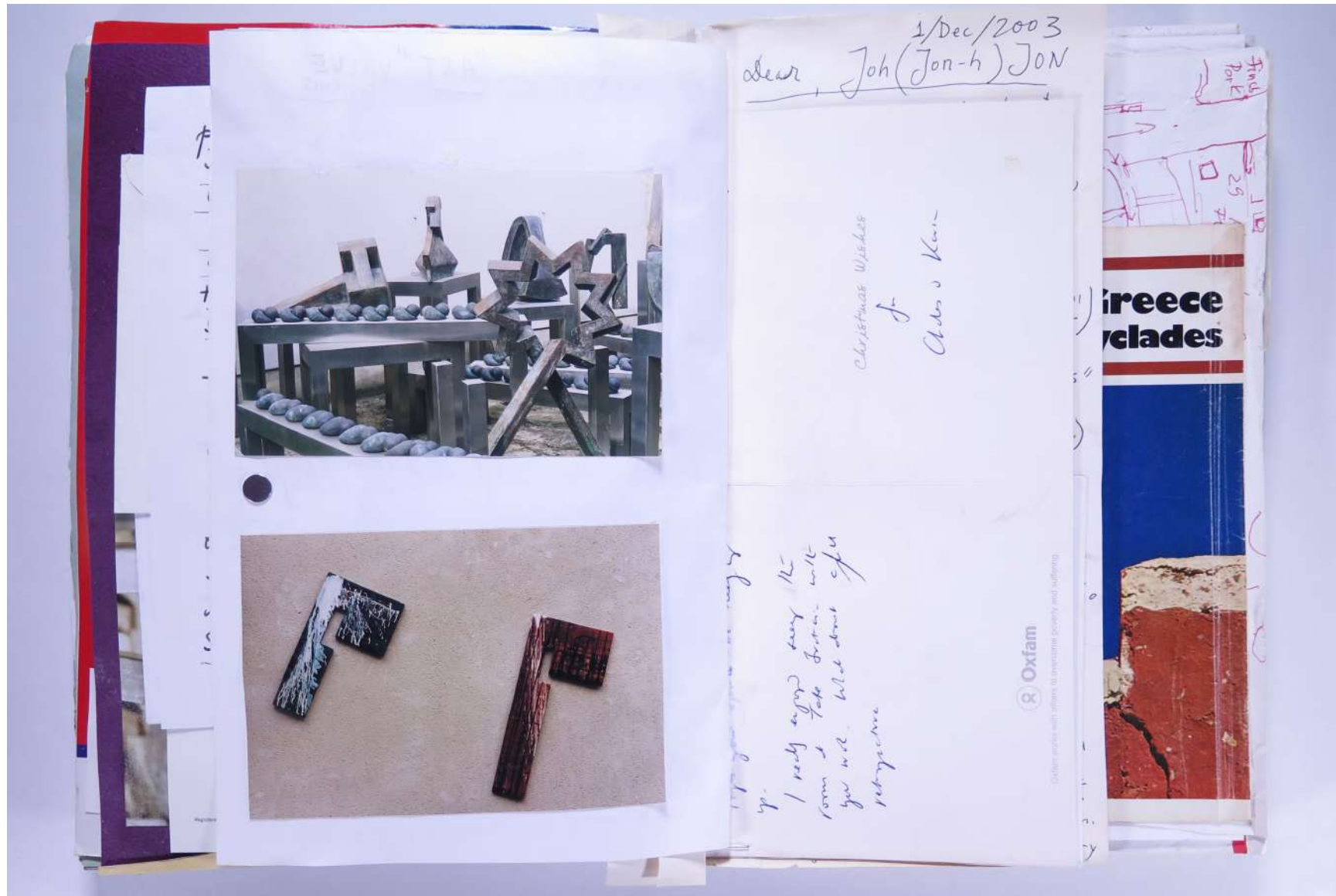
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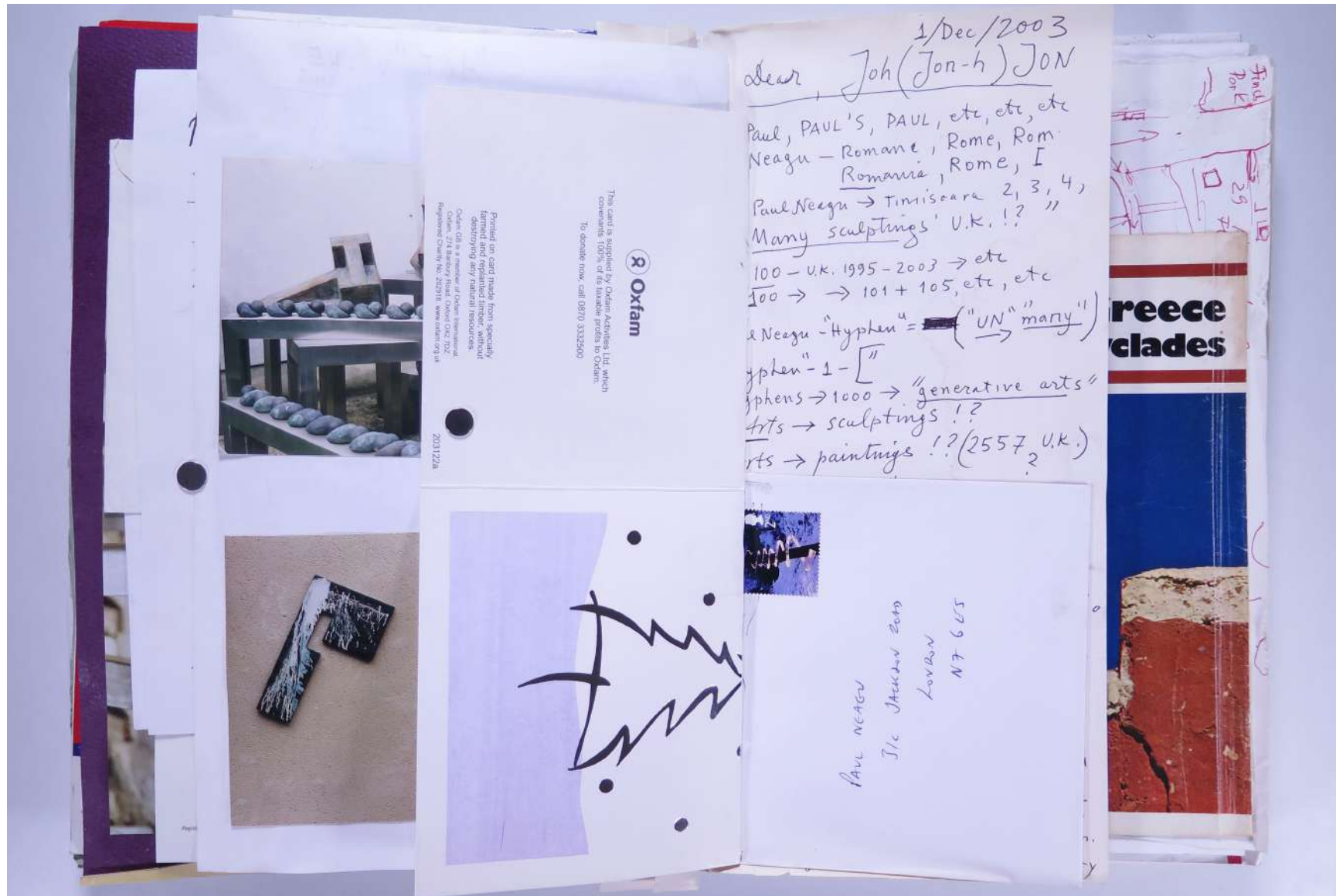
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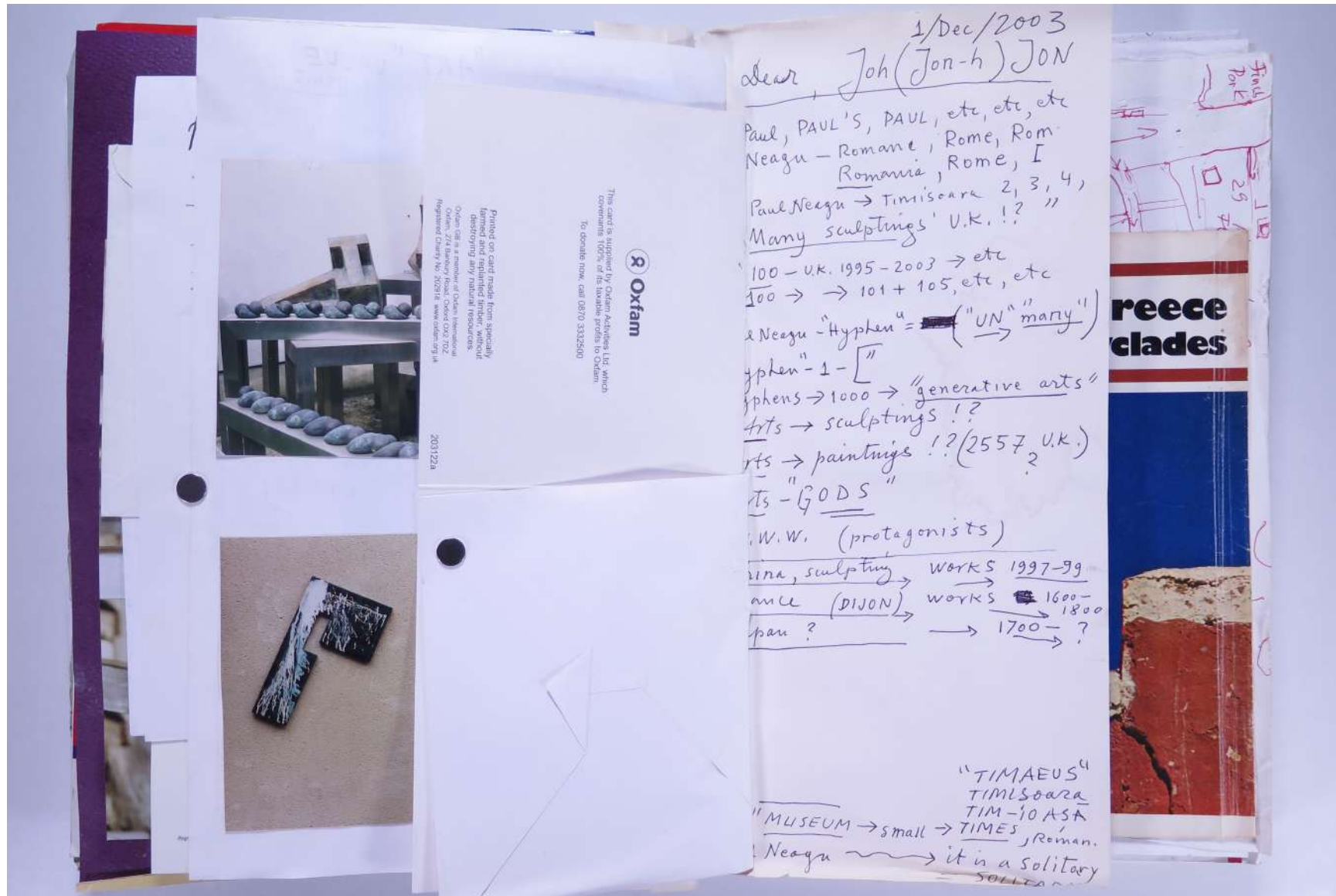
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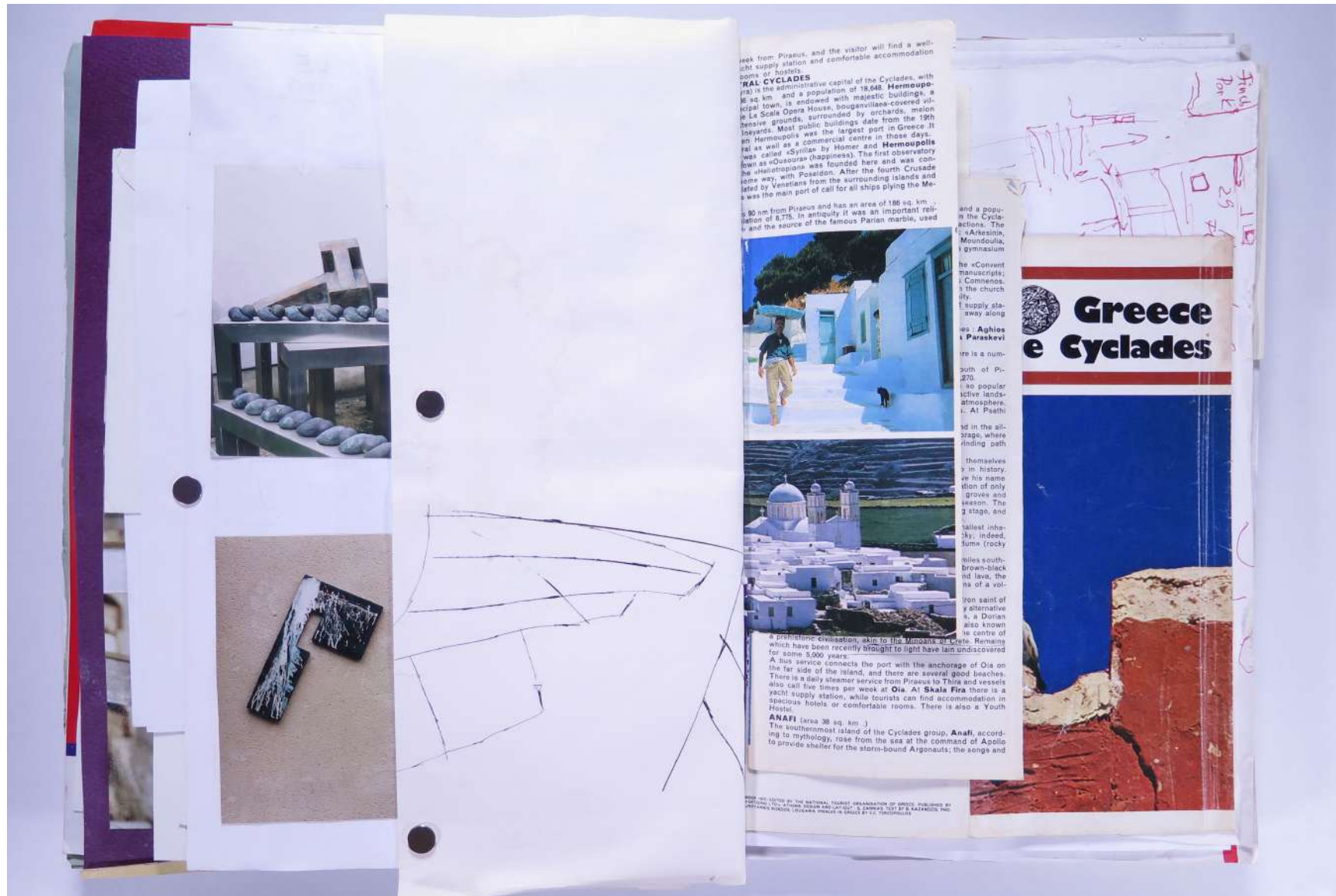
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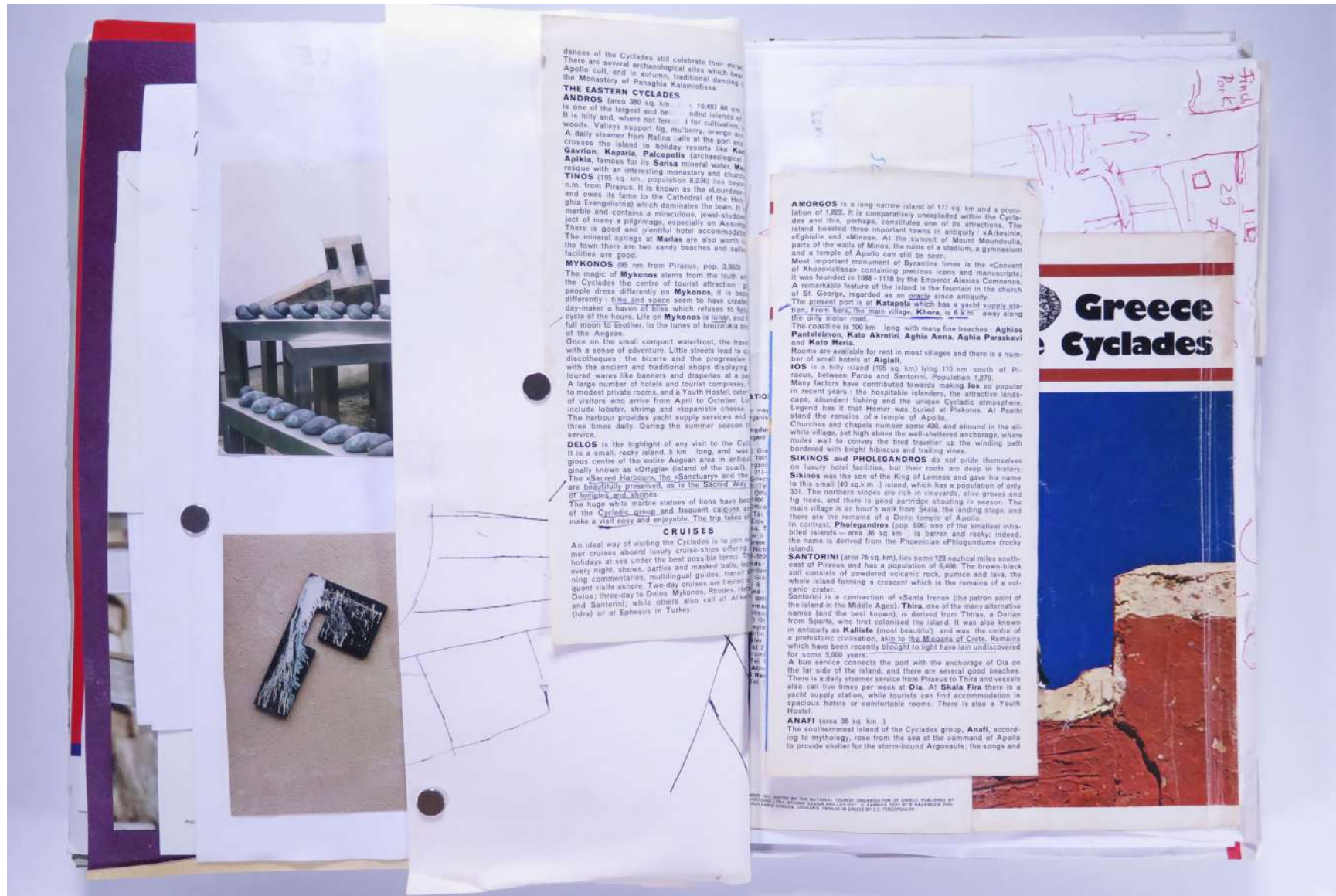
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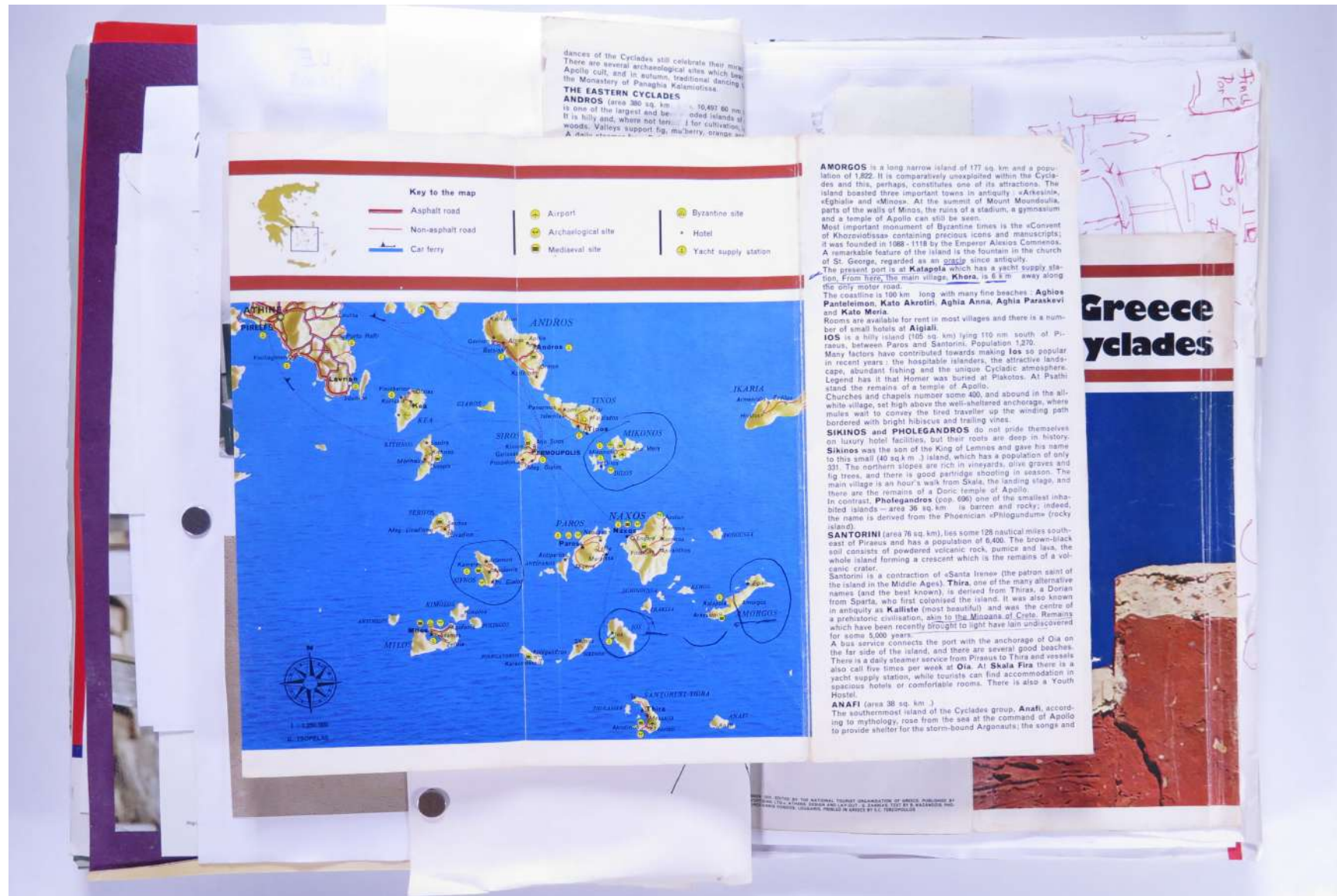
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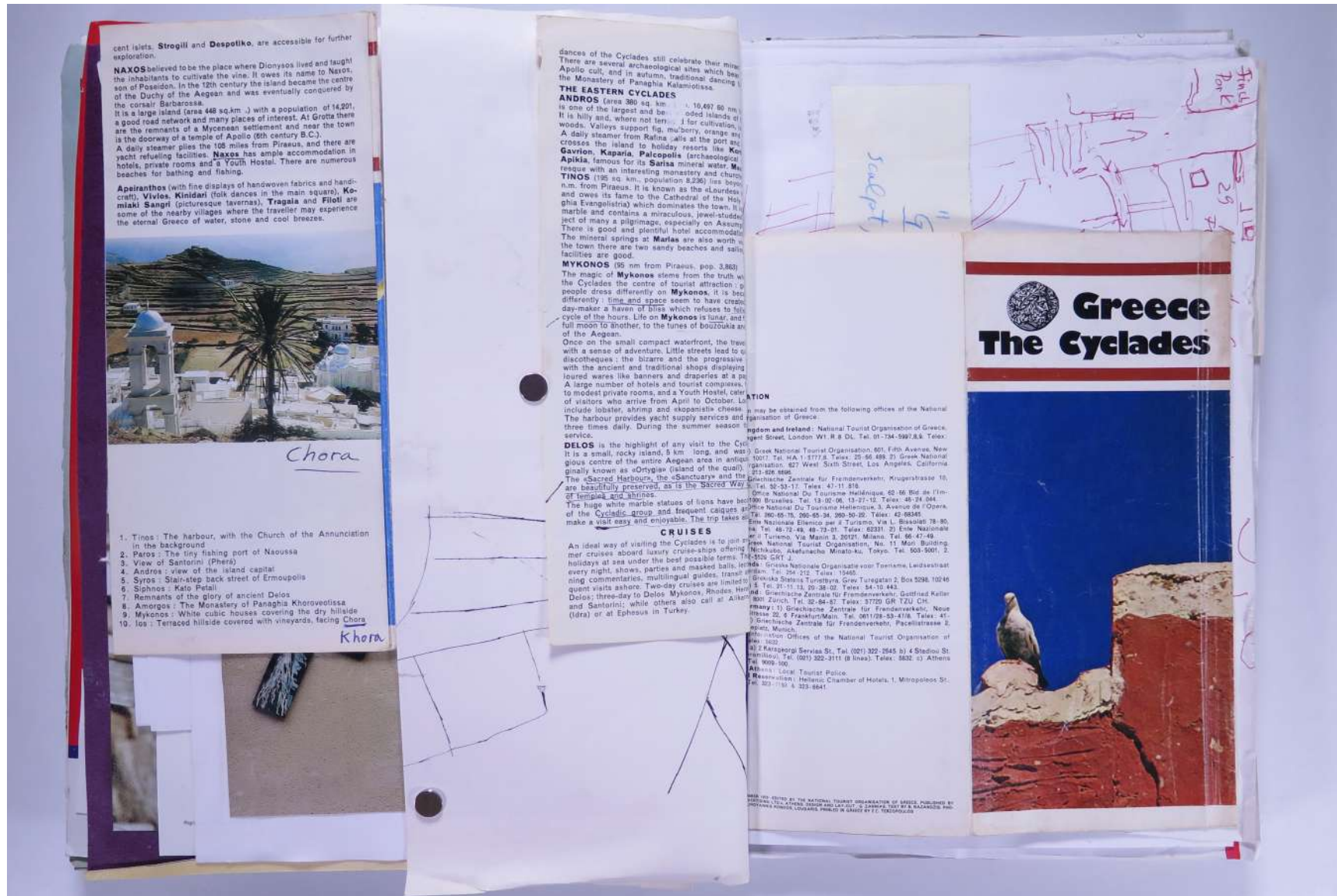
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cent islets. **Strogili** and **Despotiko**, are accessible for further exploration.

NAXOS believed to be the place where Dionysos lived and taught the inhabitants to cultivate the vine. It owes its name to Naxos, the son of Poseidon. In the 12th century the island became the centre of the Duchy of the Aegean and was eventually conquered by the corsair Barbarossa.

It is a large island (area 448 sq.km.) with a population of 14,201. It has a good road network and many places of interest. At Grota there are the remnants of a Mycenaean settlement and near the town is the doorway of a temple of Apollo (6th century B.C.). A daily steamer plies the 105 miles from Piraeus, and there are yacht refuelling facilities. **Naxos** has ample accommodation in hotels, private rooms and a Youth Hostel. There are numerous beaches for bathing and fishing.

Apeiranthos (with fine displays of handwoven fabrics and handicrafts), **Viviles**, **Kinidari** (folk dances in the main square), **Ko-miaki Sangri** (picturesque tavernas), **Tragala** and **Flioti** are some of the nearby villages where the traveller may experience the eternal Greece of water, stone and cool breezes.



Chora

1. Tinos: The harbour, with the Church of the Annunciation in the background.
2. Paros: The busy fishing port of Naoussa
3. View of Santorini (Phera)
4. Andros: view of the island capital
5. Syros: Stair-step back street of Ermoupolis
6. Siphnos: Kato Petali
7. Remnants of the glory of ancient Delos
8. Amorgos: The Monastery of Panagia Khorovetissa
9. Mykonos: White cubic houses covering the dry hillside
10. Ios: Terraced hillside covered with vineyards, facing Chora

Chora

dances of the Cyclades still celebrate their myth. There are several archaeological sites which bear the Apollo cult, and in autumn, traditional dancing in the Monastery of Panagia Kalamotissa.

THE EASTERN CYCLADES

ANDROS (area 380 sq. km., pop. 10,497; 60 nm from Piraeus) is one of the largest and best wooded islands of the Cyclades. It is hilly and, where not terraced, is well suited for cultivation. Valleys support fig, mulberry, orange and almond trees. A daily steamer from Rafina calls at the port and crosses the island to holiday resorts like **Korinthos**, **Gavriou**, **Kaparia**, **Palaeopolis** (archaeological site) and **Marlas**, famous for its **Santia** mineral water. **Marlas** resque with an interesting monastery and church (10 nm. from Piraeus). **Mykonos** (195 sq. km., population 8,236) lies between Andros and Tinos. It is known as the 'Lourdes of the Cyclades' and owes its fame to the Cathedral of the Holy **ghia Evangelistria** which dominates the town. It is a beautiful island and contains a miraculous, jewel-studded relic of many a pilgrimage, especially on Assumption Day. There is good and plentiful hotel accommodation. The mineral springs at **Marlas** are also worth visiting. In the town there are two sandy beaches and sailing facilities are good.

MYKONOS (95 nm from Piraeus, pop. 3,863) is the magic of **Mykonos** stems from the truth that the Cyclades the centre of tourist attraction. In the people dress differently on **Mykonos**, it is the differently time and space seem to have created a day-maker a haven of bliss which refuses to follow the cycle of the hours. Life on **Mykonos** is lunar, and the full moon to another, to the tunes of bouzoukia and the Aegean.

Once on the small compact waterfront, the travel with a sense of adventure. Little streets lead to the discotheques; the bizarre and the progressive with the ancient and traditional shops displaying tanned wares like banners and draperies at a pace. A large number of hotels and tourist companies, to modest private rooms, and a Youth Hostel, cater to visitors who arrive from April to October. Local include lobster, shrimp and skopansis (cheese). The harbour provides yacht supply services and three times daily. During the summer season a service.

DELOS is the highlight of any visit to the Cyclades. It is a small, rocky island, 5 km long, and was the religious centre of the entire Aegean area in antiquity. It is known as 'Orthynon' (island of the quail). The 'Sacred Harbour', the 'Sanctuary' and the 'Temple of Apollo' are beautifully preserved, as is the 'Sacred Way' of temples and shrines.

The huge white marble statues of lions have been found here. The island is a frequent call of the Cycladic group and frequent cruises make a visit easy and enjoyable. The trip takes 2 hours.

CRUISES

An ideal way of visiting the Cyclades is to join a cruise ship. Several luxury cruise-ships offering 7-day cruises, aboard luxury cruise-ships offering holidays at sea under the best possible terms. The cruise companies offer multilingual guides, first-class service, and two-day cruises are limited to 10 days. **Delos**: three-day in Delos, Mykonos, Rhodes, Heraklion and Santorini; while others also call at Alikona (Ira) or at Ephesus in Turkey.

INFORMATION

Information may be obtained from the following offices of the National Tourist Organisation of Greece:

London and Ireland: National Tourist Organisation of Greece, 100 Tottenham Court Road, London W1P 8 DL. Tel. 01-734-5972.8.9. Telex: 33025.

New York: Greek National Tourist Organisation, 401, Fifth Avenue, New York, N.Y. 10017. Tel. (646) 517-7778. Telex: 22 56 689. 2) Greek National Tourist Organisation, 827 West Sixth Street, Los Angeles, California 90017. Tel. (213) 629-8262.

Paris: Griechische Zentrale für Fremdenverkehr, Mueggenstrasse 18, D-10117 Berlin. Tel. 30-53-17. Telex: 47-11 518.

Brussels: Greek National Tourist Organisation, 60, Rue de l'Imprimerie, 1050 Brussels. Tel. 13-02-06, 13-27-15. Telex: 48-24 044.

Geneva: Greek National Tourist Organisation, 3, Avenue de l'Opera, CH-1201 Geneva. Tel. 800-60-75, 260-60-34, 900-50-20. Telex: 42-65445.

Frankfurt: Griechische Zentrale für Fremdenverkehr, Postfach 10 80, D-6000 Frankfurt/Main. Tel. 40-72-44, 40-72-01. Telex: 42331. 2) Griechische Zentrale für Fremdenverkehr, Via Manzoni 3, 20121, Milano. Tel. 66-47-49.

Munich: Griechische Zentrale für Fremdenverkehr, Postfach 10 80, D-8000 München. Tel. 33-46-87. Telex: 3770 GRI 721 CH.

Amsterdam: Griechische Zentrale für Fremdenverkehr, Postbus 10046, NL-1000 AA Amsterdam. Tel. 20-21-13, 20-30-02. Telex: 54-10 443.

Zurich: Griechische Zentrale für Fremdenverkehr, Postfach 10 80, D-8000 Zürich. Tel. 32-46-87. Telex: 3770 GRI 721 CH.

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Frankfurt: Griechische Zentrale für Fremdenverkehr, Neue Strasse 22, D-6000 Frankfurt/Main. Tel. 40-72-44, 40-72-01. Telex: 42331.

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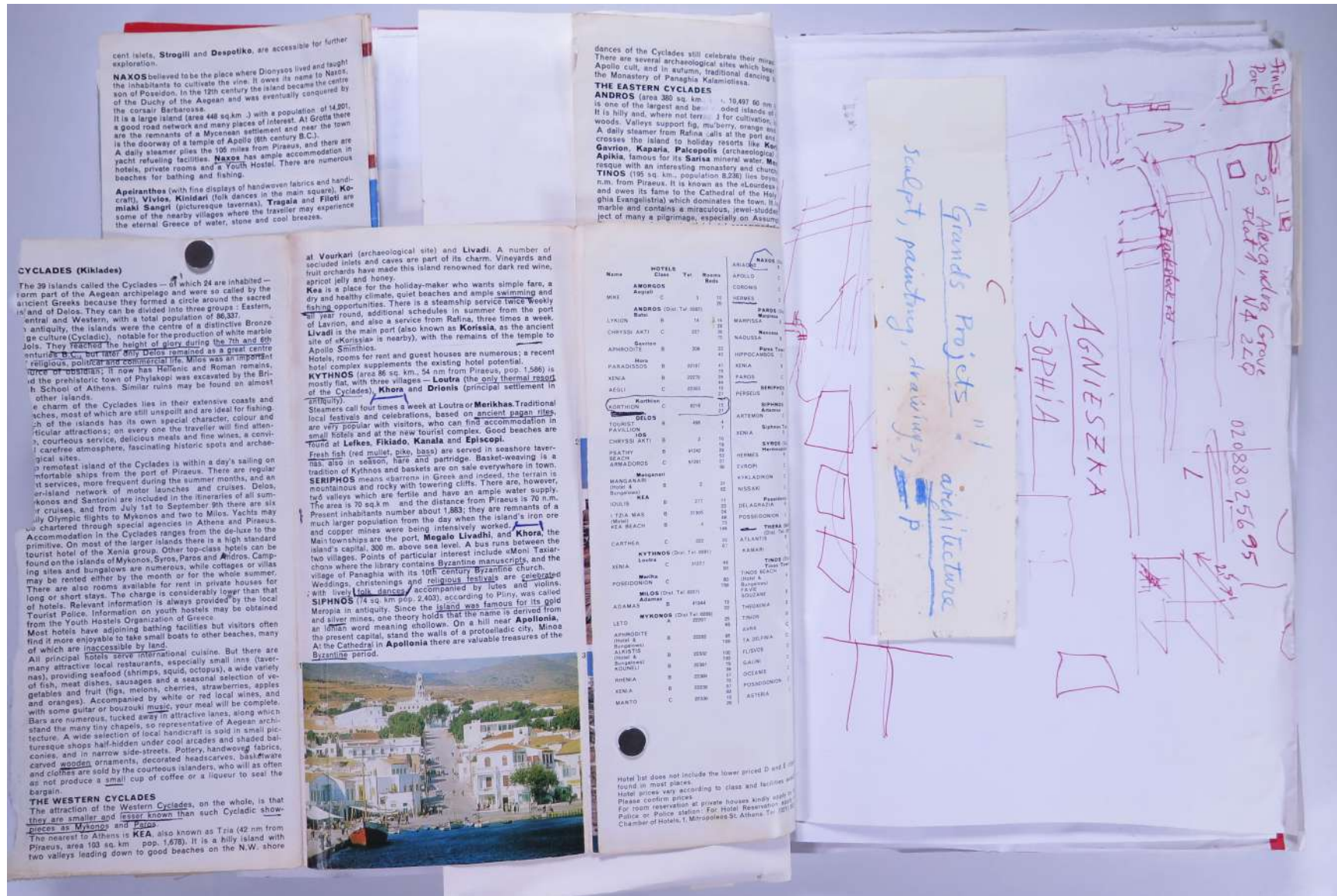
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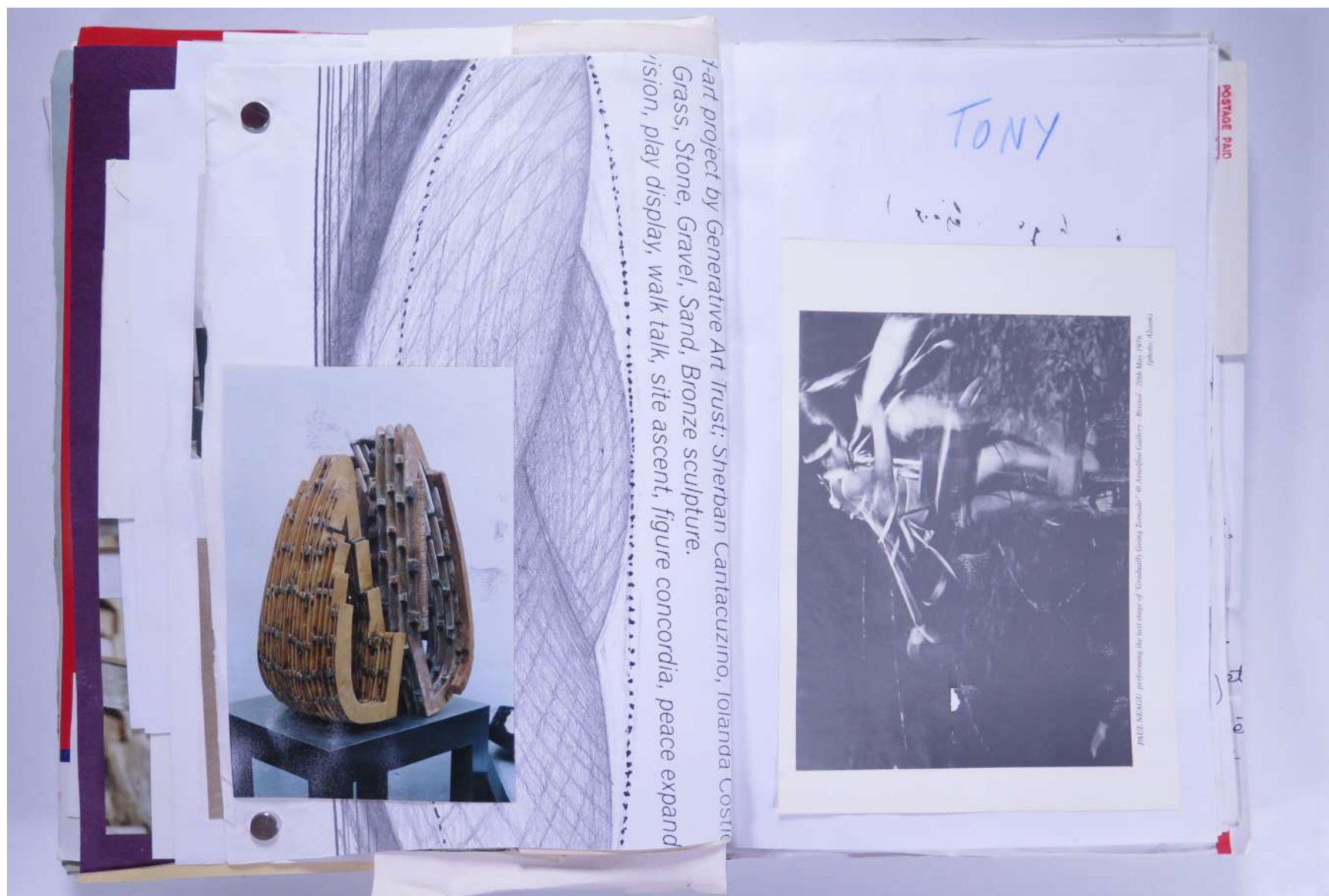
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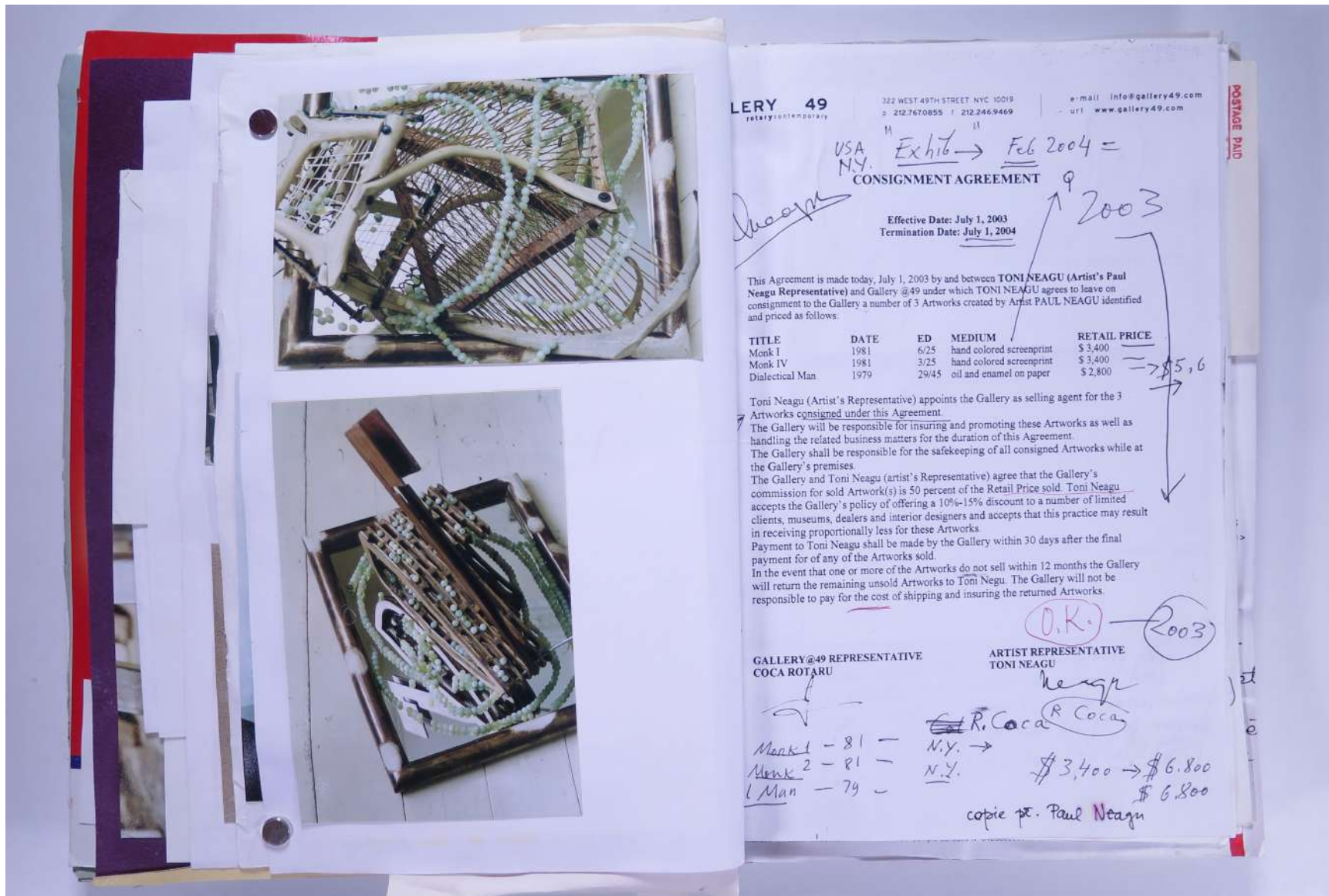
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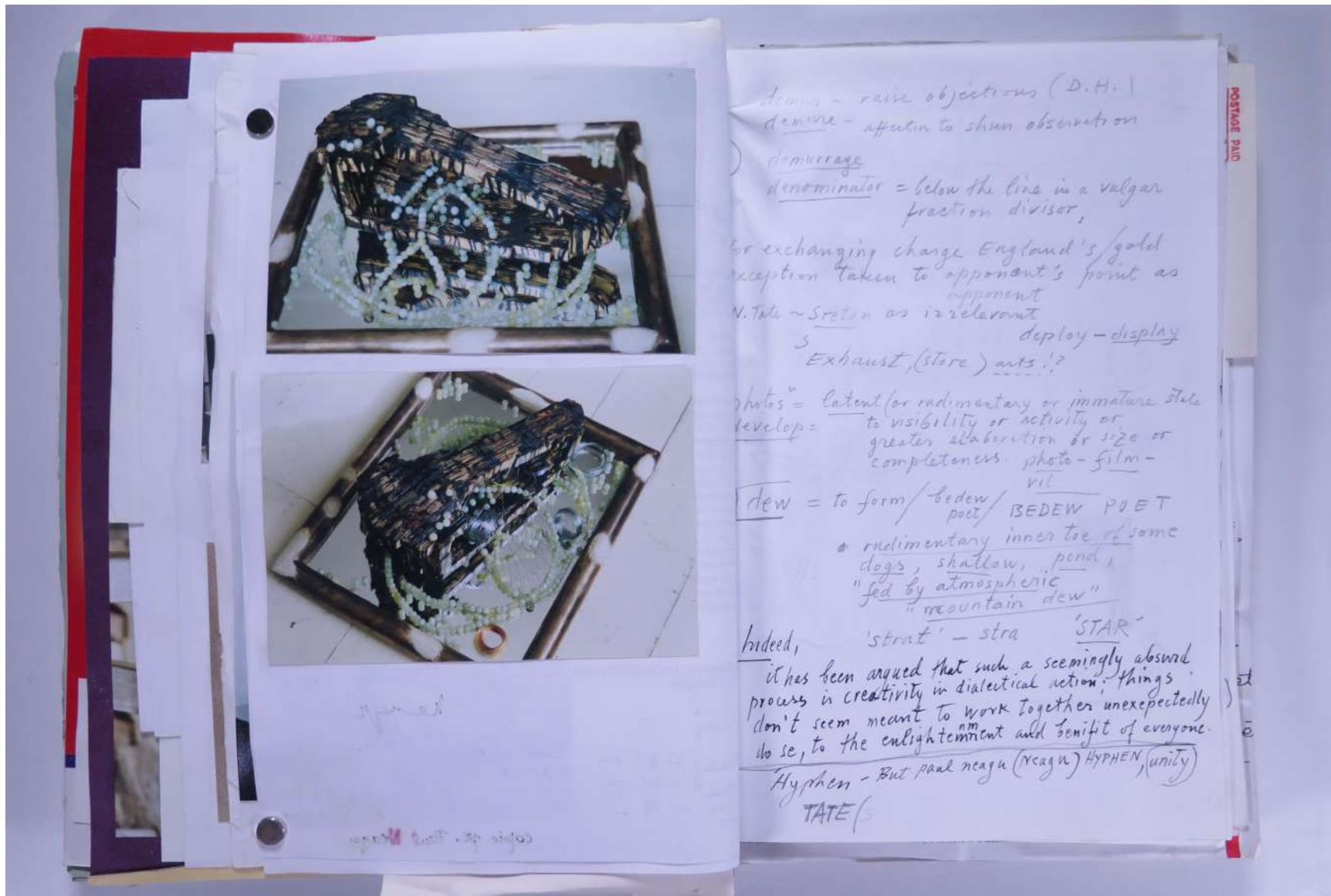
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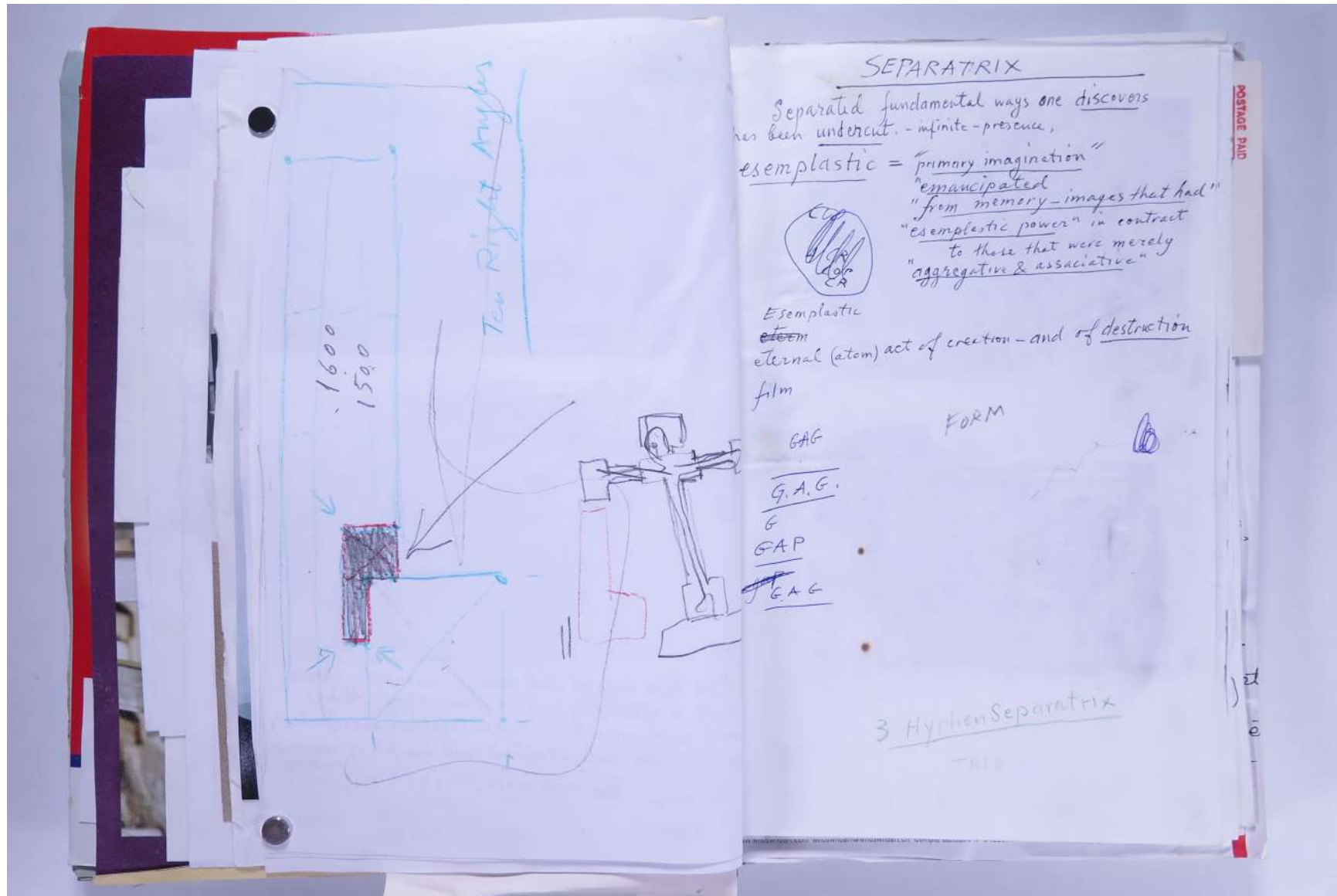
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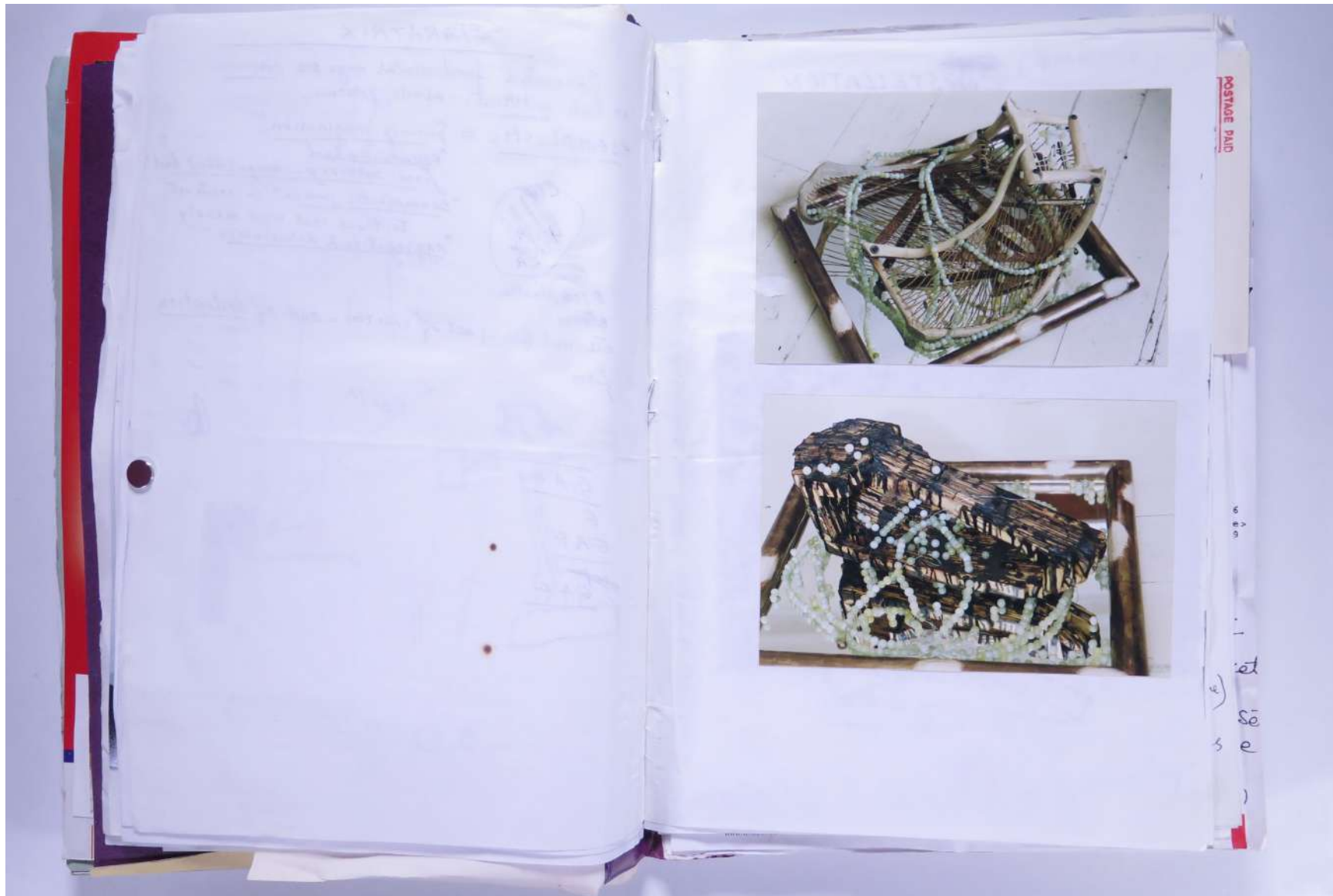


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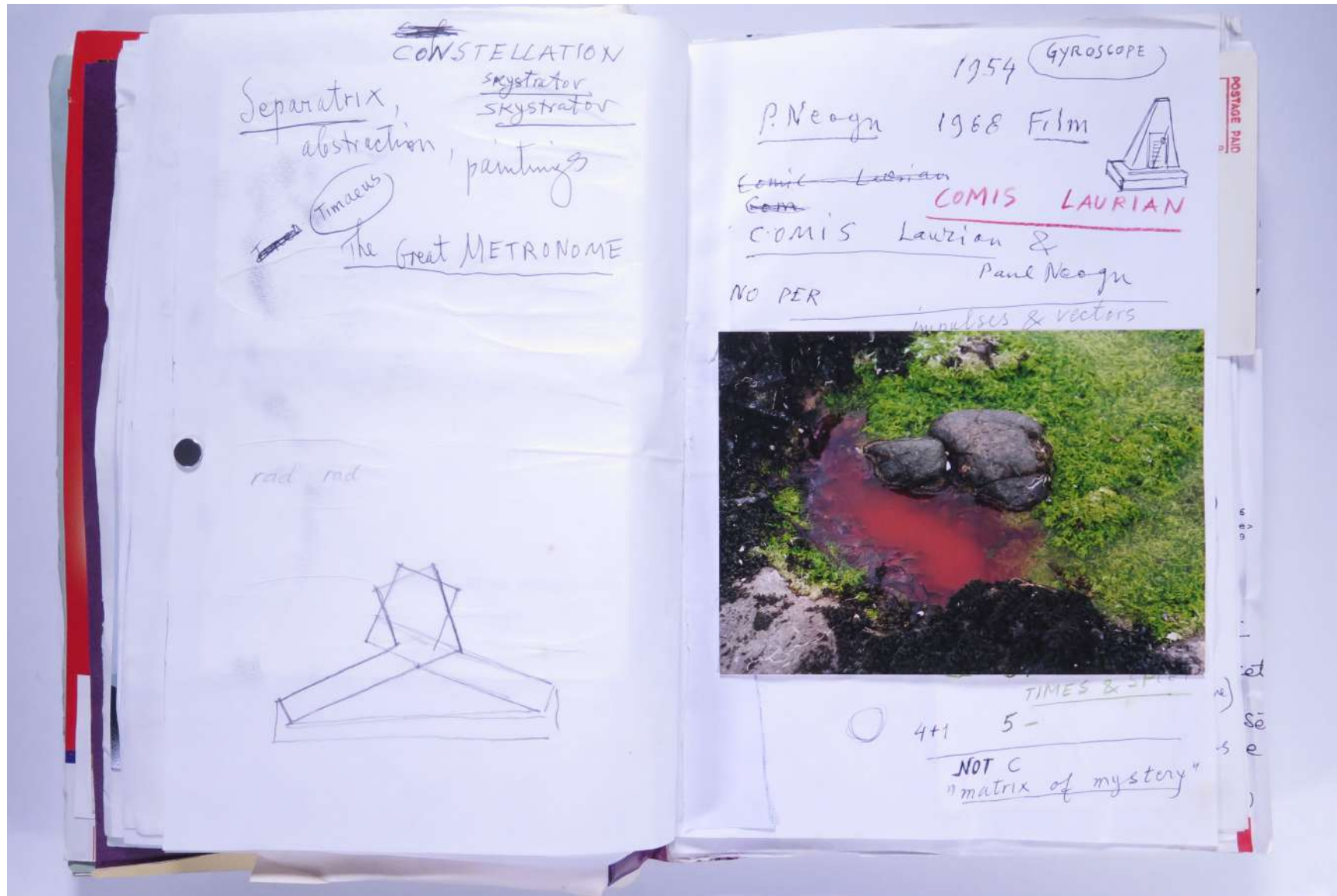
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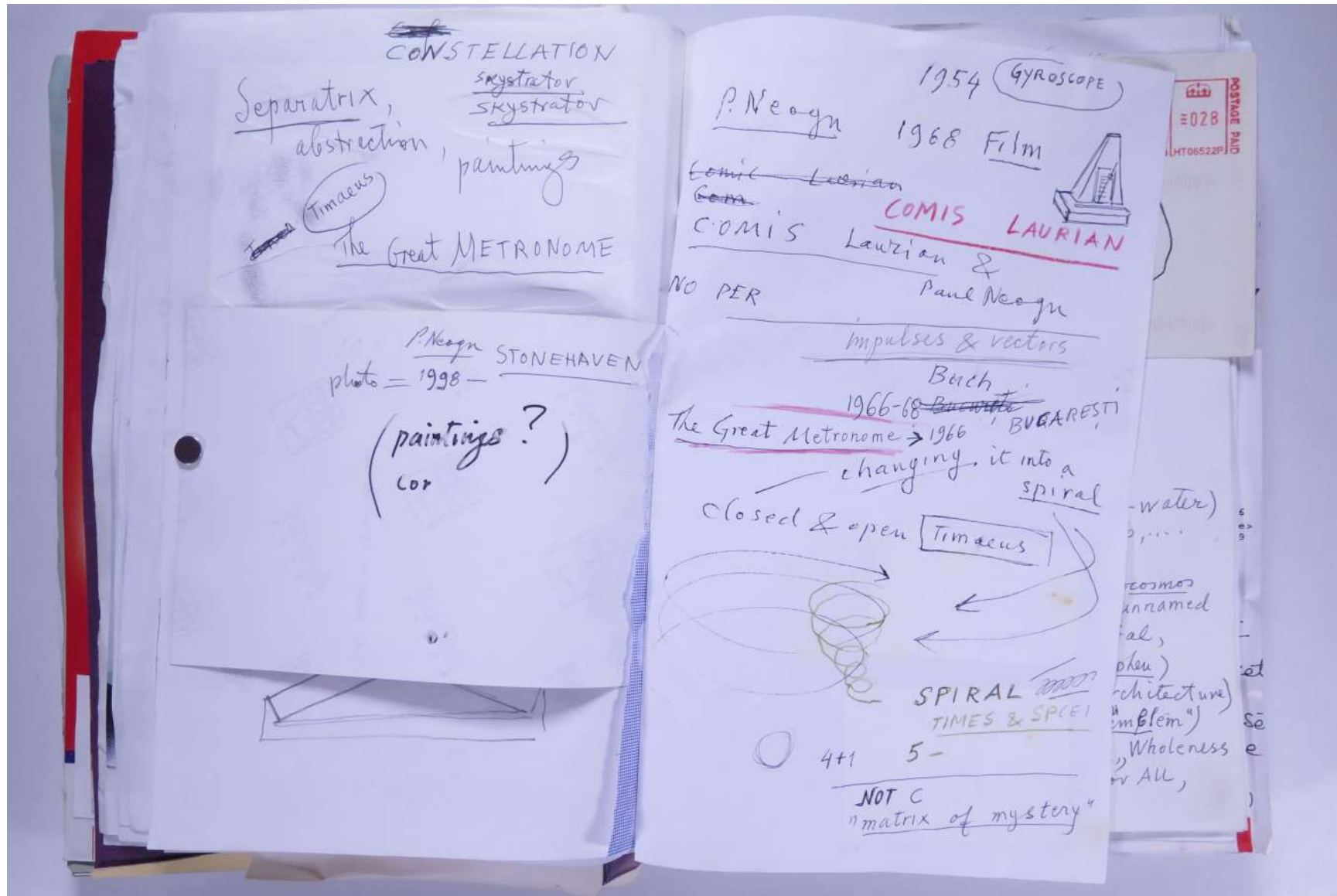
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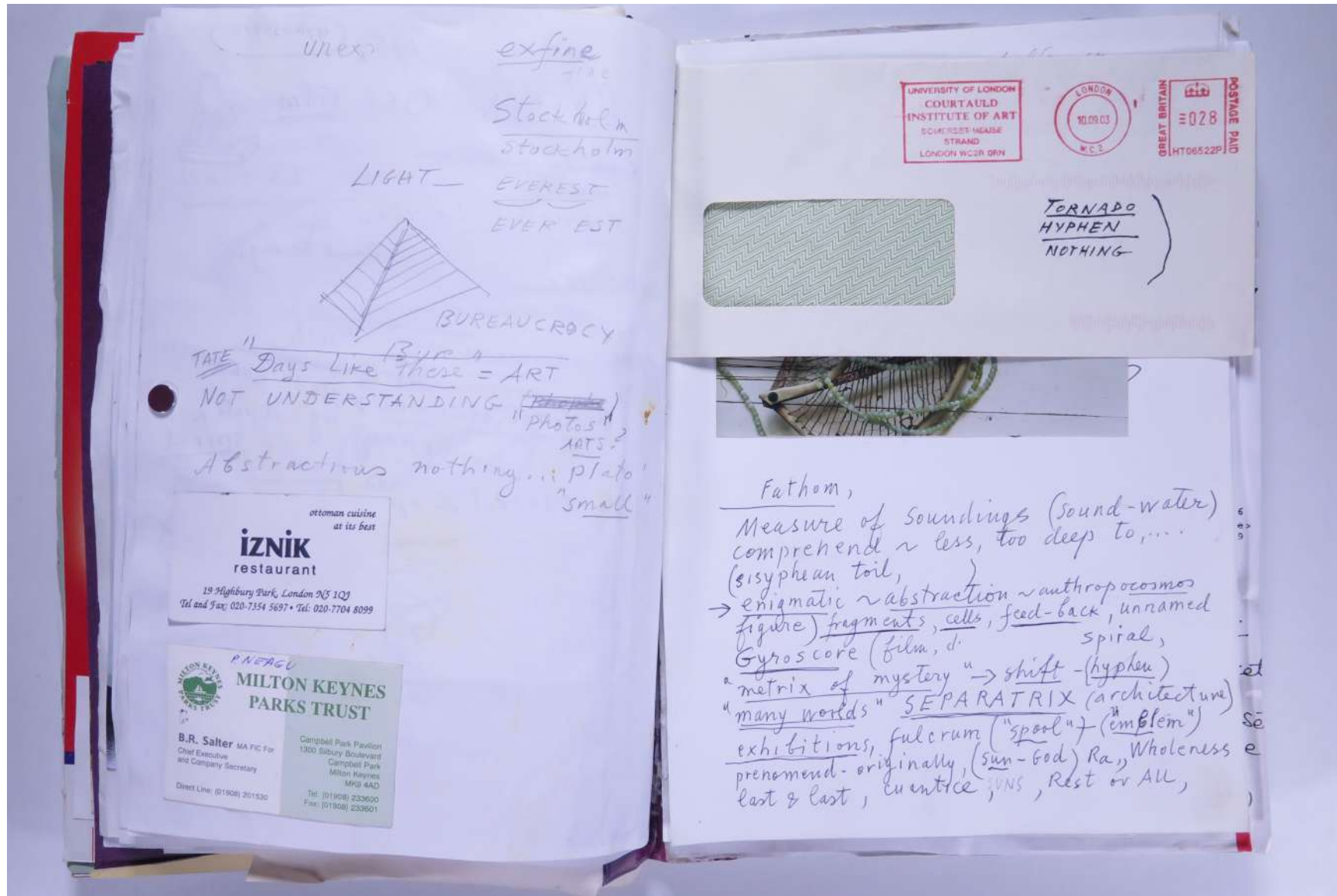
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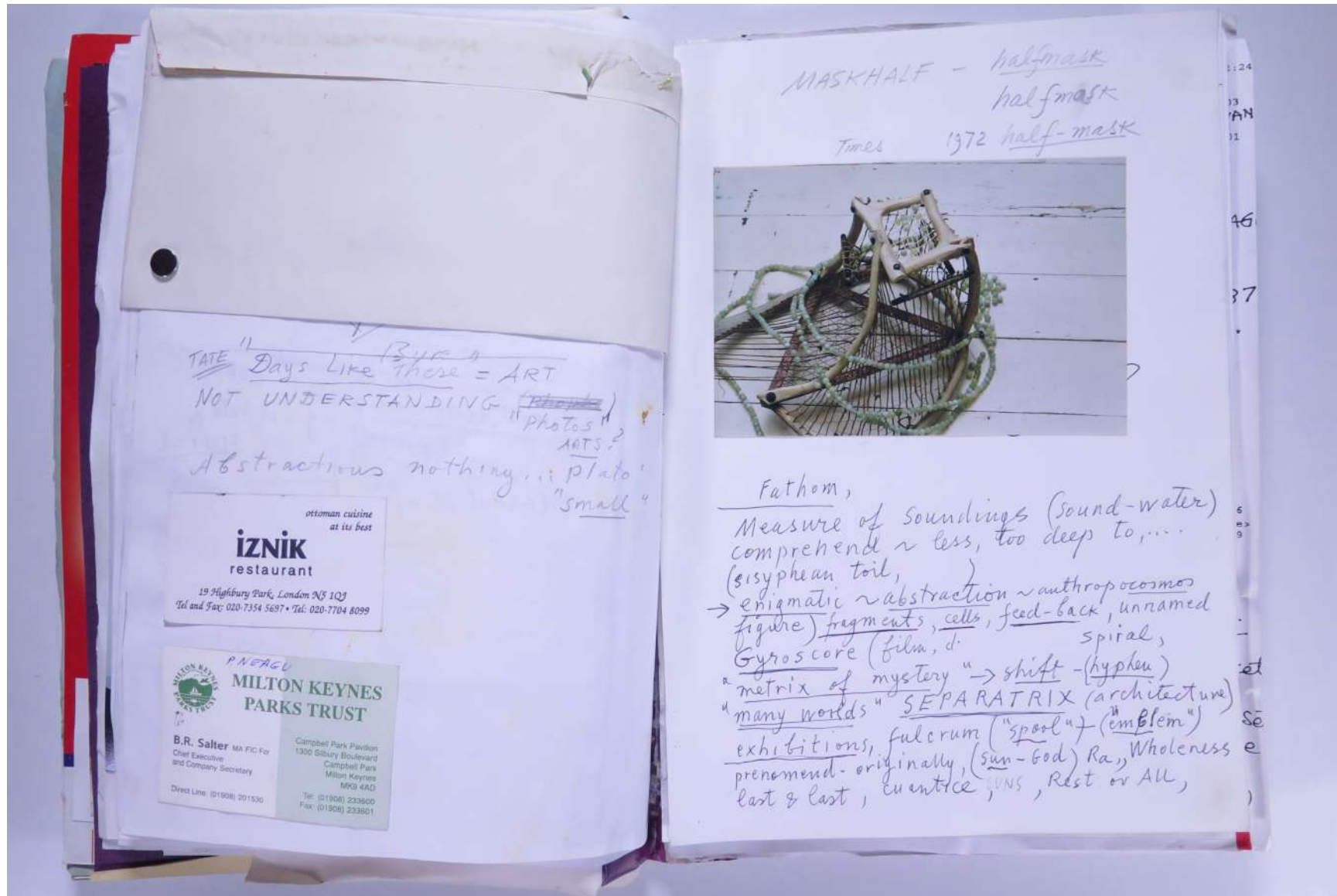
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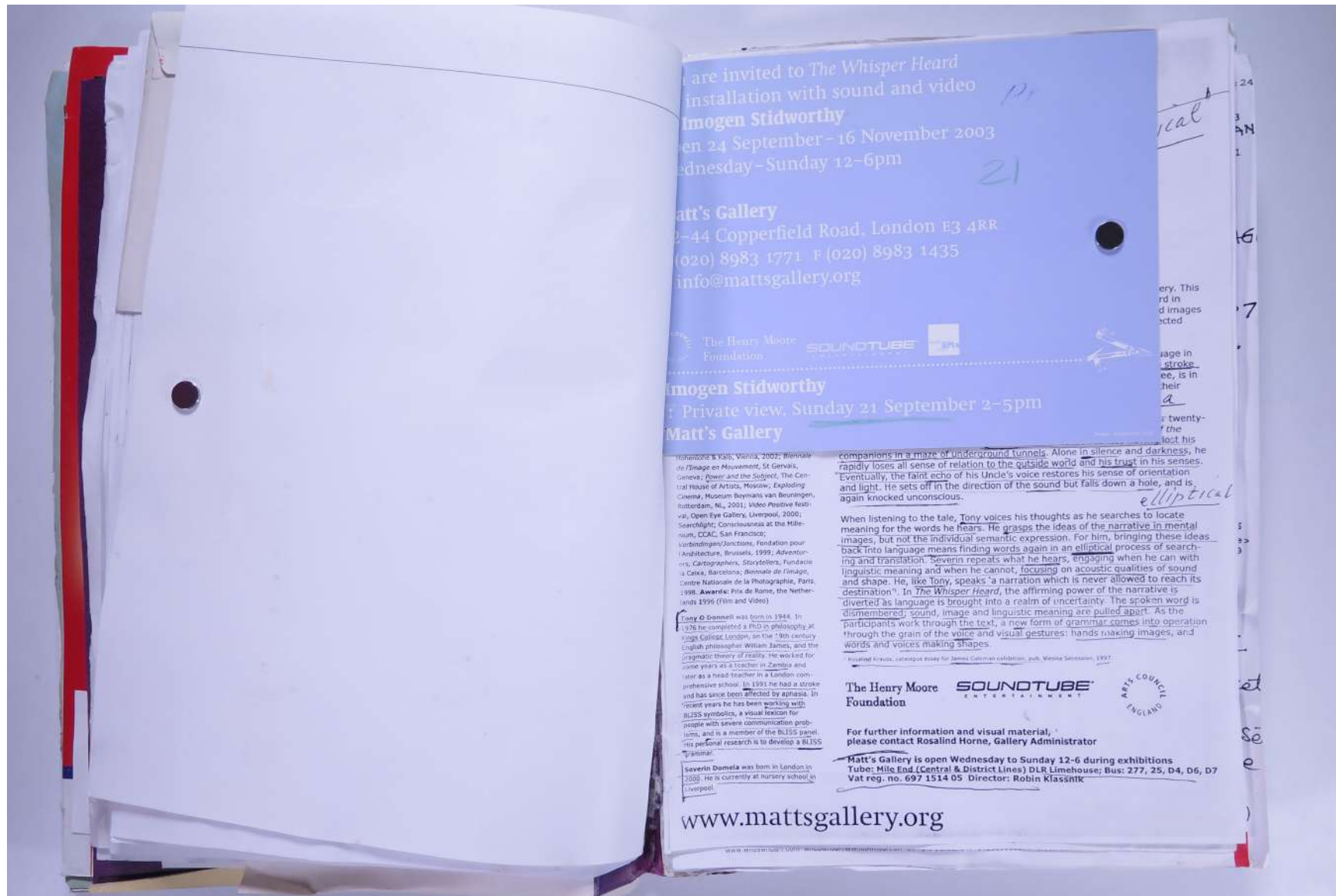
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E info@mattsgallery.org

Press Release Imogen Stidworthy
The Whisper Heard
24 September - 16 November 2003

Imogen Stidworthy: Lives and works in Liverpool. Studied at the Jan van Eyck Akademie, Maastricht, 1992-94 and West Surrey College of Art and Design, England, 1984-87. **Selected solo exhibitions:** Clumny, Netherlands Film Museum, Amsterdam, 2001; Gallery of Akademie Schloss Solitude, Stuttgart, Germany, 2002; Summary, Etablissement d'un Face, Brussels, 2000; Ekouion, De Vaeleberg, Rotterdam, NL, 1996; Citic, Palazzo, Brussels, 1995. **Selected group exhibitions:** Lux Open, Royal College of Art, London, 2003; *The Pleasure of Language*, Netherlands Institute for New Media (Montevideo), Amsterdam; *Say Hello, Wave Goodbye*, Gallery Highlandia & Kaly, Vienna, 2003; *Biennale de l'Image en Mouvement*, St Gervais, Geneva; *Power and the Subject*, The Central House of Artists, Moscow; *Exploding Cadenza*, Museum Boymans van Beuningen, Rotterdam, NL, 2001; *Video Positive Festival*, Open Eye Gallery, Liverpool, 2000; *Searchlight: Consciousness at the Millennium*, CCAC, San Francisco; *Verbindingen/Inclusies*, Fondation pour l'Architecture, Brussels, 1999; *Adventures in Cartographies*, Storytellers, Fundacio la Caixa, Barcelona; *Biennale de l'Image*, Centre Nationale de la Photographie, Paris, 1996. **Awards:** Prix de Rome, the Netherlands 1996 (Film and Video).

Tony O'Donnell was born in 1944. In 1970 he completed a PhD in philosophy at King's College London, on the 19th century English philosopher William James, and the pragmatic theory of reality. He worked for some years as a teacher in Canada and later as a head teacher in a kindergartens and a progressive school. In 1991 he had a stroke and has since been affected by aphasia. In recent years he has been working with BLISS symbols, a visual lexicon for people with severe communication problems, and is a member of the BLISS panel. His personal research is to develop a BLISS grammar.

Severin Domela was born in London in 2005. He is currently at nursery school in Liverpool.

The Whisper Heard is Imogen Stidworthy's first exhibition at Matt's Gallery. This sculptural installation using video and sound, centres on the spoken word in relation to different notions of meaning and communication. Sounds and images are configured into three acoustic zones in the gallery, focused and reflected within the adapted architecture by loudspeakers and a parabolic dish.

The artist has been working closely with two people that deal with language in very different ways. Tony O'Donnell has aphasia, a condition following a stroke that affects the language faculty of the brain. Severin Domela, aged three, is in the process of learning to speak. As neither participant is able to read, their relationship with words is primarily oral.

In *The Whisper Heard*, the participants respond to a narration of chapter twenty-eight of Jules Verne's nineteenth-century novel *Journey to the Centre of the Earth*. Here, the main character awakens from unconsciousness having lost his companions in a maze of underground tunnels. Alone in silence and darkness, he rapidly loses all sense of relation to the outside world and his trust in his senses. Eventually, the faint echo of his Uncle's voice restores his sense of orientation and light. He sets off in the direction of the sound but falls down a hole, and is again knocked unconscious.

When listening to the tale, Tony voices his thoughts as he searches to locate meaning for the words he hears. He grasps the ideas of the narrative in mental images, but not the individual semantic expression. For him, bringing these ideas back into language means finding words again in an elliptical process of searching and translation. Severin repeats what he hears, engaging when he can with linguistic meaning and when he cannot, focusing on acoustic qualities of sound and shape. He, like Tony, speaks 'a narration which is never allowed to reach its destination'. In *The Whisper Heard*, the affirming power of the narrative is diverted as language is brought into a realm of uncertainty. The spoken word is dismembered; sound, image and linguistic meaning are pulled apart. As the participants work through the text, a new form of grammar comes into operation through the grain of the voice and visual gestures: hands making images, and words and voices making shapes.

Translated Krauss, catalogue essay for James Coleman exhibition, pub. Vienna Secession, 1997.

The Henry Moore Foundation **SOUNDTUBE ENTERTAINMENT**
AFRE COUNCIL ENGLAND
For further information and visual material, please contact Rosalind Horne, Gallery Administrator
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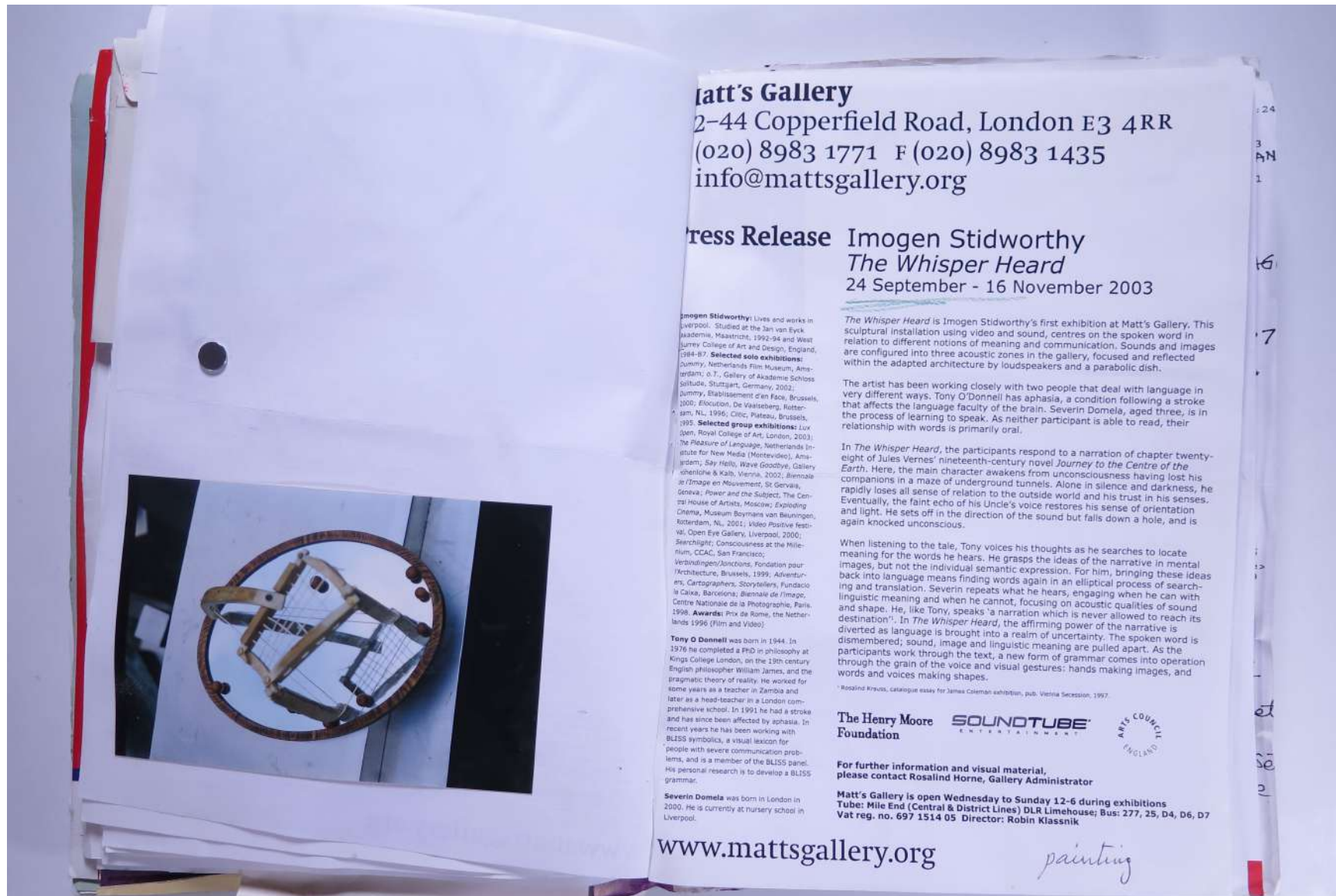
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PNE 139.051



Matt's Gallery

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(020) 8983 1771 F (020) 8983 1435
info@mattsgallery.org

Press Release Imogen Stidworthy *The Whisper Heard* 24 September - 16 November 2003

Imogen Stidworthy lives and works in Liverpool. Studied at the Jan van Eyck Academie, Maastricht, 1992-94 and West Linnery College of Art and Design, England, 1984-87. **Selected solo exhibitions:** Dordrecht, Netherlands Film Museum, Amsterdam; O.T., Gallery of Akademie Schloss Solitude, Stuttgart, Germany, 2002; Jimmy, Etablissement d'art Rue, Brussels, 2000; Elocution, De Vasteland, Rotterdam, NL, 1996; Clinic, Plateau, Brussels, 1995. **Selected group exhibitions:** Lux (open), Royal College of Art, London, 2003; The Pleasure of Language, Netherlands Institute for New Media (Museum Boijmans Van Beuningen, Rotterdam, NL, 2001); Wave Goodbye, Gallery Schentzke & Kalb, Vienna, 2002; Biennale de l'Image en Mouvement, St Germain, Geneva; Power and the Subject, The Central House of Artists, Moscow; Exploding Cinema, Museum Boijmans van Beuningen, Rotterdam, NL, 2001; Video Positive Festival, Open Eye Gallery, Liverpool, 2000; Searchlight, Consciousness at the Millennium, CCAAC, San Francisco; Verbindings/Junctions, Fondation pour l'Architecture, Brussels, 1999; Adventures, Cartographers, Storytellers, Fundacio la Caixa, Barcelona; Biennale de l'Image, Centre National de la Photographie, Paris, 1998. **Awards:** Prix de Rome, the Netherlands 1996 (Film and Video).

Tony O'Donnell was born in 1944. In 1976 he completed a PhD in philosophy at Kings College London, on the 19th century English philosopher William James, and the pragmatic theory of reality. He worked for some years as a teacher in Jamaica and later as a head-teacher in a London comprehensive school. In 1991 he had a stroke and has since been affected by aphasia. In recent years he has been working with BLISS (lymbics), a visual lexicon for people with severe communication problems, and is a member of the BLISS panel. His personal research is to develop a BLISS grammar.

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* Rosalind Kryvos, Catalogue essay for James Coleman exhibition, pub. Vienna Secession, 1997.

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SOUND TUBE ENTERTAINMENT



For further information and visual material, please contact Rosalind Horne, Gallery Administrator

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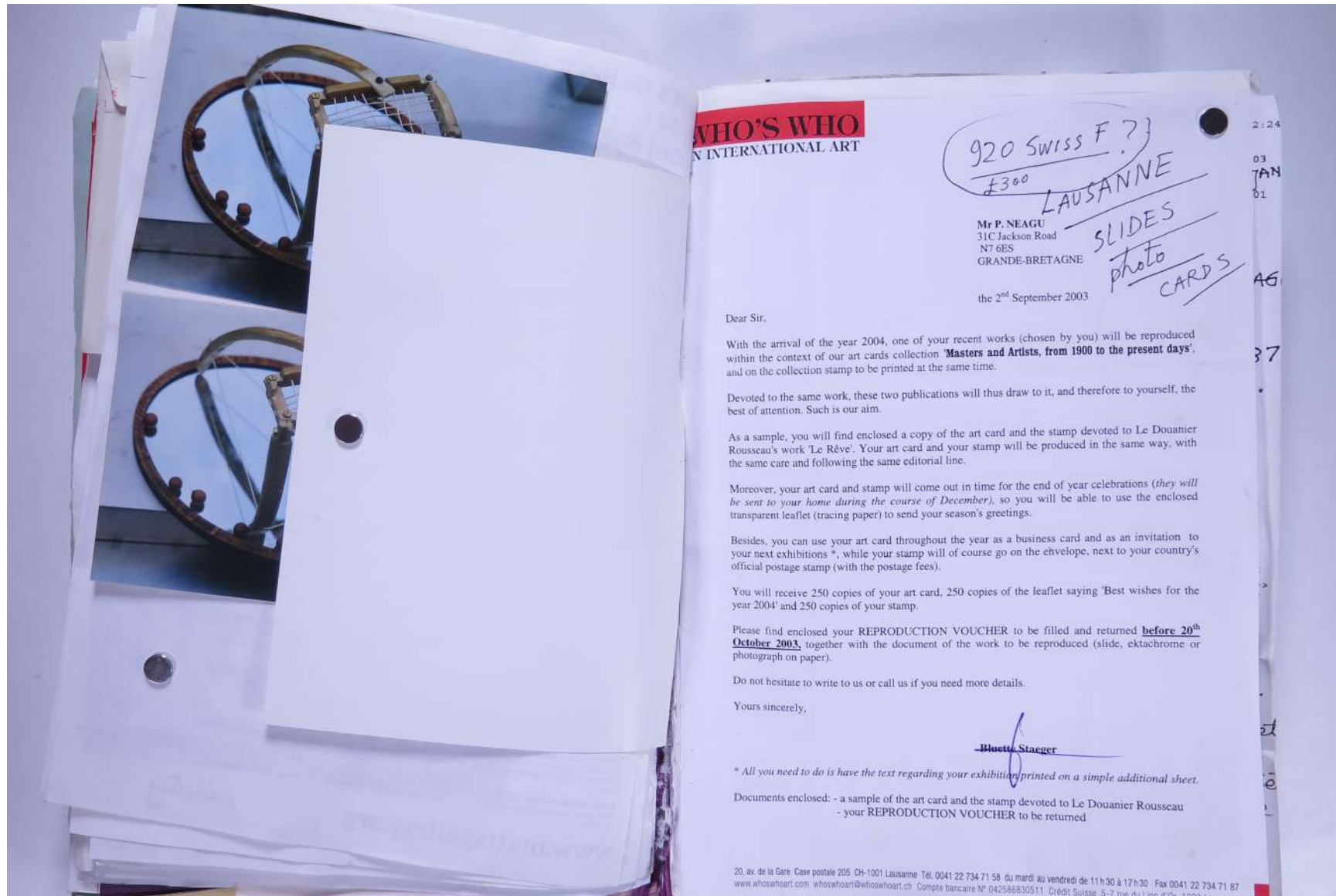
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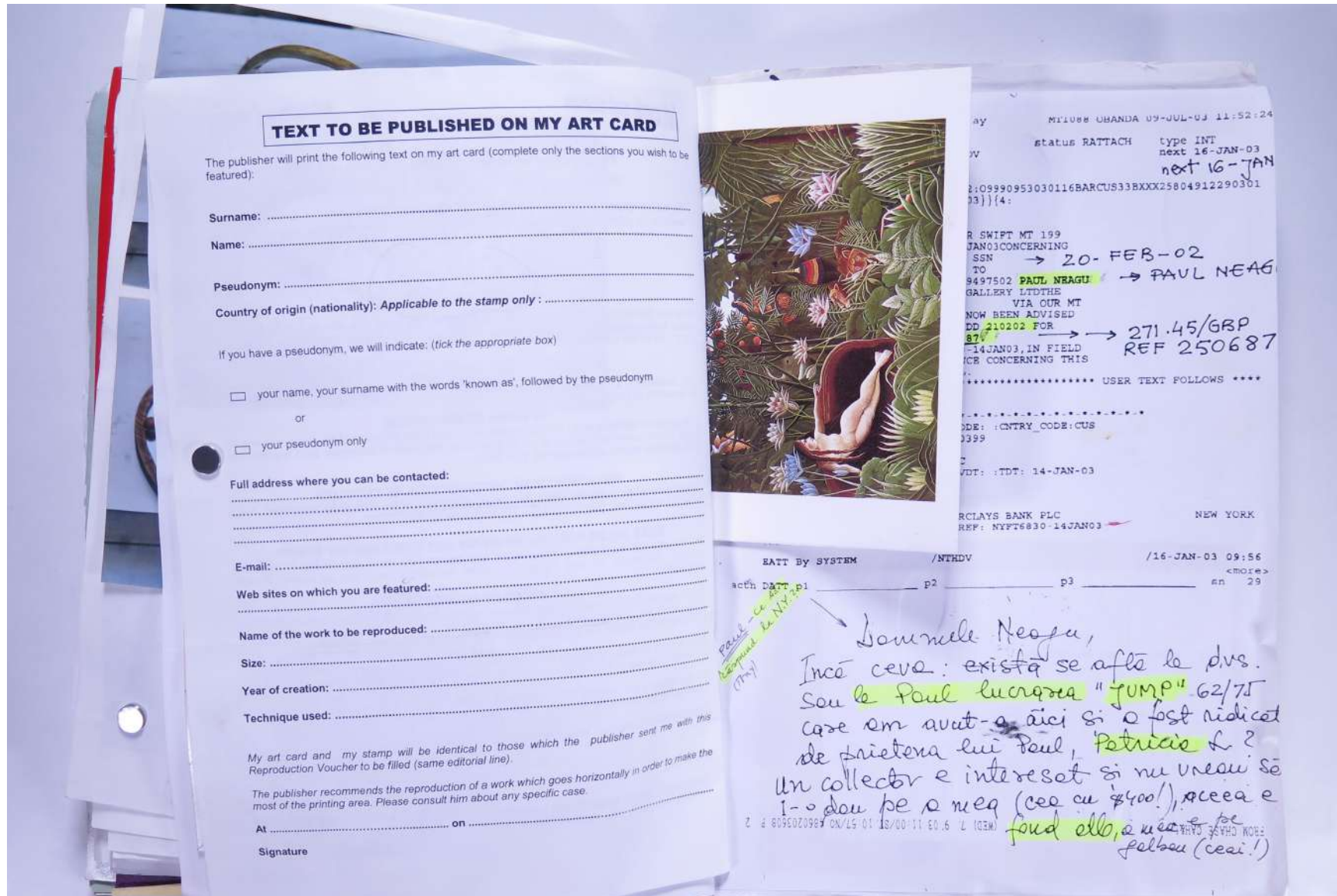
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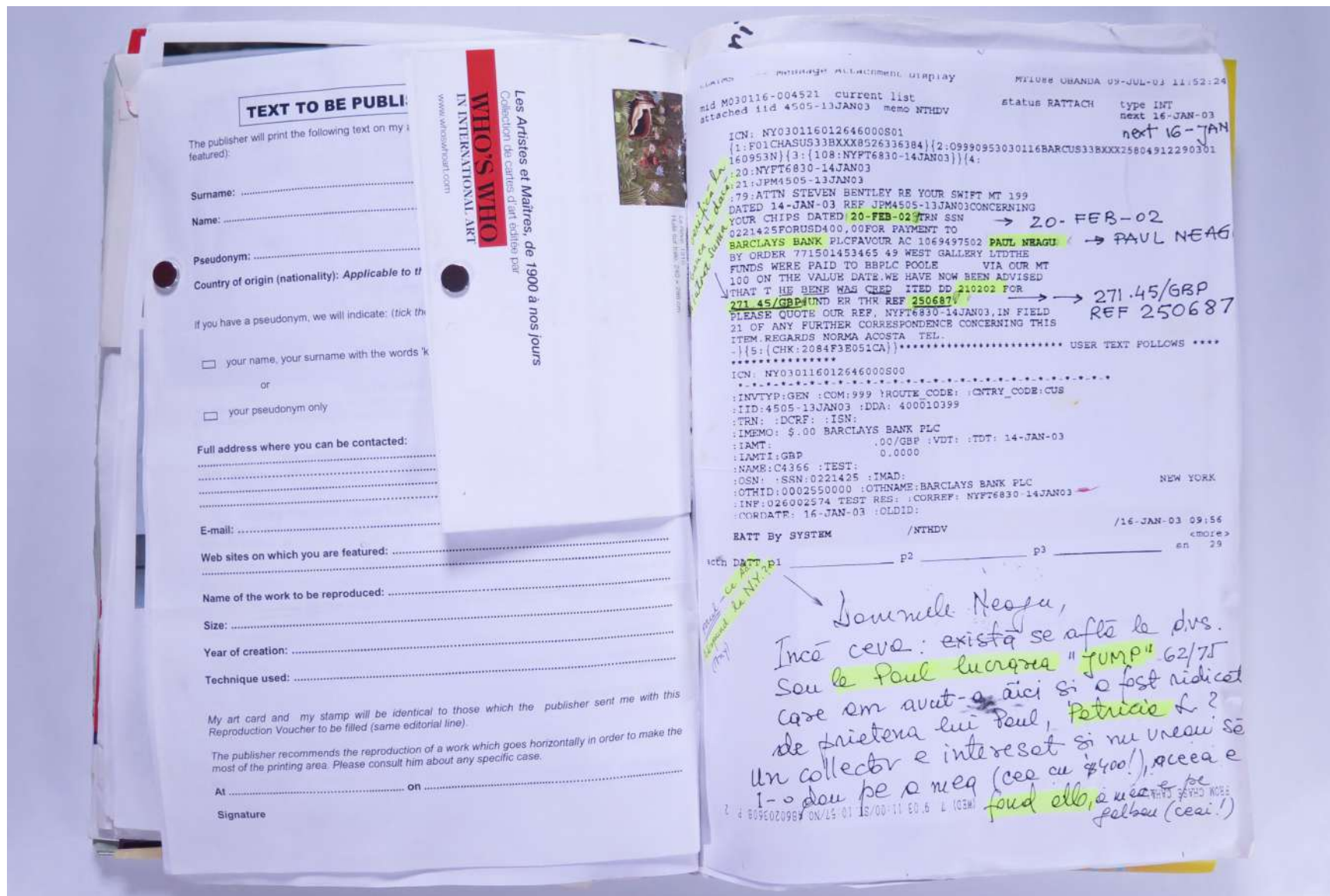
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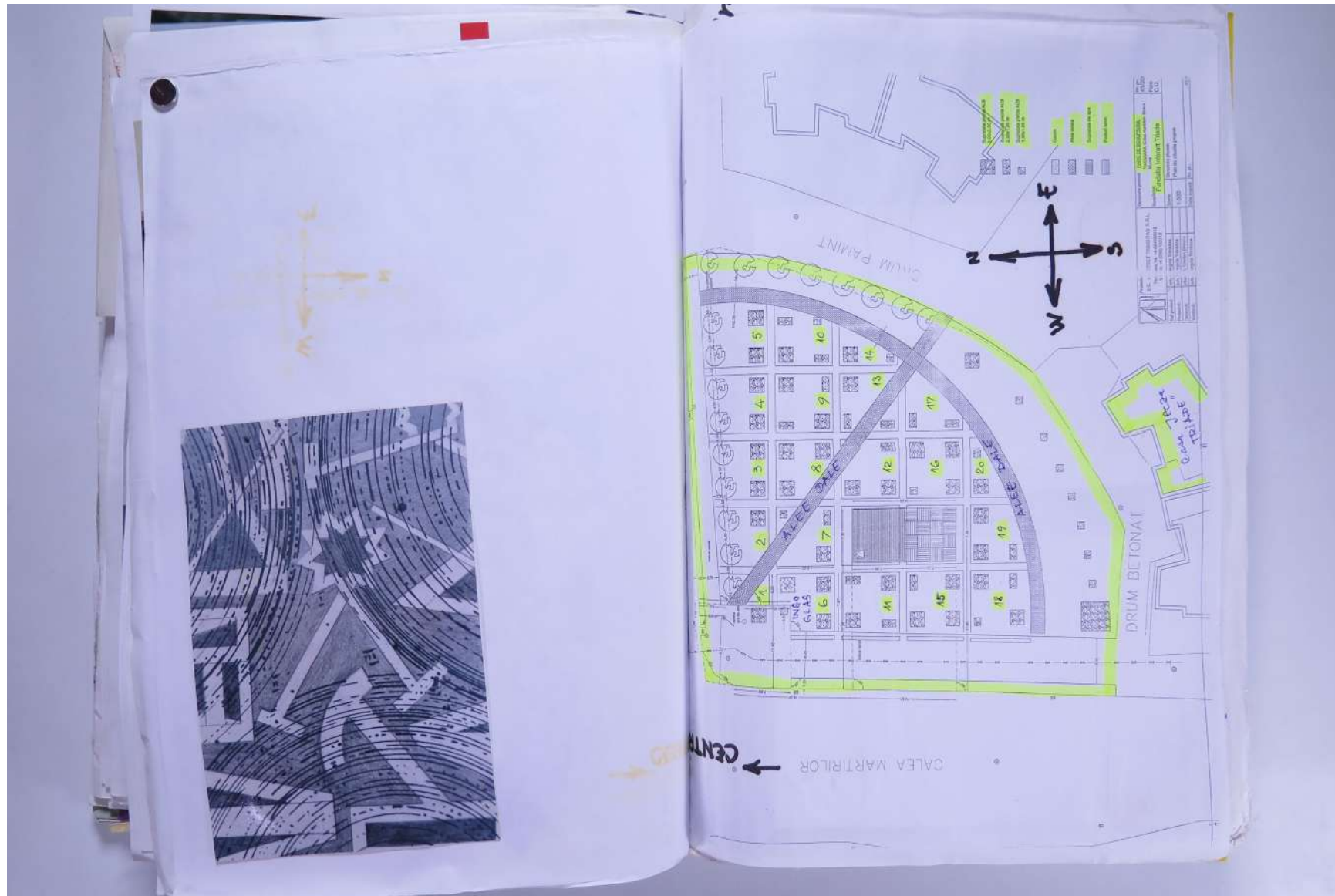
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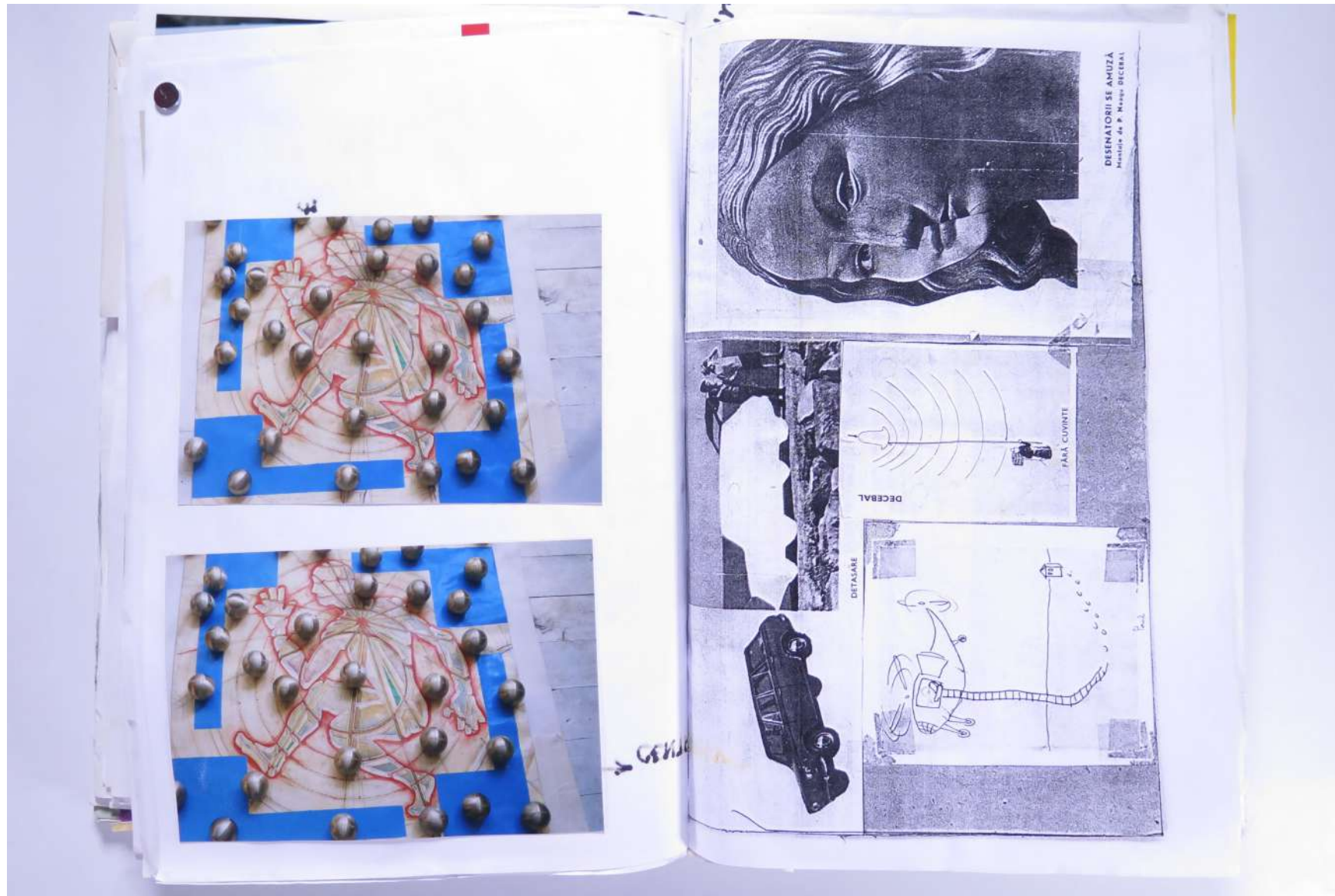
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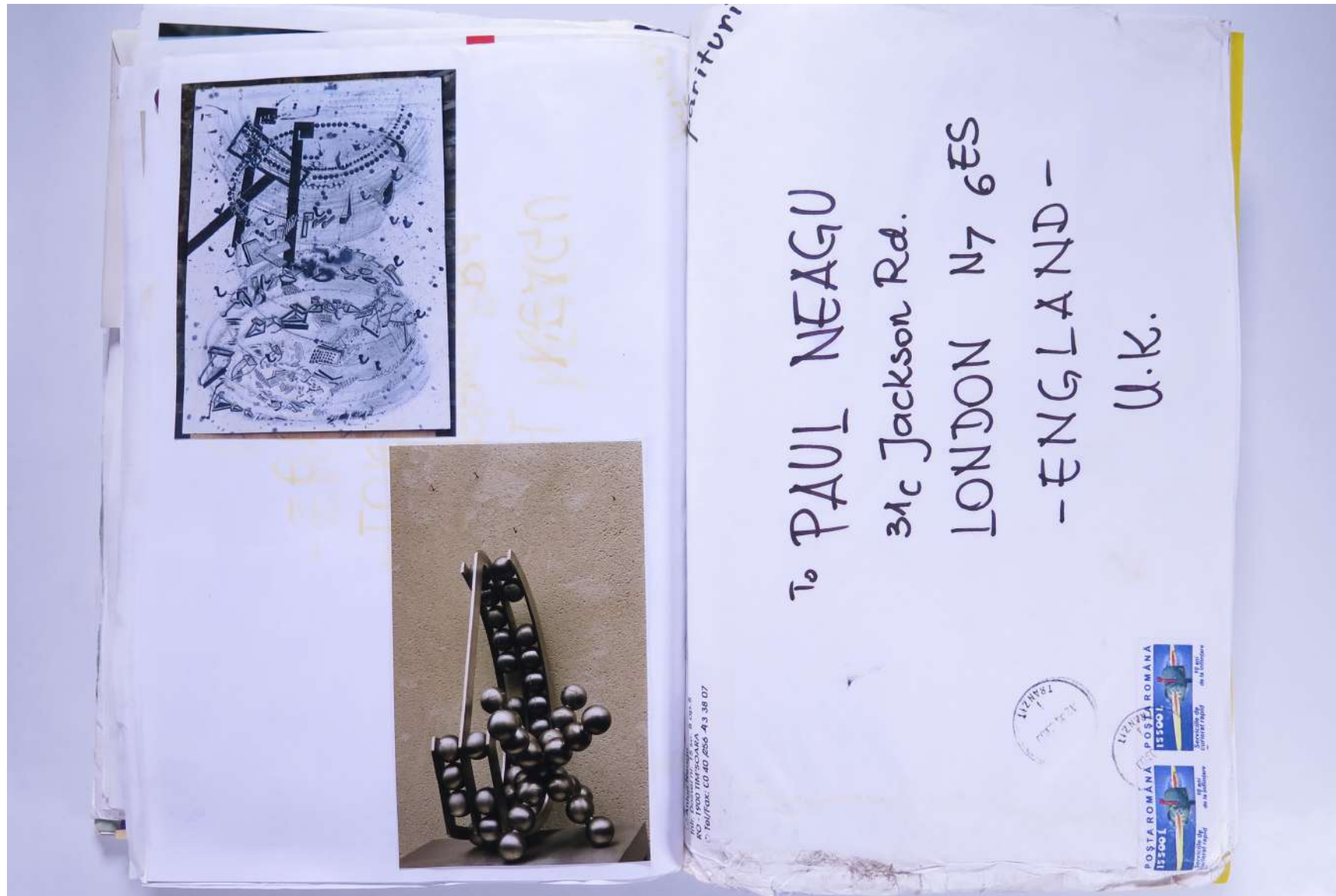
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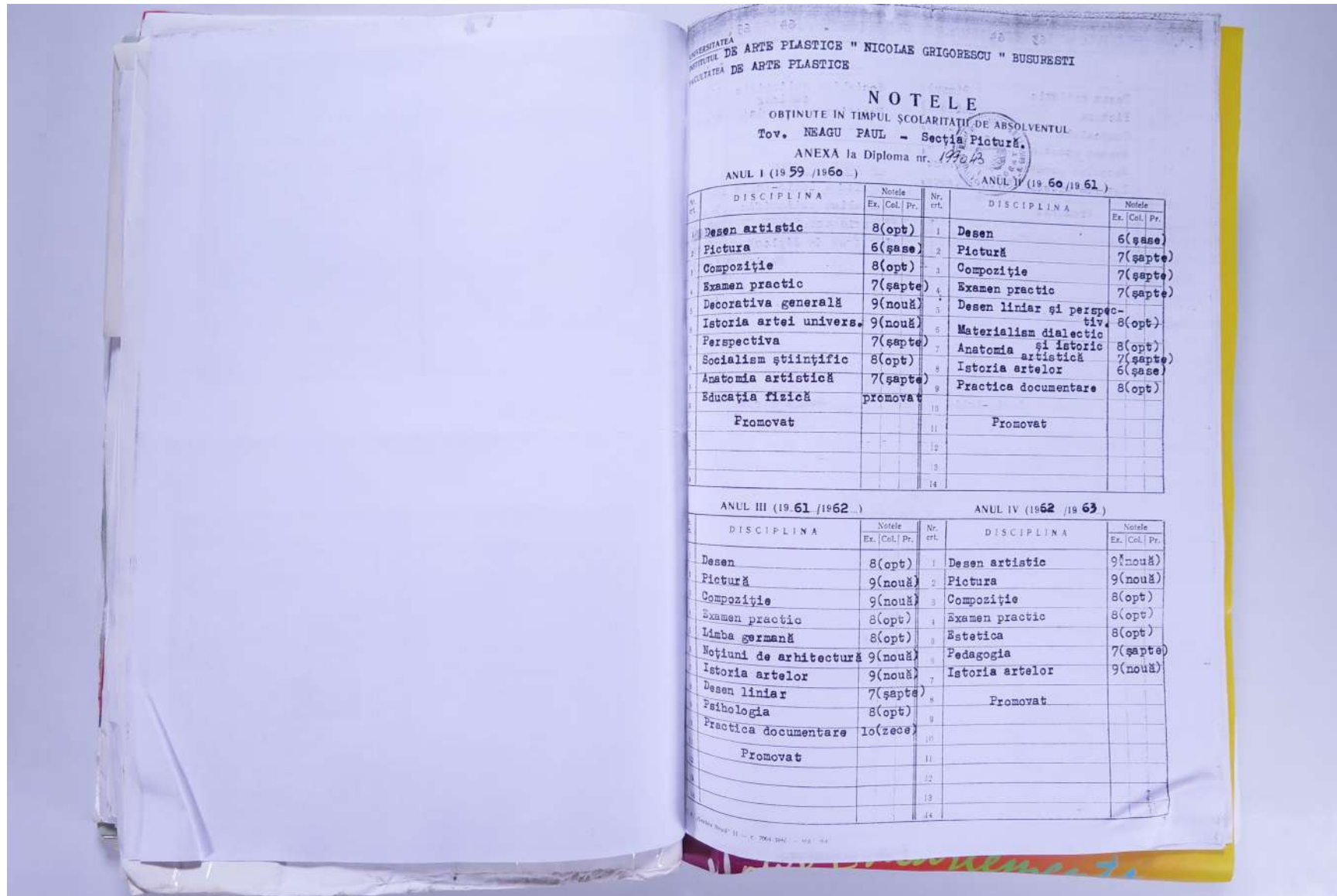
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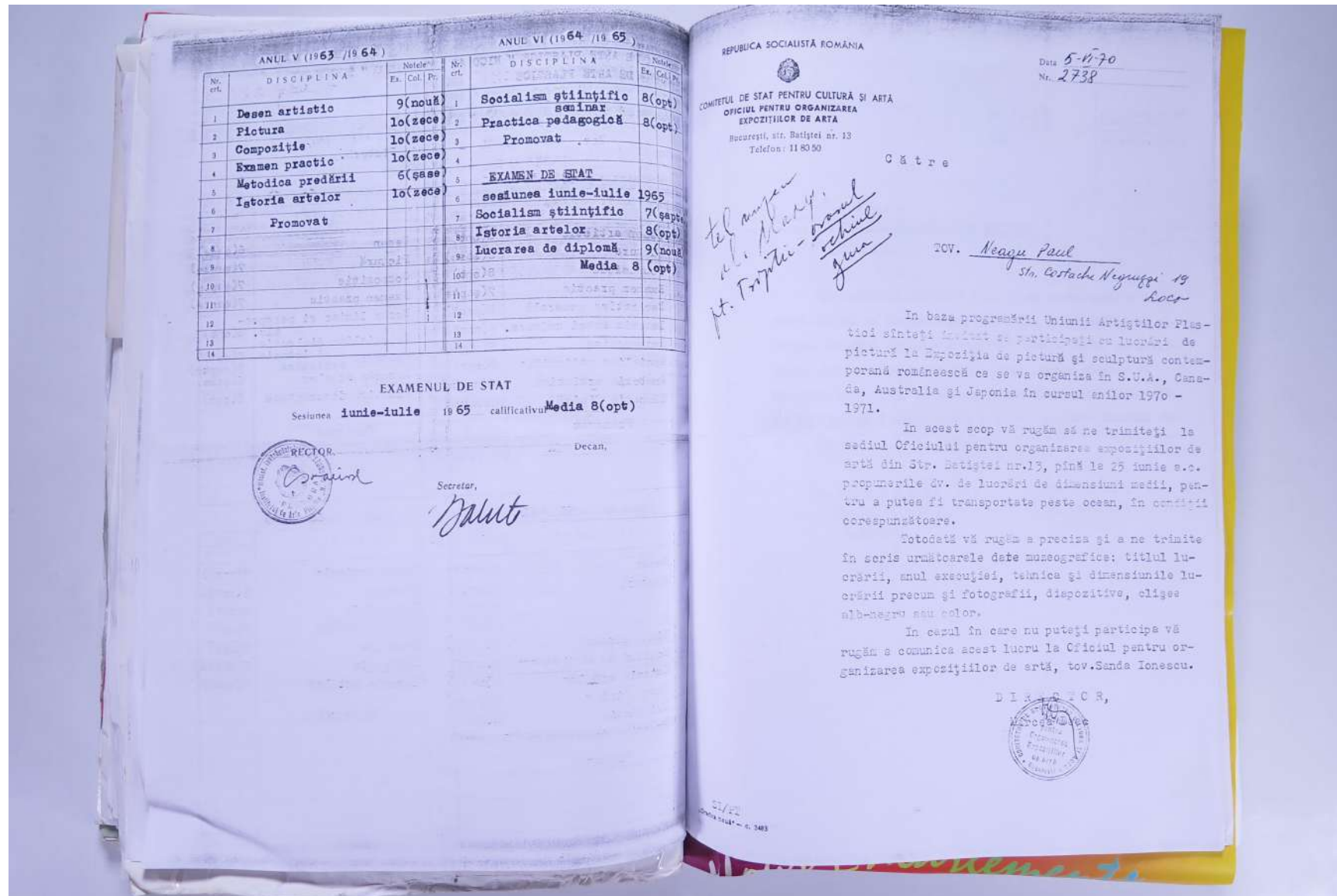
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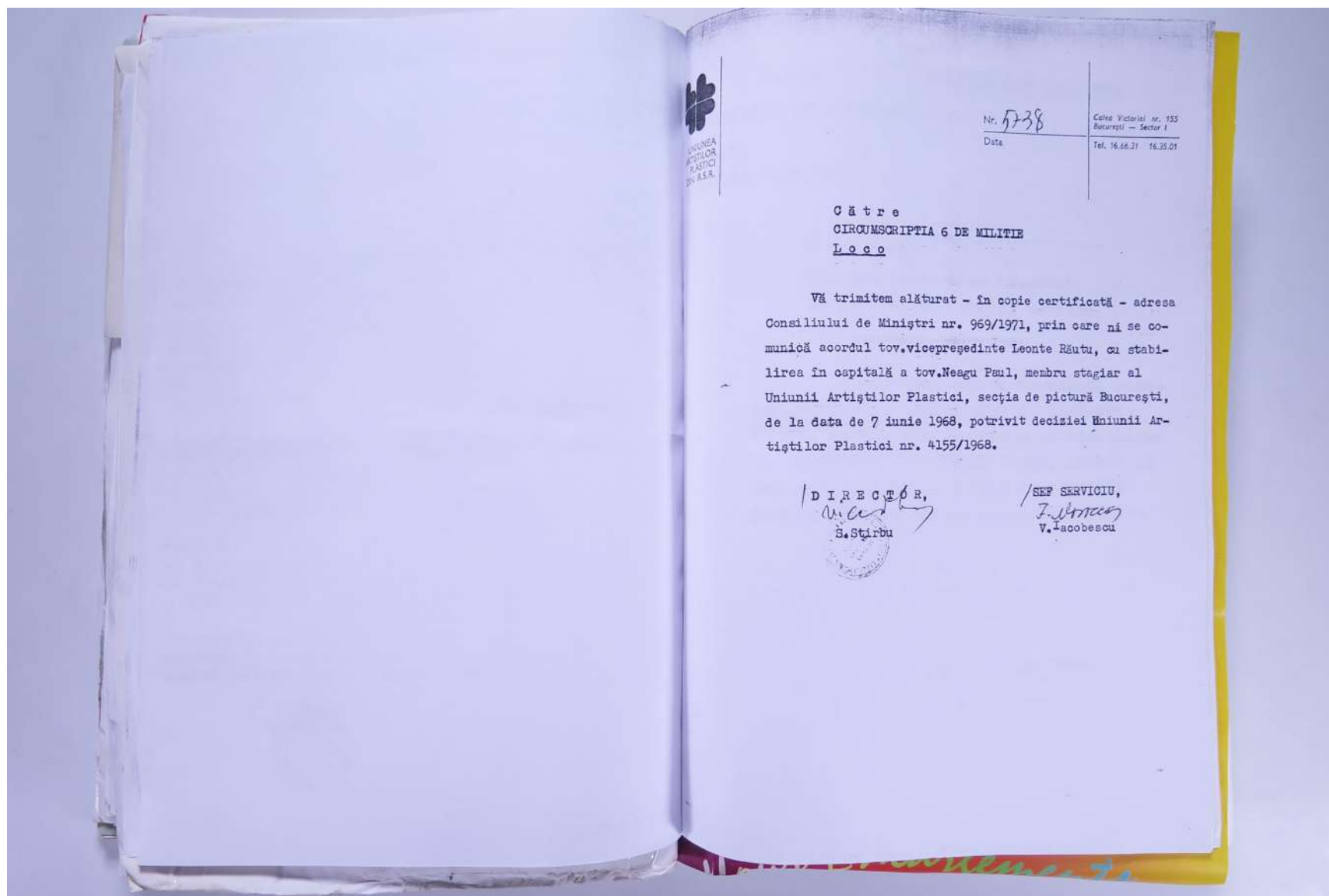
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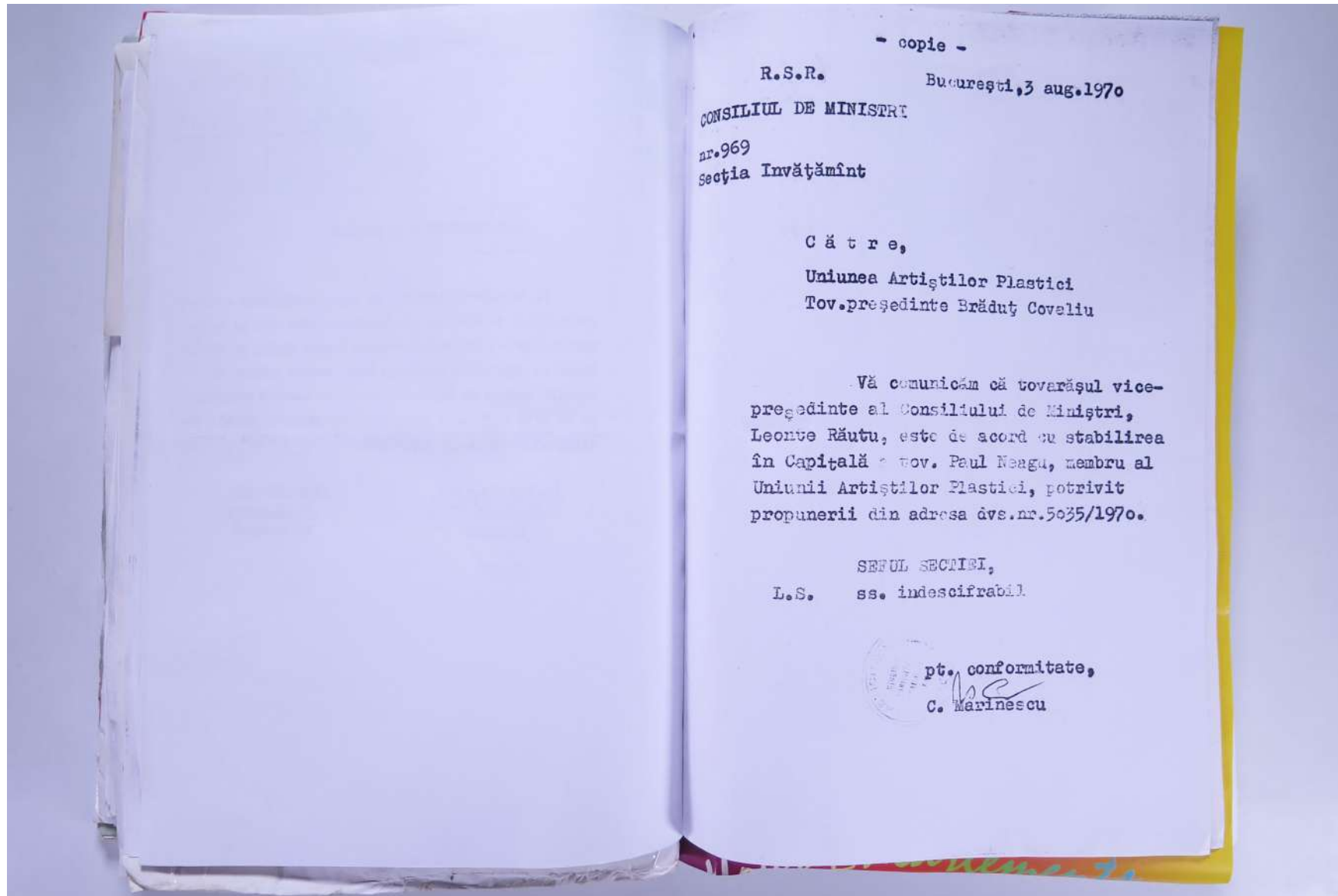
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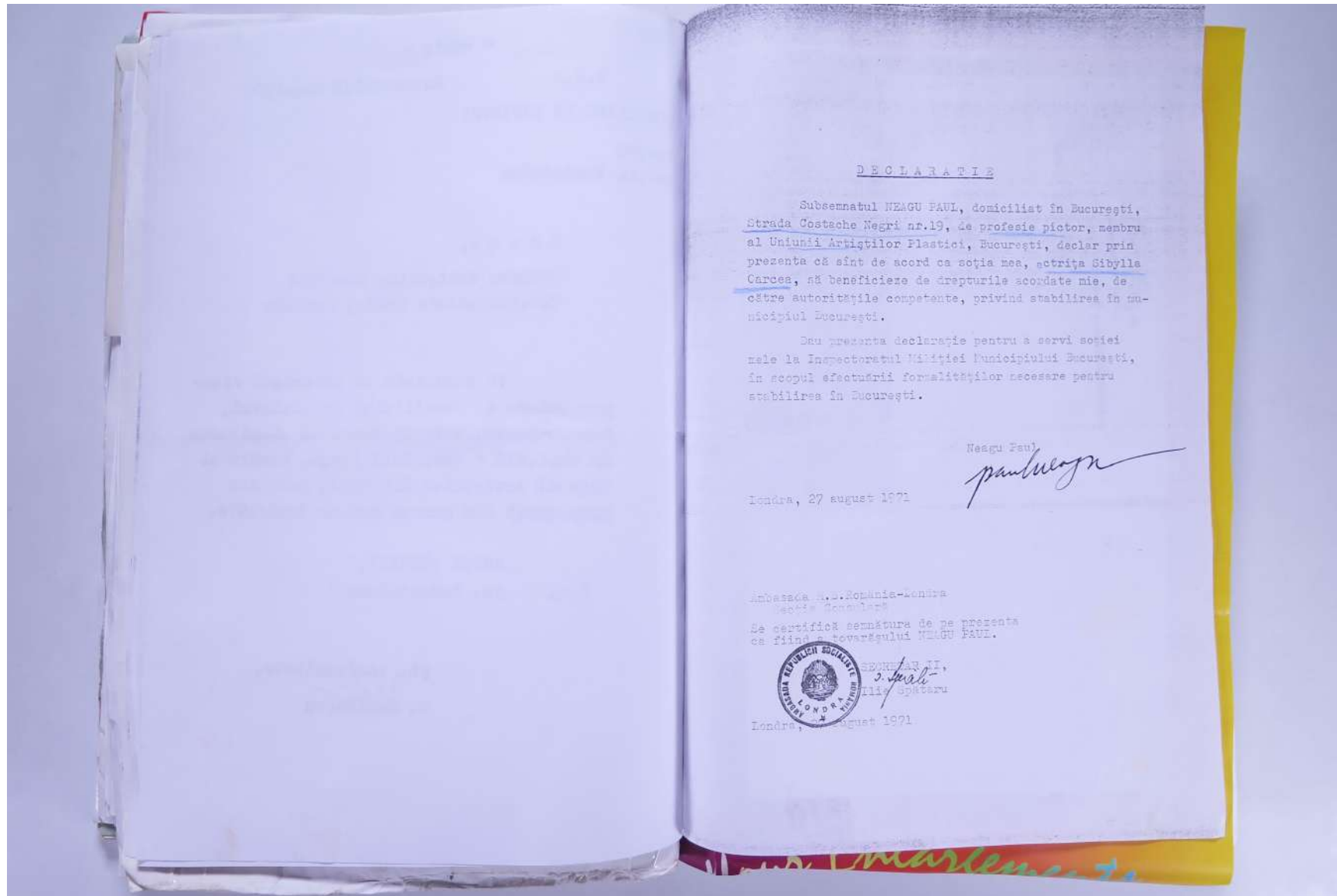
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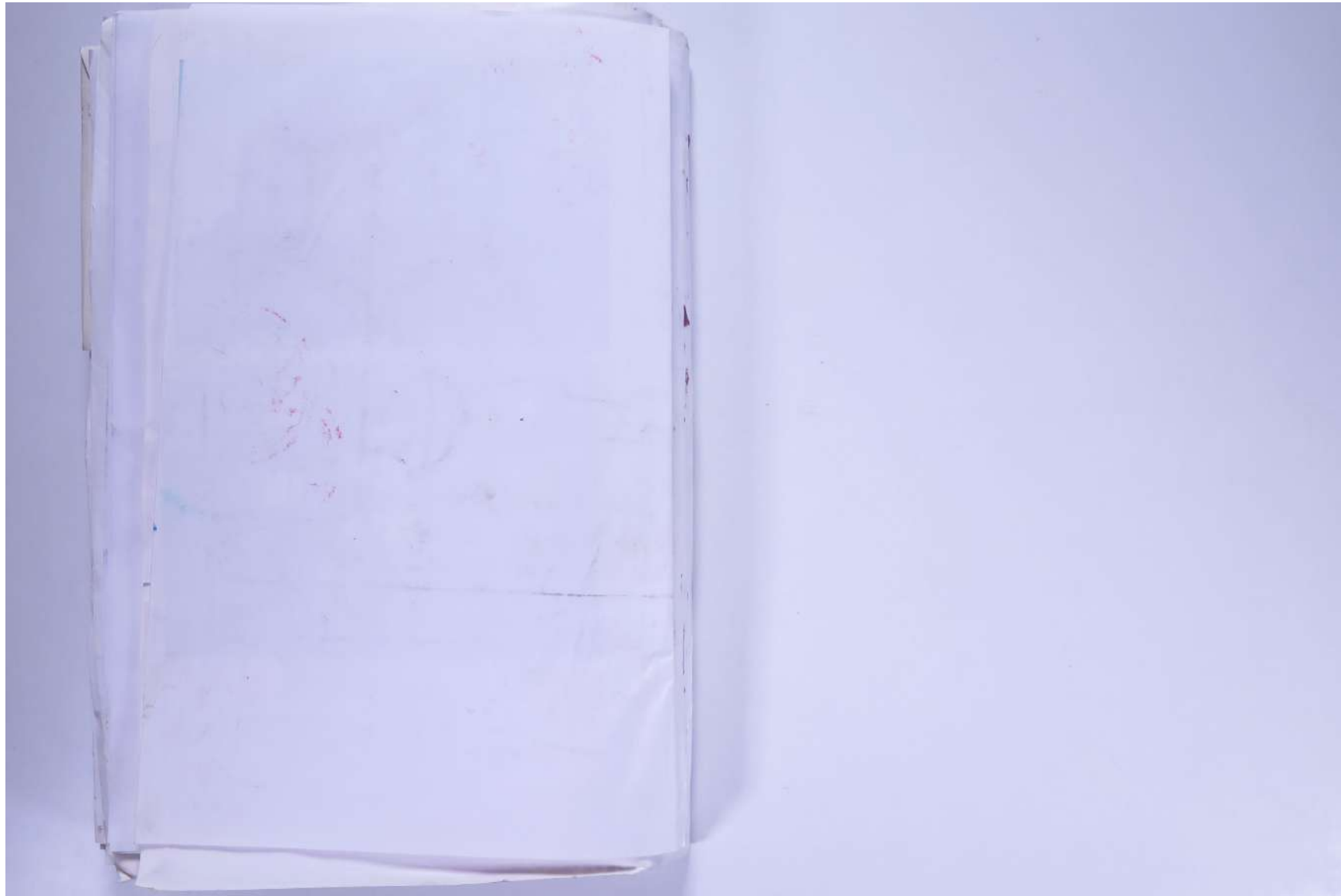
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