

Fernweh, or Nostalgia for Unknown Lands

12.06.2025 — 27.02.2026



IRENE Y.
PANAGOPOULOS
COLLECTION

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Fernweh, or Nostalgia for Unknown Lands

Curated by: Katerina Hadji

12.06.2025 — 27.02.2026

Featuring

Alexis Akritchakis	Kostas Malamos
Francis Alÿs	Alain Manesson Mallet
Andreas Angelidakis	Takis Marthas
Yüksel Arslan	Sidsel Meineche Hansen
Richard Artschwager	Ron Nagle
Kader Attia	Adrian Paci
Minas Avramidis	Giorgos Paralis
Maja Bajević	Callirhoe Parren
Petrus Bertius	Angelo Plessas
Selina Bracebridge	Georgios Prokopiou
Vlassis Caniaris	Polykleitos Rengos
Louis-François Cassas	Chryssa Romanos
Étienne Chambaud	David Sampethai
Salvador Dalí	Charles Sandison
Paul Alfred de Curzon	Wilhelm Sasnal
Alphonse de Neuville	François-Louis Schmied
Silvina Der-Meguerditchian	Sister Corita
Stelios Faitakis	Edward Steichen
Ormond Gigli	Thomas Struth
Pegeen Vail Guggenheim	Rosemarie Trockel
José Gutiérrez de la Vega	Panos Tsagaris
Nikolaos Gyzis	Yiannis Tsarouchis
Ernst Haas	Spyros Vassiliou
Nikos Hadjikyriakos-Ghika	Eleni Vernadaki
Thomas Hartley Cromek	Alix Vernet
William Heather	Vincentius Demetrius Volicius
Lito Kattou	Johann Jakob Wolfensberger
Christoph Keller	Francesca Woodman
Bouchra Khalili	Constantin Xenakis
Rallis Kopsidis	Raed Yassin
Maria Loizidou	and anonymous artists



I. Romanticism – Greek Antiquity

II. The Journey of Being

III. Explorations and Expeditions

IV. Conflicts and Displacements

V. Ideal Worlds

The group show *Fernweh, or Nostalgia for Unknown Lands* introduces the Irene Y. Panagopoulos Collection space to the public. This inaugural exhibition seeks not only to showcase the extensive breadth of the collection but also to offer an intimate glimpse into the practice of collecting itself – illuminating the space as a dynamic environment that serves simultaneously as a workspace, a gallery, an archive, a library, a repository, and a site of preservation. With its items spanning from the 16th century to the present day, the Irene Y. Panagopoulos Collection possesses a distinctly international approach, encompassing visual artworks, folk art objects, archival materials, books, manuscripts, maps, historical documents, and artifacts of applied arts.

In broad terms, the objects within a collection form intricate networks of relationships, either reinforcing and complementing one another, or standing in stark contrast and tension. In the endeavor to map the threads of continuity and discontinuity within this particular collection, one fundamental driving force has emerged: the intrinsic human compulsion to explore both dominant narratives and more intimate, personal stories. This impulse is deeply connected to the quest for understanding the various ways in which reality is documented and interpreted, ultimately leading to a continuous process of self-exploration and redefinition. Perhaps the German term *Fernweh* [fern (“far”) + Weh (“pain”), meaning “pain for distant places,” or loosely translated as “nostalgia for unknown lands”] most accurately encapsulates this profound and unrelenting longing for discovery.

The show *Fernweh, or Nostalgia for Unknown Lands* unfolds like a knot within a net of ideas, historical periods, and sociopolitical events, aspiring to illuminate some of the fundamental thematic cores of the Irene Y. Panagopoulos Collection. The exhibition is structured into five distinct sections and its spatial arrangement evokes the form of a book, with the storage panels for the artworks functioning as the pages of different chapters, or as a system of intertextual references.

1. **Louis-François Cassas** (1756–1827)
Imaginary View of the Ruins of the Tomb of Antioch Philopappos in Athens
Graphite, watercolor, and gouache on paper
13.1 x 19 cm
2. **Thomas Hartley Crome** (1809–1873)
Acropolis
Watercolor on paper
13.7 x 24.1 cm
3. **Alphonse de Neuville** (1835–1885)
Proclamation of Greek Independence by the Bishop of Old Patras
Pencil, ink, and ink wash on paper
35.5 x 55.5 cm
4. **Anonymous**
Greeks Fleeing the Burning City, c. 19th century
Pencil, ink, and ink wash on paper
14 x 16.5 cm
5. **Paul Alfred de Curzon** (1820–1895)
Acropolis with Frankish Tower and Propylaia
Oil on canvas
60 x 100 cm
6. **Johann Jakob Wolfensberger** (1797–1850)
Landscape with View of the Acropolis in Athens, 1848
Watercolor on paper
53 x 74 cm
7. **José Gutiérrez de la Vega** (1791–1865)
Portrait of a Young Man in Hellenic Costume, 1831
Oil on canvas
35.5 x 28 cm
8. **Alexis Akriothakis** (1939–1994)
No. II – Le Feu – Hommage à Georges Makris, 1968
Tempera and India ink on paper
50 x 65 cm
9. **Salvador Dalí** (1904–1989)
Athena, 1965
Watercolor, pen, and ink on paper
66.6 x 52 cm
10. **Francesca Woodman** (1958–1981)
Untitled, New York (No. 311), 1979–1980
Vintage gelatin silver print
25.4 x 20.3 cm
11. **Francesca Woodman** (1958–1981)
Portico with Caryatids of Delphi, March 12, 1980
Vintage diazotype
60.9 x 45.7 cm
12. **Edward Steichen** (1879–1973)
Isadora Duncan at the Parthenon, Athens, 1920
Gelatin silver print
34.3 x 23.5 cm
13. **Kader Attia** (b. 1970)
Repaired Sculptures 4, 2014
Paper collage, thread
31.4 x 24 cm
14. **Rosemarie Trockel** (b. 1952)
Untitled, 1984
Pastel on paper
25 x 20.7 cm
15. **Ormond Gigli** (1925–2019)
Maud Adams, Greece, for Time Magazine, 1969
Cibachrome print
40.1 x 38.5 cm
16. **Anonymous**
Musée de l' Acropole, c. 1880
Photographic album containing 63 albumen prints
26 x 21 cm
17. **Anonymous**
Athens – Constantinople – Middle East, c. 1880
Photographic album containing 21 albumen prints
53.5 x 37 cm
18. **Thomas Struth** (b. 1954)
Acropolis Museum, Athens, 2009
Chromogenic print
203 x 163.5 x 6 cm
Edition 2/10
19. **Christoph Keller** (b. 1967)
Archaeology Plant Series (1–4), 2014, 1) Hephaestion, 2) Epidauros Theater, 3) Olympeion, 4) Poseidon of Artemision
Pigment print on photo rag
54 x 43 cm

I. Romanticism – Greek Antiquity

The first recorded use of the word *Fernweh* is attributed to the German prince Hermann von Pückler-Muskau, who employed it in his travelogue *The Penultimate Course of the World of Semilasso: Dream and Waking* (1835) to describe the melancholic longing he felt for places he had never visited. The Romantic movement (late 18th to early 19th century) employed travel to exotic, unexplored lands as a metaphor for the quest for meaning and inner fulfillment. At the same time, it emphasized emotion, aesthetics, and the pursuit of experiences that inspire awe and admiration. Romantic intellectuals and artists, in their quest to engage with the “beautiful and the sublime” of the European culture, turned to ancient civilizations, with a particular fascination for Greek antiquity and the Golden Age of human creativity.

Moreover, the Philhellenic movement, through which numerous Europeans supported the Greek War of Independence (1821–1829) against the Ottoman Empire, further fueled the existing interest of Grand Tourists in Greece, motivating them to visit and study Greek culture firsthand. Even today, travelers and artists maintain the romantic view of Greece as the “cradle of Western civilization.”

1. **Callirhoe Parren** ⁽¹⁸⁶¹⁻¹⁹⁴⁰⁾
Ladies' Journal, 1897-1907
Weekly journal, run entirely
by women, founder/director:
Callirhoe Parren
Five leather-bound volumes
2. **François-Louis Schmied** ⁽¹⁸⁷³⁻¹⁹⁴¹⁾
Homère, L'Odyssée, 1930
Published by La compagnie des
bibliophiles de l'automobile-club
de France, Paris
Translation by Victor Verard
Printed on parchment
Two additional suites of the plates
on parchment, one in color and
one in monochrome
Edition 98/145
3. **Giorgos Paralís** ⁽¹⁹⁰⁸⁻¹⁹⁷⁵⁾
Wedding and Christening Dresses,
c. 1971-1975
Oil on panel
35 x 50 cm
4. **Spyros Vassiliou** ⁽¹⁹⁰³⁻¹⁹⁸⁵⁾
Untitled, 1978
Oil on canvas
45 x 55 cm
5. **Kostas Malamos** ⁽¹⁹¹³⁻²⁰⁰⁷⁾
Motorcycle (Kalymnos), 1971
Oil on canvas
82 x 100 cm
6. **Pegeen Vail Guggenheim** ⁽¹⁹²⁵⁻¹⁹⁶⁷⁾
Honeymoon
Pastel on paper
48 x 63.5 cm
7. **Yannis Tsarouchis** ⁽¹⁹¹⁰⁻¹⁹⁸⁹⁾
15th of August, 1948
Oil on paper mounted on panel
34 x 47 cm
8. **Takis Marthas** ⁽¹⁹⁰⁵⁻¹⁹⁶⁵⁾
Le port du Pirée, 1959
Acrylic on hardboard
120 x 79.5 cm
9. **Alexis Akrithakis** ⁽¹⁹³⁹⁻¹⁹⁹⁴⁾
The Bar, c. 1982
Wood, paint, mirrors, plastic
flowers, plaster, electrical wiring,
sockets, metal chain
208.5 x 254 cm
10. **Polykleitos Rengos** ⁽¹⁹⁰³⁻¹⁹⁸⁴⁾
Paraportiani, Mykonos, 1925
Oil on cardboard
50 x 38.5 cm
11. **Nikos Hadjikyriakos-Ghika** ⁽¹⁹⁰³⁻¹⁹⁴⁴⁾
The First Morning of the World
(Stage Set of *Persephone*), 1960
Tempera and collage on paper
34 x 55 cm
12. **Ernst Haas** ⁽¹⁹²¹⁻¹⁹⁸⁶⁾
Greece, 1950
Vintage silver print
23 x 29 cm
13. **Ernst Haas** ⁽¹⁹²¹⁻¹⁹⁸⁶⁾
Greece, 1950
Vintage silver print
20.5 x 29 cm
14. **Étienne Chambaud** ^(b. 1980)
Uncreature, 2023
Oil and gold leaf on wood
35 x 27.9 x 4.6 cm
15. **Anonymous**
Ascension of Jesus,
early 19th century
Egg tempera and gold leaf
on wood
31.5 x 23.3 cm
16. **Anonymous**
Saint Nicholas with Scenes of
His Life, late 18th century
Egg tempera and gold leaf
on wood
33 x 25 cm
17. **Angelo Plessas** ^(b. 1974)
Talisman 01
(*Extropic Optimisms Series*), 2016
Neon
25 x 35 cm
Edition 23/100
18. **Nikolaos Gyzis** ⁽¹⁸⁴²⁻¹⁹⁰¹⁾
Painting Monk
Oil on canvas
27 x 22 cm

II. The Journey of Being

Throughout the course of their lives, individuals –albeit to varying degrees and in different ways– strive to engage with a range of emotional, experiential, and intellectual states that offer unique opportunities for interaction with the “other,” while simultaneously contributing to self-actualization and personal growth. The internal journey could be viewed as a path toward the individual’s liberation, fueled by the hope of finding inspiration, meaning, and purpose. In parallel, the desire for travel expresses the human longing to discover and connect with different places and cultures, as well as the need to escape from established routines. The urge to break free from the constraints of daily life reflects a deeper yearning for personal autonomy or even a flight from existential uncertainties.

Metaphorically, travel is often used to describe spiritual quests, and more specifically, in religious traditions, it is found as an allegory for the mystical experiences one undergoes throughout life. In these traditions, particular interest is found in pilgrimages, rituals, or vows to sacred sites and monasteries, which serve as symbolic and physical trials aimed at achieving spiritual purification and forging a connection with the divine.

1. **Andreas Angelidakis** (b. 1968)
Box Encyclopedia, 2012
Mixed media
51 x 65 x 20 cm
2. **Petrus Bertius** (1565-1629)
Magallanica, or the Unknown Land of the South, 1618
Engraved map
(from *Tabularum geographicarum contractarum libri septem*, Amsterdam, 1618)
9.5 x 13.5 cm
3. **Costantin Xenakis** (1931-2020)
Communauté européenne, 1982
Acrylic on canvas
100 x 100 cm
4. **Chryssa Romanos** (1931-2004)
Map – Labyrinth, 1997
Decollage on plexiglas
100 x 70 x 6 cm
5. **Selina Bracebridge** (1800-1874)
Athens, 1836
Zinc engraving
26.5 x 219.5 cm
6. **Vincentius Demetrius Volcicus** (1593-1607)
Portolano: Mar Egeo Volcic, 1598
Parchment
84 x 58.5 cm
7. **Anonymous**
Map of our Great Greece, According to the New Administrative Division of the Prefectures, New York, National Herald, 1920
Chromolithography
86.2 x 111.7 cm
8. **William Heather** (active 1790-1812)
The Road of Miconi, 1800
Copper engraving
19 x 16 cm
9. **Alain Manesson Mallet** (1630-1706)
Isle de Stampalia, 1683
Colored lithography
11.2 x 15.5 cm
10. **Alain Manesson Mallet** (1630-1706)
Isles d' Amorgo et de Zinara, 1683
Colored lithography
11 x 15 cm

III. Explorations and Expeditions

Human curiosity for discovering and conquering the unknown has long been one of the fundamental driving forces behind the evolution of civilization, continually pushing the boundaries of knowledge. This relentless pursuit of exploration reached its peak during the Age of Discovery (15th-18th centuries), when the desire to uncover distant, uncharted lands became a dominant force in European expansionism. Motivated by the need to establish new trade routes and seize economic opportunities, European explorers launched ambitious expeditions that forever reshaped the global geopolitical landscape. These journeys facilitated the exchange of goods, ideas, and cultures between the Old and New Worlds. Yet, they also came at a tremendous human cost, leading to the exploitation and subjugation of indigenous populations. Cartography played a crucial role during this period, as it enabled the detailed mapping of newly discovered –or sometimes imagined– territories, contributing to the formation of new toponyms and geopolitical boundaries.

As the world entered the 19th and 20th centuries, human curiosity gradually shifted its focus to scientific exploration. This transition ushered in a new era of expeditions, dedicated to the pursuit of knowledge about the natural world and its underlying phenomena. Scientists and explorers embarked on missions to classify species, document geological formations, and uncover the intricate workings of the environment. These efforts significantly broadened humanity's understanding of disciplines such as biology, anthropology, and geology.

1. **Anonymous**
German Military Photographs of Greece, World War II, 1941
G.K.N.A. 449th mission
Greece and Serbia.
172 personal photographs
from Greece, Romania, Bulgaria
21 x 32 cm
2. **Anonymous**
A Souvenir Photo Album of the German Military Operation of the 3rd Parachute Fla.Mg.Btl. on Crete, 1941
35.5 x 26 cm
Edition 114/200
(Gifted to the fighters or to the relatives of those who did not survive)
3. **Georgios Prokopiou** (1876-1940)
On the Battlefield
Oil on wood
56 x 43 cm
4. **Sister Corita** (1918-1986)
Stop the Bombing, 1967
Serigraph
45.7 x 58.4 cm
5. **Wilhelm Sasnal** (b. 1972)
Gaza Journalist, 2021
Oil on canvas
49.2 x 50 x 2.5 cm
6. **Stelios Faitakis** (1976-2023)
The War, 2020
Mixed media on canvas
200 x 144 cm
7. **Maria Loizidou** (b. 1958)
The Place I Am Not, 2024
Book, embroidery on fabric
45 x 28 x 32 cm
8. **Raed Yassin** (b. 1979)
Yassin Dynasty (no. 27), 2013
Hand-painted porcelain vase,
custom-made fabric-covered box
56 x 25 cm
Edition 4/7 plus 2 artist's proofs
9. **Adrian Paci** (b. 1969)
Untitled, 2014
Oil on canvas
30 x 40 cm
10. **Bouchra Khalili** (b. 1975)
Mapping Journey #8, 2011
Video, color, sound, duration: 5' 30"
Edition 3/5 plus 2 artist's proofs
11. **Bouchra Khalili** (b. 1975)
The Constellations, Fig. 8, 2011
Silkscreen on BFK Rivers
Paper mounted on aluminium
40 x 60 cm
Edition 3/5 plus 2 artist's proofs
12. **Tiles and plates from Kütahya** (16th-18th century)
13. **Plates from Icaros Pottery Company, Rhodes** (1928-1988)
14. **Plates and sculptures by Eleni Vernadaki** (b. 1933)
15. **Plates by Minas Avramidis** (1887-1954)
16. **Silvina Der-Meguerditchian** (b. 1967)
Vienna Carpet, 2021
Laminated photo
reproductions, wool
210 x 100 cm
17. **Anonymous**
Expatriate Hellenism, 1916-1917
Two framed photos
14.5 x 19.5 cm each
18. **Lito Kattou** (b. 1990)
Warrior III, 2017
Steel, car paint, aluminium,
minerals, chains, plastic
188 x 157 x 76 cm

IV. Conflicts and Displacements

Evidently, the human drive for exploration, conquest, and assertion does not manifest solely as a creative impetus; rather, it frequently ignites conflicts that escalate into wars with far-reaching and multifaceted humanitarian consequences. Beyond the immeasurable loss of human lives and the deep psychological scars left in their wake, wars dismantle social and economic structures, obliterate infrastructures, and forcibly displace entire populations from their homelands. The struggle for survival and the pursuit of a safer, more dignified standard of living have throughout history, given rise to countless waves of forced migration.

Displaced individuals, upon arriving in unfamiliar lands, often grapple with challenges that extend beyond mere survival, confronting issues of identity and belonging as they strive to integrate into new cultural environments. This adaptation process evokes a complex emotional state –one in which profound nostalgia for the familiar, which may have been destroyed or rendered inaccessible– co-exists with the desire to preserve one's cultural heritage. Over time, migrant and refugee communities do not remain passive recipients of their new reality but actively contribute to the societies that welcome them. Through language, customs, cuisine, artistic expressions, and everyday practices, they leave an indelible mark, enriching the cultural fabric of their host communities.

1. **Rallis Kopsidis** (1929–2010)
Robinson Crusoe on His Island, 1958
Tempera on carton paper
18.2 x 12.7 cm
2. **David Sampethai** (b. 1989)
Don Quixote Staring at Imaginary Enemies / The Knight's Return, 2017
Ink on paper
46 x 31 cm
3. **Sidsel Meineche Hansen** (b. 1981)
Gallery Pinocchio, 2020
Crayon on wood
56 x 33 cm
4. **Ron Nagle** (b. 1939)
Paper Bysmal, 2012
Ceramic, catalyzed polyurethane, epoxy resin
18.5 x 16 x 7.5 cm
5. **Alix Vernet** (b. 1991)
Inspection Notice, 2019
Textile, plastic supports
130 x 80 x 80 cm
6. **Maja Bajević** (b. 1967)
Socialists, 2022
Embroidery on cotton
100 x 148 cm
7. **Yüksel Arslan** (1933–2017)
Arture 297, 34 a. Portrait de Maïakovski, 1983
Mixed media on paper
30 x 21 cm
8. **Richard Artschwager** (1923–2013)
Bookends, 1990
Plywood, veneer
1.5 x 10 x 17 cm
Edition 23/50
9. **Francis Alÿs** (b. 1959)
Camgun #67, 2008
Wood, metal, plastic, film reel, film
48 x 62.5 x 42 cm
10. **Francis Alÿs** (b. 1959)
Camgun #76, 2008
Sculpture: wood, metal, plastic, film reel, film
36 x 74 x 36 cm
Drawing: pencil on tracing paper
61 x 90.8 cm
11. **Vlassis Caniaris** (1928–2011)
Homage to the Walls of Athens, 1959
Paper, plaster, and paint on canvas
132 x 152 x 7.5 cm
12. **Panos Tsagaris** (b. 1979)
The Union, 2011
Gold leaf on newspaper, triptych
56 x 30 cm each
13. **Charles Sandison** (b. 1969)
The Republic, 2013
One-channel data projection, computer code
Infinite duration
Edition 3/5 plus 2 artist's proofs

V. Ideal Worlds

The elusive thread of the desire for the ideal often extends beyond the confines of present reality, weaving utopian or dystopian conditions where imaginary perfect worlds reside. On a collective level, the relentless pursuit of the ideal –frequently linked to the quest for social, economic, political, and environmental justice– gives rise to socio-political movements that resist oppressive structures of control, surveillance, and manipulation. However, the challenge to established authorities and the confrontation between opposing ideological systems often lead to conflicts that shatter initial expectations, revealing the inherent complexity of human nature.

Consequently, the critical stance toward reality or the longing for the unattainable frequently manifest as an escape into the realm of imagination. This escape may take the form of an idealized nostalgia for the past –whether referring to a glorified historical era, or one's lost youth– or find expression in the creation of fictional worlds. Within these worlds, mythical creatures and transcendent realities serve as symbolic or satirical reflections of contemporary society, illuminating both its contradictions and its aspirations.

Irene Y. Panagopoulos Collection

157, Konstantinou Karamanli Avenue, Voula, 166 73
(entrance via 146, Vasileos Pavlou Avenue)

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Opening Hours

Wednesday–Friday:
11:00–17:00

Admission only with reservation
at www.iypcollection.com

Credits

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Text Editing: EG Figure of Speech
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Artwork Transportation & Installation: Move Art

Artwork Insurance: DAES

Photography: Nikos Alexopoulos, Alexandra Masmanidi

Video: Vasia Ntoulia

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