

Manolis Baboussis
III. Architectural Drawings

Manolis Baboussis

(b. 1950, Athens) studied Architecture at the University of Florence (1968–1975), where he worked under the mentorship of Adolfo Natalini, a founding member of the Superstudio collective. In 1976, he attended the restoration programme of ICCROM in Rome and subsequently worked as an architect on projects for the Organisation of School Buildings in Greece.

Since 1973, Baboussis has developed an interdisciplinary artistic practice that encompasses photography, drawing, installation, projection, and text-based works. His work investigates environmental degradation, collective trauma, institutional structures, and the conditions of visibility in contemporary culture, bringing together poetic, social, and political dimensions.

In 2003, the National Museum of Contemporary Art in Athens presented Manolis Baboussis: Works 1973–2003, the first major retrospective survey of his photographic production. In 1999, he founded the Department of Photographic Studies at the Athens School of Fine Arts (ASFA), where he taught until 2013, playing a significant role in the development of photographic education and digital arts in Greece. As Vice Rector of ASFA, he conceived and oversaw the transformation of the School's parking area into a garden in 2011, creating a dialogue between landscape, ecology, and urban space.

Between 1994 and 2017, Baboussis maintained a close friendship and collaboration with Jannis Kounellis, contributing interpretative insights informed by his sustained visual engagement with the artist's work. His work has been exhibited widely in Greece and internationally, including at documenta 14, the Galleria Nazionale d'Arte Moderna e Contemporanea in Rome, and MOMus in Thessaloniki. His works are held in important public and private collections. He lives and works in Athens and on the island of Kea, Greece.

Cover Untitled, 2026, drawing bic on paper

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Observation Post I

Installation, 2026

Three painted wooden guard posts, 9.60 × 1.5 × 1.5 m

The installation raises a guard post, a minimal architectural structure arranged along a vertical axis, transforming a point of surveillance into an object of observation. It addresses questions concerning the structures of visibility and the ways in which they are employed.

As Michel Foucault observed, "Surveillance is a mechanism of power that operates through the gaze...". Today, this mechanism is continually reshaped through contemporary systems of information, communication, and concealment.

The guard post functions simultaneously as an instrument of protection and freedom, as well as of control and confinement. Depending on the intention of its user, it can either guard or imprison.

Παρατηρητήριο I

Εγκατάσταση 2026,

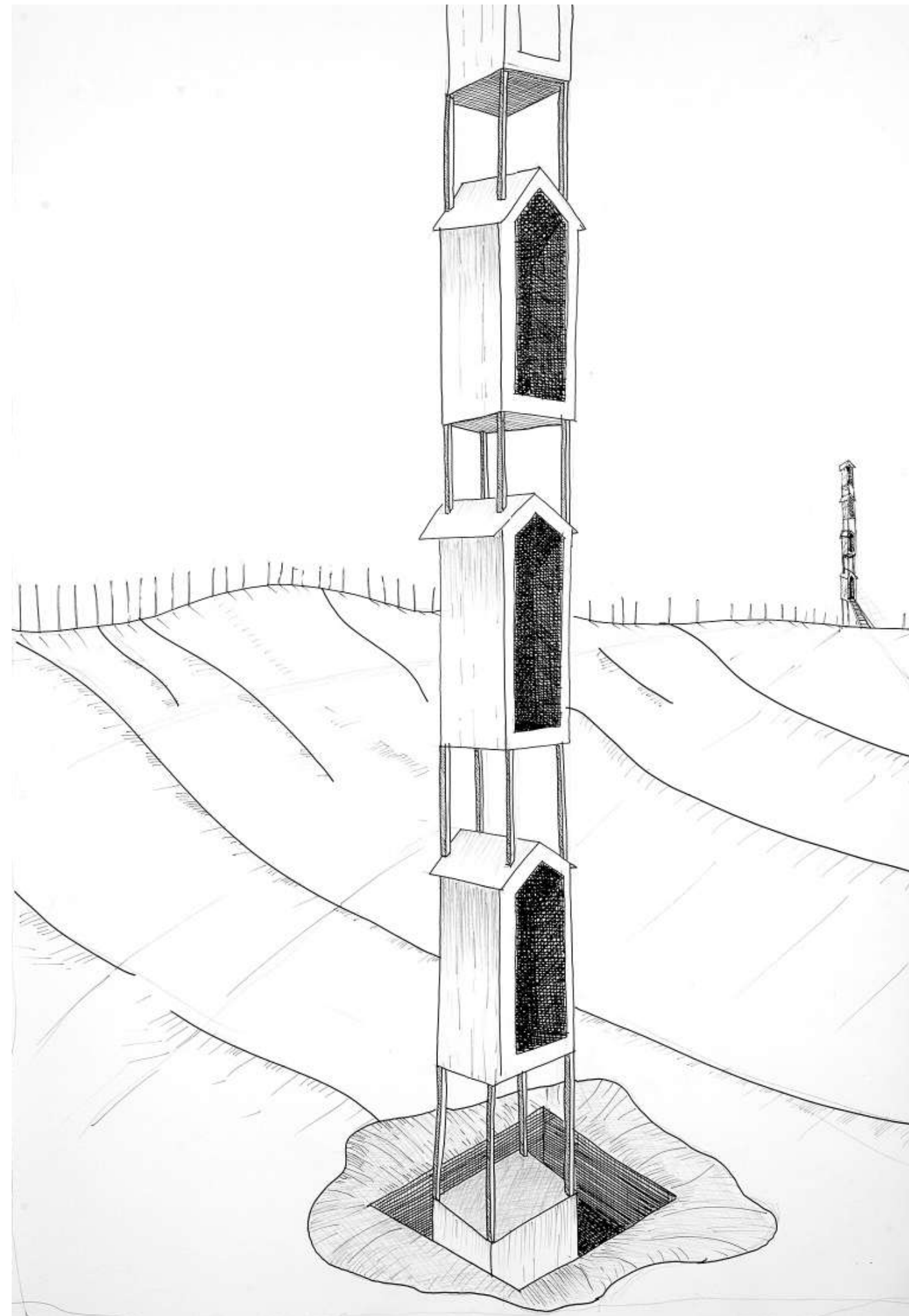
Τρία ξύλινα χρωματιστά φυλάκια, 9.60 X1,5 X1,5 μ

Η εγκατάσταση υψώνει ένα «φυλάκιο», μία ελάχιστη αρχιτεκτονική σε μία κατακόρυφο, μετατρέπει το σημείο επιτήρησης, σ' ένα αντικείμενο θέασης.

Θέτει ζητήματα γύρω από τις δομές ορατότητας και τη χρήση τους.

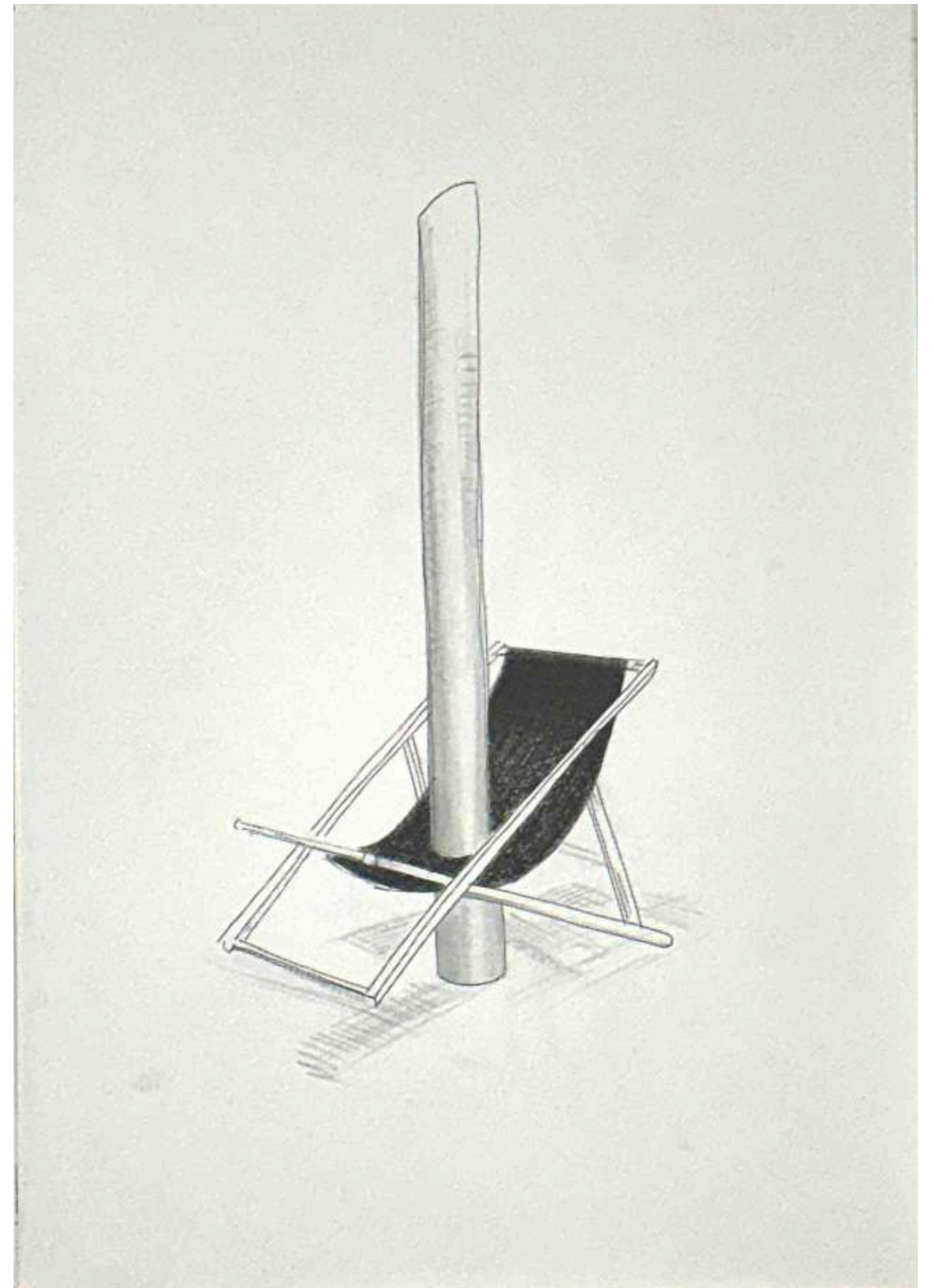
« Η επιτήρηση - ένας μηχανισμός εξουσίας που λειτουργεί μέσω του βλέμματος... » ανέφερε ο Michel Foucault, ανανεώνεται με τα σύγχρονα μέσα πληροφόρησης και αποσιώπησης

Το φυλάκιο είναι ταυτόχρονα εργαλείο προστασίας και ελευθερίας, ελέγχου και εγκλεισμού - ανάλογα την πρόθεση του χρήστη, «φυλάσσει» ή «φυλακίζει»



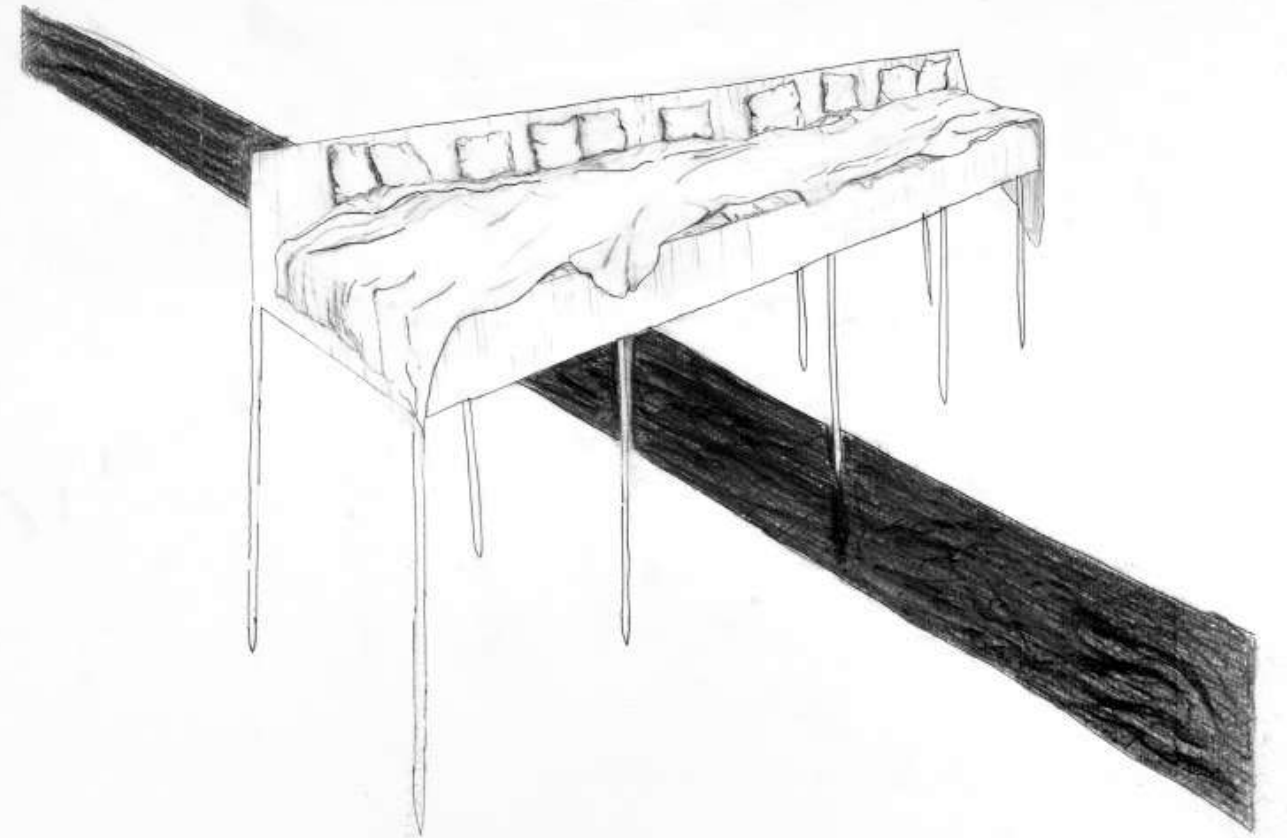
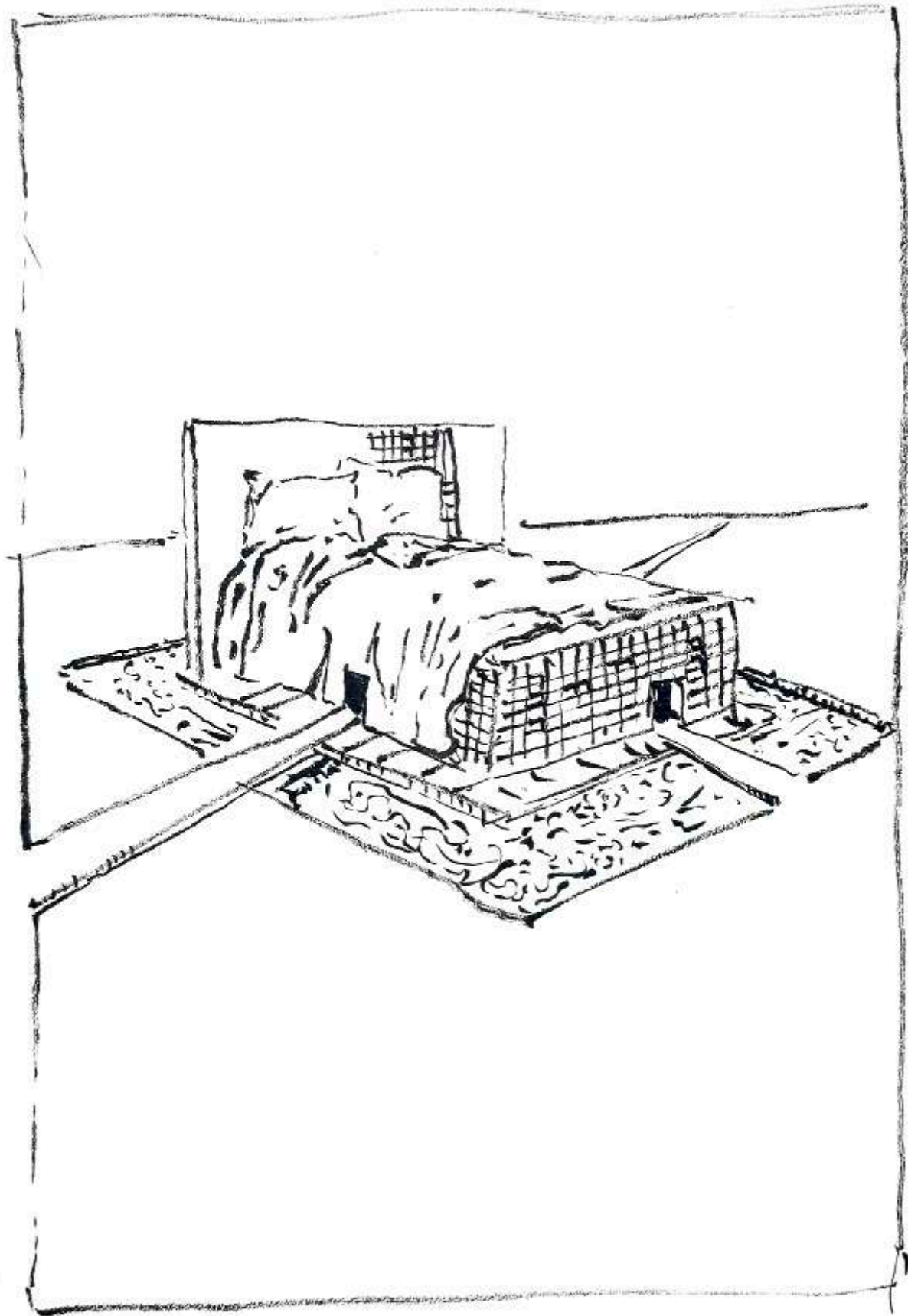
Αίφνης, μια φωνή απαγγέλλει
όλες τις θρησκείες,
άλλη τις ιδεολογίες
κι όλες τις αισθητικές θεωρίες,
δισεκατομμυριούχοι απαριθμούν
όλους τους πολέμους
οι πόλεμοι σηκώθηκαν,
χόρεψαν βαλς με όλους
τους νομπελίστες της ειρήνης

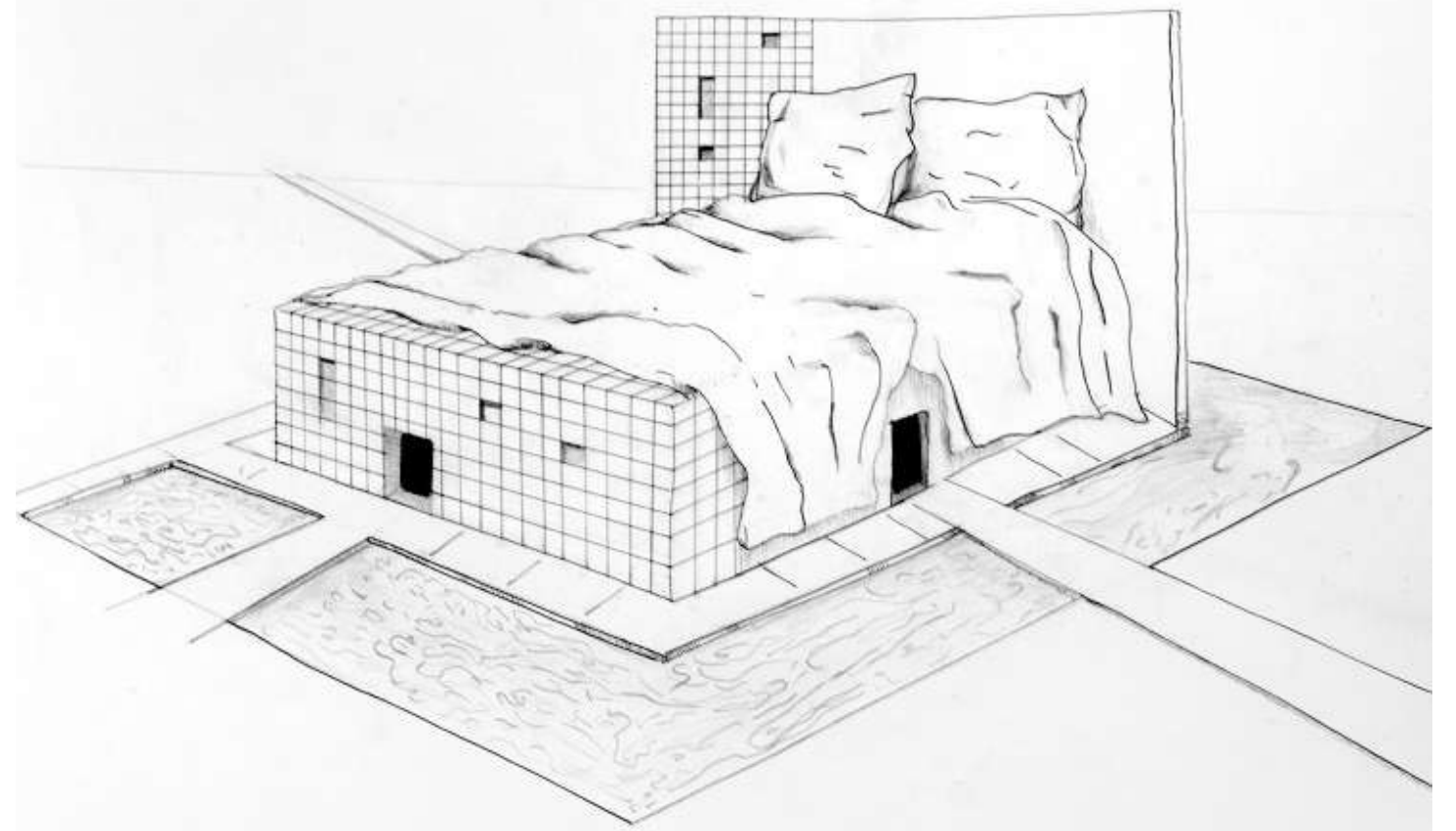
Suddenly, a voice recites
all religions,
another all ideologies
and every aesthetic theory;
billionaires enumerate all wars
The wars rise to their feet
and dance a waltz with every
Nobel Peace Prize laureate.

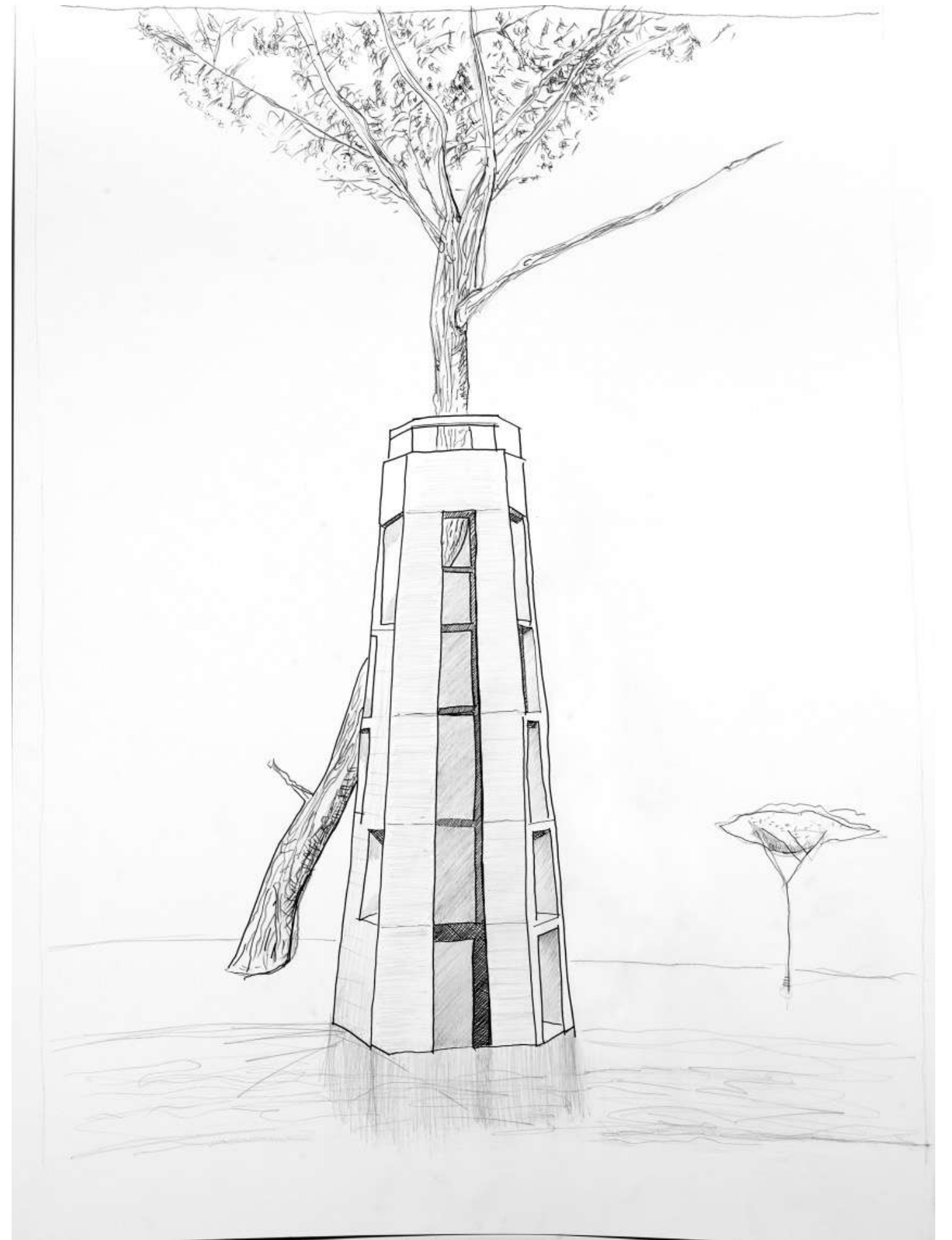


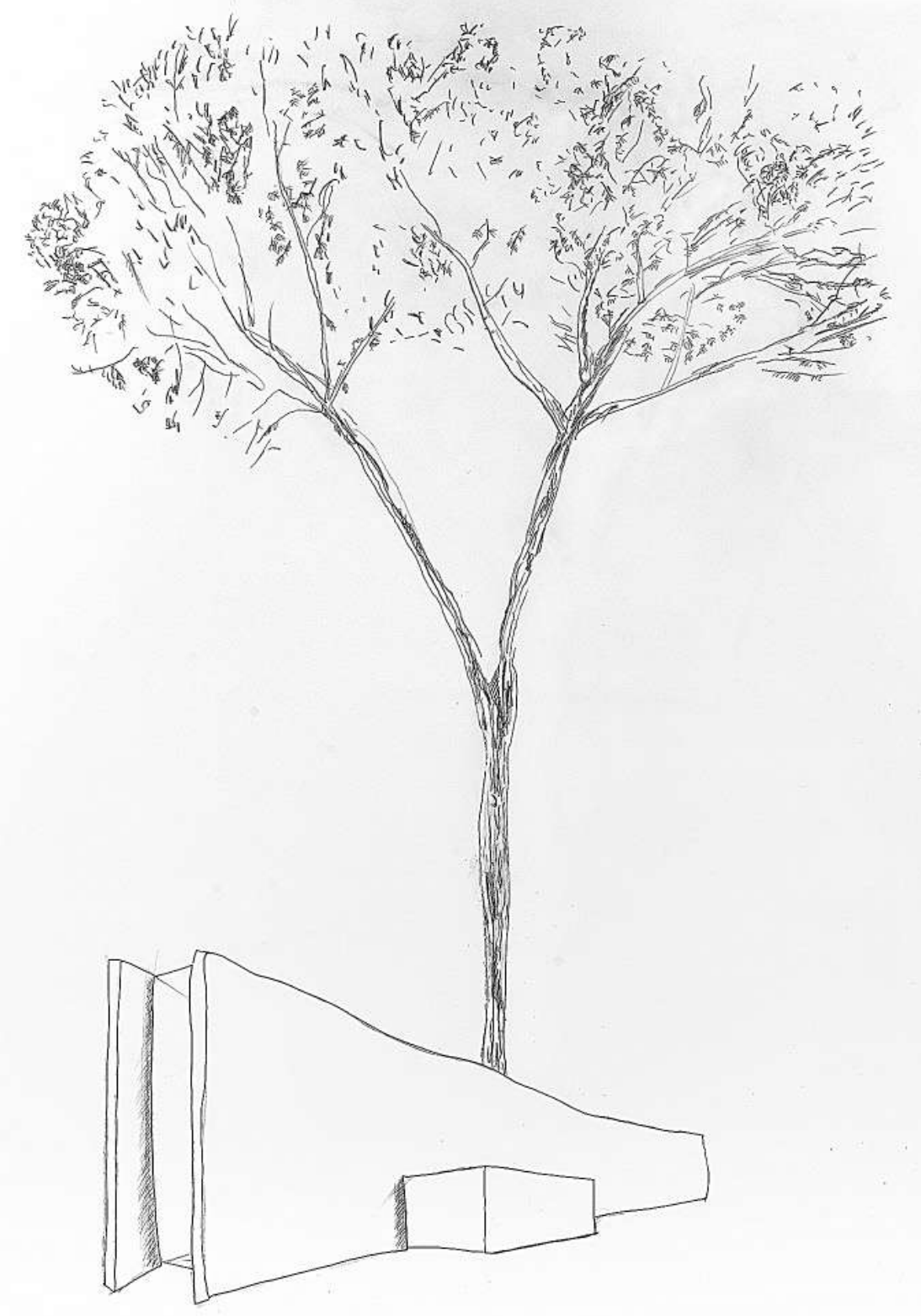
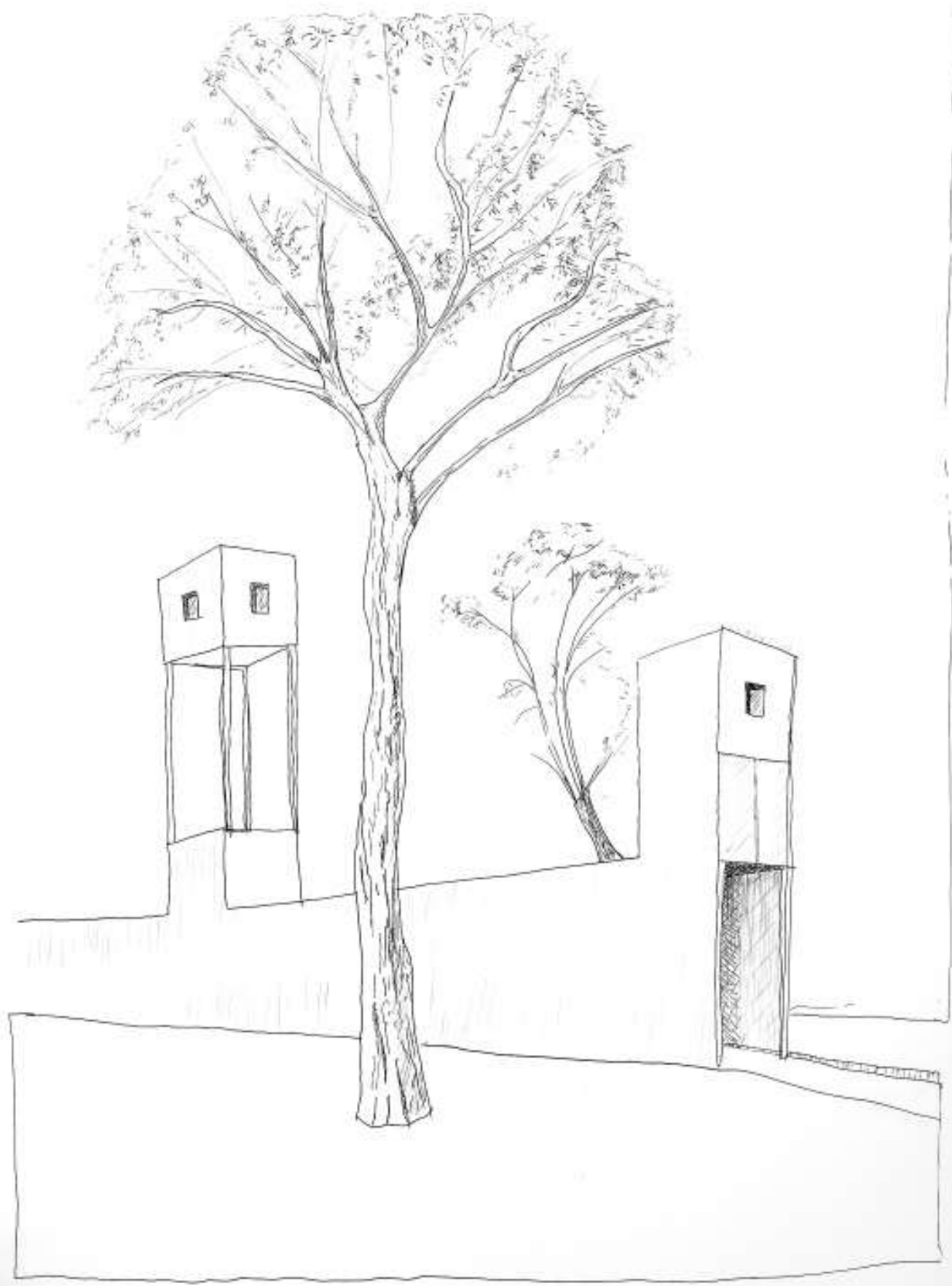


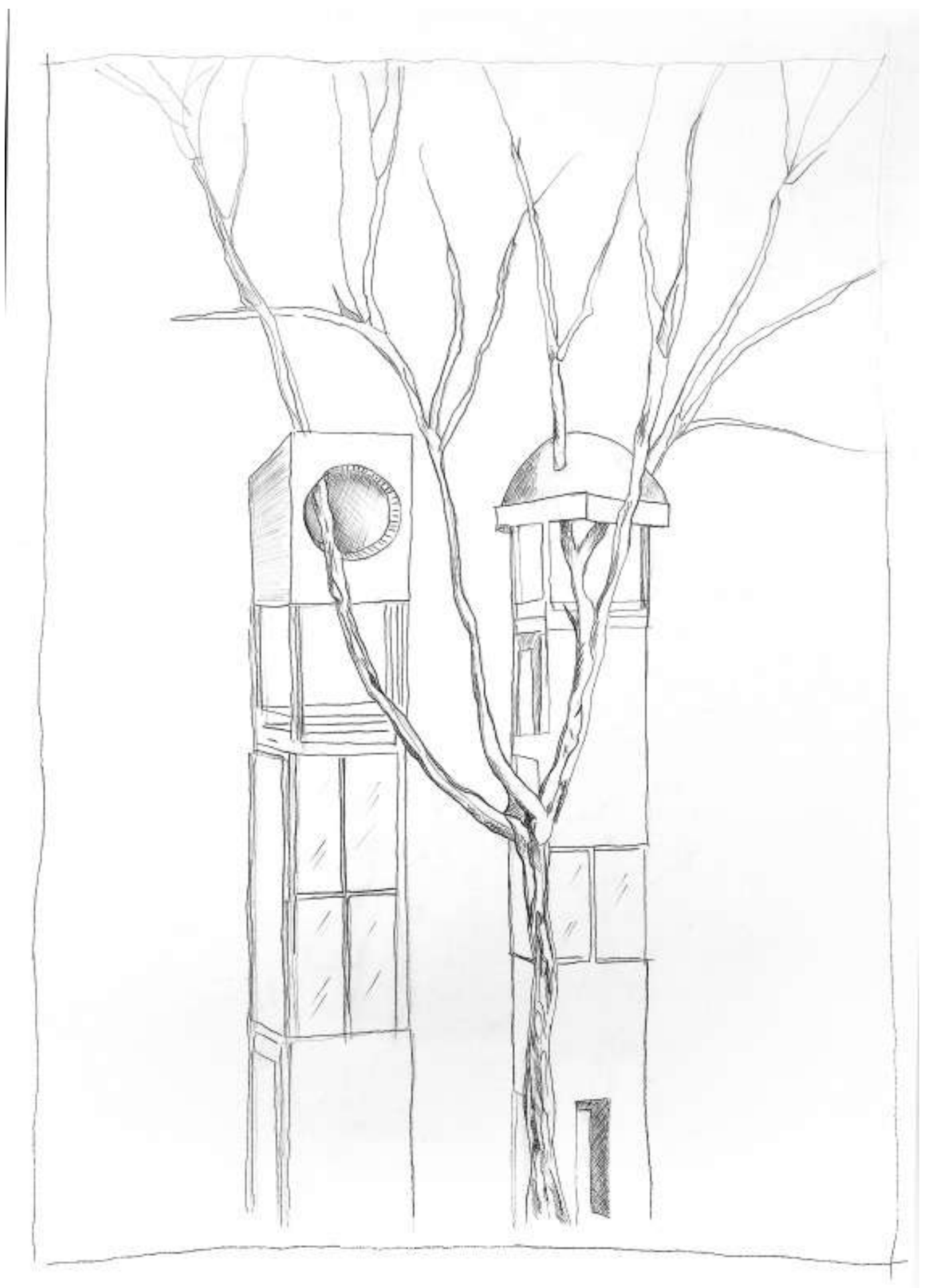
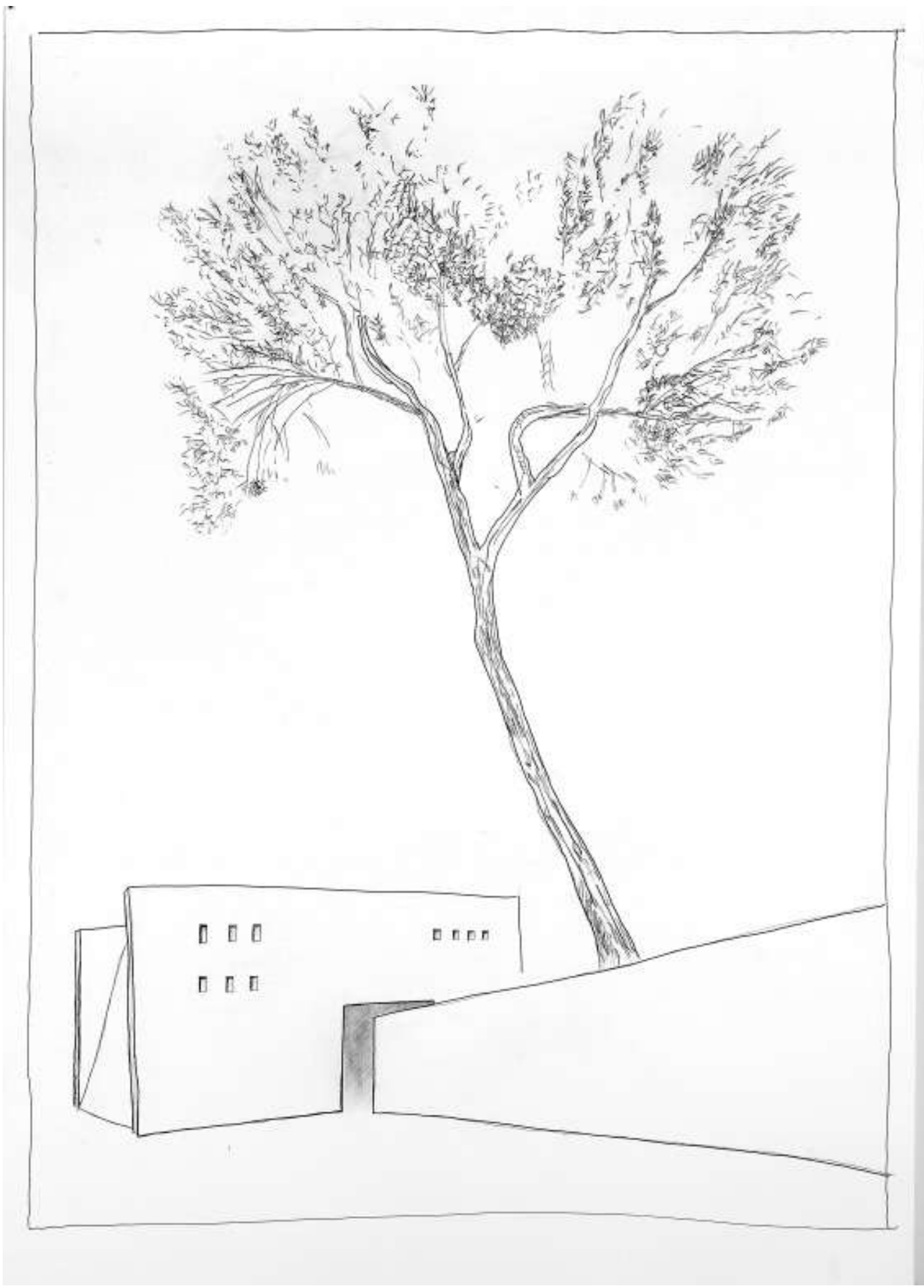
Manolis Baboussis, 2026, drawings,
ink, pencil, on paper, 100 x 70 cm / each





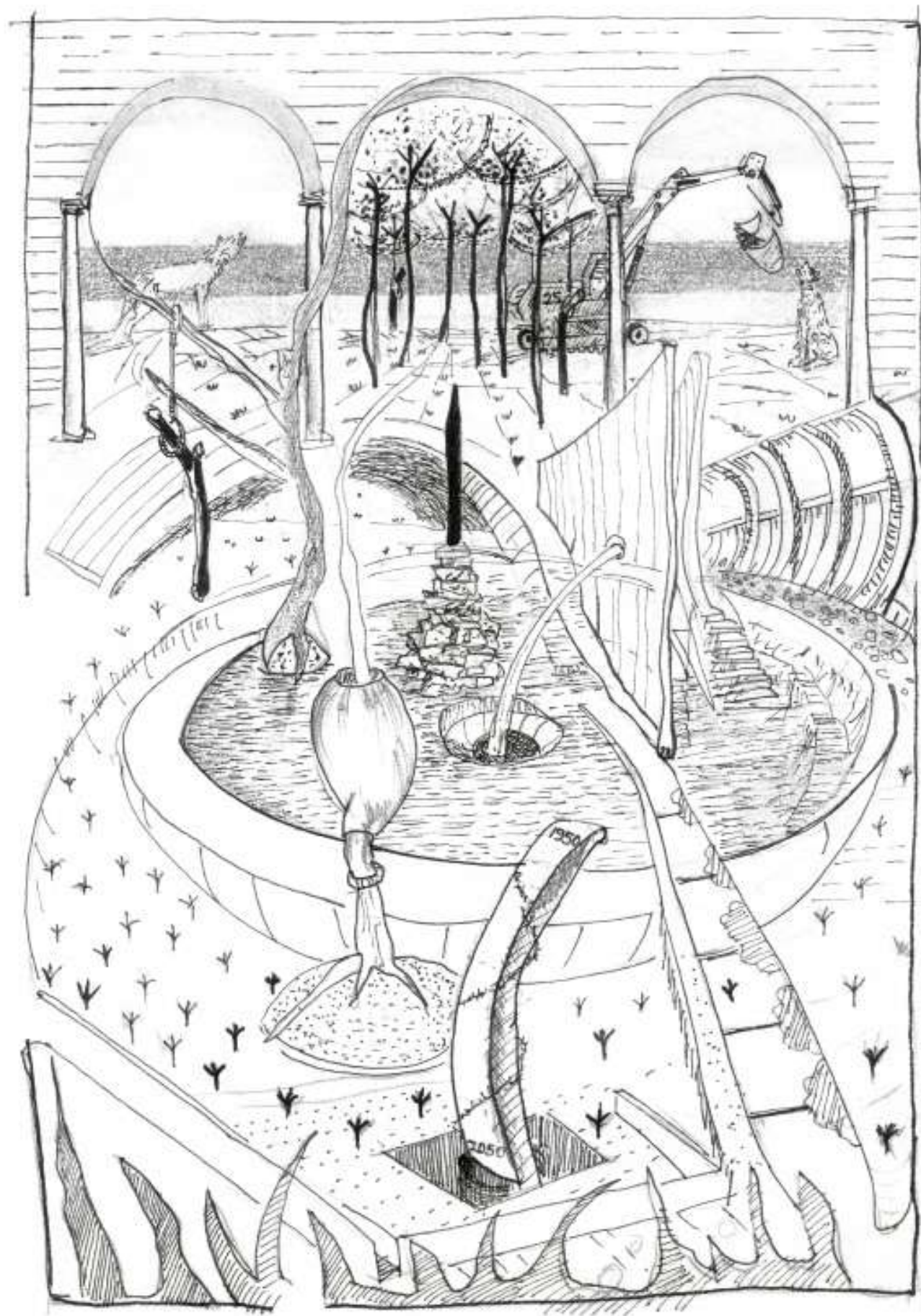
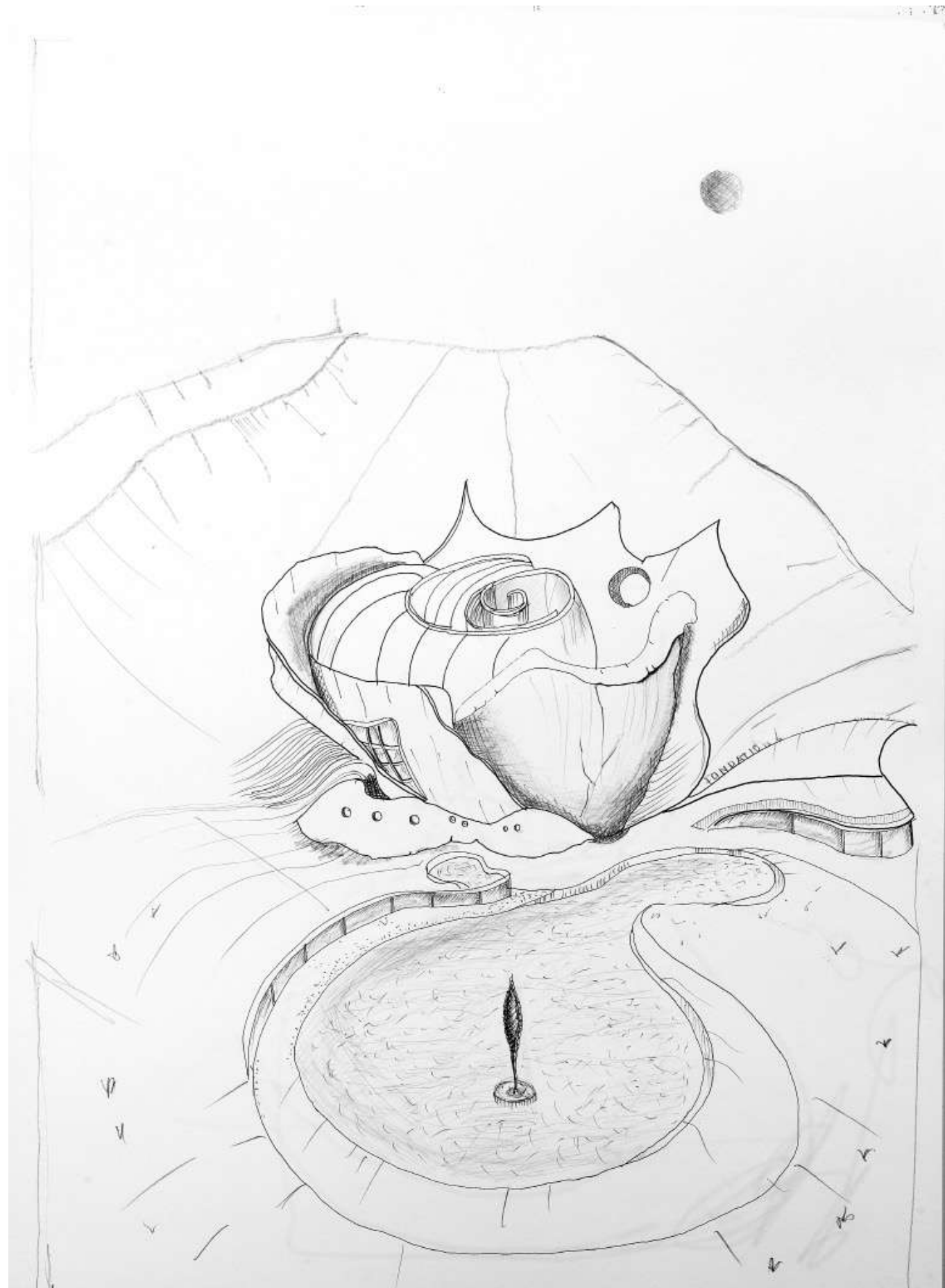


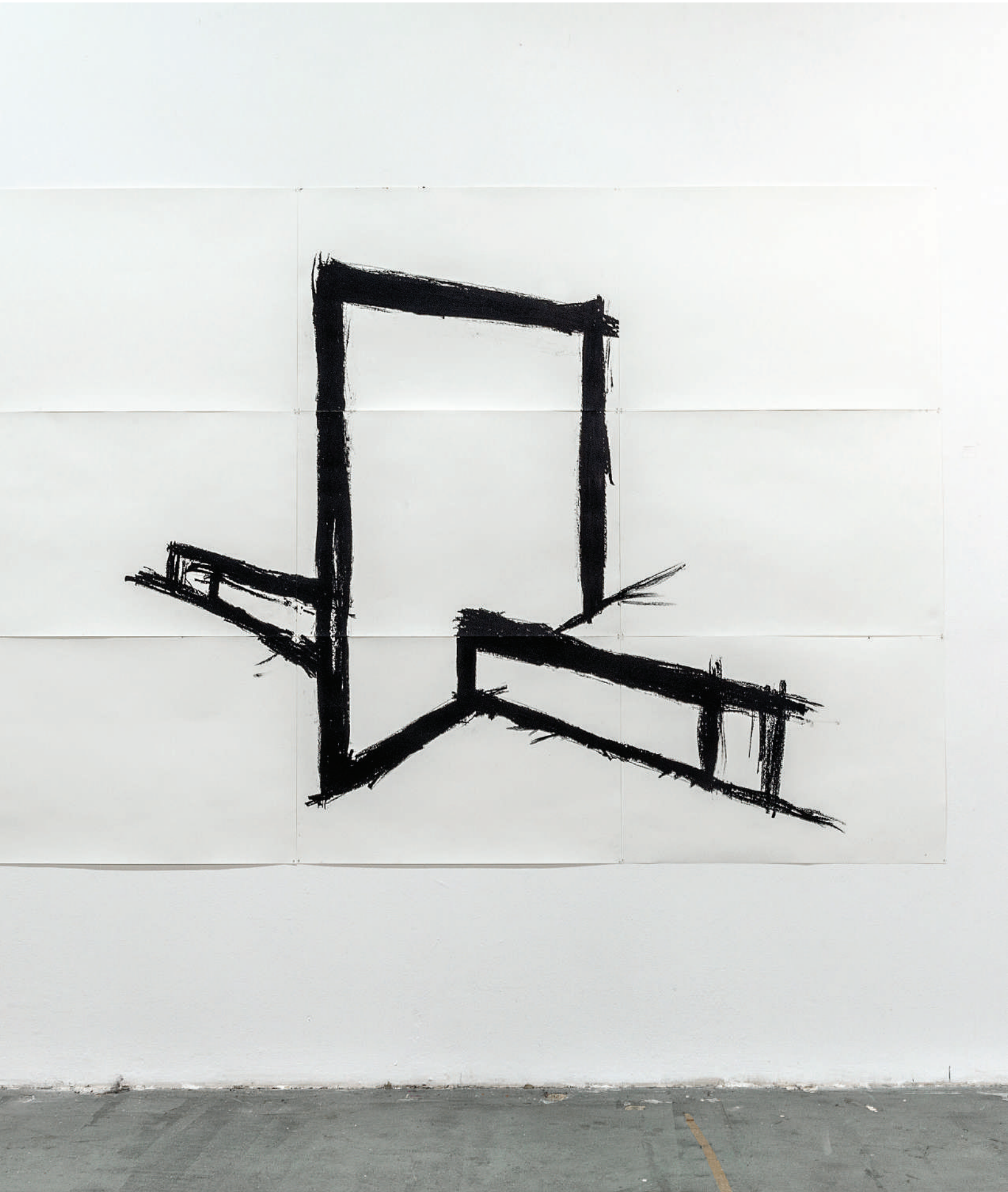




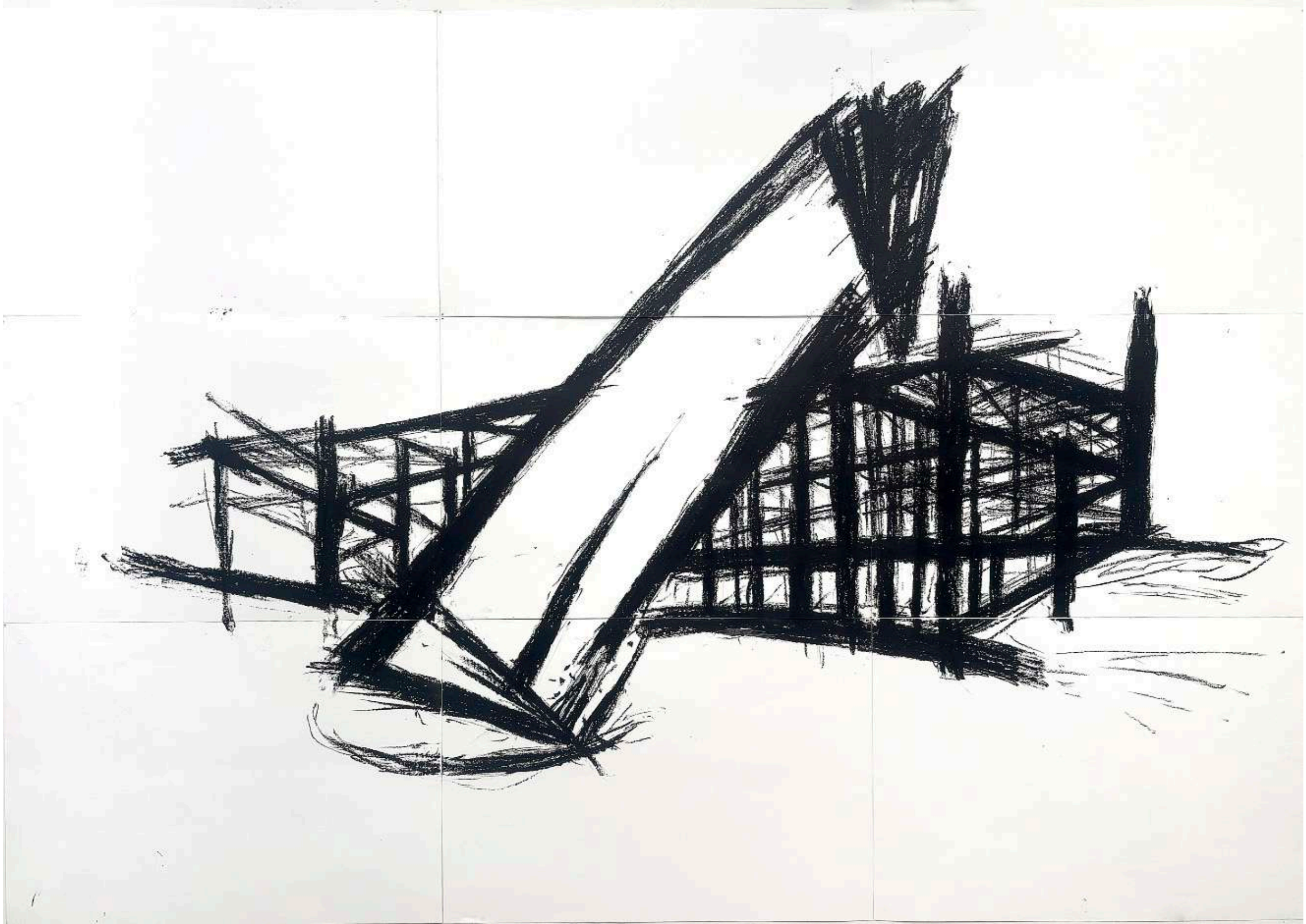




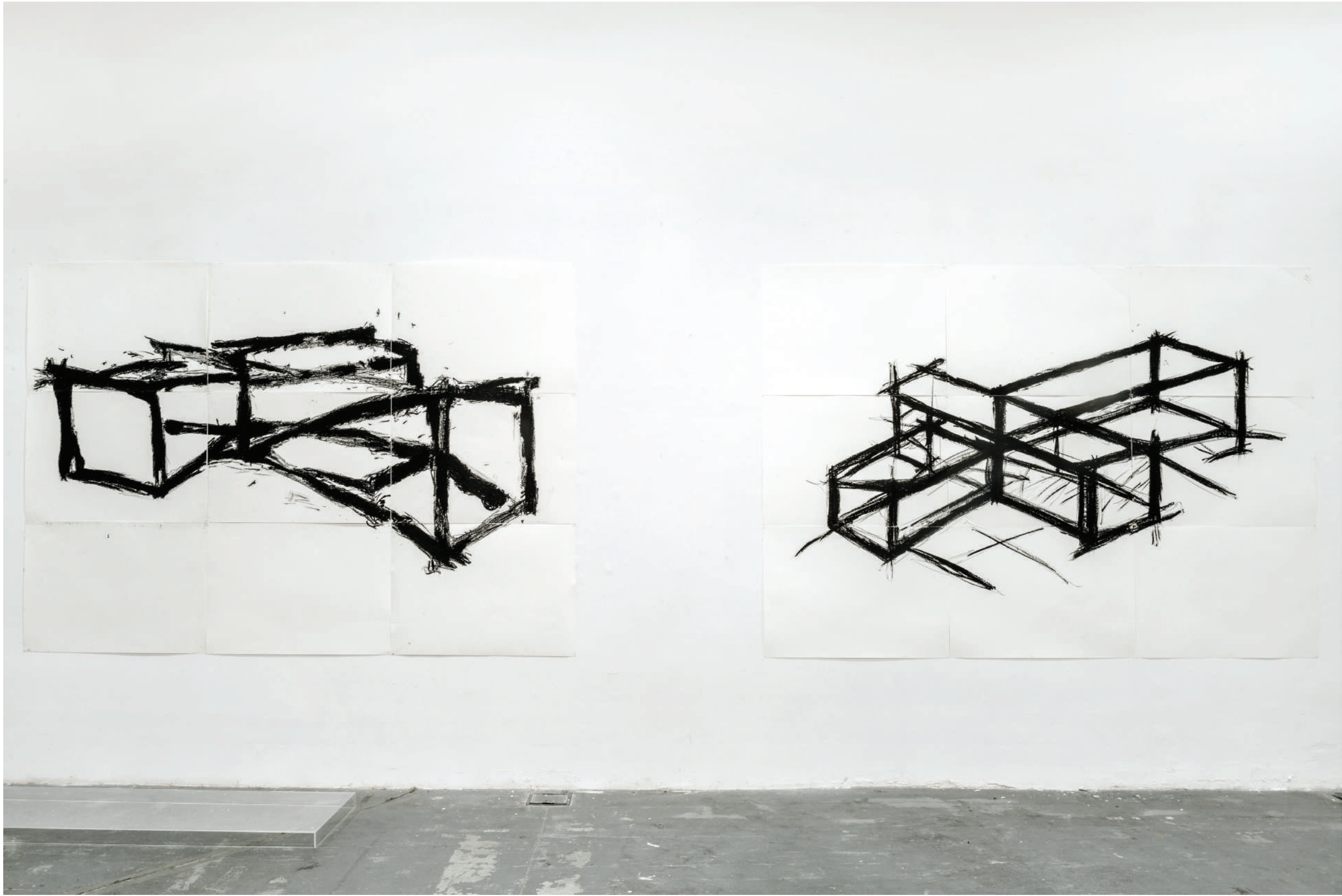


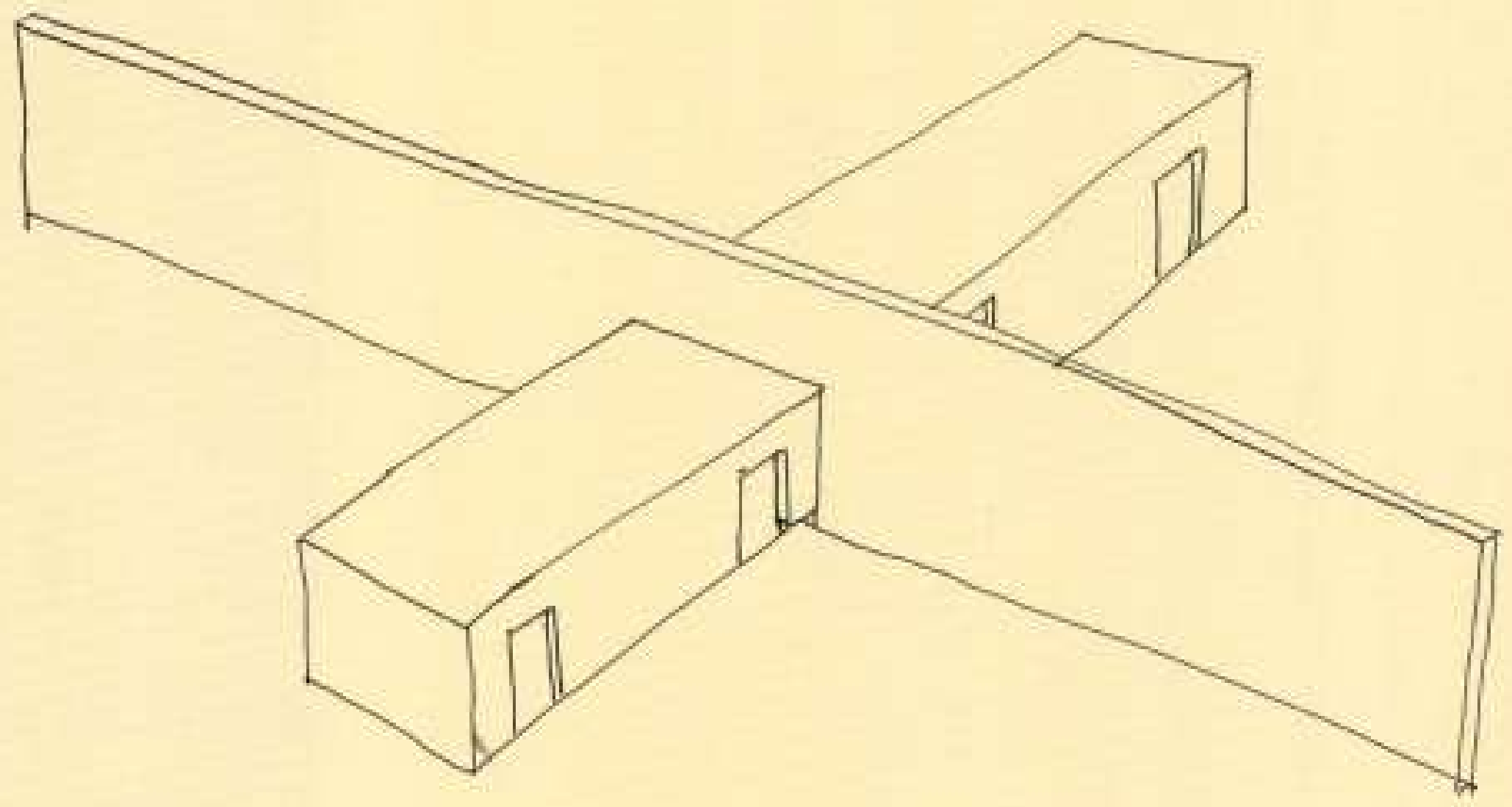


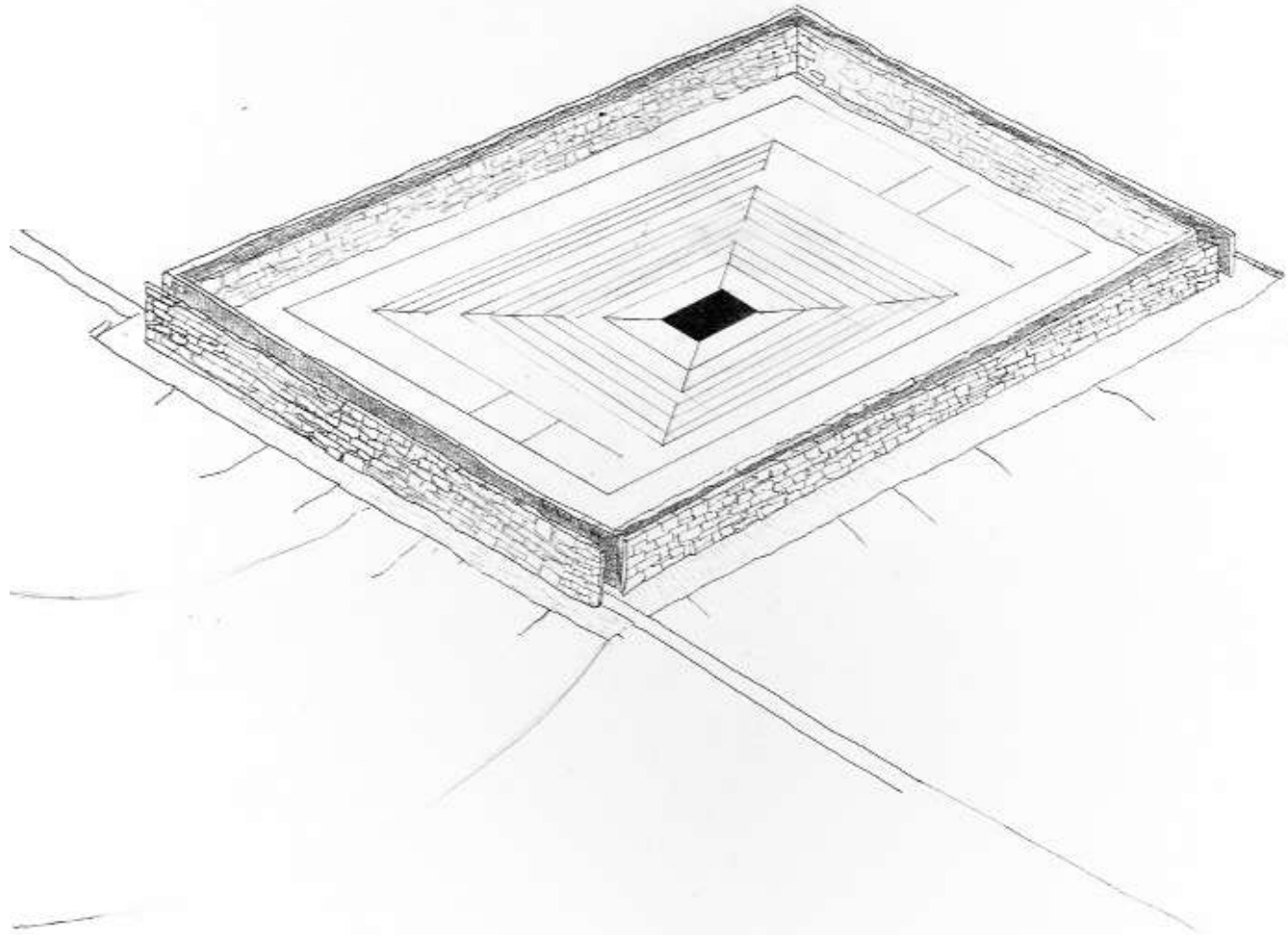
Drawings 2022 - 2006



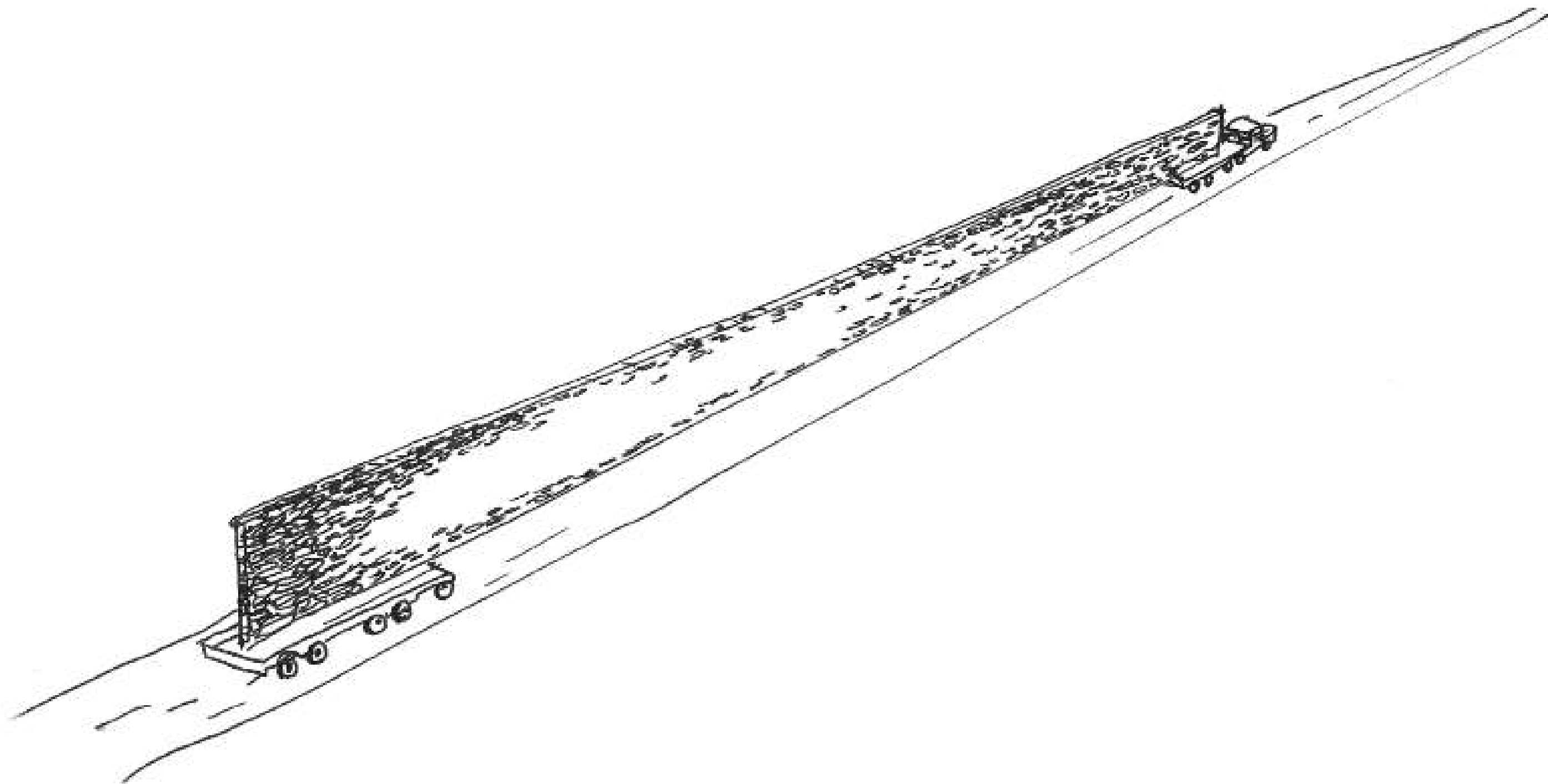
Untitled, 2022, oil stick on paper, 210 x 300 m







Untitled, 2014, installation view, chairs, cement blocks, 216 x 676 x 95 cm

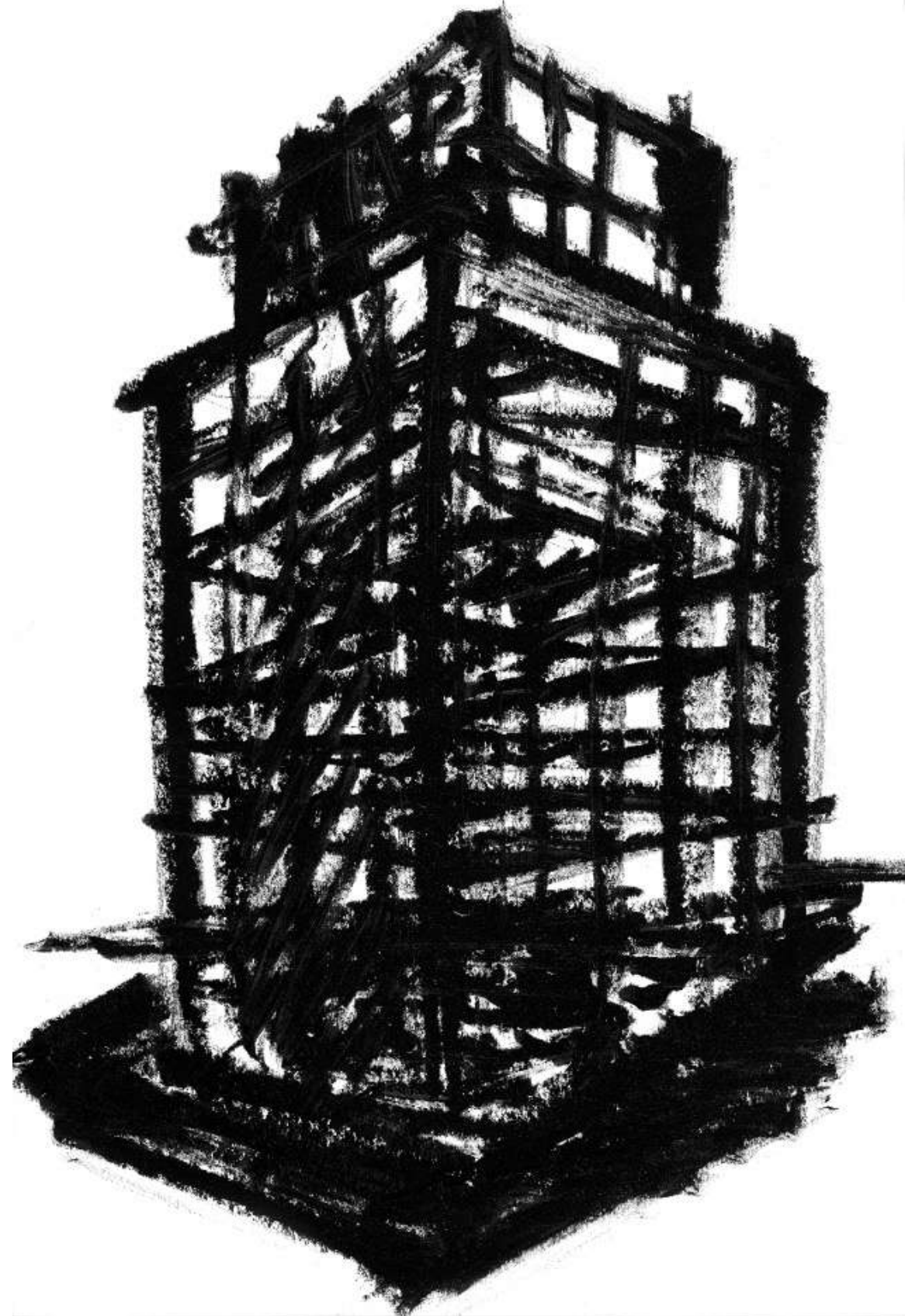


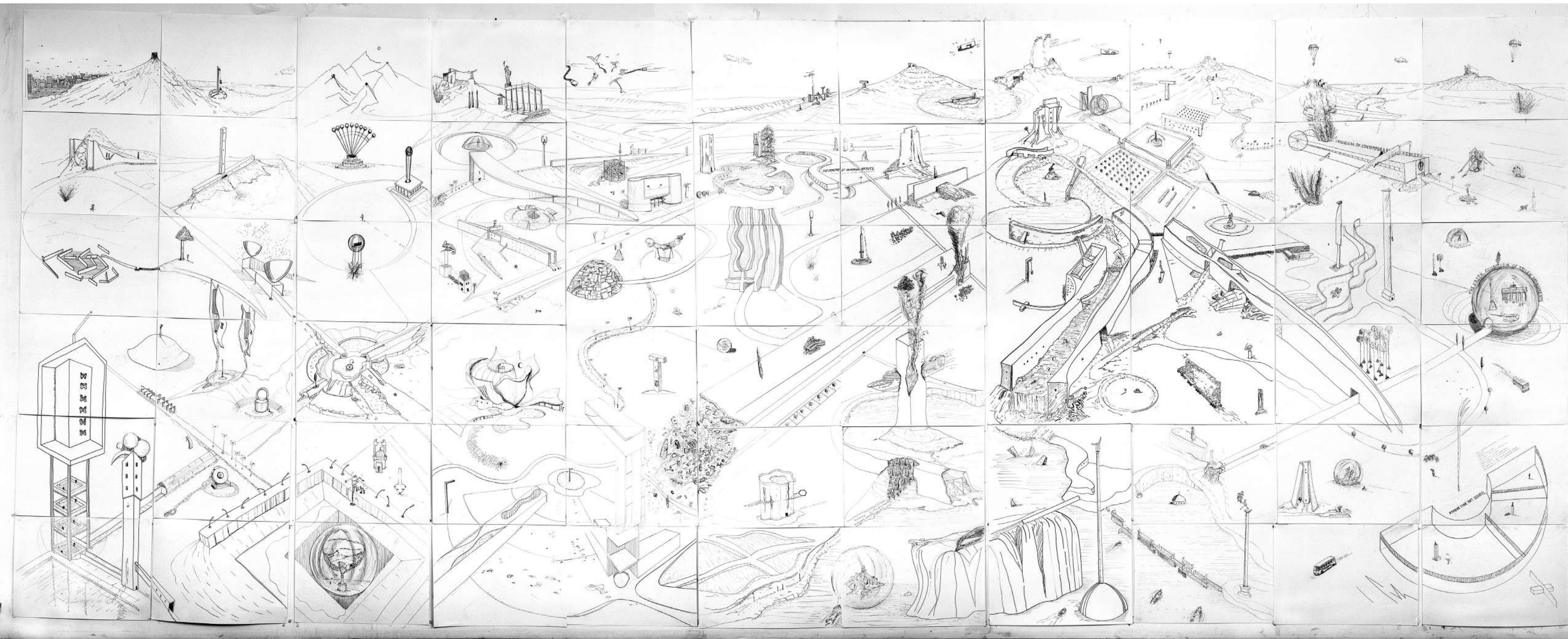


επί χρόνια μάθαιναν
τα βασικά
στα κτήρια βήματα

κι εκείνα
παρέμειναν ακίνητα

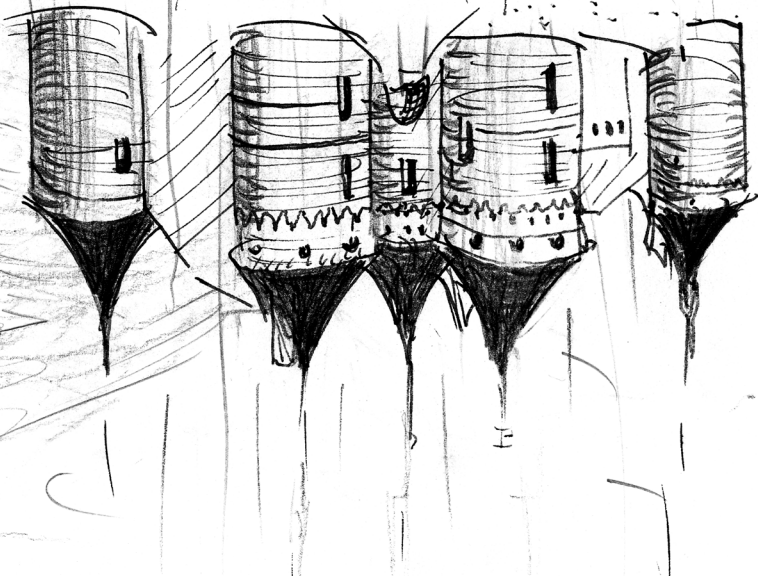
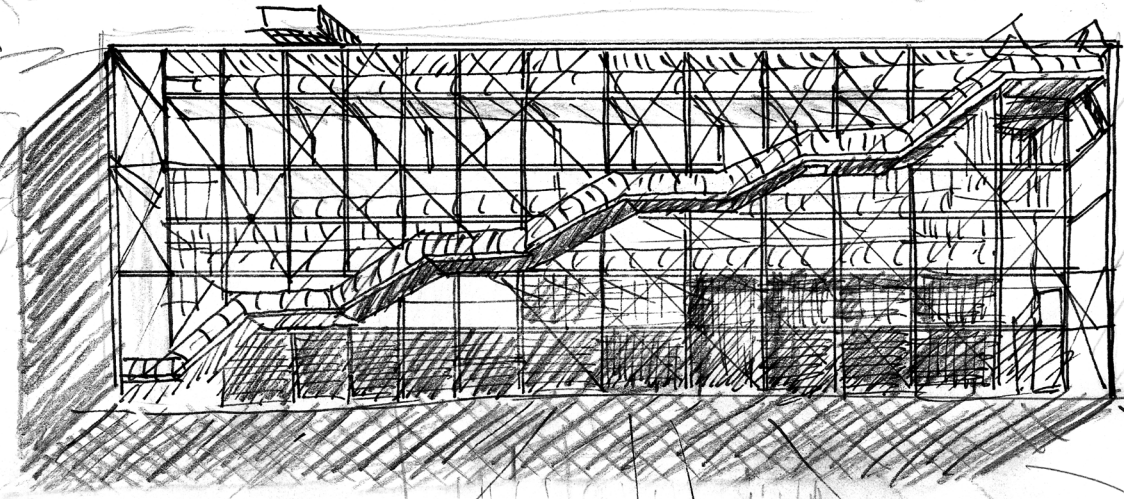
Το βράδυ οι τοίχοι
πηγαινοέρχονται
μαζύ του





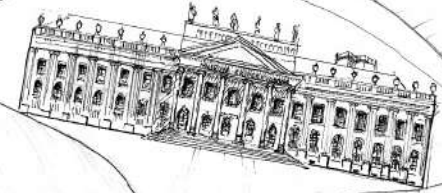
Monumentapolis 2017, drawing, ink, pencil, paper, 245 x 550 cm Installation view, Romantso

CENTRE GEORGES POMPIDOU



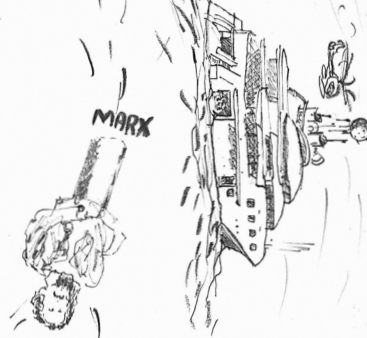
THE INSTALMENT

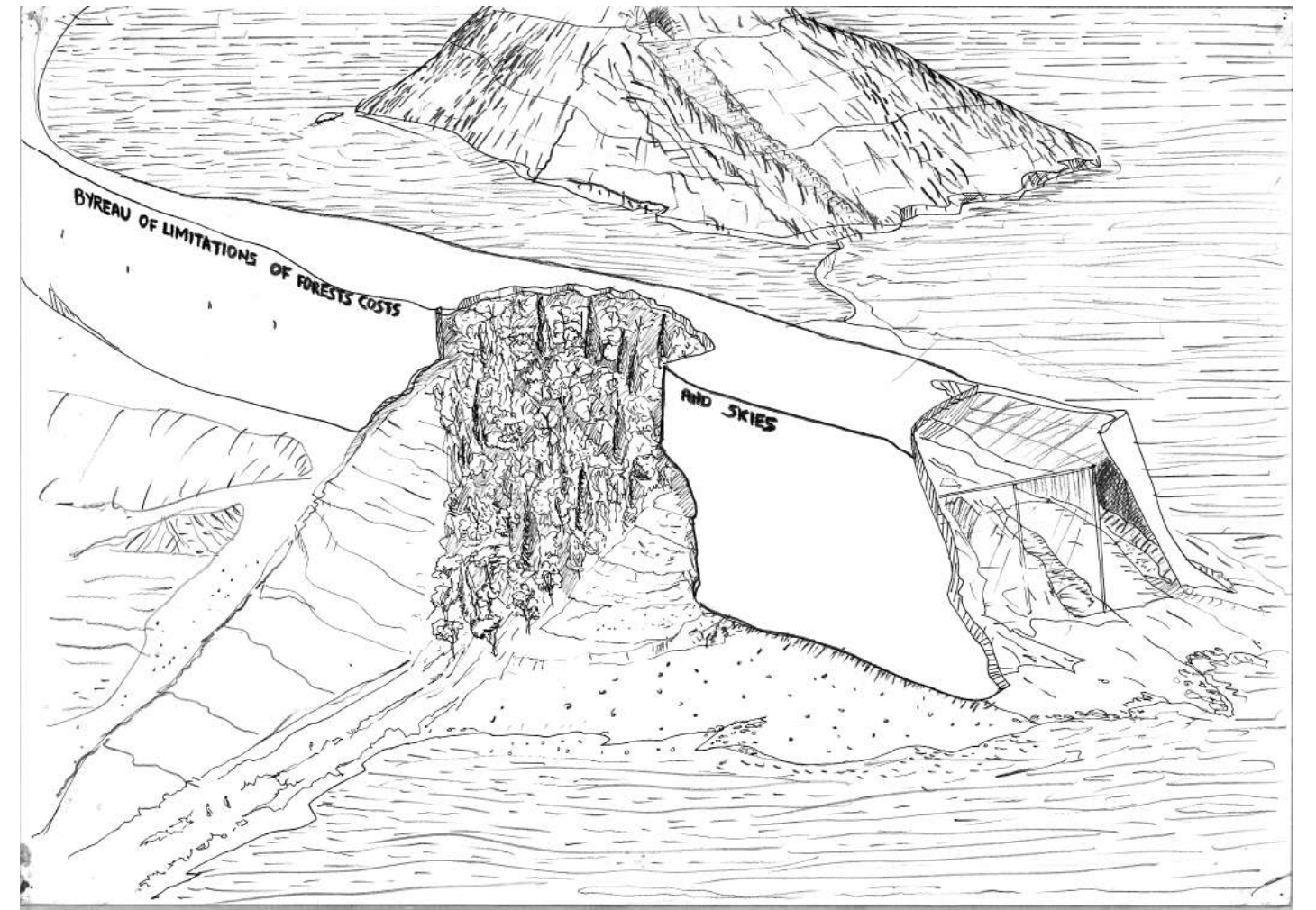
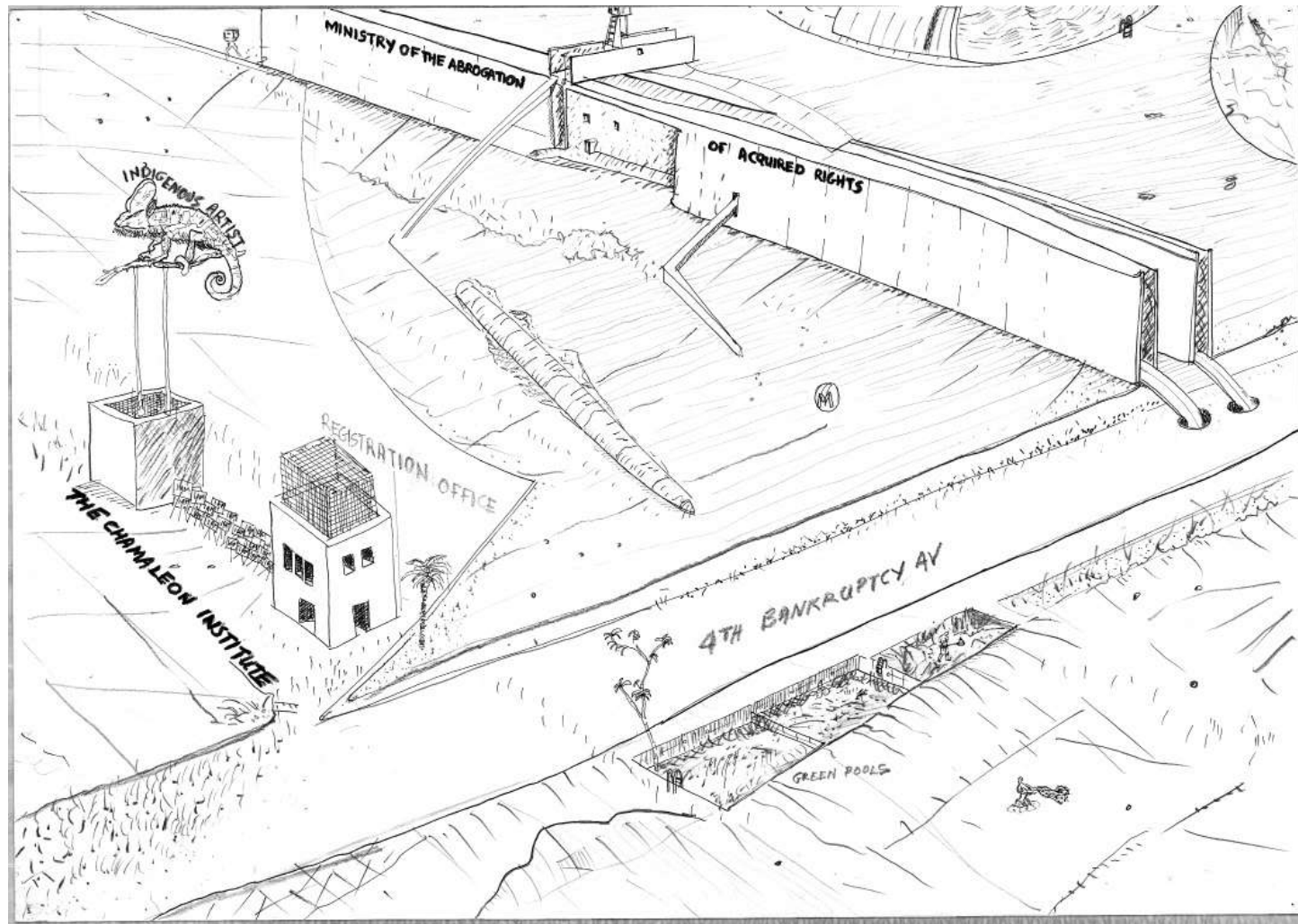
FRIDERIANUM VERANSTALTUNGS

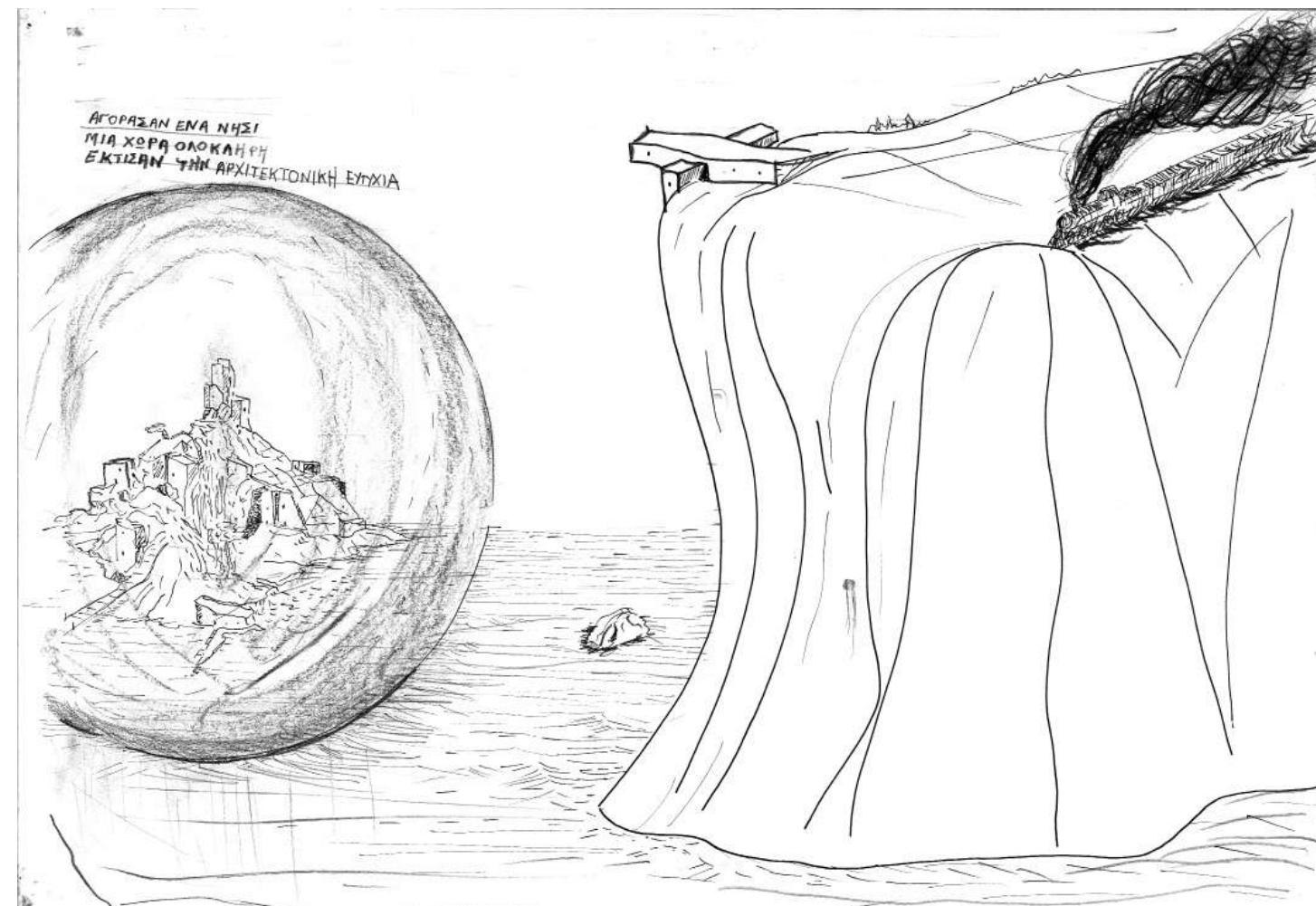
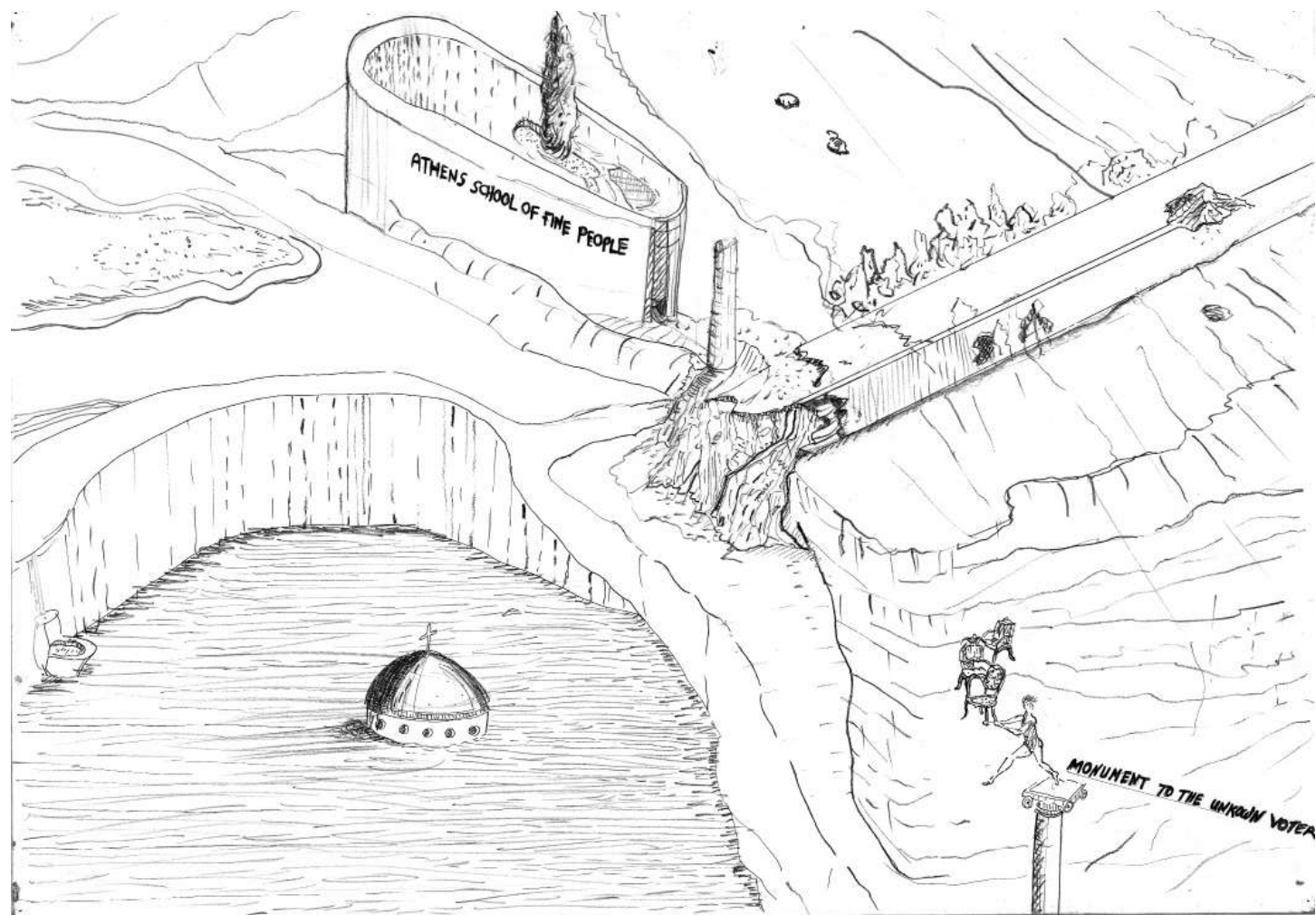


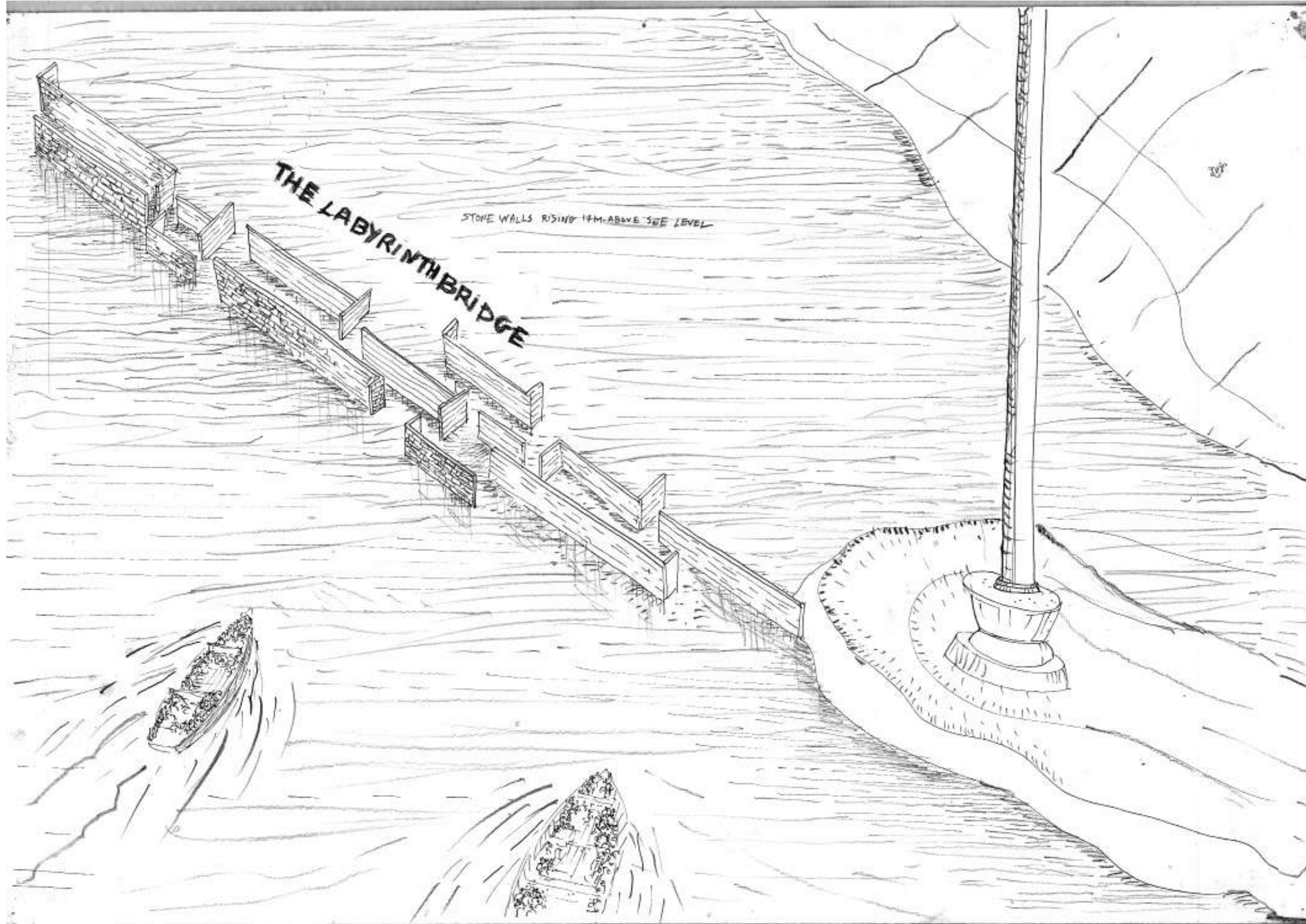
MARK

COLLECTIONISTS

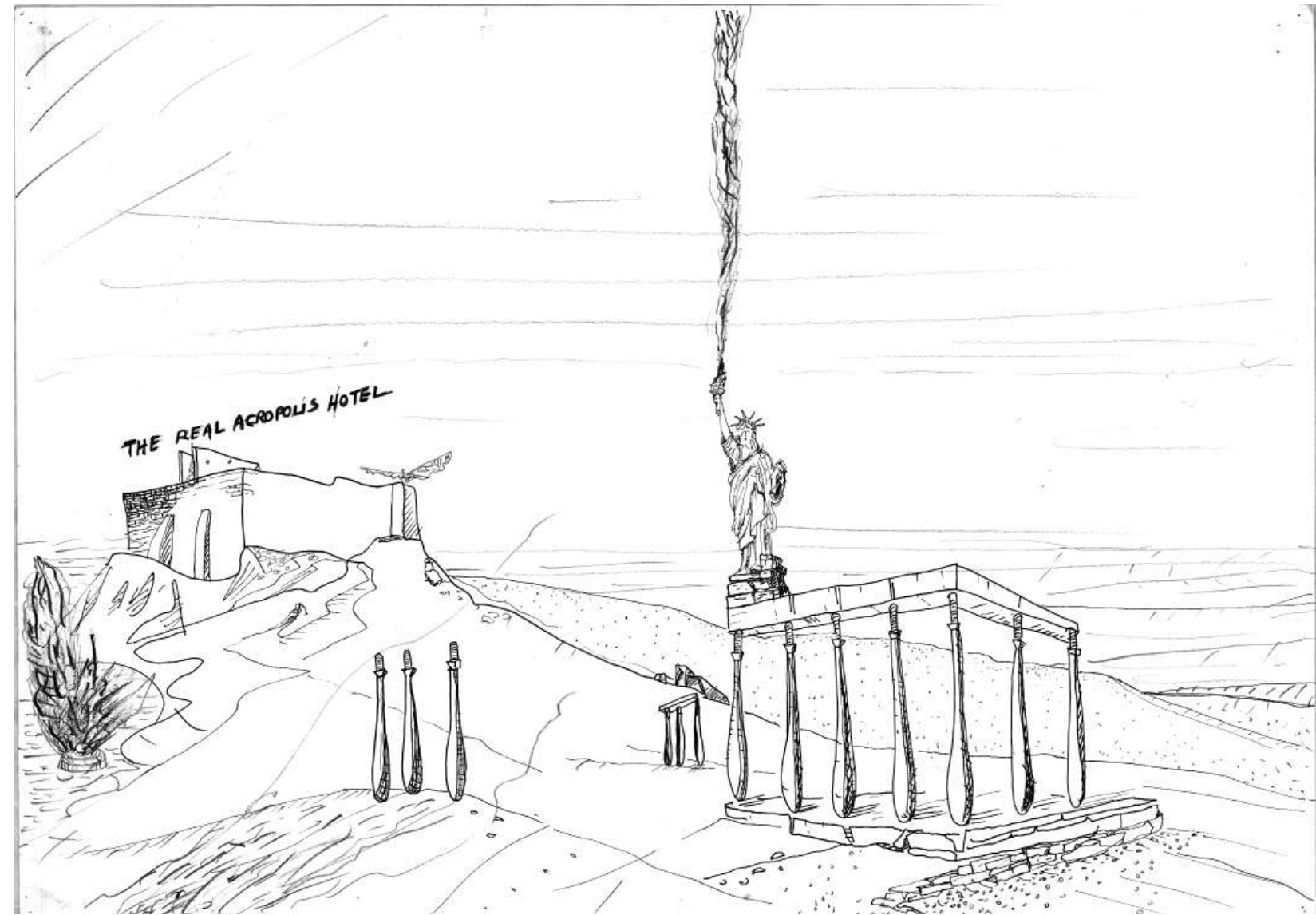
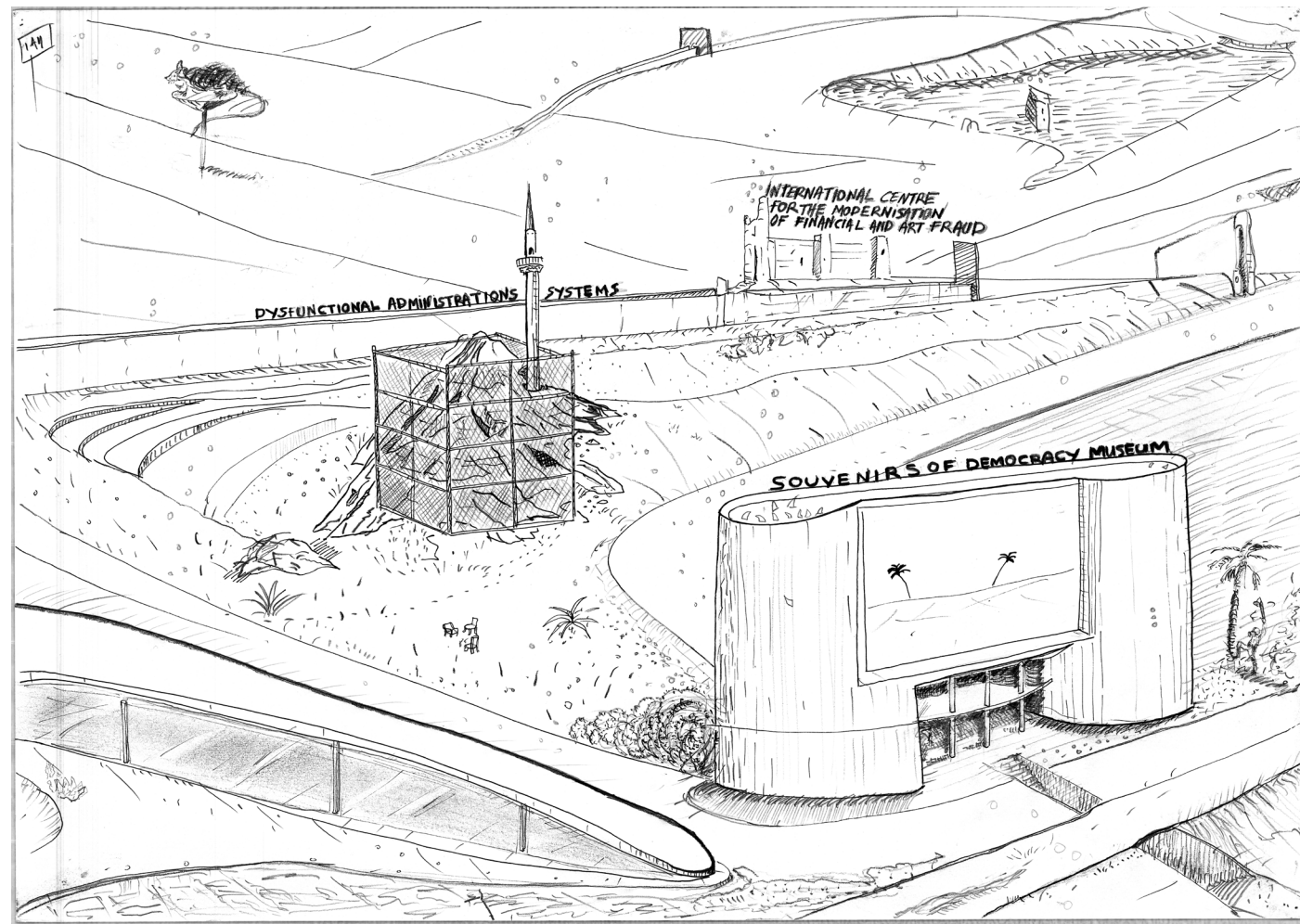


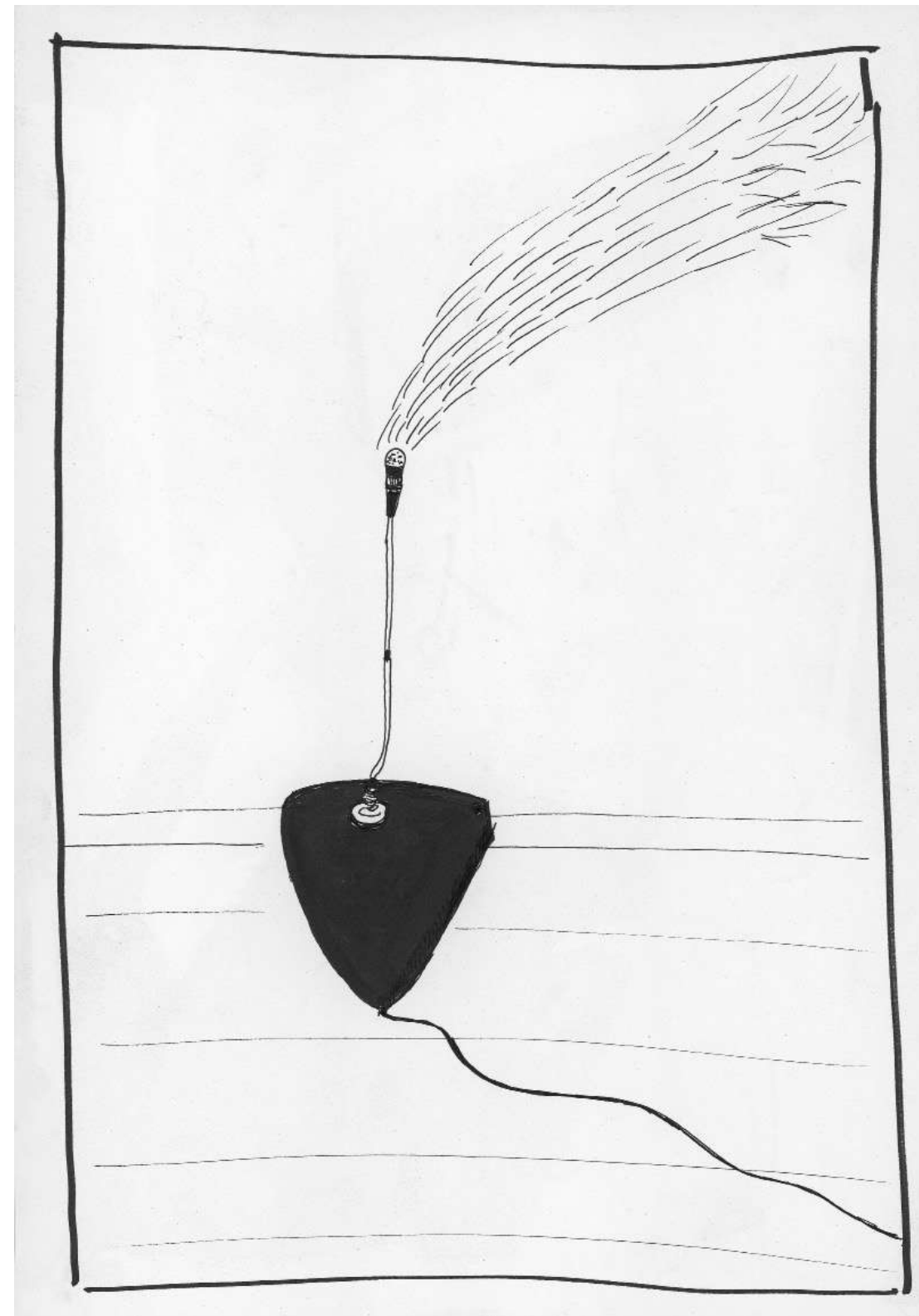




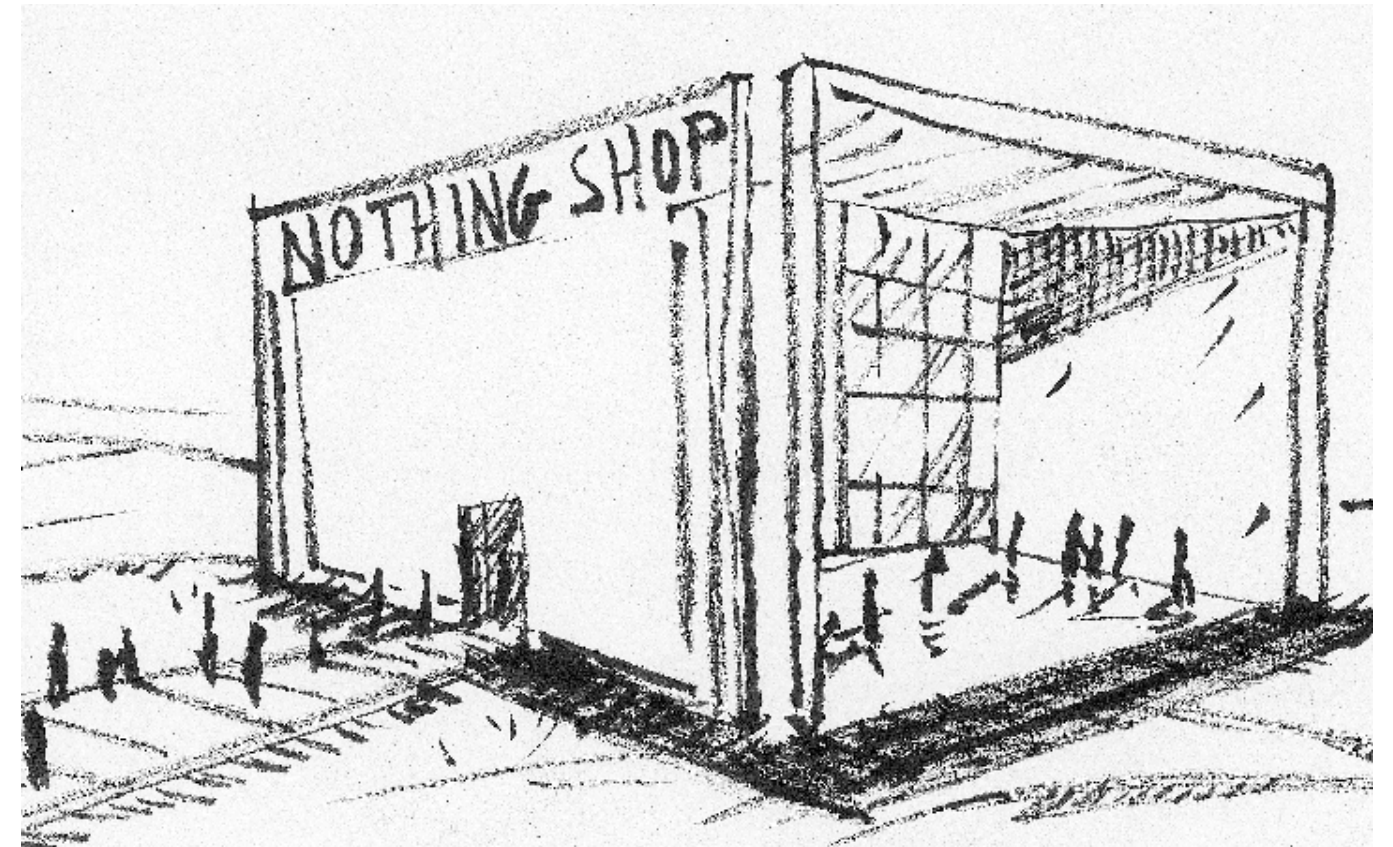


η γέφυρα λαβύρινθος
ενώνει την Αφρική με την Ευρώπη





το συντριβάνι
microphone



The Nothing Shop

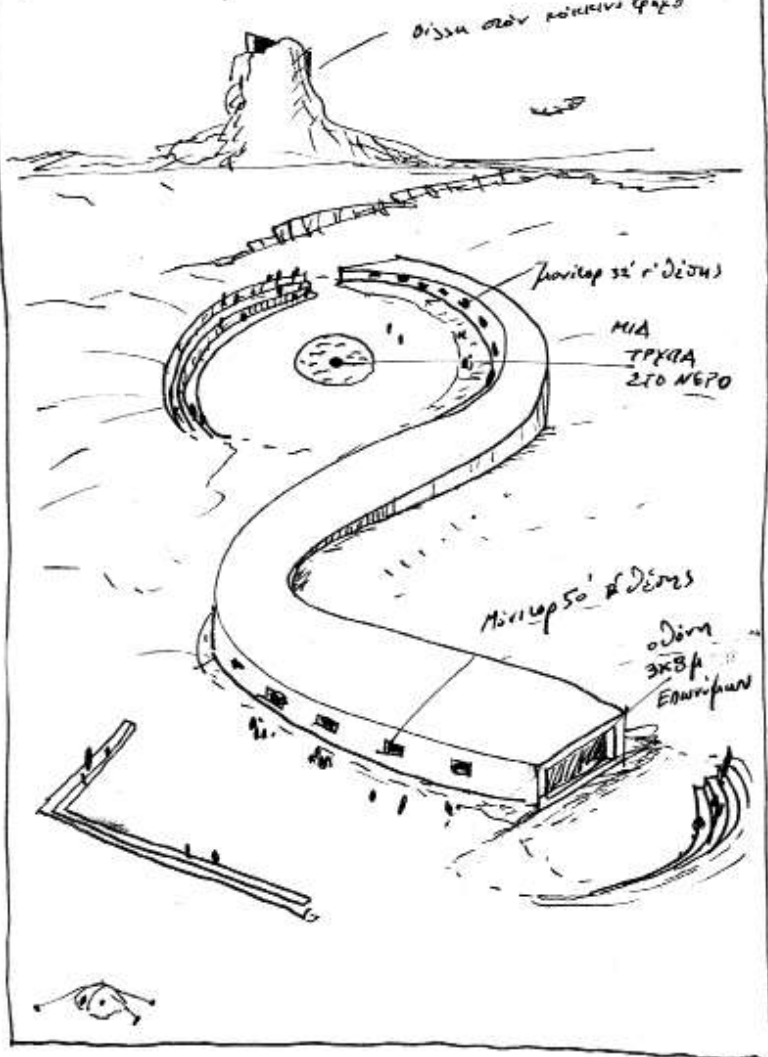
Pay What You Want,
Get a Receipt,
Leave with Nothing.

The Nothing shop

πληρώνεις
ό,τι θέλεις
παίρνεις
απόδειξη
φεύγεις
χωρίς
να πάρεις
τίποτα

Η οικογένεια Μ, ανέθεσε στην Ε.Α.Β.Α. (Εταιρεία - Οπτικο-ακουστικών Βιογραφιών Ανωτέρων) τη συγγραφή, σκηνοθεσία, λήψη ή παραγωγή της ζωής εμάς του, μέσω της καδώς κ' τα γραντίδα για την απροσκόπη πρόβλεψη στο πορφυρέο

κοιμητήριο στην Βίβλα του κόκκινου βράχου. Στο διαδίκτιο προτίμησαν την τοποθεσία του κοιμητηρίου των ανέμων



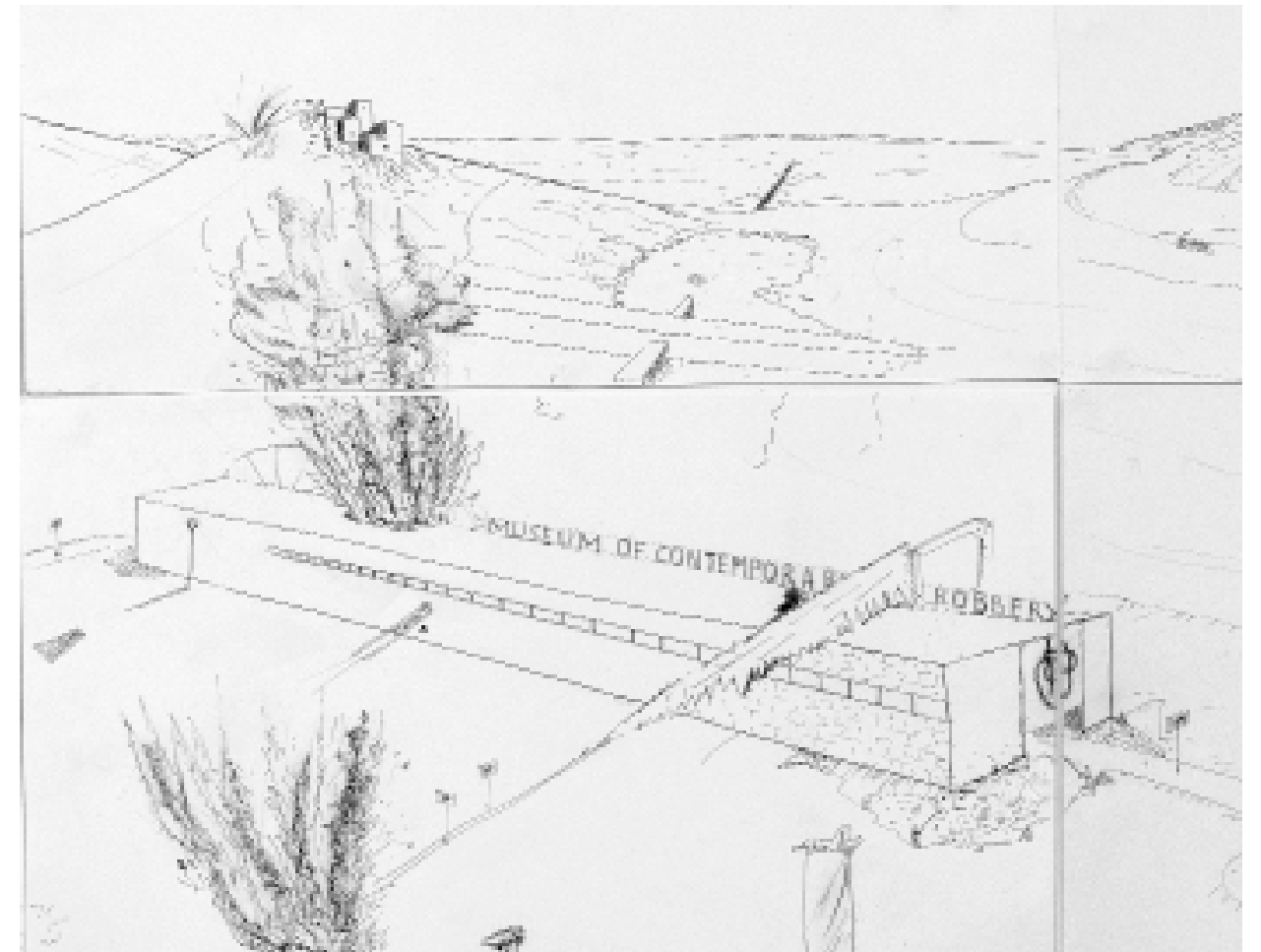
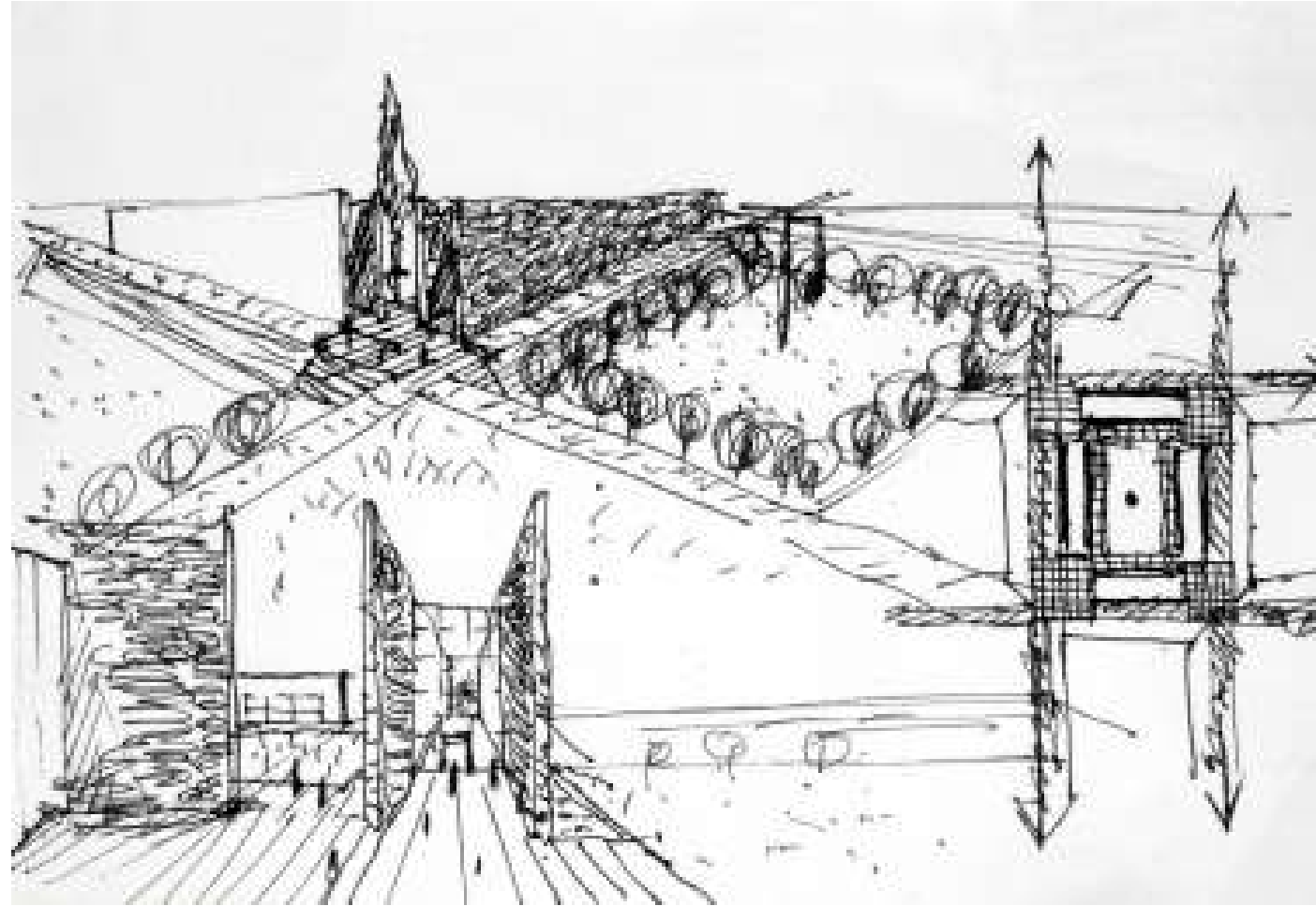
προοπτικό από το πορφυρέο κοιμητήριο στην κόκκινη βίβλα του κόκκινου βράχου.

The cemetery of anonymous artists



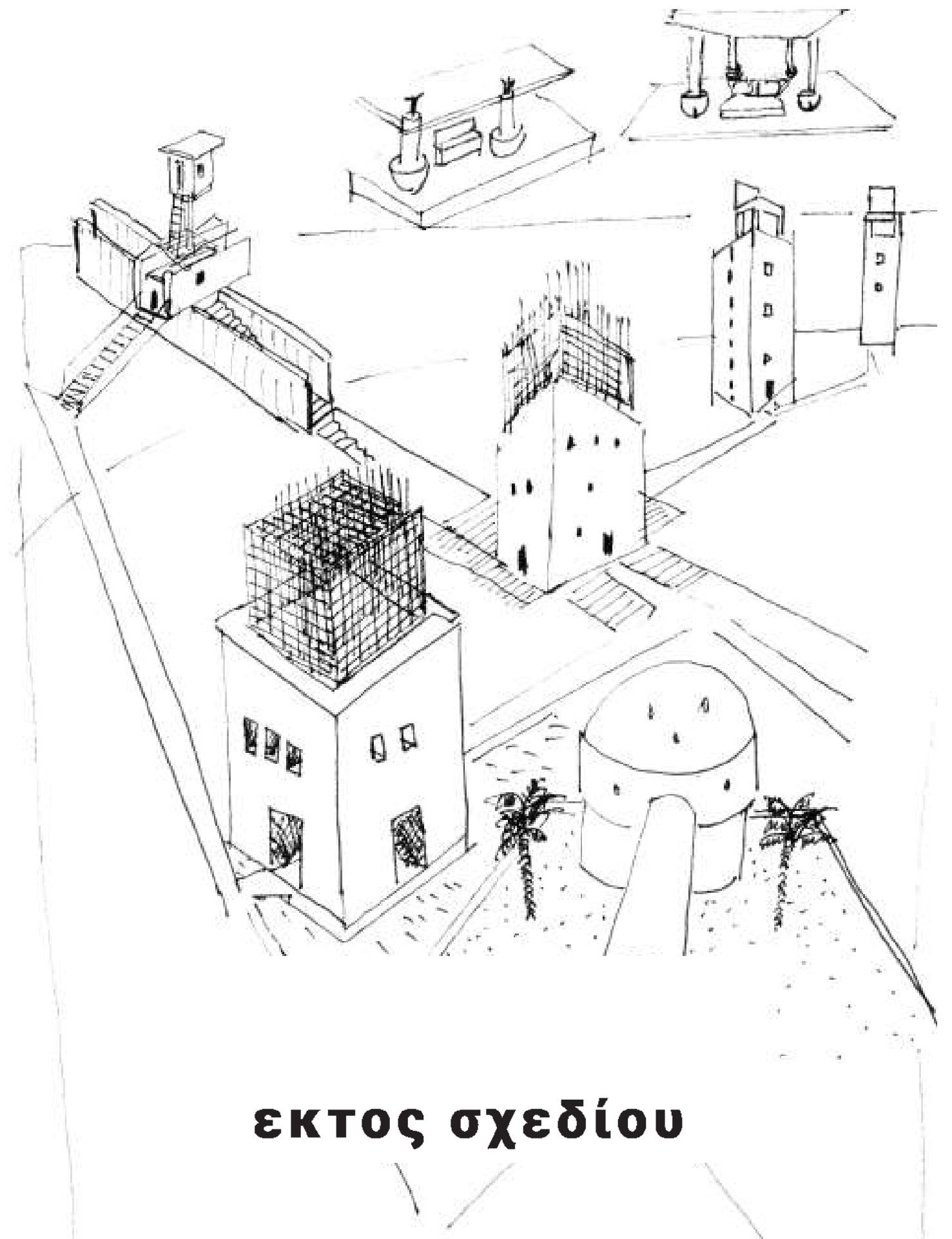
ΙΣΤΙΝΟΥΤΟ ΠΡΟΣΤΑΣΙΑΣ ΚΑΛΜΙΤΕΧΝΩΝ ΑΠΟ ΤΟΥΣ ΚΑΜΙΤΕΧΝΕΣ

Institute for the Protection of Artists from Artists



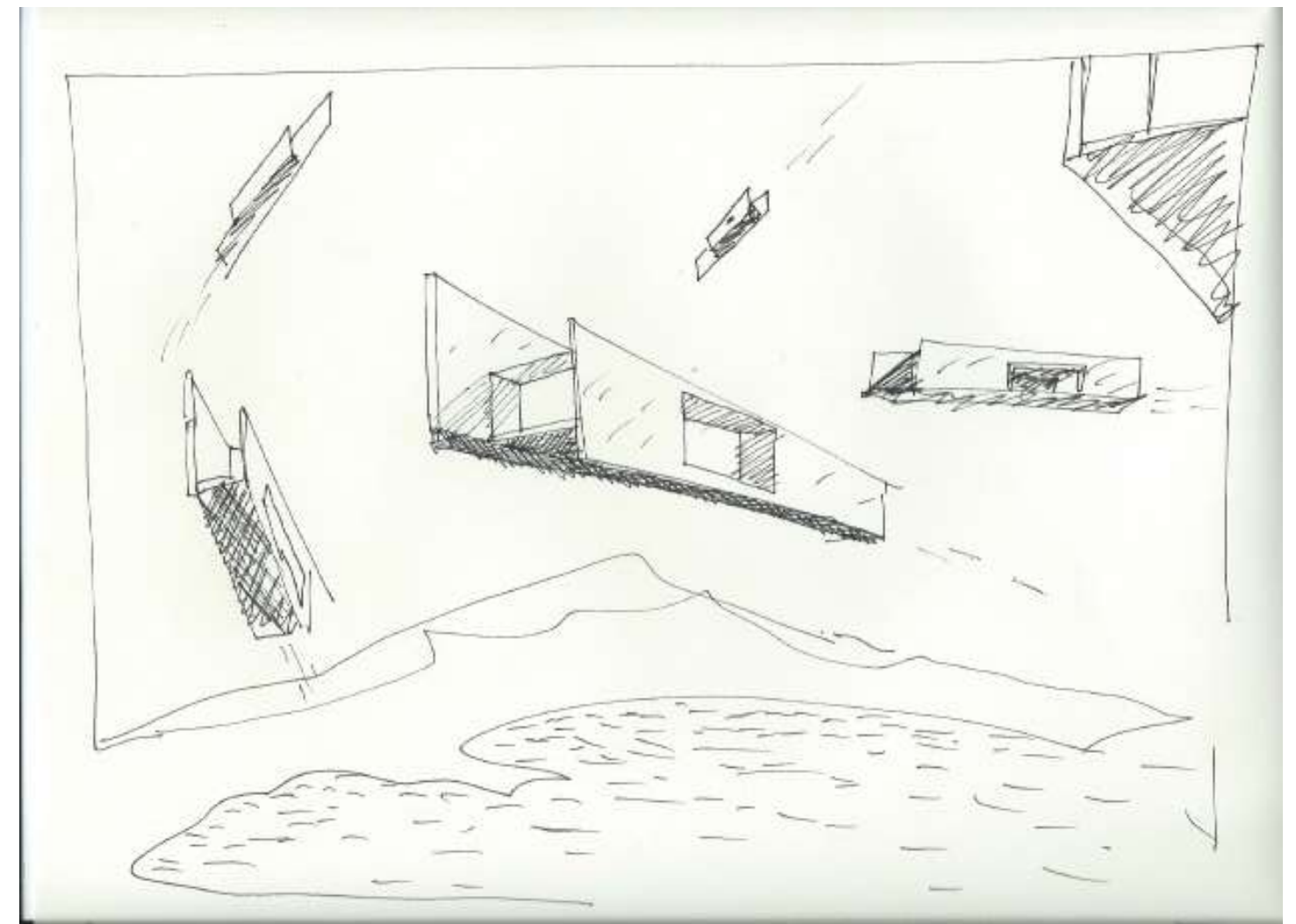
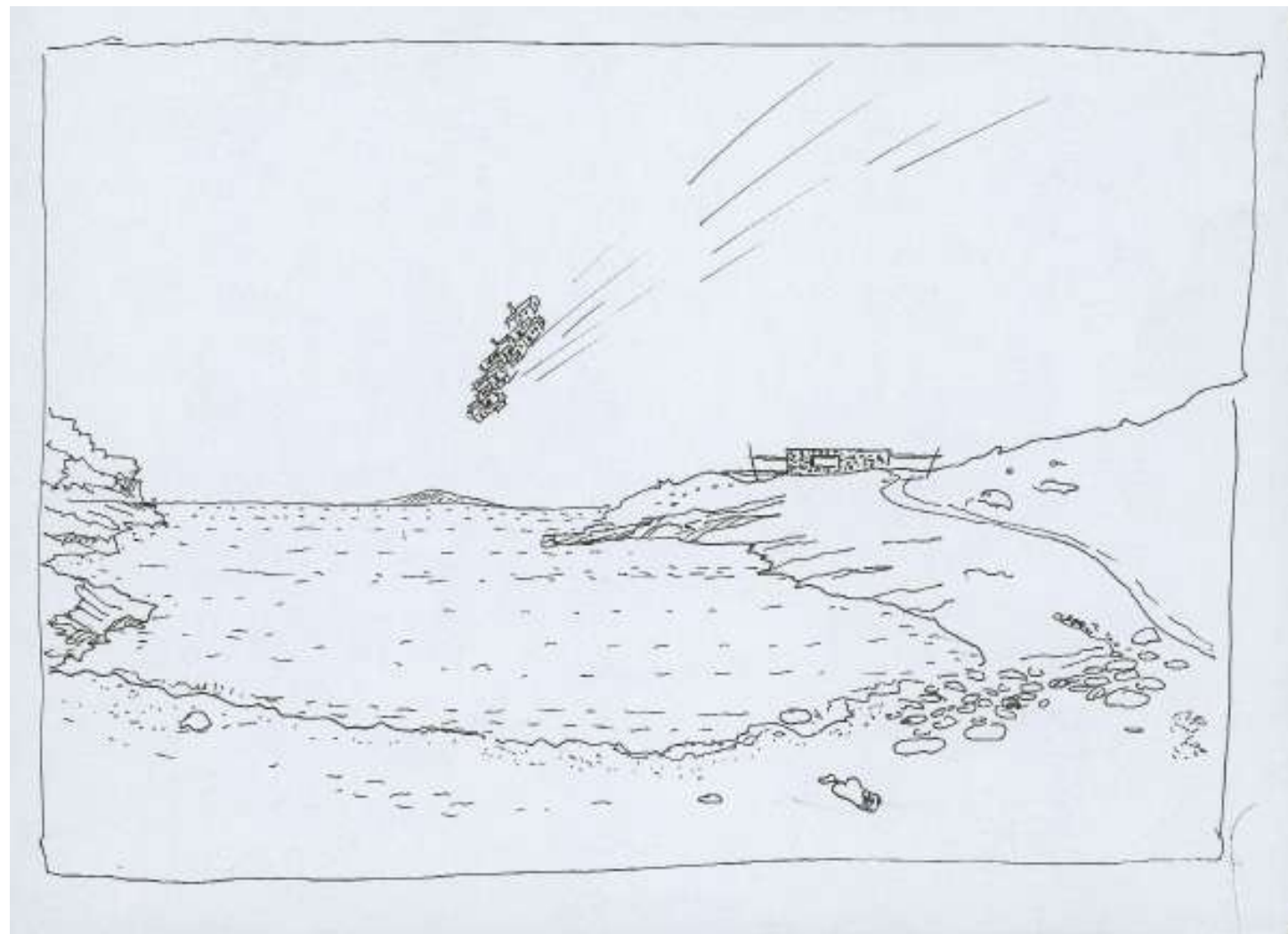
The National Museum
of Modern Robbery

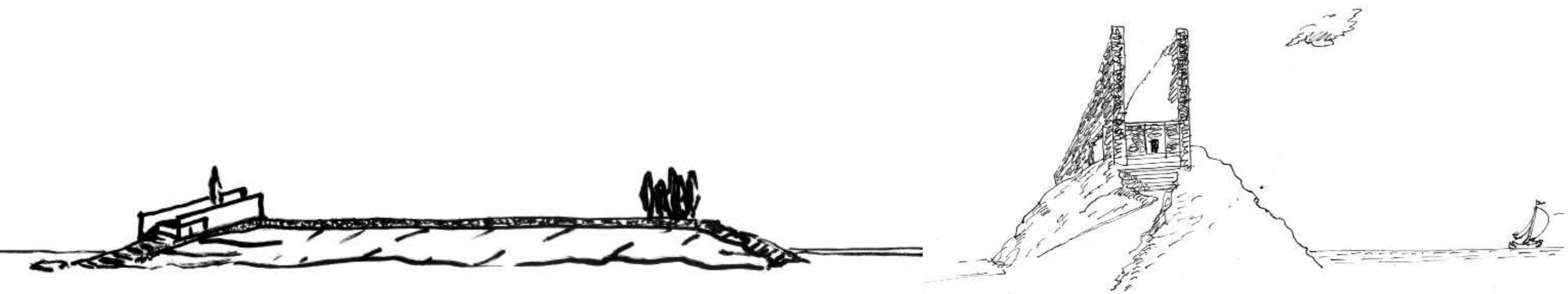
**ΠΟΥ ΚΑΤΟΙΚΟΥΝ
ΟΙ ΤΟΠΟΙ;**



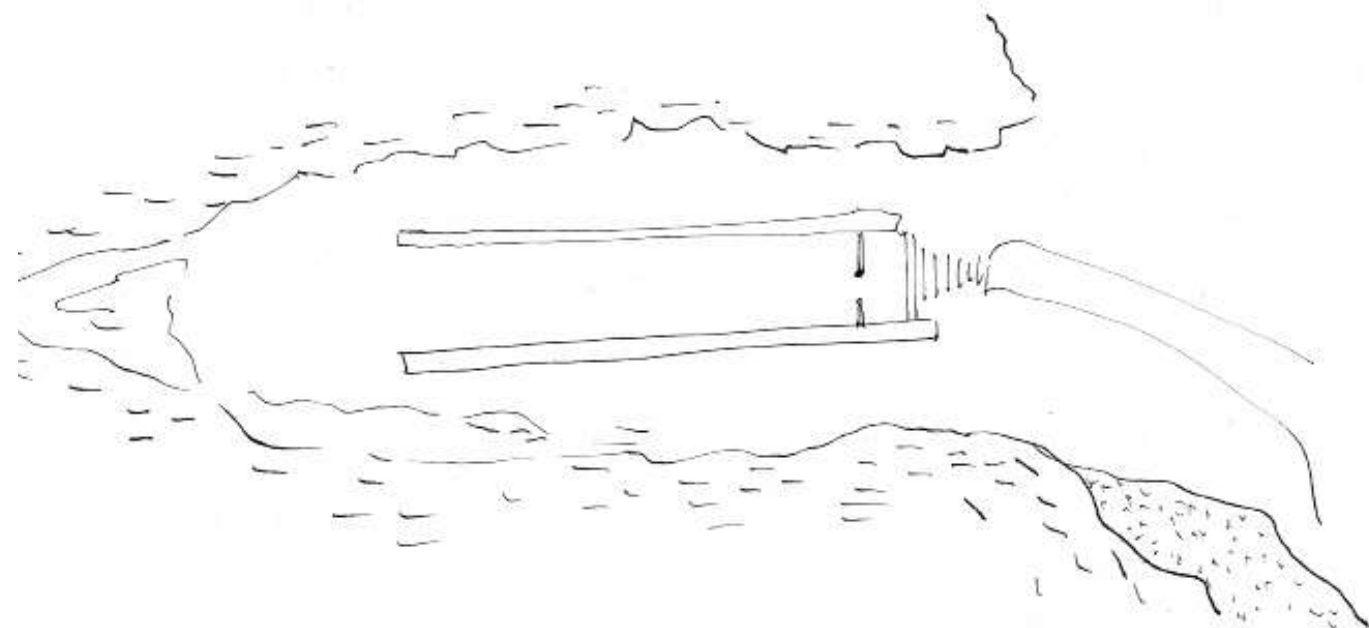
ΕΚΤΟΣ ΣΧΕΔΙΟΥ

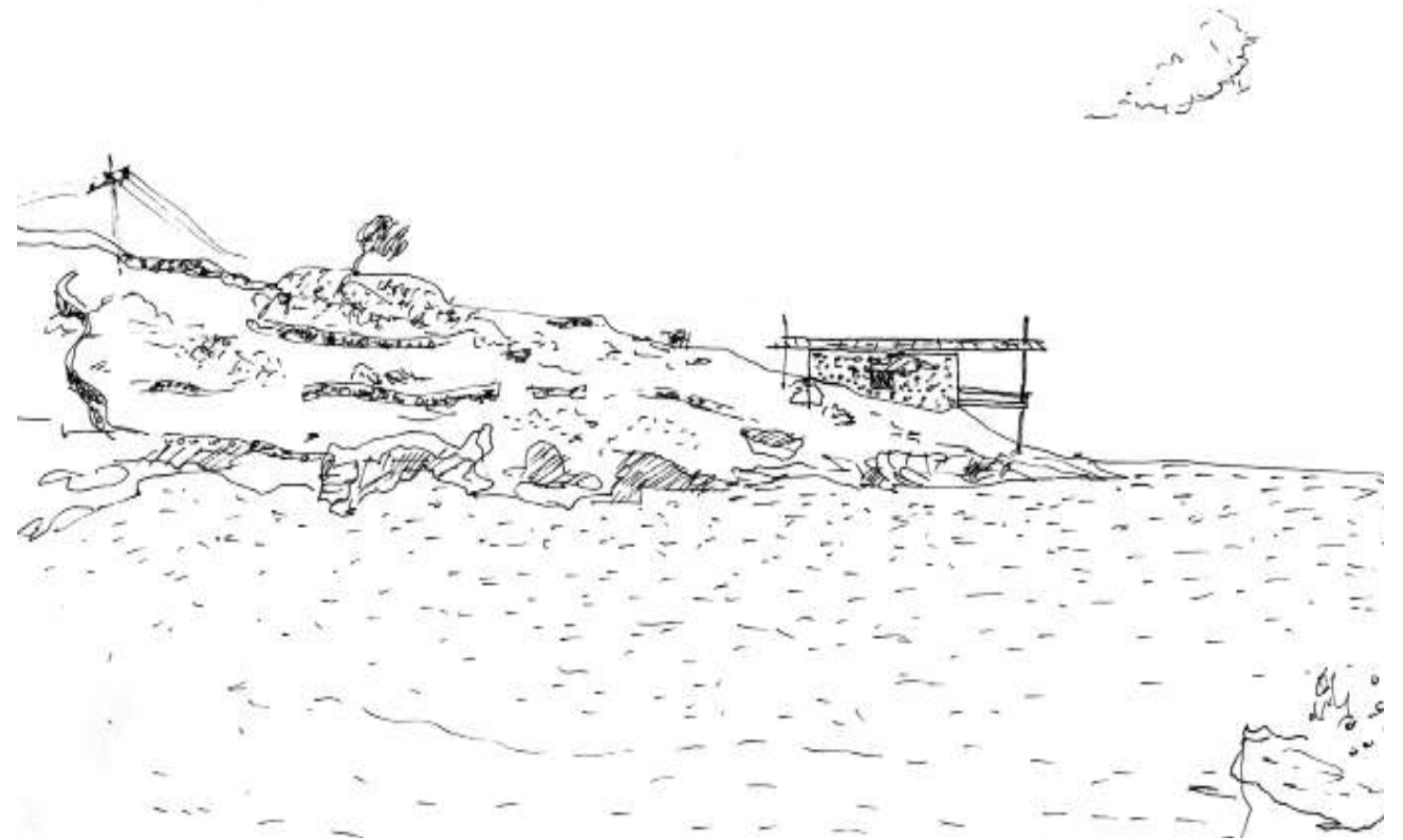
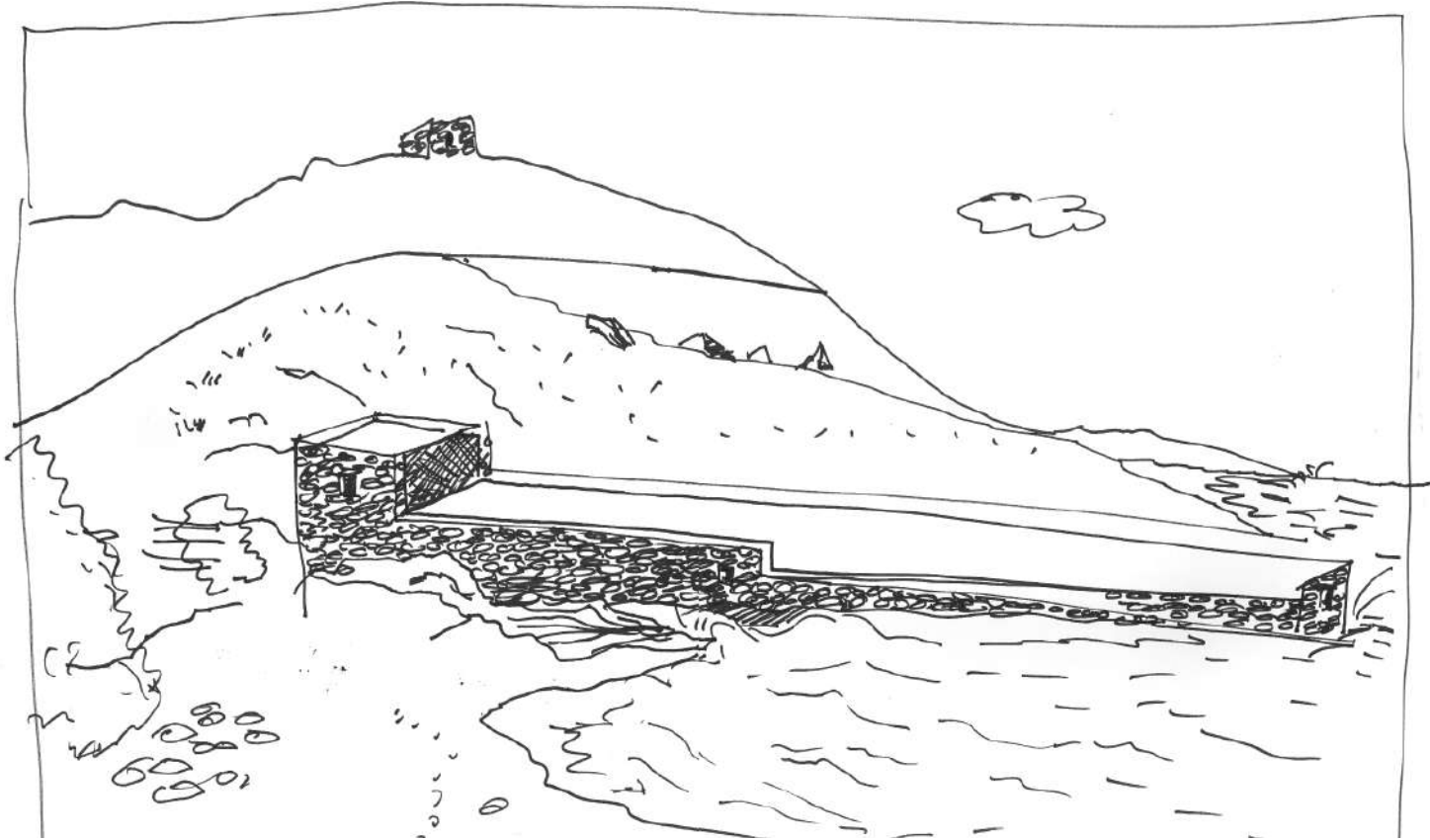
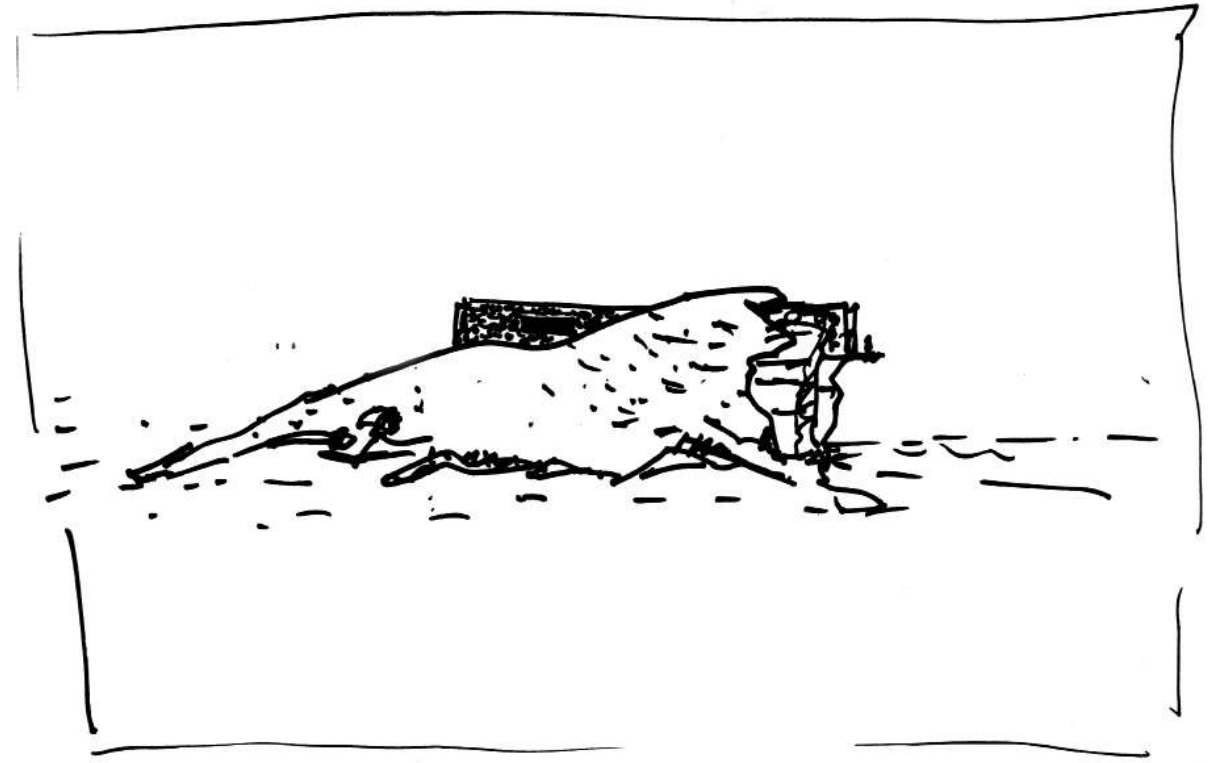
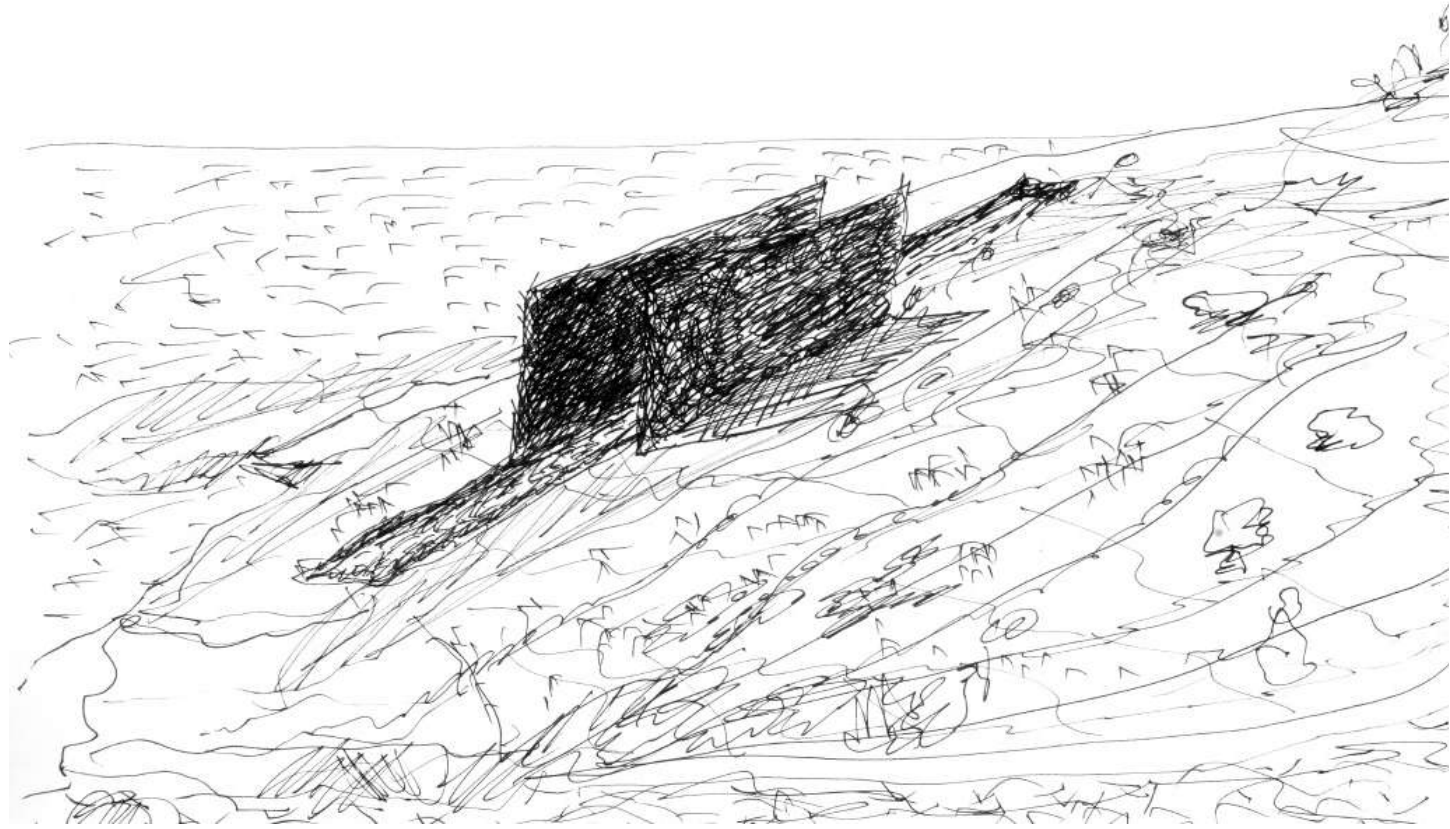
στον αέρα

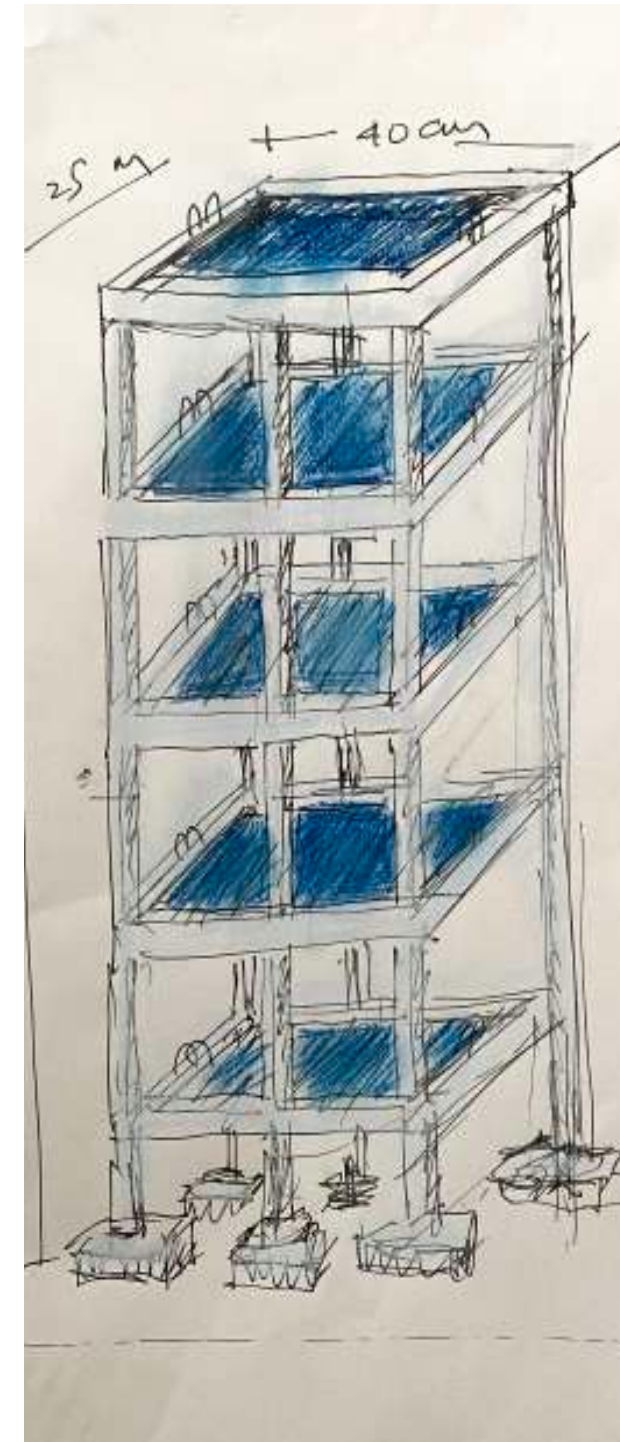
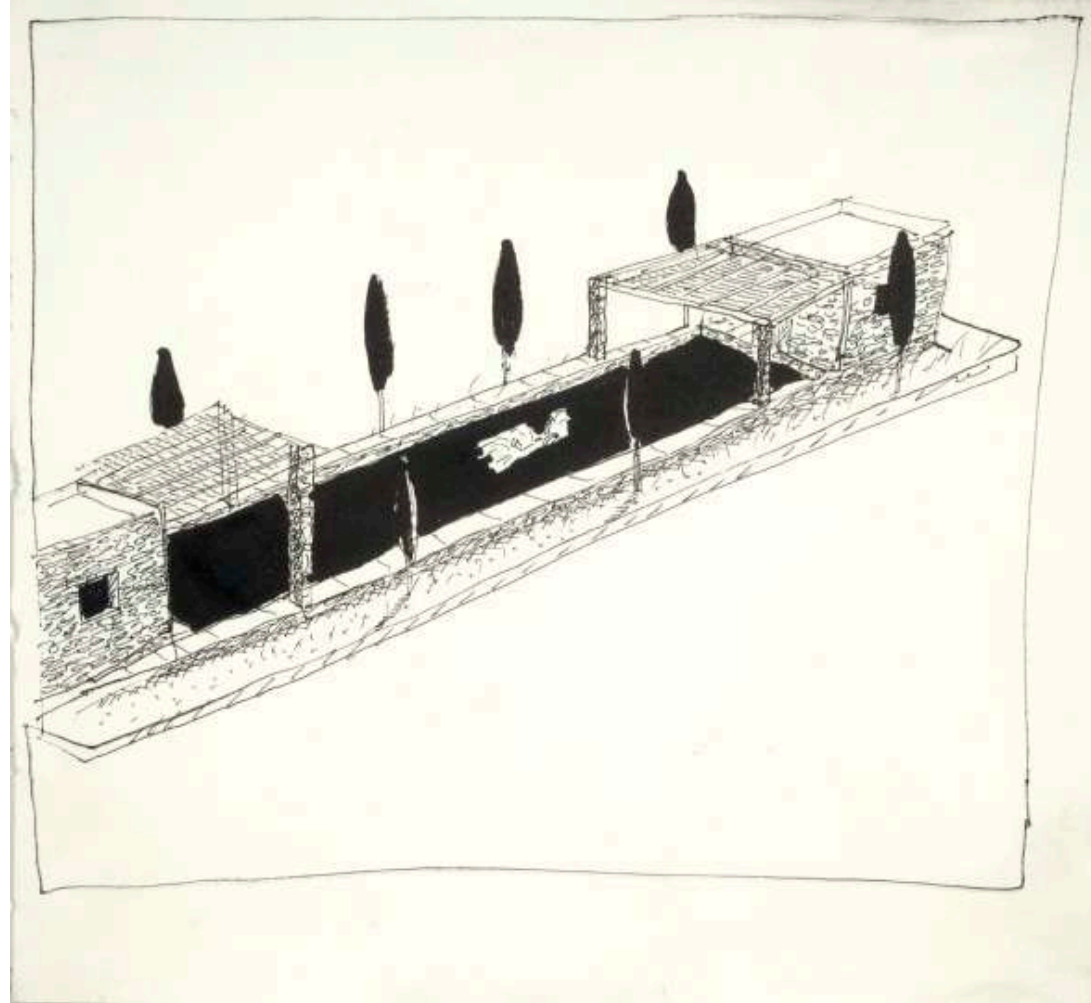




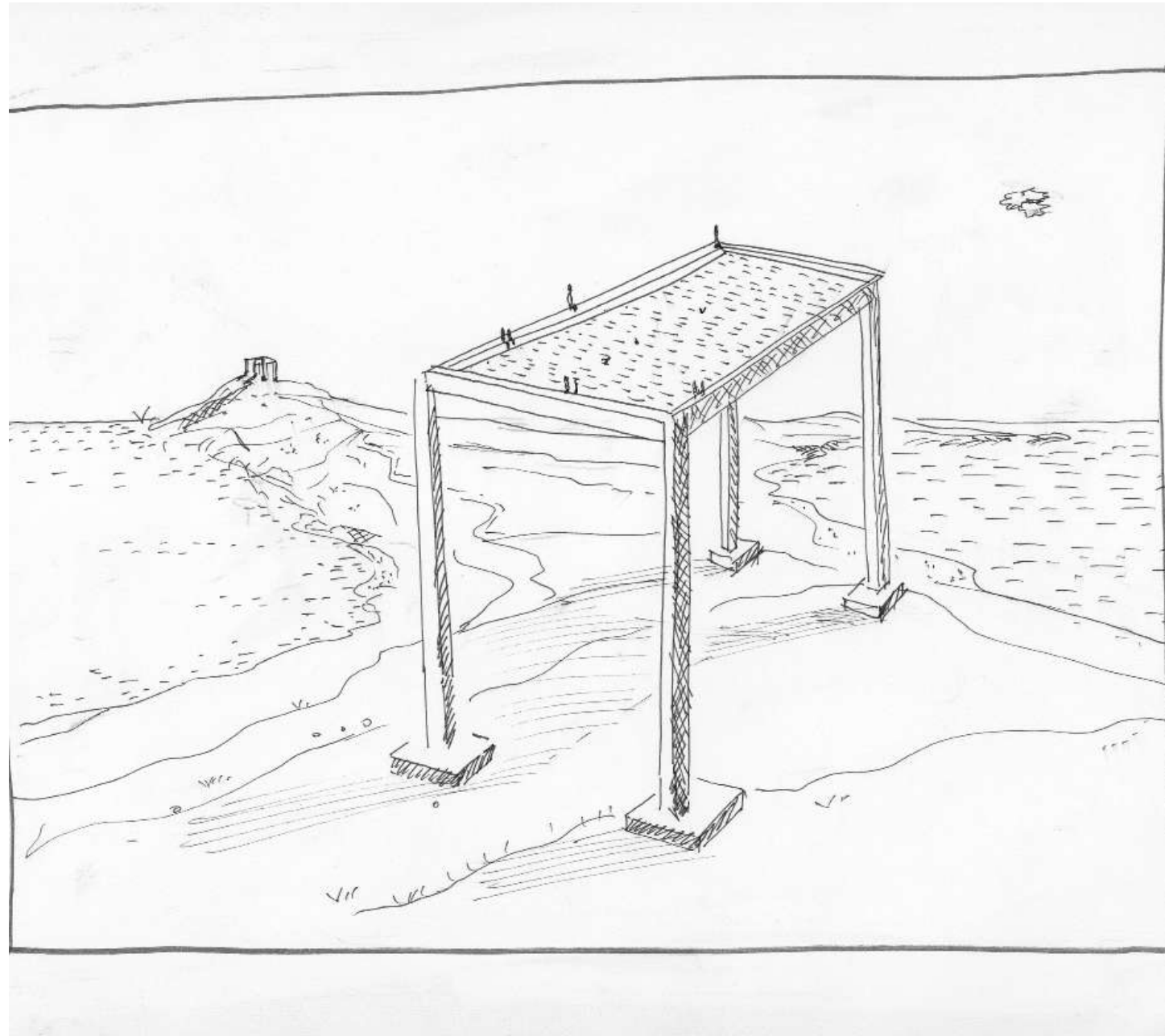
εντός νερού



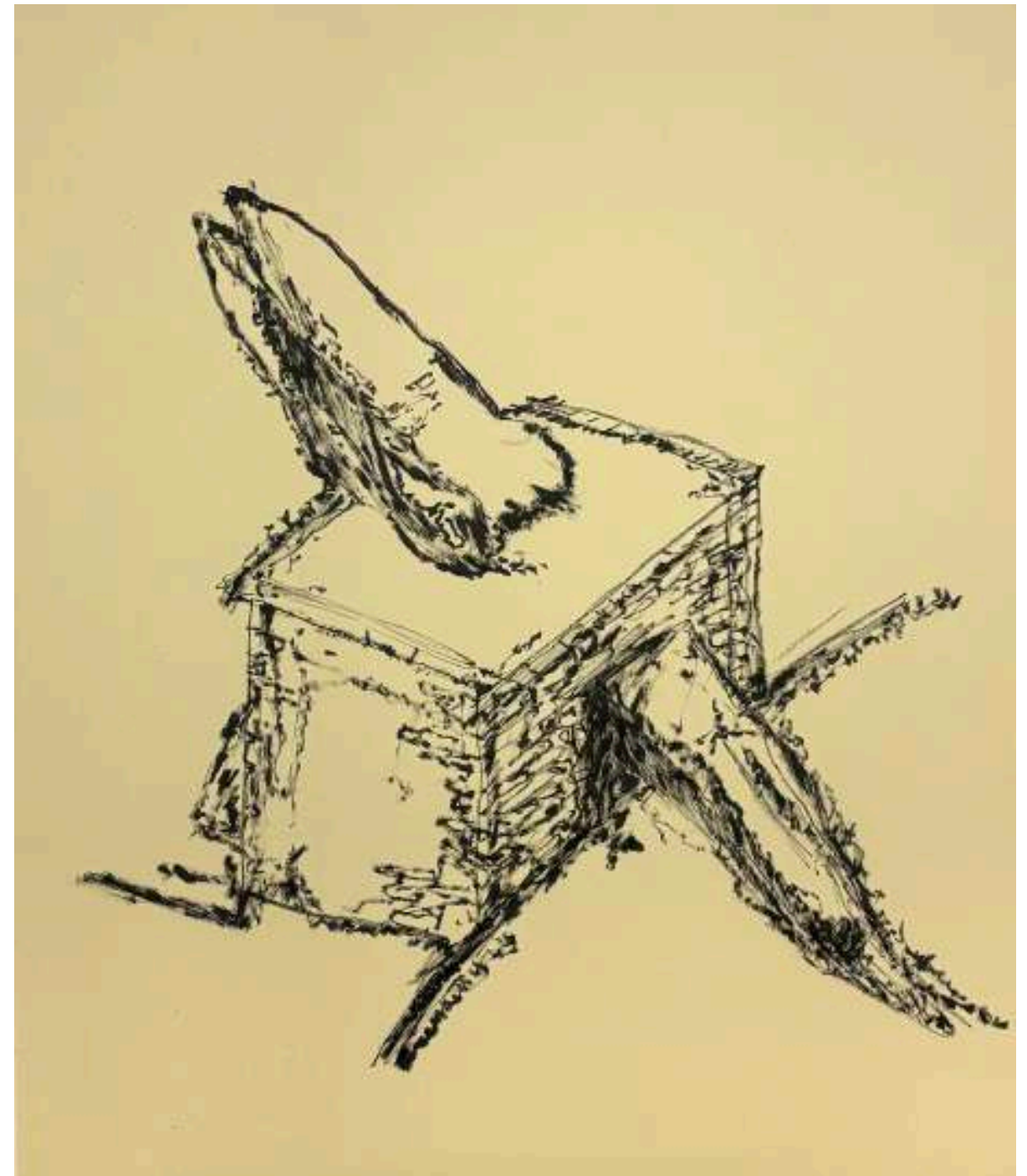
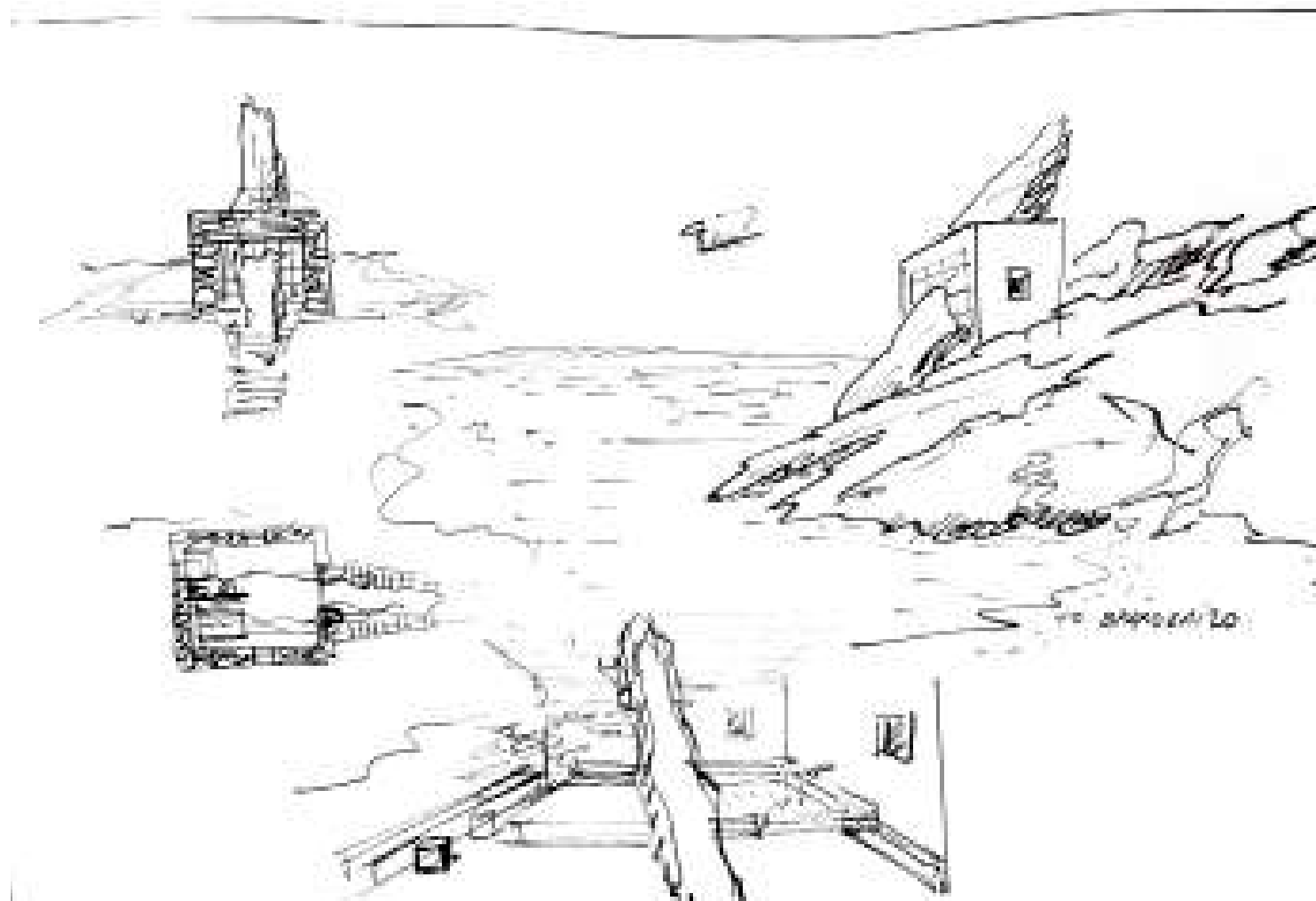


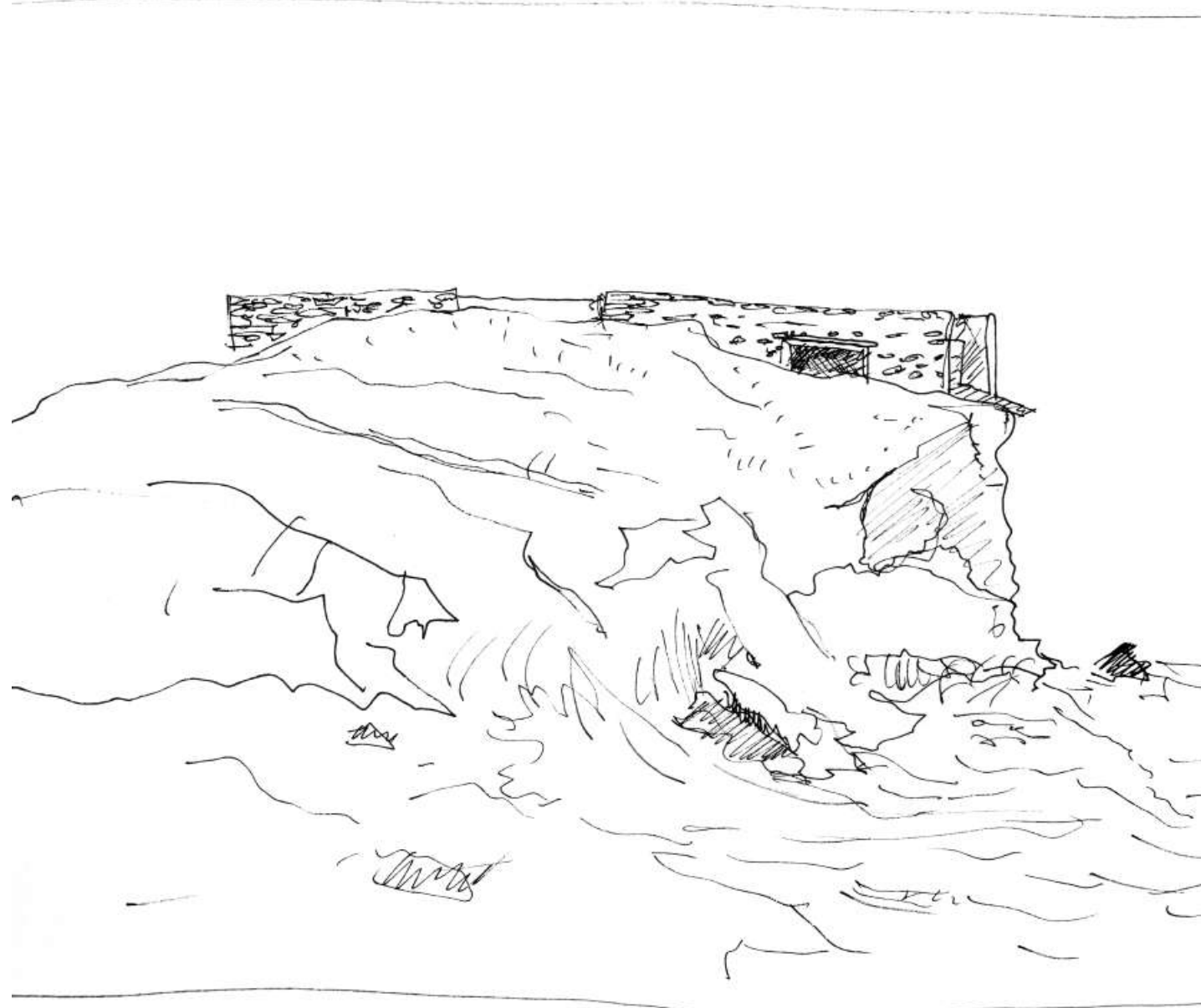


ΠΙΣΙΝΑ

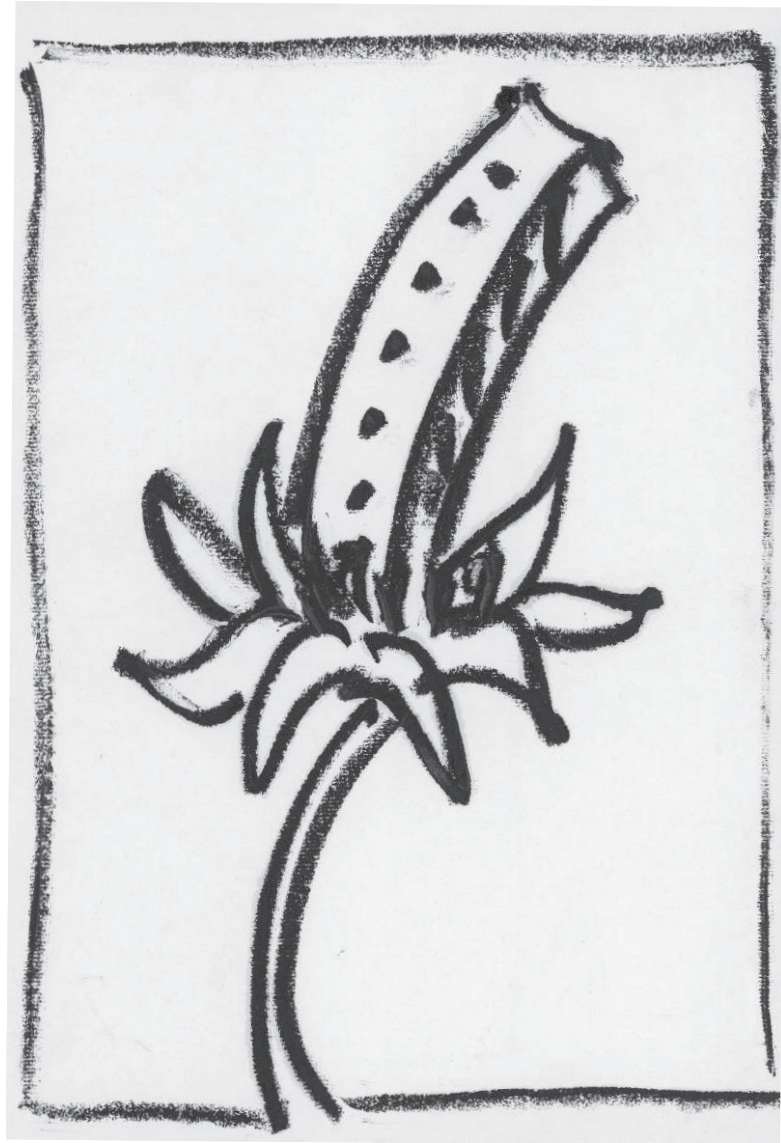


εντός του βράχου

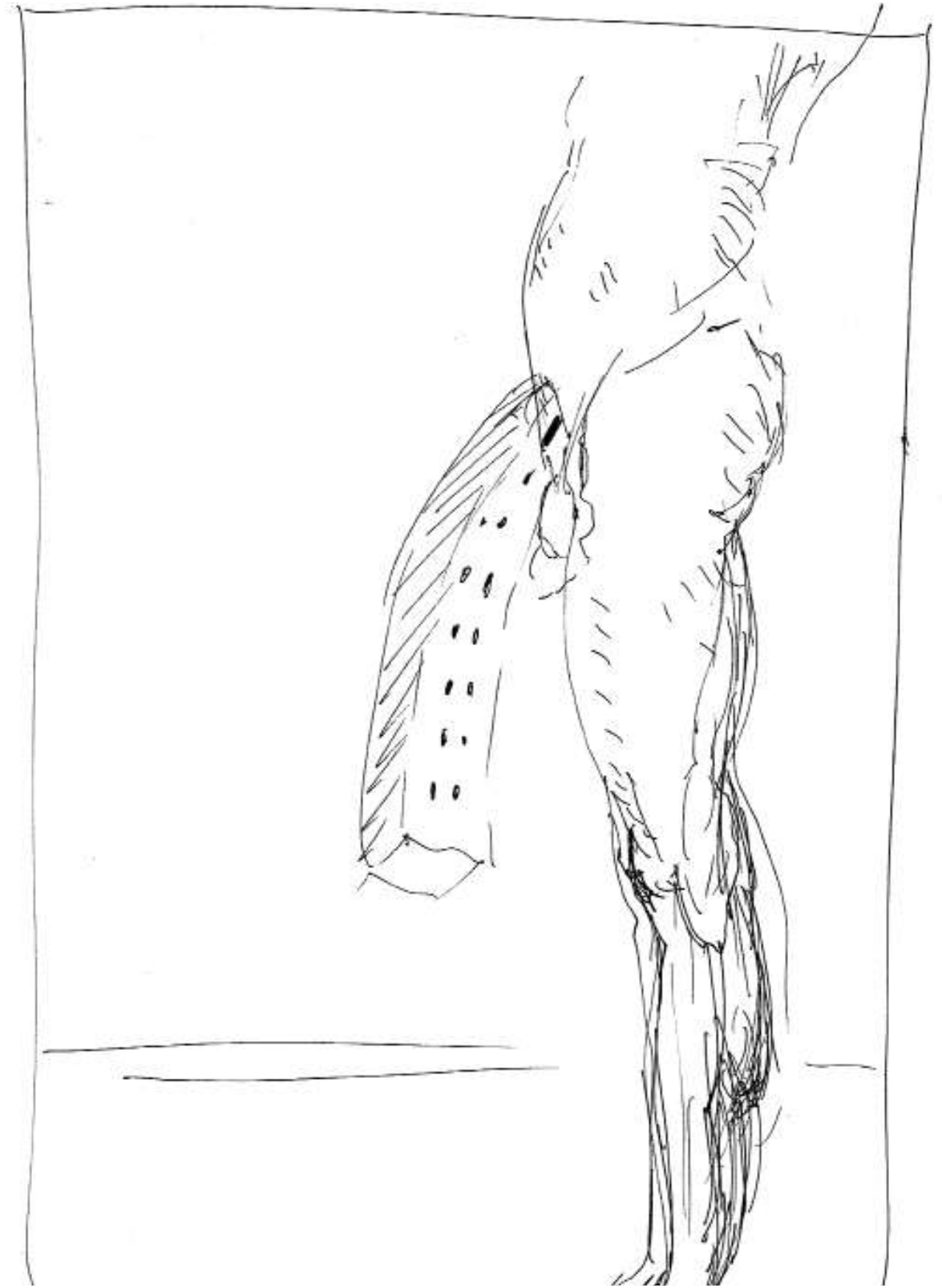




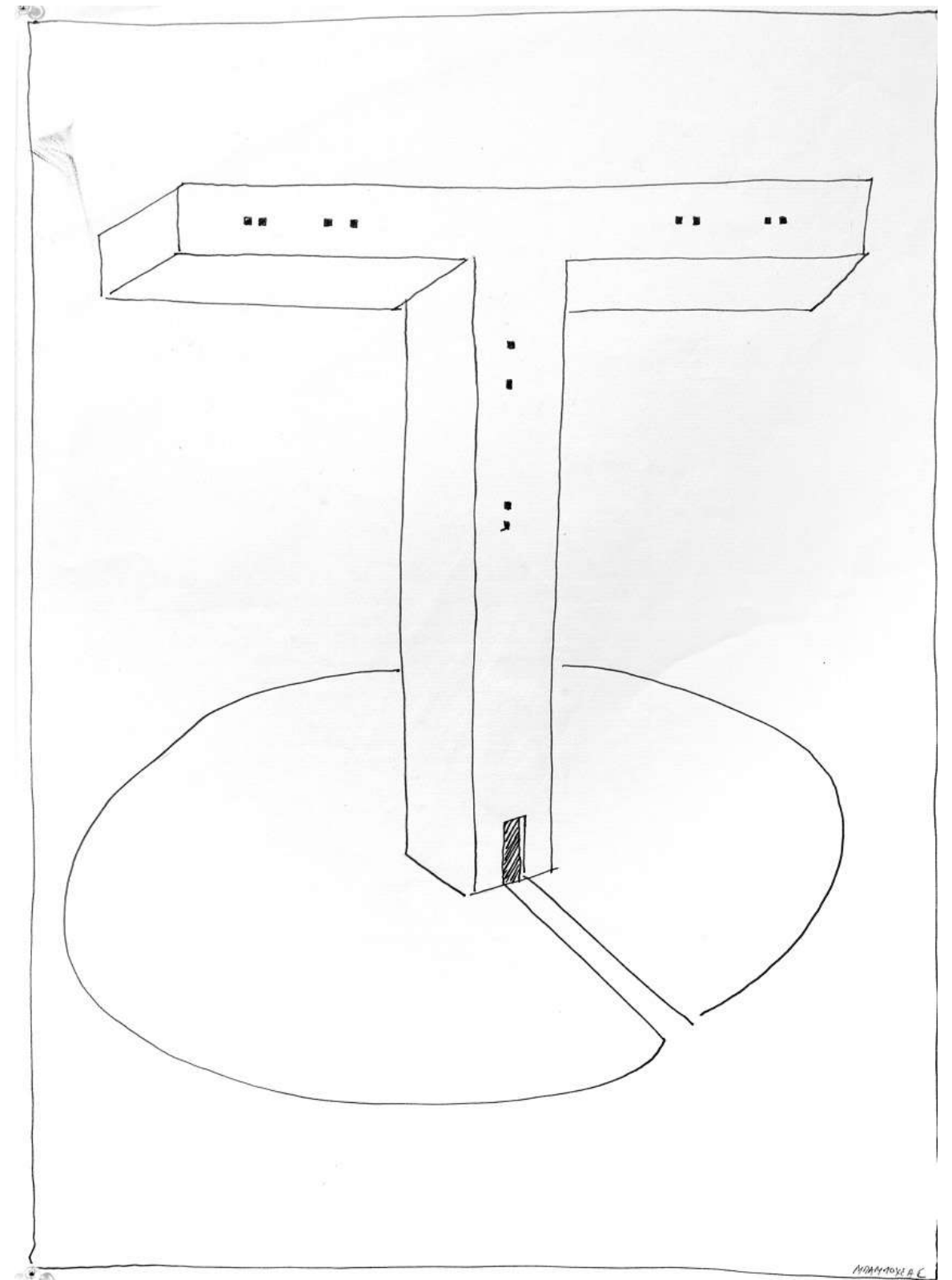
**αγόρασαν τόπο γυμνό
τον γδάρανε, τον καθάρισανε**



**ΤΟΝ
κομματιάσανε**



Μεγαλοαρχιτέκτων



Λ Γ Π Ι Τ
Η αρχιτεκτονική,
με καθαρή μορφή
όπως το κεφαλαίο
γράμμα, ξεχωρίζει



Manolis Baboussis, 2020, Collectors Viewing Artworks, Ink on paper

