

Nantia Skordopoulou



Together to the edge of earth
Painting
Oil on canvas
60 x 80cm

Passing the borders
Painting
Oil on canvas
60 x 80cm

Only earth sky and sea
Painting
Oil on canvas
60 x 80cm

Together to the edges of the earth
In a world without borders
Only earth sky and sea
Becoming all an embrace
We can get lost in it
Sometimes tight, sometimes tender,
sometimes safe.

.....CV

Nantia Skordopoulou was born in Agrinio in 1984. She studied painting at the Athens School of Fine Arts under professor Zacharias Arvanitis and Panos Haralambous and scenography under k.Ziagkas (2004-2009). Also she has been apprentice of photographer P.Stergiakis for three years (2006-2008). Today she lives and works in Athens while she is teaching painting in a primary school.

Group Exhibitions

2006: "Gallery Sin", Athens <Night landscape of Rhodes>

2008: "The house of art", Athens

2009: "ASFA. To Ergostasio", Athens <Scenes from the life of Jesus>

2010: "Three forms", Athens <Portrait>

Solo Exhibition

2012: "Chili Art Gallery", Athens <Chrysaugia>

Yannis Skoulas



Tifes, 4th BC Vicotia, Greece
Colored Photography
on aluminum, 60 x 40cm

Fort, ca 340BC, built by Filippos B
of Macedonia, Thrake, Greece
Colored Photography
on aluminum, 60 x 40cm

Petra, Mt Olympus,
Archaeological site, Undated
Colored Photography
on aluminum, 60 x 40cm

Chamber tomb, carved out of the rock
Late Minoan times. Armenoi, Crete
Colored Photography
on aluminum, 60 x 40cm

It is my turn to sit on the steps of the 4th century B.C. tower, and I am imagining the guard, half asleep, still semi drunk from yesterday's drunkenness with his colleagues. His spear resting on the shoulder, the shoulder against the cyclopean wall. Or, I am standing at the corner of a road in the ancient town of Tifes watching that little boy whose sandal came off; he stopped for a moment, put it back on again, and then ran to the rest of his friends, who were leaving him behind. Or, I am looking at the Libyan Sea in the company of the young apprentice of the Asklepieion at Lissos in Crete, shading my eyes with my hand and outdoing him at ducks and drakes.

Little moments of everyday life. That's what I look for wherever I am. That is why at my trips to Ancient Greece I systematically avoid the sites that are frequently visited. And the quieter, the more deserted the places, the more striking the pictures from the life they lived, the less impaired. And the more charged I am. I climb up and down the stairway at Orraon. Again and again. Up and down, up and down. Inevitably, the moment will come when my footfall coincides with that of some citizen of the ancient town. The soles of our feet will match. The millenia will draw close to one another, the meaning of time will change.

.....CV

Yannis Skoulas was born in Athens in 1957. He has been a photographer since 1984 and has belonged to the Chamber of Fine Arts since 1996. He worked for the Athens Festival for 20 years, and posters and books of the Festival boast his pictures. He is currently working for the Greek National Tourism Organisation.

Solo Exhibitions

- 2012 National Hellenic Research Foundation, Athens. Frontier's spots: 1881-1897-1912
- 2012 Hydra Museum - Historical Archives. Beyond the Art of Dance
- 2012 Michael Cacoyannis Foundation, Athens. Beyond the Art of Dance
- 2012 Black Duck Multiplate, Athens. Choreography 2
- 2009 Athens Photo Festival, Agathi Art Gallery, Athens. Descending North
- 2008 St. Nikolas Bay Hotel, Aghios Nikolaos, Crete. Time and Crete
- 2007 St. Mark's Basilica, Iraklion, Crete. Time Major
- 2007 Archaeological Museum of Arta, Amvrakia. Familiar Stories
- 2006 Odysseus 06. University of Crete, Rethymno. Waters' Dance
- 2005 Greek Community of Khartoum, Sudan. Ancient Landscapes
- 2003 10th International Month of Photography, Agathi Art Gallery, Athens. Memories
- 2003 Dohos, Karytsa, Larisa. A Jazz Note
- 2001 International Conference of Ithaca. Tunisia. Pictures of a Country
- 2000 Agathi Art Gallery, Athens. My Jazz
- 1998 Nafplio Art Gallery. Musicography
- 1995 Primorsko, Bulgaria. Choreography
- 1995 Agathi Art Gallery, Athens. Choreography

Group Exhibitions

- 2013 NatGeo. Hämeenlinna, Finland
- 2010 I Feel... Athens Cultural Organization. Tour in Greece
- 2007 Stone Lighthouses, Aristotle University of Thessaloniki. Programme EC- PHAROS
- 1995-2005 Mediterranean. Source of Life and Culture. Greece - Lebanon. Mediterranean SOS
- 1997 Piraeus Street. Transformations of an Industrial Landscape. Building VIS, Athens
- 1995 5 years Silk Cut Jazz Concerts. Mylos, Thessaloniki
- 1995 Photovision, Katerini
- 1985 N. Iraklion Cultural Organization

Photo Albums / Monographs

- Lighthouses, bilingual Edition, Christakis Publications 2008
- Crete, Centuries Carved on Stone, bilingual Edition, Mikros Nautilos & Kastalia 2008
- Old Cars, Ammos Publications 1998
- Lighthouses, Stone and Light, Ammos Publications 1997, 1999
- Sea and Stone, Lighthouses of Greece, Ammos Publications 1998, 1999
- Railway Stations, Trains and Horizons, Bilingual Edition, Themelio Publications 1995, 1997, 2000

He has been collaborating with the periodical Press, providing complete travel topics, and his photographs have been used as book covers in Kedros, Estia, Iolkos and Fritant (Oslo) Publications. He has had exhibitions combining photos and sound at the Hellenic Photographic Society, Mediterranean SOS, Athens and Thessaloniki Concert Hall Organization, Aikaterini Laskaridis Foundation in Piraeus and as part of the European Programme EC- PHAROS at the Aristotle University of Thessaloniki.

.....CV

NAT ional GEO graphic Group Exhibition

may 13 - june 4
2013

Stavros Kotsireas

Anna Mihailidou

Mary Roussioti

Nantia Skordopoulou

Yannis Skoulas

curator: jenny tsoumpri

a collaborative art project by jenny tsoumpri art productions and chili art gallery in Athens
with the kind support of
HML: a seudun Taideyhdistys ry. and Eurooppalainen Kulttuuriyhdistys ry.

Gallery in main library of
Hameenlinna, Finland
Lukiokatu 2

Jenny Tsoumpri

The initial concept for this exhibition came from the fact that it would be travelling abroad. I like it when there is a specific context in one exhibition, as well as in collective exhibitions. But is it compatible with the predefined ways which applied up until now and concerned spectators within borders?

NATIONAL GEOGRAPHIC is a bridging exhibition, an exhibition that explores the distinctions between geographical studies and artistic experience. It presents opinions from a wide range of media, including painting, construction and photography, and is invited to create with the way it develops aesthetics, ambiguity, poetry and acting with the experience that only art can create in the world we live in. Art has to do with the world we live in, and in this case, the perceptual space of the artists, is a landscape of memory – a picture of reality assuming the role of memory.

The exhibition explores nature and the extent of human interaction with the earth's surface (land-motherland) and familiarizes the spectator with interpreting the landscape. This exhibition attempts to be generous, without hesitation of exposure. It attempts to be provocative and controversial, but at the same time gentle and humorous.

The exhibition has a different approach which attempts to dissipate the most dogmatic aspects of the image in order to distil the elements that could prove extreme in modern minds. In this exhibition, five artists address what this means to each one of them separately, with National Geography being the key element. The exhibition is primarily visual.

The title of the exhibition constitutes the reason to commence a spiritual process resulting in the creation and production of a series of new works of art in order to express social, cultural and political memory. The main goal of the exhibition is to explore these interrelated concepts that precede, follow and complement a wide web of causality, in a broad perspective that incorporates different contexts. Youth, maturity and diversity coexist. The spectator does not initially know under which condition his vision with move, and most times he is faced with innovative and diverse works of art. However, with such controversial work of art, it visually creates a declaration of social and political acts regarding life, whilst other times it consists of a modern character analysis.

Stavros Kotsireas

The expressive quality is defined by the component, which can be determined by the careful constructive process and the accidental, without mathematical function, artistic gesture. The choice of materials seems equally accidental but on the other hand these objects are chosen with perseverance and circumspection. Without verbiage and extremities, the images that appear try to form a tactile space, or rather, objects that create the conditions of realizing space, within our memory.

Anna Michailidou

Her paintings are like chronicles. She captures moments, faces, relationships, situations, groups from daily routine, and presents, with the simplicity of textures and colors, it deeper dimensions. Her works exude modesty, emotion and that her "eyes" – inner and outer – began to see "properly".

Mary Roussioti

Personal swirling - lucid interpretation
There is ambiguity here. Realism and abstraction coexist. Realism, whilst handling her materials by calculating their acts and their marks, and abstraction because by defying logic she brings back, through small and incomprehensible objects, distant senses, lost. She transforms by colouring her life experiences and by passing from shapes to image she leads us into an endless world without boundaries of art.

Nantia Skordopoulou

She creates symbolic landscapes and representations of the past through art. With her hermetic and silent world, she can be free – luxuriously free – experiencing, with successive and troublesome writing, her solitude and the world's wilderness. It's as if she is drawing emotions. As if she calms down these emotions within the curves of her paintings or as if she puts them in danger within untouched beauties, sometimes beating them or watching them get lost forever under the fluid grey.

Yannis Skoulas

Within a frame of eternity he reveals his own visual penetration. He isolates what he thinks is essential and recommends it to us, in order for us to follow him in his plastic directions, in a study of heritage and visible past.

curator

Stavros Kotsireas



MESSAGES NEVER SENT (Diptych) Construction-Painting (Mixed Media) 47X22X22cm, left - 47X47cm, right

"Art is a visual message, where influences, multicultural societies and geographical origins contribute the coordinates to a geography state of mind and memory. The silence of creation, engages within the human mechanism; and what you see determines, what you are going to feel. Exploring this aspect of boundaries: I allow the viewer to see the original source of inspiration [groups of carefully chosen and arranged objects] alongside the inspired painting.

By revealing the original source of inspiration, I lay bare elements of the creative process that are usually confined to the artist's studio.

This invites the viewer to explore both the essence and mystery of the objects in the original still life arrangement and the creative process leading to their expression as a still life painting.

"Toys and Memories," "Messages never sent," "Two Scripts," are titles of new art work, shown in this exhibition. The awakening of nostalgia, indecisions, regrets and communicating between us and within us are only a few, among other challenging notions, adding value to our geographical journey."

CV

Stavros Kotsiréas was born in Athens, Greece in 1960. His family immigrated to Brisbane, Australia in 1963 where he spent his early childhood. In 1980 Kotsiréas began a two-year apprenticeship with the Oscar winning set designer and painter, Vassilis Fotopoulos. In 1984 Kotsiréas began studying at The Royal Academy of Fine Arts in The Hague, The Netherlands, specializing in painting, drawing, and graphic art. After graduating in 1989, Kotsiréas pursued a masters degree in set and costume design. He then moved to England, presenting his work in numerous solo and group exhibitions in London and around the world. His 33 solo exhibitions include recent exhibitions of his new body of work in Berlin, Athens and The Hague. The artist has also participated in 68 group exhibitions, including the Florence Biennale, art expos in Dubai and New York and at many other international art venues. Kotsiréas recent body of work marks a return to the artist's origins as a painter and the intensity and rigour of his early still life classes at the Royal Academy. "When I take an inanimate object out of the natural world and place it in a still life arrangement, I am purposefully isolating it, stripping it down to its basic material attributes; its form, colour and mass. This enables me to explore the essence and mystery of the object. Giving expression to lifeless matter on canvas is for me a poetic act" Stavros Kotsiréas

Anna Mihailidou



Girl With a Pearl Earring
Painting
Oil on canvas
60 x 80cm

Politike
Painting
Oil on canvas
100 x 120cm

Make cookies... Not war!!!
Painting
Oil on canvas
100 x 90cm

Undisputedly, works of art belong to the universal world. However, art also maintains elements of its origin since the work is produced by the artist who was born, raised and lives in an area which is geographically specified. The artist is defined by the society in which he acquired experiences, shaped values, thoughts and feelings, factors which nurture him as a person and as an artist. In other words, every artist's work is an imprint of its origin. Whether by means of the artist's handwriting or his perception of reality, his work is the national and geographical footprint of his life.

As for the theme of my work, I make sure that it is not restricted. Each and every one of my works is by itself a theme of its own. It remains separate, a theme in its own merit. The main frame of my work is a number of social and political issues. I freely express my view, I criticize and comment on the human relations, their surroundings and what constitutes them. My work reflects feelings, situations and events that strongly affect society in every possible national and geographical context. I believe in the power of art. It penetrates the depths of our consciousness and decisively affects our psychology. Art troubles, worries, stimulates the mind and emotions, cultivates spirit and ultimately makes us better people.

CV

Anna Mihailidou was born in Athens in 1975. In 1997 she studied drawing - caricature - comics at the School of Applied Arts. During the period 2001- 2006 she studied at the School of Fine Arts in Athens and graduated with honors. During her studies she also specified apart from painting, in engraving and typography. Also she got a scholarship and an award from the Greek State Scholarship Foundation In the years 2001, 2002 and 2003. She has been selected among 600 artists from different countries for an exhibition held by the Museum of Young Art (M.O.Y.A.) of Vienna in 2010, and, In that same year, she took part in a group exhibition held by UNESCO entitled 'World Poverty and Human Rights'. In 2011 her work has been presented at the International Contemporary Art Fair, ART – ATHINA. In 2012 she had her first solo exhibition in the Artzone42, Gallery in Athens. She has presented her work and has participated in selected events in Greece and abroad. Some of her works can be found in private collections. A. Mihailidou currently lives and works in Athens.

Mary Roussioti



ng1
Mixed media, 60 x 100cm

ng2
Mixed media, 60 x 100cm

ng3
Mixed media, 60 x 100cm

I find great artistic interest in the walls in our cities that we pass daily without giving them any importance and which are often considered beyond obnoxious and insignificant. I have come to consider these dirty walls as primitive cave paintings in our modern caves. The walls that surround our urban spaces, where different people interact, draw a new map, like a palimpsest that defines a novel human geography. It is a world that shrinks and expands striving to find new criteria that define it.

They are a testimony to our reality, illustrating the complexities of modern society, the polyphony, the plethora of visual stimuli, even the abundance of garbage around us. They stand to exemplify the ephemeral all this hyperbole that characterizes our time, which is something that we either try to face, or simply accept. I glue, I peel off paper, I write with spray trying to imitate tags, political and football slogans, stencils. I work with bright colors to give a feeling of light and I continuously add on the art, seemingly at random. The process is repeated until I reach the desired result in terms of color, texture and synthesis.

CV

Education

2009-2011: Scholarship from the State Scholarships Foundation of Greece. Art work<painting possibilities<under the professor M. Spiliopoulos. / 2006: Universitat de Barcelona - Facultat de Belles Artes, Erasmus. / 2003-2008: Athens University of Fine Arts. Degree grade 29/30. / 1999-2002: College of Art & Design VAKALO Athens. Bachelor of Arts in Design (Graphic Design), University of Derby.

Solo Exhibitions

2012: Primitives Draws in our contemporary caves, Athens

Group exhibitions

2012: Contemporary young artists exhibition, Ioannina
2011: Cheap Art, Athens / Picture & Words, Egina / Unpredictable, Zappeion, Athens / Cheap Art, Lemosos / Time & Memory, Elefsina
2010: META, Ionic Center, Athens / The 5th Rockynany Biennial in Graphic Arts, / Czech Republic / Athens open studios, Athens / go design it_ford ka 10th best entry / Cheap Art, Thessaloniki / The human nature in Art, exhibition in Texnopolis of Athens. Chamber of Fine Arts of Greece.
2009: Polisimeia, exhibition in historic and folklore Museum of Egina / Polisimeia, exhibition in Ilion cinema, Athens
2006: 1945-2005, 60 years later, Art Center of the municipality of Athens. Award in poster competition.