

**Athina Kanellopoulou**

*Art-folio*

## About my Work

*I work with the spatial element and the archive; keys to my world's perception and hence to Art. Through a range of media such as installation, video, performance and text, the structures of society, personality and human relationships are explored; in particular, the interaction of people through emotional fluctuations, the error of truth, identity and kinesthetic factor.*

*Often, public participation plays a prominent role in activating the project, highlighting the ephemeral, non-closed system and the importance of social involvement.*

## BIO

b. 1985 / Athens  
Lives and works in Athens

## Studies

- 2013-2016 BA Hons Fine Art and New Media, Middlesex University of London
- 2009-2011 MSc Civil Engineer, Faculty of Civil Engineering,  
Higher University of Technological and Pedagogical Studies (ASPAITE)
- 2003-2009 BA Civil Engineering and Education, Civil Engineer, Faculty of Civil Engineering,  
Higher University of Technological and Pedagogical Studies (ASPAITE)

## SOLO EXHIBITIONS

- 2013 *Beyond Love*, Amour Fou Art Space (Athens, Greece)  
2010 *Nude @the island*, Helona Art Gallery (Koufonisi Isl., Greece)  
2003 *Untitled*, Hall of Art, Ag. Demetrios (Athens, Greece)

## TEAM EXHIBITIONS (selection)

- 2017 *Drama International Short Film Festival*, Greek panorama, Drama, Greece  
*EveryDay AnimaSyros 10.0*, International Animation Festival, Installation Art Exhibition, curator Six impossible wishes, Greek Film Panorama, curator Maria Anestopoulos, Apollo Theater, Syros, Greece  
*Inside-out Eye's Walk Festival*, international video and digital art festival, curator Filia Milidaki, Syros, Greece  
*Consciousness Anima Mundi Festival*, International Art Exhibition, curator Luca Curci, It's Liquid Group, Residenza Ca' Zanardi, Venice, Italy  
*Dwelling 3<sup>rd</sup> ASFA BBQ*, International Performance Art Festival, curators Vassilis Vlastaras, Georgios Papadopoulos, Haris Hlorou, Athens School of Fine Arts, Athens, Greece  
*AudioVisual Art Festival*, curator Maria Anestopoulou, Ionian University, Megaron National Concert Hall, Athens, Greece
- 2016 *CONTEMPORARY VENICE*, International Art Exhibition, curator Luca Curci, It's Liquid Group, Palazzo Flangini, Venice, Italy  
*Human Rights Global Videos*, International Video Exhibition, curator Jeroen Van Paassen, Global Village Art Community, White Cube gallery, Amsterdam, Netherlands (with the collaboration of 18 galleries worldwide)  
*Mind the Gap | Kodra Fresh 2016*, curators Gianna Kalli, Georgia Kourkonaki, Action Field Kodra, Ex Arm Field Kodra, Thessaloniki, Greece  
*Athens Biennale AB5to6: Omonoia* - Acts of Engagement, curator James Washington-Simbouras - C.A.S.A., Bageion, Athens, Greece  
*Drama International Short Film Festival*, student panorama, Drama, Greece  
*Visions-V Ideas*, Performances | 3rd Edition, curators Vago Tedosio, Dimosthenis Agrafiotis, Rania Kliari, Beton 7, Athens, Greece  
*[Mis-Dis]Placed - APhF:16*, Athens Photo Festival, επιμέλεια Vago Tedosio, Dimosthenis Agrafiotis, Benaki Museum, Athens, Greece  
*ANNY*, Animation Night New York, International Section, New York, USA  
*Mister Vorky* International Film Festival, Ruma, Serbia  
*Parachute Light Zero* 3rd Edition International Short Film Festival, Paris, France  
*Feminist Border* Arts Film Festival, New Mexico, USA  
*δικό μου: a piece of space*, digital arts exhibition, curators #παρτνερς (Raphaëlle Karagianni, Anastasia Terzidou), Romantso Art Space, Athens, Greece  
*Diseases*, II FICAE International Short Film and Art Festival, Universitat Politècnica de València, Valencia, Spain  
*Exile* International Film Festival, International Section, Malmo, Sweden  
*Athens ANIMFEST '16*, ASIFA Hellas, Athens, Greece
- 2015 *Experimental Superstars* International Film Festival, International Section, Novi-Sad, Serbia  
*AnimaSyros 8.0*, International Animation Festival, Greek Panorama, curators Maria Anestopoulos- Alike Theophilopoulos, Apollo Theater, Syros, Greece  
*Art in a Bottle 2*, 20<sup>th</sup> Art Athina International Art Fair, Athens, Greece
- 2014 *Προσωπική Ακαδημία Τεχνών*, ΠΑΤ project, curator Elpida Karampa, Peristeri, Greece

- 2013 **Greek Artists**, Pleven Culture Club - Club for UNESCO A.L.S. Greece, Pleven Art Gallery, Pleven, Bulgaria
- 2011 **Elpis**, curators Vaggelis Gryparis- Steven Roy Vogazianos, Club for UNESCO A.L.S. Greece, Zappeion Hall, Athens, Greece
- 2010 **A branch of Olive Tree**, curator Michael Romanos, Athens Fine Art Festival 2010, Melina Merkouri Art Hall, Athens, Greece  
**Art for More**, 4<sup>th</sup> International Festival, Yoga Bala, Athens, Greece
- 2006 **Landscapes**, International Exhibition, Agora Gallery, New York, USA
- 2005 **IK Art Contest- Exhibition**, curator Dimitris Moutsopoulos, "Parnassos" literacy and art society, "Parnassos" Art hall, Athens, Greece

## CATALOGUES

- 2017 **Tsakonian Oral Tradition**, Contemporary Art Exhibition, Catalogue, p. 04
- 2016 **Human Rights Global Videos**, International Video Exhibition, Global Village Art Community  
**Drama International Short Film Festival 2016**, directors and films catalogue, p. 239,  
**Drama International Short Film Festival 2016**, Film Agora, p.193  
**Mind the Gap | Kodra Fresh 2016**, curators Gianna Kalli, Georgia Kourkonaki, Action Field Kodra  
**AnimaSyros 9o**, International Animation Festival, Greek Panorama, p. 106  
**Visions-V Ideas**, Performances | 3rd Edition, Ιούνιος 2016, [link](#)  
**Περιήγηση**, «Αφιέρωμα: Αθηνά Κανελλοπούλου. Σκέψεις και Τοποθετήσεις για την Τέχνη του Τώρα», (trnsl: **Periigisi**, «Athina Kanelloupolou. Thoughts and Notes for the Art of Today»), June2016, p.4-29  
**[Mis-Dis]Placed - APhF:16**, Athens Photo Festival, June 2016,  
<http://draseisapf16.blogspot.gr/>  
**ANNY**, Animation Nights of New York International Festival, New York, USA [link](#)  
**APFF**, 6th Ammar Popular Film Festival, Office of Cultural Studies, Tehran, Iran, p. 26  
**δικό μου: a piece of space**, exhibition of digital art, March2016,  
[https://issuu.com/raphaellealaigneau/docs/\\_\\_\\_\\_\\_catalogue](https://issuu.com/raphaellealaigneau/docs/_____catalogue)  
**Exile Film Festival**, Malmo, Sweden [link](#)
- 2015 **Circe: The Black Cut**, Exhibition, VOX Music Publications, Spain [link](#)  
**AnimaSyros 8.0**, International Animation Festival, Greek Panorama, p. 123  
[http://issuu.com/animasyrosinternationalanimationfestival/docs/katalogos\\_anima\\_8.0\\_finale\\_for\\_web\\_1](http://issuu.com/animasyrosinternationalanimationfestival/docs/katalogos_anima_8.0_finale_for_web_1)  
**Περιεχόμενα**, (trnsl: Periexomena) «Athina Kanelloupolou- notions and new artwork», Spring 2015, p. 38
- 2011 **Elpis- Charity Exhibition**, Club for UNESCO A.L.S. Greece <http://issuu.com>

## PROJECTS

*installation\**

*video\**

*performance\**

1

Testimony (03':33")

*The woman K.K. describes the torture she suffered, known as "phalanx", and the rape attempt that she faced imprisoned.*

2

Statement (00':13")

*The dictator Pattakos mentions his opinion on the tortures to political prisoners, in an interview excerpt.*

3

Testimony (01':12")

*The man C.D. describes the two kinds of torture he suffered repeatedly, "phalanx" and beating, during his imprisonment in a cell type T.*



Installation Behind Closed Bars

## Behind Closed Bars

sound installation, 2015

3 audio sounds, συσκευές audio players,  
3 headphones, one pair of speakers, table, chair

The "Behind closed bars" is an installation in scale 1: 1, with sound, simulating a T type cell, deriving from descriptions of prisoners held there. In this installation, out of the headphones sound the voices of two political prisoners who were tortured by their jailers and the political system for their beliefs. Furthermore, is repeatedly being heard a political person of the dictatorship (Pattakos).

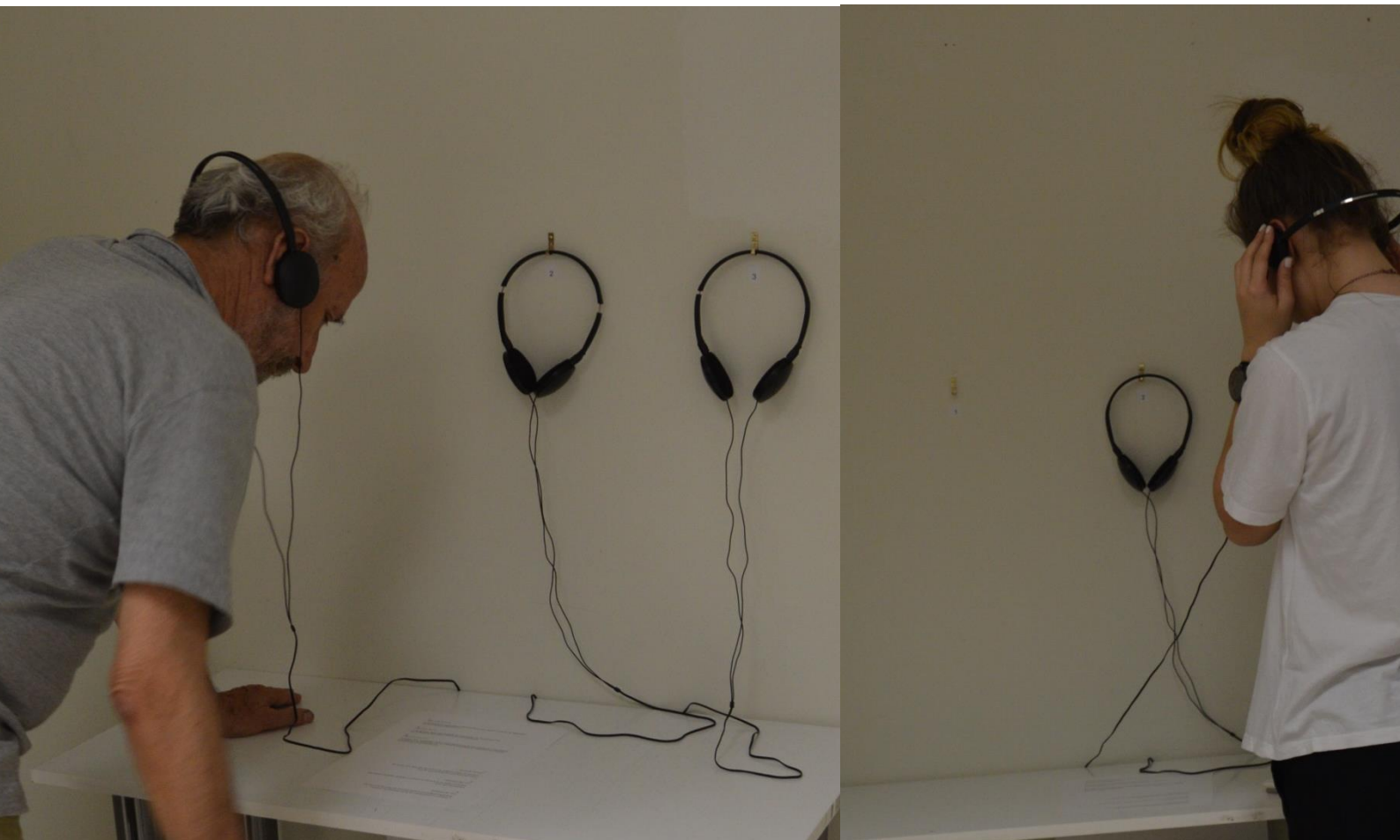
The testimonies are related to the prisoning during the years of WWII in Greece. In this way, the timelessness and the repetitiousness of these statements are being declared.

"Behind closed bars" is a reference to the memories of the recent wars in the country, but also to my grandmother's personal story, who experienced imprisonment and torture.

### Exhibition:

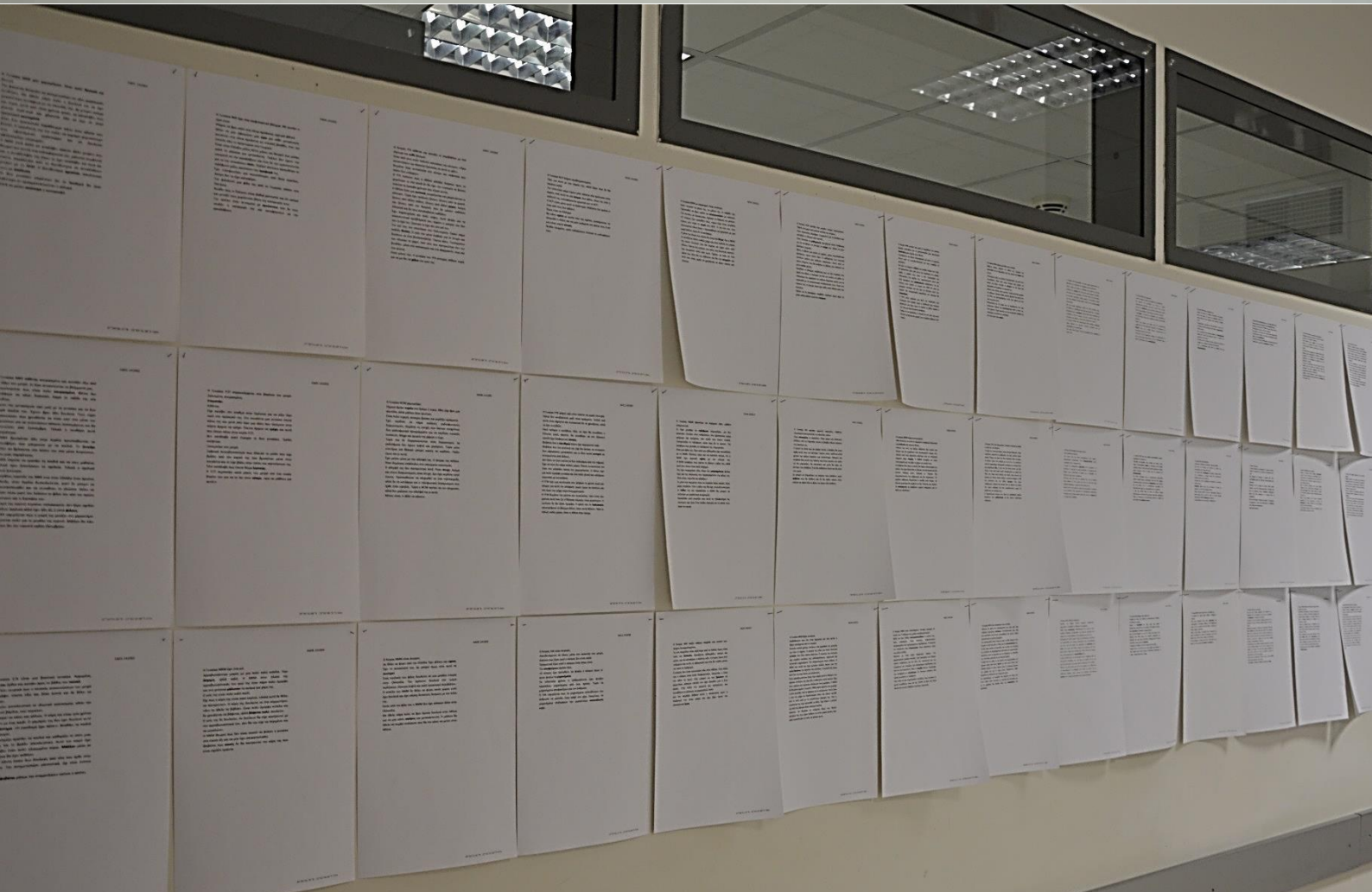
2015 *AKTO Gallery, Athens, Greece*

Photographs from exhibited *Behind Closed Bars*





Model of installation *Usual Tales*



installation *Usual Tales*



## Usual Tales

installation, 2014- ongoing  
Prints, 142pc A4 pages (42 shown), metal nails

"Usual tales" is a project that has as a starting and focus point of the personal embarrassment and the need for isolation of the user of public transport in large cities. Entering and using them with a new thought and a need of socialization and rapid communication, there is an effort to approach people, in order to share, anonymously, everything is needed to be externalized.

Through their stories and a completely anonymous record, a general framework is been formed, in which the concerns of the modern resident of Athens are being discovered.

That context is given in the installation, through the material of interviews, without further comment.

Overall, the work refers to an endoscopic procedure and determination of the present urban identity, linked to the need of redefining social affairs in a more humanistic basis.

### Exhibitions:

**2014** ΠΑΤ project, curator Elpida Karampa, Peristeri, Greece

**2015** AKTO Gallery, Athens, Greece

AA13.141011

Η Γυναίκα ΜΚΜ με παρατηρεί. Είναι ανήσυχη. Κινεί νευρικά τα χέρια της, τα μάτια της, το κεφάλι της. Προσπαθεί να βρει τρόπο να επικοινωνήσει με κάποιον. Την κοιτάω, με ξανακοιτάει. Βρίσκει το θάρρος να μιλήσει. «Ο κόσμος έχει τρελαθεί» λέει, «πριν λίγο ένας μεγάλος κύριος μου πήρε τη σειρά στη ΔΕΗ. Τι να του πω, έτσι ηλικιωμένος όπως ήταν;». Προσπάθησε να ηρεμήσει με μια μικρή βόλτα, όμως δε τα κατάφερε. Η μάνα της έλεγε πως πάντα θα είναι ένα θύμα. Και η ΜΚΜ το ασπάζεται πλέον, καθώς μέχρι και στην κηδεία της μάνας της έκανε δουλειές που θα έπρεπε να είχαν γίνει από άλλους. Πάντα έτσι γινόταν, στο σπίτι, στη δουλειά, παντού. Έχει κουραστεί πολύ από αυτό. Πρέπει να πάει σε ένα μέρος που όλοι θα την σέβονται και θα την εκτιμούν για αυτό που είναι, χωρίς να χρειάζεται να κάνει τίποτα για κανέναν.

37°44'17.28"Β - 23°42'13.79"Ε-60m

AA34.141023

Ο Άντρας ΜΕΜ προβληματίζεται με τη Γυναίκα ΜΜΜ. Είναι άλλη μια τρελή που παραμυλάει όταν συναντάει κόσμο. Μοιάζει με εκατό χρονών η ΜΜΜ. Είναι μετά βίας πενήντα. Έχει αφήσει τον εαυτό της και έγινε άσχημη. Έχει ρυτίδες στο μέτωπο και στο στόμα. Είναι φτωχή. Μόνο οι φτωχοί έχουν ρυτίδες. Για να έχει ένας άνθρωπος ρυτίδες πρέπει να έχει προβλήματα. Οι πλούσιοι δεν έχουν προβλήματα. Δεν έχουν ρυτίδες. Δεν τρελαίνονται. Δε μιλούν σε αγνώστους στο δρόμο.

37°57'49.87"Β - 23°43'32.80"Ε-77m



*Still of the installation Through the Water*

## Through the Water

Installation with video, 2015

Fabric, wood, bronze tank, sink, video (loop, 01'.52")

The installation "Through the water" comments on the situation in which modern castaways have received, looking for a new and safe place, stopping in Greece of 2015. It consists of a video projection and an installation with water.

Through their eyes, "Through the water" talks about the modern "Aeaea" where they were found. Furthermore, reference is pointed to the openness of the host system, difficulties in acceptance of their identity, for the effort and ways of assimilation and for the denaturing process of this phenomenon in the eyes of each viewer.

Water is a key element of the human body, a symbol of life and death, of remembrance (Mnemosyne) and of forgetfulness. Through a drop which creates a rippling and forms concentric circles that quench in a specific time. It refers to the eternal cycle of life and repeatability. Furthermore, through the mirroring of the video in the water-surface, an allegory is made for appeasement of pain mechanisms and reset of the memory and the particular identity.

### Exhibition:

2015 *Circe: The Black Cut*, curator Anna Stereopoulou, Aeaea SpaceAthens, Greece



*Through the Water, Stills*



## The Step-In Project

Video Installation, 2016  
Video projection (b/w, loop)

The "music chairs" and "mosque" are few of the games that children learn to reclaim space - public or private- for their exclusive use. The relationships that developed are competitive between the different groups of these games and also between the members of a group. These games are a microcosm of the society and children are the future "players" in a larger "chessboard".

The Step-In Project proposes a different micro-society for reflection but also as a solution. The viewer is invited through his participation to be placed in one of the moving circles, which is the temporary personal space and he should coexist in a structured system with the other participants in the artwork. Through participation, the concepts of private and public, competition and rivalry, interaction, the "mine", the "other" and the "I" are redefined. The movement of the viewer is taking part in the horizontal plane, so he is just looking at the same altitude as the other participants. This creates a common concern, while coordinating with the video display creates an internal kinesthetic experience.

### Exhibitions:

**2017** *Inside out Eye's Walk Festival*, curator Filia Milidaki, Syros, Greece

**2016** *Mind the Gap | Kodra Fresh 2016*, curators Gianna Kalli, Georgia Kourkonaki, Action Field Kodra, Ex Arm Field Kodra, Thessaloniki, Greece

*Athens Biennale AB5to6: Omonoia* - Acts of Engagement, curator Contemporary Art Showcase Athens, Bageion, Athens, Greece

*Via Art Festival*, curator Maria Euthimiou, Medieval Castle of Paphos, Paphos, Cyprus

*Visions-V Ideas*, Performances | 3rd Edition, curators Vago Tedosio, Dimosthenis Agrafiotis, Rania Kliari, Beton 7, Athens, Greece

*[Mis-Dis] Placed - APHF:16*, Athens Photo Festival, επιμέλεια Vago Tedosio, Dimosthenis Agrafiotis, Benaki Museum, Athens, Greece

*δικό μου: a piece of space*, digital arts exhibition, curators #παρτνερς (Raphaëlle Karagianni, Anastasia Terzidou), Romantso Art Space, Athens, Greece



Interactive- Participatory Workshop "On-Touch"  
Still from the workshop

## **διεπαφή: the on-touch project**

2016, workshop, e-platform and video-documentation (colored, stereo, dur: 04'.35")

### **On-Touch Workshop**

table, chairs, laptop, microphone, copper plates, ink, ink-roller, hand cleaner

*"Life is not what one lived,  
but what One remembers and how  
One remembers it in order to recount it"*

Gabriel Garcia Marquez

I Act.

Whenever I act I collect, wittingly and unwittingly, information.

This information is stored or overtaken.

The stored information creates memory.

What kind of memories were recorded during an action? What was the main sense that was activated for this recording? How this memory is being expressed? How can a memory being generated by the testimony of reminiscence?

In On-Touch Workshop, memories related to the sense of touch are being collected. Through this participatory process, the viewer leaves two different tactile memories anonymously. The first is associated with the first reminiscence that the viewer can revoke from his childhood and the second is the most vivid and important tactile reminiscence. The recording is audible at first, later recorded as text from the "operator" of the workshop and re-registered as a sound from an automatic digital reader. This process is held to maintain the anonymity of testimonies, and by using the two different forms of files almost all potential visitors can have access to the archive. The testimonies are divided into two files, the "First Tactile Memory" and "Important Tactile Memory", with each data not being possible to be connected with the second testimony.

The collection of such evidence creates a large archive that is associated with the memory of the sense of touch.

At the same time, along with the recording of two audio testimonies, the participant is asked to leave his/her hand trace on a copper plate. On one hand, this action refers to the identification of the person through the track, on the other hand to the long history of using copper and the archaeological finds-traces of the first human societies.

The identification of "I" through trace is a tactile/understandable approach to the identification of "I" through the memory. Each person has a different epidermal print, while uniqueness is maintained regarding the ego, since it is determined by their experiences and their recording in the sites of memory. This kind of mapping process is associated with biological, physical and social factors, exactly in the same way that it is accomplished in the workshop.

Finally, the tangible record of hand-print is creating a mnemonic contact/interface between the "operator" (of the workshop) and the participant. The agreement of participation automatically creates a new memory, associated with some constant mnemonic loci, such

as "hand", "print/trace", "contemporary art". The purpose of the workshop, sharing memories, can be achieved only through the involvement of the audience as participant; it is the only way to create the archive and thus can create memory.

### **The Blue of Copper**

11 aquariums, water, cable, electric circuit, generator, copper plate, proofing filters and tapes, lighting

How about making remembrance look beautiful? To forge them?

Memory is here for this reason.

Antonio Tabucchi

Can memories take form? The purpose of this part of the installation is not the beautification or counterfeiting, such as Antonio Tabucchi proposed, but poetry. Memories use the data as were recorded in the remembrance sites, filtered by current conditions, so their "reality" is relatively distorted by the same witness. The record is based on events and impressions. Water is an element that we use for clearance (sometimes with a ritual and metaphorical standpoint, for purification), while being one of the most important elements of the human body. The matrix, the first house/ nest of man even before birth, contains water. The same creature, human, is for the most consisted of water.

The aquarium, a water tank, makes a direct reference to the subconscious; to microcosms that we build and break down within us. The glass of aquarium is a natural boundary that separates the inside from the outside; as another brain membrane, protects the processes that take place in the "inner". This is the exact space/place where traces of interaction with the "other" become memory.

The electrolysis, that takes place in the aquariums, refers to mnemonic methods. The brain, like electricity, finds the safest and most direct path for the completion of the work (storing).

Inside this workshop, the copper plates are engraved and a new object is getting form, the trace. Within this process, the produced colors in the water from the electrolysis and the sediments produced from the sheets of copper cannot be calculated in advance, as the answer to the two requested queries or the links that lead to associatively connect memories and information, cannot be calculated also. The artist in this point has the smallest participation, leaving the built environment to develop itself. The generated image of aquariums is a function of many factors which man not only in daily, but also in laboratory conditions, results/outcomes cannot control. The resulting blue (the color of amber) is characterized by psychoanalytic approaches as the deepest color of Ego. In the environment of installation, this belief is enhanced by the number of tanks (11), which is connected with the Pythagorean approach in which the number 11 is proposed as the arithmetic symbol of the deepest truth and knowledge. At this point the trace and the memory that everyone carries is leaving all the spare information and keeping only the current "truth", creating empty and full spaces in a sense of an architectural structure, referring to the corridors of a memory palace.



## **a touch of memory**

copper sheets

"The object is the best carrier of the supernatural ...  
matter is considerably more magical than life "  
Roland Barthes

Svankmajer and Salcedo claim that memory, which is written in the objects, is more powerful than human's; they both state that actions are recorded in a less impressionable unit from the time factor (such as furniture or personal belongings) are those that create this dynamic.

The surface of the copper works in correspondence with the memory receptors, the participant leaves the trail; that is the element that makes him "real" and identifies him as a unique person.

The copper plate, as an object that is being charged by memories of the witness, creates a new memory.

The copper plate, as an object that is being charged by memories of the witness, creates a new memory, is suspended in the exhibition space to indicate an additional presence and engraving on mnemonic rooms and tangible in two mnemonic files of the archive. The prints look identical, but they are not; all of them carry memories, some similar, but not identical. The color and the surface depend on many elements, one of which is the microorganisms and the pH of participant's skin. Diversity among people leads to another result during the electrolysis. Therefore, differences occur between the copper sheets which are bearing the engraved traces. Moreover, while there are areas in this surface with intense detail, others remain undetermined on the plate, confirming the sentence of Stephanides "the more are omitted, the more the remaining are highlighted".

## **The On-touch Project**

site- electronic archive

Undoubtedly, one of the most important human inventions is the internet. With a reservation about the quality of information that the user can draw, I think internet promotes and corroborates the horizontal democracy.

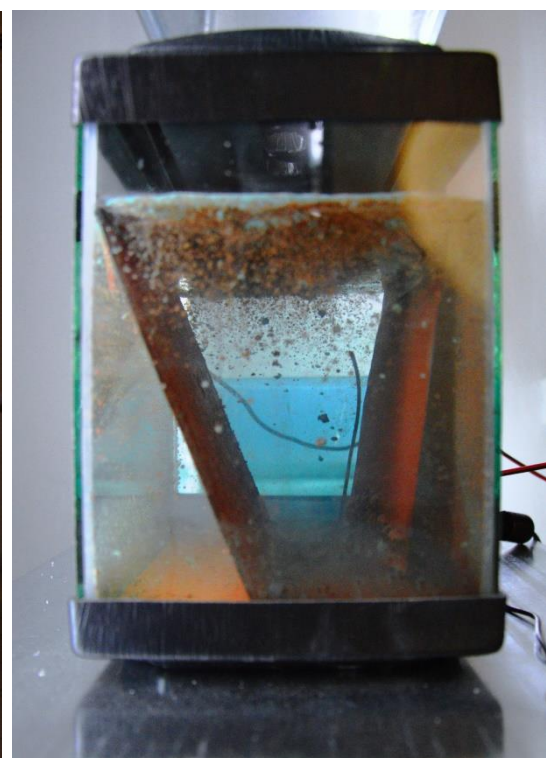
The On-Touch Workshop, seeking to maintain a big openness and acting both as a repository and an archive, uses the Internet to provide access to all users. The archive remains open so that the person can see the material from any place and at any time.



*διεπαφή: the on-touch project, view of installation*



*διεπαφή: the on-touch project, view of installation  
aquariums and video*



*the blue of copper  
detail of installation*

Here, the Internet serves as a carrier of an open archive and also a platform for the artwork. This platform serves as a big library- memory storage archive. The recording testimonies procedure is performed by sending audio or written text via email. Then following the same procedure as the one in the workshop; the new evidence, either in-situ or digital, are recorded in the archive and uploaded at the site of On-Touch Project.

The On-touch Project functions as a pilot in Greek and presents the two kind of archived testimonies files. Moreover, there is another page in this site which contains information about the Tactile Memory.

<http://athinakanellopoulo.wix.com/the-on-touch-project>

### ***Touching***

video-projection, colored with audio (loop, *dur: 4'.35"*)

In Touching, a video is presented, with the technics of a close-up on hands. The involuntary choreography which the palms and fingers perform, during the video, is a kind of kinesthetic memory where through sense of touch the information is provided by the participant in the video to the viewer and by that action/movement toward him. Also, this movement is a part of the participant's identity and personality.

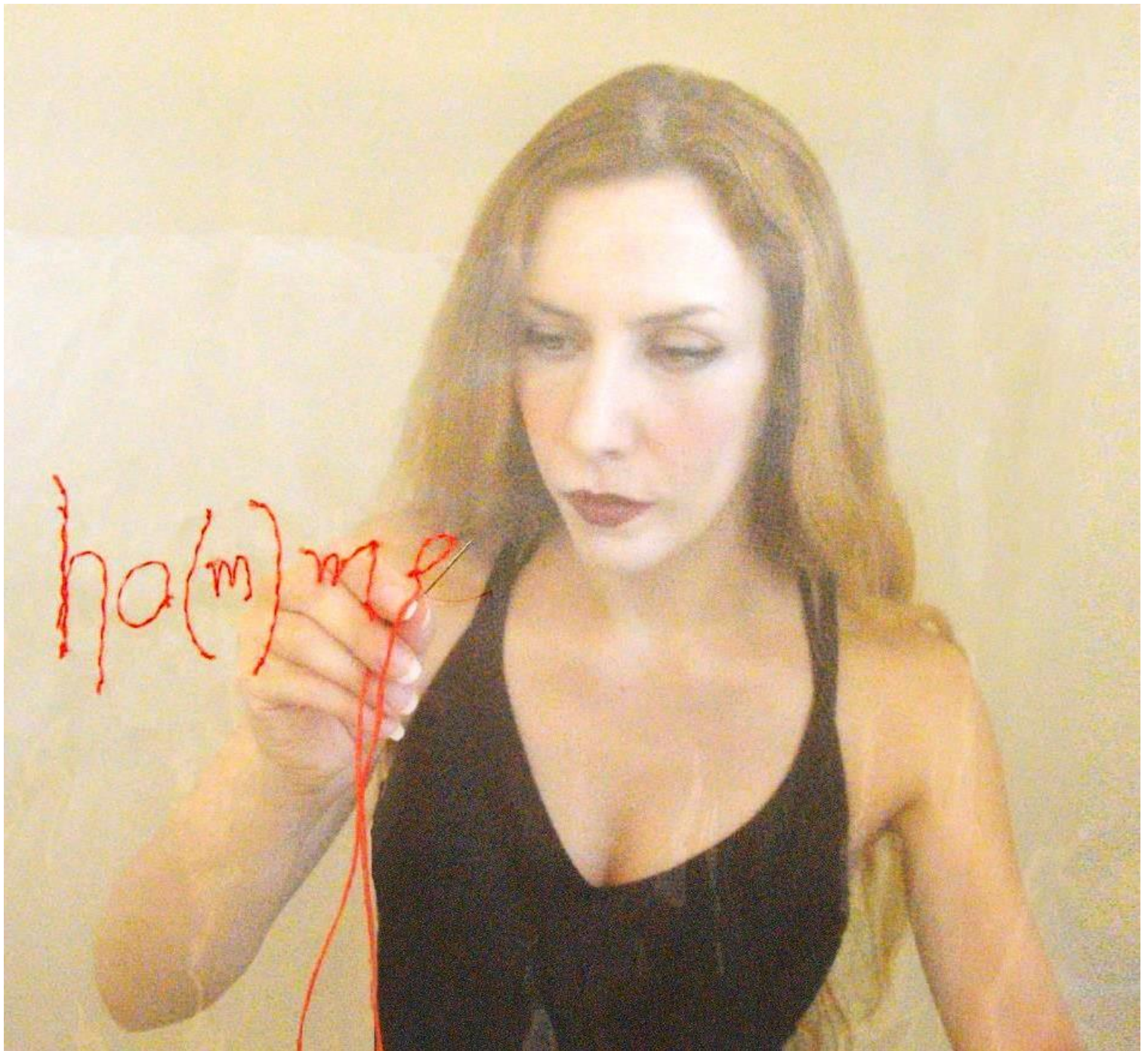
The video is a record that studies the intensity of the moment where the person "reads/feels" something which provokes memory and a part of a kinesthetic narrative. The title refers to the sense of touch in general, but also to the emotional touching.

The text, that participants were touching, is from Helen Keller's book "The Story of my Life". There, Keller describes her dominating senses; these are the tactile sense and the smelling.

\*\* With the collaboration of Lighthouse of Blind in Greece (Foundation for Blind in Greece).

### **Exhibition:**

2016 **Degree Exhibition of Fine Art and New Media Faculty**, alumni exhibition, curator Katerina Apostolidou, AKTO Gallery, Athens



*Documentation of sewing Fabric; Housing*



*Participants in Fabric; Housing project, gathering at Plato's Academy (Athens)*

## ***Fabric; Housing***

participatory performance & installation, 2017

fabric, thread, needle, paper, pen

A house could be a small world, a space, a group of inner thoughts, a situation, a binary system of ins and outs, a person; the term is full of meaning and memories of the inhabitants. The structure of the house is bounding the public from the private.

In the Performance ***Fabric; Housing***, the performer asks the audience to describe the ideal feeling of being home and the situation of being out of the house with just one word, that one which cannot be in lack in an ideal Home, by writing it down in a piece of paper (or on the fabric).

After that, she creates a primary form of home by sewing the words that the audience gave her to a transparent piece of fabric, which is going to redefine that bound through the transformation from an empty semi-transparent material into a semi-opaque wall of words.

### **Exhibition:**

**2017** ***Consciousness Anima Mundi Festival***, Its Liquid Group, Residenza Ca' Zanardi,  
Venice, Italy



*Documentation of Ma[r]king a Home*



## ***Ma[r]king a Home***

participatory performance & in-situ installation, 2017  
fabric, thread, needle, paper, pen

In the framework of ***Ma[r]king a Home***, the drawing of the plan in the field (garden of the ASFA) is carried out in a scale 1:1. Then seeds, bulbs and roots are used to form the masonry of a home. Thus, the walls of this building are made of plants, performing a unique in-situ installation. Most of the plants, which used in the installation, are edible. Moreover, all the seeds were collected and archived by the artist. Through this utopian action, the replacement of man into an uncanny matrix/dwelling is intended; this new matrix is structured by plants in the urban environment, in order to reconsider his view towards nature.

*“Perhaps by dwelling in the garden, I could understand the Whole.”*

### **Exhibition:**

**2017** *Dwelling 3<sup>rd</sup> ASFA BBQ*, International Performance Art Festival, curators Vassilis Vlastaras, Georgios Papadopoulos, Haris Hlorou, Athens School of Fine Arts, Athens, Greece

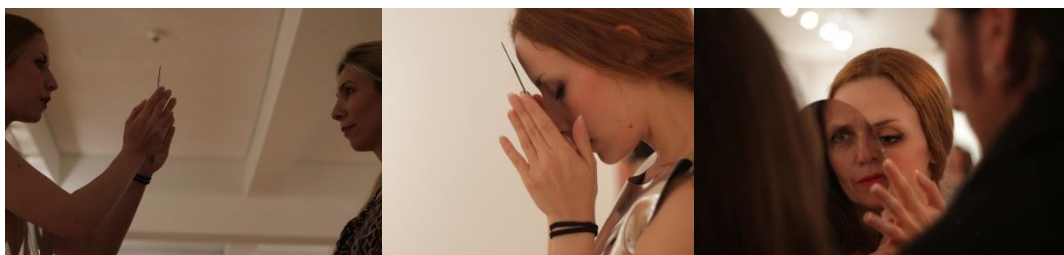


*Documentations of participatory performance Ma[r]king a Home*

\* The project is dedicated to the memory of her deceased grandfather.

«[...] The mirror is, after all, a utopia, since it is a placeless place. In the mirror, I see myself there where I am not, in an unreal, virtual space that opens up behind the surface; I am over there, there where I am not, a sort of shadow that gives my own visibility to myself, that enables me to see myself there where I am absent: such is the utopia of the mirror. But it is also a heterotopia in so far as the mirror does exist in reality, where it exerts a sort of counteraction on the position that I occupy. From the standpoint of the mirror I discover my absence from the place where I am since I see myself over there. Starting from this gaze that is, as it were, directed toward me, from the ground of this virtual space that is on the other side of the glass, I come back toward myself; I begin again to direct my eyes toward myself and to reconstitute myself there where I am. The mirror functions as a heterotopia in this respect: it makes this place that I occupy at the moment when I look at myself in the glass at once absolutely real, connected with all the space that surrounds it, and absolutely unreal, since in order to be perceived it has to pass through this virtual point which is over there.»

Michel Foucault





## Looking through

Performance, 2016

mirroring dress/costume and mirror (long duration)

The mirror is used by humans since the ancient times as a utilitarian and also a ceremonial object, while studies have been conducted around the relationship of man with the displayed figure. There are numerous beliefs and myths; such as the mirror is a parallel view to another world, the spatial mapping of the soul, a matrix etc. As Foucault says is a heterotopia (an Other place) with utopian elements.

Similarly, in the field of human relationships a mirroring is been created. We can detect in the Other person all the data and info that we already know; those which we have encountered in past interactions with people. Even more rapidly, we can identify elements of our character. But which is the core of this necessity?

The strongest springboard for human evolution is to clarify the nature of himself and the contact with the divine -the union with God-, which in some cultures means immortality while in others acquire knowledge / awareness.

Finding common ground with the other members of a society, we coincide or dislike, depending on characteristics which can be identified. And through this determination of the Other, the ego is built strongly. But without the relationships that connect and divide the "I" from the "You", could the human determine who he is? Could he be recognized between every similar creature? How would the new thesis be without the spatial and relational determination? Could some fixed points take a leading role in the development of personality?

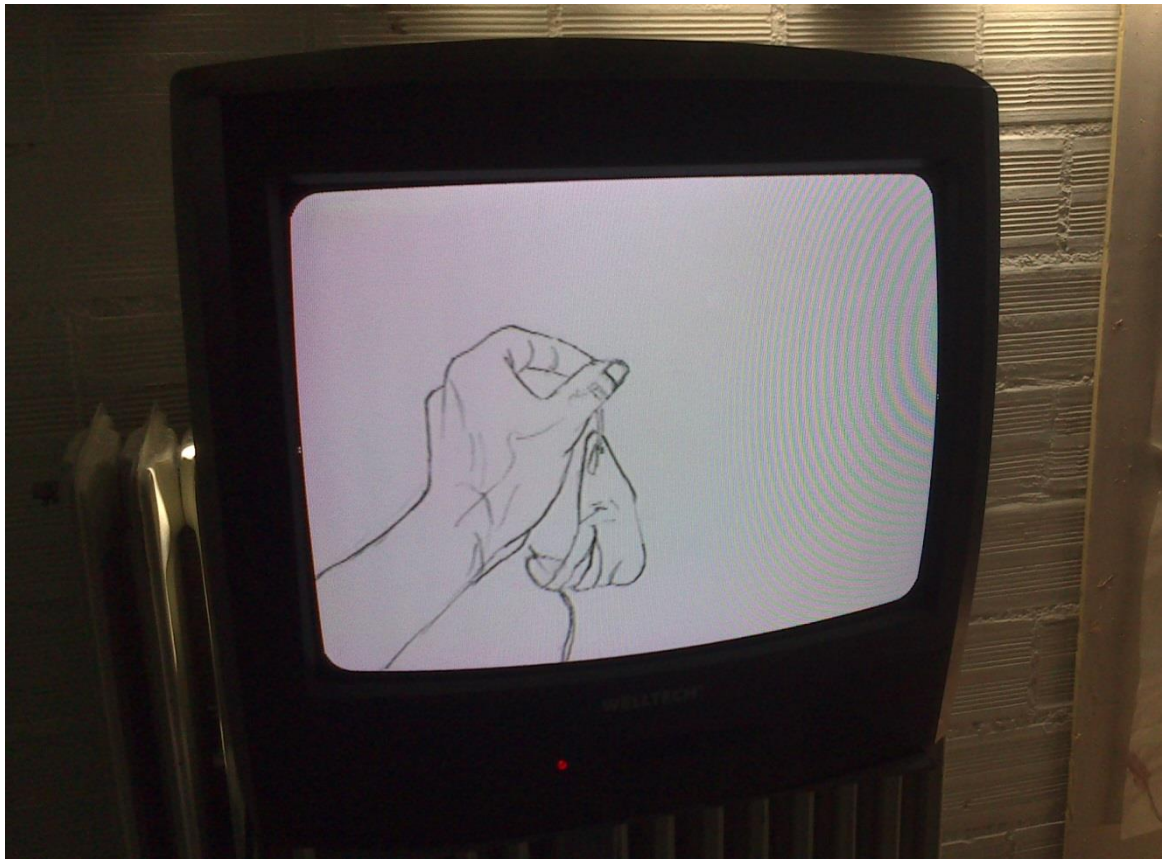
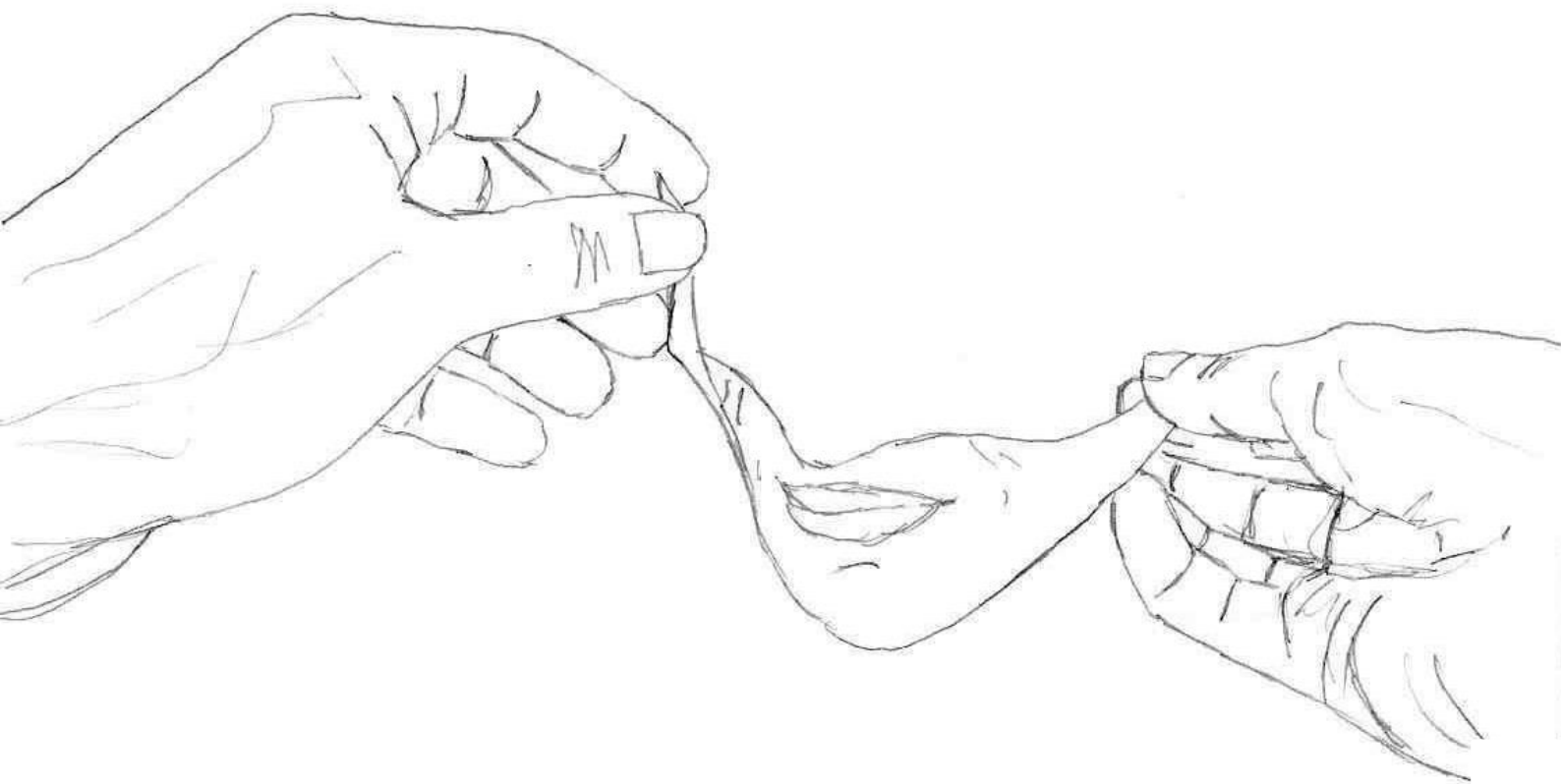
In the project "Looking through" the viewer is invited to redefine the Ego through the dysmorphic depiction of his figure in another human figure (performer) who just wears a different mask, the mask of the Other. The visual movement of the ego in the Other and the image duplication create another and parallel one-ordination site, and another utopian self. The viewer towards the mirrored himself sees all that he is, is not or would be. The mirror here exists as purgatory, as the repository of thought and concerns, while giving the bare truth to the viewer; it is a different Cave (Plato's Cave). Approaching the truth is more feasible because the viewer firstly realize it to the Other (Displacement).

The performance works interactively. The viewer can be reflected as long as he wishes. The main objective is to reflect and reinforce his identity. He can come in physical contact with "mirror" and say to himself whatever he wanted to say or listen; to lock in a moment, in a glance, all the memories and thoughts about the ego in a present tense.

A look cannot be repeated in all its breadth, because the conditions that have shaped it are constantly changing, based on the capacity that characterizes the interaction of society on the human. A capture of a single moment, of a single instant truth, is almost impossible to come back and comes in parallel with the project "Looking through".

### Exhibitions:

**2016** *Contemporary Venice 2016*, It's Liquid Group, Palazzo Flangini, Venice, Italy  
*Monitor Festival*, Monitor Art, Museum of Contemporary Art of Crete, Greece  
*Mind the Gap- Kodra Fresh 2016*, Action Field KODRA, Thessaloniki, Greece  
*[Dis-Mis]Placed*, APhF:16, Benaki Museum, Athens, Greece



## The Mask

animation, 2014

(4:3 b/w with sound, dur: 01'.30")

The Mask project focuses on a mental state, depression. The animation was chosen as a media to make a direct reference to childhood where the core of such mental manifestations lies more often. "The Mask" dives into an inner state where sadness dominates over a situation extroverted and happy, since the substantially depressed person actually feels the need to wear the mask- the fake face of bliss; this need is signified by the installed mask.

Using symbols such as the mask, the stairs, the sharp scissors it explores the Freudian analyzes of the inner journey that is neither regional nor temporal but only psychological on an internal and imaginary space.

link: <https://www.youtube.com/watch?v=7054a727HLU>

### Screenings/ Exhibitions (strict selection):

**2016** *Drama International Short Film Festival*, Drama, Greece

*ANNY Animation Nights of New York*, New York, USA

*Parachute Light Zero 3rd Edition*, International Short Film Festival, Paris, France

*Feminist Border*, Arts Film Festival, New Mexico, USA

*II FICAE - Diseases International Short Film and Art Festival*, Valencia, Spain

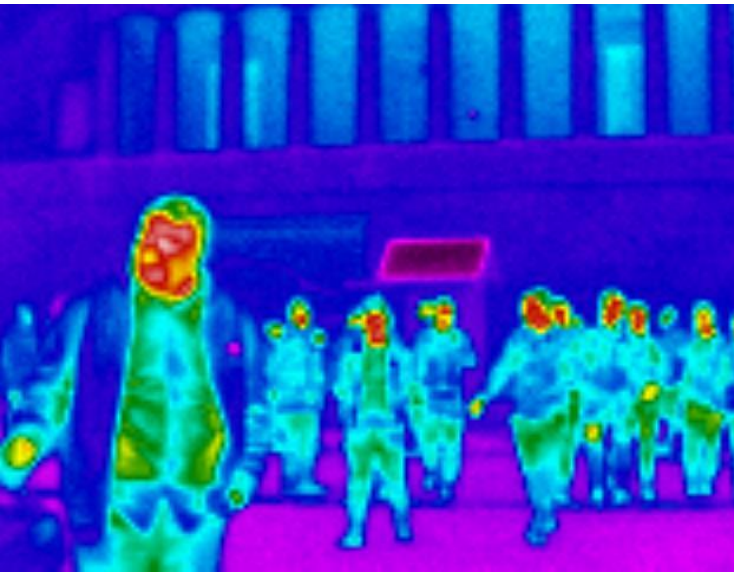
**2015** *Exhibition*, Exile International Film Festival, Malmo, Sweden

*AnimaSyros 8.0 International Animation Festival*, Apollo Theater, Syros, Greece

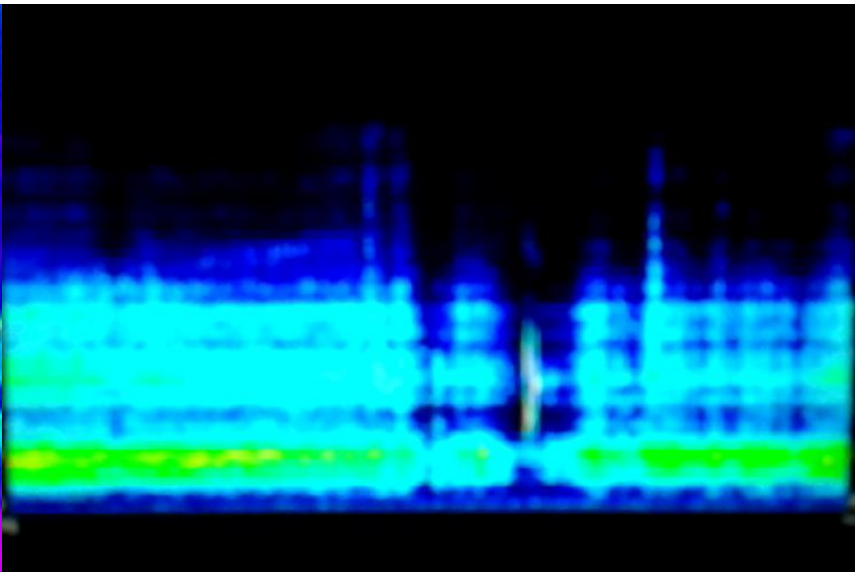
**2014** *AKTO Gallery*, Athens, Greece



Screening at the festival AnimaSyros 8.0



Still - Channel A'



Still - Channel B'



## Energy Visualizations I

video installation, 2014

Animated Thermal Photography Video and Sound Video (4:3 colored, dur: 01'00")

"Energy Visualizations I" deals with the issue of energy as motion and energy as heat, produced by the man who provides to the "still" urban environment. The artist following a favorite route in the first minutes of the New Year (2014) and captures the intensity and movement of natural and artificial entities that make up the city, with visual and audible way. Using modern means, a double video projection is produced. The correlation of the two recordings is carried out through translation of image into sound and vice versa respectively, commenting on the "energy-consuming" city against the "energy-giver" resident.

Technic:

The left video was made by capturing thermal pictures of Athens with a thermal camera. The right video was created by transform the left video into sound.

link: [https://www.youtube.com/watch?v=vTflthfj\\_s8](https://www.youtube.com/watch?v=vTflthfj_s8)

### Exhibitions and festivals (selected):

**2016** *Mister Vorky* International Film Festival, Ruma, Serbia

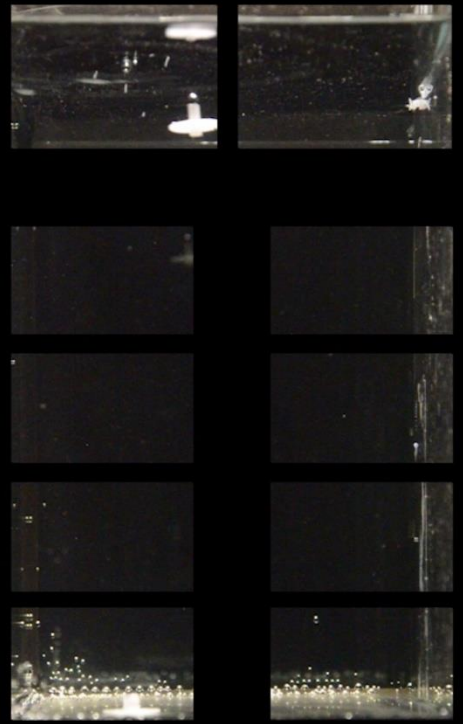
*APFF 6<sup>th</sup>* Ammar Popular International Film Festival, Tehran, Iran

*Ekurhuleni International Film Festival – EIFF*, South Africa, Africa

*TIF Video Challenge*, Limassol, Cyprus

**2015** *Experimental Superstars* International Film Festival, Novi-Sad, Serbia

**2014** *AKTO Gallery*, Athens, Greece



*Time Collapse, Still*



*Time Collapse, in-situ mapping projection*

## ***Time Collapse***

Animation-Mapping Projection, 2016  
b/w animation (time-lapse/ stop-motion), έγχρωμο mapping-projection/video,  
16:9, dur: 3'.48", loop

Time determines the duration; however how is the time defined in the field of memories? The determination has rather a relational nature and follows a path that varies, based on internal and external conditions, with non-linear relationships and connections.

The clock is a tool that serves to determine the moments and duration; so it is a time specifier. Everyone who uses a memory palace understands the time collapsing. The indicators stops evincing the duration and are tied up in a moment, there is no exact meaning of phrases like "1 hour before" or "2minutes after that", instead of time there are the relations that divide and unite memories.

Keeping this non-linearity, the indicators of the clock, in the stop motion animation *Time Collapse*, are animated, creating their own abnormal movement, indicating that the memory and the relations of memories with the mnemonic loci follow an heterochrony. The only time determination, which refers to the concept of time in this video, is a light that simulates daylight, a reference to an internal time.

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### **Exhibitions:**

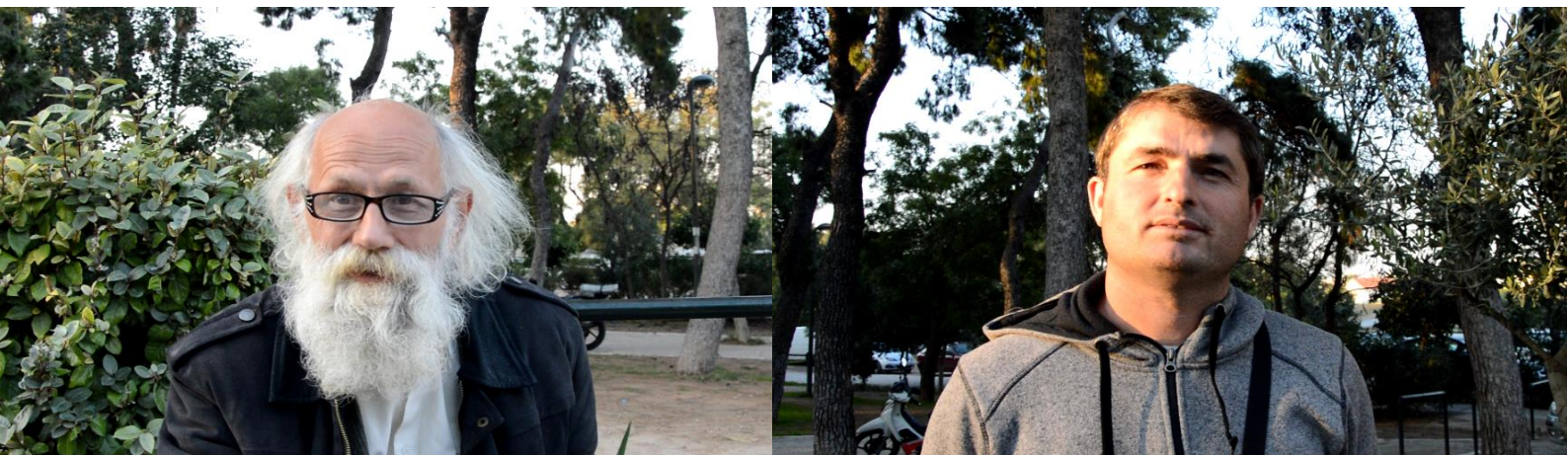
**2017** *International Film Festival of Drama*, selection, Drama, Greece

**2016** *AnimaSyros 9.0* International Animation Festival, Apollo Theater, Syros, Greece

*Degree Exhibition of Fine Arts and New Media*, curator Katerina Apostolidou,  
AKTO Gallery, Athens

**Peace** (-pi:s-) *Freedom from disturbance; tranquility, A state or period in which there is no war or a war has ended*

*Definitions 1, Still*



*Definitions 1, Stills*

**Home** (həʊm) *The place where one lives permanently, especially as a member of a family or household. An institution for people needing professional care or supervision.*



## Definitions I // The Omonoia Project

video and participatory project, 2015-ongoing  
(16:9 colored with sound, dur: 01'.30")

The OMONOIA Project is a subsection of the project Definitions I. In the whole project, language



is considered as a cultural platform and a carrier of idiomatic elements. Is it possible for a language to keep all the elements and the pronunciations of words, when the residents of a country migrate and leave behind much of this tradition in an effort to adapt to new conditions? How does the meaning of a word sound from a man who lacks the state of the exact word and from someone who has forgotten its interpretations/ meanings? The movement of populations and globalization are two reasons that make people to use a common language as a communication medium. The result of this phenomenon is the elimination of those cultural platforms over the years. It is quite difficult to be able to keep the elements and the factors of a language from the previous generation to the next, because those elements are not parts of an everyday experience by the new users. The Definitions I is an audiovisual archive, where the recording of specific conditions intended to ensure preservation. Video has been selected as the mean to imprint in the same time the timbre and expression of participants –visually and vocally-. The Omonoia Project section examines the contemporary reflection on the big phenomenon of immigration -illegal or not- and the uprooting of the inhabitants of a region under specific conditions. It consists of video recordings, in the Omonia square and the area of Athens historic center, of people resettlement in Greece. Thus, through these recordings briefly illuminated by the reflection of the basic human rights and the necessity of keeping a unique identity. The video records just the words and not the overall discussion, without further comment. People recount the words that lack, a privation that led them to search for a new home for a single word, "Omonia / Peace"; starting from this small word, the immigration is investigated from the perspective of immigrant's view who seeks this condition in new social contexts. Overall, the project relates to the identification of current social life to a humanistic base, setting as a criterion the prosperity or not of the percentage filling of these concepts. Meanwhile, the term "Omonia" seems to have shifted from its original meaning in greek; the contemporary word's meaning is mostly local and spatial determination of the Athenian region, despite social and psychological condition. Through the discussion with the participants, an extensive reference is focused on the term, seeking the Omonia square to acquire the qualities of its' name.

### Exhibitions:

- 2016** **Human Rights**, Global Videos, International Video Exhibition, Global Village Art Community, White Cube gallery, Amsterdam, Netherlands  
**Athens Biennale AB5to6: Omonoia** - Acts of Engagement, curator Contemporary Art Showcase Athens, director Poka Yio, Bageion, Athens, Greece

**MORE INFO**

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