

TEXTILE MEMORIES

A Virtual Exhibition
by
THE FABRIC OF MY LIFE

ENTER



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Co-funded by the
Creative Europe Programme
of the European Union

INTRODUCTION

Inspired by textiles and their various techniques, both traditional and innovative, 25 visual artists have created 41 works offering their own approaches and multifaceted interpretations on the subject of memories about migration, textiles and emotions.

All of the artworks in the exhibition revolve around the actual or symbolic iconology of textiles, with themes from the process of weaving itself and all the way to the various uses of the fabrics. The woven cloths appear as common everyday items used to shield and protect the human body, like articles of clothing or bathroom essentials, or in other household uses, such as sleep, dining, and decoration; they also function as symbolic entities, as carriers of collective memories or indicative elements of cultural identity. Along with the physical aspect of the textiles, the process of weaving itself and its therapeutic, spiritual capacities are emphasized as well, thus highlighting the intangible, emotional and mental skills that expand with the creation and use of each fabric.

The artists in the exhibition employ all of these references to the creation and use of textiles in order to voice their concerns on the issue of immigration, to address a major problem of our times and describe their emotions regarding this particular situation. Hence, through their works the viewers can sense the pain of being forced to desert one's home, the feelings of nostalgia for one's land and familiar faces, the memories and recollections; at the same time they notice a hint of optimism brought by the recognition that settlement in the new country means hope and new opportunities for the future.

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INTRODUCTION

The exhibition can be divided into two main sections:

A) Textile: an object filled with memories

Irini Gonou alludes to our daily interaction with household objects and the emotional load involved in their use, especially when these items are related to the lost homeland.

Voula Karampatzaki figuratively weaves the eternal cycles of life with found items, loaded with human memories, experiences and emotions.

Artemis Alcalay uses either a woven band as a symbol for the ties holding together the members of a displaced family, or an empty garment to convey feelings ranging from the strain of physical absence to the owner's secret hope for reunification with their loved ones.

Nikitas Bacharas sets up an imaginary, yet genuine, scene from the tough reality of the life of an immigrant. Nevertheless, his images reveal the emotional connection of the woman depicted in his works with an embroidery of great sentimental value for her, a connection that may even be considered a fetish.

Vassia Adamou Vanezi creates a symbolic network of memories in a work involving the active participation of women immigrants and refugees, who have stitched their recollections and wishes on it.

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In the works of Yiannis Pappas emblematical pieces of cloth, such as flags, are being shaped and reshaped, taken apart and reconstructed, in the same way people that move from one country to the next are torn away from their homeland, but become reintegrated in different multicultural societies.

Penny Geka interlaces her compositions with readymade items made of fabric, to which she offers a new reality and a new meaning to their existence, thus indirectly hinting at the new reality in the life of immigrants.

Chryssa Voudouoglou uses exclusive items out of cloth from the refugees that came from Asia Minor in 1922, which she proclaims as “emotional relics”, thus alluding both to lost and new homes.

Panagiota Apostolopoulou with her needlework creates a feeling of absence by using simply thread on cloth. She has constructed a game between what is displayed and that which is missing, between real and imaginary, valuable and trivial, public and private, memory and aspiration.

Smaragda Skourta uses thread and mixed media to bring together objects and different materials, in which she incorporates memories, experiences, personal encounters, emotions and other such notions. Hence, she delivers a series of works as a legacy, an ex voto, a pledge to the viewers for the realization of their wishes.

Katerina Kalitsounaki parallels board games to the tremendous adventure in the life of the immigrants and seems deeply perturbed by the perils and ordeals in entails. At the same time she underlines the emotional bond these people have with everyday pieces of cloth and the importance such items have in establishing their social identity.

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Kleopatra Tsali employs references from the antiquity to highlight the deep relationship between humans and their clothes, which she attributes to the fact that clothing constitutes some form of shelter and protection.

B) Symbolical references to the movement of populations

Miltos Pantelias depicts the sack or bundle, the object that most typically represents refugee movement and relocation, as a comment on these people are being violently uprooted and forced to relocate carrying only a few belongings.

Panagiota Antonopoulou presents a linear process of the movement of populations and the imprint left on every place the people pass through, their physical presence, as well as their emotions and expectations.

Ianthi Aggelioglou creates an interactive work to take us on a journey through places she has visited and that have left an imprint on her, like most travelling experiences. She has also created an artist book, which functions as a memory chest.

George Petsikopoulos employs the age old myths of the sea and, using the power and symbolism of the color blue indigo, comments on the major issue of immigrants trying to cross the Mediterranean Sea.

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Eleni Tzatzalos follows the path of the brief stopovers made by the immigrants during their move, soon after they abandon their homes and before finally settling down, when their memories of the past are still vivid and their hopes for a better future still strong.

Ismini Samanidou and Simon Barker combine weaving techniques with modern digital media to refer to those places we keep well inside our souls, which are inscribed in our memory and define us wherever we may find ourselves.

Ulrikka Mokdad presents the hardships in the life of the immigrants and artfully offers a glimpse at the tragic aspects of the fate of the women among them.

Maria Grigoriou incorporates in her large scale installation the arduous progress of each immigrant, from the mandatory expulsion, the long journey and all the way to the settlement – integration into the new country.

Yiannis Papadopoulos utilizes various creative techniques to discuss the odyssey of the immigrants and communicate the entire impression of their fight for survival in their long road of voluntary or involuntary relocation.

Stavroula Kaziale creates a maze to illustrate the long and arduous course of the life of immigrants and refugees, one filled with obstacles, but also with small personal havens and expectations, leading either to a joyful or to a tragic ending.

Penny Korre honors the memory of those lost in their quest for a new country and a better life, and pays tribute in her own way to those who fought for a brighter future.

Nia Hefe Filiogianni focuses her attention on the continuous migration flows in the Mediterranean Sea, the sea of several ancient civilizations and cultural exchanges.

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The works in this exhibition, laden with symbolic meanings and interpretations, have been created using various techniques and an array of mixed media; these include textiles woven on a traditional loom and others on makeshift contraptions, tapestries, needlework done by hand or by sewing machine, sewn on (appliqué) fabrics, patchwork (quilting), embroideries, and the use of natural dyes, painting or digital printing on fabric, aluminum or PVC, sound recordings, digital video. Other materials include paper, salt, natural fibers, thread, fabrics, tulle, burlap, found items, etc.

This visual escapade amongst threads and textiles with distinct conceptual references helps the viewer appreciate the human factor of immigration and understand the hidden aspects of the refugee problem.

Louisa Karapidaki
Curator

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5. Kyklos, Voula Karampatzaki
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7. Figlia D'ANGELO, Ianthi Aggelioglou
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39. House Carrier, Kleopatra Tsali

40. Somewhere, Kleopatra Tsali

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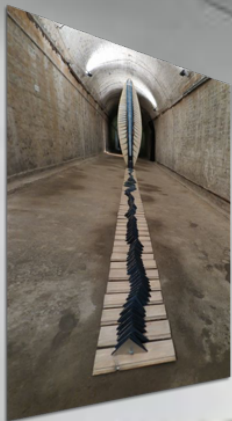
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EXIT



Irini Gonou

Light blue protecting cloth, 2017

Dimensions: 140 x 75 cm

Material: Natural dyed cotton fabric and gauze, reed, ink, string

A petticoat, a pillowcase, a large lace, pieces of white clothes that came into my hands and never revealed their personal story. Embroideries from homes left behind, that hurriedly entered the ships and came with their people as precious pebbles to build the new home, to house the new family.

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Click the image for a detail photo.

Irini Gonou

Lace days, 2020

Dimensions: 165 x 67 cm

Materials: Cotton fabric, cotton lace,
reed, string

A petticoat, a pillowcase, a large lace, pieces of white clothes that came into my hands and never revealed their personal story. Embroideries from homes left behind, that hurriedly entered the ships and came with their people as precious pebbles to build the new home, to house the new family.

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Panagiota Antonopoulou

Traces, 2020

Material: Mixed media

Dimensions: 27 x 120cm



The «Traces» form the footprints that somebody can make through a rugged route passing from eerie and unneighbourly places, a solitary route with an uncertain end.

The artwork consist of photographs printed on membrane pvc, fabric, ink and a piece of white thread.

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Miltos Pantelias

“Archiving memories”, 2010

Dimension: 80 x 60 cm

Material: acrylics and pencil colors on fabric

"The necessary" was my grandmother's answer from Aivali in Asia Minor, when I asked her what was inside the fabric bundle she took with her passing across Mytilene.

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Voula Karampatzaki

Kyklos, 2018

Dimensions: diameter 64 cm

Material: Metal, jute, fabrics and threads

In the sacramental worship of Orphism, time and fate are defined as circles. The life of each person is determined by time and fate. For this reason, in the series of works "KYKLOS", I used as a raw material fabrics from recycled old clothes that still had the aura of people on them. By processing brittle materials onto hard metal, they were transformed into another use and form. Each person has his own course in this life where in the eternal repetition everyone's life meet in common paths. The circle reminds us that we are all immigrants in this world trying to find our personal place and our role.

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Ianthi Aggelioglou
The bedsheet/diary,
Invitation for contact,
First person's overnight stay
2011

Dimensions: 50 x 70 cm

Material: Photograph printed on aluminum

All the pages of my diary revealed over the sheets (prints I&I with a silk screen technique on cotton bed sheet, 2,60 × 1,65 meters each) of a bed and offered to the participant to sleep and experience with his/her own body and senses, something so personal. Part of the project is for him/her to write something personal into the pages of a notebook lying in the room in response to this invitation for contact and communication.

The project: ***The bed sheet / diary, invitation for contact*** was carried out as an interactive installation at 1st ,2nd, 13th and 14th of June 2011, in the rooms of Athens Amalia Hotel in Syntagma, Athens and 6 persons participated spending their night there.

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Ianthi Aggelioglou

Figlia D'ANGELO, 2016

Performance and installation

Variable dimensions

Materials: Woman's dress made of
men's clothes

Figlia D'ANGELO was presented in 2016 at the group exhibition *Symptom 07 / Identifying loss*, at the Old Hospital of Amfissa and in the context of the Fashion Room Service XXL Edition at the ArtWall Project Space in Athens. The installation of the work remained at the ArtWall Project Space for three days.

<https://aggelioglou.wordpress.com/2016/10/08/figlia-dangelo-video/>

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Ianthi Aggelioglou

Students names / Please touch gently
2012-2015

Installation at the Hive / pop up project space,
Athens

Dimensions: 32 x 25 and 42 x 26 cm

Material: installation, iron base desks, plexiglas
surface and 2 notebooks of fabric,
hand-embroidered with cotton thread in raw cotton



The academic year 2011-12 was the first year that I worked in the public school as an art teacher and specifically at the 7th and 8th elementary school of Aspropyrgos. My experience was very intense, initially because it is very hard to be in a class and teach but also because it is a unique experience to know so many people, to communicate and ultimately to be associated with them. Each year this experience is really special. This art project is a tribute to this experience and a way to keep in my mind all these people. Each name is written by the student and is embroidered by me with the colors that I felt matched on each student's personality

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George Petsikopoulos'Flag no16', 2020

Dimensions: 90 x 160 cm

Materials: Raw denim figures sewn on organic cotton panel hand dyed in natural indigo fructose vats.



Beautiful nymphs of the sea, commonly known as 'sirens' in Greek mythology, and often represented as birds with female head, their enchanting songs caused seafarers who heard them to become mad and forfeit the happiness of reaching home. Impossible to resist once heard, their sweet song lured sailors to rough shores, where they shipwrecked right away. 'Flag no16', attempts to address major issues of a global crisis and engage visually by drawing certain parallels between the myth of the 'Sirens' and the mass migrant influx via the Aegean Sea.

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Eleni Tzatzalos

Liminal, 2020

Dimensions: 400 x 200 cm

Materials: mixed media

Traces of temporary shelter.
Pristine dress hung to dry.
Golden vessel washed ashore.
Double face of the sea:
Protecting and isolating,
Presence and absence.
A rite of passage

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Ismini Samanidou and Simon Barker

Cloud Shadows 2, 2013

Digital film, 14 min 132 sec



Cloud Shadows 2 is made collaboratively by artists Ismini Samanidou and Simon Barker and is the second of an ongoing series that use the possibilities of digital video to explore weaving as a compositional method.

The footage used was made by filming light falling on a piece of textile in motion, the magnified shadows resembling the movement of clouds, and the colours found in the sky through the duration of a day.

A single piece of this footage was reformatted to make two 'threads' with identical content and length, but distorted in width or height to be one seventh of the width and height respectively of the screen.

The 'threads' of footage were added to the screen: the film beginning with the vertical 'warp threads' added one by one until the whole screen was covered, all playing out of phase by a fixed amount of time. Then the horizontal 'weft threads' of film were added similarly, beginning at the bottom of the screen until they covered the complete screen.

These simple elements result in a constantly changing visual surface reminiscent of changing weather in a landscape. The soundtrack is composed from simple repeating, looped guitar motifs and field recordings captured from the loom.

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[Barker's info](#)

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Ulrikka Mokdad

In my maybe your Neighbourhood, 2008

Materials: Tapestry weaving, linen warp with wool weft

Dimensions: 124 x 84 cm

My neighbourhood is a very special one
so full of joy and happiness:

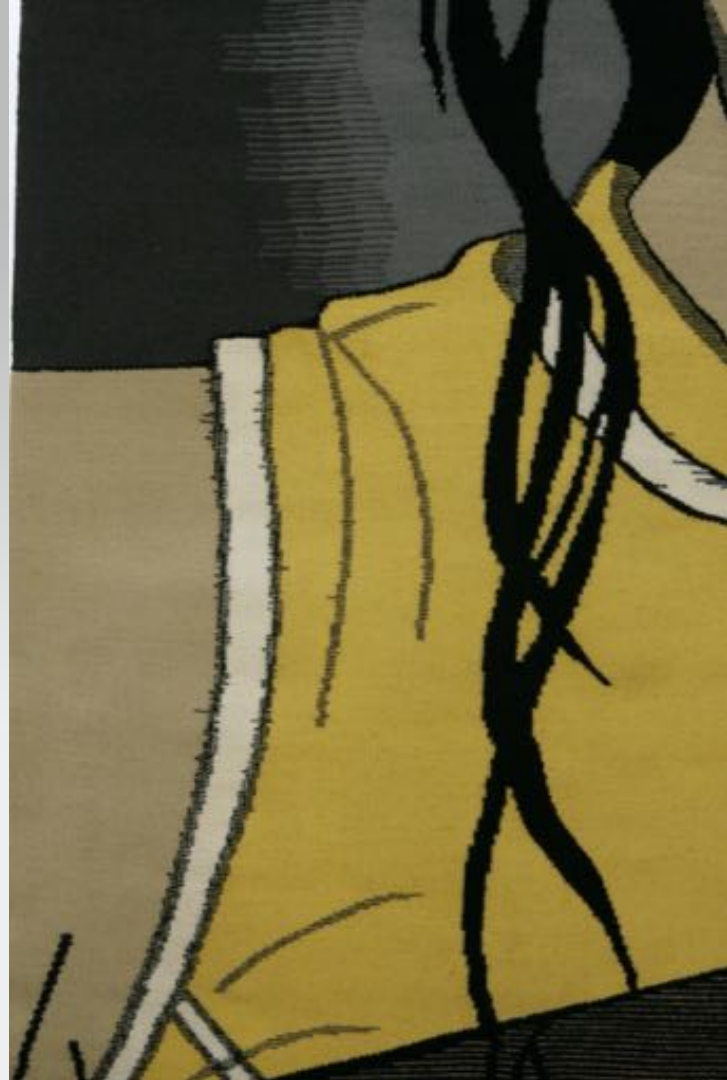
No man ever needs to feel lonely.

Just follow the gleaming red lights.

Behind them, you'll find young and pretty Asian
girls ready to love you 24 hours a day

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Artemis Alcalay

Family shirt, 2004

Dimensions: 84 x 115 cm,

Material: wool, woven on
traditional loom

ABSENCE is inscribed on this garment/shirt whose title is *family shirt* including all the members of the family. The father –absent- has occupied his place- where the heart lies on the right upper part of the shirt whereas the rest of the family members, the mother with the three kids united must go on with their lives and follow their destinies. REMEMBRANCE and its importance have a significant role and determine life and art. The red ribbon is a path that unites the past with the present and the uncertain future in a never-ending journey.

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Artemis Alcalay

In search of a home, 2004

Dimensions: 150 x 70 cm

Material: wool on traditional loom

The dream of every man regardless of age, gender and time. A warm hearth in which the family cell is developing and unfolds in peace, serenity and love.

This archetypal shape—a square with a triangle and a rectangle chimney jutting to the side is a recurring drawing during childhood, a strong symbol embracing the meaning and memory of innocence and safety. In times of war and upheavals HOME is lost. The path that leads back home may be inaccessible and rough to many if not totally impossible.

The MEMORY of this refuge haunts us but the hope and the strong wish for a new life remain always intact within us.

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Artemis Alcalay

The Gift, 2005

Dimensions: 110 x 95 cm

Material: Wool on traditional loom,
natural dyes

The impressive pink ribbon wraps the little house in a rich bow. This house is dedicated with love *to those deprived, to those seeking a home.*

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Ulrikka Mokdad
Sans papiers, 2007

Material: Tapestry weaving, linen warp with
wool weft

Dimensions: 140 x 84 cm

They are with us but we do not notice them.

Hiding in the crowds, they live from day to day.

They are the sans-papiers, the illegal immigrants.

My tapestry is dedicated to all the people who spend
their lives in the shadows, constantly fearing expulsion
from Fortress Europe.

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Panagiota Apostolopoulou

Forma Universalis, 2013

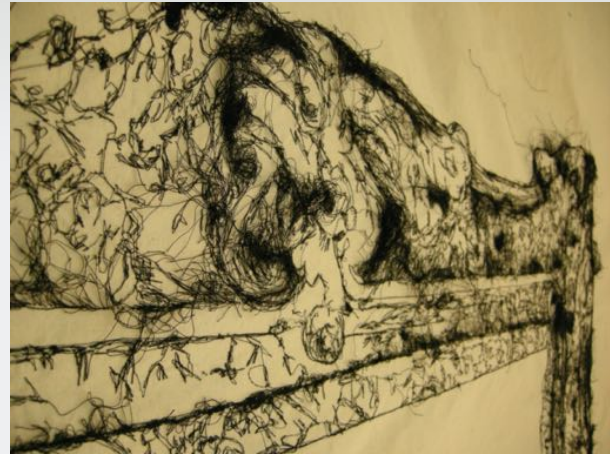
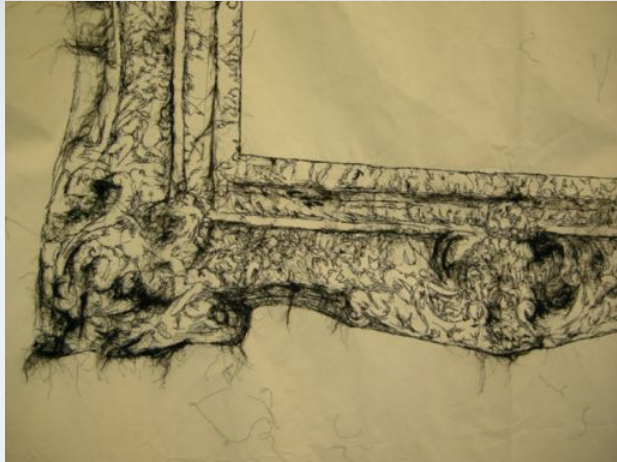
Dimensions: 250 x 230 cm

Materials: Thread and Fabric,
needle work by sewing machine

A Luxury frame that symbolizes a wealthy period of life could be the place where pictures of memories, precious persons and moments become obvious. The empty space constitutes the aria that contains the universal need for human register.

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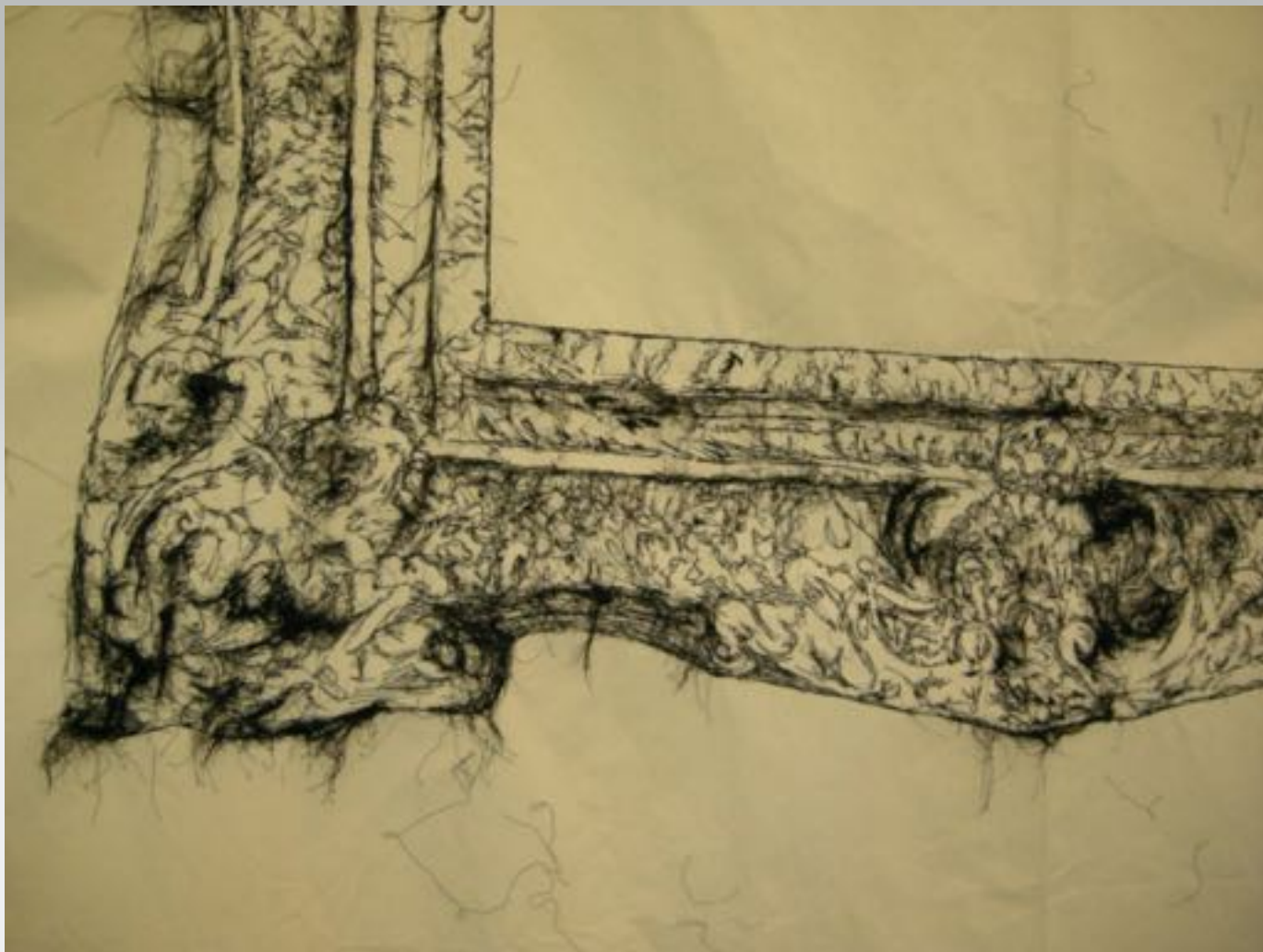
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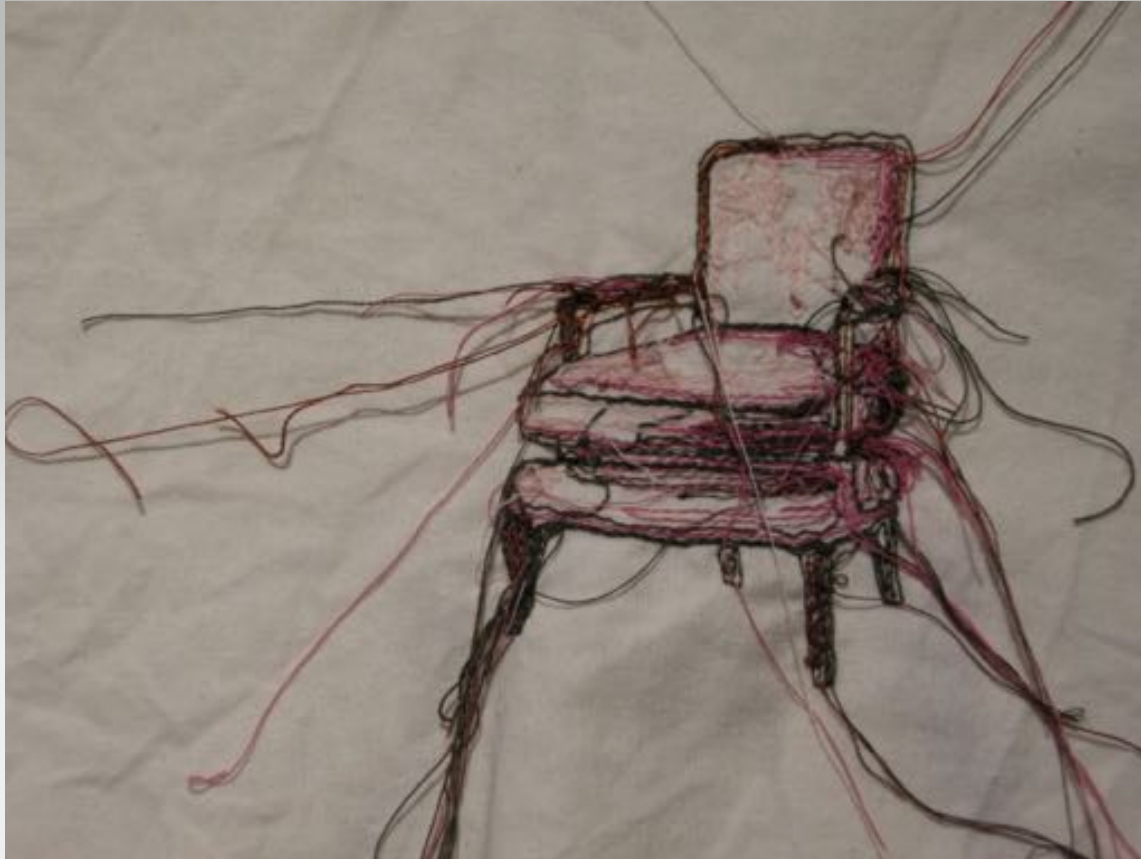
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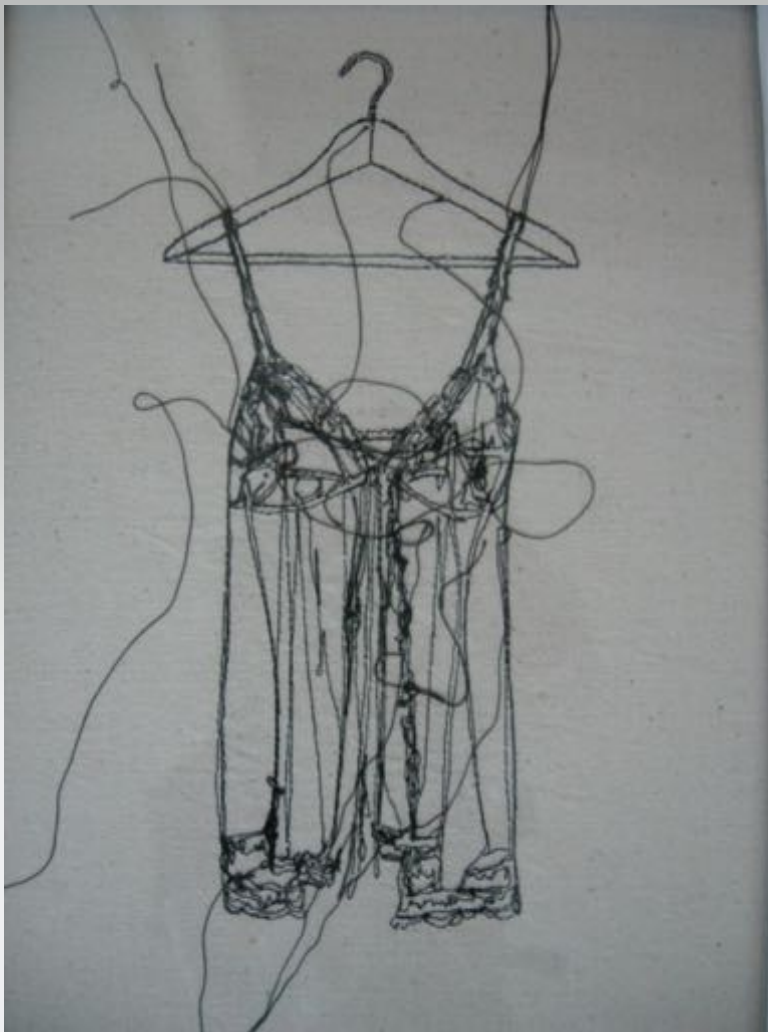


Panagiota Apostolopoulou
House Throne, 2007
Dimensions: 23 x 30 cm
Material: Thread and Fabric
Needle work by sewing machine

Since absence declares existence, the armchair may transform its acquired energy from those who have used it into hiding or telling stories of a lifetime.

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Panagiota Apostolopoulou
Negligee, 2014

Dimensions: 53 x 43 cm

Material: Thread and Fabric

Needle work by sewing machine

Female underwear: bearing human trace in social interaction on the ground between presence and absence-privacy and public exposure.

Belongs to a private collection.

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Nikitas Bacharas
Pneumonia 1, 2020
Shot from original virtual environment created by the artist with mixed techniques of three-dimensional modeling and digital image editing.

PNEUMONIA refers to an immigrant family living in the center of Athens near Hilton on a deserted terrace. The family is ill from covid 19 and we sense the baby's absence. The protagonist mother holds a fabric in her hands with which she takes care of her family. Even though the fabric is extremely valuable for her it signifies a different value, constituting maybe one yet piece of the fabric's story.



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Nikitas Bacharas

Pneumonia 2, 2020

Dimensions: 120 x 180 cm

Material: Mixed technique; Oil on digital print

PNEUMONIA refers to an immigrant family living in the center of Athens near Hilton on a deserted terrace. The family is ill from covid 19 and we sense the baby's absence. The protagonist mother holds a fabric in her hands with which she takes care of her family. Even though the fabric is extremely valuable for her it signifies a different value, constituting maybe one yet piece of the fabric's story.

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Vassia Adamou Vanezi
Weaving together / The grid of memory / Synthesis
2017

A collective visual and sound installation artwork

Dimensions: 183 x 175 cm

Materials: tulle, threads, narrative recordings

Weaving together - The grid of memory is a project I developed in the context of Documenta 14 in Athens, which was focused on the ways of creating knowledge through gathering, sharing memories as well as by developing an artwork in common. At the same year I was invited to lead a workshop and give a lecture under the subject "Composing the common, in the context of SIGNAL #6, La Bellone, in Brussels 2017.

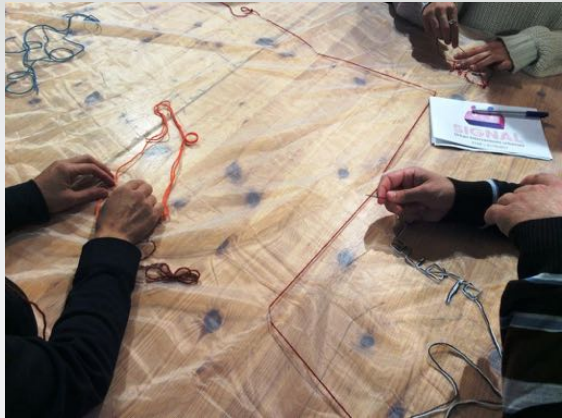
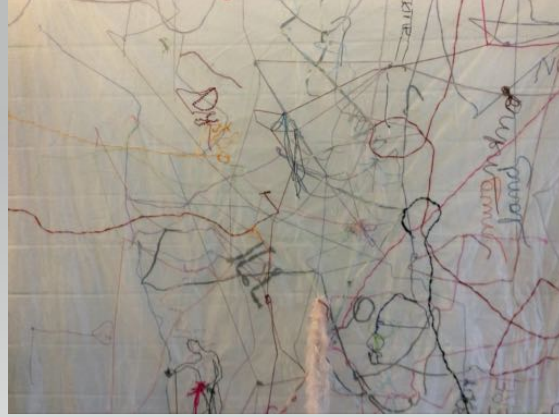
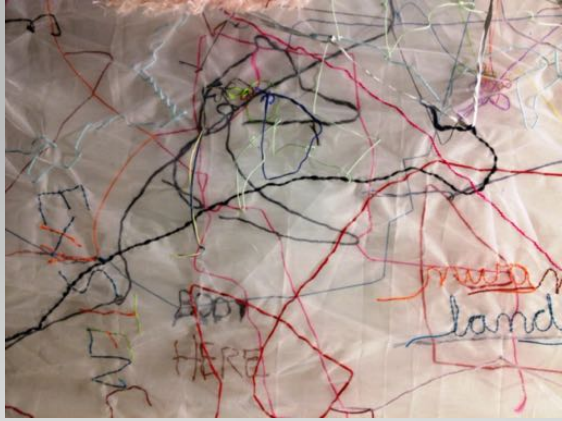
Synthesis is the result of this process, in Brussels, of gathering and creating together a collective artwork by weaving, embroidering layers of fabrics which are composing a common artwork and also sharing memories from one's own childhood house. The first part of these recorded narratives began at Nicosia General Hospital in Cyprus, the second part continued as - a project in project - of Rick Lowe's Victoria Square Project at Documenta 14 and the third part took place at the Urban Academy in Brussels, 2017. It is about coming together, it is about talking and making together, about sharing words and stories together, revealing fears and hopes. It is about gathering. It is about togetherness. It is about the human condition.

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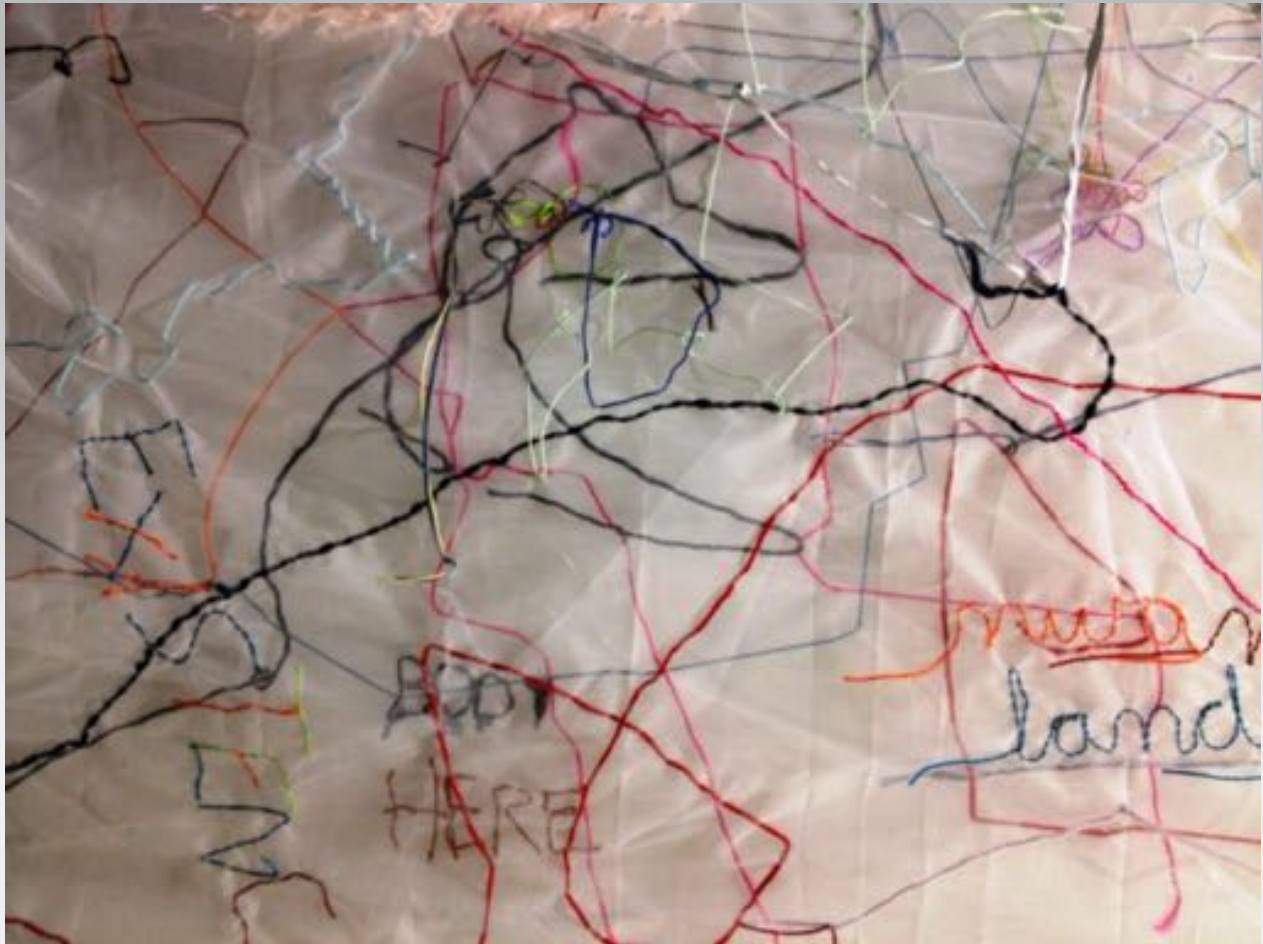
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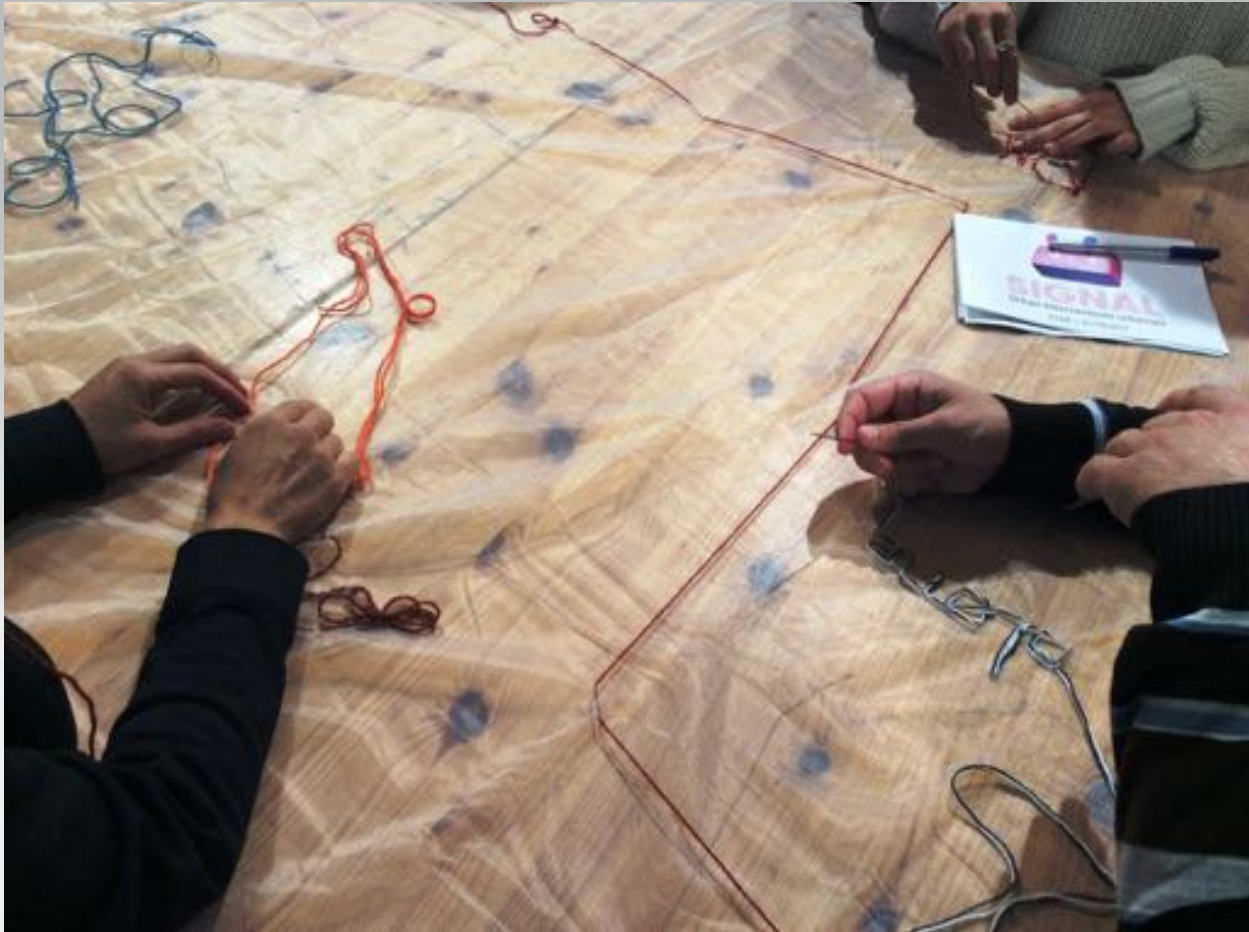


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Penny Geka

Untitled, 2002

Dimensions: 225 x 170 cm

Materials: Wooden frame, nails, knitting wool, dress, fabric strips, lace

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Penny Geka

Untitled, 2005

Dimensions: 225 x 170 cm

Materials: Wooden frame, nails,
knitting wool, fabric strips

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Penny Geka

Untitled, 2002

Dimensions: 315 x 214 cm

Materials: Wooden frame, nails, knitting wool,
clothes, dolls, balls of wool

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Maria Grigoriou

The passage

Bologna, 2017

Installation

Dimensions: Variable

Materials: Cotton cloth, cotton handmade paper, woolen yarn, natural indigo dye, wood, silver

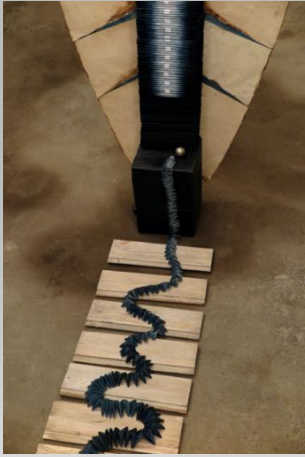
‘The Passage’ refers and is dedicated to the thousands of people crossing the seas in search of a better or safer life.

It consists of three parts:

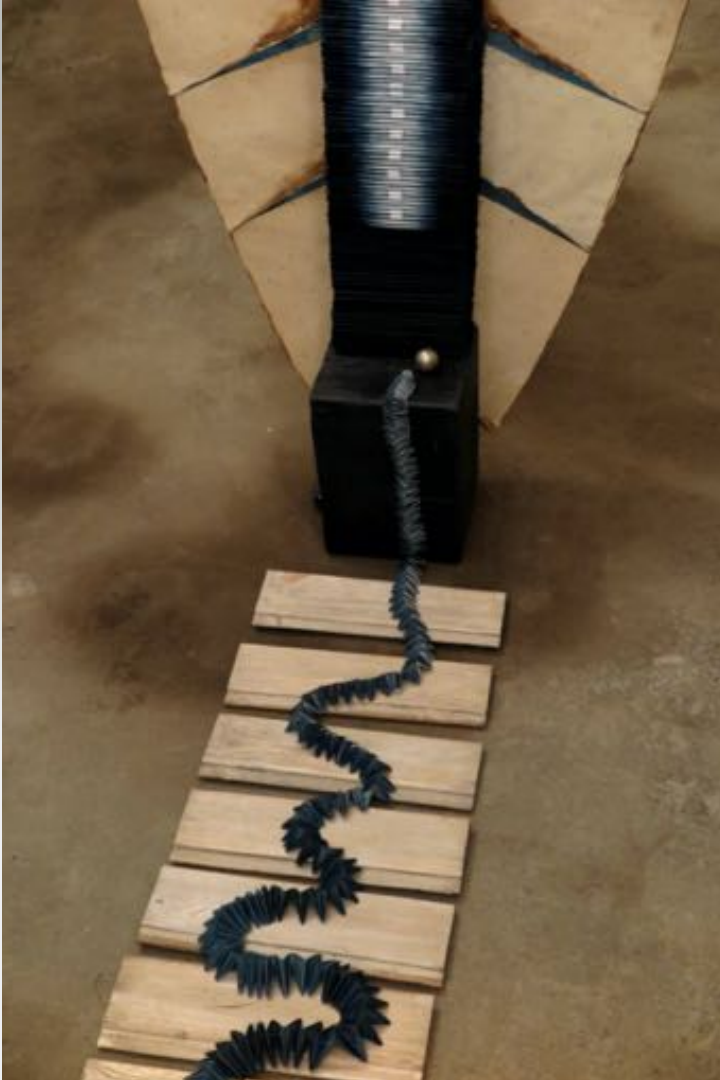
- 1.- ‘The Wave’, the drive force. A thread passes through the whole length of the wave and ends in a little bobbin with a silver ball to keep trace for the way back.
- 2.- ‘The Vessel’, in the form of a squid bone, so often brought ashore by the waves, like so many abandoned boat wrecks.
- 3.- ‘The Land’, pebbles as a wish to reach land safely.

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The Vessel



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Yiannis Papadopoulos
The voyage of Oistros, 2016
Installation

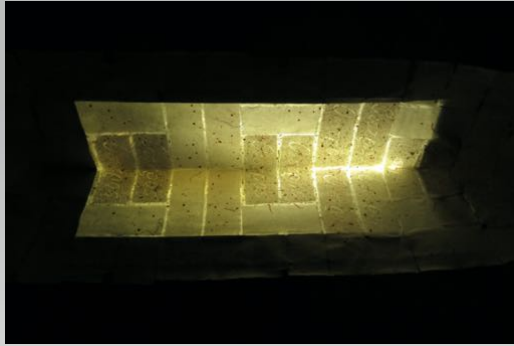
Dimensions vary according to the
place

Approximately: 260 x 1000 x 150 cm

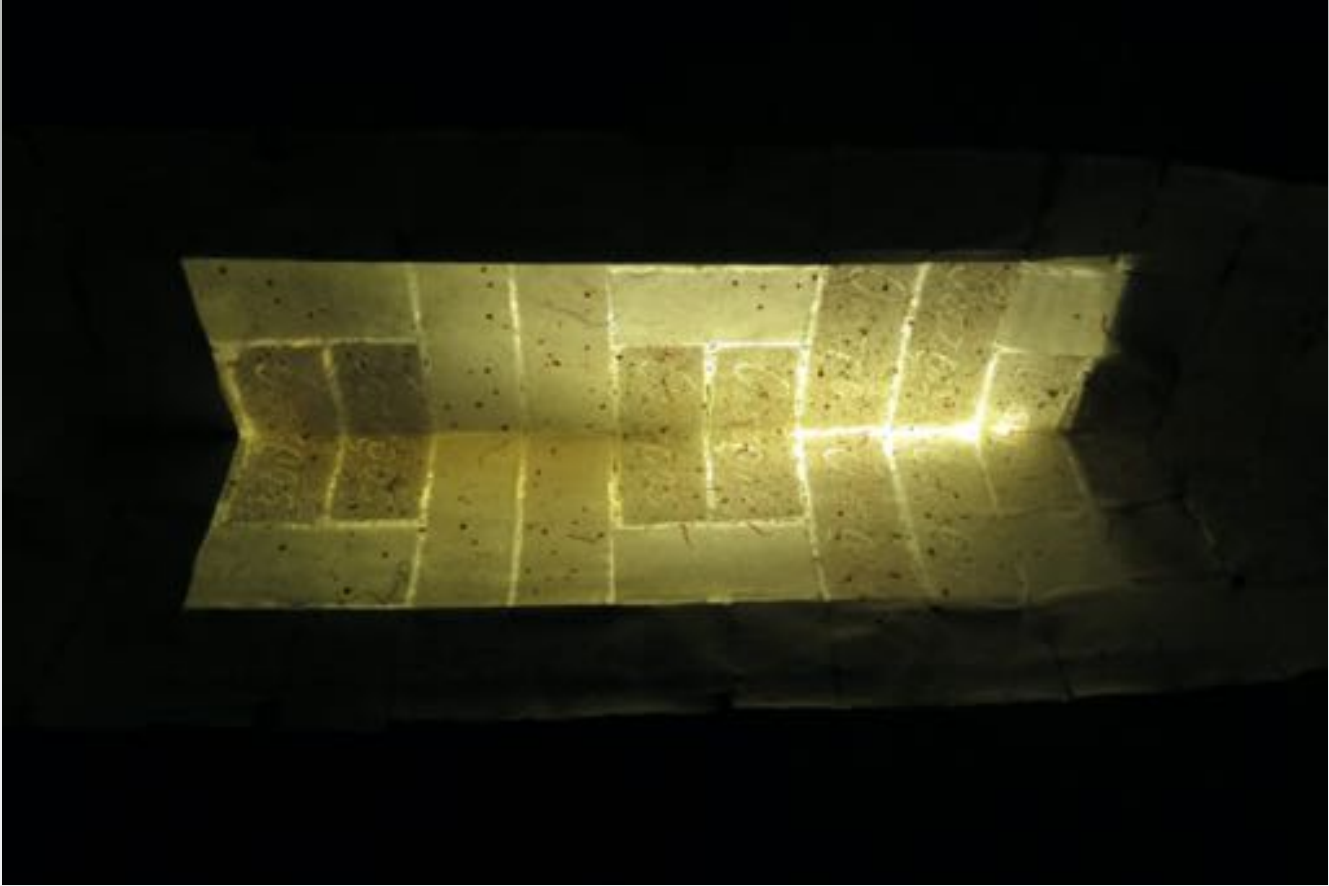
Three parts form this installation:

- A) The four Sails made out of handmade paper printed with freshly colourd pulps.
- B) The leading boat made from handmade paper and rattan
- C) The three fragile boats from handmade paper with watermarks, cardboard and light.

The installation is inspired by the oistros of emigrants crossing the seas at any cost and by any means, on usually fragile boats, in searching of a better or safer life.



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Stavroula Kaziale

Personae non gratae, 2019

Dimensions: 141 x 76 cm

Materials: mixed media: Deconstructed burlap, jute thread, gauze, handmade paper, embroidery threads, rusty findings from abandoned houses

An artwork which mirrors the fragmentation and fluidity that defines so many individuals' identity now days. The ideas of movement and memory as they apply to the life and consciousness of a man who is forced to live as a nomad. Refugees, immigrants...

More and more people are forced to be displaced due to a long lag, environmental disasters, climate change, armed conflict and persecution from their home country. People's gazes pushed out of necessity, shoulders loaded with the minimum, feet following the path of a hastened departure...

The key to the door which they could not lock, has been left in their hands. The sound that a tree makes when it is uprooted leads them into the labyrinth. An immense struggle is given between places, cultures and seasons, while the memory, experience, myth, tradition, religion, nostalgia, heritage, are hidden in the luggage leaving the hope of a return.

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Stavroula Kaziale

Motherland, 2016

Sculptural installation

Dimensions: variable

Materials: Tissue paper, wood, salt

How much can a garment carry?

Memories, smells, a hug, the breath of those that it left behind, the love, the child's sleep, the grief ...

It is such a garment that crossed the sea, the sea that whispered to it for a hope.

How many managed to touch the hope by wearing this garment?

Those who did not succeed are there, lying on salt, in the Mediterranean Sea, which hides the promise of a new homeland or the redemption of death.

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Penny Korre

Changing course, 2012

Installation

Dimensions: variable

Some paths remain untouched over time.

These shoes were collected over the course of three consecutive years, with respect, in the form of a diary entry - from the natural landscape of the Greek-Albanian mountains and around the Prespa area - as part of such paths.

Immigrants - Refugees – PEOPLE in their quest for (a better) LIFE, brought with them only water, one or two cans, a change of clothes and a new pair of shoes.

Paths that literally erased lives in their entirety and that perhaps, some of those lives, if they had a successful journey, wrote new ones.

The lives they left behind were collected and reverently kept in the hope of passing on to eternity. In memoriam.

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Yiannis Pappas,
Flag-grinder, 2020
Dimensions: Variable size
Material: Meat grinder, flags, flags
threads

The work was presented at the
Gallery Vinogradof in Berlin for
the solo exhibition of Yiannis
Pappas "Pieced Works", in July
2020.

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Yiannis Pappas
Half-Staff, 2017

Long duration performance
and installation

Throughout the long duration performance “Half-Staff”, a patchwork (ca. 100 m²) of 80 nation’s flags was created at the Schloss Ringenberg, Germany, for the exhibition “they called this place a stronghold [but all we saw was wetlands] curated by Franziska Wilmsen (DE) and Herbert Ploegman (NL).

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Chryssa Voudouoglou

Swirl, 2019

Dimensions: 88 x 135 cm

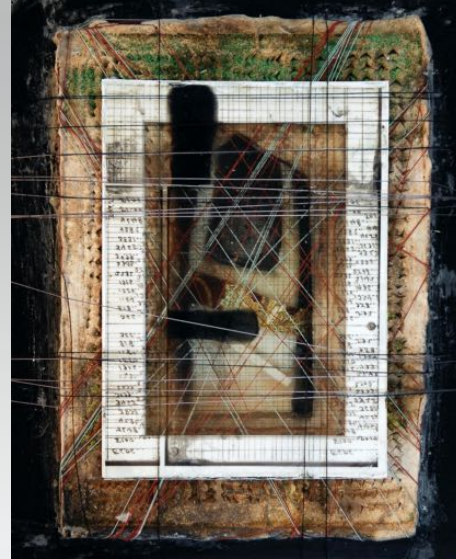
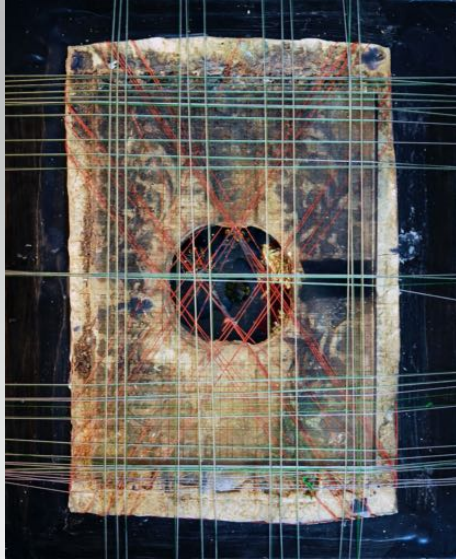
Material: Textiles, threads



Replacing the colours of my painting with the bright or hazy colours of the fabrics with their unexpected textures, was something that led me to roads that I had not foreseen. The familiar images from the bands on the walls around my grandmother's bed that came from Asia Minor, along with the handmade blankets and knitted colourful pillows scattered throughout her small refugee home, were a magical image that intrigued my mind and imagination. I do not try or can achieve the same result, but I am satisfied with the joy I receive from my involvement with these strange pieces that I either lead or they lead me to unexpected pictures.

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Smaragda Skourta
The talisman, 2016
Dimensions: 40 x 30 each of
the three works
Material: terracotta, threads,
felt, silver

Votive plaques bearing
materials and meanings for
the conservation of the
memory of the internal
journey.



Smaragda Skourta
Bridges, 2018

Installation

Dimensions: 4m x 50 cm

Material: Parchment, textile, tiles

This work entitled Bridges is about memory as an experience that unites the present with the past. A 700 AD manuscript from the church of St Eugen in Trabzon is transcribed into a banner that unites time as an internal step.

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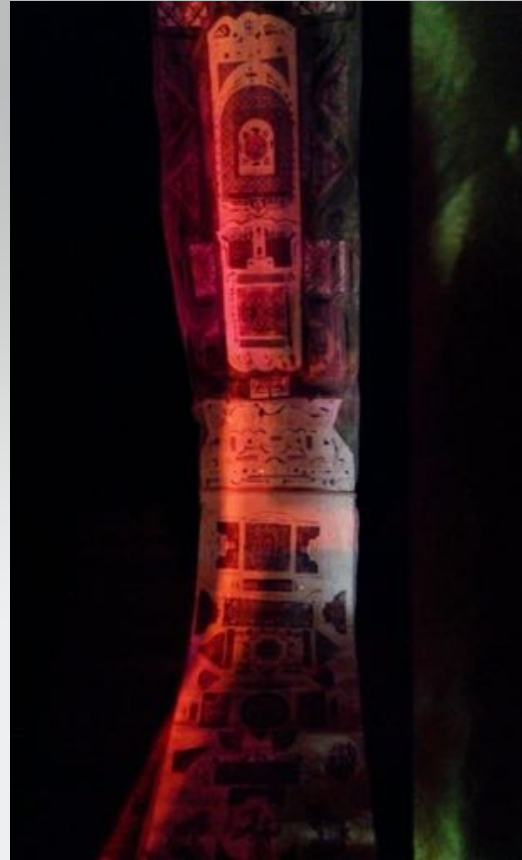
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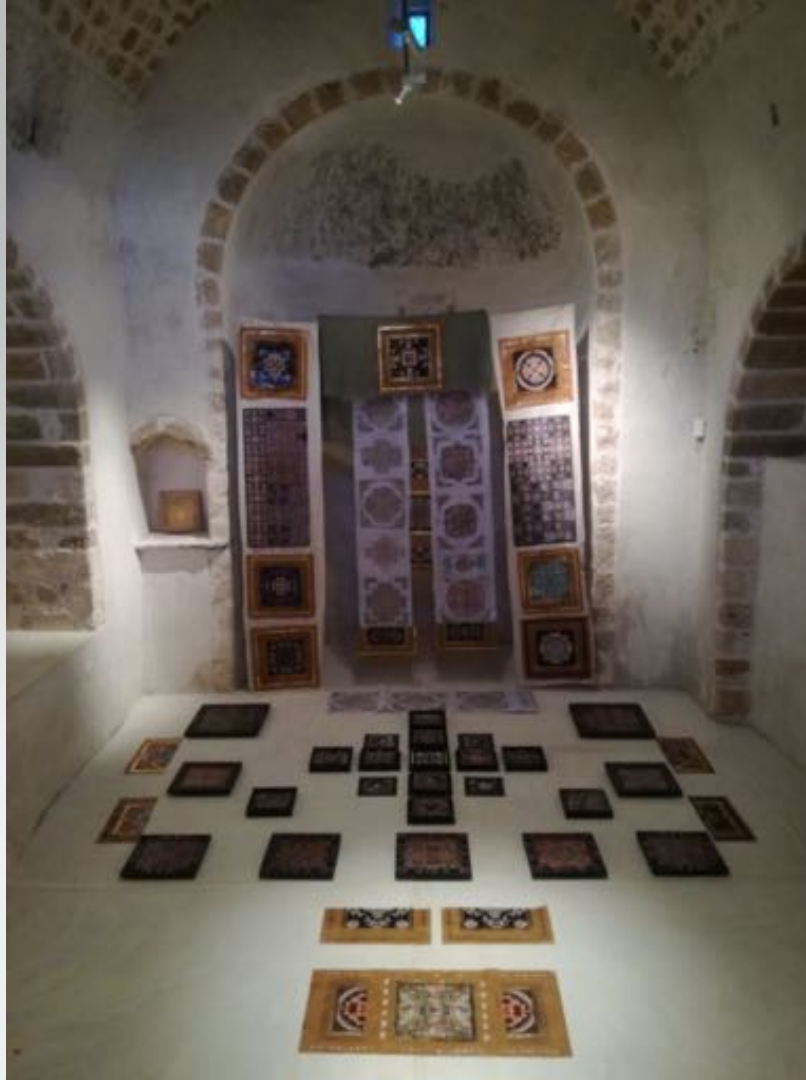
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Smaragda Skourta

Prayer, 2016

Installation in the church of Aghia
Anna, Monemvasia, Greece

Dimensions: 5 x 5 m

Material: Parchment, textile, tiles,
terracotta, threads, gold

This work entitled Prayer is an
installation inside the St Anna's
church in Monemvasia. It
symbolises the representation of a
prayer in a space that we will
never see again.

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Katerina Kalitsounaki

Like a pawn, 2020

Dimensions: 120 x 90 cm

Materials: different fabrics, thread

I have dyed the fabrics with herbal dyes, discoloration, iron, batik on silk parts and embroidery with thread, based on the memory, the fabric and the social identity that the refugees bring with them from their homelands.

The game begins at the “start” like any board-game. It includes all the states of the refugee adventure like war, encounters luck, human exploitation, loss, separation, the sea, closed borders and prohibitions, until they reach the optimistic square of the “end”. But does the adventure of life end there? The knot in the handkerchief may be an unfulfilled promise from the homeland...

The board game of “snakes and ladders” has its origins in eastern people and was a game for ethics. That is why I use it in my work: to shed light on the current "ethics" that the refugee is facing: turned into a ‘tool’, over-exploited with a declining dignity, moving him like a pawn into a global game of interest.

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Kleopatra Tsali

House-carrier, 2019

Dimensions: 30 x 21 cm

Material: ink and collage on handmade papers

In ancient Greek, Fereoiikos was one carrying their home with them, the wanderer. Same as animals with shells. Clothing is the minimum home. Humans move from one point in space to another, sometimes traveling and sometimes due to some force majeure. They sometimes carry a lot of clothes and equipment with them and other times the clothes on them are their home, their protection and the memory of the land from where they come.

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Kleopatra Tsali
House-carrier, 2019

Dimensions: 30 x 21 cm

Material: ink and collage on handmade papers

In ancient Greek, Fereoiikos was one carrying their home with them, the wanderer. Same as animals with shells. Clothing is the minimum home. Humans move from one point in space to another, sometimes traveling and sometimes due to some force majeure. They sometimes carry a lot of clothes and equipment with them and other times the clothes on them are their home, their protection and the memory of the land from where they come.

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Kleopatra Tsali

Somewhere, 2020

Dimensions: 62 x 87,5 cm

Material: ink and collage on
handmade papers

In ancient Greek, Fereioikos was one carrying their home with them, the wanderer. Same as animals with shells. Clothing is the minimum home. Humans move from one point in space to another, sometimes traveling and sometimes due to some force majeure. They sometimes carry a lot of clothes and equipment with them and other times the clothes on them are their home, their protection and the memory of the land from where they come.

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Nia Hefe Filiogianni

Thetis, 2020

Dimensions: 200 x 160 cm

Material: Dyed fabric collage on cotton panel

The Mediterranean Sea, as a visible liquid border, has left a mark on the complex and tragic journeys of hope made by migrants. It is above all a common place, serving different purposes.

The balance of the world and the order of things depend on the decisions of the strong. This piece aims to open a discussion around the balancing scale of giving and taking, motherhood and the interplay systems between the 21 countries that surround the Mediterranean sea.

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Participating artists

Vassia Adamou Vanezi

Penny Gkeka

Miltos Pantelias

Artemis Alcalay

Irini Gonou

Yiannis Papadopoulos

Ianthi Aggelioglou

Maria Grigoriou

Yiannis Pappas

Panagiota Antonopoulou

Katerina Kalitsounaki

Giorgos Petsikopoulos

Panagiota Apostolopoulou

Voula Karampatzaki

Ismeni Samanidou

Nikitas Bacharas

Stavroula Kaziale

Smaragda Skourta

Simon Barker

Penny Korre

Kleopatra Tsali

Nia Hefe Filiogianni

Ulrikka Mokdad

Eleni Tzatzalos

Chryssa Voudouroglou

Vassia Adamou Vanezi

Vassia A.Vanezi is a Greek Cypriot visual artist born in Nicosia and now based in Athens. Her education includes interdisciplinary studies such as Art in the School of Fine Arts in Athens, Political Theory in Pantion University, Weaving and Music in Scalkotas Conservatory. She exhibits regularly in Greece and Cyprus. She had 10 solo shows and participated in many group shows [among others at Documenta 14 in Athens, Signal #6 in Brussels etc.]

She explores themes of time, language, loss, displacement, history, community and the human condition. She also investigates social contracts, personal and collective memory, the ephemeral character of human existence and activity. In her artistic practice she engages with social observation, political commentary and explores how these fields interrelate with one another and collide in the human condition.

Her artworks are included in public and private collections in Greece, Cyprus, Europe and USA.

www.vanezi.com

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Artemis Alcalay

Artemis Alcalay was born in Athens in 1957. She studied *painting*, in the School of Fine Arts of Athens (with Yiannis Moralis and Dimitris Mytaras) and *stage and costume design* (with Vassilis Vasileiadis). She continued her studies in New York and obtained an M.A. in *Studio Art*, New York University (with Angiolla Churchill, Gerald Pryor, Livio Seguso, Steve Madoff, Idelle Weber). She studied weaving at the Y.M.C.A. (with Maria Leonidou) and photography at Praxis and Exile Room (with Laura Dodson and Kamilo Nollas).

Painting, sculpture, textile art (weaving, embroidery, carpet design), set and costume design, photography and digital art, are among her fields of expression creating mixed media works. Her work addresses issues of gender, identity, personal and collective memory and trauma.

She exhibits her work in Greece and abroad, she collaborates with contemporary dance groups as a set and costume designer, teaches and designs hand tufted carpets.

Her works belong to the Jewish Museum of Greece, The Peloponnesian Folklore Foundation, The Jewish Museum of Frankfurt, The Textile Museum of Lodz, The American College of Greece, The Macedonian Museum of Contemporary Art of Thessaloniki, The State Museum of Contemporary Art, Thessaloniki and in private collections in Greece and abroad.

Since 2016 she is an honorary member of the International Raoul Wallenberg Foundation.

Ianthi Aggelioglou

I create the landscapes that I see inside me. The processes through which I handle my materials are repetitive, intensifying this internal immersion. It is like an internal excavation that brings to light its findings. The media I use are mainly fabrics and scissors, painting and drawing on paper, performance and performative installations. My works are visual compositions with volumes of threads or layers of fabrics with different levels and thicknesses, something between a haptic painting and a soft sculpture. I use the straight lines of the sewing machine, the thread fillings of the embroidery machine and the cuttings of fabrics with scissors that are then sewn on other fabrics. Drawing and painting evolves in parallel with my work with fabrics capturing new versions of the same idea. Performance is also an essential element of my work. What inspires me and deeply moves me with live art is that it directly connects me with mater and the viewer.

I was born in Athens in 1978, where I live and work. I received my Postgraduate Diploma in Fine Arts from the Athens School of Fine Arts, in 2011 on a scholarship from the State Scholarships Foundation. I graduated in 2005, from the Painting department of the Faculty of Fine Arts of the Aristotle University of Thessaloniki. I have attended courses and seminars on performance in Greece and in Spain and I have participated in two residency programs in Greece and in Turkey. I have had two solo exhibitions and I have participated in various group exhibitions. My work has been presented at museums in Greece such as the National Museum of Contemporary Art, Benaki Museum, Skironio Museum Polychronopoulos and State Museum of Contemporary Art. My artworks can be found in private collections in Greece and abroad.

<https://aggelioglou.wordpress.com>

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Panagiota Antonopoulou

Confusion dominates the world. Human relationships, city landscapes, nature, languages, even our own minds are blurry. Sometimes things and situations might seem clear and simple, but as long as everything is subjective this is rarely the case. This chaos, this haze in which everything is connected and nothing makes sense on its own but when put together create something new and beautiful, is the reason that I make art.

I have studied in the Department of Fine and Applied Arts in the University of Western Macedonia and in Accademia di Belle Arti in Venice. In 2018 I did my internship in «Contraprova Atelier di Gravura» in Lisbon and took part in the artistic residency «1st International Artistic Residency at Blueprints studio» in Portugal. Since October 2020 I participate in the Master of Visual Arts in Athens School of Fine Arts.

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Panagiota Apostolopoulou

In the early years following my graduation from my studies in Sculpture at Athens School of Fine Arts, my work mainly focuses on the fields of site specific area and miniature space constructions. A narrative game takes place, in which the change in the relation scale between man and object creates a new reality that operates at the borders of heterotopia.

Via a narrative point of view and with particular interest in recording the creative process of the work itself, my work in the last decade approached and appropriated the materials of thread and fabric, which are connected with personal memories and experiences and for many years constitute my particular expression medium through the process of sewing using an antique Singer sewing machine of the 1930s.

In general, my work has dealt with various dipoles (existence-non existence, presence- absence, privacy-public space), with social issues (migration-settlement), as well as with issues regarding the concept of time.

In the proposed projects the ideological background is located in the human trace upon the matter. Everyday objects go beyond the borders of their existence and are transformed into art objects that, having obtained through time identity and memory directly related to the user - subject, they exceed their material status.

The redefinition of relationships and objects constitutes a central axis around which my interest and my theme are concerned with.

Nikitas Bacharas

Born in Athens in 1979. He studied sculpture and painting in the School of Fine Arts of Panornos Tinos (1999-2002), with professors G. Maniatakos and D. Bezas. He graduated with the highest grade and then studied in Athens School of Fine Arts. Since 2005 he works with painting and has exhibited his artwork in solo and group exhibitions in Athens, Aegina and Volos. His paintings belong in private collections (such as: [Frissiras Museum Collection](#)).

Since 2016 he also works on the creation of real-time 3D artworks and he is art director of the Virtual reality production company [NousVR](#).

Simon Barker

Simon Barker (born London, UK) studied Architecture at the Bartlett School at University College London and now lives and works on the south coast of England. His work encompasses architecture, film, design, public art, photography, sculpture and installation. Among other things, he is interested in the uncertainties that surround our precarious constructs of 'place'.

His work has been exhibited at Tate Modern, London; K20 Kunstsammlung Nordrhein-Westfalen, Dusseldorf; ICA, London; Anthology Film Archives, New York; L'Espace de l'Art Concret, Mouans-Sartous, France; Hangzhou Triennial, China; Whitstable Biennale, UK; Cambridge International Film Festival; Cinecity, Brighton; London Short Film Festival; South Kiosk, Peckham; Kestle Barton, Cornwall; Project 78 Gallery, St Leonards-on-Sea.

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Nia Hefe Filiogianni

Nia Hefe Filiogianni (born in 1990 in Athens, Greece) is a London based visual artist and a graduate of The American College of Greece (DEREE) and Central Saint Martins (UAL).

Through the use of recycled textiles, gouache and concrete, Nia's work is heavily based in semiotics, inspired by states of mind, politics and Ancient Greek culture.

Her work has been widely exhibited in Athens (GR), London (UK), Los Angeles (US) and more, with some of her collaborations to be with The British Museum, LVMH and RA.

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Penny Gkeka

Penny Gkeka (b. 1975, Athens) lives and works in Athens. She studied marble sculpture at the Panormos Tinos Preparatory & Professional School of Fine Arts (1994-1997) and painting at the Athens School of Fine Arts under Rena Papaspyrou (1997-2002). She completed an MA in Fine Arts in the same university (2005-2007).

Since 2018, she teaches at the Athens School of Fine Arts. She has exhibited her work in three solo exhibitions and she has participated in many group shows in Greece and abroad, including:

Weaving the Future, Artshot Gallery – Sophia Gaitani, Athens, 2020; *Love and Disaster in Athens*, FokiaNou Art Space, Athens, 2020; *[un]known destinations: reconnection – a second chance*, curator + concept design: dr Kostas Prapoglou, former Zarifi residence in Kypseli, Athens, 2019; *Fleves eco project* (ecological consciousness in-situ), Platforms Project, Athens, 2019; *Cultures*, Agricultural Museum, Agricultural University of Athens, 2019; *Garden variations: From outside to inside and vice versa*, The symptom projects, Amfissa, 2019; *Against All Odds Project*, Ethics/Aesthetics - Parallel exhibitions *Slow Down Rooms*, Benaki Museum, Athens, 2011; *Tracing Istanbul*, The Holy Theological School of Halki, Pringiponissa and Sismanoglio Megaro, Istanbul - TECHNOLIS, Athens - In-scribe, Hellenic American Union, Athens - Material Links, MoCa Museum of Contemporary Art Shanghai - State Museum of Contemporary Art Thessaloniki and Technopolis, Athens, 2008-2010; *Dreams come true*, Zoumboulaki Gallery, Athens, 2007; *Le don d'Aphrodite*, La Galerie.be, Brussels, 2006.

-Rooms to let, Kodra action area, Thessaloniki, 2006; *Industry and Nature in Contemporary Art*, Lulea Summer Biennial, Konstans Hus, Lulea, Sweden, 2005; *Locus Solus* (an experiment on collective artwork with the Filopappou team) Frikes Ithakis – Gazon Rouge, Athens, 11th Biennial Cosmos of Young Artists of Europe and the Mediterranean, Athens, 2003; *Dwellers of the ruins*, Filopappou team, Ruins of the hotel Thoxenia Portaria, Pelion, 2002.

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Irini Gonou

Irini Gonou (b. 1955, Athens) graduated from the École Nationale Supérieure des Beaux-Arts and from the École Nationale Supérieure des Arts Décoratifs of Paris, where she lived for eleven years. She also studied paleography at the NGB Historical and Paleographical Archive of Athens and the Arabic language and culture.

She has shown her work in thirty solo exhibitions in Greece, Cyprus, France, Germany, UK, USA, Belgium and Norway and has participated in many group exhibitions and international art meetings in Greece and abroad.

She regularly teaches educative and art seminars on historic Mediterranean scripts and Arabic calligraphy and works as animator and visiting artist in many art workshops in Greece and abroad. She lives and works in Athens and in Naxos.

<http://irinigonou.gr/>

Maria Grigoriou

Having been trained in art and the art of weaving, the loom has been for years, the tool for realizing my ideas. Slowly, in the progress of my work, I sought new methods and the use of different means to craft my work allowing weaving to become an increasingly conceptual method.

I use old traditional textile techniques (natural dyes included), to non-traditional materials such as paper, carrying over these old methods into today and into a contemporary art context.

Anything can inspire me, a colour, a texture, a book, an event, a poem, the technique itself, the material. Every matter has its own 'spirit'. The material does not directly determine a work's form. It is a creative choice in the service of expressing needs that precedes their formal articulation.

The form of the work reflects the effort to reach the images of my mind.

From the idea to the execution I enjoy the process like a journey. The more open and alert you are, the further you go, the nearer you reach.

The best travels have been made in my studio. The travels of the mind need no displacement.

[Maria Grigoriou – Afi](#)

www.homofaberguide.com/.../artisans-grigoriou-maria

Katerina Kalitsounaki

Katerina Kalitsounaki was born and live in Athens. She is a graduate of the Athens School of Fine Arts, from the C. Botsoglou's painting workshop. Since 1993 she has been teaching Art, while she also participating in exhibitions in Greece and abroad. With recent artistic experiments, she uses thread as a line, fabric as shape and color, creating contemporary textile works with unusual and new approaches, redefining fibers as material, restoring their lost artistic value and identity. The thread, from the Myth of Ariadne to its industrial use in 20th century Greece, is a material loaded with historical and cultural references. However, the art of weaving, like other related arts, is considered as "craft", rather than "fine art", which degrades the creativity and talent of women- creators. Thus, with her work, she redefines the role of women in the history of art and fibers as material, giving a contemporary artistic perspective; the fiber-art.

Voula Karampatzaki

Voula Karampatzaki was born in Ierapetra, on the island of Crete. With studies in jewelry design, artwork conservation, textiles and sculpture at the Athens School of Fine Arts, she is active in various forms of art such as artistic jewelry, painting and sculpture with textiles and other materials. Her work has been auctioned by CREAID. Some of her artwork can be found in public and private collections, such as the Peloponnesian Folklore Foundation (PFF), the Ilias Lalaounis Jewelry Museum, the Heraklion Museum of Visual Arts, the Fashion Designer's Romeo Gigli private collection and other locations.

Her creations drew the interest of domestic and foreign press ranging from articles published in Greek in Kathimerini, Vogue, Art Magazine, ArtVioma, MinoanWave 2016-2017, FortuneGreece, ANEKORAMA 2020, Days of Art in Greece, as well as in the English publications Adorn, LivingPostcards, LuxeLifeMagazine, Contemporary Jewelry Yearbook, SMCK Magazine etc.

Within the frame of her various artistic pursuits, since 2006 she is working for the implementation of Professor J. N. Nestoros' project "SYNCHRONAL AMPHIARAIA", which includes the integration of art and psychotherapy and is based in the revival of Ancient Greek Civilization holistic approaches.

Moreover, she is a member of «ARTEX», the Hellenic Centre for Research and Conservation of Archeological Textiles. Voula is also organizing seminars and workshops about textiles and jewelry at Museums and schools.

Furthermore, she has also participated in many art exhibitions in Greece and abroad. She lives and works in Athens, Greece.

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Stavroula Kaziale

Stavroula Kaziale is a Visual Artist and Sculptural Jewelry Designer based in Greece.

She is a graduate of the Athens School of Fine Arts and Graphics & Art Studies (TEI of Athens), and has worked initially in advertising, mainly responsible for creative departments. She later began to explore the field of art and became involvement in jewelry design too. Presenting the guidelines of her own work she states: For me art is a self – discovery process.

As a human and as an artist I cannot keep distance from what is happening around me. In this era where individuality disappears, the harsh reality and the frenetic pace of everyday life overturn everything, I still believe that art can and should be incorporated in real life.

I was born in Piraeus, where I live and work, and I always carry in me the saltiness of the sea, its smells, sounds and whimsical mystique. Nature is the inexhaustible source of my inspiration. People, animals, insects, birds, as well as sea creatures and sea plants, excite my imagination. Man is not always present in my work, but as a starting point and the symbolic haven of the womb is created for him.

A hug, a nest, a shelter, a home... I create webs filled with shapes and incidents. Simple forms, biomorphic, primitive, whose structure is determined by even at times incompatible materials. Many of these are offered to me by nature, already carrying their own vibes and memories, and I use them unprocessed. Others are just everyday use materials transformed and given a second life, carrying within them the aura of their previous existence.

Time is a crucial axis of my work. In its passage I try to curb the expansionist tendencies of the random that appears frequently in my lightly punched sculptural forms. Many times my work is the result of recurring motifs, which stretch rhythmically in space, the accumulation of smaller motifs. The air gives them movement and light constructs and deconstructs. From concept to realization I make a trip through the search, the techniques, and the cooperation of mind with hands.

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Penny Korre

She studied *Graphic Design & Visual Communication* (BCA College, Greece, 2002-2005). She then received her *Master Intergrated in Painting and Scenography* (University of Western Macedonia, Department of Fine and Applied Arts, Greece, 2007-2012), with a perfect score, under professor Mr. Yannis Ziogas. Following that, she received her *Master of Arts in Film and Theatrical Studies* (University of Crete, Theater and Cinema Department & Foundation of Research and Technology Hellas, 2015-2019).

She has been awarded for her artistic work by the *Educational Foundation of the National Bank of Greece* (2009), by the *Thessaloniki Film Festival* (2009), by the *Academy of Performing Arts in Prague - DAMU*, (Scenofest 2011), by the *Macedonian Museum of Contemporary Art* (2012) and by the *State Museum of Contemporary Art* (2013).

She has professional experience as an *Artist*, as *Scenographer & Costume Designer* for theatre, cinema and for the Greek Film Archive Foundation, as a *Photographer* for the Stavros Niarchos Foundation Cultural Center, as an *Art Teacher* and as *Art Project Coordinator & Curator*.

She performed in three solo exhibitions (2012, 2013, 2014) and has participated in several *artistic activities and exhibitions* in Greece, Cyprus, Czech Republic and Netherlands (one of whom is the XV *Biennale des jeunes créateurs de l'Europe et de la Méditerranée*, 2011).

She participated as a lecturer in three different Conferences in Greece (2013, 2017, 2020) about *The Art of Weaving*. There is reference of her work in the press (2009), in art publications (2012), in conferences (2013), art websites (2013) as well as in a doctoral dissertation (2013). Her artwork can be found in the Tactual Museum of Athens (Donation 2020).

She is a member of the Art Group “we33” (2019), the Association of Art Courses Instructors (2015), the Chamber of Fine Arts of Greece (2012) and the Research Art Action "Visual March to Prespa" (2008). Since 2019 she has been studying Costume Design and Scenography with Mr. Giannis Metzikov.

Ulrikka Mokdad

Born in 1971, Ulrikka Mokdad is a tapestry weaver and art historian, who lives, weaves and works in Copenhagen, Denmark. Ulrikka learned the art of tapestry weaving as a child, and later served four and a half years of apprenticeship in a weaver's workshop. Since 1997, she has exhibited her tapestries nationally and internationally. Her work has been selected for numerous international shows, including American Tapestry Biennials 7, 8, 9, 10 and 11, ARTAPESTRY 3 (touring Europe 2012-14) and Karpit 3 (Hungary 2017). Her award-winning artwork can be found in several collections in Denmark, as well as internationally.

She received her MA in art history from the University of Copenhagen in March 2014 for a thesis on Coptic textiles. In 2014, she was invited to participate in 11th *Boško Petrović* Tapestry Colony in order to design a tapestry cartoon for the renowned Serbian tapestry workshop Atelje 61. When not at the loom, Ulrikka writes articles, gives talks on textile art, teaches workshops and curates and organizes textile art shows.

You can also enjoy these online shows curated by Ulrikka here:

[Tapiserije: The Art of Atelje 61 in Vojvodina, Serbia](#)

[Over the Sea, Under the Sky: Contemporary Danish Tapestry](#)

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Miltos Pantelias

Born in Athens in 1954, Miltos Pantelias studied engraving and lithography at the Ecole Nationale Supérieure des Beaux-Arts and Art Plastiques at Paris 8 University in Paris. He has presented his artwork in thirty individual exhibitions in Greece in Athens, Thessaloniki, Alexandroupoli, Naxos, Ermoupoli, Andros and abroad in France, Cyprus, Belgium and UK and several group exhibitions and art meetings in Greece and abroad. He has made numerous engravings and lithographs for special numbered editions. His artwork is included in many important public and private collections in Greece and abroad. Miltos lives and works in Athens.

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Yiannis Papadopoulos

I try to translate my ideas into structural forms
to express the antithesis of the in and out
to penetrate through a transparent surface into the inner world,
to communicate.

In terms of form, my works are poised on the boundary between
a freely developing open form and
a controlled disciplined structure.

I like this contradiction.

I use threads, strings, rattan and mainly handmade paper that I make myself.

In this way making my own paper, using the right raw material

I can control the texture, the transparency and the colour needed for each piece.

[Yiannis Papadopoulos](#)

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Yiannis Pappas

Throughout Yiannis Pappas' artistic practices the material of textiles appears to express a critical and symbolic enactment and/or element, while it predominates its existence throughout his performances, installations, interventionist practices and his objects. After destructing or constructing textiles textures, a recreation of patchworks, coverings, costumes, flags or even threads are revealed and express contemporary concerns. Yiannis Pappas is a visual and performance artist, was born on the island of Patmos, Greece and he lives and works in Berlin, Germany.

George Petsikopoulos

George Petsikopoulos (b.1987 Athens, Greece) lives in London, where he works as a visual artist. His works have been showcased in Greece, UK, Germany and Monaco, in group and solo exhibitions. The artist's body of work is multidisciplinary, stemming from the use of different techniques acquired through numerous apprenticeships. Since 2017 the artist has been researching and employing traditional textile crafts and natural dyeing techniques in his personal work. Fascinated and intrigued by African art and highly valuing its unique aura; George Petsikopoulos attempts to captivate symbols of a cultural existence and untamed beauty, reflecting a past life of former glory.

Ismini Samanidou

Ismini Samanidou was born in Athens in 1977 and studied in London at Central Saint Martins and the Royal College of Art. She now lives and works in the south of England and in Athens. Working across art, craft and design, her practice encompasses weaving, drawing, photography and installation. Using digital technologies and traditional techniques her work is led by an experimental approach to materials and processes. Ismini has travelled the world researching textile techniques and is especially interested in the many ways that weaving exists as a common language within a great diversity of cultural and political settings.

Her work has been exhibited internationally with solo shows in the UK and US and work included in the Most Real Thing at the New Art Center (UK), the Hangzhou Triennial of Fiber Art (China) and Le Fil des possibles at L'Espace De L'Art Concret (France). Her work is in the permanent collection of the Victoria and Albert Museum. She was the first weaver to be invited as artist in residence at the Josef and Anni Albers Foundation. Ismini is an associate lecturer at Central Saint Martins in London.

Smaragda Skourta

Smaragda-Maria Skourta grew up and lives in Athens. She completed her graduate and postgraduate studies at the School of Fine Arts of Athens (1980-1996), Painting with Professors G. Moralis and N. Kessanlis, Engraving with Prof. Th. Exarchopoulos, and Sculpture with Professors D. Kalamaras and G. Lappas. Moreover, she specialized in marble sculpture at the School of Fine Arts of Tinos.

She attended a postgraduate program at the "École des Beaux Arts" (Paris) under the supervision of Professors G. Jeanclos and Pr. Caron.

Smaragda also studied the Technique of Transparency in Russian Icons with Prof. Père G. Dropot (Paris) and the Technique of Byzantine Icons at the "Annunciation- Evaggelismos " Monastery in Patmos (Greece) with the Nun Olympiada who was an apprentice of Fotis Kontoglou.

She is currently preparing a PhD at the School of Architecture of the National Technical University of Athens.

Her work has been exhibited in Greece and abroad, at many shows in Museums and archaeological sites, which are part of an expanding trend of "intersections" of Archeology and History with Art and potentially contribute to the expansion, enrichment and "transformation" of our ways of receiving Antiquity, through Art in the current situation.

Since her childhood, she became familiar with traditional embroidery through her mother who was a refugee from Asia Minor. She has processed personal experiences attempting to articulate an artistic but also mental 'word' encountering concepts such as symbol, trauma, recollection and rescue. The images of this Art go beyond the simple description of an image reproduction and are called to reveal what usually remains in the dark but is always present, directed and interpreted, reminding us of our heritage.

Kleopatra Tsali

Kleopatra Tsali was born in Athens in 1995. In 2018 she graduated from the Department of Visual and Applied Arts of the University of Western Macedonia. She is a member of the artist collective *Threads of Patience*, which takes on the artistic, social, ecological and historical relationship of man with fabric.

She has taken part in collective exhibitions such as “Lava, festival of cinematography, Centrum Filmowe” in Krakow, Memory Incidents at the Museum of Pella, Biennale 8 at the Centre of Contemporary Art of Thessaloniki, European Heritage Days “Cities-Images” at the Museum of Byzantine Culture of Thessaloniki, “Community Auction”, the Breeder gallery in Athens. Lately she is studying in the Postgraduate Program of Athens School of Fine Arts on Visual Arts.

The issue she takes on principally in her work is space and time through it. The inside, the outside and the in-between. The passing from one point to another, as well as how that movement decisively affects the time of human life. Also, space as another place one encounters within an inner wandering, the point where two persons meet during an online video call, the no man's land of space and time.

Eleni Tzatzalos

Via different roads, entries and border crossings, Tzatzalos (b. 1958, Athens) researches the experiences and interactions of space, environment and senses. She uses video in combination with film sculptures, textiles and technology. Light, landscapes, myths and primary objects like boats and tables shape the idiom, from where she, using interaction, drama, fascination and purification, creates her concepts. In the more than 30 years Tzatzalos creates art, her work follows a constant line. Anchored in her primary inspirations, her work moves from expression into image and the human involvement increases. Eleni Tzatzalos studied audio-visual art and art in the public space at the Academy of Fine Arts AKI (Enschede, Netherlands, 1983-1988).

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Chryssa Voudouroglou

Chryssa Voudouroglou was born in Nea Ionia, Athens in 1944 in a refugee family from Asia Minor. Her father owned a small business of screen print frames where she helped from an early age and became familiar with drawing and painting. She studied in the school of Fine Arts in Athens during 1965-1969 and from 1973 to 1985 lived and worked in London. Since 1985 she lives and works in Athens and since 1988 she collaborates with the Greek Art Theatre Karolos Koun in Athens in costume and set design. Her work includes painting, sculpture, jewellery and textiles.

In her textile art, she uses threads and pieces of different textiles as her palette to create artworks resembling collage and patchwork where different textures are mixed together. She uses various weaves and textures and takes advantage of their wide colour range, as well the sudden transitions from one texture to another.

Her work has been exhibited in several personal and group exhibitions in Greece and abroad.

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