

EM
BRACE

(Exploring *the* Spectrum
of Understanding)

EM
PATHY

Embrace Empathy:
Exploring *the* Spectrum
of Understanding

**Vorres Museum,
Paiania, Attica, Greece
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Exploring the Spectrum of Understanding, seeks to explore the role of art in promoting mutual understanding and unity in society. Art guides us to look and see, revealing the complex dimension of human perception.



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President's Greeting

In today's highly individualistic, antagonistic and consumerist society the need for empathy is greater than ever. The EMPACT project – "The Art of Thinking like a Mountain", brought together partners from several European countries who thoroughly explored and exhaustively studied the subject of empathy and sustainability in the arts through a capacity building program with talks, seminars and workshops, an artistic program with residencies, exhibitions, publications and a series of art/artist-oriented projects reaching out to society. This group exhibition "Embrace Empathy: Exploring the Spectrum of Understanding" and its catalogue you hold in your hands, are the culmination of our efforts and the crystallization of our experience at the Vorres Museum in this two-year project.

Nektarios Vorres
President of the Vorres Museum

Embrace Empathy: Exploring the Spectrum of Understanding

The group exhibition "Embrace Empathy: Exploring the Spectrum of Understanding" was organized by the Vorres Museum, as part of the European research program "Empact: Empathy & Sustainability, the Art of Thinking Like a Mountain".

The program has been carried out by the cultural and educational organizations: Espacio Rojo, Spain; Nature, Art & Habitat Residency and Fondazione Lamberto Puggelli, Italy; National Academy of Theatre and Film Arts "Kr. Sarafov", Bulgaria; Umetnostna Galerija Maribor, Slovenia; and ourselves, the Vorres Museum, Greece. The program is managed by the Cyprus University of Technology, Cyprus. Over the course of two years (2022-2024), through lectures, workshops, special collaborations between artists & theorists, and numerous public events, we explored & deepened three thematic pillars:

- Empathy for human and non-human beings.
- Creative sustainability: co-housing and social ecology, adaptation to greener production models in arts, and ecological approach both in creating artworks and in producing/disseminating arts projects.
- Empathic and resilient artists.

We dedicated our efforts to researching and studying the serious issues of our time: Empathy, Sustainability of our environment, Resilience of the creative act of art, and, of course, the issue of Sensitizing those who hold wealth to focus on the problems around them. The destruction of genetic material and environments has reached the point where "we face, at the end of the century, an environmental disaster as complete and irreversible as

any nuclear holocaust." Realizing the destruction we have already caused on Earth, they say, is one of our greatest fears and a reason we daily avoid thinking about it. However, taking the time to talk or think about despair and relate to our environment provides us with a place to move forward and improve ourselves. The project aims to develop a self-evaluation framework to help European Institutions and the public critically evaluate the effectiveness of their services and increase their social impact by strategically refocusing their work and fostering a better future for communities and society.

Do we have time to be conscious of other beings in society today? Faced with the threat of extinction, can our behaviors evolve?

The abuse of the environment follows an abuse in the concept of the work of art today. We believe that the good and the beautiful (This relationship between what makes virtue kalon and one's conception of the good for humans is a constant theme from Homer to Plato), as an axiom in the creation of civilization no longer exist. Or rather, wherever it is born in the shelters of artists' workshops, it is not presented and does not participate in the surrounding taste of art curators, art galleries, museums, and certainly not dealers. Trends, theories, and artistic idioms of the past are deliberately used to defend dozens of meaningless creations. We need a new artistic intellect. This great empathy of contemporary problems will support the sustainability of our civilization. A significant part of the artists participating in the exhibition have collaborated with cultural-educational organizations in various countries, dedicated to these issues, while

others have been invited to participate due to their work on a different perspective. This exhibition is the result of the collaboration of artists in the implementation of our exhibition at the Vorres Museum under our own artistic direction in order to contribute to the smoother implementation of the program's goals.

The concept of Thinking like a Mountain implies a complete understanding of the connections within ecosystems. This ecological thinking regards the world as a complex web, rather than focusing on ourselves as isolated individuals. Epicurus in his philosophy explained the universe through natural causes, while Aristotle focused on the position of humans in the ecosystem. The exhibition Embracing Empathy: Exploring the Spectrum of Understanding, was shaped to promote humanitarian action, inviting people to look and see beyond the obvious. The exhibition seeks empathy through understanding issues from each individual's perspective. Whether it's empathy towards humans or non-human beings, empathy is a source of common benefit for all. Awareness is the tool that shifts focus from ourselves to the world and society. Beyond the contribution of classical philosophers, modern political perception evolves with the establishment of the welfare state, while the Christian perception supports the development of the social sector. Humanism highlights human emotions, compassion and care for others, proposing a theoretical framework for human action. The human dimension emerges again as the ultimate point of resistance. As Demosthenes said, we have a duty to create proposals and vote for laws that will not harm anyone, as we are all human.

Human existence seems to be connected to many aspects and perspectives, depending on the viewpoint and approach. From the human dimension, the enrichment of thought and the role of emotions emerge as crucial factors for creating a new, democratic and humane model of social behavior. Regarding the essence of human existence, various perspectives present different views. Theologians speak of sin, philosophers like Hobbes refer to wickedness and addiction to war, while parents talk about selfishness and the need for improvement.

However, biologists, through studies of very young children and comparisons with young chimpanzees, reveal an innate tendency for socialization and offering help to others. This "helping behavior" seems to be inherent in human nature and constitutes a cornerstone of human society. Furthermore, the search for empathy and compassion, emphasized in the exhibition, highlights the need for a unified approach to human thought. Scientific method and psychological resilience can serve as tools for developing a sensitive, sustainable, and human model of social behavior.

Compassion is a pillar in many philosophical and religious traditions, considered one of the greatest virtues. From an ethical perspective, it incorporates the principle of "do unto others as you would have them do unto you." The concept of compassion reflects the importance of activating social behaviors, as well as cultivating and developing the virtue itself.

Empathy, at a higher level, refers to the ability to understand

and interpret others' unexpressed concerns and emotions. At even higher levels, it is the ability to perceive the thoughts or concerns behind others' emotions. We encounter emotional intelligence, consisting of four main components: well-being, self-control, emotional awareness, and sociability.

In terms of art, we refer to Magritte and his ability to shape a new reality. Magritte's works, which present unexpected couplings of different elements, cause confusion and urge the viewer to seek new interpretations. This contradiction and unexpected connection of different elements represent the psychological and social complexity of human perception.

In the field of emotional intelligence, empathy plays a significant role, allowing us to understand and accept others' emotions without judgment. Art, as a philosophical system, not only presents ideas, but also explores the limits of our perception and encourages the viewer to think and explore new dimensions.

EMPACT-Vorres Museum, by presenting the exhibition Embrace Empathy: Exploring the Spectrum of Understanding, seeks to explore the role of art in promoting mutual understanding and unity in society. Art guides us to look and see, revealing the complex dimension of human perception. The assignment of economic practice based on sustainable economy and ecology reflects the need for a perspective that takes into account the interdependence of humans with their environment. Moreover, this revision of practice underscores the importance of sustainable

development and care for the planet.

The idea that reality is not simply an external reality, but one constructed through our perceptions. Empact's goal is to explore the role of art as a means of unity and mutual understanding, promoting unity and tolerance in society. Consistent thinking means seeking solutions together with experts from different fields for global human problems, but mainly it means seeking art that incorporates every creative human expression. Art that compels us to see the world through a different lens. A conscious and prudent view.

As the curator of this show, I believe this is the technique of thinking independently but all together, the method that offers a way for us to exist in the world. I conclude with a verse from the Indian epic Mahabharata.

It is a question to Yudhishtira, who has just been crowned king after winning the war:

“What is the most wonderful thing in the world, Yudhishtira?”

And he replies:

“The most wonderful thing in the world is that people around us are dying and we do not realize that the same can happen to us.”

Olga Daniylopoulou
Curator, Art Director of the Empact Project
at the Vorres Museum

Empathy and the Arts: Connecting Humanity with Nature and Beyond

Empathy is present in everyday life and discussions; references to the need to get into another's shoes appear in the mass media, in political campaigns and in a wide range of academic studies. Empathy was a matter of political discussion by Barack Obama before and during his presidency. While speaking to *Planned Parenthood* organization on July 17, 2007, he famously remarked that he would use empathy as a criterion for his selection of Supreme Court Justices: "in the overwhelming number of Supreme Court decisions, that's enough. Good intellect. You read the regulation. You look at the case law, and most of the time the law is pretty clear—95% of the time [...] But it's those 5% of the cases that really count. And in those 5% of the cases what you got to look at it is: What is in the justice's heart? And we need somebody who's got the heart— the empathy to recognize what it's like to be a young, teenaged mom; the empathy to understand what it's like to be poor or African-American or gay or disabled or old. And that's the criteria by which I'm going to be selecting my judges". In the political realm, empathy is discussed as the capacity that can motivate citizens to understand and care about their fellow citizens who suffer.

Works of art are often discussed as tools or props for empathy, in that they help their audience to relate to the others' experience and perceive their vulnerability to various sorts of calamities. Martha Nussbaum discussed the case of public photography artworks taken during the Great Depression, when artists including Dorothea Lange, Walker Evans, Russell Lee and others were commissioned by the Roosevelt administration to produce artworks that promoted public support for the policies of the New Deal (Nussbaum 2013). In everyday talk we refer to empathetic responses to

artworks somewhat fast and loose. We may say that seeing Goya's *Third of May* 1808 evokes empathy, as the feeling of utmost injustice for the execution wells up on us; that through empathy we place ourselves in the depicted people's place and come to have an understanding of the depicted figures, of their thoughts and feelings. The power of arts to evoke empathetic responses has been known ever since Plato. In his famous critique of the arts in *The Republic*, Plato warns against the moral dangers caused by art that encourages us to identify with the plight of the weak or the immoral or surrender ourselves to the others' passions: Even "the very best of us", Socrates comments, "when we hear Homer or some other of the makers of tragedy imitating one of the heroes who is in grief, and is delivering a long tirade in his lamentations or chanting and beating his breast, feel pleasure, and abandon ourselves and accompany the representation with sympathy and eagerness, and we praise as an excellent poet the one who most strongly affects us in this way" (Republic 605D).

Two important ideas may be seen as rooted in Socrates observation: first, that we sometimes are able to engage with an artwork's narrative by simulating the fictional heroes' experiences; in other words, that we empathize with them and, second, that we actually enjoy this type of identification with the characters. Plato also talks about art's power to evoke sympathy or pity for the other's calamities, warning that the one who "contemplates the woes of others" and "abandons himself" in another's grief ends up "feeding fat the emotion of pity" and cultivating self-pity (Republic 606b). Pace Plato, art's potential to evoke powerful emotional responses resonating with the other's emotions - in other words, some kind of empathetic responses - is commonly

acknowledged as contributing to the artwork’s moral and aesthetic value.

The problem is that the use of ‘empathy’ in relation to experiences of art is ambiguous since it has proven notoriously difficult to reach a consensus on the notion of empathy, a concept employed in almost so many ways as the philosophers dealing with it. Despite the efforts made to differentiate between empathy and sympathy there is not yet widespread consensus on that. Most would however agree that sympathy, compassion and pity are emotions, while empathy is a process; as such, it is taken to involve a basic simulative process and a higher order conscious imaginative process that provide an emotionally enhanced access to the other’s emotional state (see Coplan & Goldie 2011). Perhaps we begin to impose some order in this turmoil if empathy is distinguished from sympathy and the tendency to run them together is avoided (Goldie 2000, 176-177).

Up to the 20th century, *sympathy* was employed extensively as the phenomenon of perceiving, understanding or imagining the other’s perspective. In the work of the Scottish Enlightenment philosophers David Hume and Adam Smith, sympathy involves the idea of imaginative identification with the misfortunate plight of others, or what is now mostly referred to as *empathy*. For example, Smith argues:

“As we have no immediate experience of what other men feel, we can form no idea of the manner in which they are affected, but by conceiving what we ourselves should feel in the like situation [...] By the imagination we place ourselves in his situation, we conceive ourselves enduring all the same torments, as if we enter into his body, and become

in some measure the same person with him, and thence form some idea of his sensations, and even feel something which, though weaker in degree, is not altogether unlike them” (Smith 1759/2002, 11-12).

Historically, *empathy* was introduced in the early 20th century as the translation of the German concept *Einfühlung* (literally, feeling into); it is in some way surprising to the modern reader that it firstly appeared in works in aesthetics and psychology to explain the experience of aesthetic (inanimate) objects (Vischer 1873). Theodor Lipps (1903; 1906) took the concept *Einfühlung* to describe the aesthetic perception of an object by means of projection of the self into it; subsequently Lipps expanded the concept to include the experiencing of other people’s mental states as well. In the move from exploring *Einfühlung* as the aesthetic perception of an object to exploring it as applying to interpersonal relations, Lipps missed to differentiate between *Einfühlung* and sympathy; consequently, Edward Titchener translated *Einfühlung* as empathy, believing that he had to coin a completely distinct concept (Jahoda 2005). In contemporary literature, most theorists distinguish between sympathy and empathy, though not always consistently. In general, the idea is that one’s own perspective and emotional state may match the other’s perspective or emotional state without necessarily one’s own emotion been directed at the other’s welfare (Goldie 2000; Maibom 2014). And reversely, one can feel sad or happy for another without one’s sympathetic concern to co-occur or result from one’s feeling the suffering or joy of the other person.

The discussion about empathetic responses to artworks

mainly refers to the idea that the viewer empathizes with the heroes’ or fictional characters’ emotional state; to put it in a more cautious way, the viewer empathizes with the emotional state the fictional characters are represented as having. Empathizing, in this case, may mean that the viewer grasps what the represented characters are thinking or feeling or that the viewer simply understands what they experience from their own perspective. It may also mean that in seeing a depiction or in reading a novel the viewer perceives what it is like for the depicted figure or hero to be in a certain emotional state and somehow comes to share it. Summarizing, an empathetic understanding of an artwork affords a kind of emotionally or affectively enhanced access to the depicted other’s experience. In engaging with some artworks, I not only understand and come to know what the represented character feels thus and so, but I somehow acquire a kind of “lived bodily experience” of the other’s situation that gives me a form of knowledge of being in that situation, or a sense of first-personal perspective about what it is like being in the other’s emotional state.

So far I have discussed empathy in relation to the identification and understanding of other humans and their emotional lives. It is also argued that we empathize with depicted landscapes that do not include characters, in the sense that we empathetically respond towards the scene’s expressed emotions. We often attribute emotional qualities to such scenes; for example, Salman Rushdie’s Harun lives in “a sad city [...] a city so ruinously sad that it had forgotten its name. It stood by a mournful sea full of glumfish” (Rushdie 2014). We describe a depicted pastoral landscape as expressing melancholy or sadness or we may see scenes as expressing pain or trauma. It may then

be the case that sometimes, in Stephen Davies words, we “catch the emotional ambience of our environment” (Davies 2011, 137).

Theodor Lipps’ somewhat awkward idea that the viewer is absorbed in the contemplation of a work of art by being “inwardly released from [one’s own] ego” and transported through “a spatial extension of the ego” into the work of art (Lipps), can nevertheless be useful in understanding a viewer’s *bodily involvement* in attending pictures aesthetically. Philosopher Gregory Currie (2011) follows the Empathists’ path and explores motoric responses to many artworks; that is, he discusses the involvement of simulative processes in our engagement with both the aesthetic properties of artworks and ordinary objects as well as in our recognition of the other people’s emotional state. He argues that our motor responses and bodily simulations constitute a special kind of empathic engagement with both the aesthetic properties of artworks and ordinary objects as well as with other people’s emotional state.

Is it possible that the activation of our empathetic capacities through art affords a sense of *first-personal relation* or *presence* towards nature and non-human beings? In a recent article, Kim Pong Tam explores the idea of environmental (or natural) empathy, which is defined as the capacity to “understand and share the emotional experience of the natural world” (Tam 2013, 93). Tam describes the experience of environmental empathy using the following examples:

“When reading news that a deep-water oil spill is polluting the ocean, an individual may put himself or herself in the

place of the affected animals and feel what they are feeling. Similarly, when watching a video about shark finning, some individuals may visualize vividly the sharks’ experience and feel the pain the sharks are experiencing” (Tam 2013, 93).

In what ways can engagement with works of art cultivate an empathetic stance towards nature and non-human beings? Take Francisco de Zurbarán *Agnus Dei* (1640). Why does it move us in such a profound manner? Part of the explanation has to do with the viewer’s simulating the vivid sense of the restraint experienced by the animal, the uncomfortable position it is in, the friction against the ropes. This simulation initiates an empathetic acquaintance with the animal’s state and initiates the thought that “the animal feels thusly”, where “thusly” picks out this feeling of restraint and friction which the viewer experiences (Currie 2011). The artwork does not simply provide reasons to think certain issues relating to animal ethics and human-animal relations, but it turns them into something more experiential, something that *we literally feel into*. Or, take Tan Zi Xi Plastic Ocean installation (2016), for which the artist collected, cleaned and organised 500kg of discarded ocean plastic that were hanged motionless in space. Entering the “underwater” realm of the artwork can directly “infect” the viewer through the bodily, sensorimotor engagement with this suffocating environment. But the viewer is also able to adopt the perspective of life forms and experience what it is like living in the ocean that has been polluted. It may be argued that empathy towards nature and non-human beings is a fundamental skill that we ought to cultivate, and the arts offer various ways for doing so. Empathy can thus be seen as bridging humans and the inanimate world: extending Martha Nussbaum’s thoughts, we can say that empathy is a means “of hooking the interests

of others to our own” (Nussbaum, 1996, 28), in this case, with “the others” being nature and non-human beings. It establishes a culture of nature-directed altruism in society by transforming self-interest into something that aligns with principles of social justice and eudaimonia, leading to significant advancements in promoting sustainability and pro-environmental behaviors.

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The Art of Thinking Like a Mountain

The EMPACT project: "Empathy and Sustainability: The Art of Thinking Like a Mountain" focuses on the power of art to generate and implement innovative approaches and methods in advocating and acting upon environmental challenges by exploring the "empathy-sustainability" relationship in the creative processes.

In today's fast-paced world, where very often consumption takes precedence over conservation, it is more important than ever to cultivate empathy towards our planet and each other and embrace a mindset for preservation and care for nature. Our EMPACT project explores how empathy plays an essential role in sustainability efforts, shows how artists are using their talents to inspire change across Europe and beyond and discover in what way our collaborative efforts for environmental sustainability can have an impact.

The Concept of thinking like a mountain

Let's imagine standing at the peak of a majestic mountain, overlooking vast landscapes stretching as far as the eye can see. In that moment, we become part of something greater - a living ecosystem where every element is interconnected. Thinking like a mountain means embracing this holistic perspective and understanding the profound impact our actions have on nature.

Mountains are not merely geographical formations; they represent resilience, longevity, and harmony. By adopting such a mindset, we recognize that our well-being and our future are intrinsically tied to the health of our natural environment. Just as mountains rely on diverse flora and fauna to thrive, we too depend on the delicate balance

between humans, animals, plants, and ecosystems. The focus of the EMPACT project is to be a catalyst for the creation of sustainable art and to raise public awareness on two key pillars: empathy for nature and non-human beings, as well as empathic and resilient artists.

The "Thinking like a Mountain" concept challenges us to consider long-term consequences rather than short-term gains. It urges us to make decisions with an understanding of how they ripple through time and space. This way of thinking compels us to prioritize sustainability over exploitation, focusing on nurturing and reusing resources rather than depleting them for immediate gratification.

The EMPACT project is about empathy towards nature with all its life forms - awakening ourselves to the urgent need for collective action to achieve ecological harmony and preserve the Earth's beauty for future generations.

How can artists help cultivate empathy and encourage sustainable practices?

The EMPACT project is about the power of art and artists to inspire change towards better care for nature, to cultivate and foster empathy, and encourage sustainable practices. Artists have a unique ability to connect with their audiences on an emotional level, transcending language barriers and societal divisions. Through their creative practices and projects, artists can bring attention to environmental issues in a way that resonates with audiences. Artistic works - paintings, sculptures, musical compositions, dance and theatre performances can evoke emotions and provoke the understanding of our relationship with nature.

Our EMPACT consortium partners Cyprus University of Technology, Cyprus; Espacio Rojo, Spain; Nature, Art & Habitat Residency and Fondazione Lamberto Puggelli, Italy; National Academy of Theatre and Film Arts "Kr. Sarafov", Bulgaria, Umetnostna Galerija Maribor, Slovenia and Vorres Museum, Greece initiate and organise diverse events in the two years of the project's implementation (2022-2024) to encourage sustainable art practices and facilitate artists to cultivate empathy towards human and non-human beings.

EMPACT facilitated artists through organisation of Artistic Residencies to showcase their innovative artistic works that focus on the connection between human and non-human beings innovatively, igniting a sense of empathy within viewers.

Moreover, art has the power to challenge existing narratives and question conventional wisdom. It can prompt us to reconsider our behaviors and choices by presenting alternative perspectives on sustainability issues. Artists often push boundaries and encourage us to think "outside the box" or even "without a box" when it comes to finding solutions for a more sustainable future. In addition, the collaboration between artists and “others” – scientists, philosophers, urban planners, etc., can lead to breakthrough approaches to address the environmental challenges of our Planet. By combining artistic creativity with scientific knowledge, new ideas can be born that bridge disciplines and promote holistic thinking. We also explored this thread through the Collaborative Artistic Interventions as part of the EMPACT project. Artists have the power to engage the communities and motivate audiences.

The EMPACT project included Socially Engaged Art Interventions where artists collaborate with local people, communities and university students to initiate & implement an art intervention that tackles specific problems related to sustainability and the promotion of circular economy practices. We find it especially important to engage communities in sustainability efforts and encourage individuals, especially the young generation, to take action towards more sustainable practices.

The EMPACT project focuses on the multiplication effect of learning about empathy and environmental sustainability and the power of the artists and educators to be "ambassadors" of these issues. Part of our work at EMPACT was devoted to the Capacity Building program, consisting of seminars and workshops for artists and cultural workers, students and general audiences on empathy and resilience, especially in the post-pandemic social and economic crisis. Our training sessions focused on specific topics related to circular economy, corporate social responsibility, empathy, creative sustainability and green technologies, related to artistic practices.

The EMPACT project includes also other diverse methods to facilitate creative sustainability and empathy: an online platform to encourage companies and artists to collaborate on the basis of using waste materials, podcasts, documentary films, training curriculum on empathy and sustainability for arts, any other related materials.

The current Vorres Museum Art exhibition "Embrace Empathy: Exploring the Spectrum of Understanding" aims at addressing sustainability with an empathic and creative

context by showcasing selected artworks created as part of the various actions of the EMPACT project and realised by consortium partners.

Finally, the EMPACT project is a platform for fresh ideas, collaborative artistic work and dialogue between diverse voices on environmental sustainability. As we continue on our journey ahead, we continue reflecting on the concept of "Thinking like a Mountain" where empathy, sustainability and the arts are interconnected in profound ways. We are passionate about the increasing recognition of the importance of artists and environmental initiatives. We continue disseminating examples where artists, people and communities have successfully embraced the "Mountain" mindset. We believe that these stories serve as a beacon of inspiration for all of us and for the future generations striving towards a greener future.

Prof. Dr. Lidia Varbanova
Program Director, MA in Management of
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Sustainability – Working With What You Already Have

Learning from the New Format of the Triennial of Art and Environment

In 2021 the Maribor Art Gallery relaunched our EKO triennial after 15 years of rest. The triennial, first launched as the Yugoslav Triennial of Ecology and Art in Maribor, Slovenia (then Yugoslavia) in 1980, lost steam in the early 2000s. However, with the environmental consciousness growing in the following years, we at the Maribor Art Gallery decided the time was right to reignite their fire. But changes had to be made in the format of the triennial event in order to keep up with the times and to create a sustainable way of staging a large international art exhibition. In the following paragraphs I will lay out some of the principles of the new exhibition format as lessons that can be applied in future exhibition projects elsewhere, as a way of assuring a sustainable methodology.

The main lesson in understanding sustainability in the practice of exhibition making is considering what, which you already have. It is the essential sustainable principle of reduce, reuse, recycle. Not creating more than necessary, using what's already there and not wasting what is created. How does this apply in the case of the EKO triennial and could it apply in other instances? I will look at three categories: history, location, community.

When it comes to history, we all have it. Things that came before us. In case of EKO, this is the tradition of the exhibition project. Established in 1980, it had 7 editions between 1980 and 2005. In this case, EKO provides established visibility, a recognisable brand, possibly a point of nostalgia, a collective memory. It equips the event with credibility, continuity, a sense of historical relevance. To be organising an art event involving art and ecology since 1980 is no small feat. By building on this means not having to build anew.

Less energy, less promotion and promotional material is required in order to establish a connection between the event and the audiences. Before relaunching the EKO triennial, we considered launching a new contemporary art triennial in Maribor. However, to make a mark with such an event in the city, the country and internationally, would require a great deal more of active engagement to event-reach, much less to surpass the visibility of EKO. Thus, the first lesson to be learned from EKO is: if you have any sort of heritage, legacy, history, build on it, use it, update it, take pride in it.

Two of the critical changes to the triennial format of EKO was to replace ecology in the title with environment and to move the venue of the exhibition from the gallery to the city. With environment, rather than ecology, we expended the scope of the exhibition to encompass a broader understanding of the parameters that make up the conversation surrounding the environment in today's world. Likewise, by moving the event beyond gallery walls, we managed to reach new audiences and connect the triennial closer to the city. Each new edition will look for new environments in and around Maribor. In 2021 the EKO triennial was staged in the former - now empty - textile factory. The former textile factory holds a strong position in the collective memory of the city, as it is a fine example of industrial architectural heritage, going back to the 1920s and is located in a part of the city that is close to the city centre, the river and the green hills, yet far removed in the public's consciousness. The venue provided material to reduce, reuse and recycle in many ways. First, we used the physical attributes of the space as it was as best as we could. We didn't do extensive renovations, we only cleaned up the rooms and installed the exhibition in

tune with the existing floorplan and surfaces. We staged the show in the warm months of the year and mostly used natural light to illuminate the artworks. There was furniture and building material left and available to be used in the factory and we used both for installations (like chairs in front of projections and a table as the ticket office at the entrance) and for artworks. We invited artists to use the materials in their works and many either responded to the space by creating site-specific installations, used history of the factory as a departure point in their work or built their artworks from found objects in the factory and elsewhere. We encouraged walking or cycling to the exhibition venue and provided audiences with materials to enable it: maps, videos, etc. By the time we finished the project, we left the factory in a better state than when we moved in and there was relatively little waste created by the exhibition, as much of the material remained in the space. Thus, the second lesson to be learned from EKO is: consider your environment, what are its strengths, what is its opportunity, and use it responsibly and to your advantage.

Finally, in organising EKO we turned to the community of the city of Maribor: the community of individuals, the artistic community, the community of museums, institutions and non-governmental organisations living and working in Maribor. In shaping the program of the triennial, we decided to harness the experience, knowledge, know-how and, not to be forgotten, audiences of our partners. There is so much that has already been created and exists, spread across the many smaller nuclei within the city, and the aim was to gather, compile, reframe and broadcast what has already been created in a new light. In the two months of the triennial, there was an event taking place almost daily.

Indeed, guided tours of the exhibition, but also very popular guided tours of the former factory with the last employee of the textile company. With the local museum we recorded the oral history, provided by the museum's former workers. We toured with the local Jewish cultural center, the area and learned about the Jewish history of nearby factories. We organized discussions by young environmental activists, a slam poetry evening around the topic of the environment, a performance of green drag queens, a lecture about the history of the factory, birdwatching around the factory. After the program - in and around the factory - we invited other city spaces, galleries, open-air venues, etc., to become so-called EKO collateral environments, which in the end served as an extended presence of the triennial across the city and as an information point about the triennial happening in the factory. Thus, the third and final lesson to be learned from EKO is: grow your (exhibition) event through strategic partnerships and jointly amplify existing knowledge.

The outcome of the project was beyond what we set out to do or expected. Most importantly, the triennial enjoyed great interest and praise from the local public. Mariborians were fascinated particularly by the staging of the event in the factory and came in droves to see it. It opened up at the part of the city otherwise ignored. We received great feedback and three years later people still fondly remember it. The factory re-entered public awareness. This leads me to the second point of pride. Following the event, the Municipality of Maribor decided to purchase the remaining parts of the factory that were on the market after the company had gone into administration in the mid-2010s. The city recognised the value of this industrial heritage site and decided to protect it as we played a significant part in the process.

Finally, we received the national ICOM (International Council of Museums) Award for the promotion of the annual ICOM theme The Future of Museums: Recover and Reimagine.

In the framework of EMPACT, EKO will return in 2024 in its 9th edition. The Maribor Art Gallery will take our own advice and follow the methodology laid out above. While every exhibition is different and the circumstances may vary, it is the sustainable, and one may say, the empathic way forward, to lead with consideration, care and consciousness when creating a new exhibition in the present and in the future. Please consider our blueprint and learn from the triennial of art and environment.

Jure Kirbiš
Curator at the UGM
Maribor Art Gallery

Exhibition



TITLE

Museum of Emotions

ARTIST

ALEKSANDER
MANDZHUKOV

TYPE

PERFORMANCE

COUNTRY

BULGARIA

YEAR

2023

Associate Professor Dr. Alexander Mandzhukov is a lecturer at the National Academy of Theater and Film Arts "Kr. Sarafov" and the head of the Dance Theater program. His research interest focuses on the explosion of bodily emotion as a synthetic form of corporeal theatrical language.

As an artist-choreographer, he engages in various forms of dance, theater, opera & performative performances and he also creates productions as an author. His work centers on materializing the connection between emotion and body, as well as their interaction with the bodily emotions of others. He explores the relationship dynamics between men and women and delves into the hidden truths about the nature of desires.



THE "LIVING" BOX





TITLE

Magical Realism

ARTIST

ALVA
MOCA

TYPE

PAINTING
SPAIN
2023

COUNTRY

YEAR

Having graduated in Advertising from the University of Segovia, he pursued further studies in Digital Illustration, Graphic Design, Film Post-production, Editing, and Animation in Madrid. Additionally, he enriched his skills through studies in engraving, drawing, and silkscreen printing in Chile, complemented by self-taught training in mural format.

With a diverse artistic background, he has worked as a graphic designer for Pedro Almodovar and more recently as a muralist for Daniel Sanchez Arévalo. Recognized for his talents, he was awarded the Ramón Acín scholarship, which has propelled his career through artistic residencies, participation in fairs, exhibitions, and commercial graphic art projects.

Collaborating with renowned galleries such as Duran Gallery, DMG, La Carboneria, Kreisler, Swinton & Grant, Galeria Antonia Puyó, Ladoce, and Vmt design, he has made a significant mark in the art world.

As the Art Director of the GUDWUD project and the creator of the illustrated book HÉROS, his artistic journey has been marked by innovation and creativity. He co-founded an art collective with his brother, Fratelli Moca, further expanding his artistic influence.

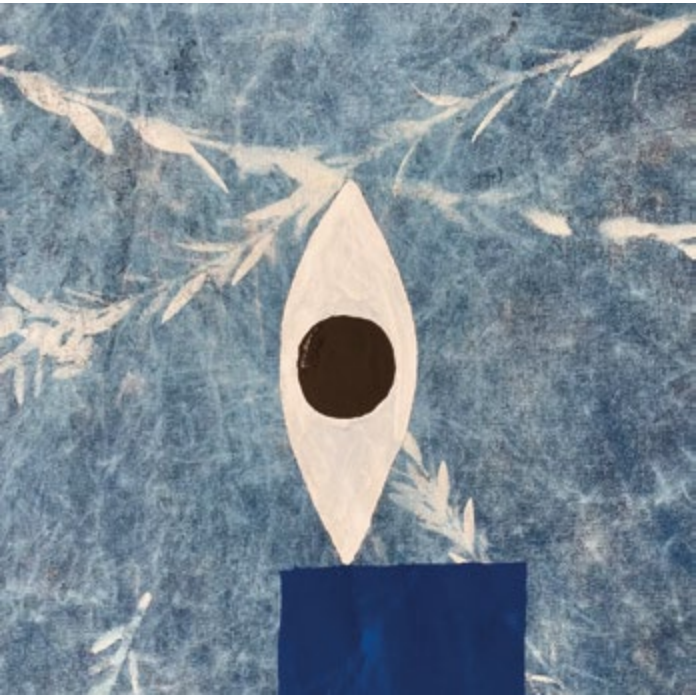
His extensive exhibition history includes solo exhibitions such as "La catalitica" (2023), "Fundación Caja rural, Zaragoza" (2022), and "Festival Periferias. Héros" (2021), along with participation in renowned art fairs like Urvanity Art Fair (2021). His work has been showcased in prestigious venues globally, including Spain, France, Chile, Portugal,

the United States, Italy, and England.

In addition to exhibitions, he has left his mark through numerous murals, with notable projects including "Acqua" in Sicily, Italy (2021), "El mágico ruido de un encuentro" in Madrid (2021), and "Wellcome" in Zaragoza, Spain (2021). These murals reflect his diverse interests and his commitment to public art.

Throughout his career, he has received several awards and scholarships, including the Pier-2 Artist Residency in Taiwan (2021/2022) and the Ramón Acín Art Scholarship in Huesca (2015), among others. Moreover, he has made significant contributions to various professional projects, ranging from graphic design for film productions to artistic direction for festivals and events.

With a multifaceted artistic practice spanning various mediums and disciplines, he continues to make a profound impact on the contemporary art scene, both locally and internationally.







TITLE

Cheese

ARTIST

ANA
PEČAR

TYPE

VIDEO
SLOVENIA
2023

COUNTRY

YEAR

Pečar's video based practice revolves around intangible, subtle, yet expressive scenes of nature. Spanning installations, photographs and ambient interventions, Pečar works to offer contemplative spaces, buffered from the outer fast-paced world. Taking inspiration from various sources, from long visual scenes of Tarkovsky or Kurosawa to indigenous relational living, Pečar addresses the power of potent serenity.







48

GET READY AGAIN, 2011, VIDEO, DURATION: 02':21", STILLS, COURTESY OF THE ARTIST,
CUT SEMINARS-WORKSHOPS IN LIMASSOL, CYPRUS 2023 © CUT

TITLE

Get Ready (Again)

ARTIST

ANDREAS
SAVVA

TYPE

VIDEO
CYPRUS
2011

COUNTRY

YEAR

Andreas Savva pursued his Bachelor of Arts in Fine Arts with a focus on Painting at the Athens School of Fine Arts, (Greece, 1991-1996). Following this, he continued his academic journey with postgraduate studies in Visual Arts, specializing in Painting, achieving an Integrated Master's level seven qualification as per the National European Qualification Framework, also at the Athens School of Fine Arts.

From 2002 to 2004, he furthered his expertise through a Postgraduate Program in Digital Art Forms at the Athens School of Fine Arts, Athens, Greece.

Throughout his academic and professional career, he has been honored with several awards and scholarships. Notable among them are the Heineken Art First Prize (1997), the Jannis Spyropoulos Annual Awards (1997), the First Prize of the Hellenic Art and Technology Competition Festival (1998), and a nomination for the Deste Prize (2001). Additionally, he was a recipient of the Propontis Foundation Scholarship for Research in Arts from 2008 to 2010.

His solo exhibitions serve as platforms for showcasing his artistic vision and expression. Some of his noteworthy exhibitions include "Open Way, Part I", Vorres Museum Paiania Attiki (2022), "What a wonderful, wonderful world..." at Art Wall, Athens, Greece (2017) and "Sleep Sliding Away" at EDW, ReMap4, Athens, Greece (2013). These exhibitions have provided him with opportunities to engage with audiences and delve deeper into the themes and concepts prevalent in his work.

His participation in group exhibitions has been equally enriching. From "Poetic Metaphors" at the House of Cyprus, Athens, Greece (2023), to "Resilience/Compassion" at the Municipal Gallery of Athens, Greece (2022), and "SAVE MODE: Amplified Realities" at Project Gallery Athens, Greece (2022), he has consistently contributed to the vibrant art scene. These exhibitions not only allow him to connect with fellow artists but also offer diverse perspectives for exploration and inspiration.

Additionally, his involvement in exhibitions such as "Weaving Europe/Weaving Balkans" at the Biennale of West Balkans, Ioannina, Greece (2018), and "Die kunst ist ein ausweg bei sexuellen problemen" at Freud's Dream Museum, St. Petersburg, Russia (2018), has provided him with opportunities to showcase his work on an international platform, fostering cultural exchange and dialogue.

His commitment to artistic excellence and innovation continues to drive his creative journey, as he seeks to push boundaries and explore new horizons in the realm of visual arts.





52

RIVER OF CLOUDS, 2024, UNTITLED, 2024, DIGITAL PHOTOGRAPH, VARIABLE DIMENSIONS, COURTESY OF THE ARTIST,
NAHR RESIDENCY, "AIR: COMMONS. CHAOTIC FLUID, INSPIRATION",
TALEGGIO VALLEY, ITALY 4 - 15 JULY 2023 © NAHR

TITLE

River of Clouds

ARTIST

ANDRIA
ZACHARIOU

TYPE

PHOTOGRAPHY
CYPRUS

COUNTRY

YEAR

2023

Andria Zachariou was born in 2001 in Larnaca, Cyprus with roots from Famagusta. She graduated in 2023 from the School of Fine and Applied Arts at the Cyprus University of Technology. In 2022, she participated in the Erasmus program for 6 months at the University of Granada in Spain, Facultad de Bellas Artes.

In 2023, she was selected by the international artistic committee of the EMPACT organization for the NAHR Residency held in Val Taleggio, Italy. Subsequently, she was awarded the Emerging Artist Residency Program Sep-Oct 2023 by the artistic organization MeMeraki Artist Residency in Limassol.

She has collaborated with publications in Athens, which she selected and presented alongside her artistic work. To date, she has exhibited her work in group exhibitions in Cyprus and Greece. In March 2024, following an invitation from the Division of Culture, Society, Design and Media (KSFM) at Linköping University in Sweden, she will hold her first solo exhibition.







58

HERO, 1975, WOOD, 170×210×30 cm,
VORRES MUSEUM COLLECTION

TITLE

Hero

ARTIST

CHRISTOS
KAPRALOS

TYPE

SCULPTURE

COUNTRY

GREECE

YEAR

1975

Christos Kapralos was a Greek artist of the 20th century. He was born in Panaitolio (or Moustafouli) in the former municipality of Thesties (now part of the municipality of Agrinio). He studied drawing at a school with the help of the Agrinian Papastratou brothers and continued his studies in drawing in Paris at the Académie de la Grande Chaumière and at the Académie Colarossi, where his professor was Marcel Gimond. He was a student of Umbertos Argyros.

Returning to Greece and Panaitolio in 1945, he later moved to Athens and then to Aigina. Christos Kapralos was involved in creating a bas-relief commemorating the Battle of Pindus during World War II, on which he worked between 1940 and 1945 while in his village. After the end of the war, this became intertwined with the narrative of modern Hellenism. In May 1964, at the Zygos gallery, A. Tasos presented his large black and white wooden artworks, inspired by the Greek Civil War, as a tribute to all his lost friends from his younger days. In 1961, he completed his works, including "The Men".

Kapralos's works were intensely anthropocentric, drawing inspiration from ancient Greek art and mythology. They were exhibited not only in Greece but also internationally. In Agrinio in 1996, the Kapralos Art Screen, consisting of 60 small works spanning from 1930 to 1956, was installed in the wall of the Papastrateias Public Library.

Among his notable works are "Figoura" (1951), "Melpomene" (1940-1945), "Kazuo Kikuchi, a Japanese Student from Paris" (1937), and "Christopher" (1940-1945). Bronze and marble works displayed in Athens from 1960 to 1993 were located

in front of the building at 7 Tripou Street in Koukaki.

The Christos Kapralos Museum was founded on the island of Aigina in his honor, reflecting his frequent visits during the summer months. The museum contains six workshops showcasing works displayed in Aigina every summer from 1963 to 1993.





62

CHINESE LANDSCAPE, 1990-95, ALUMINIUM, 170×260×60 cm,
VORRES MUSEUM COLLECTION

TITLE

Chinese Landscape

ARTIST

CHRYSSA

TYPE

SCULPTURE
GREECE/USA
1990-1995

COUNTRY

YEAR

Chryssa Vardea-Mavromichali, known as Chryssa, was born in 1933 in Athens. She worked briefly to support the earthquake victims of Zakynthos in 1953, but the same year she left Greece for Paris to study at the Académie de la Grande Chaumière (1953-1954) and continued her artistic studies in San Francisco at the California School of Fine Arts (1954-1955).

She settled in New York, where she began her series "Cycladic Books", white plaster casts of cardboard packaging, whose engravings from the folded sheets of cardboard and their white simplicity evoke Cycladic idols. During the same period, she created paintings and wall constructions from metal or plaster, imprinting relief letters and symbols. In the early 1960s, influenced by the vibrant urban landscape of New York City, particularly Chinatown and Times Square, she pioneered by incorporating neon lighting into her works. Among her notable works of this period is the monumental "The Gates to Times Square" of 1966, a three-meter sculpture made of blue neon, steel, and plexiglass, in which the viewer can enter and immerse themselves in a world of symbols and light. She collaborated with the Betty Parsons Gallery (where she held her first solo exhibition), the PACE gallery, and the art dealer Leo Castelli, while her works were exhibited in solo exhibitions or included in group exhibitions at major American museums such as MoMA, the Whitney Museum of American Art, and the Solomon R. Guggenheim Museum.

She also participated in significant institutional exhibitions in Europe, such as Documenta in Kassel (1968, 1977) and the Venice Biennale (1972). In the 1980s, she began to use perforated aluminum along with neon in wall sculptures that

aggressively occupy space with English and Chinese script, often referring to famous metropolitan streets and squares (e.g., Mott Street, Piccadilly Circus, Chinatown).

During the period 1992-1994, she settled in Athens and transformed an old cinema into a workshop where she created "Cinema Oasis", a series of works made of aluminum, neon, and recordings from the city of Athens, which were exhibited at the Leo Castelli Gallery in 1996. Chryssa returned to Athens in 2007, where she remained until her death in December 2013.

Her works are held in private and public collections as well as in collections of significant museums such as the Albright-Knox Art Gallery, MoMA, and the Whitney Museum of American Art in New York, the Hirshhorn Museum and Sculpture Garden in Washington, the Walker Art Center in Minneapolis, the Macedonian Museum of Contemporary Art in Thessaloniki, the National Gallery - Alexandros Soutzos Museum, and the National Museum of Contemporary Art in Athens.





66

230TH CONCEALMENT, 2024, INSTALLATION AT THE VORRES MUSEUM GARDEN,
VM COLLABORATIVE PROJECT IN ATHENS 2023 © VORRES MUSEUM

TITLE

230th Concealment

ARTIST

DIMITRIS
ALITHINOS

TYPE

INSTALLATION

COUNTRY

GREECE

YEAR

2023

Dimitris Alithinos was born in Athens in 1945. He studied painting at the Athens School of Fine Arts and at the Academia di Belle Arti in Rome, as well as architecture at the Ecole Speciale d'Architecture in Paris.

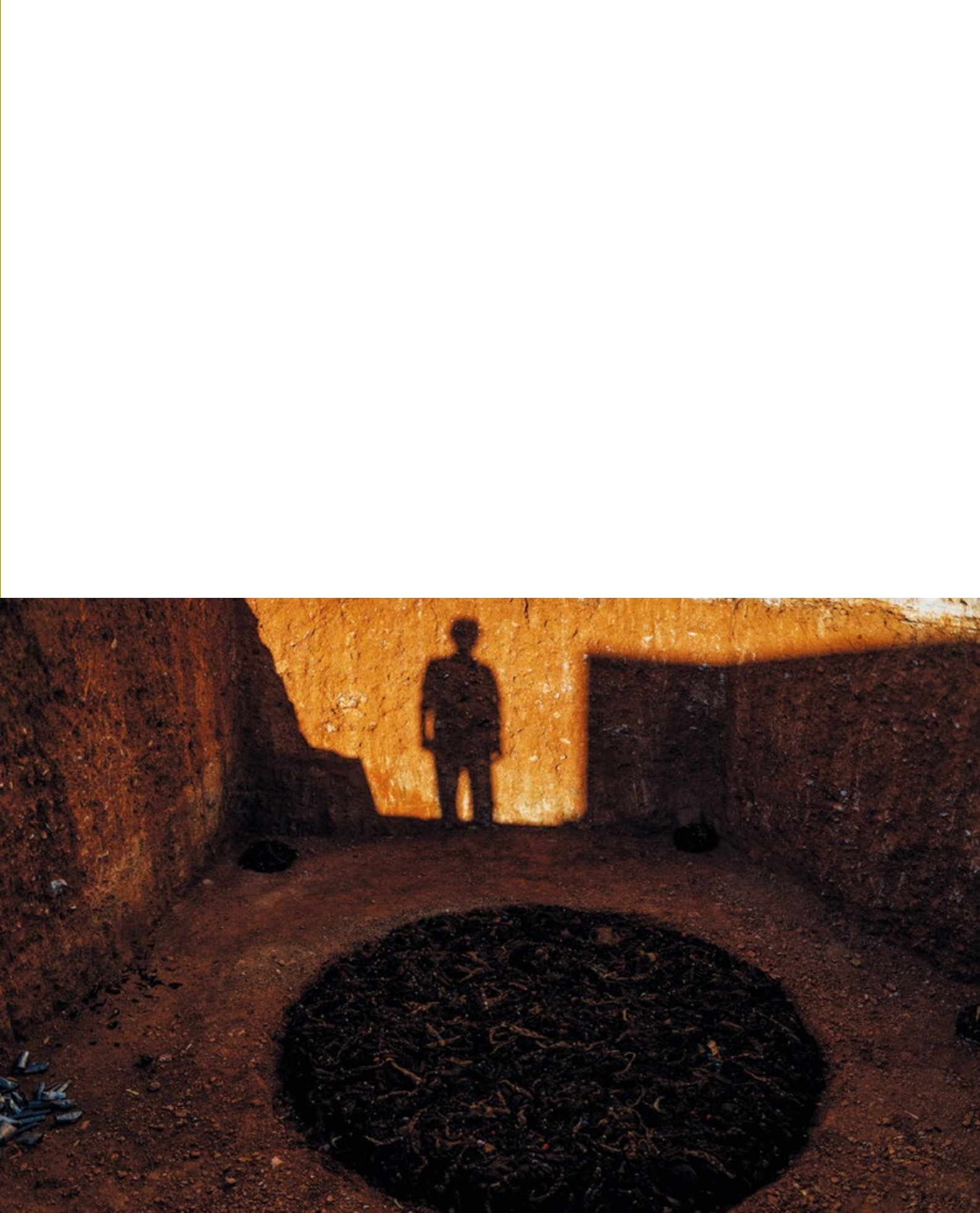
The connection between his visual and literary work emerges from the artist's interest in politics and social reality, as well as from a common poetic thread in which rawness and romanticism alternate. In 2013, a major retrospective of his work was presented at the National Museum of Contemporary Art, and in 2015, he was awarded for his overall work by the Association of Art Critics AICA Hellas. He is considered one of the most important contemporary Greek visual artists, with a significant presence in the international art scene. His themes draw from myths, history, politics, and culture, enriching his works with profound expression.

Throughout his career, he has held 34 solo exhibitions in various European cities, with most of his 229 "Concealments" scattered in remote corners around the world. He has participated in numerous group exhibitions and international events, such as Avanguardia e Sperimentazione (Modena, Venice, 1978), Europalia (Brussels, 1982), Young Artists' Biennale Paris (1980), Sao Paulo (1983), Istanbul (1989), Venice (1997), Cairo (1998), Theologies (Athens, 2002), and Athens by Art (2004).

Alithinos aims to convey a holistic experience of art through the collaboration of image, word, motion, sound, and action. His themes encompass history, political action, rituals, and myths from various cultures.

The "Concealments", a series of works he began in 1981 and is still evolving, symbolically addresses the preservation of humanity in the face of a potential nuclear catastrophe. Additionally, since 1993, he has personally participated in cultural and religious processes and ceremonies worldwide with the goal of preserving cultures endangered by globalization.

In summary, Dimitris Alithinos is recognized for his significant contribution to contemporary Greek visual arts and his influential presence in the global art scene, stemming from his profound exploration of themes and his multi-disciplinary approach to art.









74

BLACK WATERING, 2023, LIVE-ELECTRONICS MUSIC PERFORMANCE, PICTURES CAPTURE MOMENTS FROM THE PERFORMANCE, COURTESY OF THE ARTIST, NATFA RESIDENCY "WATER: MEMORY & MOVEMENT", SOZOPOL, BULGARIA 26 AUGUST - 6 SEPTEMBER 2023 © NATFA

TITLE

Black Watering

ARTIST

DIMITRIS
SAVVA

TYPE

PERFORMANCE

COUNTRY

CYPRUS

YEAR

2023

Dimitris Savva is an electroacoustic/electronic and soundscape music composer, a sound artist and designer, a live-electronics performer, a researcher, and an educator. He holds a Bachelor's degree (with distinction) in music composition from Ionian University, a Master's degree (with distinction) in Electroacoustic Composition from the University of Manchester, and a PhD degree with a fully funded scholarship from the University of Sheffield. His electroacoustic compositions have been featured in 86 international music festivals, including In Sonic 2017: Immersive Future (ZKM Center for Art and Media), Cube Fest 2019-Sound in Focus III (Moss Art Centre, Blacksburg), ICMC 2014 (Athens), and New York Electroacoustic Festival 2021. Several of his compositions have won prizes in competitions such as Metamorphoses 2012, 2014, 2018, Iannis Xenakis 2018, and SIME 2019. Ten of his works have been published on collective records, including Metamorphoses 2012-14-18-20, Anthology of Contemporary Music from Greece, and CIME 2020.

As a composer, Dimitris has collaborated with artists and researchers across various mediums, including contemporary dance, performing arts, video art & installation art, documentary, and VR projects. He is also a live-electronics performer, having participated in ensembles such as asabe and [DIJAFANEIS HEROES, as well as solo performances including "Watering", "Machines of Mantic Stain", and "Confusion / Irrational Collectiveness".

An educator, particularly as a visiting lecturer, Dimitris has taught courses in Electronic/Electroacoustic Music and Sound Arts at the Department of Multimedia and Graphic Arts of the Cyprus University of Technology, and Sound and

New Media at the Department of Fine Arts. Additionally, he has been invited to give seminars and workshops in electroacoustic music composition, ambisonic recording and multichannel compositional techniques, soundscape theory & composition, acoustic ecology, soundwalking, deep-listening, and in a compositional method he developed during his doctoral research, named "dramatized-performative narrative" (indicatively at Franz Liszt-SeaM 2014 in Weimar, 11th Sonic Arts - Summer Academy and Festival (Akousmata) in 2017 and 2018 in Corfu, as well as at the Cyprus University of Technology in 2022 in Limassol).





78

DEPARTURE FOR KYTHERA, 2017, OIL ON CANVAS, 310×220 cm,
COURTESY OF THE ARTIST & GALERIE MICHAEL HAAS, BERLIN

TITLE

Departure for Kythera

ARTIST

DIMITRIS
TZAMOURANIS

TYPE

PAINTING
GREECE

COUNTRY

YEAR

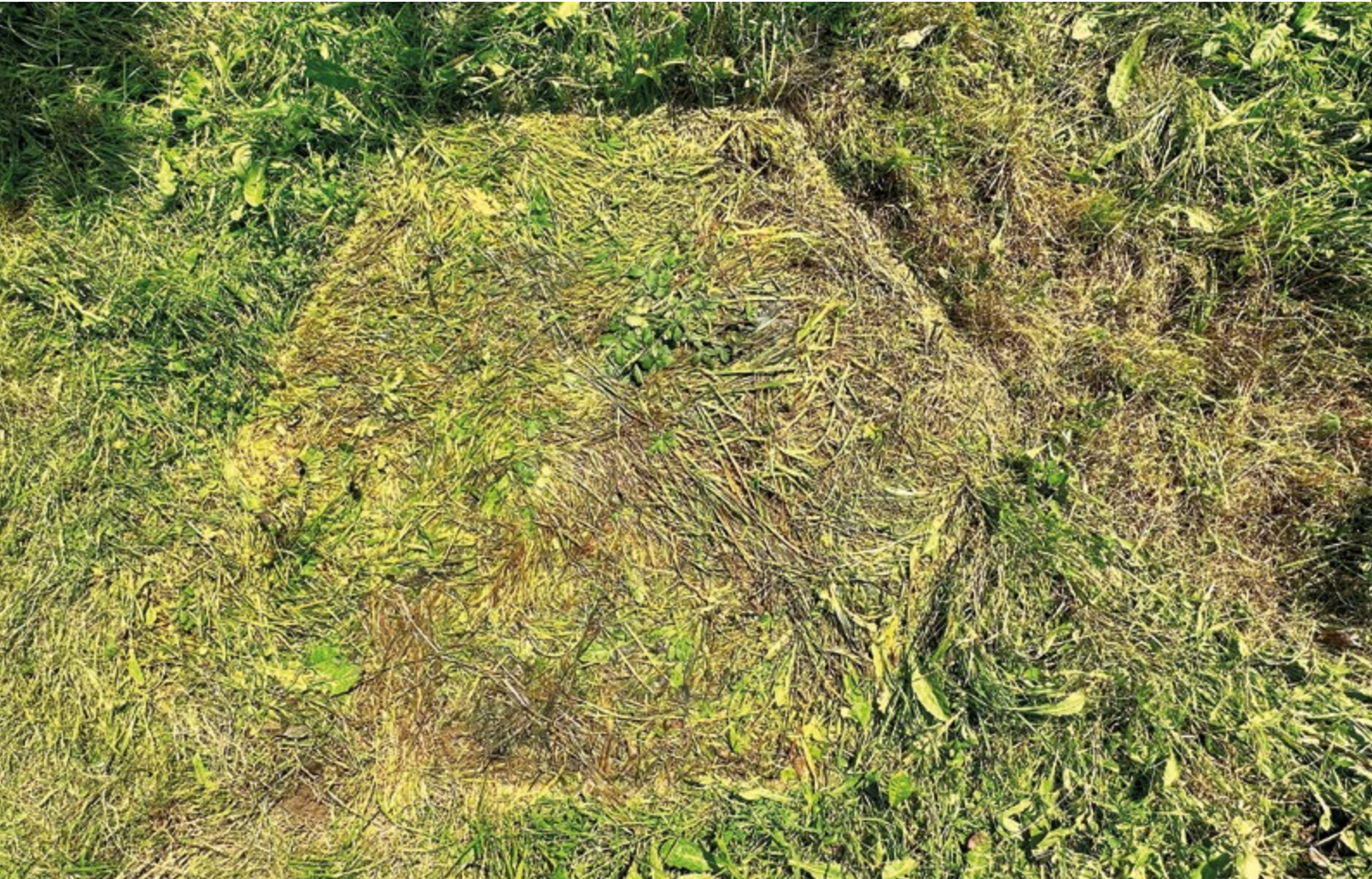
2017

Dimitris Tzamouranis was born in Kalamata in 1967. He studied painting at the School of Fine Arts at the Aristotle University in Thessaloniki and continued with post-graduate studies at the Universität der Künste (UdK) in Berlin. In 1995, he has been honored with the Jannis Spyropoulos Annual Awards in 1995. In 1999 he received a residency stipend in Istanbul, from the Berliner Senat für Kultur.

Since 1990, he had more than 30 solo exhibitions at galleries and museums in Europe (Greece, Germany, Switzerland, Spain, Poland, Turkey and the Czech Republic). In 2013, he had a retrospective exhibition at Frissiras Museum in Greece and at Kunsthalle Osnabrück in Germany. He has participated in many group exhibitions at important international art and cultural institutions. In 2017, he exhibited at Documenta 14 in Kassel, Germany. His work can be found at important collections both in Greece and abroad. He lives and works in Berlin.



Li, 2023, SHED IMPRINT



TITLE

Li

ARTISTS

FRANCESCO
PEDRINI/
LEONARDO
CAFFO

TYPE

ART PROJECT
ITALY
2023

COUNTRY

YEAR

Leonardo Caffo

Leonardo Caffo is professor of Aesthetics of Fashion, Media and Design and Semiotics of Art at NABA in Milan; he also teaches Aesthetics at IULM, also in Milan. He previously taught Theoretical Philosophy at the Polytechnic University of Turin. He writes for the "Corriere della Sera", holds regular columns in "Internazionale", "Lampoon" and "Interni", and has been among the presenters and authors of Radio 3 RAI; he has worked as Curator at Triennale di Milano, was Philosopher in Residence for the Castello di Rivoli Museo d'Arte Contemporanea and is a Member of the Steering Committee of the MAXXI Museum in Rome. His latest books include "Costruire Futuri" (Bompiani 2020) and "Quattro capanne. O della semplicità" (nottetempo 2020). For Einaudi he has published "La vita di ogni giorno" (2016), "Fragile umanità" (2017), "Vegan" (2018) and "Velocità di fuga" (2022). He directs the magazine "Parola," the publisher of the international magazine Flash Art, and the Mater Matuta Master in Curatorial Studies for the Mediterranean at the Abadir Academy of Design in Sicily.

He has curated dozens of exhibitions, worked directly on artist installations and design for museums and galleries including the research series on the concept of huts "Cabin-Out." He has written novels and diaries on the border between literature and philosophy including "Il cane e il filosofo" (Mondadori, 2020), "Essere Giovani" (Ponte alle Grazie, 2021), "La montagna di fuoco. Etna la madre" (Ponte alle Grazie, 2022). Every year in May, he holds the experimental workshop "Rethinking Lampedusa" in collaboration between Northeastern University in Boston, the Made Program and the Moleskine Foundation on the Sicilian island. His forthcoming novel, published by Fandango publishing house, is called "Due sogni". His works are translated and commented on in numerous languages.

Francesco Pedrini

Francesco Pedrini in 2021 holds as director of the G. Carrara Academy of Fine Arts in Bergamo, where he is a professor of drawing and painting. In 2022 he becomes deputy director of the Bergamo Polytechnic of the Arts with delegated authority to the Academy of Fine Arts. In 2011, he obtained a Master's Degree at IUAV in Venice in production and design of visual arts and from 2012 to 2021 he was artistic coordinator in Accademia di belle arti G. Carrara.

His research focuses on themes such as astronomy, vision, wind and practices for crossing the landscape. He travels to Cameroon with Salvatore Falci to arte e luogo project and for his research he makes trips to the Argentine Puna and the highland deserts of Chile, where the world's most advanced telescopes are installed. Drawing, photography and video are the mediums through which Pedrini has most frequently expressed himself, exhibiting in international galleries and biennials.





TITLE

DE(oxygenation)

ARTIST

GIULIA
PELLEGRINI

TYPE

PERFORMANCE

COUNTRY

ITALY

YEAR

2023

Giulia Pellegrini, born in 1990, is a visual artist exploring the profound connection between humanity and the environment. Holding a Bachelor's degree in Painting and Visual Arts (2014) and a Master's in Visual Arts and Curatorial Studies (2016) from NABA, Milan, she specializes in crafting immersive installations and performances designed to instigate awareness and transformation.

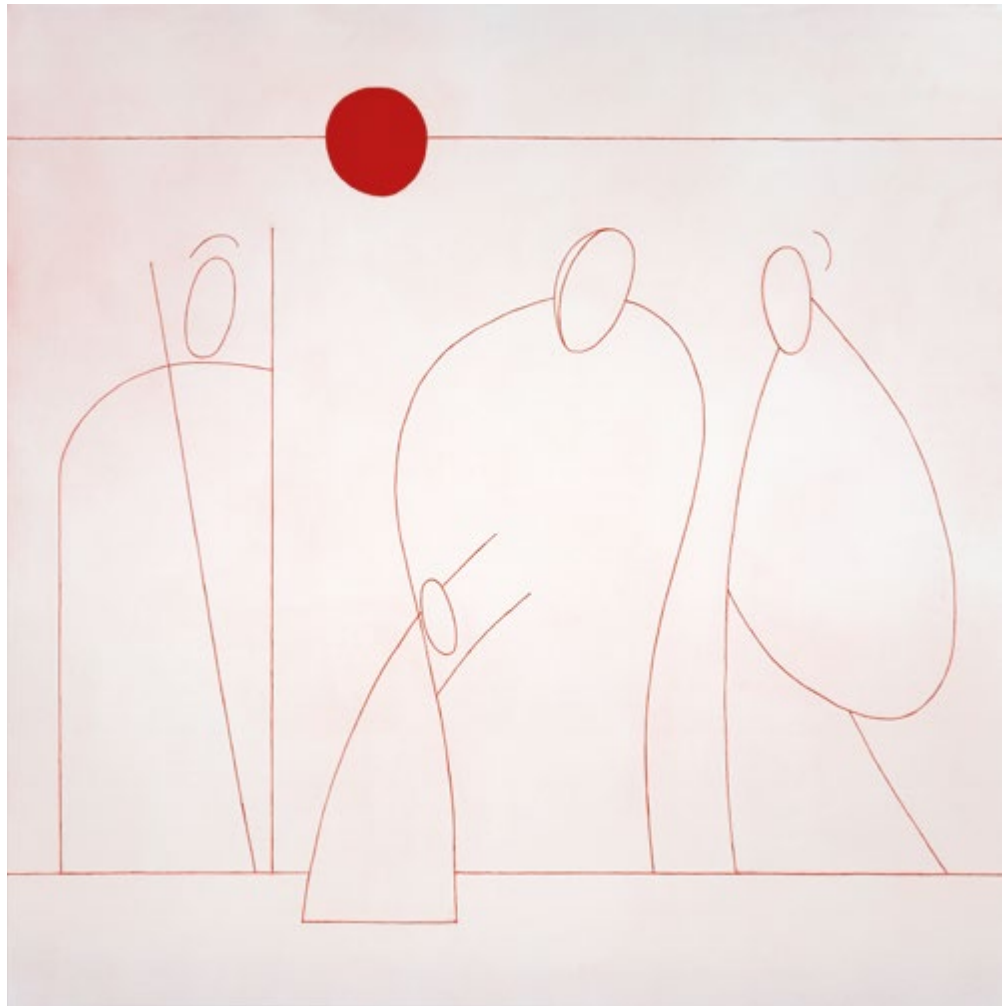
Pellegrini's commitment to environmental sustainability is evident in her exclusive use of natural fabrics dyed with plant-based pigments. Going beyond aesthetics, she integrates solid scientific foundations into her art through QR codes and detailed explanations, empowering the audience to translate knowledge into actionable steps.

Her exhibition history includes prominent venues in Italy, such as PAV, Casa Testori, and Fondazione Pistoletto. Internationally, she has showcased her work at prestigious locations like Salone de Montrouge, Museu de l'Empordà, and Kunstbygningen i Vrå. Pellegrini has also participated in esteemed artist residencies, including Cittadellarte, Falia, Dolomiti Contemporanee, and NAHR Residency.

Through her artworks, Pellegrini aims to recognize our interdependence with the Planet, encouraging people to envision a future rooted in collaboration and respect.

Her art serves as a catalyst for positive change, fostering a profound connection between individuals and the natural world.





90

THE VISIT, 2024, OIL ON CANVAS, 200x200 cm,
COURTESY OF THE ARTIST

TITLE

The Visit / Toy Factory

ARTIST

ILIAS
PAPAILIAKIS

TYPE

PAINTING
GREECE

COUNTRY

YEAR

2020/2024

He was born in Crete in 1970 and currently resides and works in Athens. He studied painting at the Athens School of Fine Arts from 1990 to 1996.

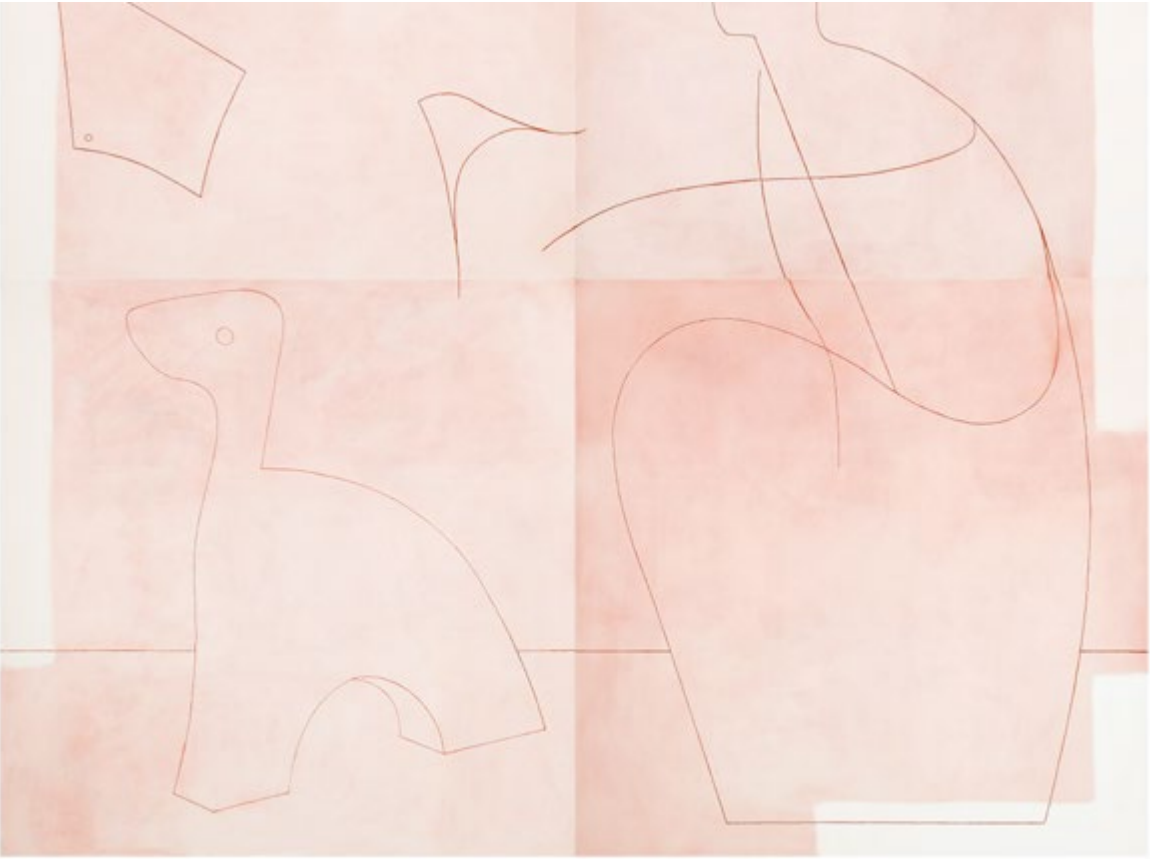
He was honored with the Jannis Spyropoulos Annual Awards in 1998. In 1999, he participated in the Biennale of Young Artists of European Mediterranean Countries. Representing Greece, he took part in the 49th Biennale of Venice in 2001. During the same year, the Macedonian Museum of Contemporary Art organized a retrospective exhibition of his works from 1998 to 2001.

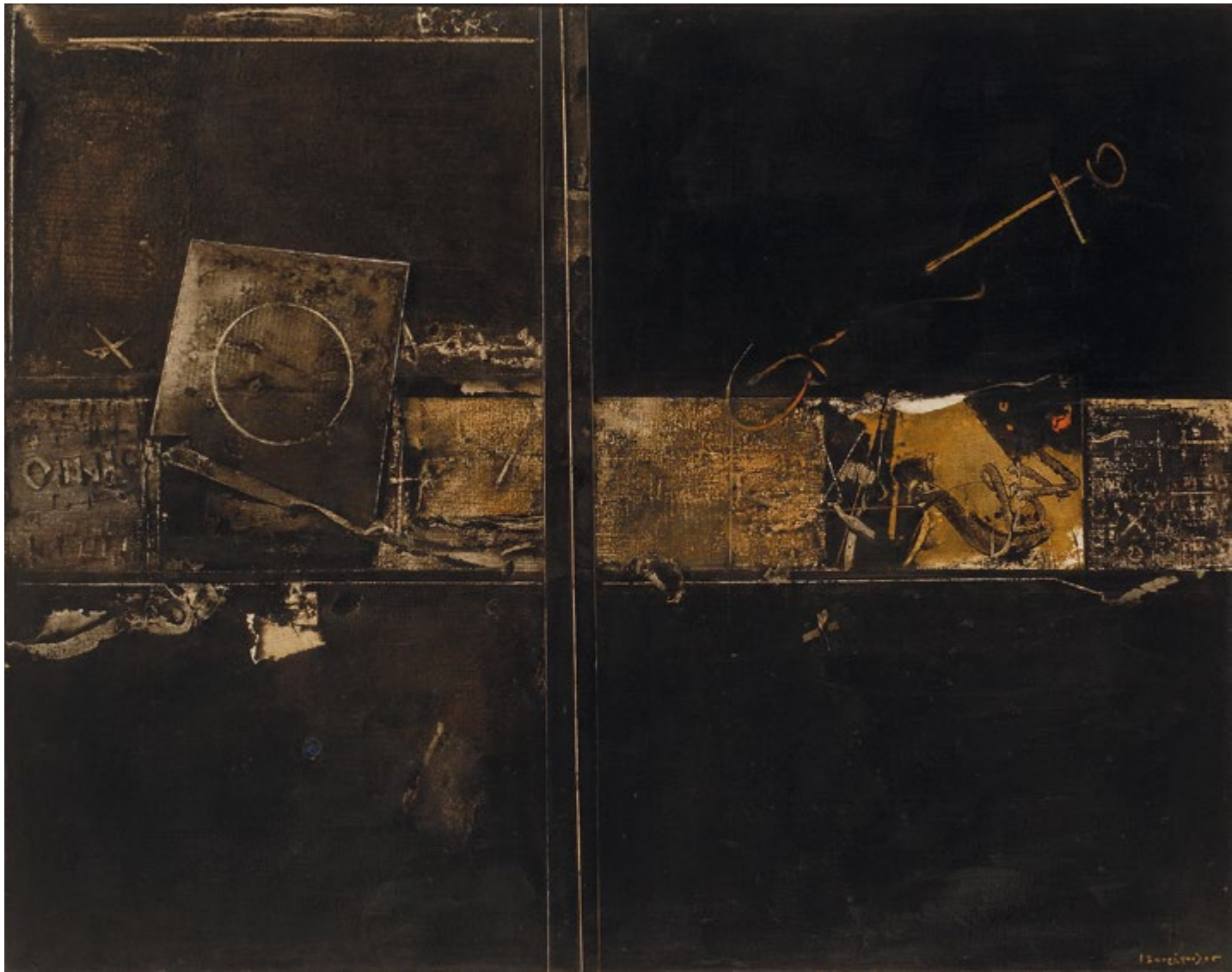
In 2009, the Hellenic Foundation for Culture in Berlin held an exhibition featuring his works from German collections. He was nominated for the DESTE Prize in 2013 and participated in documenta 14 in 2017. Additionally, he was part of the 6th Biennale of Athens in 2018.

In 2020, the Athens Municipal Art Gallery hosted his exhibition titled "The Theoretical Objects: Works 2017-2020". Collaborating with the Municipality of Athens and the Onassis Foundation in 2021, he painted the mural entitled "The Kiss" in Avdi Square. He holds the position of associate professor at the Department of Architecture at the University of Patras.

He has authored introductory and critical notes for solo and group exhibitions, as well as curated individual and group presentations by artists. Furthermore, he has lectured on his work and participated in public discussions on contemporary art issues.

He has showcased his work in 32 solo exhibitions both in Greece and abroad, along with over 100 group exhibitions. His works are housed in public and private collections in Greece and abroad, including notable collections such as the EMST collection, MOMus collection, Bank of Greece collection, ALPHA BANK collection, Onassis Foundation collection, Fondazione Morra Greco (Italy), Hamburger Bahnhof - Museum für Gegenwart – Berlin (Germany), and Kunst Sammlungen Chemnitz (Germany).





94

STROPHE NO 17, 1972, MIXED MEDIA ON CANVAS, 114×146 cm,
PRIVATE COLLECTION

TITLE

Strophe No 17

ARTIST

JANNIS
SPYROPOULOS

TYPE

PAINTING

COUNTRY

GREECE

YEAR

1972

Jannis Spyropoulos, born on March 12, 1912, in Pylos, Messinia, embarked on a remarkable journey in the realm of art. His formative years from 1930 to 1936 were dedicated to studies at the School of Fine Arts in Athens, under the tutelage of esteemed mentors Umvertos Argyros, Spyridon Vikatos, and Epameinondas Thomopoulos.

In 1938, Spyropoulos secured the First Prize in a competition organized by the Academy of Athens, earning a three-year scholarship to study in Western Europe. His artistic pursuits led him to Paris, where he continued his education at the Ecole Supérieure des Beaux Arts under Charles Guérin, as well as at the Colarossi and Julian free academies.

The period between 1938 and 1950 marked Spyropoulos' academic phase, with a hiatus during the Second World War when he returned to Greece. Post-war, he assumed the role of artistic director at the Workers' Centre, organizing events across various workplaces. The pivotal year of 1950 witnessed his first one-man show at Parnassos Hall in Athens.

Spyropoulos' artistic evolution continued as he embraced various French influences, particularly that of Cézanne, between 1950 and 1952. During this time, a transition to formal abstraction unfolded, characterized by black outlines in his paintings. In 1952, he met his lifelong companion and wife, Zoe Margariti, setting the stage for a period marked by frequent trips to the Peloponnese and Greek islands.

The late 1950s saw Spyropoulos exploring abstract tendencies and structured space, with notable exhibitions at the Biennale of Alexandria in 1955 and the Biennale of Sao

Paolo in 1957. His painting "Anafiotika" earned recognition in the international competition for the Guggenheim Prize in New York in 1958.

From 1959 to 1964, Spyropoulos delved into gestural scripts and mixed media techniques, showcasing collages, tachisme, and informel. His international acclaim soared, with solo exhibitions in New York and representation of Greece at the 30th Venice Biennale in 1960.

The subsequent years, from 1964 to 1980, marked Spyropoulos as the classicist of abstraction, developing his gestural and symbolic motifs. He exhibited at prestigious venues, including Documenta III in Kassel, Palais des Beaux Arts in Brussels, and the Israel National Museum of Art in Jerusalem.

In his final period, from 1980 to 1987, Spyropoulos shaped the painted surface with finesse. Recognition continued, culminating in the 1978 Gottfried von Herder prize awarded by the University of Vienna. His last individual exhibition in 1986 showcased the originals of numbered prints.

Jannis Spyropoulos passed away on May 18, 1990, leaving behind a legacy. In November of the same year, the Jannis and Zoe Spyropoulos Foundation was established, housed in the artists' residence/museum in Ekali. The Jannis Spyropoulos Museum opened its doors in Ekali in 1992, a testament to the enduring impact of an artist who traversed the realms of academicism, abstraction, and classicism throughout his illustrious career.





TITLE

Breathing Space

ARTIST

KAJA
RAKUŠČEK

TYPE

SOUND INSTALLATION

COUNTRY

SLOVENIA

YEAR

2023

Kaja Rakušček (1998) is an international multidisciplinary artist specializing in film, poetry and installation art. She graduated from the University of Ljubljana with a degree in English language and literature. She is a cultural worker active in the fields of poetry, writing, translation, curation and film festival work.

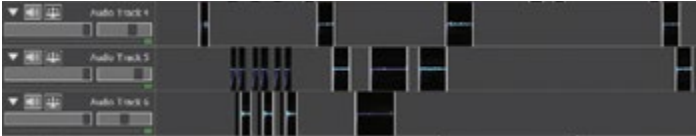
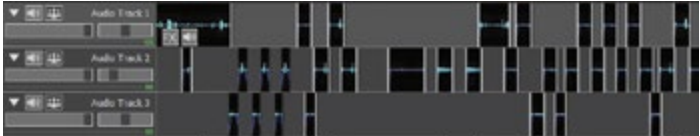
She has been publishing her poetry in Slovenia and internationally, both online and in print, since 2019. Her debut poetry collection will be published in the fall of 2024 at Črna Skrinjica.

During her year-long ESC volunteering experience with a Slovenian production company Luksuz Produkcija, she was collaborating with other visual artists and writing, directing, filming and editing her own films, particularly documentaries, which have been screened at numerous festivals in Slovenia and worldwide. Her most recent film project, "Prah.", has been nominated for Special Jury Award at Cefalú Film Festival in Sicily and has been awarded for Best Director at Job Film Days Festival in Italy and for Best Screenplay at Festival Amaterskega Filma in Slovenia.

So far, she took part in three artist residencies. During her time at Art Aia, she collaborated with the visual artist Miriam Panieri and curated an online exhibition featuring Panieri's visual work and her own poetry. Her time in Taleggio Valley, Italy at NAHR during her EMPACT residency was spent interacting with the local community, researching the air quality and its impacts on human respiratory system and creating a site-specific sound installation titled "Breathing Space". Her most recent residency took place on the Slovenian-Italian border where she, under the mentorship

of Dejan Koban and in the company of other acclaimed writers, led and attended writing workshops, took part in debates and worked on her writing daily. This residency resulted in Koban's proposition for publishing her debut poetry collection at his publishing house Črna Skrinjica.

Her diverse body of work has some connecting topics that often re-appear in different mediums: detailed exploration of the inner and outer self, highlighting specific social problems that are reflected on a larger scale, interest in the diversity of the human condition and others.





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SUPER-X, CERAMIC INSTALLATION, DIMENSIONS VARIABLE, COURTESY OF THE ARTIST, NAHR RESIDENCY, "AIR: COMMONS. CHAOTIC FLUID, INSPIRATION", TALEGGIO VALLEY, ITALY 4 - 15 JULY 2023 © NAHR
PHOTO: FROM THE EXHIBITION "THE BUTTERFLY EFFECT" AT THE MOUZAKIS-PETALOUDAS FACTORY, ATHENS 2023, CURATED BY KOSTAS PRAPOGLOU

TITLE

Super-X

ARTIST

LEA
PETROU

TYPE

INSTALLATION
GREECE

COUNTRY

YEAR

2023

Evangelia (Lea) Petrou holds a Masters in Sculpture from the esteemed Royal College of Art in London (UK). Her educational journey also includes formative years at Chelsea College of Art and Design (UK), Central St. Martins College of Art (UK). Currently, Lea is dedicated to furthering her academic pursuits by pursuing a PhD at the Athens School of Fine Arts (Greece). Her educational background also includes an enriching 8-month research program completed in CCA Kitakyushu (Japan, 2003 – 2004) and active participation in a 15-day workshop on digital culture at the University of the Aegean (Syros, Greece, 2014).

Renowned as an accomplished visual artist, Lea Petrou's work revolves around geographical interpretations that challenge our perceptions of time, space, movement, and language. Her artistic endeavors intricately explore concepts of translation, conversions, codes, mapping, and metric systems. Lea's practice is an endeavor to unearth alternative approaches to understanding and engaging with reality itself.

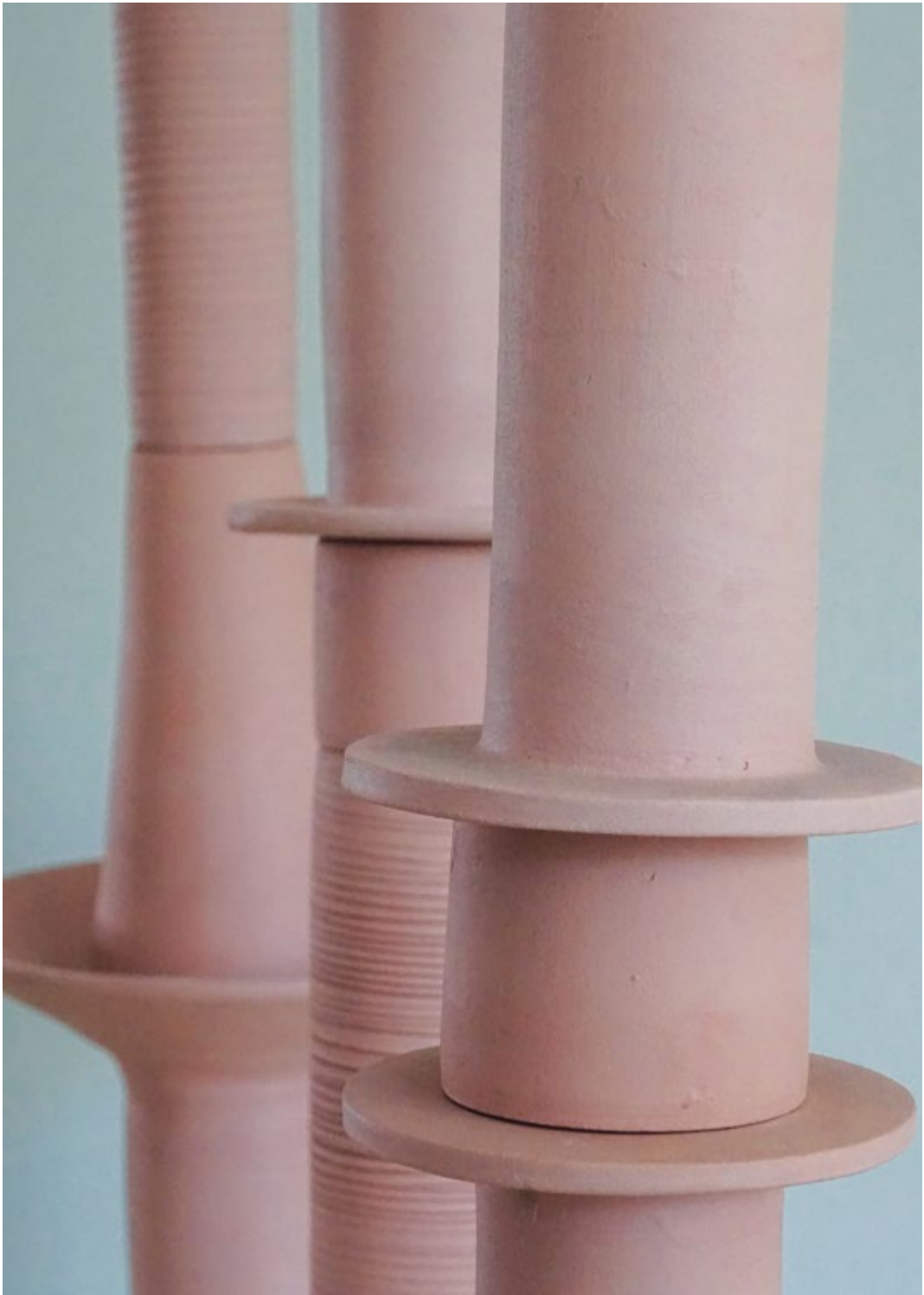
Lea Petrou's artistic contributions have been featured in numerous prestigious exhibitions worldwide. Her works have graced curated shows in prominent art scenes such as Athens, Stockholm, Paris, Skopje, Venice, and London. Notable among her exhibitions are "The Butterfly Effect", "Weaving The Future IV", "Remembering Remembered", "Ephemeral Gardens", and more, each contributing to her diverse artistic portfolio.

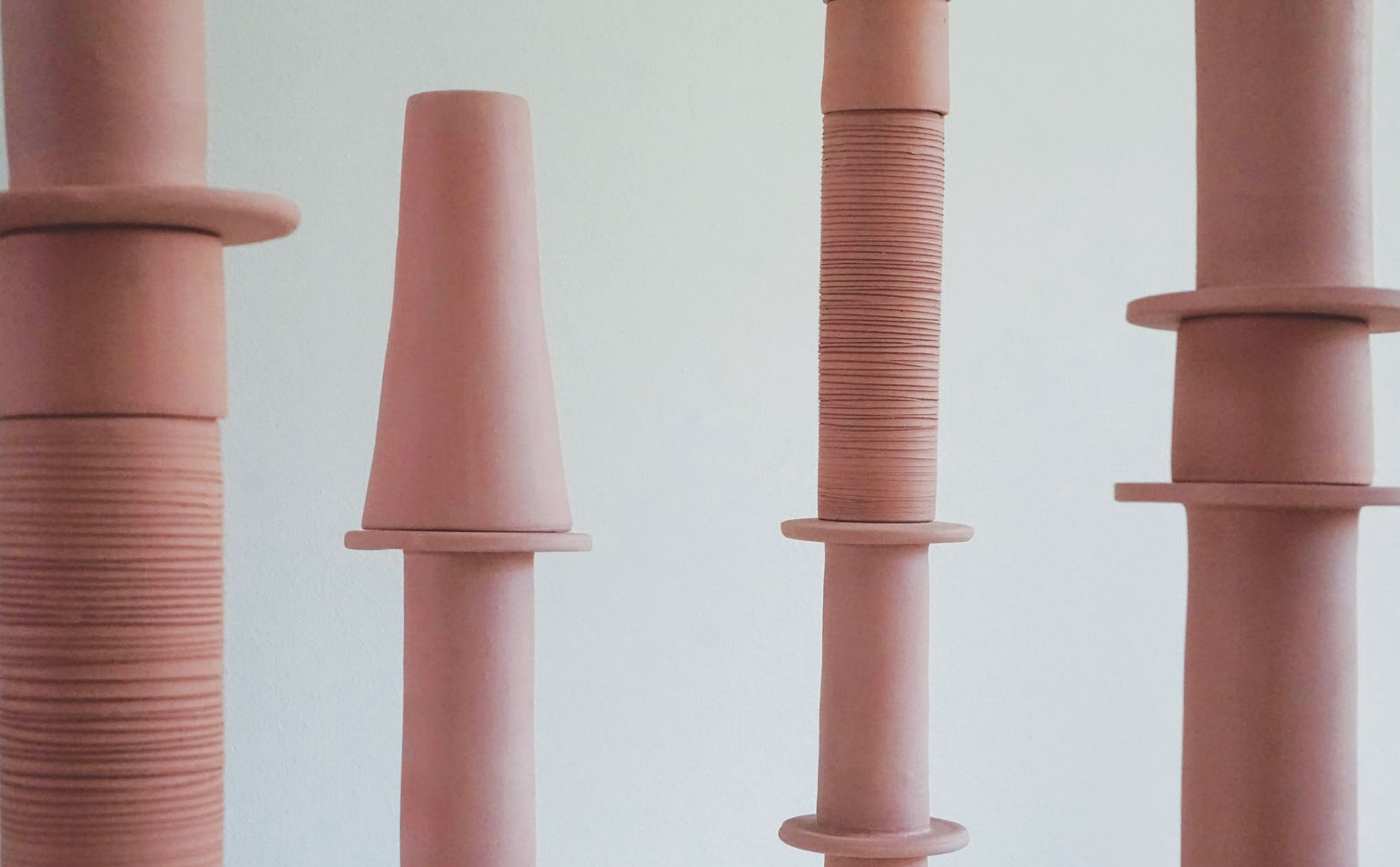
With extensive experience as a visual art educator, Lea Petrou has imparted her knowledge and creativity at various esteemed institutions across England, Greece, and Japan.

She has designed and spearheaded art programs at schools like Hellenic American Educational Foundation, Moraitis Primary School, Platon High School, and the International School of Piraeus. Beyond teaching, Lea has conducted workshops, attended IB workshops, and played a pivotal role in shaping national curriculum in Greece.

Aside from her artistic and educational endeavors, Lea Petrou actively engages in collaborative projects, co-running workshops, and participating in initiatives aimed at fostering community-based art projects. Her commitment to promoting artistic participation and engagement within communities is evident through her varied initiatives.

Currently based in Athens, Greece, Lea Petrou continues to expand the boundaries of artistic expression while making significant contributions to the visual arts and education sectors.







108

RECONSTRUCTION #46, 1979, SEWN FABRIC COLLAGE ON CANVAS, 185×190 cm,
VORRES MUSEUM COLLECTION

TITLE

Reconstruction #46

ARTIST

LUCAS
SAMARAS

TYPE

PAINTING
GREECE
1979

COUNTRY

YEAR

Lucas Samaras, born in 1936 in Kastoria, endured the tumultuous events of World War II and the Greek Civil War before immigrating to the United States in 1948. His artistic journey began at Rutgers University, where he studied under mentor Allan Kaprow, experimenting with various mediums and techniques. Early exhibitions in New York showcased his abstract and representational works, setting the stage for his innovative artistic career.

Throughout the 1960s, Samaras gained recognition for his boundary-pushing installations and sculptures, often incorporating mirrors and everyday objects. His participation in significant exhibitions, such as "The Art of Assemblage" at the Museum of Modern Art, solidified his place in the art world. Concurrently, he delved into photography, exploring themes of self and transformation through his "AutoPolaroids" series and film collaborations.

In the ensuing decades, Samaras continued to evolve as an artist, experimenting with new mediums and pushing the boundaries of photography. His work, characterized by self-referentiality and introspection, has been featured in solo and group exhibitions worldwide. Retrospective exhibitions at esteemed institutions underscore his enduring impact on contemporary art. Today, Samaras resides and works in New York, his legacy cemented in collections across the world.

Lucas Samaras passed away on March 7, 2024.





TITLE

Healing as Art

ARTIST

MARGHERITA
ISOLA

TYPE

WORKSHOP

COUNTRY

ITALY

YEAR

2023

An artist and performer of Mediterranean origin, Margherita Isola lives and works on an itinerant basis, currently in Barcelona. Trained in contemporary dance, she also works as a visual artist, mixing different practices and media: textile art, embroidery, performance, printmaking, collage, installation, public art and community works.

Margherita addresses issues related to feminism, migration, colonialism, capitalisation of Gaia and inter-speciesism, in order to rethink new forms of co-existence and interconnection that puts life at the center of our society. The artist has presented works and performances at the Biennial Charleroi Dance, Museum of Lace and Fashion (Brussels), Choreo-graphic Centre (Rio de Janeiro), National Museum of Natural History and Science (Lisbon), Centre of Studies and Documentation of Macba (Barcelona), among others. In 2021 she received a grant to develop Guerrilla Drugstore, an ongoing project which has been included in the publication "Artistic Ecologies: New Compasses and Tools", organized by the MACBA Museum, Rijksakademie and WHW.

In 2021, Isola won the grant Premis Barcelona with Huerta Hertz, an inter-species fiction about plants and the Mediterranean region, conceived site specific for the Historical Botanical Garden of Barcelona. Since 2020 together with the artist Marina Alegre she has been developing Pacha Manas, a project that addresses the criminalization of abortion in Brazil, through women's circles, plants and embroidery. In 2022, the artist's book "Pacha Manas: sewing conversations on abortion" was published by Funilaria Editora. In 2023, the artist

continued the project "Guerrilla Drugstore", activating new points of the pharmacy at the Museum CA2M, Madrid and School Lope de Vega in the frame of EMPACT Project.







118

FIRE IN ATTICA, 1982, MIXED MEDIA ON CANVAS, 200×200 cm,
VORRES MUSEUM COLLECTION

TITLE

Fire in Attica

ARTIST

NIKOS
KESSANLIS

TYPE

PAINTING

COUNTRY

GREECE

YEAR

1982

Nikos Kessanlis was born in 1930 in Thessaloniki. He studied painting at the Athens School of Fine Arts from 1950 to 1955, under the guidance of Yiannis Moralis, while also working as an assistant to Yiannis Spyropoulos and Nikos Nikolaou. His works from this period are indicative of the influence exerted on his work by Cubism and later by the predominant contemporary academic aesthetic. He received a scholarship from the Italian Institute of Athens and moved to Rome in 1955 to study art restoration at the Instituto Centrale del Restauro. There, he worked as a conservator on the restoration of frescoes in the Eremitani Church in Padua. In Italy, he founded the Sigma Group along with Yiannis Gaitis, Dimitris Kontos, Vlassis Kaniaris, and Kostas Tsoclis.

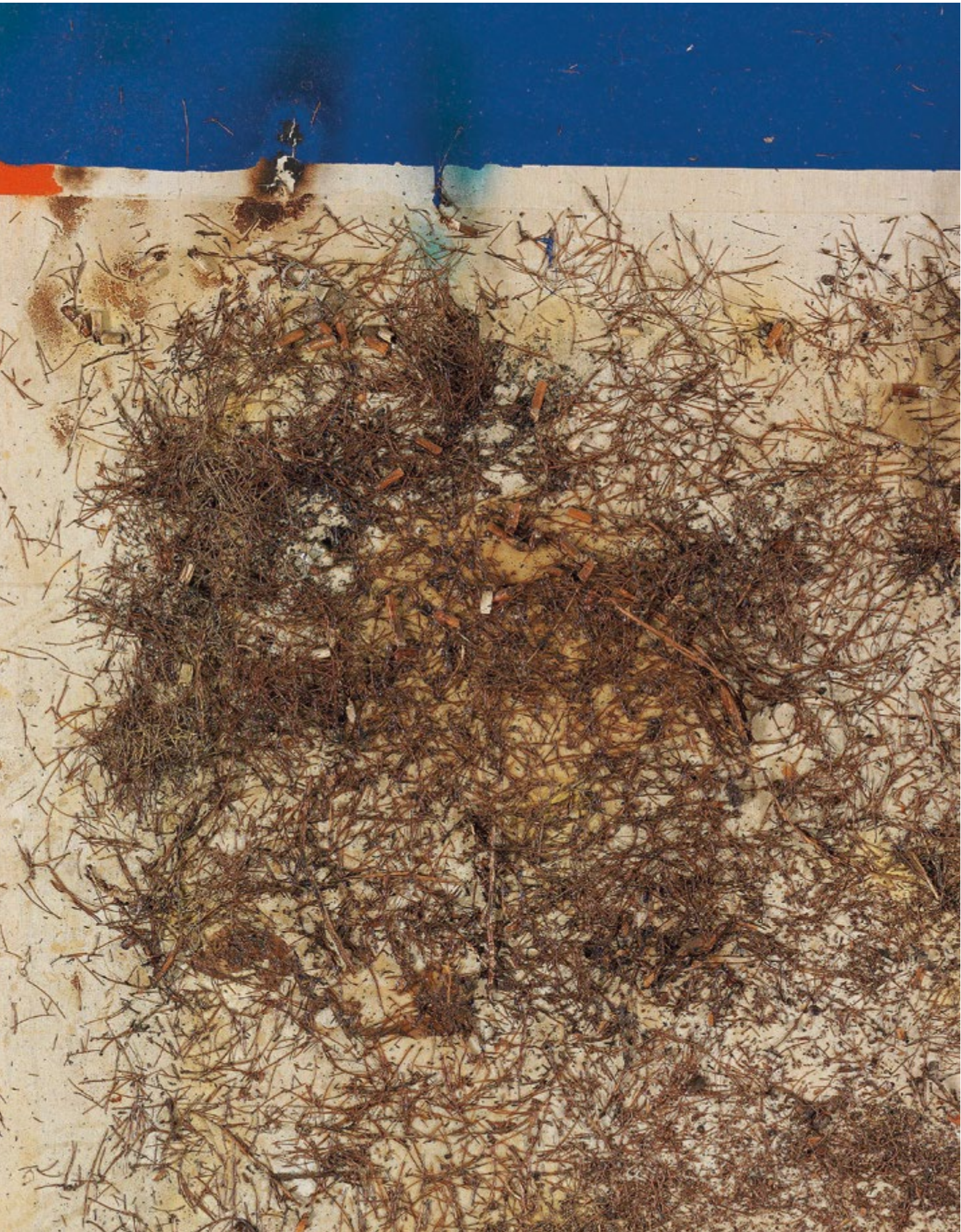
After demonstrating his artistic skills, he was elected as a professor at the Athens School of Fine Arts in 1981 and permanently settled in Athens at the beginning of the following year. Until 1996, he also served as the dean of the school. An restless artist, he never ceased to experiment with techniques and methods, managing to surpass traditional painting means and remain at the forefront of innovation throughout his career. From more conventional cubist compositions, he moved on to abstract art, expressionism, kinetic art, and finally to photomechanical works on photosensitive canvas or concrete, with which he became closely associated.

In 1961, Kessanlis's shift towards highly modern perspectives was marked. That year, he settled in Paris, where he established close ties with the art group Nouveaux Realistes and their theorist Pierre Restany. During this period, he began to familiarize himself with the

use of found objects (*objets trouvés*) and fabrics, which led to the creation of his series "Gestures". Five years later, his photomechanical technique had evolved and been perfected, giving us the "Transformations" series. From that point on, he maintained a balance between painting (to which he returned in the 1990s) and a tendency towards mechanical art.

He held exhibitions of his work as early as 1952, and later presented three of his works at the Panhellenic. His first solo exhibition took place in 1957 at the Obelisco gallery in Rome. Since then, some of his most notable participations in exhibitions include: the Venice Biennale (1958, 1976, 1988), the São Paulo Biennale (1961, 1963), the Biennale of Young Artists of Paris (1963, 1965), Nikos Kessanlis (retrospective exhibition 1955-1997), the exhibition at the Macedonian Museum of Contemporary Art, Thessaloniki (1997), the Athens Biennale (2007), and the exhibition "Nikos Kessanlis: From Matter to Image", National Museum of Contemporary Art, Cultural Center of Eleusis (2007).

Nikos Kessanlis passed away in Athens in 2004. Since his death, several retrospective exhibitions dedicated to his work have been organized (AD Gallery in 2006, National Museum of Contemporary Art, Athens in 2007), while a monograph on his work was published in 2009.





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"UNTITLED 08" FROM THE SERIES "THE RIVER", 2018, DIMENSIONS: 88×110 cm,
ARCHIVAL PIGMENT PRINT ON FINE ART PAPER, MOUNTED ON D-BOND WITH WOODEN FRAME,
COURTESY OF THE ARTIST & CAN GALLERY

TITLE

The River

ARTIST

NIKOS
MARKOU

TYPE

PHOTOGRAPHY
GREECE

COUNTRY

YEAR

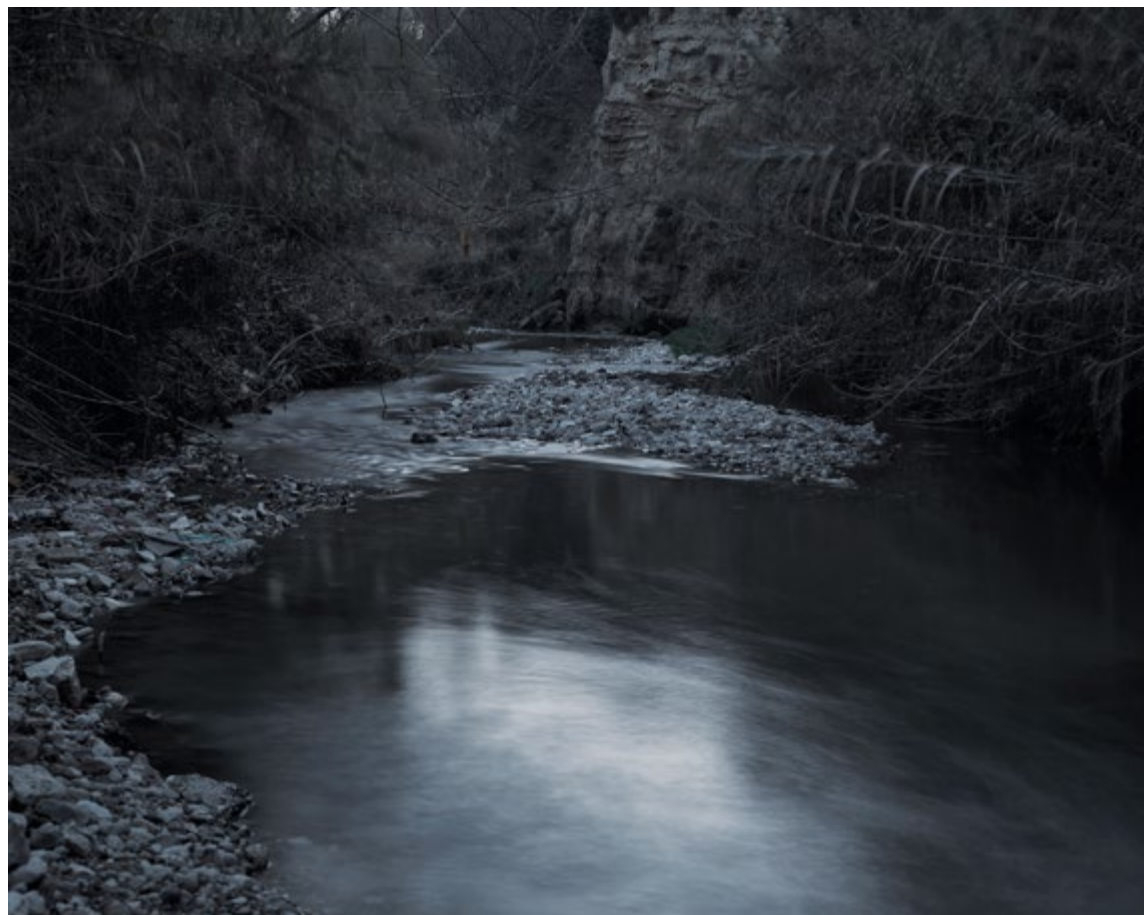
2018

Nikos Markou, born in Athens in 1959, currently resides and works in Athens. Represented by CAN Christina Androulidaki gallery, Athens, Markou's artistic journey is marked by a rich educational background and numerous accolades. He pursued his undergraduate studies in Mathematics at the University of Athens from 1978 to 1982. Throughout his career, Markou has received several awards and distinctions, including the 1st Prize in the Fuji Hellas Competition in 1993, 1st Prize in the Kodak Competition in 1990, and the Air France Prize in 1986, among others.

Markou's extensive exhibition history includes numerous solo exhibitions, such as "Topos" and "Inner Space" at Citronne Gallery in Poros and Athens in 2020, respectively. His work has been showcased internationally, including exhibitions in Sweden, Spain, France, and the United States, among others. In addition to solo exhibitions, Markou has participated in various group exhibitions, including "The Sea Around Us" in Athens in 2022, "Geometries" organized by the Onassis Cultural Centre in Athens in 2018, and "Critical Archives III: Identities" in Rethymno, Greece, in 2017, among many others. Markou's work has been published in notable publications, including "COSMOS" with text by Hercules Papaioannou in 2004 and "Geometries" with texts by Kostis Antoniadis and Olga Daniylopoulou in 2000. Throughout his career, Markou has continued to explore themes of space, identity, and the human condition through his photography, earning him recognition and acclaim in the contemporary art world.



"UNTITLED 01" FROM THE SERIES "THE RIVER", 2018, DIMENSIONS: 140×175 cm, ARCHIVAL PIGMENT PRINT ON FINE ART PAPER, MOUNTED ON D-BOND. EDITIONS: 3+1 A.P. COURTESY OF THE ARTIST & CAN GALLERY



126

"UNTITLED 04" FROM THE SERIES "THE RIVER", 2018, DIMENSIONS: 88×110 cm,
ARCHIVAL PIGMENT PRINT ON FINE ART PAPER, MOUNTED ON D-BOND WITH WOODEN FRAME,
COURTESY OF THE ARTIST & CAN GALLERY



127

"UNTITLED 13" FROM THE SERIES "THE RIVER", 2018, DIMENSIONS: 88×110 cm,
ARCHIVAL PIGMENT PRINT ON FINE ART PAPER, MOUNTED ON D-BOND WITH WOODEN FRAME,
COURTESY OF THE ARTIST & CAN GALLERY



128

ORBITAL OBJECTS/SYMBIOSIS, 2023, PORCELAIN PLASTER, RESINS, METAL BASE,
220×135×50 cm, COURTESY OF THE ARTIST & CITRONNE GALLERY,
VM COLLABORATIVE PROJECT IN ATHENS © VORRES MUSEUM

TITLE
Orbital Objects/Symbiosis

ARTIST
PANTELIS
CHANDRIS

TYPE
SCULPTURE
COUNTRY
GREECE
YEAR
2023

Pantelis Chandris, born in Athens in 1963, is an accomplished artist, whose journey in the world of painting began at the Athens School of Fine Arts under the tutelage of renowned teachers Dimitris Mytaras and Rena Papaspyrou. His artistic prowess has been showcased through an impressive array of accomplishments, boasting 16 solo exhibitions and active participation in numerous group exhibitions both in Greece and abroad.

Beyond his contributions as an artist, Chandris holds a prominent position as a Professor at the Athens School of Fine Arts (Greece), where he also serves as the director of the esteemed 10th painting studio.

Recognition for Chandris's artistic excellence came in the form of prestigious awards, as he has been honored with the Jannis Spyropoulos Annual Awards in 1992 and the 1st Prize from AICA Hellas in 2010 for his remarkable exhibition titled "Ens Solum". His exceptional works adorn collections at esteemed institutions such as the National Gallery and Sculpture Museum of the Greek Ministry of Culture. Moreover, his artworks can be found in private collections both in Greece and internationally.

Chandris's artistic journey is marked by a series of notable solo exhibitions, each reflecting his evolving vision and creative depth. These exhibitions, starting from his early shows in the 1990s to his recent showcases in the 2020s, including "Orbital Objects", "Dragon Kite", "Schattenentblösster", "Stealth", and "Man is an Island", among others, have left indelible imprints in the art world.

In addition to his solo exhibitions, Chandris has actively participated in various group exhibitions worldwide, contributing his unique perspective to curated shows such as "Elaiōnas 2023: Earth and Anthropocene", "SYMBOLS II: Memory", and "Free Associations in the Collection of Contemporary Art of Polly and Christos Kollialis", among others.

His involvement in international exhibitions like "Thesis-Antithesis-Synthesis: In the Belt of Change" in HAINAN, China and showcasing his work at prestigious venues like the National Art Museum of China (NAMOC) in 2018, underscores the global recognition of Chandris's artistic talent and vision.

Through his prolific career and multifaceted contributions to the art world, Pantelis Chandris continues to captivate audiences, leaving an enduring legacy in the realm of contemporary art with his thought-provoking and visually compelling creations.





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PURPLE HAZE-C, 2021, PIGMENTS AND WAX ON CANVAS, 160×190 cm, COURTESY OF THE ARTIST,
VM SEMINARS-WORKSHOPS IN ATHENS, PAIANIA, GREECE 2023 © VORRES MUSEUM

TITLE

Purple Haze C/D

ARTIST

THRAFIA

TYPE

PAINTING
GREECE

COUNTRY

YEAR

2019/2021

Panagiotis Daniylopoulos-Thrafia, born in Athens in 1955, spent his early years moving across various Greek islands, accompanying his engineer father. In 1962, the family, including his sisters Lily and Olga, settled in Athens, where Panagiotis attended the American College.

In 1969, fueled by a desire to become a painter, he adopted the artist's name Thrafia, honed his drawing skills, and delved into the study of French, with plans to emigrate. However, in 1974, a car accident interrupted his studies, resulting in facial injuries. He returned to Athens but resumed his artistic journey with a one-man show in 1975 before embarking on a move to London.

It was in London in 1976 that he met Nicola G. Oxley during evening classes, eventually marrying her in the following year. Supported by her, he committed to studying Fine Arts, beginning with a Foundation course at St. Martin's School of Art (UK) in 1978. In 1979, he gained acceptance into Goldsmiths School of Art (UK) with a grant, encountering influential figures like J. Thomson, M.G. Martin, and J. Shafron.

In 1981, Panagiotis earned his B.A. Honors and established a studio in North London. Departing from the object-oriented conceptualism of his mentors, he embraced a new spirit in painting, producing large mythological images. By 1983, he attained British citizenship and traveled to Rome and Tuscany, immersing himself in Italian art and the Mediterranean style.

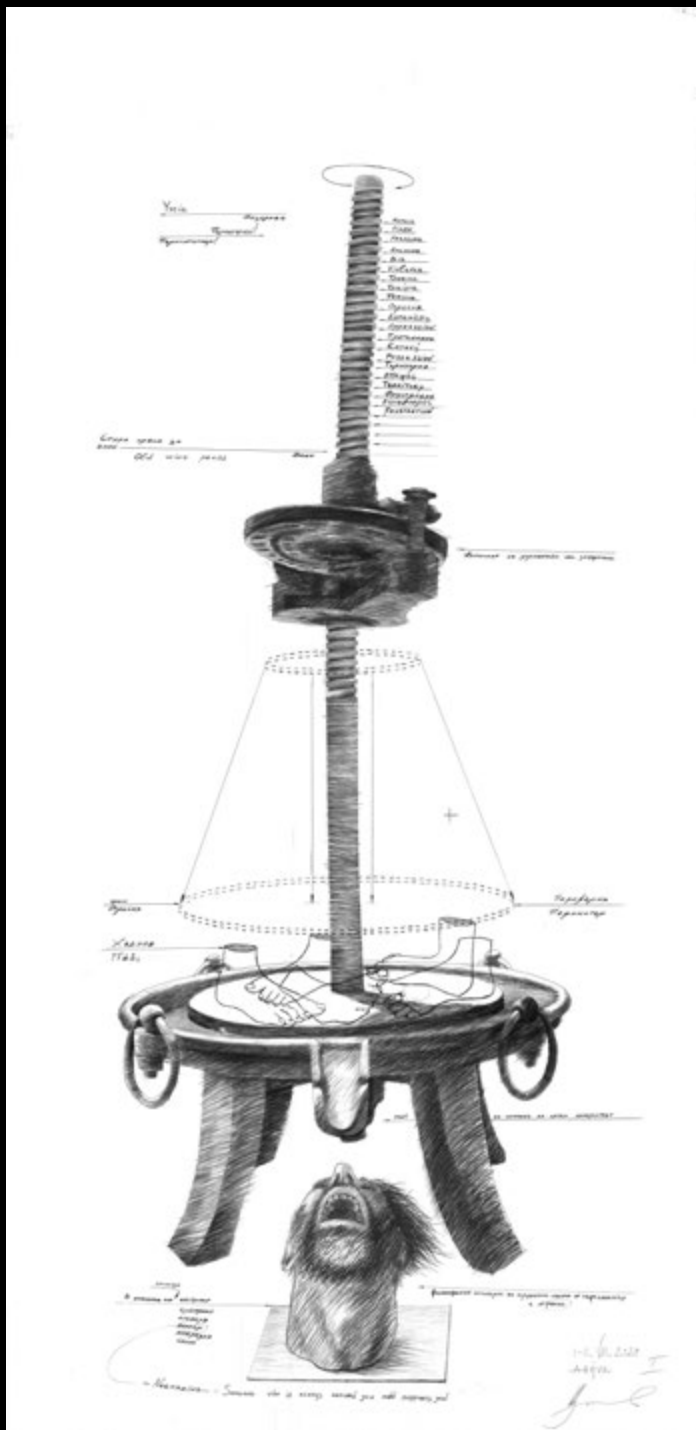
The following years marked a period of artistic evolution, with Panagiotis relocating to Cologne in 1985 and later

joining friend Robin Sperling in Berlin. There, he developed a distinctive style, crafting "Alchemical Landscapes" with wax and pigments, while also collaborating on the film "Silber+Gelb".

Panagiotis' journey continued in 1988 with the creation of "Portraits of a Round Object", exploring the interplay between figure and landscape. The fall of the Berlin Wall in 1989 was a historic backdrop as he engaged in teaching Plastic Arts in Berlin and formed enduring connections with collectors Helga and Heiner Debes.

In the early '90s, he initiated the exhibition project "in our empty rooms", hosting international artists in his studio. By 2000, alongside his sister Olga, he embarked on the "365 artproject", showcasing Greek artists and sustaining it with a café. In the subsequent years, he explored new themes like "Nebulae" in 2018, exhibiting across Greece, and splitting his time between Athens and Berlin. Panagiotis Daniylopoulos-Thrafia's artistic odyssey is a testament to resilience, creativity, and a lifelong commitment to the world of visual expression.





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STROFILIA #1, 2023, PENCIL ON PAPER, 100x190 cm, COURTESY OF THE ARTIST,
VORRES MUSEUM RESIDENCY, "ART CREATION. ON ARTISTS' OWN RESILIENCE AND SUSTAINABILITY",
ATHENS, PAIANIA, GREECE 31 JULY - 12 AUGUST 2023 © VORRES MUSEUM

TITLE

Strofilia #1/#2

ARTIST

VENELIN
SHURELOV

TYPE

DRAWING

COUNTRY

BULGARIA

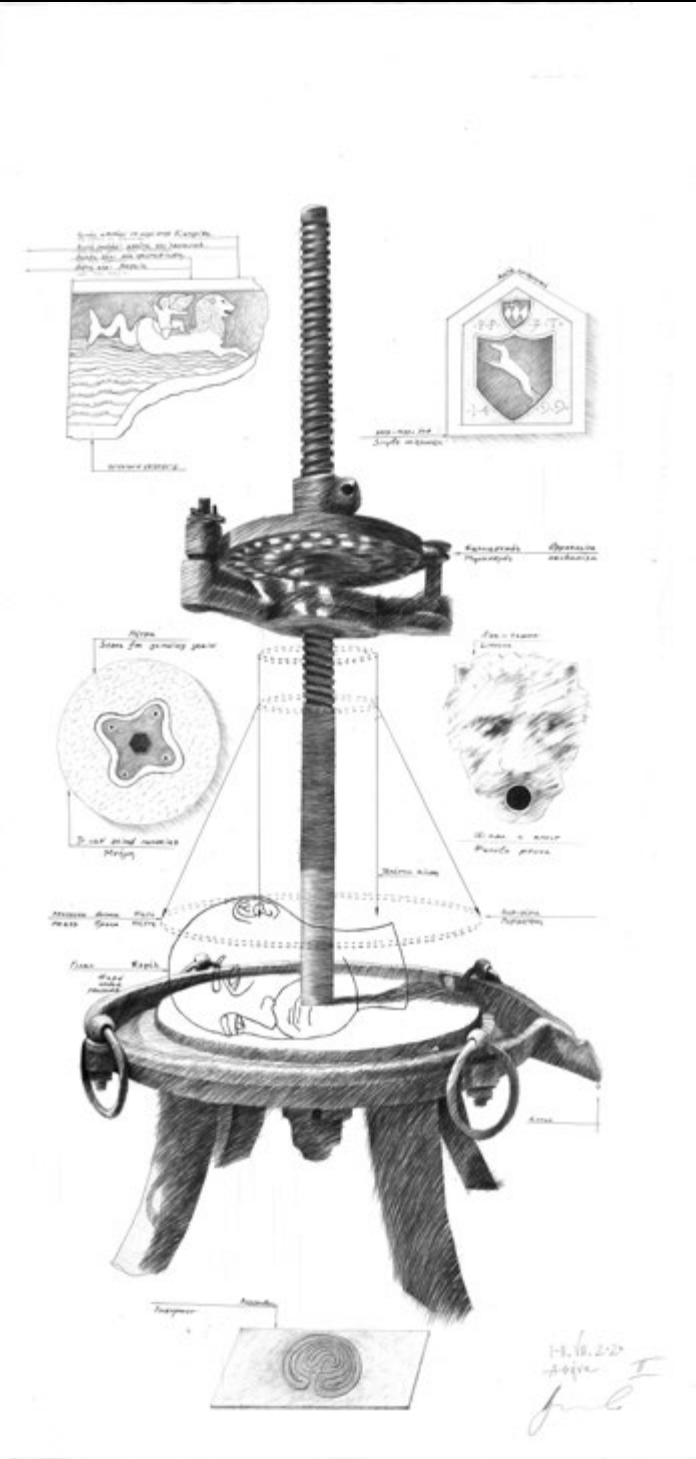
YEAR

2023

Venelin Shurelov is the author of various interactive installations and performances, including "Drawing Machine" (2005), "Fantomat" (2008), "Orthoman" (2009), "Tabula Rasa" (2010), the cyber lecture "Man Ex Machina" (2011), "Shooting Gallery" (2012), and "Rotor" (2016), which was presented at the Ars Electronica Center in Linz. In 2016, he directed a durational performance/installation titled "Post-Everything" as a guest lecturer at Towson University, USA. In 2020, he realized the interactive installation in public space titled "One Person - Urban Electronic Corpus".

His works explore the transitional states of the human body, focusing on its marginalization. They also involve decoding the language of modern myths and encoding them into new creatures, exploring the intersection between humanity & technology, and the dynamic between the human and subhuman as a byproduct of social, political, economic, and cultural situations. His projects are multifaceted, encompassing drawings, interactive installations & performances, digital technologies, video and art theory.

He has been involved in numerous stage design projects, held individual exhibitions, and participated in general exhibitions and festivals in Bulgaria, Europe, and the USA. He has been awarded multiple times for his contribution to theater and contemporary art.



STROFILIA #2, 2023, PENCIL ON PAPER, 100×190 cm, COURTESY OF THE ARTIST, VORRES MUSEUM RESIDENCY, "ART CREATION. ON ARTISTS' OWN RESILIENCE AND SUSTAINABILITY", ATHENS, PAIANIA, GREECE 31 JULY – 12 AUGUST 2023 © VORRES MUSEUM



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IT IS TIME, 2023, RECYCLED PLASTIC, 170×160×40 cm, COURTESY OF THE ARTIST,
VORRES MUSEUM RESIDENCY, "ART CREATION ON ARTISTS' OWN RESILIENCE AND SUSTAINABILITY",
ATHENS, PAIANIA, GREECE 31 JULY – 12 AUGUST 2023 © VORRES MUSEUM

TITLE

It Is Time

ARTIST

VEREDAS
LÓPEZ

TYPE

SCULPTURE

COUNTRY

SPAIN

YEAR

2023

Veredas López, born in Sevilla in 1982, is a multidisciplinary artist known for her diverse body of work. She has exhibited extensively both nationally and internationally, showcasing her talent across various mediums and themes.

In 2022, López participated in several exhibitions, including "NEIGHBOURS IV" at CAC Málaga, "ARS NATURA" at Reales Alcázares de Sevilla, and "UN VIAJE POR LOS 17 ODS" in Kobe, Japan. Additionally, her solo exhibitions in the same year, "CONFESIONES DE UNA URRACA MUERTA" at Galería Weber-Lutgen in Sevilla and "UNA CAPA MÁS ABAJO" at Centro de Arte Tomás y Valiente in Madrid, further solidified her artistic presence.

Throughout her career, López has been recognized for her artistic endeavors, receiving prestigious awards and distinctions. Notable among these are the "ARTISTA EN RESIDENCIA" grant at Scrap Antics in Dundee, Scotland, in 2022, and the 3rd Prize in the VI RECICLAR-ARTE Competition in Córdoba in 2018.

López's artwork has been featured in various art fairs, including the "ARMENIA ART FAIR" in Yerevan, Armenia, in 2019 and 2021, and "VALDELARTE 10+1" at Antiquarium Sevilla in 2021. Her participation in these events underscores her significance in the contemporary art scene.

Moreover, López's works can be found in esteemed collections, such as CAC Málaga, Ayuntamiento de Málaga, Ayuntamiento El Viso de Córdoba, and Ayuntamiento de Cabra, highlighting the recognition and appreciation her art has garnered over the years.

Veredas López continues to captivate audiences with her thought-provoking creations, exploring themes of nature, identity, and societal issues through her distinctive artistic vision.





TITLE

The Tail of the Image

ARTIST

VICKY
PERICLEOUS



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THE TAIL OF THE IMAGE, 2020, VIDEO & SOUND, DURATION: 08':13", STILLS, COURTESY OF THE ARTIST,
CUT SEMINARS-WORKSHOPS IN LIMASSOL, CYPRUS 2023 © CUT

TYPE

VIDEO
CYPRUS
2023

COUNTRY

YEAR

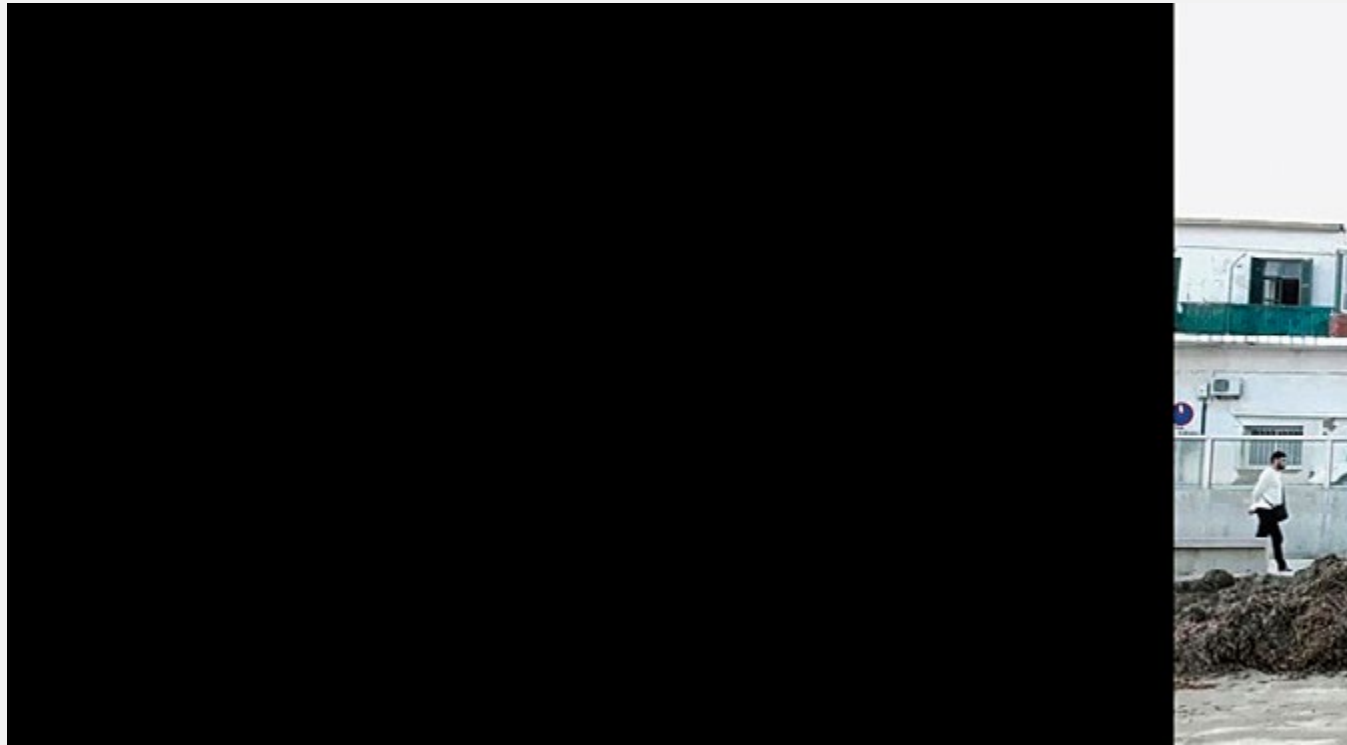
Vicky Pericleous is a visual artist and assistant professor at the Cyprus University of Technology, Department of Fine Arts. She has studied at Manchester Metropolitan University, Wimbledon School of Art, London (UK), and the Academy of Fine Arts in Venice (Italy).

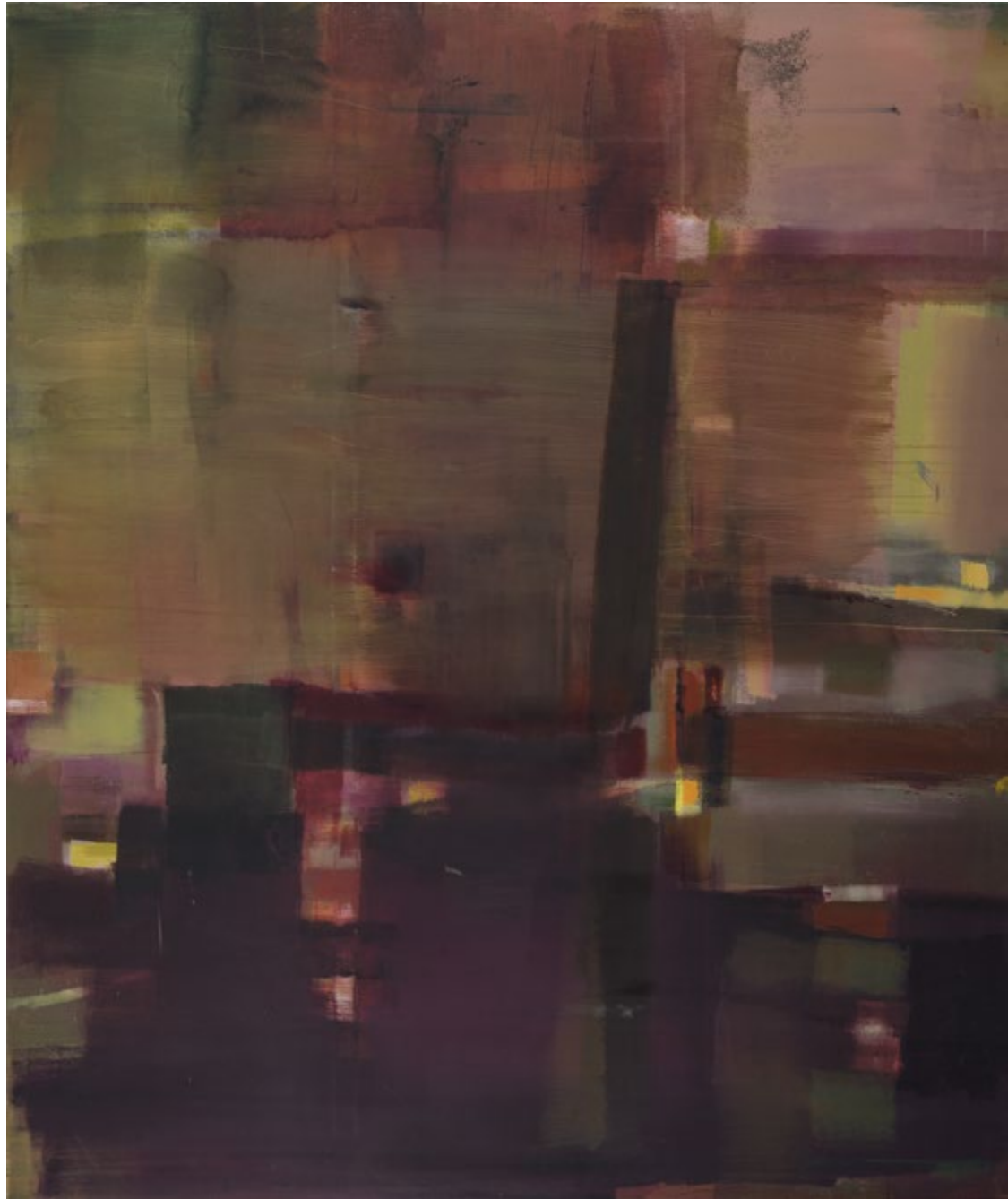
Her work has been shown in exhibitions at various international venues including the Espace Communes in Paris, the Hasselblad Foundation in Gothenburg, the Zahoor UI Akhlaq Gallery of the National College of Arts, Lahore, Multiplied Art Fair, Christie's, London as well as in various private galleries abroad. She has also exhibited in Evagoras Lanitis Centre, Limassol, and NiMAC – Municipal Art Centre, Omikron Gallery, Art Seen, Bank of Cyprus Cultural Foundation, amongst others, all in Nicosia. Pericleous exhibited in Monodrome, the 3rd Athens Biennale, 2011 and at Sanat Limani, as part of the European Capital of Culture Istanbul 2010.

She has initiated and participated in the international visual-research project "Uncovered: Nicosia International Airport" 2010-13. She has been an active member of the Noise of Coincidence Art Group, (2001-2007), an international art group/platform that has organised several exhibitions, actions, happenings and talks in Cyprus and abroad.

Her work has been published and presented in many acclaimed books, art catalogues and press, including book publications by the Valand Academy of the Gothenburg University in collaboration with the Hasselblad Centre in Gothenburg, Sweden, 2022 and The University of Columbia Press, Sept. 2019.







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INSIGHT R, 2021, OIL ON CANVAS, 200x240 cm,
COURTESY OF THE ARTIST & CITRONE GALLERY

TITLE

Insight R/T

ARTIST

YIANNIS
ADAMAKOS

TYPE

PAINTING
GREECE
2021

COUNTRY

YEAR

Yiannis Adamakos was born in Pyrgos in 1952 and studied at the Athens School of Fine Arts (1973-1978). He explores the interim between figurative and non-figurative painting, eruption and calmness, chance or spontaneity and premeditation, light and darkness. He also delves into painting the void as encompassing the essential, the minimum that however encapsulates an abundance of concepts and senses.

The artist's works also convey the qualities and atmosphere created by light, shadow and darkness either through a systematic use of black – particularly in his works made from graphite and pencil – or through a combination of chromatic variations and tonalities. Light seems to emanate from the depth of the image and most often from different shades of black color. It appears as a foggy, nighttime or trembling light that constructs spaces and volumes while also creating rhythm and movement.

He works in either a small or large format and in bodies of works that chronologically begin from an expressionist style and leads to quieter landscapes and to an expressive geometry. His monograph Yannis Adamakos: Painting 1977-2007 was published (by Agra editions) in 2008. His works have been presented in numerous solo and group exhibitions in Greece, Europe and New York. His solo exhibitions include: Re-emergence, CITRONNE Gallery, Poros, (2017), Nimbus, Euphrates Gallery, Athens, Greece (2015), 9 Lumen, Benaki Museum-Pireos Street Building, Athens, Greece (2013), The Space Between Us, CITRONNE Gallery, Poros, Greece (2011), The Space Between, Nees Morfes Art Gallery, Athens, Greece (2007), 1454 Emily Dickinson, Zina Athanasiadou Gallery, Thessaloniki, Greece

(2005), Landscapes of Tinos, The Exhibitions House, Tinos, Greece (2003), Handle with Care, Nees Morfes Art Gallery, Athens, Greece (2003), Yiannis Adamakos 1992-2002, Foundation for Hellenic Culture, New York (2002), Internal Seasons, Pierides Museum of Contemporary Art, Athens (2000).



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The exhibition "Embrace Empathy: Exploring the Spectrum of Understanding" took place in the Alexandros Vorres Hall, at the Vorres Museum, from March 30th to May 15th, 2024, within the framework of the innovative project "EMPACT - Empathy and Sustainability: The Art of Thinking like a Mountain", co-funded by the Creative Europe program of the EU.

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EMBRACE EMPATHY
Exploring *the* Spectrum
of Understanding

VORRES MUSEUM

2024