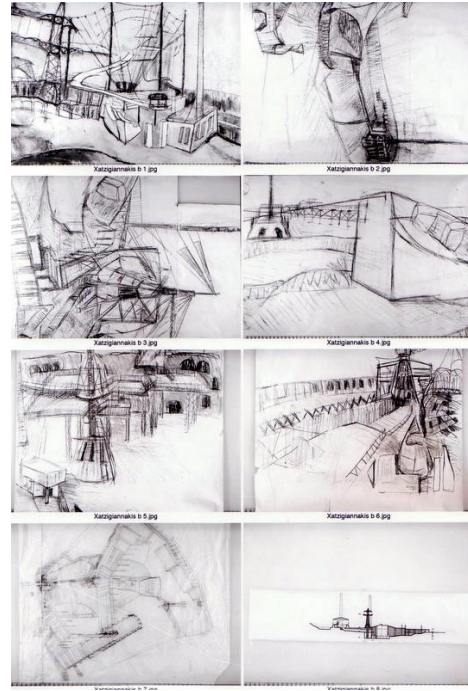
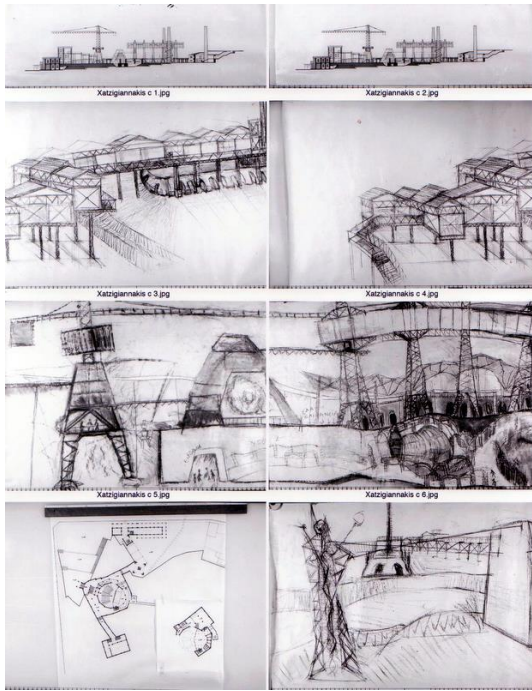




*Athina Chatzigiannaki*

*Contents: projects, reports, presentations, performances, 1988-present*



**-ink drawings on semi transparent paper and drawings with charcoal expressing in a free style or precisely architecturally, floorplans, sides. and incisions of the original concept from the architectural study as the diploma final work with title ‘transforming the old factory space of Dilaveri in Piraeus and converting it into a cultural and exhibition centre’.**

**-participation with this work as the representative of Greece in the field of Architecture at the Biennale of New Artists in Bologna, Italy , 1988. -These plans incorporated in the book published by the National Technical University of Athens in collaboration with the Milan Polytechnico,1989, entitled ‘From the Acropolis to the port of Piraeus’. (p. 109, 110, 111, and p. 100, professors Y. Liapis, G.Chaidopoulos).**



**-collage and paint, black tape and small metal items**

**Dimensions: 3.30 m X 1.83 m (two frames)**



**-the project belongs to the school of fine arts.**

**-participation as a representative of the School of Fine Arts in the Biennale at Maastricht, Netherlands, 1992.**





**Sketches from nature, studies of movement, 1993**  
**acrylics on canvas, charcoal drawings**



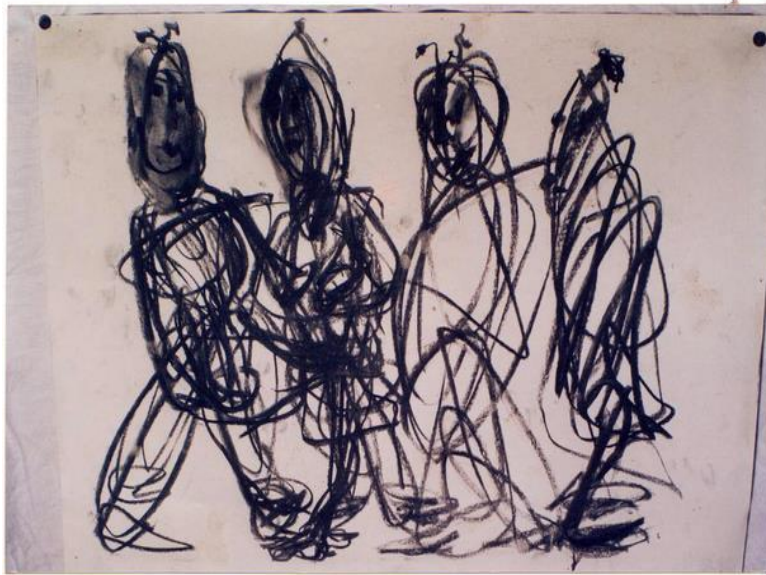
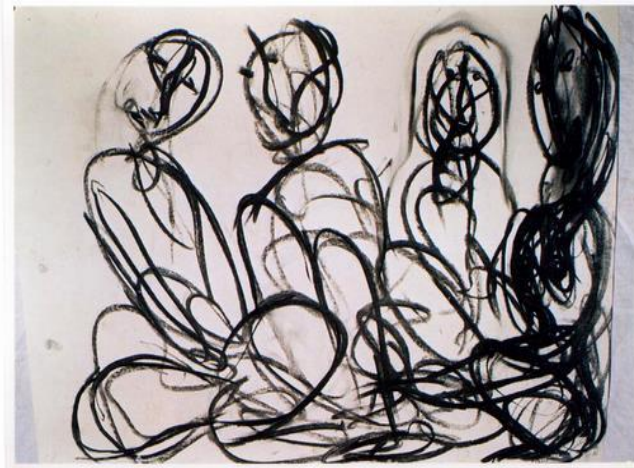
**-work in three dimensions-**

**bottom section: 1. 'ground': concrete solidified on insulating and cardboard, on the surface anthropometric tracings and designs 5.00m X 2.50m**

**2. sand-sea: oil paints and transparent membrane, 1.80m X 2.50m -  
upright section: three strips of canvas with collage, 0.80m X4.50m**

**presentation and photography of the project as well as video recording of the on site performance in the same space, Smaragdis studio, Athens**





1.



2.



3.



4.

**studying form**

**1991-1994-**

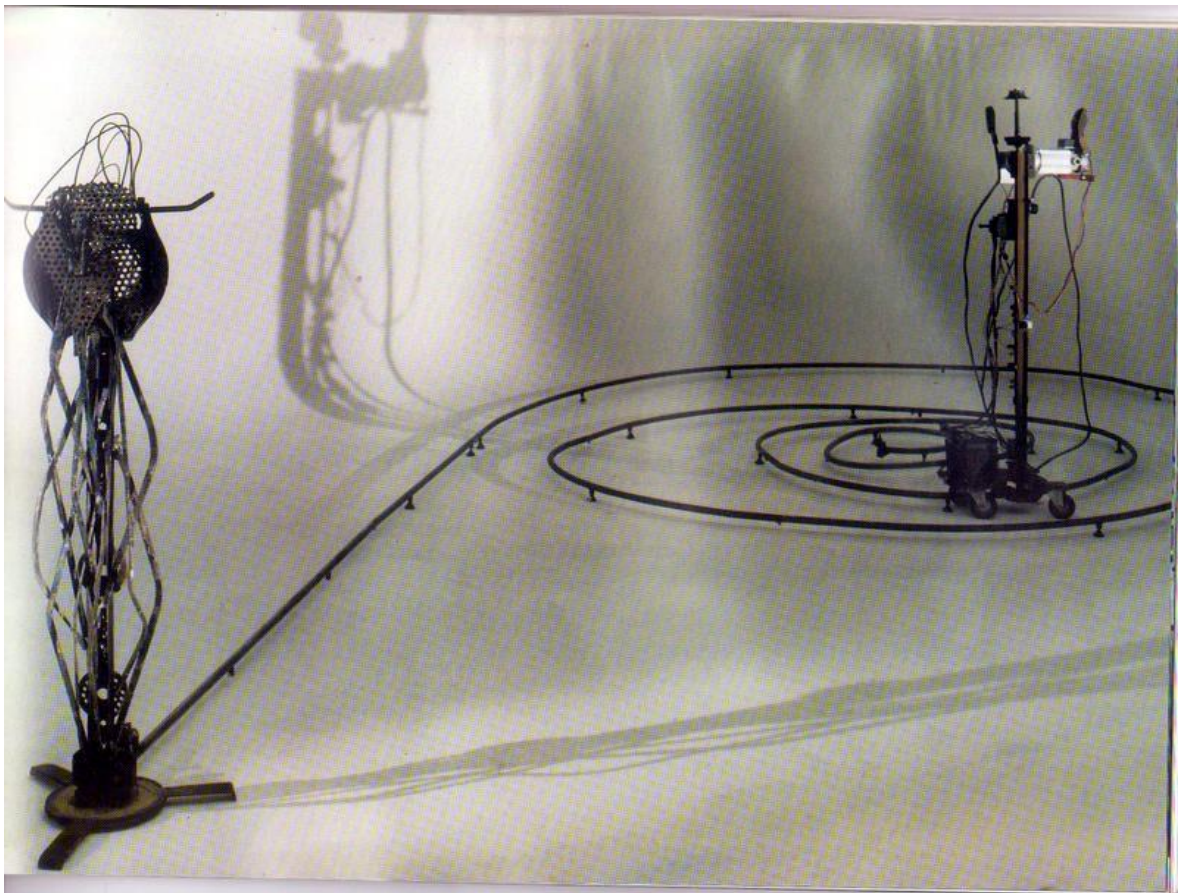
**1. charcoal on paper: up 0.49m X 0.38 m , below 0,51 x 0,37m**

**2 composition of forms with two sides, small canvases and empty spaces, 1.64 x 1.26 m, acrylics and charcoal on canvas**

**3. charcoal on paper 0.50 x 0.37 m-**

**4. acrylics on canvas 0,98 x 1.50 m**



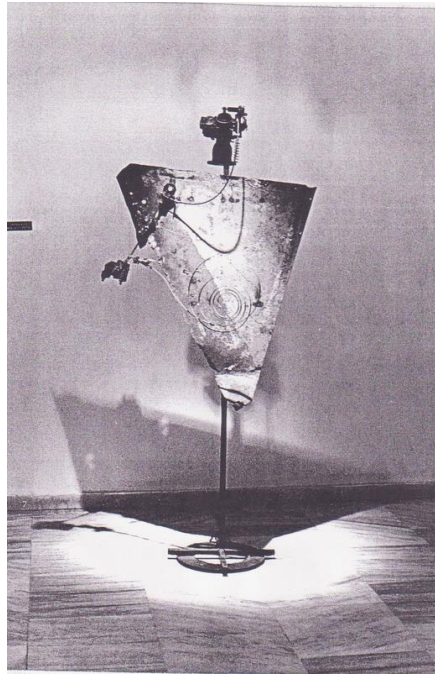


1. **1994-95, parts of old machinery, motor, tubular shaped rail, mechanism attached to both ends to secure the back and forth movement (Titanium gallery, 1996).**

**the central sculpture moves from the center of the coiled rail to the end where a second sculpture is attached steadily to the rail, and back.**



2. **shell from the front part of an old truck, inside there were placed series of gears which moved imitating the logic of operation of the clock. (1996)-Titanium Gallery,1996, 'transformations of existence' Athena Chatzigiannaki in Titanium, article of Dora Iliopoulou – Rogan, At the pulse of art, LINING, 1996 (p. 54).**



**The rotary motion of the motor is converted to move the ‘hand’ back and forth. – ‘accessories’ were found randomly. The ‘head’, had springs that stretched and gathered during movement**

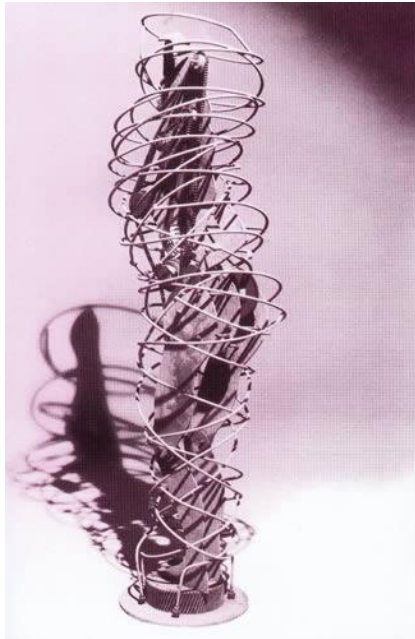
**(1996) exhibition in Gallery Titanium**

**-Aug. -Sept. 1997, Stavlos Gallery in Santorini, an exhibition entitled ‘Object and Viewer, action-feedback’. All mechanical sculptures also connected with automation in relation to the distance of the viewer-**

**April 2006 participation in Athensvideoartfestival with mechanical sculpture which produced movement and composition of sounds-**

**Dec 2008-June 2009 ACG (American College of Greece) (where it belongs now ),participation in the exhibition entitled ‘silent dialogues’, organized by curator M.Rogakos.**

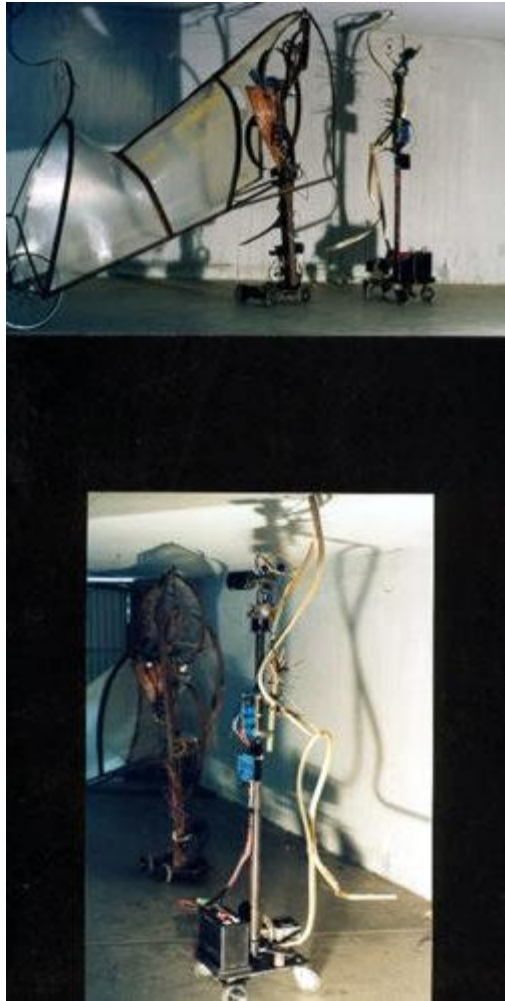




**The shape of the female body cut from thick sheet steel 2cm , series of gears with chains of various sizes around the body and over the whole sculpture knitted serpentine that gave the impression of a spiral moving , from which the body, ( by stretching upwards), struggles to break free.**

**Height 4m.**

**-August ' 96, participation with this project in a group show at the old soap making factory Kannelopoulou, Elefsina, 10 + 4 young artists within the 'Aischylia' events. 'Unity', article in the Press, Eleftherotypia newspaper, about this exhibition, Thursday 26 August, '96, p. 33.**



**unmanned 'humanoids' (1997- '98-'99) heavy duty boards carrying the commands from a remote control (for garage doors)**

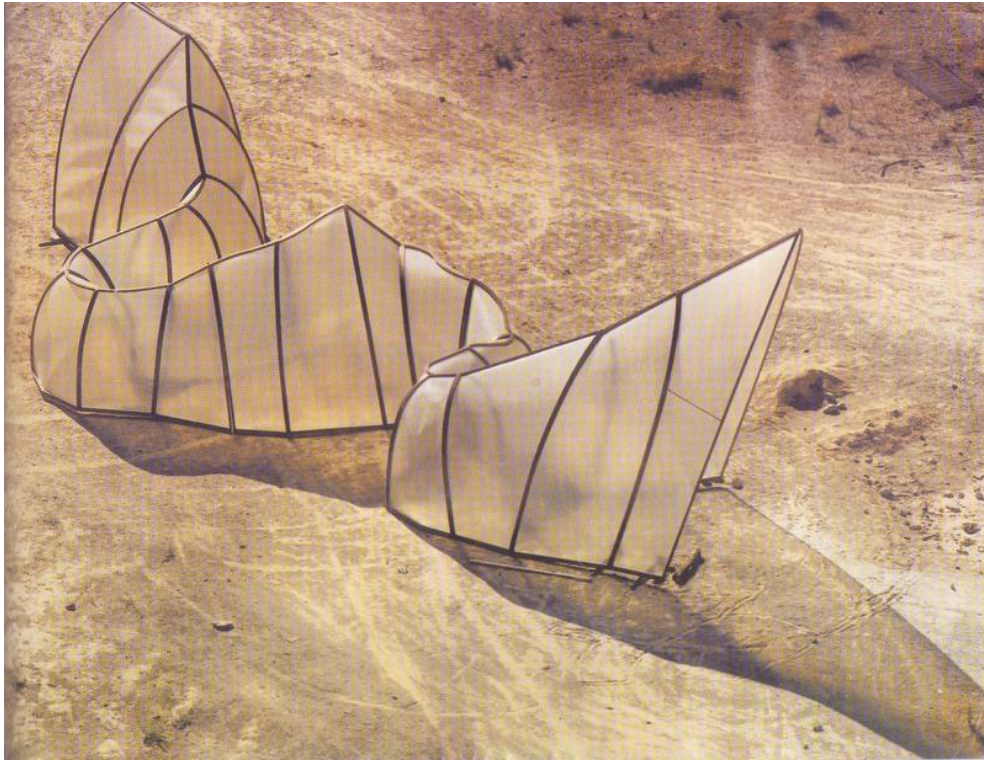
**–2001, theatrical play entitled 'partnerships', 'Factory', theater space for dance performances included in the month of dance events.**

**These sculptures were moving according to their 'roles'.**

**- 'Sculpture of dance', article by Mirka Dimitriadi- Psaropoulou, Eleftherotypia, Tuesday, 8 May 2001 (p. 28). –**

**October 2001 participation in the group exhibition at Gazi ,from artists selected by the Artistic Chamber .**

**The sculptures were presented in a synthesis with roles again but only in display , not in action.**



**Large scale sculpture entitled the Passage (if entered in a rectangular floorplan, 5mx14m) Skeleton: metal curved square cross-section 2x2cm, items (44) linked together by screws Cover: polyester translucent material cut from roll to the dimensions of the elements Photograph: Iannis Smaragdis, Tourkovounia Athens**





**1996, exhibition in gallery Titanium**



Athena Hatziyiannaki article the art MAGAZINE ART agenda,  
(Heineken) issue no 1 Sep.-Nov. 1996 (p. 11)-

‘soul and wallet’ article by Manos Stefanidis magazine DOWN TOWN  
1996 (p. 75)-

‘structural beauty’, article June 1996 (p. 33) THE ATHENIAN



*performance at art piece 'The Passage '*

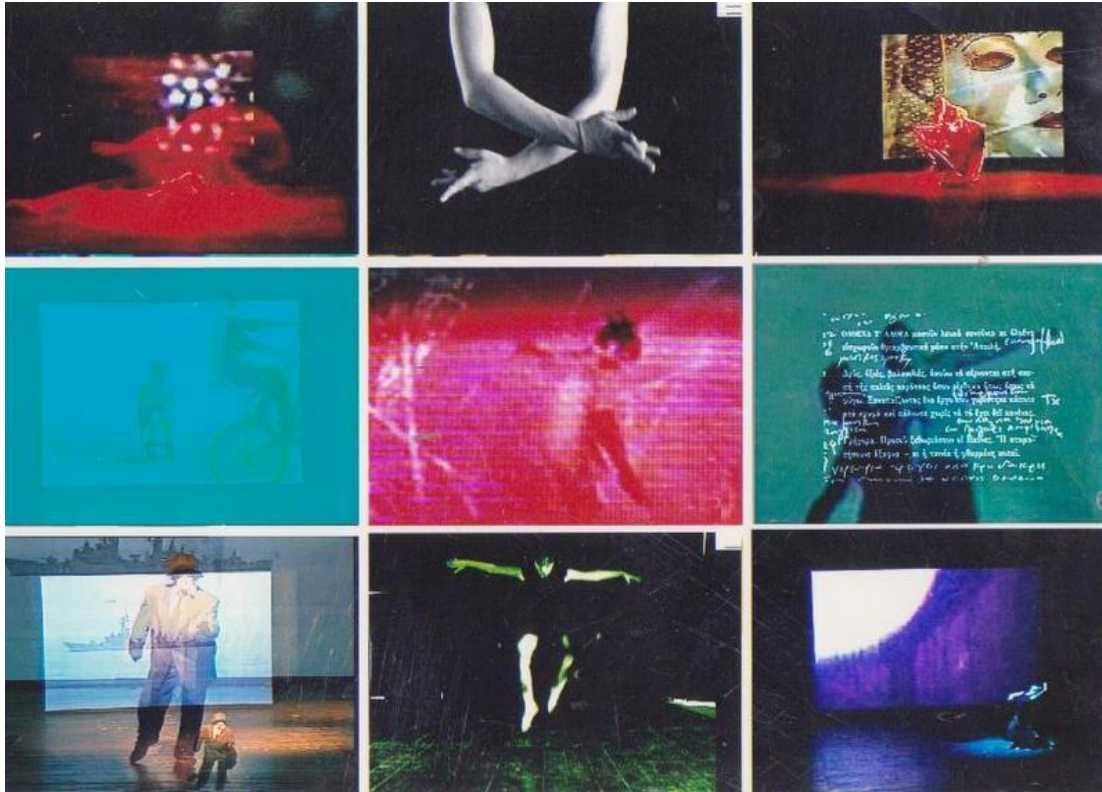
*-1996, performances by dance group in the gallery where the project was exposed*

*-November 1998, the project 'The Passage' served as stage support of the show entitled ' the man without properties ' Director: Y..Kourkoumelis, interpretation: Roula Pateraki, at the art space stoa vivliou, Athens*

*-October 2006, exhibition and distribution of the project ,to be painted by the public in the context of art therapy Symposium , Macedonian Museum of Contemporary Art, Thessaloniki, Greece*

*-November 2006 the same art piece and action transferred to Athens, Foundation of the Hellenic world*

*-2007, participating in organized art essembly by art space Booze Cooperativa where pieces of the sculpture formed a synthesis.*



***'moving word'***

***A composition of music, sound, and passages from the book of Odysseas Elitis, 'diary of an unseen April'***

***Every poem used from that book was accompanied with a picture composed of the moving body of the actress and the video background***

***Presented in the theater and filmed simultaneously***

***November 2002, the performance s video footage was presented at media@terra festival, at theater Fournos, Athens***

***August 2002, a series of live performances at Fringe Festival, Edinburgh***

***Athena s 'moving word', article in the 'THREE WEEKS',( newspaper of the festival, second week and on line [www.threeweeks.co.uk](http://www.threeweeks.co.uk) /physical theater/dance)***

***November 2002, performance at the municipality theater of Mitilini, Lesvos, Greece***

***May 2003, theater Katia Dandoulaki, Athens, participating in the choreographers assembly, 'Month of Dance'.***





**Platform of sound, exhibition at Cylinder Mills of Sarantopoulos old factory,**

**Moving floor constructed of wooden elements lying on tubes holding together, producing a sound effect with slight push from the legs,**

**On top of this created floor, and implanted in it, were metal and aluminium tubes which produced different sounds according to their incision, when they were set in motion by the moving floor or otherwise.**

**2006, Sarantopoulou Mills, Piraeus, Greece.**





**While the exhibition was on, there was held a performance based on the book by Margerit Dyras ‘the sickness of death’, and using the sound environment produced by the sculpture.**





**The spectator enters the sculptural space**

**The construction follows the shape of a spiral, and the materials used are newspapers and semi-transparent paper on a wire skeleton, holding from spots on the ceiling.**

**One may walk toward the center of the spiral and back**

**The idea of a performance: the performer writes with ink and paint brush the first words he can think of, on the papers around him as he moves toward the center, meanwhile the words are getting burned behind him (the performance was not permitted to be executed, in the university environment where it was conceived, for safety reasons).**

**2<sup>nd</sup> sculpture workshop, supreme school of fine arts, Athens, 2008**



*The same idea materialized in another space, 2010-2011, in a room rented for the very purpose of creating the project 'the spiral'.*

*Aristidou str.10-12, in the center of Athens, Exhibition of the plain room supported theoretically as the sculptural existence of the vacant space, April-May 2010,*

*performance Jan-Apr 2011*

*The performance was filmed by Greek TV, ERT3, and was shown in the series of documentary films about the center of Athens, called Docville.*



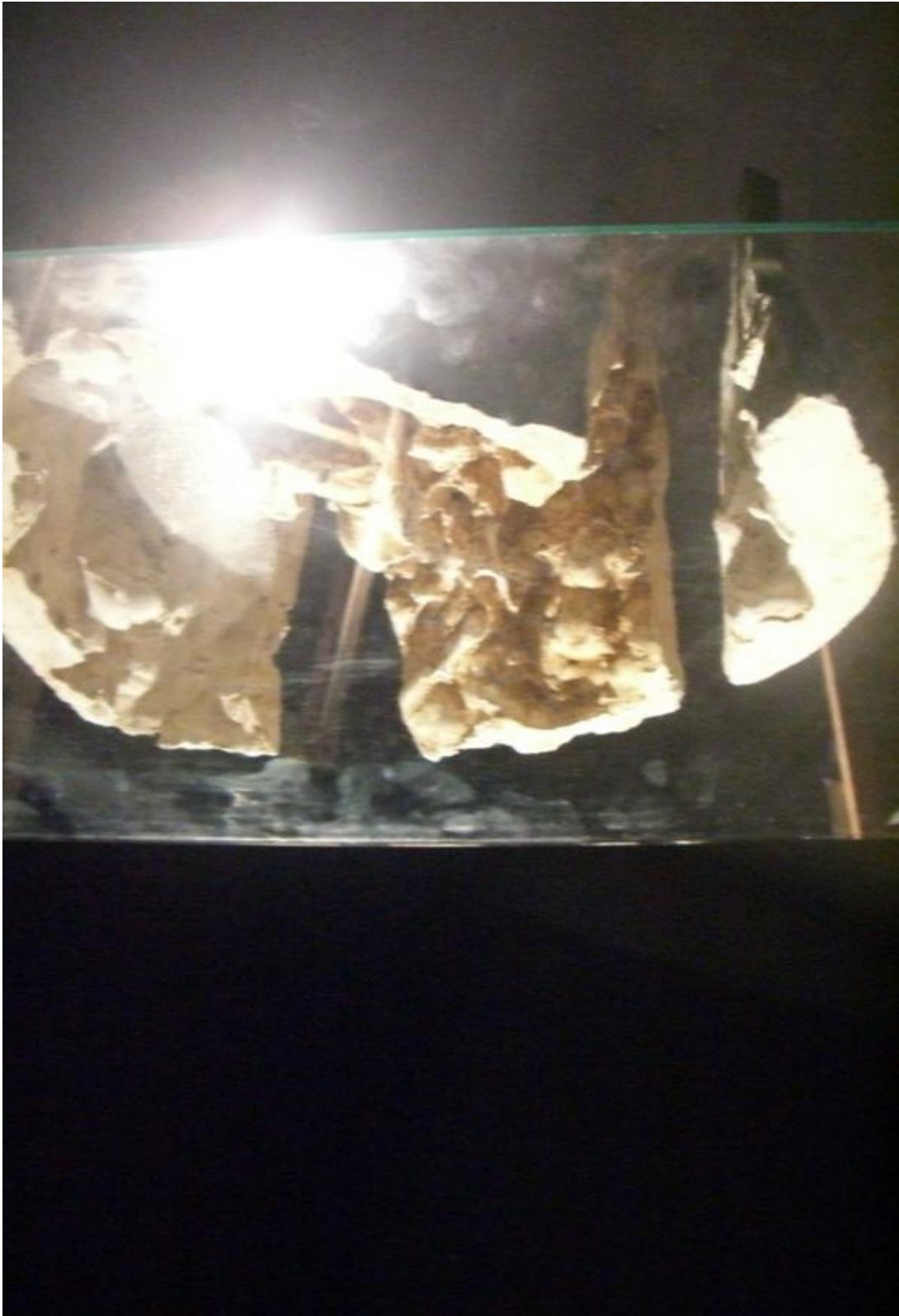
*Creation of an interactive environment, the spectator again enters the space of the project and exchanges contact with it, while he is entertained by discovering various interactions set up for that purpose.*

*Final presentation, 2nd sculpture workshop, supreme school of fine arts, Athens, June 2010.*





**Sculptures seen behind a curtain of a booth, all created at final presentation, 2010**



*Sculptural in-sight, same final presentation, 2010*

*Photos from performances beginning at 2015 and before*

*1.*







*2015, Akteou str. Performance in apartment*

*Title : 'human 3' ,*

*July 2015, same performance, festival of islands, Lesvos*

2.



*Choros Allou, 2012, title of performance: waiting for Godot*

*An experimental theatrical version of the famous play by Samuel Beckett, in the environment of paintings forming one theme.*

3.



*Theater of Neos Kosmos, 2011, title of performance: 'ble vathi shedon mavro', theater interpretation from the book of Th. Valtinos with the same title.*

4.



*Choros Allou, the house that transforms into an art space, 2010*

*Title of performance: 'what I don't want you to know about my age'*

*Comedy and comment on political reality*

5.





*Choros Allou, Title of performance: 'not I'*

*From a series of performances -studies on Samuel .Bequett*

6.



*Outdoor platform at Batis, Faliro, Athens, 2005*

*Title of performance: 'the suitcase'*

*Dreams that escape from a suitcase and entangle in the net of reality*

7.

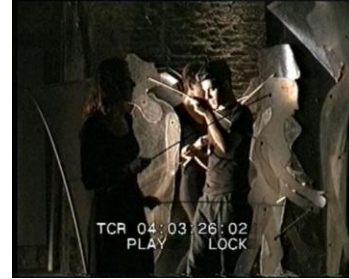
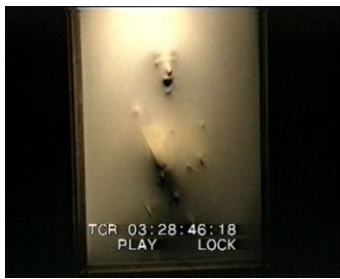


*Art space 'Ergostasio', 2001*

*Title of performance: 'relations between a couple', from flirting to marrying and living the family life in the house, objects that move invisibly with strings, moving sculptures telecontrolled, puppets at human size.*

«The sculpture of dance» - Article by Mirka Dimitriadou – Psaropoulou, ELEFTHEROTYPIA, newspaper Tuesday 08/05/2001, (page 28)

8.



**Theater 'Fornos', 2000**

**Title of performance: 'breaking through obsession'**

**Light effects with flashlights, black light, marionettes, dance**

9.



***Theater 'Alkmini', 1999***

***Title of performance: 'points of vision'***

***Moving sculptures and people in direct engagements and counter reactions***