

## **THEODOROS GIANNAKIS**

**Theodoros Giannakis** (b. 1979 in Preveza, Greece) is a graduate of the Athens School of Fine Arts and of the MA program in Digital Media Management at London Metropolitan University in London. He is a Ph.D candidate at the Athens School of Fine Arts. He has presented his work in solo exhibitions at Union Pacific (London), Eleni Koroneou (Athens), Radio Athenes (Athens) and SPACE (London) and has taken part in international group exhibitions in art venues, museums and institutions such as the New Museum of New York, the National Museum of Contemporary Art, Delphi Archeological Museum, Fondazione Prada, Ontario College of Art and Design, V22 Collection, and Futura Center for Contemporary Art. As a member of KERNEL art collective, he has curated exhibitions and events and has lectured on his research at ICA London, the National Museum of Contemporary Art, the National Hellenic Research Foundation and at the Athens School of Fine Arts. In his work he is interested in how the four-dimensional artistic subject acts and works on the boundaries between physical and digital space, where we perceive the online space of cyberculture, as a suburb of everyday life, in which the usual terms and conditions of material life apply. He visits this hybrid space again and again, several times, as a convergent centre of communication and thinking of human groups, it is perhaps one of the main aesthetic and political stakes, which concerns the ecosystem of my works. He is an awardee of the Stavros Niarchos Foundation Artist Fellowship by ARTWORKS (SNF ARTWORKS Fellow 2019).

In Theodoros Giannakis's *Unfinished Ecologies, a.k.a. Gorgonion Complex Homomorphism*, entities of unknown genealogy or origin manifest in physical form. The figures are projected as two gorgoneia (representations of Gorgon's heads) between aluminum sheets acting as foggy mirrors. Gorgoneia are also associated with the Furies – chthonic deities of punishment for crimes that disrupt the natural order. This artwork makes us witness a fissure, evoking the loss of the unity of the magical way of being in the world, while attempting to find ways to restore it, all while serving as an apotropaic symbol, a techno-cybernetic dream, an allegorical vision, an enigma. In a semblance of homomorphic reflection, something in this sculptural group seems to interfere with the unity of the gorgoneia, which attempt to transcend deterministic divisions of the mythological, mechanical, human and natural environment.

## **PETROS MORIS**

**Petros Moris** (b. 1986, Lamia) is an artist based in Athens. His work develops in the expanded field covering sculpture and writing, and contemplates the dynamics between the various manifestations of memory, entropic material and social processes as well as the anthropogenic concept of the future. He has received a BFA from the Athens School of Fine Arts and an MFA from Goldsmiths College, University of London. He has been nominated for the DESTE Prize (2015) and awarded the Spyropoulos Prize (2012); the Stavros Niarchos Foundation Artist Fellowship by ARTWORKS (2018); an Onassis Foundation Scholarship (2017–19); and a Delfina Foundation residency (2019) with the support of ARTWORKS. He has presented solo exhibitions in galleries and art spaces, including Galeria Duarte Sequeira (Portugal); Point Centre for Contemporary Art (Nicosia); Project Native Informant (Lon-

don); Union Pacific (London); SPACE (London); the Cyprus Embassy in Athens; Onassis Stegi. In addition, he has participated in the Singapore Biennale 2019; the 4th New Museum Triennial; the exhibitions *The Same River Twice* and *The Equilibrists*, organized by DESTE Foundation and New Museum (Benaki Museum, Athens, 2015 and 2019). He was part of the art collective KERNEL, the online curatorial collaboration SIM and the curatorial project Radical Reading, and runs the publication project AM.

Petros Moris's *Sphinx V, VI* and *IX* are part of his *Future Bestiary* series – a body of sculpture in which systems of geological materiality, uncanny language and digital fabrication unravel the entanglement of subterranean memory and the mythical, social and technological construct of the future. The series brings together an assembly of sculptural entities that originate from funerary artifacts – figures of chthonic deities believed to be protectors of life and death. The cryptic scripts that accompany these tectonic bodies were generated by neural network processing, reflecting the oracles and riddles associated with such chthonic entities in mythology.

## **PANOS PROFITIS**

**Panos Profitis** (b. 1988) lives and works in Athens. He holds a Bachelor degree from the Athens School of Fine Arts (2013); and a Master in Visuals Arts (2016) from the Royal Academy of Arts in Antwerp, where he studied under a scholarship from the NEON Organization for Culture and Development (specialization: site-specific arts/installation art). For his Master's thesis he was awarded the Hugo Roelandt Prize by the Royal Academy of Arts, Hugo Roelandt Estate and the arts center Objectif Exhibitions in Antwerp (2016). In 2020, he participated in the Hydra School Project, curated by D. Antonitsis; and in 2019 he was the first artist commissioned for the Kantharos Gatherings project, curated by Eleni Tranouli and held at the Dexamenes resort in the Peloponnese. He was a resident artist during Initiator 2018 in Eleusis (European Capital of Culture 2021). In 2013, he represented Greece at the Young Artists Biennial in Ancona, Italy. During documenta 14, Profitis worked as an artist collaborator for the Nigerian-born visual artist Otobong Nkanga. In 2017, he had his first solo show at the Annie Gentils Gallery in Antwerp. With the same gallery, he has participated in various art fairs (Art Rotterdam, YIA Maastricht, Art Brussels) . His work has been presented in many solo and group shows in Greece and abroad. He is an awardee of the Stavros Niarchos Foundation Artist Fellowship by ARTWORKS (SNF ARTWORKS Fellow 2018).

*Sibyls* and *Harpies* by Panos Profitis inhabit a mythological universe of their own. Sibyls and Harpies are creatures that transcend the rational framework of their time. Messengers of the spirit world, they possess the gift of divination, revealing what man cannot or will not face. These sculptures share common modes of representation – the human body is absent, while the intimacy of the human face is replaced by geometric forms, resulting in eerie, metaphysical figures.

The eyes remain open, and the stare is frontal, unlike the other facial features, which are shown in profile. Resembling ritual or theatrical masks, these artworks are reminiscent of the typology of mythological figures and heroes, in an attempt to bring out in relief

connections between the storytelling of myth and the lived reality. Assyrian, Babylonian, archaic art, through to the art of Byzantium and, later, the Soviet Union, meet science fiction, generating alien beings of anthropomorphized anatomy and oversized eyes.

### **VALINIA SVORONOU**

**Valinia Svoronou** (b. 1991 Athens) is an artist based in Athens and London. She graduated from Slade School of Fine Art (MFA Sculpture 2015) and Athens School of Fine Arts (BA Painting 2013). In 2016 she had her first solo show, «The glow pt 2, gravity regimes», in Berlin's Frankfurt am Main project space. She co-organized the Ambiguity Symposiums presented at The Showroom Gallery, The Slade School and Enclave in London. In the same year she showed work at Benaki museum in Athens as part of the show «The Equilibrists» co-organized by the New Museum and DESTE Foundation. In 2017 she created and launched her first artist publication based at Space Studios, now available at the ICA bookshop London and showed new work at the Showroom Gallery commissioned by the Arts Council UK. In 2018, showed her work in Prague's Futura gallery as part of the Group show and publication curated by Lukas Hoffman; in Italy, at Foothold projects space as part of a group show curated by Christina Gigliotti; in Lesvos as part of a group show curated by Nikolas Vamvouklis; in a solo show with Hot Wheels Projects as part of Art Athina. This year, she participated in the ICA self publisher's fair in London, was part of the Ephemeral Dinner series with Tjorg Douglas Beer, curated by Yulia Belousova in Berlin's Haus am Lutzowplatz, and screened new moving image work in Haus N Athen. Recently, she was part of the group show «The Same River Twice», curated by Margot Norton and Natalie Bell organised by the DESTE Foundation and the New Museum, and showed one of her films in the screening program of Art Athina.

Valinia Svoronou's ***ENDYMION (A Thing of Beauty Is a Joy Forever)*** is a stargazing mobile application – a storytelling platform for tales unfolding in tandem with celestial events. The app is powered by concepts involving the construction of myths revolving around zodiac symbols, constellations and their use in marine navigation.

Starting with the ancient Greek myth of Endymion, the app uses the notion of romance as a theme for exploring East–West exchanges and their impact on contemporary mental constructs. The artist uses the tools of astronomy to configure a node where mythologies across the boundaries of time and space converse with scientific observation. As the story unfolds, Roman variations, Romantic versions and pop culture appropriations of the myth of Endymion converge.

***Ice Queen Chair, Endymion's Repose (I-IV)*** installation involves sculptural outdoor seating for stargazing. Here, Svoronou is inspired by iconic furniture design eras and 1980s soap operas. She draws inspiration and references from Romanticism, mythology, the celestial world, art history, social sculpture and everyday life, placing them in dialogue with the built environment of the SNFCC Dome – a metaphor of the celestial dome. Here, seating as social sculpture showcases the way in which the body and the gaze exist in space. Inscribed with traces of narratives, these artworks are luminous gestures pointing to novel ways of looking at history.

### **ELENI PAPANASTASIOU**

**Eleni Papanastasiou** lives and works between Athens and Patras. Her practice mixes architecture, visual arts photography, set design, installations and research. Her creative approach is interdisciplinary and involves experimenting with nature, language, image, and

tactile structures, all of which she treats as raw material for architecture and visual arts. She studied architecture at the National Technical University of Athens (NTUA, 2006). Under the 2008–2010 Fulbright Scholarship, she earned a post-professional master's degree in Advanced Architectural Design from the Graduate School of Architecture, Planning and Preservation at Columbia University (2010), where she received the Lucille Smysel Lowenfish memorial Prize for design. She received her PhD in Architectural and Aesthetic Theory from the NTUA (2015). During her doctoral studies, she was a Visiting Scholar at the School of Design, University of Pennsylvania (2013) and a researcher at the Louis I. Kahn Collection (University of Pennsylvania) as well as at the Barnett Newman archive in New York (2013). She has trained in photography at the International Center of Photography in New York (2010), and in painting at the Cooper Union in New York (2010). Her work has been published, awarded and exhibited. She is currently Adjunct Faculty at the Department of Architecture, University of Patras. She is an awardee of the Stavros Niarchos Foundation Artist Fellowship by ARTWORKS (SNF ARTWORKS Fellow 2019).

Eleni Papanastasiou has created **a seating arrangement comprising 54 units of different forms**, reflecting the complexity and freedom found in nature, yet inspired by the regular geometric solids featured in the design of the **Dome**. This installation aims to integrate simplicity and complexity, similarity and variation, structure and random, centered and eccentric. Its layout encourages visitors to move freely on the premises of the Dome. While randomly wandering around the venue, we constantly feel that our body is at the center of a sphere.