

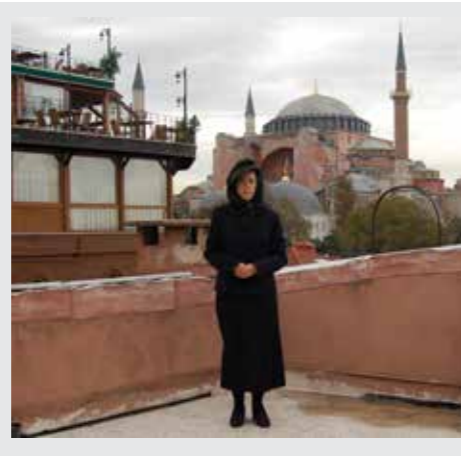
River of light, 2022
Oil, acrylic, fabric, and thread on canvas
30 x 30 inches

Agopian, Eozen

(b. 1960, Athens, Greece)

In her work, Agopian incorporates techniques of drawing, painting, sewing, and weaving. She creates visual parallels between rational and cosmological worlds through constructing and deconstructing, layering and erasing, scraping and marking, unraveling and reconnecting. She has been using these methods for more than twenty years, finding the process of using threads and fabrics to sculpt forms meditative. Agopian sews and multiplies different layers of colored yarn to create chromatic filters, underneath which appear shimmering shapes.

Production: [MAP](#)



Two Crones, 2007/2017
(Yiayia Efrosini in Istanbul)
Pigment Print on Canson Platine Fibre Rag paper
13 x 14 inches

Angelopoulos, Elaine

(b. 1965, Worcester, Massachusetts, US)

The Nested Selves / Theater of Self / Three Point Nomad is an ongoing project that began in 2007. Angelopoulos builds personas nested in a genealogy that reflects matriarchal cultural evolution. The concept is based on the notion that the self is multiplied and manifested through a series of sub-personas. This is significant to the narratives she explores as an ethnic American, bridging multiple worlds that are often disconnected from one another. Angelopoulos continues to develop this work slowly as it is performed, emphasizing the distinction of each individual character, their social constructs, and their independent means of survival.



Glass Door, 2023
Archival Pigment Print
24 x 18 inches

Dodson, Laura

(b. 1960, New York, US)

Dodson is motivated by experimentation and transformation, by a vision where color, light, and the layers of time and space collide. She uses photographic montage for layering alternate states, abstraction to emphasize an edgy suspension between reality and dream, and the element of water to provide a stage that is malleable and suggestive of the irrational. Nostalgia has served as her leitmotif—an aching for the past or a longing for home. For this series, she collected vintage snapshots, by nature dissociated when viewed in new settings, and combined them with recycled ephemera and suspended water. In this new setting, they claim a new audience and gain a new history. The moments she composes here are memories in a box, intimate narratives meant to be fluid and prone to perpetual redefinition.



Interspace 1, 2026
Archival digital print and acrylic
16 x 24 inches

Drakopoulos, Angie

(b. 1970, New Hampshire, US)

These works are grounded in geometric systems and proportional relationships that suggest order, continuity, and relation. Geometry here is not illustrative, but generative: a means of organizing perception within an otherwise unbounded space. Through layering and subtle shifts in density, the compositions move away from discrete form toward a sense of openness and expansion. Geometry is experienced less as a rigid framework than as a condition that unfolds over time, allowing structure and space to coexist without hierarchy. Drakopoulos's work points toward the condition of becoming, where the finite and the infinite remain in constant relation.



Untitled, 2026
Pencil, acrylic, oil pastel on paper
18 x 24 inches

Gikas, Morfy

(b. 1946, Athens, Greece)

Gikas' work arises from memory, is rooted in her feelings, and reflects her inner self. She uses materials, color, and rhythmical line to express the harmony in which her means exist. Gikas does not confine her art-making to abstraction or to representational means only, but rather utilizes both styles as a way of creating tension—and its opposite—within her work. In this way, she creates artistic harmony as a coherent integration of her formal elements, so that her works are unified. Gikas structures her coordination out of difference, not sameness.

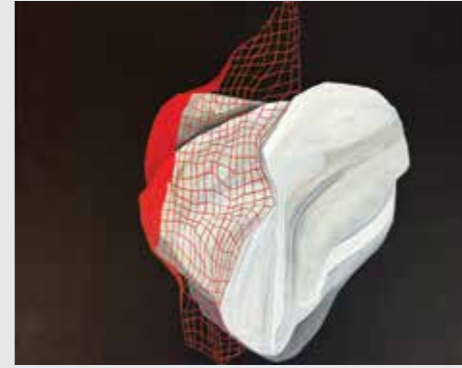


Silver, 2014
Graphite on paper
6 x 4 inches

Keramea, Zoe

(b. 1955, Athens, Greece)

Zoe Keramea explores enfolded surfaces through sculpture, printmaking, drawing, and ceramics. She works within a time-honored and exacting tradition, employing meticulous attention to detail and diligence. Using pencil and paper, she creates images of ribbons, rope, and puzzles that, like the Gordian knot, engage and absorb the viewer, sustaining their interest and inviting closer contemplation.



Alive 1-8, 2025
Oil on Canvas
16 x 24 inches

Kotioni, Artemis

(b. 1995, Athens, Greece)

Employing a visual language that is rooted in geometry, her paintings are positioned on the threshold between abstraction and representation, creating an ambiguity that is mirrored in the content of the artwork. Themes that the artist works with combine examinations of scale, geological matter, outer space, archaeological ruins, and the notion of the landscape, while testing ways of portraying perspective. Using oil paint, she develops techniques to layer transparency as a way of both creating depth and referencing the two-dimensionality of the painting surface.



Prussian blue, 2025
Acrylic on canvas
14 x 18 inches

Linardaki, Eirini

(b. 1976, Athens, Greece)

Linardaki is a visual artist and public art developer, working at the intersection of public space, memory, and collective imagination. Through her works, she explores resilience, migration, labor, and environmental transformation, nourished by her life as a migrant artist and a mother. Linardaki's approach is to identify distinctive textile patterns or elements in the communities in which she has worked. She collates and combines the materials, layering them into evocative works that speak to the tapestry of shared human experience. Like her Cretan grandmothers, she weaves labor into visual archives. She uses textures, oral histories, and digital media to create inclusive and immersive experiences—art as a soft form of resistance and shared authorship.



I See You, 2026
Pastel on paper
14 x 11 inches

Magoni, Despo

(b. 1943, Athens, Greece)

Magoni's work deals with the existential angst facing humanity. Her style has been described as Neo-Expressionist, both because she was part of this movement in the 1980s and due to her use of gesture to convey the emotionalism associated with the big issues of existence: isolation, social justice, freedom, and the absence of inherent meaning. This ontological distress, apparent in her paintings and drawings, engages with the source of existence itself. Magoni's works demonstrate consistent stylistic and thematic maturity, manifested in topics such as mortality, life's meaning, aging, relationships, and the never-ending cycle of finding meaning.



The Chamber of Infinite Deferral, 1997
Graphite on Mylar
15 x 13 inches

Massia, Nefeli

(b. 1957, Epirus, Greece)

The *Chamber of Infinite Deferral* series of paintings emerges from a space where form is no longer stable and motion is never completed. Inspired by the logic of Zeno's infinite deferral, the central aperture functions not as a void, but as a suspended field of becoming—where presence dissolves into process. The surrounding strata evoke the collapse of Euclidean order and fixed identity, suggesting a transition from Apollonian clarity toward a Dionysian horizon of indeterminacy and flux. Architecture, landscape, and psychic interior merge into a single threshold, where space unfolds as an open system rather than a closed structure. Rather than resolving into a final image, the work remains in motion. It is not a destination, but a passage.



Strolleroptera Blue, 2018
Hand cut paper, acrylic painting,
gold acrylic color, foam board
30 x 30 inches

Myriokefalitaki-Zografos, Despoina

(b. 1967, Crete, Greece)

Complex geometric patterns found in lace, crochet, and embroidery are part of Zografou's childhood memories from Crete. These craft/female practices, called "ergohera", are common among the women in her family. The *Strolleroptera* series is informed by these practices and explores the transformative experience of motherhood. Zografou created her own word, *Strolleroptera*, from the Greek *Lepidoptera* (flying insect, like a butterfly), combining it with the English word stroller to reference motherhood and dual ethnicity. Fascinated by a long, intriguing shadow, she photographed it as she pushed her twins' stroller in the afternoon sun. By mirroring the image, she transformed it into a butterfly shape. Transformation, connection, shadow, and light are themes she explores in her artistic practice.



Drift (Red Hook), 2026
Ceramics
16 x 19.5 inches

Pappa, Marita

(b. 1988, Athens, Greece)

The ceramic tile jigsaw puzzle featured in this show develops from her peripatetic practice in New York, incorporating recorded sound, movement, and visual fragments of post-pandemic urban space. Pappa continues to draw inspiration from the colors, textures, and rhythms of the New York neighborhoods where she is currently based. She has translated her walking routes around Lower Manhattan into a modular ceramic map that invites viewer interaction. Her piece questions the rigidity of contemporary urban planning and habitual movement, proposing instead a city shaped by chance, memory, and personal experience.

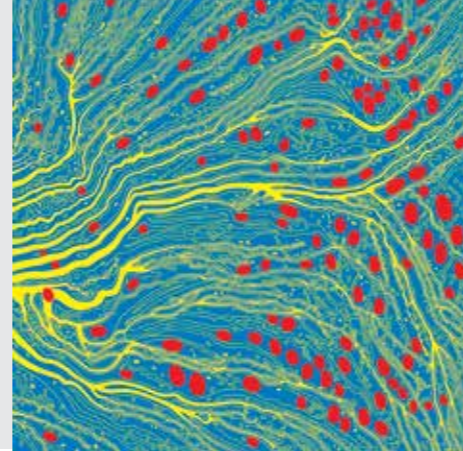


23 Tamata from the T.W.A.C. (Tamata Wishes And Charms) series, 2025
Aluminum cans, copper,
brass, reclaimed wood
22.5 x 22.5 inches

Pantazopoulou, Ioanna

(b. 1984, Athens, Greece)

Pantazopoulou creates ephemeral sculptural monuments and immersive installations using unusual materials that carry narrative potential. Her sculptures follow the principles of architecture without being confined by them. They challenge conventional notions of experience and participation and seek—through unexpected collisions—to create new connections between past and present, between what is lost and what is found.



Cellular 8, 2015
Digital print on Archival paper
30 x 30 inches

Papatzanaki, Antonia

(b. 1960, Chania, Crete, Greece)

The *Cellular* series explores the concept of the organic unit, the fundamental cell of life. It draws inspiration from the delicate architecture of cellular structures, their inherent light, and their universality—the subtle force that connects all people and their experiences. *Cellular 8* emerges from the remarkable process in which human embryonic stem cells unfold into precursor neural cells, eventually giving rise to mature neurons and glial cells. The work celebrates this quiet, persistent activity of growth, reflecting the delicate balance between structure and vitality and the hidden elegance of life at its earliest stages. Through luminous, vivid colors, the piece evokes the essential role of light in life itself. The repeated cellular forms hint at the optimism of scientific exploration, while simultaneously pointing to the mysteries that remain—the encrypted essence of life that continues to inspire awe and curiosity.



Survival of the Softest, 2026
Oil on canvas
24 x 24 inches

Samara, Anna

(b. 1997, Athens, Greece)

Drawing from scientific sources and technologies such as thermal imaging and photography, Samara aims to raise new questions regarding the politics of representation within traditional media. Her subject matter comes from a range of sources: nature, ecology documentaries, pop culture, museum and internet archives, as well as imagined subjects. Samara's painted compositions create a psychological interface that highlights the reciprocal relationship between the observer and the observed. The depiction of the dynamic relationship of "predator and prey" operates as a way for her to reflect on how the process functions, as well as its complexities in the age of social media and constant self-surveillance.



Euclidian Web, 2025
Acrylic on canvas
24 x 18 inches

Samaras, Triada

(b. 1958, Haverhill, Massachusetts, US)

This body of work explores the tension between the measurable world of Euclidean geometry and the infinite complexity of existence. Samaras utilizes linear intersections to map the internal constraints of thought, positioning the self within a living, breathing network both internally and externally. Her painting reveals an ontological history through transparent layers. By allowing the natural, swirling grain of the wood to serve as a luminous foundation, the grain becomes an active element—topographic evidence of a world navigating the space between the defined self and the eternal.



Woven Stories in Blue II, 2025
Woven seagrass (*Zostera marina* and *Posidonia oceanica*), dried plants and flowers, found plastic threads
7 x 5.5 inches

Skandali, Dimitra

(b. 1969, Athens, Greece)

Rooted in her upbringing in the Cyclades, Skandali's work draws from tradition while reimagining it through contemporary expression. Her practice reflects environmental vulnerability and the tension of constant adaptation. The dialogue between old and new unfolds as a paradox, reminiscent of Euclid's and Zeno's meditations on the finite and the infinite. In her woven works, the repetitive logic of the weaving gesture meets the fragility of ephemeral materials—natural elements from sea and land intertwined with remnants of plastic waste.



Maid of Athens, 2017
Digital photograph / mixed media
20 x 30 inches

Venieri, Lydia

(b. 1964, Athens, Greece)

Venieri creates multimedia artworks ranging from sculpture to installations incorporating painting, photography, video, the internet, and even the iPhone. Her work is inspired by everyday mythology and symbolism and is presented in units with titles such as *Platonic Big Bang*, *Telluric Manifesto*, *Anima Mundis*, *Planet Exodus*, and *The Last Conflict*.



Elgin 4 – Horse of Selene, 2023
Mixed Media Collage Print
18 x 24 inches

Vurgaropoulou, Fotini

(b. 1961, Arta, Greece)

The artist's sculptural process consists of the overlapping of color, translucency, and light to create a vocabulary of fragmented, repetitive forms derived from human, natural, and industrial artifacts. For the last several years, she has been creating both 2D and 3D work that explores themes of cultural inheritance, the dislocation of time, music memory, and mortality. These cycles are memorialized in songs, stories, cast glass, metal, and collaged imagery, film, and symbols to create thematic series of multiple installations. As exaggerated elements or parts of the whole, each full series of work—whether sculptural or mixed-media prints—has its own etymology rooted in personal practice. The collages are created with pieces of Greek maps and other symbolic and historic elements embedded within them.