

# Euclid's Finite to Zeno's Infinite: Hellenic-American Women Artists





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### **Acknowledgements**

I would like to express my sincere thanks to the artists who embraced the idea with enthusiasm and contributed their works to the realization of this exhibition. I am deeply grateful to the friends and collaborators who offered their support and knowledge, and to the MAP and its volunteers for their commitment to the production of the exhibition. My warmest thanks go to the curator, Dr. Thalia Vrachopoulos, for her intellectual generosity, curatorial insight, and the many dedicated hours she devoted to this project with unwavering commitment, generously contributing her time and expertise. Finally, I extend my deepest appreciation to Consul General Mrs. Iphigenia Kanara and the Consulate General of Greece in New York for graciously opening the doors of the Consulate to host this exhibition and for their steadfast support at every stage of its presentation.

Antonia Papatzanaki

### **Participating Artists**

Agopian, Eozen  
Angelopoulos, Elaine  
Donson, Laura  
Drakopoulos, Angie  
Gikas, Morfy  
Keramea, Zoe  
Kotioni, Artemis  
Linardaki, Irini  
Magoni, Despo  
Massia, Nefeli  
Myriokefalitaki, Despoina-Zografos  
Pantazopoulou, Ioanna  
Papatzanaki, Antonia  
Pappa, Marita  
Samara, Anna  
Samaras, Triada  
Skandali, Dimitra  
Venieri, Lydia  
Vurgaropoulou, Fotini



# Contributors

## EXHIBITION

Euclid's Finite to Zeno's Infinite:  
Hellenic-American Women Artists

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**MAP**

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**Support**  
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## CATALOGUE

This catalogue was produced on 2026 in conduction to  
Euclid's Finite to Zeno's Infinite: Hellenic-American Women  
Artists exhibition at the Greek General Consulate of New York  
on March 2026

**Publisher - Copyright**  
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**Essay**  
Dr.Thalia Vrachopoulos

**Editing**  
Daphne Kapsali

**Photographs**  
Courtesy of the artists

**Exhibition & catalogue graphic design**  
Akrivi Symeonidi

**Catalogue printing**  
copyexpress

**ISBN: 978-618-88058-1-1**

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**Euclid's Finite to Zeno's Infinite: Hellenic-American Women Artists**

**4 – 31 March 2026**

Curated by: Dr. Thalia Vrachopoulos



Consulate General of Greece  
New York

**Consulate General of Greece in New York**

69 East 79th Street New York, NY 10075

## Euclid's Finite to Zeno's Infinite: Hellenic-American Women Artists

By: Dr. Thalia Vrachopoulos\*

This exhibition celebrates Women's History Month by featuring a representative sample of Greek American female artists. Their oeuvres are stylistically varied, ranging from naturalistic to abstracted and geometric, a diversity that gave rise to the title *Euclid's Finite to Zeno's Infinite*. Euclid's Elements articulate a conception of space grounded in finitude, measure, and formal containment, structured through points without magnitude, bounded lines, and circumscribed planes governed by axioms of proportionality and logical closure. This geometric order privileges clarity, presence, and tactile intelligibility over abstraction and infinity, resonating with the common characterization of the Classical Greek worldview as oriented toward the bounded body and the self-contained form. Similarly, knowledge unfolds deductively, affirming a cosmos composed of discrete and intelligible unities rather than an infinite continuum. In this sense, Euclidean geometry embodies a cultural commitment to stability, corporeal measure, and the intelligibility of the finite as the ultimate horizon of thought.

In contrast to this Apollonian logic of closed form and corporeal measure, Zeno of Elea's reflections on the infinite introduce a decisive disturbance into the Greek confidence in finitude and stable identity. Through his paradoxes, Zeno exposes the instability of Euclidean assumptions by insisting on the infinite divisibility of space and time, whereby motion is never completed but endlessly deferred across successive intervals. The body, formerly conceived as a self-contained and intelligible unity, is here dispersed into an abstract series of positions, undermining the primacy of presence, measure, and continuity. In this way, Zeno's infinite functions as a philosophical rupture rather than an expansion of space, aligning with what Nietzsche later identifies as a Dionysian force of dissolution and becoming that destabilizes the principle of individuation.

Rooted in these foundational tensions of classical Greek thought, the exhibition *Euclid's Finite to Zeno's Infinite: Hellenic-American Women Artists* assembles a unique constellation of Hellenic American women artists, celebrating International Women's Month, whose practices collectively articulate the gradual passage from Euclidean finitude to Zenonian infinitude, with artworks by Eozen Agopian, Elaine Angelopoulos, Laura Donson, Angie Drakopoulos, Morfy Gikas, Zoe Keramea, Artemis Kotioni, Eirini Linardaki, Despo Magoni, Nefeli Massia, Despina Myriokefalitaki-Zografos, Antonia Papatzanaki, Ioanna Pantazopoulou, Marita Pappa, Anna Samara, Triada Samaras, Dimitra Skandali, Lydia Venieri, and Fotini Vurgaropoulou.

At one pole of this continuum, the figurative compositions of Anna Samara affirm the Euclidean inheritance of proportion, corporeal presence, and legible spatial order, situating the human body as a stable

locus of meaning and visual coherence. This certainty is progressively unsettled in the semi-figurative practices of Despo Magoni and Ioanna Pantazopoulou, where figuration fractures into symbolic residues, recursive gestures, and ambiguous spatial cuts, registering a transitional zone in which identity and form persist yet resist closure. At the far end of the spectrum, the abstracted and non-representational works of Morfy Gikas, Antonia Papatzanaki, and Triada Samaras relinquish corporeal reference altogether, immersing the viewer in visual structures governed by repetition, indeterminacy, and boundless extension. Here, form no longer resolves into discrete units but unfolds as an open system, echoing Zeno's logic of infinite deferral and conceptual suspension.

In conclusion, *Euclid's Finite to Zeno's Infinite: Hellenic-American Women Artists* proposes figuration and abstraction not as stylistic opposites but as philosophically charged modalities through which the classical dialectic between measure and excess, stability and flux, is materially enacted. Across the assembled works, the passage from corporeal representation to non-referential form unfolds as a conceptual migration from the Euclidean and Apollonian world of proportion, clarity, and identity toward the Zenonian and Dionysian horizon of indeterminacy, fragmentation, and becoming. Through this continuum, the participating Hellenic American women artists do not merely rehearse inherited philosophical binaries but critically reinhabit and transform them, rearticulating ancient metaphysical tensions through contemporary imaginal languages. Their practices render visible the enduring resonance of Greek thought while simultaneously unsettling its historical hierarchies, allowing abstraction to emerge not as negation but as expansion—that is, an opening toward Dionysian chaos, polyphony, and the infinite.

### \*Thalia Vrachopoulos, Ph.D. (b. 1945, Athens, Greece)

Thalia Vrachopoulos holds a doctorate in Philosophy of Art History from the City University of New York Graduate School. She has curated over one hundred national and international exhibitions and biennials, accompanied by scholarly catalogues. Dr. Vrachopoulos is a tenured Professor of Visual Arts at John Jay College of Criminal Justice, City University of New York. She has authored books, scholarly essays, and reviews for publications including *NYArts Magazine*, *Visual Culture AD*, *Part, +-0*, *Public Art*, *Art in Culture*, *Art in Asia*, *Sculpture*, *Wolganmisool*, *Art Asia Pacific*, *Tussle*, *Culture Catch*, *d'Art*, and *Whitehot*, and has participated in numerous international panels. Dr. Vrachopoulos has also served on advisory panels for major art fairs and non-profit institutions worldwide.

**Agopian, Eozen**

*River of light, 2022*

Oil, acrylic, fabric, and thread on canvas

30 x 30 inches

Eozen Agopian creates visual parallels between rational and cosmological words through constructing and deconstructing, layering and erasing, scraping and marking, unraveling and reconnecting. The painting field is being penetrated, cut or becomes three dimensional. Using strips of fabric, painted canvas and myriads of threads, she builds niches and projections creating a translucent and ambiguous space.



**Angelopoulos, Elaine**

*Two Cronos (Yiayia Efrosini in Istanbul), 2007/2017*

Pigment Print on Canson Platine Fibre Rag paper

13 x 14 inches

The Nested Selves / Theater of Self / Three Point Nomad is an ongoing project that I started in 2007 and that evolves slowly as it is performed. I build personas nested in a genealogy that reflects a matriarchal cultural evolution rooted in my inherited Greek ancestry. The conceptualization is based on the idea that the self is multiple and manifested through a series of sub-personas that inform us at every moment.

Each character is distinguished through social constructs and cultural paradigms, expressed by vintage accessories, facial expressions, and gestures. Although their individual narratives are rooted in the ethnic American reality, their significance bridges multiple geographical realities that are culturally disconnected from one another.

The photographic portraits capture historic sites paired with the presence of each persona and a paused gesture before the camera. The distinction of time evident in the architectural surroundings, juxtaposed with my culturally selective appearance, creates the illusion of an apparition—an echo from a past life inserted into contemporary conditions.

Site-specific and staged performances have taken place in New York, Portland (ME), London, Athens, and Istanbul, in the context of events, conferences, and exhibitions.



**Dodson, Laura**  
*Glass Door, 2023*  
Archival Pigment Print  
24 x 18 inches

I begin with a camera and end with a fictional narrative. I am motivated by experimentation and transformation, by a vision where color, light, and the layers of time and space collide. I use 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—an aching for the past or a longing for home—has been a theme I often return to. For the series, I collect vintage snapshots, which are by nature dissociations when viewed in new settings and time frames. Combined with recycled ephemera and suspended in water, they claim a new audience and gain a new history. The moments I compose here are memories in a box, intimate narratives meant to be fluid and prone to perpetual redefinition.



**Drakopoulos, Angie**

*Interspace 1, 2026*

Archival digital print and acrylic

16 x 24 inches

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. The work attends to the tension between measure and immeasurability, suggesting that form is always provisional: a temporary alignment within a larger continuum. In this sense, the works point toward the conditions of becoming, where the finite and the infinite remain in constant relation.



**Gikas, Morfy**

*Untitled, 2026*

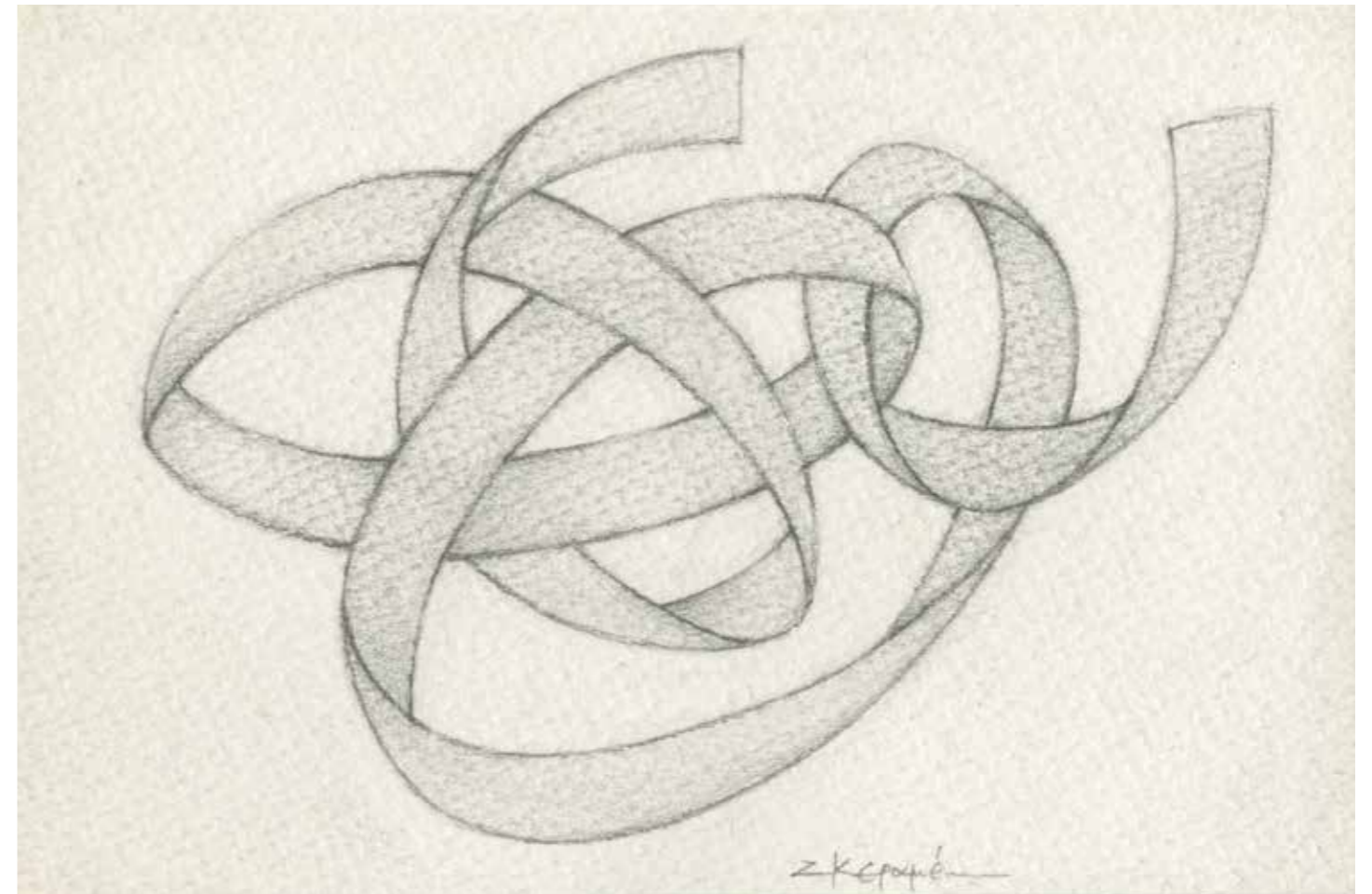
Pencil, acrylic, oil pastel on paper

18 x 24 inches

My work emerges from memory and from the depths of my own feelings, serving as a reflection of my inner self. It is a practice rooted in introspection and emotional experience, where material, color, and the rhythm of line converge to express harmony and balance. I explore how these formal elements—whether in the choice of medium, the layering of textures, or the movement of color—can convey the subtleties of human experience and the nuances of personal memory.



**Keramea, Zoe**  
*Silver, 2014*  
Graphite on paper  
6 x 4 inches



*Silver* is part of a series of drawings which explore the balance between dynamism and stasis.

A finite line is becoming surface, and surface is gyring into knots and loops. What seems to be a swift improvisational gesture is worked over and over to form and control the final energy of the drawings.

**Kotioni, Artemis**

*Alive 1-8, 2025*

Oil on Canvas

16 x 24 inches

These works position the materiality of bones, rocks, and earthly matter against an imaginary architecture of machines, hovering in a space of ambiguity regarding the nature of the depicted objects. This ambiguity is achieved by working between abstraction and representation, allowing for a dialectic between forms such as heart, stone, human spine, spider leg, wire, and drilling rig.

The question then becomes: are we looking at something human or machine, alive or not so alive? Has the human become a machine of consumption—a zombie—or has the machine taken on human-like qualities—AI? Through the visual deconstruction of the materiality that constitutes a body, whether human or imagined machine (spacecraft, building, etc.), the imagery that emerges evokes Deleuze and Guattari's concept of the Body Without Organs. It explores how form can exist prior to identity—how matter, mechanical or biological, might reorganize itself before function.

The paintings of floating organ-forms visualize this liminal state: bodies without hierarchy, systems without center; a call to break with tradition. Ultimately, these works invite the viewer to linger in a space between recognition and uncertainty, perhaps identifying an atmosphere that mirrors the current moment. To the extent that we sense an uncanny aliveness in this work, one question remains: what does it mean to be alive in a moment that calls us to confront profound questions of morality regarding human and multi-species life?



**Linardaki, Eirini**  
*Prussian blue, 2025*  
Acrylic on canvas  
14 x 18 inches

I am a visual artist and public art developer, working at the intersection of public space, memory, and collective imagination. Through installations, paintings, animations, and participatory works, I explore resilience, migration, labor, and environmental transformation, nourished by my life as a migrant artist and a mother.

My chosen approach is to identify distinctive textile elements in the communities I work with, expressed in patterns. I then collect, collate, and combine them, layering them into evocative works that speak to the tapestry of our shared human experience.

Like my grandmothers on the island of Crete, I weave labor into visual archives. Using textures, oral histories, and digital media, I aim to create inclusive and immersive experiences—art as a soft form of resistance and shared authorship.

My work is found in public spaces, train stations, parks, and schools. My interest in shared spaces lies not in their fixity, but in their potential as living archives of working-class life, movement, and remembrance.



**Magoni, Despo**

*I See You, 2026*

Pastel on paper

14 x 11 inches

My work looks at the human psyche as something unsteady, layered, and constantly under pressure. I use the face as a starting point, not to describe a person, but to explore inner states and examine the way our identity evolves according to our life experiences. I distort, repeat, and exaggerate the face in order to demonstrate how the self bends, cracks, and reshapes in order to keep going. These are not portraits of individuals; they are emotional conditions. One part of the psyche is exposed facing outward, and another turns inward, absorbing what can't be easily expressed. The tension between vulnerability and a stubborn perseverance is what interests me. Ultimately, my work reflects our shared human experience: the need to adapt, break, and continue.



**Massia, Nefeli**

*The Chamber of Infinite Deferral, 1997*

Graphite on Mylar

15 x 13 inches

This drawing 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.



**Myriokefalitaki-Zografos, Despina**

*Strolleroptera Blue, 2018*

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

Complex geometric patterns found in lace, crochet, and embroidery are part of my vivid childhood memories from Crete. These craft/female practices, called “*ergohera*” meaning “works of the hands,” are common among members of my family and inform my work. The *Strolleroptera* series is about the transformative experience of motherhood. The word is one I created based on *Lepidoptera*, an order of insects that includes butterflies. Composed of the English word “*stroller*” and the Greek word “*ptera*” meaning “wings,” *Strolleroptera* reflects the two languages I speak in daily life.

To create these works, I began with a single photograph of a long, intriguing shadow captured while pushing my twins’ stroller in the afternoon sun. By mirroring the image, I transformed it into a butterfly shape. Transformation, connection, shadow, and light are recurring themes in my artistic practice. Repetition of a single motif in geometric compositions or radial designs is also central to my experimentation.

Paper cutting is a laborious and meditative process through which I transform paper into a lace-like surface. The paper is delicately cut to create a complex web that embeds the butterfly into a unified design. My work is constructed in layers that I keep slightly apart, allowing the shadows cast by shifting light to become a vital part of the artwork. These shadows visually mingle, creating a labyrinthine image and revealing kaleidoscopic forms of interconnected microcosms.



**Pappa, Marita**

*Drift (Red Hook), 2026*

Ceramics

16 x 19.5 inches

This ceramic tile jigsaw puzzle develops from my peripatetic practice in New York, shaped by a Fulbright fellowship during which I spent a year walking the city and recording sound, movement, and visual fragments of post-pandemic urban space. My work continues to draw inspiration from the colors, textures, and rhythms of neighborhoods such as Red Hook, the Lower East Side, and the East Village, where I am currently based.

For this exhibition, I translated my walking routes around Lower Manhattan into a modular ceramic map. The work resists a fixed composition: viewers are invited to rearrange the tiles, generating new paths and spatial narratives with each interaction. Through this open structure, the piece questions the rigidity of contemporary urban planning and habitual movement, proposing instead a city shaped by chance, memory, and personal experience.



**Pantazopoulou, Ioanna**

*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

*T.W.A.C.* is a sculptural series inspired by *tamata*—handmade votive offerings crafted from recycled aluminum cans, brass, and copper. Traditionally used in Greek Orthodox rituals to request divine intervention, Pantazopoulou reimagines them for the contemporary psyche: one protects a brain, another defends free speech, and another seeks to save a female coconut from extinction. For this occasion, the artist has created a composition with a selection from the *T.W.A.C.* series and mounted them on reclaimed wood. These charms embody the contradictions of modern life, where technology, nature, and identity all require protection.

Pantazopoulou is known for transforming expired, found, or discarded materials—rugs, chewing gum, banknotes—into large-scale sculptural installations. Her work challenges ideas of value, sustainability, and space, creating immersive environments that feel simultaneously like fairy tales and ruins. In *Tamata*, she continues this exploration, bridging sacred ritual and contemporary anxieties such as environmental collapse, digital dependency, and the fragility of speech.



**Papatzanaki, Antonia**

*Cellular 8, 2015*

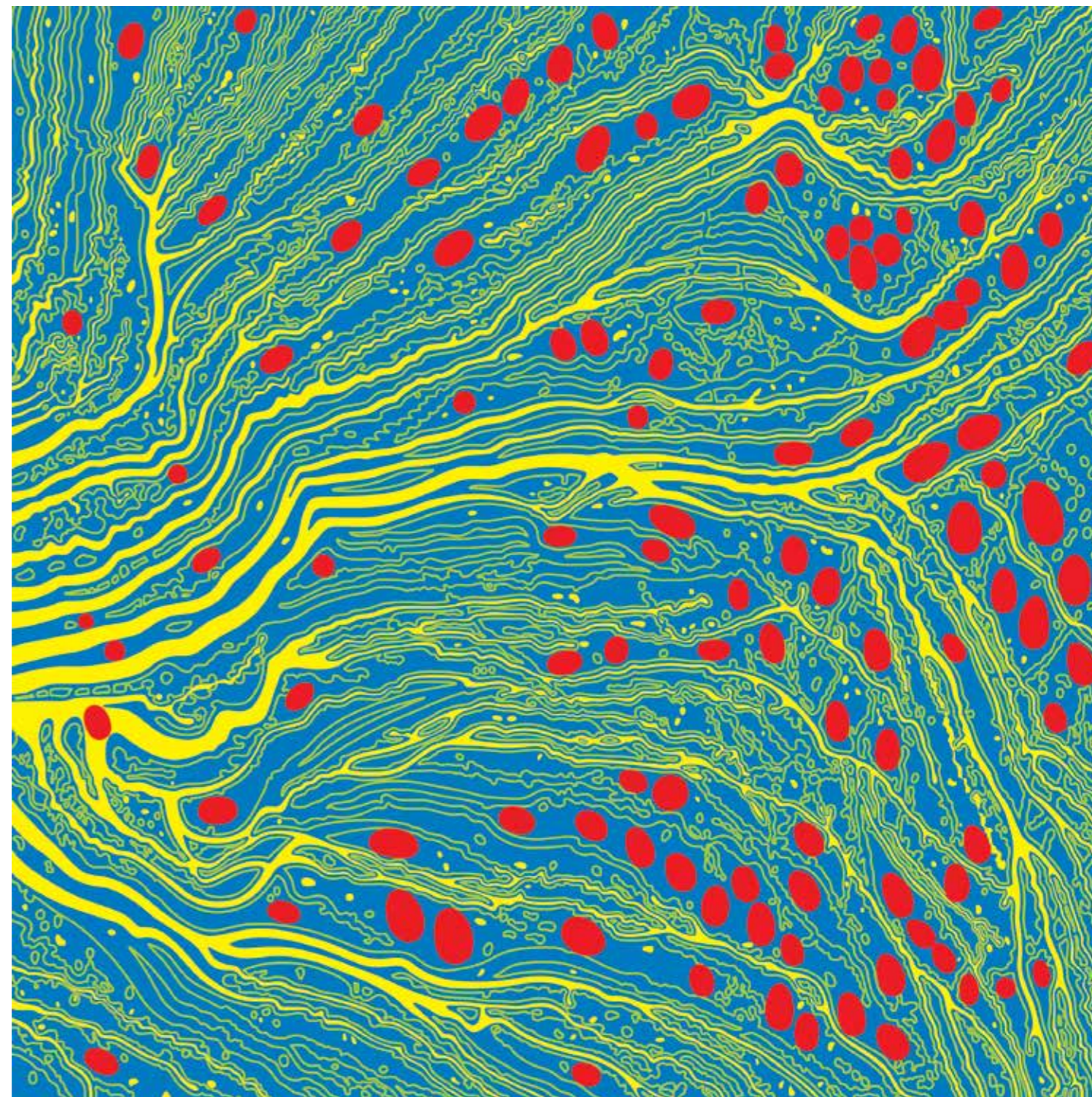
Digital print on Archival paper

30 x 30 inches

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.



**Samara, Anna**

*Survival of the Softest, 2026*

Oil on canvas

24 x 24 inches

Drawing from scientific sources and technologies such as thermal imaging and photography, I aim to raise new questions regarding the politics of representation within traditional media. The scenes depicted in the paintings come from a range of sources: nature and ecology documentaries, pop culture, museum archives, internet archives, as well as imagined subjects. The composition of the paintings creates 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 to reflect on what it means to observe and be observed, and the complexities this entails in the age of social media and constant self-surveillance.



**Samaras, Triada**

*Euclidian Web*, 2025

Acrylic on canvas

24 x 18 inches

My creative practice explores the intersection of psychological landscape and physical form, examining how we navigate the invisible structures of the mind. I am interested in the transition from a state of reactive habit to one of active, conscious presence—a journey of reclaiming agency through the creative process. By integrating mindful movement and nervous system awareness into my artmaking, I use the painting surface as a space for “un-burdening,” translating internal narratives into a tactile language of color and light. My work reflects a tenacious persistence of growth that bridges the natural world and the internal landscape, finding beauty in the complexity of our shared survival.

*Euclidian Web* serves as a visual meditation on the tension between order and the unknown. Inspired by the exhibition’s focus on Hellenic philosophical roots, the painting utilizes linear intersections to map the “finite” boundaries of logic against the “infinite” nature of existence. The branch-like forms, created through a mindful, neurographic process, reference the organic growth patterns found in nature—mirroring both neural pathways and the sprawling networks of the physical world. In this work, the web is not a trap but a connection: a map of the internal constraints we face and the vast, limitless space that exists once we move through them.



**Skandali, Dimitra**

*Woven Stories in Blue II, 2025,*

Woven with a portable loom, seagrass from the Pacific Ocean (*Zostera Marina*), seagrass from the Aegean Sea (*Posidonia Oceanica*) with dry plants and flowers on found plastic threads washed out at the beaches of the Cyclades.

7 x 5.5 inches

Rooted in her upbringing on a Cycladic island, 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.



**Venieri, Lydia**

*Maid of Athens, 2017*

Digital photograph / mixed media

20 x 30 inches

I create universes and landscapes where I project stories, conspiracy theories related to the media, and mythological legends. I look at reality from a kind of Felliniesque point of view. By establishing some boundaries, I bring out the concept. As in life and dreams, reason doesn't play much of a role: The story itself initiates the viewer into a deeper conscience. The beginning is the end, and the answer is the question, but some strong points bring up the physiognomy and the character of a new direction.



**Vurgaropoulou, Fotini**

*Elgin 4 – Horse of Selene, 2023*

Mixed Media Collage Print

18 x 24 inches

This mixed media collage prints depict the Parthenon's *Horse of Selene* stolen by Lord Elgin in 1800 CE. Imagery of fishing, vases and maps of Greece are incorporated. Strokes of blue, silver and gold paint allude to the various sculptural elements taken and transported by sea. The painted oak leaves are symbols of strength, longevity and justice, whereas the bird collages and violin prints symbolize faith, hope and continued freedom from oppression and injustice.



## Artists Biographies

### Eozen Agopian

Eozen Agopian was born in 1960 in Athens, Greece. She received an MFA from Pratt Institute, Brooklyn, NY (1993), a BFA (*magna cum laude*) from Hunter College, NY (1989), and an Associate Degree in Graphic Design from F.I.T, NY (1987). She has held seventeen solo shows. Her most recent exhibition, *See through*, took place at the Eleftheria Tseliou gallery in Athens, in 2025. Some others include: *Overcrossing*, High Noon Gallery, NY (2023); *Shreds of light*, Officine Nove, Rome, Italy (2024); *Unfold*, Eleftheria Tseliou Gallery, Athens (2019); *The fabric of space*, Consulate General of Greece in New York (2018); *Persistent Dichotomies*, Fox Gallery NYC (2017); *Underthread*, Gallery Kaplanon, Athens, (2008); *Cords*, Thema Gallery, Athens (1997); *Invisible threads*, Michael Walls Gallery, NY (1993). She has exhibited her work in numerous group shows in public and private venues in Greece, France, Russia, Italy, Germany, China and the United States. She is an alumnus of the Triangle Arts Workshop (2012) and the Triangle Arts 6-month residency (2014). During that time, she was invited to lead a textile arts workshop at the Immigrant Movement International of the Queens Museum, N.Y. (2014). She has had studio residencies at the Officinenove Associazione Culturale in Rome, Governors Island, NY, PS122, NYC, and ArtCake in Brooklyn. She currently divides her time between Athens and New York.

### Elaine Angelopoulos

Elaine Angelopoulos was born in 1965 in Worcester, Massachusetts, into a Greek American family. She lives and works in New York City. Angelopoulos earned her BFA from Pratt Institute in 1987 and her MFA from Maine College of Art in 2009. Her work has been exhibited widely in the United States and abroad. Recently, her work was included in *Performance, Activist, and Existential Photographs* and *Focus Group*, two group exhibitions on art and politics at Ronald Feldman Gallery, curated by director Marco Nocella. She was a Jerome Fellow through Franklin Furnace (2014–15) and Franconia Sculpture Park (2003). Angelopoulos recently composed and performed two works: *Pace the Tremors* for The Opening Gallery series *Furtive Speech*, curated by Sozita Goudouna, and *Brooklyn Dreams*, presented on behalf of the Franklin Furnace Fund. She has participated in *The Body Exhibition* and the *Art in Odd Places Performance Series*, curated by Katya Grokhovsky, and exhibited in *Utopia = Reality*, the first Art Biennial in Labin, Croatia, curated by Lucrezia Domizio de Durini. *Where Is My Perpendicular*, an outdoor sculpture produced by the artist in 2003, has been on view on the SUNY Plattsburgh campus since 2005, curated by Drew Goerlitz. Angelopoulos has authored a chapter on her work in *Poetic Biopolitics*, edited by Tim Mathews, Sharon Morris, and Stephen Loo, published by I.B. Tauris in 2016. She is among the contributors to *Voices of the Other Greek America in Ergon: Greek/American Arts and Letters*, a peer-reviewed journal edited by Yiorgos Anagnostou. Angelopoulos has been an advisor to and participant in numerous art collectives and nonprofit organizations.

### Laura Dodson

Laura Dodson, born in New York in 1960, is an award-winning photographer, professor, and art theorist working in New York and Athens, Greece. She holds a Master of Fine Arts from Pratt Institute and has been the subject of over ten solo exhibitions internationally. Her art has recently appeared at 1448 Gallery, Baltimore; The Clemente Center, NY; the Godwin-Turnbach Museum in Queens; Upstream Gallery, NY; The Project Gallery in Athens; and the Schaffler Gallery in Brooklyn. Her photographs are in the permanent collections of the Contemporary Art Center of Thessaloniki, The American College of Athens, The Northampton Museum, and the Virtual Shoe Museum. She is an officer and member of Soho Photo Gallery in New York and is represented by Alex Ferrone Gallery, NY. She taught Photography in Athens for ten years at AKTO School of Art and currently teaches Digital Imagemaking at Queens College, CUNY.

## Angie Drakopoulos

Angie Drakopoulos was born in New Hampshire in 1970 and lived in Greece from 1979 to 1991. She is currently living and working in Long Island City, New York. She received a degree in Design from Vakalo Art & Design College in Athens in 1991, a BFA from the Corcoran School of Art in Washington, DC in 1994, and an MFA from the School of Visual Arts in New York City in 1996. Her work has been exhibited at institutions and galleries including McKenzie Fine Art, Smack Mellon, Feature, g-module, PS122, Southampton Art Center, Holland Tunnel Gallery, and The New York Hall of Science, among others. She was awarded a residency at ArtOmi in 2004, received the Special Editions Fellowship from the Lower East Side Printshop in 2005, and a Fellowship in Painting from the New York Foundation for the Arts in 2008. In 2025, she completed a permanent public artwork commissioned by the Metropolitan Transportation Authority Arts & Design program for the New York City subway system.

## Morfy Gikas

Morfy Gikas was born in 1946 in Athens, Greece. She graduated from the Athens School of Fine Arts, where she completed her studies in sculpture with high honors. After graduating, she moved to the United States and studied ceramics at the State University of New York at Stony Brook. Returning to Greece, she had solo exhibitions and participated frequently in group shows over the next six years. Moving back to the US to live and work in Long Island City, she exhibited with New York galleries such as Anita Shapolsky Gallery, Kouros Gallery, and Andre Zarre Gallery. She has participated in Greek-American artist exhibitions including *New Voices* at Cooper Union School of Fine Art, NYC, curated by April Kingsley; *Modern Odysseys* at Queens Museum, NY, curated by Peter Selz and William Valerio; *On Paper* at the Gallery d'Arte, NYC, curated by Antonia Papatzanaki; and *Transplants* at the Anya and Andrew Shiva Gallery, NYC, curated by Thalia Vrachopoulos. Her work is included in numerous prestigious art collections.

## Zoe Keramea

Zoe Keramea, born in 1955 in Athens, Greece, is an artist who explores enfolded surfaces using sculpture, printmaking, drawing, and ceramics. Her large sculptural works and editions often take the form of games and puzzles in which the public is encouraged to participate.

She holds a *Meisterschuelerin* Degree from the *Universitaet der Kuenste* in Berlin. In 1989, she was awarded a Fulbright grant for independent research in printmaking to work on her new intaglio printing technique, *zoetype*, in New York. In 2012, she represented Greece at the 18th Biennale of Sydney, *all our relations*, and her design *Journey Lines* was the basis of the Biennale's branding campaign. She has exhibited her work at *Bridges, Mathematics and the Arts*, Eindhoven, Netherlands (2025) and Richmond, VA (2024); Hellenic American Union Galleries, Athens, *Zoe Keramea, Transformations/Μεταρροπές* (2025); *Magna Chartae, Homo Faber Event* (2022), Venice; the Piraeus Bank Cultural Foundation Historical Archive, Athens, *Black in White – Artists' Books* (2018–19) and *Art in Paper – Paper in Art* (2017–18); DM Contemporary, New York, NY, *Bound/Unbound* (2015); Bastille Design Center, Paris, *SOON Paris* (2014); The Museum of Modern Art, New York, *Artists' Alphabets* (2012); the Victoria and Albert Museum, London, *Contemporary Drawings* (2009); River to River Festival at South Street Seaport, *Zoe Keramea: Ringknot – A Woven Line*, with the participation of the public for *The Big Draw NY* (2006); and The Drawing Center, New York, NY, *Zoe Keramea: Geometry of Paradox* (2005). She has had over twenty solo shows and has participated in numerous group exhibitions in galleries and museums around the world. She has taught workshops in universities and museums and has published many artist's books and games.

## Artemis Kotioni

Artemis Kotioni, born in 1995 in Athens, Greece, is a visual artist based between Brooklyn, New York, and Athens. She works in painting, printmaking, and large-scale installation. Employing a visual language rooted in geometry, Kotioni's paintings exist on the threshold between abstraction and representation, creating an ambiguity that mirrors the content of the work. Themes she engages with include scale, geological matter, outer space, archaeological ruins, and landscape, while exploring innovative ways of portraying perspective. Using oil paint, she develops techniques that layer transparency to create depth while referencing the two-dimensionality of the painting surface.

Kotioni received her BA in Studio Arts from Bard College (2017) and her MFA from NYU (2024), where she has also held teaching positions in painting. Her work has been exhibited in the US and Europe, with her most recent solo show held in November 2025 at Knust/Kunz Gallery in Munich. Her works are part of private art collections.

## Eirini Linardaki

Eirini Linardaki, born in 1976 in Athens, Greece, is a visual artist and public art project developer. From her early work supporting environmental causes in Greece to her later involvement with Handicap International in Liberia, where she used art to bring visibility to people with disabilities, her practice has been shaped by human connection, environmental action, and a deep commitment to social justice. Linardaki's work consistently explores the intersections between art, society, and the environment, emphasizing the power of creativity to engage communities and inspire meaningful change.

She received her fine arts education at École des Beaux-Arts de Quimper, L.I.T. Limerick in Ireland, and the Universität der Künste in Berlin, before completing her MFA at the École Supérieure des Beaux-Arts de Marseille, France. Following her studies, she taught at art schools and universities across the UK, France, and the USA, and continues to appear as a guest lecturer at the School of Visual Arts (SVA) in New York. Outside academia, she focuses on community-based art practice and has been an active member of Newark Artist Collaboration and the Four Corners Public Art Project, initiatives transforming Newark through monumental public art.

Linardaki has completed large-scale commissions for institutions including MTA Arts and Design, Monument Lab, Audible Inc., NYC Parks, Counterpoints UK, UNICEF, and Art at Amtrak. Her works are featured in public spaces such as Grand Central Madison, NY Penn Station, Union Station in Washington D.C., and Harriet Tubman Square in Newark. She currently directs an art program in Cameroon on behalf of the French Institute, supporting local talents in Yaoundé and Douala. Through Onassis ONX Studio, she researches environmental resilience in coastal communities, developing immersive media that communicates collective anxiety. Her activist work has earned the 2022 Artivist Award from Sing for Hope and the 2023 and 2025 Newark Artist Accelerator Grant from the Andy Warhol Foundation.

## Despo Magoni

Despo Magoni was born in 1943 in Athens, Greece, raised there, and also studied at the Athens School of Fine Arts. However, it was after her move to New York in 1968 that she found her own artistic voice. The energy, diversity, and contradictions of the urban environment inspired her to develop a distinctly expressionist visual vocabulary.

Working across painting, works on paper, and artists' books, Magoni explores the complexities of life by merging the personal with the collective, the inner with the outer world, and the past with the present. Her work engages deeply with human experience, social realities, and existential concerns, evolving over time from figurative expression to more abstract and symbolic forms.

She has presented her work in 24 solo exhibitions and numerous group exhibitions internationally. Important venues include the Brooklyn College, John Jay College of Criminal Justice (CUNY), The Alternative Museum (NY), Kouros Gallery (NY), Nees Morfes Gallery (Athens), Shinsaegae Gallery (Korea), the Greek Consulate in New York, and the Museum of Contemporary Art of Crete.

Her work is held in significant public and institutional collections, including the, Mint Museum (Charlotte, NC), the Macedonian Museum of Contemporary Art (Thessaloniki), the Vorres Museum (Athens), the Museum of Contemporary Art of Crete, Pratt Institute Library (NY), and several university and museum collections in the United States and Europe.

## Nefeli Massia

Nefeli Massia, born in 1960, in Ioannina, Greece, is a contemporary artist whose practice spans painting, printmaking, and installation, with a focus on exploring the intersections of science, culture, and human experience. She holds an MFA in Painting and Printmaking from the University of Pennsylvania, Philadelphia (1991), a Diploma in Painting from the University of Fine Arts, Athens (1987), and a Diploma in Mathematics from the University of Ioannina (1982).

Massia's work has been featured internationally in numerous solo and group exhibitions, including the San Antonio Museum of Art, The Frost Museum in Miami, the UCLA Fowler Museum, and the American University Museum in Washington, DC. She has participated in prestigious biennales and print exhibitions across Europe, Asia, and the Americas, with projects such as *The Missing Peace Project*, *Dreamstorming*, and *Brain Terra Incognita*. Her installations and prints often investigate the unseen forces shaping reality, bridging scientific concepts with humanistic inquiry.

Throughout her career, Massia has been recognized with numerous awards and grants, including from the Onassis Foundation, the Alexander Onassis Foundation, and the Greek Agricultural Bank, as well as honors at international biennales. Her work has been supported by scholarships for advanced studies in Fine Arts and Mathematics, reflecting her unique approach that integrates analytical rigor with artistic exploration.

## Despina Myriokefalitaki-Zografos

Despina Myriokefalitaki-Zografos was born in 1967 in Crete, Greece, and is a visual artist living and working in Garden City, New York. Her practice spans hand-cut paper, painting, cyanotype, photography, video, and printmaking. She holds an MA in Art Education from Adelphi University (NY), an MSc in Art Therapy from Queen Margaret University (Edinburgh), and a BFA in Painting from the Athens School of Fine Arts, with additional studies in audiovisual arts in Lisbon through the Erasmus program. Despina was a mentee of the New York Foundation for the Arts Immigrant Artist Program and an artist-in-residence at the Art League of Long Island. Her work has received several distinctions, including Best in Show at the Huntington Arts Council Black & White Exhibition and the Elizabeth Morse Genius Award from NAWA, and has been exhibited widely in the U.S., including at the Heckscher Museum of Art, Rockefeller Center, the Art on Paper Art Fair (NYC), and the Ely Center of Contemporary Art. Her work has been featured in *Women United Art Magazine*, *Suboart Art Magazine*, and *NAWA Now*.

## Marita Pappa

Marita Pappa, born in 1988 in Athens, Greece, is a Greek interdisciplinary artist, educator, and researcher whose practice spans sculpture, text, sound, and image-making. Often site-specific and intervention-based, her work integrates historical research, fieldwork, and participatory methods to explore themes of the body, time, and public space; conditions of rupture and survival; as well as the delicate interplay between permanence and ephemerality.

She holds a Fine Arts degree from the Glasgow School of Art and an MFA (Sculpture) from the Royal College of Art in London. During her studies, she was awarded scholarships from NEON Organization, the Schilizzi Foundation, and the Leverhulme Trust. She was shortlisted for the Harlow Sculpture Town Artist in Residence 2022 award, and in summer 2024, she was an artist in residence at Standpoint Gallery, London. Her work has been presented in more than seven countries, in venues such as Opening Gallery (New York City), Gallery 46 (London), Standpoint Gallery (London), Eos Gallery (Athens), and House for an Art Lover (Glasgow), as well as in major festivals, including the Athens Photo Festival, Medphoto Festival, Düsseldorf Photoweekend, Brighton Photo Biennial, and Bitume Photo Festival (Puglia, Italy).

She has delivered artist talks, lectures, and workshops at Parsons School of Design; University of the Arts London; University for the Creative Arts, Farnham, UK; the Royal College of Art; and the School of Fine Arts of Tinos, Greece. In 2024, she was awarded the prestigious Greek Fulbright Artist Grant, and she divides her time between Athens, London, and New York.

## Ioanna Pantazopoulou

Ioanna Pantazopoulou was born in 1984 in Athens, Greece, and currently lives and works in New York. She received both her BA (2007) and MA (2009) in Fine Art from Chelsea College of Art and Design, London, U.K. She has exhibited her work at the Stavros Niarchos Hall – Greek National Opera, Athens, Greece; deCordova Sculpture Park and Museum (MA); BAM (Brooklyn Academy of Music), Brooklyn, NY; SCAD Gutstein Gallery, Savannah, GA; Culture Lab, West Palm Beach; SAFE Gallery, New York; JAG Projects, Hudson, NY; Situations Gallery, New York; NADA Miami; Grand Union Gallery, Birmingham, U.K.; Prime-time Gallery, New York; Alex Mylona – Macedonian Museum of Contemporary Art, Athens, Greece; Hydra School Projects, Hydra, Greece; and NEON Organization, Athens, Greece, among others.

Her works are included in the permanent collections of the Fidelity Investments Corporate Art Collection, the D. Daskalopoulos Collection, the Solomon R. Guggenheim Museum, and the Museum of Contemporary Art Chicago.

## Antonia Papatzanaki

Antonia Papatzanaki, born in 1960 in Chania, Crete, is a distinguished Greek American artist based in New York City, celebrated for her light sculptures that explore the structure and nature of reality while delving into light's material, morphological, and conceptual dimensions. She graduated from the Athens School of Fine Arts (1986), the Vienna Hochschule für Angewandte Kunst (1989), and earned her MFA from Pratt Institute in New York (2000). Papatzanaki has received prestigious awards and won competitions for public art projects. Her installation *Agora* illuminated Battery Park (2000–2001) as part of New York City's Temporary Public Art Program. Her permanent public works, such as the sculpture *Lighthouse* (2004) at the Kato Patisia Metro Station in Athens, are installed throughout Greece. With over 100 solo and group exhibitions in Europe, Asia and the US, recent highlights include *Pro Femina*, Museum of Contemporary Art of Crete, Rethymno (2024–2025); *The Silent Language of Plants*, Hellenic American Union, Athens (2025); *31st PLOES – Light from Light*, P. & M. Kydonieos Foundation, Andros (2025); *Between Light and Shadow: Art for a Sustainable Future*, Church of Saint Rocco and Underground Fountain of Splantzia, Chania (2025); *Theorems 4 – Botanologies: Ecology Issues in Contemporary Visual Art Practices*, Municipal Gallery of Athens (2025); and *Antonia Papatzanaki: The Light of Nature*, Tenri Cultural Institute of New York (2025). Her contributions are documented in over 300 critical analyses and reviews, and her work is held in major collections, including the National Museum of Contemporary Art, the Copelouzos Collection, the Vorres Museum, and the Museum of Contemporary Art of Crete.

## Anna Samara

Anna Samara, born in 1997 in Athens, Greece, is a Greek visual artist based in New York, USA. She earned her Bachelor of Fine Arts in Painting from the Athens School of Fine Arts, Greece (2021) and moved to New York City on scholarship to pursue graduate studies, receiving her MFA from Parsons School of Design (2024). Her work explores perception, observation, and psychological states through painting, often engaging with pattern, atmosphere, and the tension between intimacy and distance. Samara has exhibited widely in the United States and internationally. Her work has been shown at Hyacinth Gallery, The Opening Gallery, Blanc NY, 25 East Gallery, and the Anna-Maria and Stephen Kellen Gallery in New York; Crux Galerie and the Piraeus Municipal Art Gallery in Athens; Gallerie Bart in Amsterdam; and U10 Art Space in Belgrade. She has also participated in major art fairs, including Focus Art Fair New York. In 2026, she will present solo and group exhibitions at Hyacinth Gallery in New York. In addition to her studio practice, Samara is actively engaged in arts education. She currently works as a Teaching Artist and has taught drawing and painting in academic and community-based settings in both Greece and the United States. Samara completed a residency at Vermont Studio Center in 2025. Her work and practice have been featured in interviews with The Hopper Prize, Epicenter NYC, and Innovate Artist Grant.

## Triada Samaras

Triada Samaras, born in 1958 in Haverhill, Massachusetts to a Greek family, is a Hellenic-American artist who lives and works between Brooklyn, New York, and Maine. She received her BFA from Smith College and studied at the School of the Museum of Fine Arts, Boston, where she was awarded a Traveling Fellowship. She later completed an MFA in Interdisciplinary Art at Goddard College. Her artistic practice constitutes a deep ontological inquiry, using art to examine the self's position within a multi-sensory, multi-dimensional world. Ranging from dreamy naturalism to expressive abstraction, Samaras seeks shared patterns that emerge from both inner intuition and the natural environment. Acting as a sovereign witness, she integrates mindful techniques—such as neurographic line work—to transform lived experience into visual pathways for empathy, reflection, and renewal. Samaras has exhibited widely in solo and group exhibitions. Recent highlights include presentations at James Howe Gallery (2024), the Reece Museum (2024), and View Arts Center (2024–2025). Her solo exhibition *Unbound* at the Paterson Museum was featured in *Tussle Magazine* by critic Jonathan Goodman. Her work has also been recognized by curators Mary Birmingham and Patricia Miranda. Selected earlier exhibitions include *Disconnected Anatomies* at Riverfront Gallery (2022) and *Greek Women: Then and Now* at Kean University (2019–2020).

## Dimitra Skandali

Dimitra Skandali was born in 1969 in Athens and grew up on Paros. She was educated in Greece at the Athens School of Fine Arts (2006–10) and in the Netherlands at the Utrecht University of the Arts (HKU) through the Erasmus–Socrates exchange program (2008–09), before moving to California, where she earned her MFA in New Genres from the San Francisco Art Institute (2011–13). She has been the recipient of numerous awards, as well as participating in 12 artist-in-residence programs throughout the United States. She has held 18 solo exhibitions and four two-person exhibitions in the United States and Greece. Her work has been included in more than 76 group exhibitions worldwide, and she has curated and co-curated eight group exhibitions in Greece and the United States. Her installations allude to increasing environmental risks, ephemerality, the reappreciation of nature and sustainability, as well as human migration and struggles of identity, emphasizing the possibility of peaceful coexistence.

## Lydia Venieri

Lydia Venieri, born in 1964 in Athens, is a multimedia artist whose work ranges 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*. In 2000, she was awarded the Académie Française Medal for Sculpture. She studied at the École Nationale Supérieure des Beaux-Arts in Paris. Her work has been featured in numerous solo and group exhibitions worldwide, including the George Pompidou Center, Manifesta Rotterdam, Círculo de Bellas Artes de Madrid, Gallery Asbaek Copenhagen, Cultural Centre of Stockholm, National Gallery of Greece, Athens Olympics 2004, Musée Archéologique de Thessalonique, Centre for Contemporary Art in Dordrecht Netherlands, New York Public Library, and Art in General. Since 1997, Venieri has been based in New York where she has created her trilogy: *Hibernation*, *Forever After*, and *The Dolphin Conspiracy*, a sculpture installation and video series. Her photo series, *War Games* and *See No Evil* have toured in the US, Europe, and Asia. Venieri is often commissioned to create set designs for theaters in the US and Europe. She is represented by Stux Gallery in New York, Gallery Terra Tokyo, Gallery Vanessa Quang in Paris, and Gallery Isabel Aninat in South America. In 2013, Venieri created the Mykonos Biennale, which has exhibited the works of over 200 artists and 150 movies on the islands of Mykonos and Delos. For the last ten years, Venieri has been working on two projects possessed by the spirit, the life, and the works of Lord Byron entitled *The Byron Codex* and *The Byronic Series*.

## Fotini Vurgaropoulou

Fotini Vurgaropoulou was born in 1961 in Arta, Greece, and raised in Lowell, Massachusetts, USA. She is living and working in New York, creating both 2D and 3D mixed-media work, including large cast-glass installations. She received a BFA in Sculpture from the Rhode Island School of Design with Advanced Honors in Glass and Sculpture, won two \$10,000 grants. She earned an MAE from the College of Art in Boston, and an MFA in Sculpture from Parsons School of Design. She works as an artist and has worked for many years as an educator, mentor, and independent curator. Fotini's work has been widely exhibited in galleries and museums, including solo exhibitions at Washington Square Windows, Dartmouth College Rotunda, NYU, Onassis Gallery, James Whistler House Museum, and A.I.R. Project Room. Since 1986, her work has been extensively reviewed and included in several catalogs and private collections in Europe and the US.





**ISBN: 978-618-88058-1-1**