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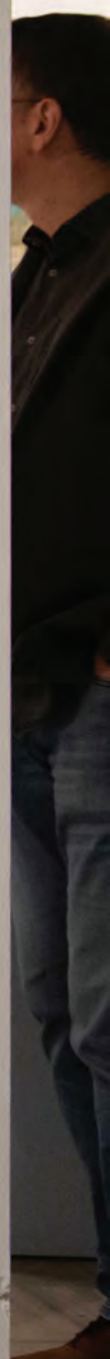


Small text label below the bottom-left painting.



Small text label below the top-right painting.

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Small white label with illegible text, likely providing information about the artwork.



Small white label with illegible text, likely providing information about the artwork.



Επισημαίνεται ότι η χρήση του παρόντος έργου είναι αποκλειστικά για εκπαιδευτικούς σκοπούς και δεν αποτελεί έγκριση ή έγκληση για την αντιγραφή ή την επανάληψη του περιεχομένου.



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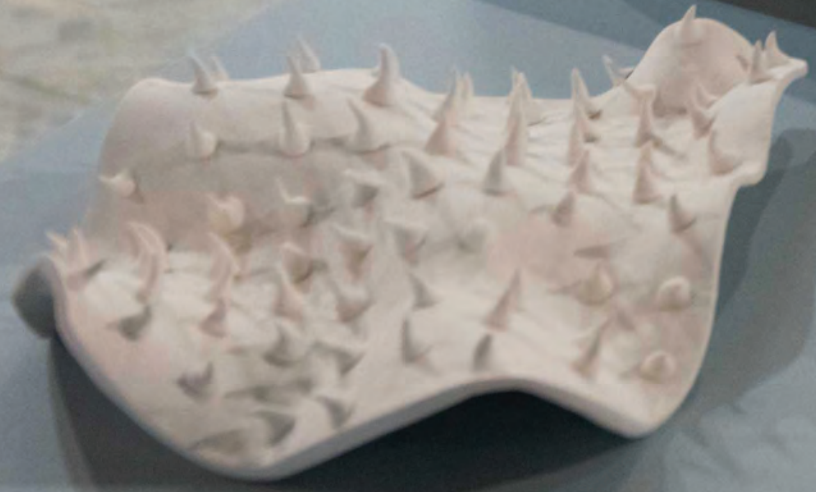


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Stumpy Slugs
A series of sculptures by artist [Name] exploring the texture and form of sea slugs. The sculptures are made of a white, textured material and feature numerous small, pointed protrusions. The sculptures are displayed on a light blue pedestal.





Red sculpture by [unreadable]



Spoon sculpture by [unreadable]



Laptop display by [unreadable]

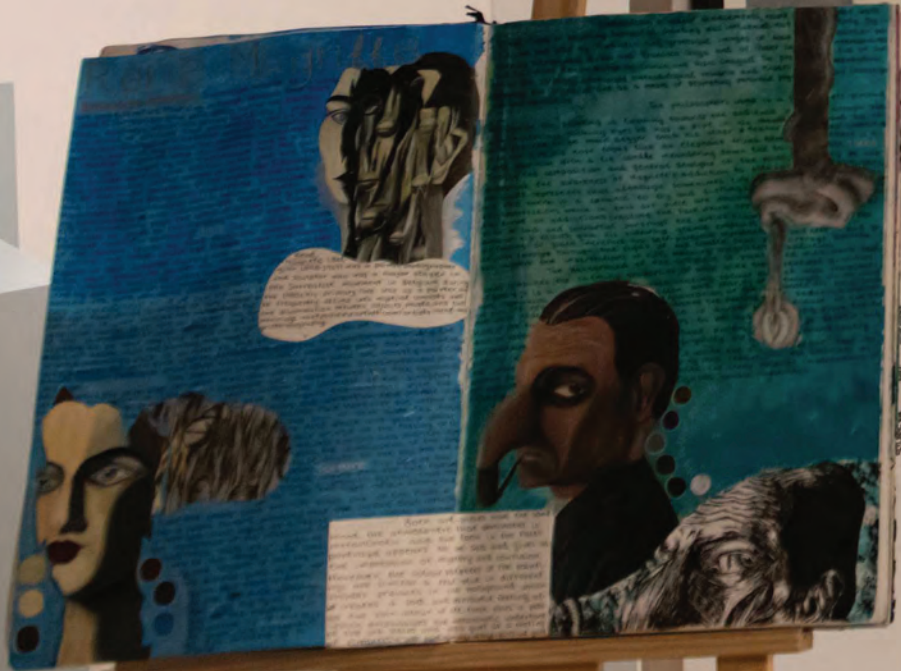


Hand and abstract shape by [unreadable]

Zeeanna
Dritkou



Small informational text cards are placed below the framed artworks.



sta
afi



Small text caption for the coastal town painting.



Small text caption for the large stylized painting.



Small text caption for the illuminated artwork.

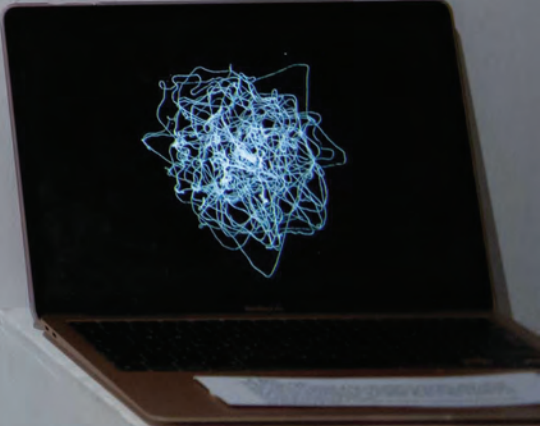






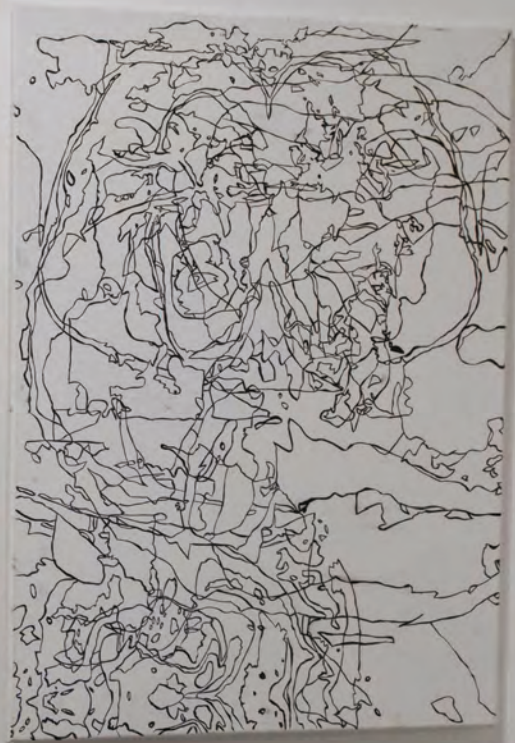
Amaryllis
Tsochantari

K. Katerina
Acrylic on canvas, 150x100cm
The concept of reflection in grandmotherly love, a big measuring tool, a tender, loving, patient look. Katerina is the grandmother holding me. The soothing effect of the grandmotherly hug under the auspices of baptism, with the exposure of the infant before unknown faces and circumstances, perfectly describes the grandmother's role in a child's life in my experience, anyway. The golden background is a metaphor for the irreplaceable sense of safety created by the loving grandmothers.



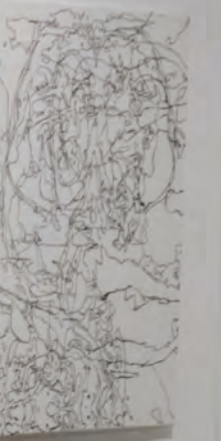
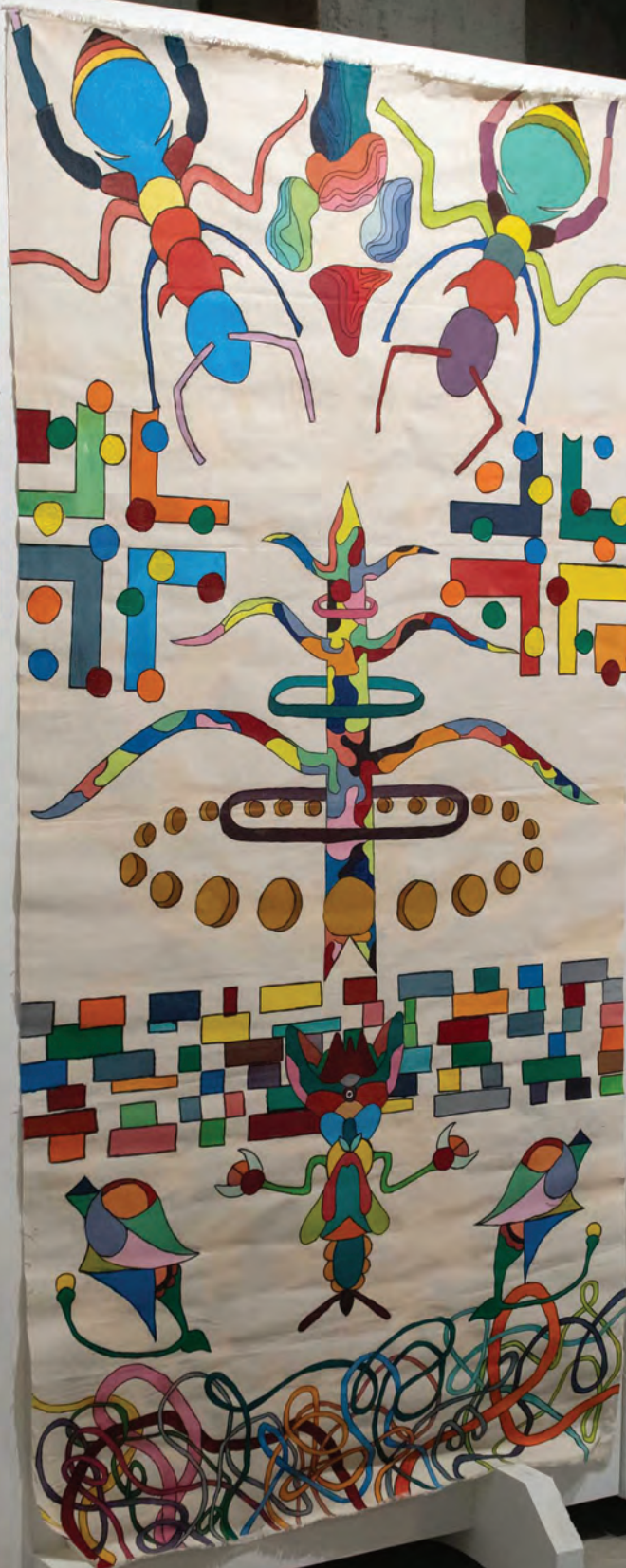


Abstract painting by [Artist Name]



Abstract painting by [Artist Name]



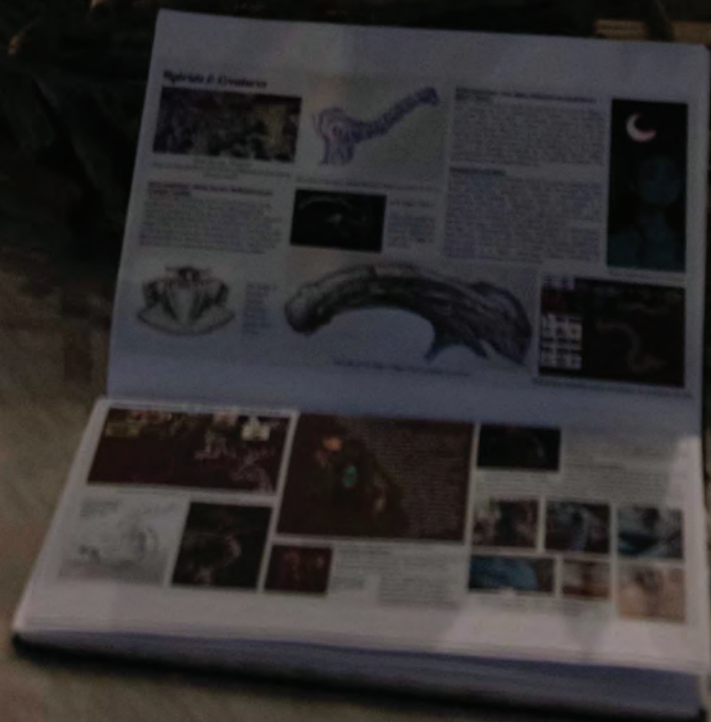






3. "Us, the women" 3D print, 10 x 10 x 0.3 cm each.

The verb "to dig", from Richard Serra's verb list, was an inspiration to the investigation of the past of my family, placing focus on 5 women from the last 5 generations. The elements used derived from the perspective of my grandmothers, present the mother, the cousin, the traveler, the victor, and the darling. This artwork illustrates matters of womanhood, unity, and a continuation of a bloodline, using symbols inspired by separate generations within one family, who have never met.





Small white card with text, likely a label for the sculpture.

Hybrids & Creatures

Artist Inspiration - H.A. Giger: Reflection on my study of Giger's "Blade"
 When I first chose to study the grotesque artwork by Giger, I was intrigued by how unapologetic he looked. I was pleasantly surprised with how easily I was able to immerse myself in the weirdly twisted world of his art. I had to learn to dress the feelings and the raw emotion of his work with a future study effect. I am strongly inspired by his highly tactile effect, which is emphasized through his attention to light and shadow. The work is very appealing to me.

Development of Ideas:
 I have always been into hybrids, and at this point, being inspired by Giger's work has made me feel more confident in my own work. I am inspired by his grotesque and twisted world. I am inspired by his grotesque and twisted world. I am inspired by his grotesque and twisted world.

My study of Giger's "Blade"
 I studied Giger's "Blade" on paper 22 x 13 cm.

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 I studied Giger's "Blade" on paper 22 x 13 cm.

Development of Ideas: Hybrid

Conceptual Stage 1: Using grotesque, all size.

Conceptual Stage 2: Using grotesque, all size.

Conceptual Stage 3: Using grotesque, all size.

Conceptual Stage 4: Using grotesque, all size.

Conceptual Stage 5: Using grotesque, all size.

Conceptual Stage 6: Using grotesque, all size.

Conceptual Stage 7: Using grotesque, all size.

Conceptual Stage 8: Using grotesque, all size.

Conceptual Stage 9: Using grotesque, all size.

Conceptual Stage 10: Using grotesque, all size.

Conceptual Stage 11: Using grotesque, all size.

Conceptual Stage 12: Using grotesque, all size.

Conceptual Stage 13: Using grotesque, all size.

Conceptual Stage 14: Using grotesque, all size.

Conceptual Stage 15: Using grotesque, all size.

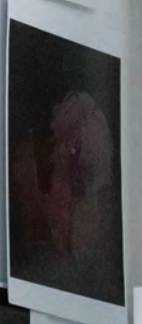
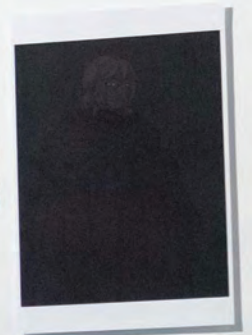
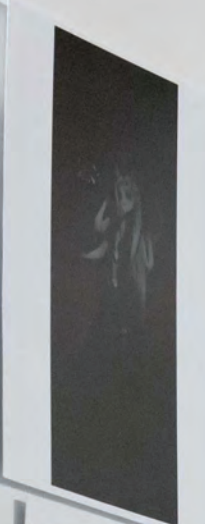
Conceptual Stage 16: Using grotesque, all size.

Conceptual Stage 17: Using grotesque, all size.

Conceptual Stage 18: Using grotesque, all size.

Conceptual Stage 19: Using grotesque, all size.

Conceptual Stage 20: Using grotesque, all size.



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Small text caption at the bottom right of the page.





Small text block on the right wall, likely a descriptive label for the artwork, containing several lines of fine print.





Small text caption for the artwork on the left wall.



Small text caption for the artwork in the middle wall.



Small text caption for the artwork on the right wall.



Peter Paul Rubens
The artist's own copy of the painting, showing the original design of the work. The painting is a study in color and form, and is a masterpiece of the Baroque style. It is a study in color and form, and is a masterpiece of the Baroque style. It is a study in color and form, and is a masterpiece of the Baroque style.

This work is a painting that shows the relationship I have with my parents and brother. The text represents the strong connection and support that I have from them. The four different colors of the text represent the four different ways that I have been supported: from my father, my mother, my brother, and myself as well. My hope for this work, came to me when I realized that each year, since I am going to college, I won't have them near me. But I know that we will all still be together even from far away.



MAN RAY

Man Ray was an American artist who is closely associated with the Surrealist movement which emerged in the 1920s and sought to tap into the unconscious mind to create dream-like and fantastical images. Man Ray was heavily influenced by the ideas of Sigmund Freud and his art often features elements of the irrational and unexpected.



MOOD

Man Ray's "Tears of Glass" is a still life photograph that captures the mood of melancholy and emotional fragility. The image features a glass tear hanging from its rim, symbolizing sadness and loss. The contrast between the clear, fragile glass and the dark background adds to the solemn tone of the piece. The image invites the viewer to reflect on their own emotions and experiences of heartbreak and sorrow.

COLOUR

The artwork features a monochromatic colour palette of black, white, and shades of grey. The use of limited colour scheme contributes to the moody and contemplative atmosphere of the image. The stark contrast between the white tear and the dark background emphasizes the fragility and vulnerability of the single tear, while the use of light and shadow also plays a significant role in creating the mood of the piece, adding to its overall impact. The grey palette highlights the texture of the glass, creating a sense of depth and dimension.

COMPARISON

The comparison of Dali and Man Ray's works of art was created in the early 20th century. Both artists were heavily influenced by the Surrealist movement, which sought to tap into the unconscious mind to create dream-like and fantastical images. Both works, mind to create out mind and its connection to the human experience.

COLOUR

In terms of colour, Dali's painting is characterized by its vibrant and complex composition, while Man Ray's photograph is minimalist and focuses on the single object of a glass tear.

TECHNIQUE

The technique used by Dali's painting is oil paint on canvas, camera to capture concept behind Dali's fantastical creatures is a representation and the human emotion.

CONTRAST

In terms of contrast, Dali's painting is full of stark contrasts of dark, while Man Ray's photograph has a high level of contrast between the black background of Dali's painting and the white tones of Man Ray's photograph.

TEXTURE

In terms of texture, Dali's painting is heavily textured and a sense of depth, while Man Ray's photograph is smooth and flat. The painting is abstract and symbolic.

SAINT ANTHONY Dali

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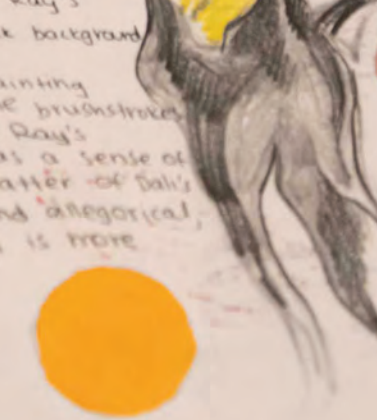


Mood

It creates a dreamlike and otherworldly mood. The chaotic and unsettling composition, features Saint Anthony surrounded by a menagerie of bizarre creatures, including a different elephants, carrying buildings. The use of vivid colours and sharp lines adds to the irrational and ideological nature of the scene, inviting the viewer to question their own perceptions of reality. The painting also touches on the themes of temptation, desire, and religious faith, adding to its already complex mood.

COLOUR

The colour palette used, is characterized by a vibrant and dream-like quality. Dali uses a mix of warm and cool colours, and with a predominant use of blues, greens, yellows, and pinks to create an ethereal atmosphere. The use of bright and contrasting colours, such as the fiery orange and reds in the central painting, draws the viewer's attention and highlights the surreal elements of the piece. The colours blend together to create a fluid and swirling quality, further emphasizing the fantastical nature of the artwork.



workbook for
to reach reading
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"Irregularity"
Oil on canvas
This is an abstract painting which is inspired by Tony Cragg's use of patterns and lines. This painting, answers the question of "am I enough?" by portraying the imbalance of my emotions, showing my actual worth, and the way people make me feel because of their actions towards me.



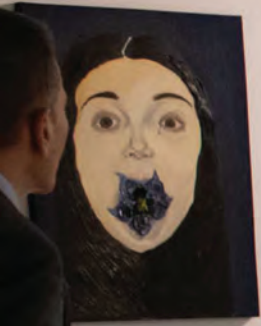
"New York"
Oil on canvas, 2014
This artwork, is an abstract painting, which depicts my view and captures the use of color brought up to my mind whenever I think of New York. I got inspired when watching the way the height of the buildings gave me the freedom to move freely and breathe. Composing what most feel about this place.



"New York"
Oil colors, canvas, 30 x 30
This artwork, in an abstract painting, which depicts my vision and contains the use of colors brought up to my mind whenever I think of New York. I got inspired when I visited the city, where the height of the buildings give me the freedom to move freely and breathe. Contrasting what most feel about the skyline.

Summer Brown
This painting is a combination of my grandfather's drawings. It features childhood drawings that I used to make with my grandfather. During my summer visits, the ocean gave a more in-depth understanding of how my summers were spent as I was growing up, which have played a formative role in my upbringing. This work shows how summer which is a period where I feel the myself more than ever, also symbolizes a period when me and my grandfather spent time together, the octopus that appears in this painting is a symbol that depicts our relationship, as it is what I drew on my grandfather's drawings when I was young.

Patsi Emmanouela





9. "Thought Control"
Steel Wire, 70 x 60 cm
Inspired by the ancient Greek concept of the brain, the wire sculpture is based on the idea of the human brain, but also on a way to fill the thought that is not linear. The sculpture has a dual structure as it is like a self-organizing system and a complex network that allows the thought to come out of it. The sculpture is made of steel wire that is not only able to produce form but also to be light for its size.

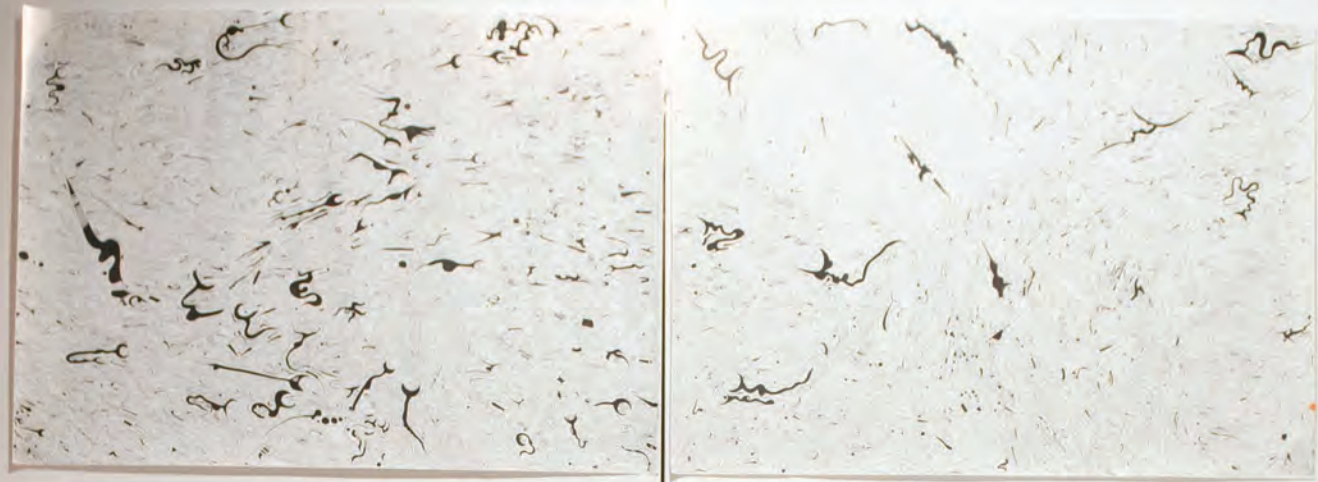
10. "Hypnotic"
Steel Wire, 70 x 60 cm
A sculpture inspired by the concept of hypnosis and the idea of the mind. The sculpture is made of steel wire that is not only able to produce form but also to be light for its size. The sculpture is made of steel wire that is not only able to produce form but also to be light for its size.





1. *Portrait*
2019, oil on canvas, 100 x 100 cm



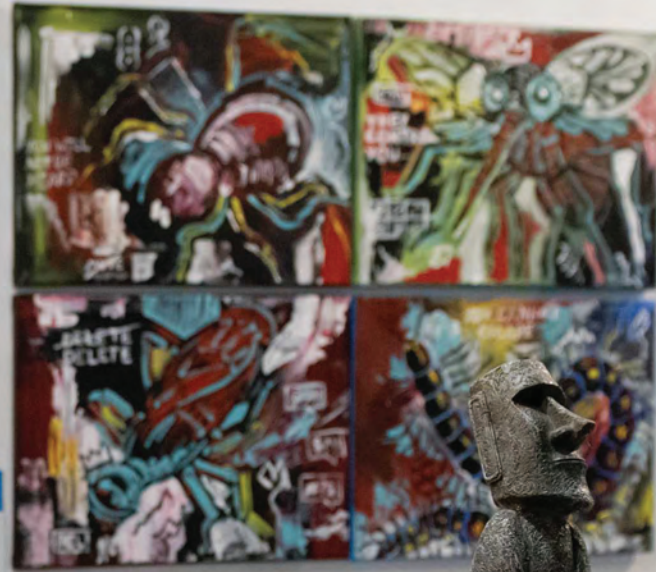




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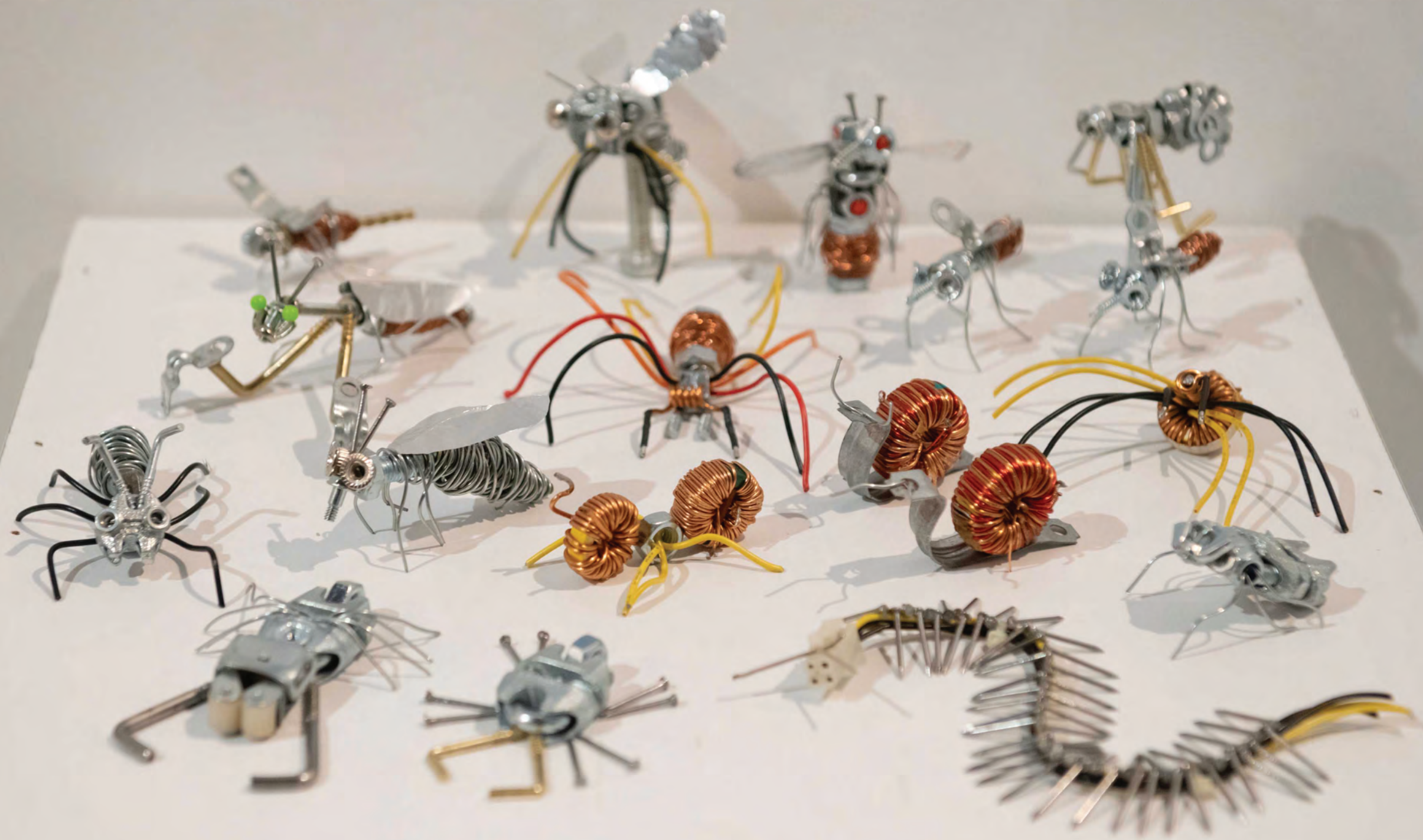
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1. 4. 2000
The artist
has been
working
on this
project
for a
long time.
It is a
very
important
work for
him.





The point of anxiety

Maria - Oil on canvas & pencil shavings, 50x60 cm

The work uses both oil colours and pencil shavings to represent the theme of the feeling of unease caused by external factors. Stemming from the need to perfectly sharpened pencils, which in itself represents the anxiety to achieve perfection, the amount of pencil shavings indicates the extent to which anxiety can be felt. The reflection of the blue eye in the center of the canvas, challenges the viewer to place himself in a figurative state of anxiety, where he might be pierced by the sharp edges of the shavings at any moment.

Series : 460



"New Horizons" oil on canvas, 2011
This work features a metaphorical
recurring motif where the future is
born in total flux, simultaneously a
revelation in time.



"Dystopia: a self-portrait" (Oil on canvas, 100x100cm)

Inspired by ancient Greek sculptures and their connotations to the past and the fragility of the marble used, this self-portrait is intended to depict a cracked self and how my greatest fear is the absence of love and the notion of vulnerability.



Portrait of a woman, 1988, oil on canvas, 100x100cm. The painting is a study of the human face, with the artist exploring the texture of the skin and the play of light and shadow. The cracks in the face suggest a sense of time and the passage of years.





"Three Fluctuations"
This work features
reminiscent, organic
forms in total
moment in time.



The first stage of the process is the preparation of the seeds, to be sown in the soil. The seeds are first washed in water to remove any surface contaminants and then dried. The seeds are then sown in a container with soil. The container is placed in a warm, well-lit area. The seeds will begin to germinate within a few days. The first stage of the process is the preparation of the seeds, to be sown in the soil. The seeds are first washed in water to remove any surface contaminants and then dried. The seeds are then sown in a container with soil. The container is placed in a warm, well-lit area. The seeds will begin to germinate within a few days.



Exposition, Internal anatomy.

The second stage of the process is the preparation of the soil. The soil is first washed in water to remove any surface contaminants and then dried. The soil is then sown in a container with seeds. The container is placed in a warm, well-lit area. The seeds will begin to germinate within a few days.

Internal anatomy.

The third stage of the process is the preparation of the water. The water is first washed in water to remove any surface contaminants and then dried. The water is then sown in a container with seeds. The container is placed in a warm, well-lit area. The seeds will begin to germinate within a few days.



After Egg
 The stage and form of an organism and the color of its body are determined by the genetic material of the organism. The stage and form of an organism and the color of its body are determined by the genetic material of the organism.

Theano
 Vlachou



Perfectly imperfect
 This dystopian self-portrait illustrates a metaphor of the turbulent circumstances, standards that I set, my work circumstances and somehow, I push myself to reach perfection, even though it may never be to reach the final chapter of a









painting depicting the challenging task of
weighing the different food items and accurately dividing each
into 10 equal portions. The painter has used a microscope
to observe the texture of the food items and a scale to
weigh and portion. The painting was completed by
cousin and artist with a microscope much to it.







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Eleri
Bacchi





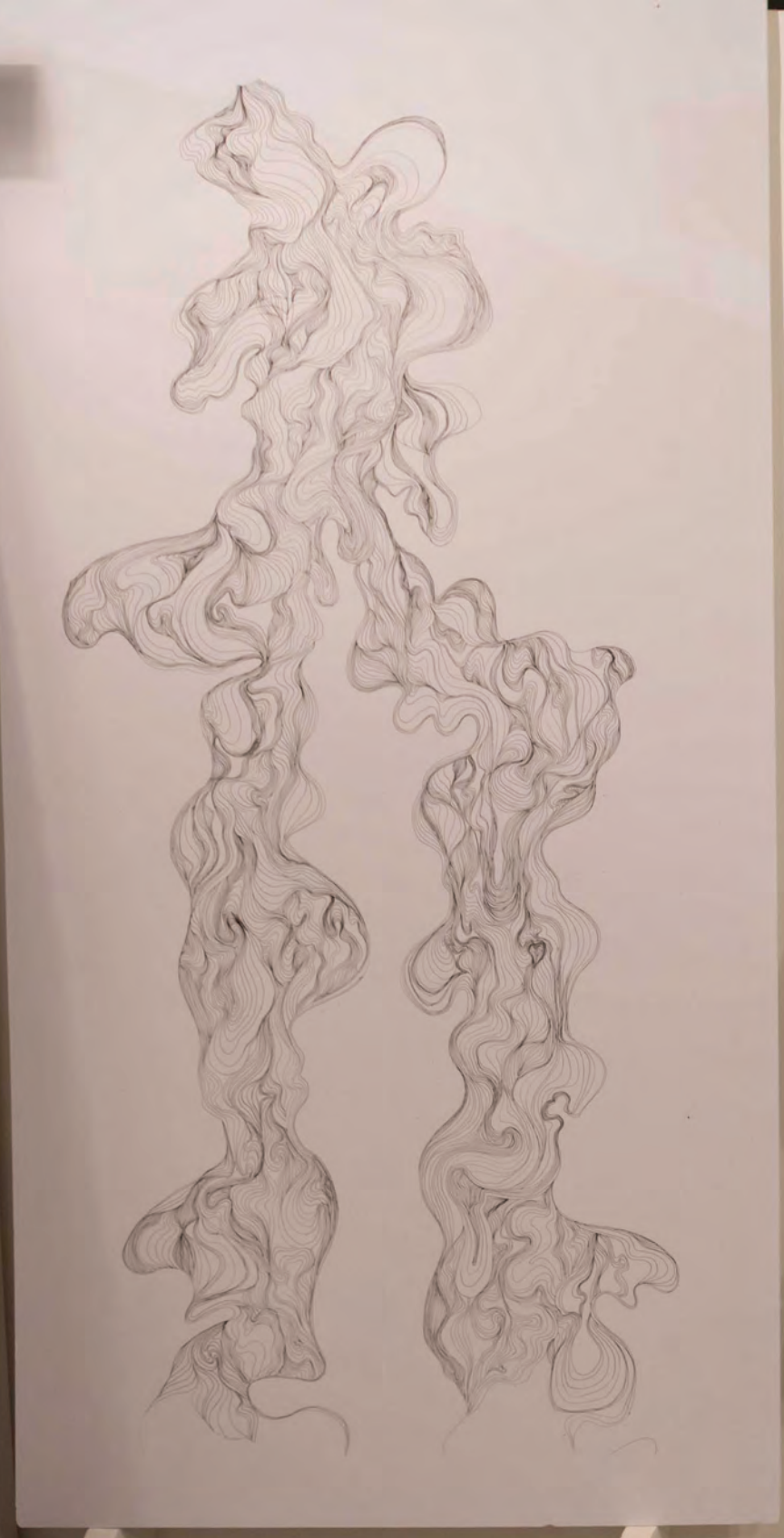
Portrait of a Woman

Life size, chair, nylon, spray paint, pillow filler

The figure symbolized by this chair is a woman. I decided to create a work of art inspired by the myth of Leda. I chose the myth involving Zeus because of the emotional and physical abuse he inflicted on women, which rendered them feel worthless and unloved. As the chair represents equilibrium and is an essential component of life, I reached to remove its most vital components, rendering it hollow, just as Zeus had made the woman feel.

Charles Ray

Charles Ray
Portrait of a Woman
1970
Life size, chair, nylon, spray paint, pillow filler
The figure symbolized by this chair is a woman. I decided to create a work of art inspired by the myth of Leda. I chose the myth involving Zeus because of the emotional and physical abuse he inflicted on women, which rendered them feel worthless and unloved. As the chair represents equilibrium and is an essential component of life, I reached to remove its most vital components, rendering it hollow, just as Zeus had made the woman feel.



Berthe Morisot



Brushstrokes
In this image, a woman sitting on the floor is looking at a child who is playing with a ball. The brushstrokes are visible and expressive, capturing a candid moment in a garden. The background is not as detailed as the foreground figures.

Composition
The composition is divided into two parts: the foreground where the woman and child are, and the background which is less detailed. The woman is the focal point, and the child's actions are secondary. The overall mood is peaceful and intimate.

Color
There is a sense of light and space, sky and flowers. The color palette is soft, with greens, yellows, and pinks. The brushwork is visible, giving the painting a sense of movement and life.



as described by Berthe Morisot who "saw reality as possibly dancing." She also demonstrated that "light and color are on a philosophical plane."

Claude Monet



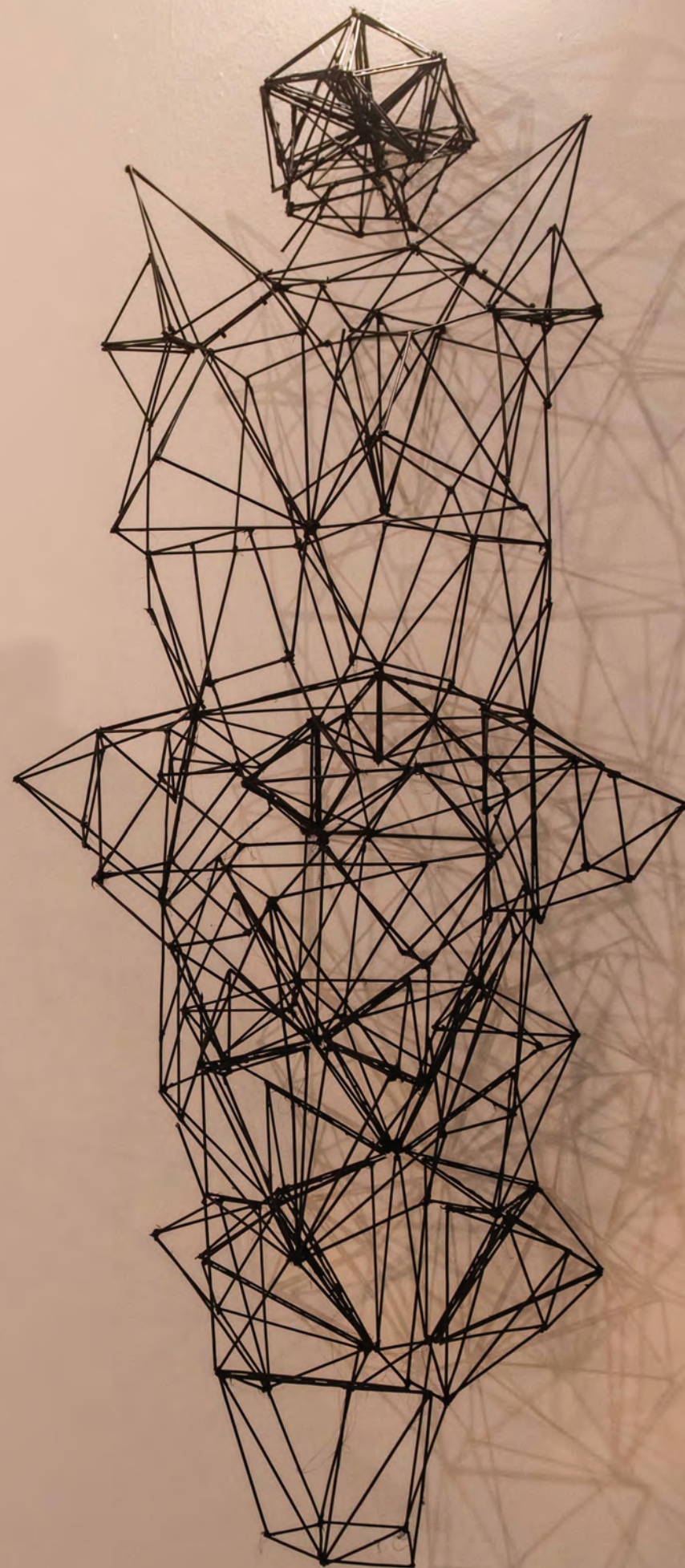
Brushstrokes & Color
Monet playing with color when placing the floating woman, in her blossom and nonchalance, on the bright blue background. The blue paint freely blurs over the white one, so that one color mingles with the other, creating the sense of clouds floating across the sky. The color of the woman's dress is almost the same as the sky, so she seems to blend into the background. The colors are vibrant and expressive, capturing the light and atmosphere of the scene.

COMPARISON
I chose Morisot's painting because it is placed in space. I chose Monet's painting because the figures are placed in the same space. The color palette is actually limited in both paintings, and the main colors are green, blue, white and purple. In Monet's painting, I used a lot of blue and white to create a sense of light and space. In Morisot's painting, I used a lot of green and yellow to create a sense of light and space. The brushwork is visible in both paintings, giving them a sense of movement and life.





Acoustic absorber



Wireframe Christmas tree



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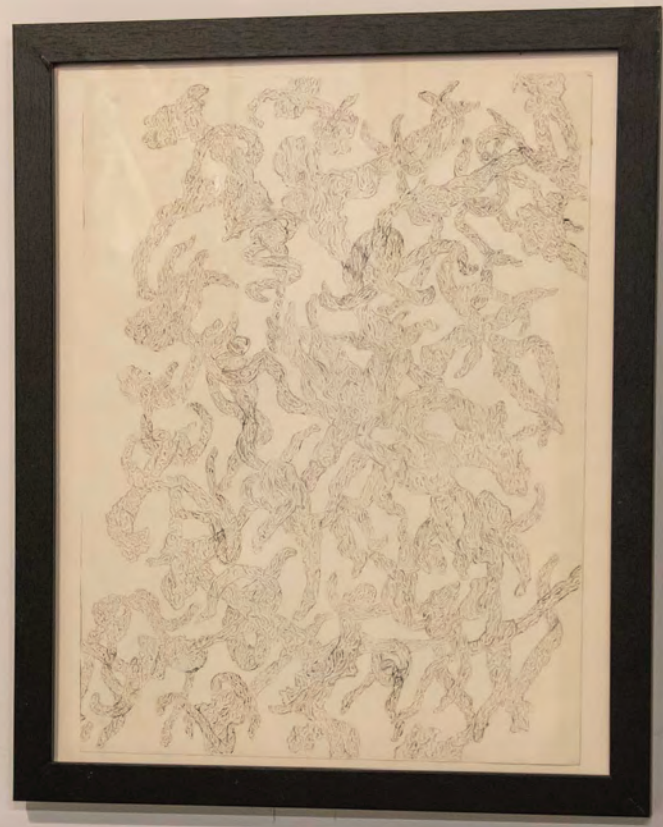
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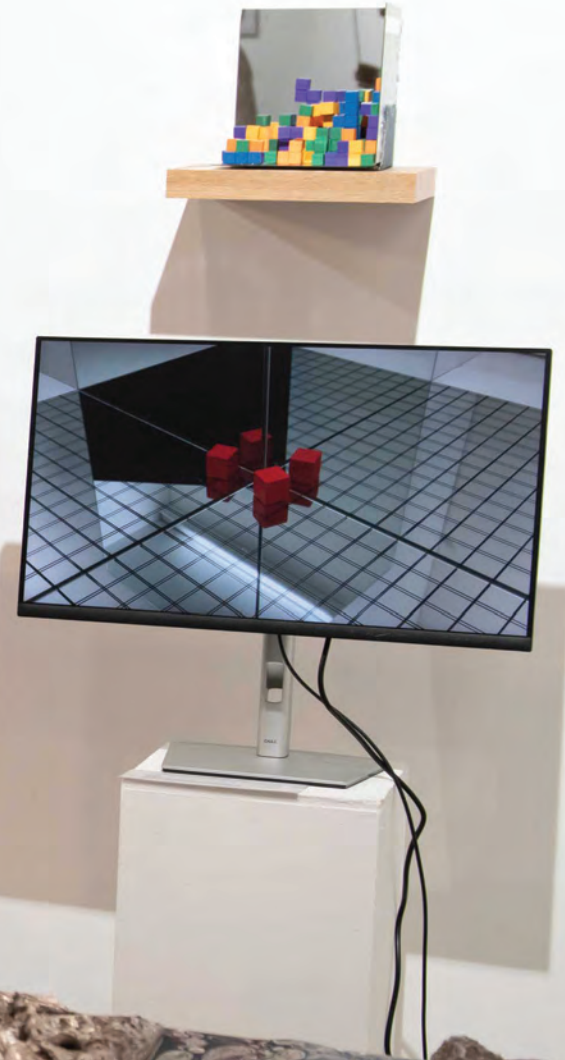


The artwork
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Asphodel
The sculpture is made of white plaster and is a study of the human form. It is a study of the female figure and the child. The female figure is standing and the child is sitting. The sculpture is a study of the human form and the relationship between the two figures.



Floral
The artwork is a study of the human form and the relationship between the two figures. It is a study of the female figure and the child. The sculpture is a study of the human form and the relationship between the two figures.

The central age of the human body is a period of growth and development...
Explanation: The central age of the human body is a period of growth and development...
Internal anatomy: The central age of the human body is a period of growth and development...



Alien Egg
A young alien creature, the shape and form of which is not known to the artist. The creature is shown in a state of development, with a central body and several pairs of appendages. The drawing is a study of the creature's anatomy and its relationship to the environment.

Theano
Vlachou



Perfectly imperfect
This abstract self-portrait illustrates me drowning in the sea. This is a visual metaphor of the confusing circumstances that I put myself under to achieve the artistic standards that I set. My worst fear is being projected in such circumstances and somehow, I push myself under this suffocation in my journey to reach perfection, even though I maintain my worst fear. The idea for me would be to reach the final chapter of acceptance of myself and become secure.





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Small white informational label on the wall.

