

11<sup>th</sup> Biennale of the Young Artists  
of Europe and the Mediterranean  
Athens 2003

# 2003

labyrinth



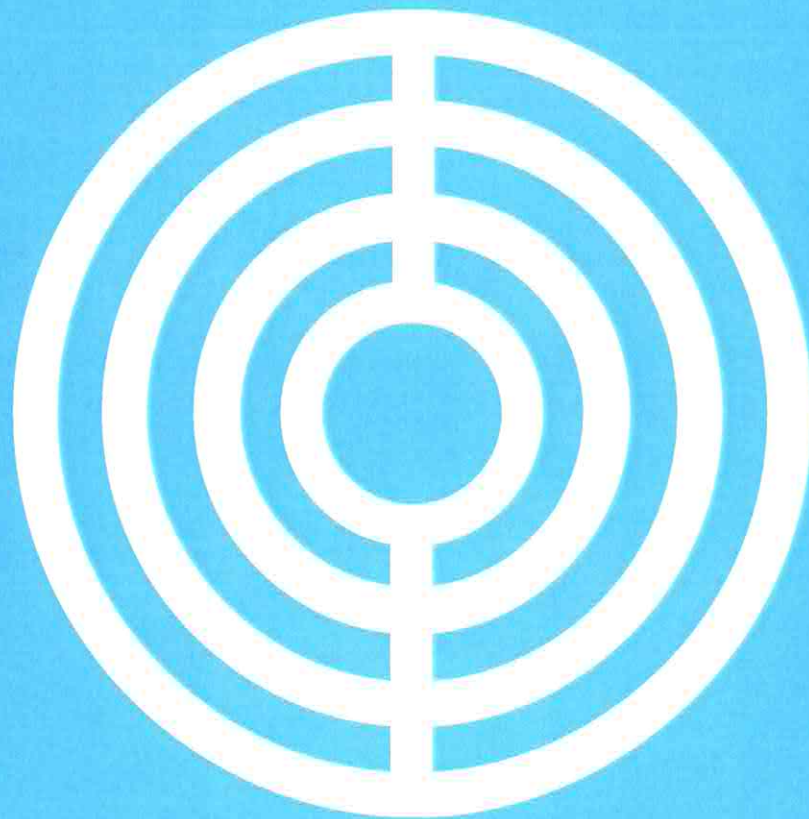
General Secretariat for Youth

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## 1. a temporal and contextual advantage



## Introduction

The General Secretariat for Youth is submitting the candidacy of the city of Athens for the organization of the Biennale of the Young Artists of Europe and the Mediterranean 2003.

Athens is one of the primordial center of the cultural tradition of the greater European and Mediterranean region. It has functioned through the centuries as a funnel of civilizations, a channel of communication between the two, and also a catalyst in the formation of a cultural and artistic identity for the region, that became reflected globally.

During the next four years, through Athens' hosting of the Olympic games, Europe and the Mediterranean will be in the global spotlight in terms of defining and expressing identity in relation to the past, as well as projecting that to the future.

With the hosting of the 2004 Olympic Games in Athens, the interest of the international community is focused once again on the political and cultural identity of the area. The hosting of such a global event, once again, offers Athens the opportunity to become locale for the meeting of the cultural creativity of the region, the intellectual space for expression, the channel for open communication between them and advancement of the Mediterranean identity in the global cultural environment.

With the 2004 Olympics a paramount set of works is taking place in Athens - the realization of structures and superstructures, financial and cultural activities whose effect is not limited to Athens or Greece, but is projected into Europe and the Mediterranean basin.

Organizing the Biennale of the Mediterranean and Europe, just one year before the ultimate athletic and cultural event of the Olympic Games of 2004 offers, as it will be analyzed in detail further down, a series of opportunities that will serve the successful undertaking of the Biennale and the conditions for its dynamic development. Even more so, they offer the conditions for the development of a cultural institution for the benefit of the spirit of the global Olympic ideal.

## The undertaking and execution of a successful Biennale

**From a communication point of view**, the interest of the peoples of the area focusing on Athens, offers the opportunity for a dialogue among ourselves on the Mediterranean cultural identity, at a time when all the world is listening. The global communications environment, moreover, sets an even greater parameter. All that is particularly important in defining our cultural identity in the context of globalization.

**From an organizational point of view**, the works and structures that are being accomplished and assembled in Athens at this time, other works that will be ready in the coming years, as well as the feeling that has already taken over Athenians for the preparation of hosting in Athens visitors from all over the world, offer a unique framework for serving the goals of the Biennale.

**From a cultural point of view**, in such an environment of creative ferment, the most ideal conditions are supplied for the expression of new expressive trends and matters of cultural entity, intellectual identity and artistic expression.

**The cultural, historical, intellectual, organizational, financial and communications environment** of the organization of the Olympic Games:

- offers the framework that will best serve the organization of the Biennale
- will establish the event as a higher cultural event in Europe and the Mediterranean
- will offer the dynamics for further development

to an institution that incorporates:

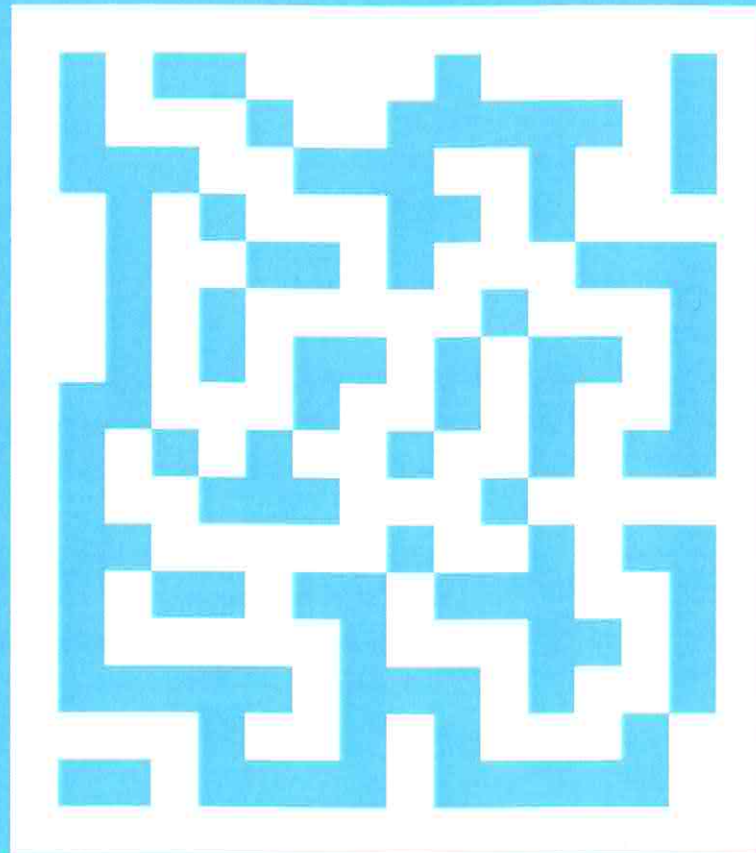
- definition as well as reversal
- searching and breaking away
- identity as much as difference
- continuity through innovation

The choice of the city of Athens and the Thematology proposed better serves the goals of the Biennale in issues of:

- identity and contradiction
- difference and common roots
- dialogue and expressive monologue



## 2. thematology



## The issues

Undertaking such a significant cultural institution should address the following fundamental questions:

- what kind of a Biennale is Athens proposing ?
- what is the proposed thematic axis of the 2003 Biennale and what is its projection on Athens as well as on the cultural entity of Europe and the Mediterranean?
- why is the city of Athens offering the cultural and city planning framework for this event?
- in what ways can Athens best exploit:  
the temporal and contextual advantages offered  
the historic origins of the cultural identity of the region  
the difference and identity of each culture  
dialogue of the local with the global
- ultimately all these issues become a question of how can Athens host an event both in time and space that crystallizes and addresses the expressive forces of younger artists.
- Finally, will Athens be merely a natural and organizational landscape or will it constitute a factor that will even more strengthen the foundations of the institution, offering even larger prospects for its development in the future?

## Semantic approaches to the issues

The Labyrinth is a mythological and semantic constant in most of the civilizations of Europe and the Mediterranean, as well as in a number of other civilizations all over the world.

Like other myths, parallel to its didactic or narrative use, it is an expression of existential social concerns, as well as a design around which the meaning and the understanding of the world on a collective/social level is organized.

In Greek mythology, whence it takes its name, it is the natural locus constructed by Daedalus for Minos, King of Crete, in the Palace of Knossos. There, Minos imprisoned the offspring of his wife Pasiphaë from her union with the Bull of Poseidon (a passion with which the God punished the King for his impiety), the Minotaur. A carnivorous monster (half Human and half Bull), the Minotaur fed on young men and women sacrificed to him by being thrown into the labyrinth, from which there was no way out. With the help of Minos' daughter Ariadne, the hero Theseus enters the Labyrinth, kills the Monster and by means of a thread emerges triumphant.

The central narrative structure of the Greek myth is the most widespread perception of the Labyrinthine element - a place where all dualisms (from the double identity of Human and Animal) of the Minotaur collapse into one, a metaphor for the world, Knowledge and meaning, a maze from which one emerges by a thread - a trick - or method. Also not absent from this perception are contemporary analyses and approaches, in which the Labyrinth is nothing but the form created in the very effort to escape from it.

The semantics of the labyrinth is almost universal, and it is encountered as much

- **Historically**, as an emblem for the human condition, existential agony, faith, contradiction, order and chaos, knowledge and fear, as well as
- **Schematically**, as a metaphor for consciousness, existence, teleology, action, myth-making and social organization, and
- **Expressively**, as a structural and symbolic form in the arts and everyday life.

Historically, the semantics of the Labyrinth as a form differ among a variety of cultural traditions. In the Greek world it comprises the seduction of the ruse, as well as powerful symbolisms of rebirth (entry into the world anew, with the help of Ariadne's thread), a new umbilical cord:

- In the Roman world (Aeneid), the passage to ultimate knowledge and mysticism as a process of entry of the living into the world of the dead
- In Ancient Egypt, the Labyrinth and the impossibility of knowledge of its spatial arrangement is the ultimate knowledge on the structure of the entire Universe and its Order (beginnings of Holy Geometry)
- In Medieval Christian Europe, the Labyrinth is the way towards God, but also to Deification through knowledge of God himself, a Labyrinthine itinerary to His place itself (through the representation of the Way to the Holy Lands as a Labyrinth).

One encounters Labyrinths and Labyrinth rituals and representations in:

- Native American civilizations, (as a way of entry of ancestors into the world),
- African Civilizations (as a war game of strategy and organization through Action)

as well as in semantic schemata of the:

- Chinese Civilization
- Polynesian Civilizations
- The civilizations of India

Schematically, as a metaphor for the organization of meaning, the Labyrinth takes on a multitude of forms in a number of civilizations

One may encounter it as:

- An approach to Time and the process of Renewal and Rebirth (as in Ancient Greece)
- A ritual procedure for the completion of present life and the preparation for the Afterlife (as in religious and social rituals – initiation rituals in Polynesian civilizations)
- An attempt to control the forces of Nature, religious beliefs and rituals of control on natural phenomena (as in beliefs and rituals of the Indian Civilization)



- Rituals of integration into the social group--rites of passage (as encountered in the beliefs, myth-making and religious beliefs of the Incas and Aztecs)

The symbolic and semantic approaches to the Labyrinth are truly multiplied if one adds to the basic Labyrinthine forms, other forms (such as the Gordian knot and its solution), which relate to an act of violence (not a ruse), such as the maze\_in contradistinction with the Labyrinth, and analyses of works such as the Epics of the Iliad, the Odyssey, the Ramayana, and Gilgamesh.

From the point of view of expression, one encounters Labyrinthine structures and forms in almost all civilizations:

- In narrative, novel, and myth making
- In religious and mystical art
- In architecture
- In city planning
- In painting
- In folk art
- In the decorative arts
- In dance

The expressive examples, in which one encounters Labyrinths, are also in turn 'labyrinthine':

- Cathedrals all over Europe contain labyrinthine mystical forms (a paramount example being the Cathedral of Chartres)

- In Holland, Germany and France, the children's game of the Goose is a wandering and a process of exit from the Labyrinth

- In Medieval England, the Dance of Troy is a series of Labyrinthine group itineraries, metonymies of return to an indeterminate place of origin of the community

- In Greece and the Balkans, Orthodox monks manufacture rosaries based on small, repeated labyrinthine patterns

- Similar labyrinths are designed by Dürer and Da Vinci

- In the Muslim tradition we do not have a labyrinth as such - but a simile - the «matahah», a rendering of wandering

- In Kafka, the Labyrinth takes the form of a Castle

- In Joyce, the entire city of Dublin becomes an enormous Labyrinth

- In Victor Hugo, the bowels of an entire city, the sewers of Paris, are a Labyrinth

- In Borges, the Labyrinth is an enormous library of history, knowledge, memory and time

- The inhabitant of the Labyrinth itself, the Minotaur, becomes a true alter ego for Picasso

- The decorative arts (from Folk Art to the public and private gardens of noble families) contain a plethora of labyrinths

- As a temporary end to this list, which may develop into a labyrinth itself, the very center of equilibrium and orientation of the human organism is defined with Labyrinthine nomenclature

Possibly the reason one encounters so many different labyrinths, in so many different cultural traditions may be no other than the claim of the structuralists, expressed by Levi-Strauss, that no myth is lost, and one myth passes into another, in a thread that finally connects every organized society and in the end, all of humanity.

In our days (universality of cultural data, globality) such a position could give other dimensions to one of the dominant themes that concern trans-cultural dialogue and production in Art: Identity and Difference, and on the basis of these, the economy and organization of meaning with which existence and life itself is organized and becomes intelligible.

In every case, nonetheless, based on the particularity of each cultural production, the globalization of primordial symbols (the Labyrinth being nothing else than a primordial symbol anew) the Labyrinth is borne:

- As a symbolic manner of understanding the human condition

- As a way of codifying
  - a. the cognitive process (Science)
  - b. the mystical experience (Faith)
  - c. expressive rendering (Art)
- As a metaphor for existential agony
  - a. both for the self and for the human condition
  - b. as well as for its relation to the individual and social Other
- As a ritual process of liberation through expression and acceptance

In the modern environment of redefinition of Identity, of Difference, of Economy, of Meaning and Expression on a local but also global ambience, the primordial form and metaphor of the Labyrinth contains with a like facility the two most important philosophical approaches that define the human condition:

- The philosophy of Phenomena and Structures, of that positivism in which the Labyrinth renders the Human Condition, the Same and the Other as a problem that can be decoded, as a process of a road and an exit from which one can emerge victorious and reborn

- The philosophy of successive existential matters, which, using the same forms and metaphors, reaches a different conclusion: namely, that the very same process of Exit from every Labyrinth of Knowledge, Faith, or Expression is exactly what creates the Labyrinth which keeps us caged in. In that case there is no dual scheme, no 'within' and 'without' of a labyrinth, but the endless construction of its rooms. Inside this labyrinth people move forward, expressed in its subjectivity, without any hope of objectivity, narrating to each other the stories of what's common to one person or another, the stories of their trans-subjectivity.

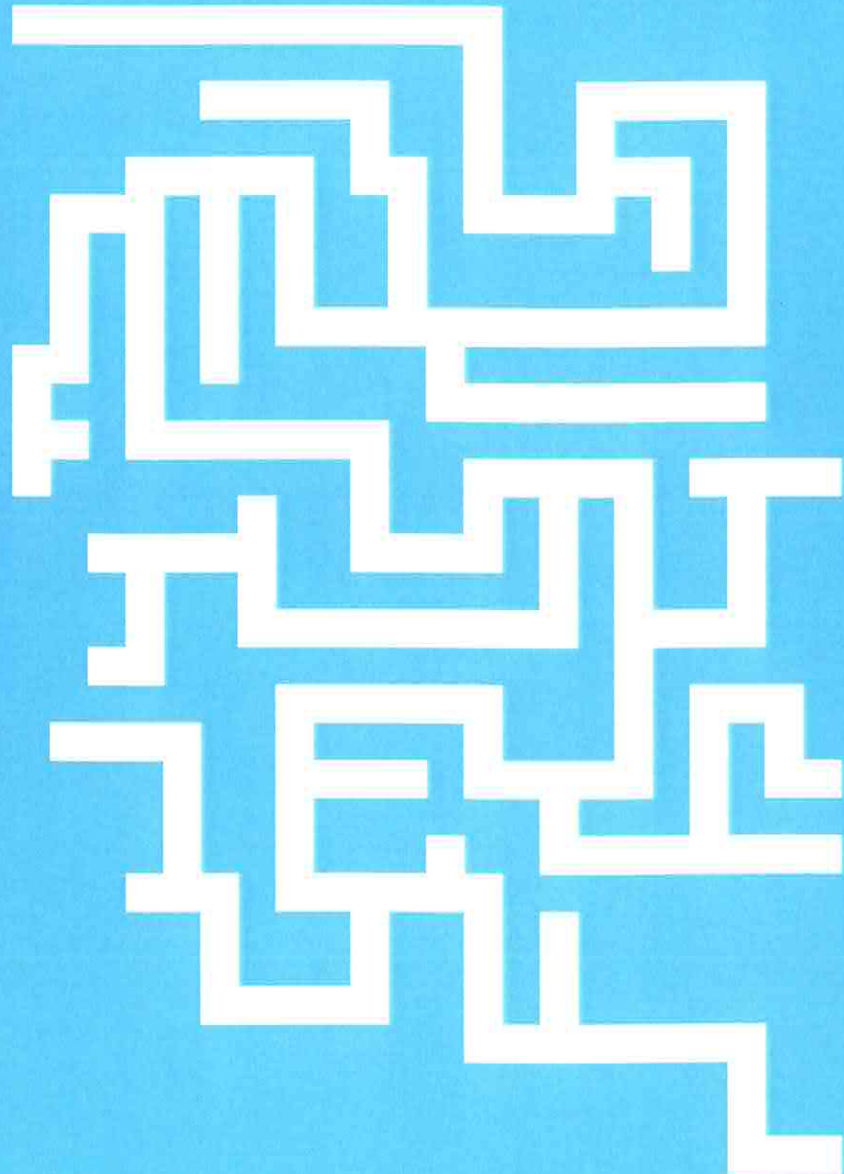
In any of the above cases, the Motive of the Labyrinth as the thematic of the Biennale:

- Offers young artists the capability of inspiration and negotiation of a trans-cultural constant, which acquires a particular dynamics of meaning and expression on the level of the universality of art, as well as it
- Offers the host city of Athens the capacity of projecting the theme itself onto the city, or else, to project the city itself as a natural canvas for the unfolding of the thematic and to implicate the young artists amongst them, the forms of expression and the public itself into a real Labyrinth.

The sections following analyze the ways in which Athens will function as such a Labyrinth through the organization of the 2003 Biennale.



### 3. further development of the Biennale institution - innovations



## The Dynamics of Development

In the fifteen years of its existence, the Young Artists of Europe and the Mediterranean Biennale has established itself as a top cultural event in the region. The host candidacy proposal for the 2003 Biennale by Athens aims to:

- Organize the Biennale in such a manner that it sets off as a paramount cultural event with tradition and continuity
- Offer the structures and know-how that will allow the strategic development of the event in the future, recording its real prospects in the consciousness of the member-states of the event, in the consciousness of young artists from the region, and also in the global political and cultural community.

## Identity

During these fifteen years, the Biennale has been a forum of the cultural exchange that is based both on the identity of the expression of artists, as well as on the differences among them. In the final analysis, of course, the expression of difference by artists, and especially young artists, opens new fields for the redefinition of identity. In relation to artistic expression, the 2003 Biennale in Athens will aim to:

- Demonstrate, through a planning and organizational framework, as well as through young artists, the elements of the identity of the European and Mediterranean cultural entity
- Present difference as a dialogical element both between the cultural identities expressed by the young artists among themselves and as projected onto the global cultural environment. In this way, it will offer new expressive possibilities to the matters of identity and difference, which are fundamental, not only for the cultural production of Europe, but also for that of the global environment and the standards it creates.

## Continuity and Change

As a forum of expression of young artists, the Biennale has succeeded in showcasing the new trends in the Arts that it plays host to. The Athens Biennale will aim to equally facilitate the creative tendencies that express:

- Continuity and the dialogical stance vis-à-vis the historical and cultural evolution and identity, as well as the imaginative reshaping
- Breaking away, subversion and controversy in the historical and cultural paradigm, which can bring forth new situations and new trends

## Local and Global

Semantically focused on the cultural area of the Mediterranean and Europe through young artists, Biennale organizations to date have succeeded in delimiting modern trends in Art. It will be the common goal of the Athens Biennale to:

- Continue the creative projection of the Mediterranean and Europe and the manner in which the one projects and is projected by the other
- Create the space for a global audience for this production

## Innovations

The constant requirement in the organizations of the 'Biennale of the Mediterranean and Europe' to date has been the flawless organization on the level of activities and infrastructure, but also the participation of the public in these. The Athens Biennale:

- Will make use of the historical and archeological spaces of the city as a natural backdrop for the event, while at the same time it will employ the refurbished and recently created spaces that only a year later will play host to the rest of the planet

- Will integrate into the activities the people of Athens and its visitors, since as a multinational cultural hospitality event it will be a proem to activities that will culminate a year later

## MASTER CLASS PROGRAMS

For the young artists that participate in Biennale, coming into contact with the significant artists in their field, as well as with the public itself and the particular cultural elements of the host country is as equally creative as is the ability to showcase their work at the same time.

Aiming to convert the participation in the Biennale into a real learning process for the participating young artists, the event program includes the presentation of seminars in the form of master classes in each form of expression, with the participation of top representatives of each Art, from the whole world.

In this manner, the Biennale will offer one more chance to the participating young artists to broaden their horizons, to come into immediate contact and communication with important personalities in their art, and to accept, as well as to reject, the 'canon' of their art.

A special emphasis in the organization of the master classes will be given to the originality with which the invitees will approach the subjects of the seminar and the capability for direct communication with the young artists

## MEDITERRANEAN DIASPORA

Special programs for showcasing the work of young artists of the Greek community from all the countries of the world.

Like most of the participating countries, Greece possesses an important Diaspora in the entire world. This section of Hellenism has a strong intellectual, cultural and economic presence in the countries where it is established, many of which will take part in the 2003 Biennale.



In collaboration with the 2004 Olympic Games organization committee and the World Council of Migrant Hellenism the organizational committee will invite young artists. Moreover it will make use of Migrant Hellenism with invitations to participate in volunteer programs as well as liaisons with young artists from the participating countries.

Simultaneous activities focused on the common bonds that bind Europe and the Mediterranean with Greece and with each country separately will present the trans-cultural production of Diasporic Hellenism in the countries participating in the Biennale.

### NEW FORMS OF EXPRESSION

Gradually, host cities are introducing new forms of expression that renew the spirit and character of the Biennale. Athens in 2003 intends to introduce

- **The Art of Storytelling**, bringing back into the foreground the public dialog of Art, one of the fundamental forms of art of the region, narrowly connected to the oral tradition of the Mediterranean and Europe.

#### A. Theoretical and Philosophical approaches to narrative and orality

Various schools of thought classify societies into oral and written

Oral societies are those societies in which oral tradition has primacy both in the organization of public and private life as well as in the creation of the collective consciousness (organization of meaning and power) and the collective unconscious (beliefs, myths, faith, social organization, expression).

Written societies on the other hand are those societies in which the primacy belongs to the written chronicle in the organization of public and private life as well as in the collective consciousness and unconscious with some of the following distinctions: community implies bureaucracy, power implies science, beliefs imply the fetishization of expressive production with an emphasis on the object as the work of art of a creator, etc.

In this sector too, the metaphor of the Labyrinth has its significance in the contemporary global environment, where gradually traditionally literate societies are transformed into oral societies anew, oral societies are evermore acquiring characteristic of literate ones, etc.

#### B. Aims of the introduction of Storytelling as an Expressive Form in the Biennale 2003

Especially interesting is the fact that despite the constantly increasing primacy of communication in contemporary societies, occupation with the art of storytelling is decreasing.

The introduction of storytelling in the Biennale 2003 aims:

1. to bring again into the foreground the Art of Storytelling, the power of seduction of oral speech
2. to demonstrate the primacy of the narrative process (present in all forms of expression) in its primordial form, that of speech
3. to introduce into the Biennale a collective, performance-based form of expression
  4. to add to the event another Labyrinthine element. This will be accomplished
    - 4a. with the completion of the picture of the Babel of the participants' languages
    - 4b. with the demonstration of the common natural position of people letting go of themselves to the seduction and the drama of Speech
    - 4c. with the consequent common fate of people in the Labyrinth, talking to each other and listening to stories

#### C. Organizational matters

The selection of the participants will take place through a videotaped performance narration of a story, as well as a short written synopsis of the subject matter.

As a common subject 'The Labyrinth and the Maze' is proposed.

A detailed organizational program for the manner of presentation and evaluation of this form of expression will be given by the host country to the participating countries.

### NATURE OF THE ACTIVITIES

In the organization of large-scale cultural events, such as the Biennale, very often the absence of the public is observed in the activities due to the difficulty in integrating the exhibitions-activities and performances into the living fabric of the city. With almost the totality of the activities organized in the Historic center of the city, the Athens Biennale will be able:

- To retain the most integral organization possible with the use of human resources and the infrastructure mechanism of the Olympiad, offering participants material and technical support

- To constitute a humane Biennale, thanks to its integration into the fabric of the city, and finally a Biennale with a participating public.

### HOSPITALITY TO NEW COUNTRIES

The criterion for the success of a Biennale is the manner in which the country that hosts the event manages to serve the countries that participate in it from its inception, as well as to integrate new countries into it. In the 2003 Biennale, Athens will:

- Play host to the participating countries with the facility afforded it by the parallel preparations for a much larger event
- It will constitute a gate for the entry into the Biennale family of new countries from the Balkans, the Mediterranean and the Middle East.

### VOLUNTEERISM

A special place in the organization and execution of the volunteer mechanism of the Organizational Committee of the Olympic Games of 2004. The volunteers will function thematically in the event as mediators of the Labyrinth, as much toward visitors as to participants.

Especially for participants, the utilization of volunteers includes:

- The undertaking of all the service needs of each participating country as a whole as well as of the several subjects of expression of each representation by a suitable team of volunteers

- The undertaking of each one of the participating young artists by a separate volunteer who will act as:

1. Their private guide to the Biennale
2. Their driver around the City of Athens and to the parallel activities that will be taking place
3. Their introducer into Greek culture and civilization

In this manner the participants will be facilitated during their stay in Athens while at the same time they will take away with them a real introduction to another culture and another civilization. The volunteers will also be employed in various happenings during the entire Biennale as the links that will connect the great labyrinth of the event.

### ART MARKET

We intend that there should exist a suitably equipped space that will be used in as a 'locus' of meeting for young artists with cultural managers, exhibition organizers, representatives of sponsors, galleries and museums, etc. These agents can be invited directly by the host country, which will fully cover their expenses during their stay. These guests will have at their disposal, apart from their own meeting place, complete office and audiovisual equipment, in order that they may function in a professional environment.

### THE CITY AND THE SUBJECT

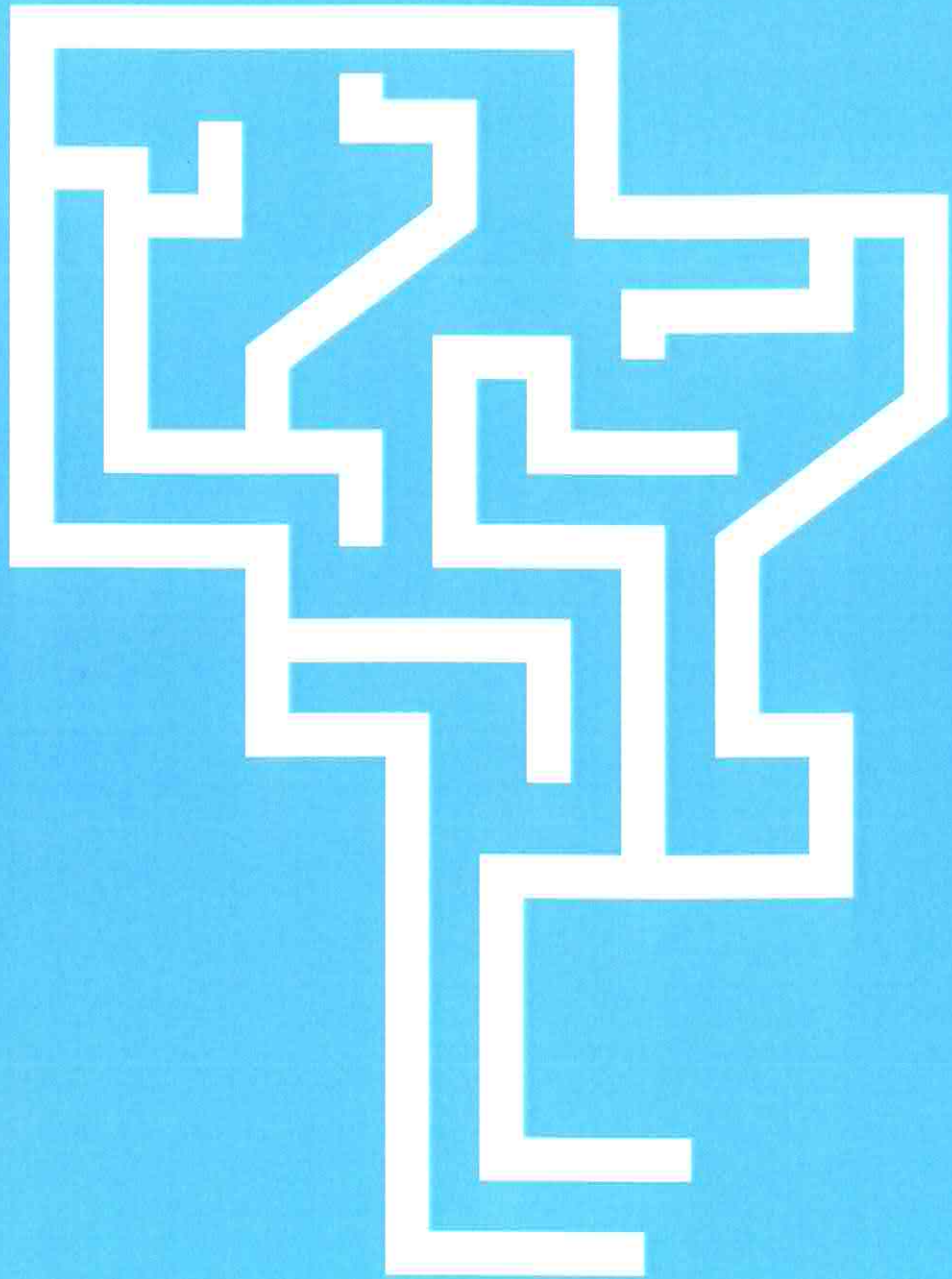
Finally, of importance for the success of a Biennale are the creative ways in which the thematic is employed vis-à-vis the physical setting of the city and the manner in which this marks the common cultural origins of the participating countries, with a universal dimension in the global dialog of Art.

The choice of the LABYRINTH thematic in the Athens Biennale:

- Offers a common thematic axis to the cultural origins of artists from participating countries, and at the same time, poses a fundamental issue for Art
- It offers the capability of integrating the subject of the works and the activities itself--and it does so in an imaginative way\_ into the living fabric of the city



## 4) cultural and city planning framework for the Biennale



## Historic framework

Historically, Athens has been one of the most important cradles of Europe and the Mediterranean. At its peak during Classical years it produced models of civilization, philosophy, art and science that have influenced esthetic standards through the centuries down to our days.

Even during eras in which its geopolitical hegemony had weakened and the centers of political power had been transferred to other areas of the Mediterranean and Europe, Athens and its cultural production remained an esthetic ideal that continued to maintain a dialogical and catalytic relationship to cultural production in other centers in the region.

In Hellenistic times, the spirit of Athens becomes 'universal' for the era; in Roman times it becomes a catalyst of esthetic standards; in Byzantine times it becomes embodied in the spirit of theocratic Christianity; in the expansion of the Arab world one can discern the tesserae of its philosophical production; in the spiritual glimmers of the Middle Ages it constitutes a utopian locus of esthetic reference; and afterwards, in modern times from the Renaissance down to our days one encounters Athens and its cultural production in almost every important movement in Art, Philosophy and Civilization (Enlightenment, Classicism, Neoclassicism, Romanticism, Expressionism, Modernism).

## Function of the city

The primary, dialogical and catalytic relationship of the cultural entity of Athens with the cultural production of Europe and the Mediterranean left in the City of Athens itself monuments and landmarks on which was created, in the middle of the 19th century, modern Athens—one of the most interesting cases of modern development. This is a city of global intellectual radiance, but also a city of all the existential agonies of modernism and the esthetic standards of the boundaries of the East-West, North-South dualisms.

Thus Athens today is one of the most lively and creative paradoxes. Next to an ancient shrine of Venus and the seat of the Eleatic philosophers, one encounters today a small Byzantine church; an Ottoman mosque next to a Roman Library beneath the Parthenon, a stone's throw away from modern monuments to neoclassicist megalomania, over the subway works that move ahead much more slowly than anticipated, since they stumble daily upon the centuries of the city's history. In this setting, two more parameters that came to be added during recent

years make Athens one of the liveliest cities of the Mediterranean and Europe.

Within one decade only, the demographic composition of Athens has changed to such a degree that 10% of its population now consists of the ethnic communities of immigrants from Eastern Europe and the greater Mediterranean. Athens is not only a city in constant dialog with currents of influence from the Mediterranean and Europe: Athens is a multi-cultural city. It is a city that beats with the intensely Mediterranean pulse of centuries, to which came to be added, in the most creative way, the new communities.

And all this is taking place in the midst of a truly feverish preparation of works, structures and superstructures for the Olympic games of 2004. Athens today and in the next few years is actually and metaphorically a construction-site of works and ideas.

Any which angle you look at it, Athens, one is a city open to Geography, to History and Civilization, a living channel of dialogical and creative communication of currents, of the anthropology of politics and esthetics.

Athens is a city that is beautiful and ugly at the same time. It spreads noisily in the same idyllic scenery of Athens that was the esthetic ideal in Art for centuries. At different points it is a Western city as well as an Eastern city, a city of the North as well as of the South, almost endlessly unfolding another city into the city, one next to the other, and one inside the other. Athens is a city of contradictions and paradoxes. Along with the monuments, and its vertical and horizontal existence in Time, Civilization and Art, the contrasts it presents constitute one of the most creative motives.

It is in this set of History, Monuments and Landmarks of European and Mediterranean civilization of constant cultural exchange and attitude, as well as the complete infrastructure that is required for hosting large-scale events, that Athens will host the Biennale of 2003.

And to make things more interesting, as the thematic axis of the Biennale a subject is proposed that has common cultural origins in all participating countries, that is at one and the same time a global question for art, a semantic metaphor for the trans-cultural environment, a motive for creation, and which includes in itself the capability of being projected onto the city, transforming horizontally and vertically the place of the event with the thematic and the motive of inspiration, making the city itself into the natural canvas of creation:

#### The Labyrinth

In the sections that follow, some of the theoretical approaches to the Subject of the Labyrinth as common cultural coordinate are elucidated:

- Creative motive
- Cause for creation
- Semantic metaphor

as well as the approaches to some of the ways in which it will be projected onto the natural setting of the City and the organization of the 2003 Biennale.



## “Labyrinth” locale in Athens

Based on the organizational grounds analyzed in the previous section of the proposal, all forms of expression will be presented in an imaginary spatial 'Labyrinth' of the living fabric of the city. With the Acropolis as the imaginary center, and making use as a central reference point the historic area of the Zappeion (Premises of the Olympians, or Melathron), the exhibition spaces spread out and encompass the archeological, historical, exhibition, industrial and living commercial places of the city, creating an imaginary and a real labyrinth. In this manner, the city of Athens itself functions as a natural canvas on which the forms of expression that will be hosted are presented. Exhibitors and Visitors will roam the natural Labyrinth that will encompass the historic center of the City.

All the forms of expression will be distributed along the entire spectrum of spaces that are described below, so that the dynamics of public participation can be mutually supported (e.g., musical activities in places of plastic arts exhibits, with intervals presenting other expressive forms, such as story telling, or fashion).

In detail, the spaces that will be utilized are the following:

**Zappeion (Premises of the Olympians):** This is a historic exhibition space (finished in 1887, designed by Hansen). A typical example of Athenian Neoclassical building, which was constructed "in order to exhibit and advance the agricultural and industrial achievements of Greek Economy". In more recent years it played host to Panhellenic plastic arts exhibitions. It includes 4,500 square meters of purely exhibition area (closed halls and covered atrium), as well as auxiliary spaces (press rooms, etc.). It is surrounded by 130,000 sq. m. of fashioned gardens in which the development sectors of the exhibition will be hosted, as well as the parallel events.

It is positioned strategically in the spatial planning of the 'Labyrinth' of the Biennale, as it is situated in the shadow of the Acropolis, next to the building of the Greek Parliament, exactly on top of the central metropolitan subway station of the city (Syntagma). It is a natural center as it is located between a series of Archeological and historic monuments of the city (Hadrian's Gate, the Temple of Olympian Zeus, the Theater of Herod Atticus, Pnyx, Kerameikos, Plaka, Monastiraki) and the commercial center of the city (Ermou & Mitropoleos Streets, etc.). In the play of contrasts the Labyrinth, the weight of the neoclassical esthetic that characterizes the Zappeion will be countered by the plastic arts creations of the young artists. In this space it will be mainly the plastic arts that will be hosted. Music, poetry (atrium and Gardens), cinema, theater, dance will be hosted in the adjacent summer **cinema 'Aigli'**.

If the Zappeion is considered as the 'central chamber' of the Labyrinth, the remaining 'chambers' will be located in the following locales:

**1. GAZI.** An old gas-factory that has been converted into a multivalent Exhibition and Culture Center. It can host plastic arts exhibits, music, video art, culinary arts, dance, and in the open spaces, fashion. It is one of the central industrial monuments of Athens. At the same time, it is located next to the ancient Kerameikos cemetery, which is in turn one of the most important archaeological monuments of Athens. It is located on the historic road axis that unites Athens with the port of Piraeus. In the Biennale configuration it marks one of the destination boundaries of the wandering in the Labyrinth and at the same time the peregrination among the most significant archeological monuments of the city.

**2. KERAMEIKOS** (archeological site and broader area, axis of the unification of the archeological sites of the historic center). The archeological site offers itself to hosting spectacles, as well as some musical activities, e.g. classical music). A series of newer monuments in the surrounding area (such as the Jewish Synagogue and the conserved Neoclassical buildings of the ministry of culture), which are typical examples of autochthonous neoclassicism, may host other activities. As the end of the axis that starts at the Zappeion and crosses the unified Historic and Archeological center, it offers itself for a series of plastic arts interventions on the city.

**3. MUNICIPAL LIBRARY.** A historic building of Athens (formerly a foundling hospital) with spaces shaped for plastic arts exhibits and video art. It is located on Pireos Street, on the same road axis as the Gazi, on Koumoundourou Square, which in the original city plan of Athens was one of the three corners of the Commercial Center. Both on this square, as well as on others, plastic arts interventions will take place. Another fact related to the Labyrinth and the multicultural character of the city is that Koumoundourou Square is the center of the commercial and financial activities of the ethnic communities of Athens. This is where the road axis of the old Athens Market starts (Victuals and Spices).

**4. FIX (NATIONAL MUSEUM OF CONTEMPORARY ART).** It is a landmark of modern architecture. It is a typical work of Greek Modernism constructed by a renown Greek architect Zenetos. Part of it (about 1,500 square meters) has been refurbished and houses the National Museum of Contemporary Art. The renewed spaces are suitable for plastic arts and video art, but also the original spaces of the old brewery (FIX) offer themselves for plastic arts interventions or other forms of art such as music, dance, etc. Spatially, vis-à-vis the thematic of the Biennale it is located on the road axis which through Hadrian's gate leads to the center (heart) of the Biennale (Zappeion).

**5. HAT-FACTORY (MELINA MERCOURI EXHIBITION SPACE).** This is a conserved, refurbished building, located on the Gazi - Kerameikos - Thesseion - Acropolis - Zappeion axis. Its exhibition space spreads over two floors. The second floor is suitable for wall-mounted artwork while the first floor can be used for design, photography and comics. This historic building is connected to the function of the inter-war city, as a work place and meeting place, and with the modern city as a cultural space.

**6. LYCABETTUS.** Theater of avant-garde architectural design, a pre-fabricated work by Zenetos. It is the 'cap' of Athens and Theseus' lookout vis-à-vis the Labyrinth and the Biennale. Plastic arts interventions can be set up in the theater's parking lot, centering on the legend of Aegeus waiting for Theseus to return from the Labyrinth.

**7. THE PNYX.** It is located close to Apostolou Pavlou Avenue. It is an enormous semicircular flat surface featuring a rostrum for the orators. Here, the Assembly of the demos used to congregate. Its space is suited to the presentation of literature, dance, and storytelling.

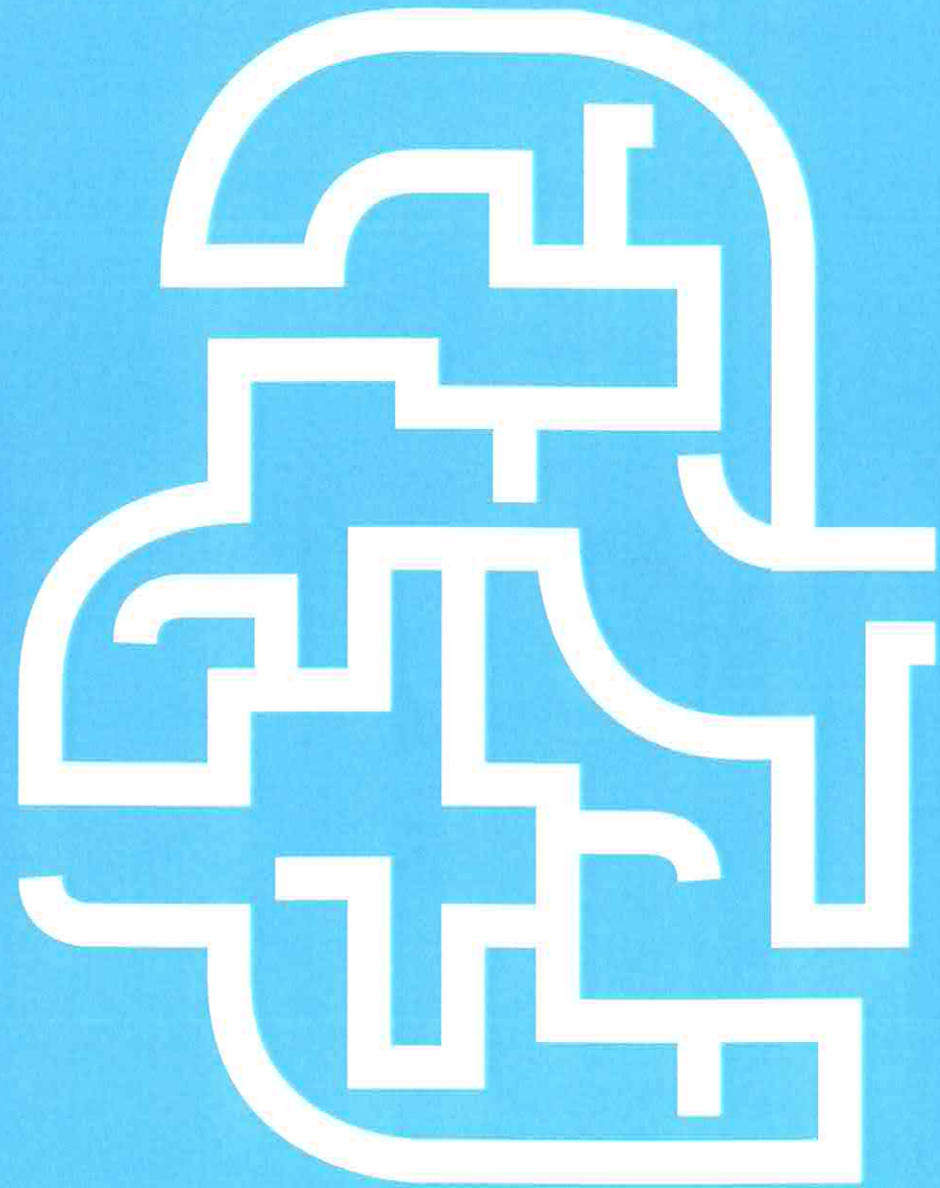
**8. ROMAN AGORA.** Located to the east of the Ancient Agora, at the beginning of Aioulou Street. It was begun under Julius Caesar and completed by the emperors Hadrian and Trajan. It comprises an orthogonal peristyle commercial gallery, surrounded by two propylaea. A suggestive ambiance that is suitable for the sector of storytelling and literature.

**9. UNIFIED ARCHEOLOGICAL SITES.** The works for the 'unification of the archeological sites of Athens' began in 1994 and it is estimated that they will be realized by 2003. Unification is understood as the creation of a zone that will constitute a natural continuum of the various archeological sites and monuments such as the Kerameikos Area; Ancient and Roman Agora; the Acropolis, D. Areopagitou Street, Apostolou Pavlou Street, Filopappou Monument; Metaxourgio (Silk Factory) Area, Psirri Area; Commercial Triangle (Stadiou Street, Ermou Street, Athinas Street), Monastiraki Area; Olympeum, Zappeion, Queen Olga Avenue. The result of the unification will be the creation of an archeological park 4 km long and 7 million square meters in area, which will be able to be utilized within the framework of the Biennale of the Young Artists of Europe and the Mediterranean for plastic arts interventions.

**10. OTHER LOCALES** that present themselves for plastic arts interventions that will be set up before the official opening and during the fortnight of the Biennale and will function as advertising criers for the event are: **OMONIA SQUARE**  
 – **SYNTAGMA SQUARE – KOTZIA SQUARE – TOWN HALL SQUARE**  
 – **THE SSEION – KALLIMARMARO STADIUM**



## 5. Biennale activities



The Athens Biennale of 2003 will play host to the following forms of expression

### VISUAL ARTS

#### PLASTIC ARTS

Painting

Sculpture

Printmaking

Constructions

PHOTOGRAPHY

ARTISTIC INTERVENTIONS IN THE CITY

VIDEO ART

COMICS

CINEMA & VIDEO

#### APPLIED ARTS

ARCHITECTURE

INDUSTRIAL DESIGN

COMMUNICATION GRAPHIC ARTS

ILLUSTRATION

CARTOON ART

JEWEL DESIGN

FASHION

#### ARTISTIC PERFORMANCES

THEATER

DANCE

STORYTELLING

#### MUSIC

#### LITERATURE - POETRY

#### CULINARY ARTS

## Competition categories

## Event locations

1. ZAPPEION
2. NATIONAL GARDENS
3. UNIFIED ARCHEOLOGICAL SITES
4. KERAMEIKOS
5. GAZI
6. LYCABETTUS
7. PNYX
8. ROMAN AGORA
9. MUNICIPAL LIBRARY
10. MELINA MERCOURI EXHIBITION CENTER – HAT-FACTORY
11. FIX
12. SQUARES IN THE ENTIRE CENTER OF ATHENS
13. PEDESTRIAN STREETS (ERMOU, AIOLOU, etc.)

## Locations of Competition Categories

**CENTRAL LOCATIONS** (all the arts to be presented on a small or large scale)

1. Zappeion – national garden
2. Gazi
3. Melina Mercouri Exhibition Center (Hat-factory)

**SECONDARY LOCATIONS**

1. Pnyx
2. Roman Agora
3. Municipal Library
4. Fix
5. Lycabettus
6. Kerameikos
7. Unified Archeological Sites
8. Squares / Omonia – Syntagma – Kotzia - Koumoundourou
9. Pedestrian Streets (Ermou, Aiolou, etc.)

## EVENT LOCATIONS of COMPETITION CATEGORIES

### • VISUAL ARTS

Plastic arts (painting - sculpture - constructions - printmaking)

Photography

Video Art

Comics

Graphics

Illustration

### • PROJECTS

Architecture

Industrial Design

Communication Graphic Arts

Jewel Design

**LOCATIONS: Zappeion - Gazi**

**- Hat-factory**

**- Municipal Library - Fix**

### • CATEGORY

Fashion

**LOCATION: Gazi**

### • IMAGE AND MOTION

Cinema and Video

**LOCATION: Cine Aigli (Zappeion)**

### • CULINARY ARTS

Culinary arts

**LOCATIONS: Gazi - Zappeion**

### • LITERATURE

Prose and poetry

**LOCATIONS: The Pnyx - The Roman Agora - The National Garden**

### • ARTISTIC PERFORMANCE

Dance

**LOCATIONS: Gazi - The National Garden - The Pnyx**

### • ARTISTIC PERFORMANCE

Music

**LOCATIONS: Gazi - Zappeion  
+ The National Garden**

### • ARTISTIC PERFORMANCE

Theater

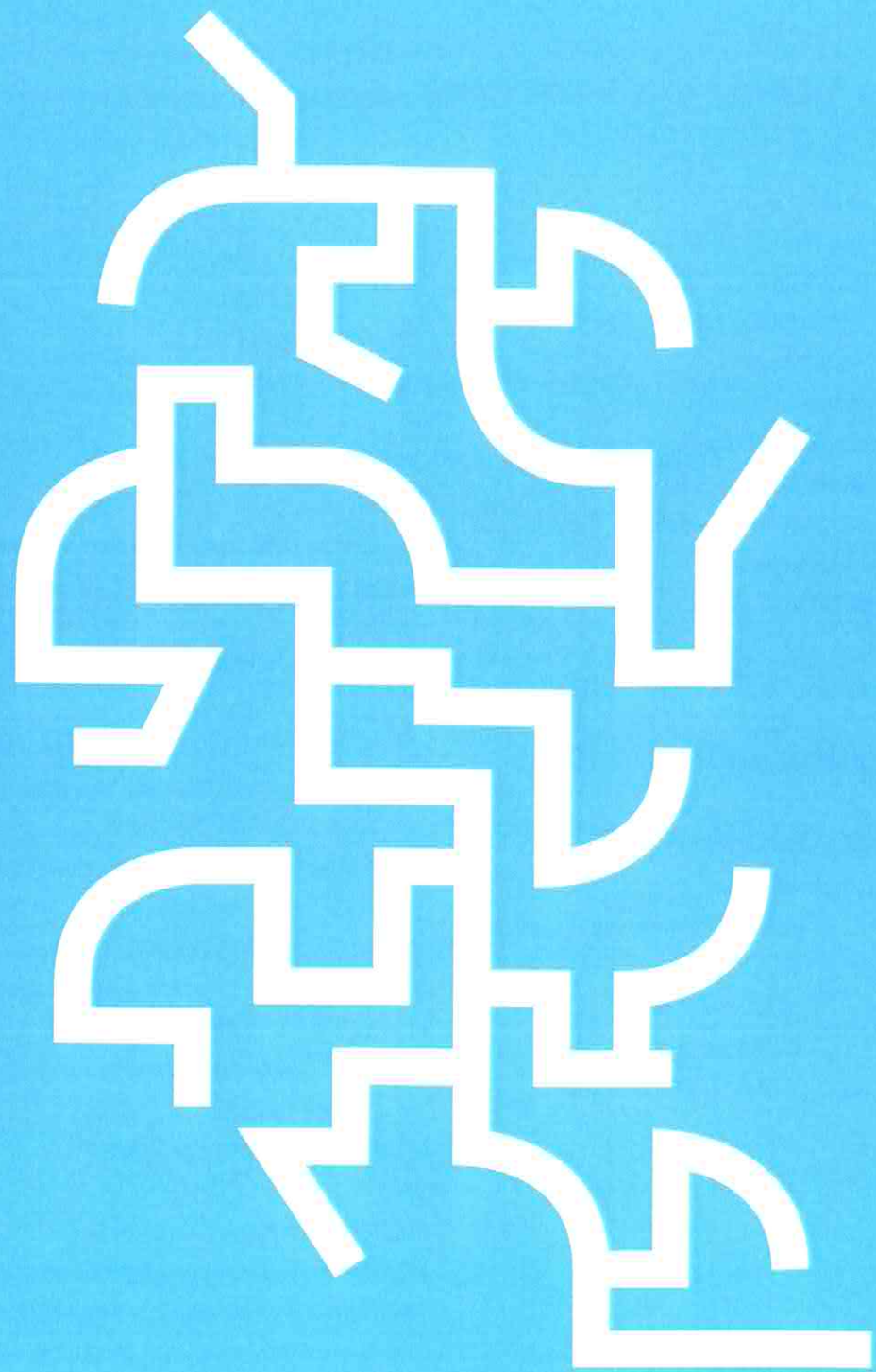
**LOCATION: Gazi**

### • ARTISTIC INTERVENTIONS IN THE CITY

**LOCATIONS: Lycabettus (parking lot) - Omonia Sq.  
- Syntagma Sq. - Kotzia Sq. - Koumoundourou Sq.  
- Dionysiou Areopagitou St. - Makrygianni Area  
- Thesseion - Monastiraki Area**



## 6. opening, closing and intermediary events



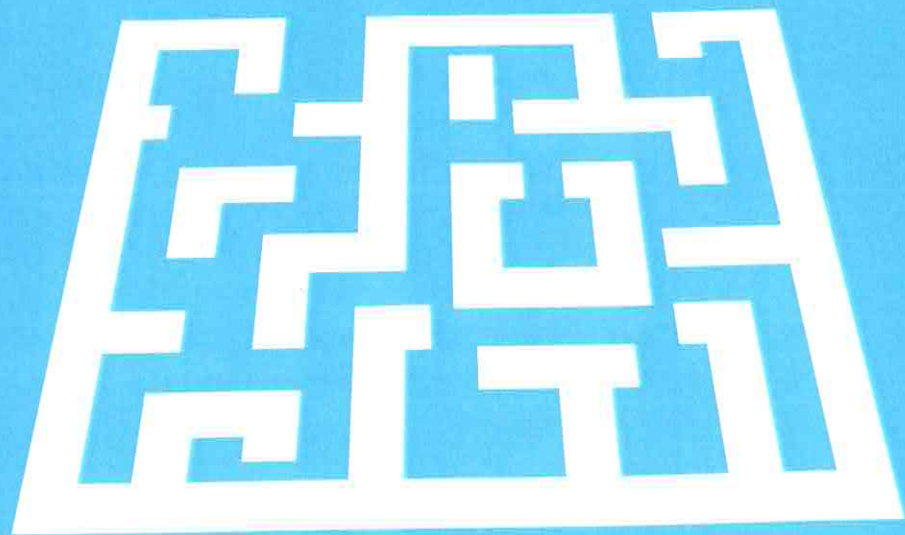
A large-scale cultural event such as the Biennale of the Young Artists of Europe and the Mediterranean, such a large window of art, creation and expression to the world, cannot but have equally large and significant:

- Special opening ceremonies
- Happening end ceremony
- Parallel activities that have to do with the foregrounding of elements of the traditional and the contemporary civilization

In all of the activities -each of which will mark the multiculturalism of expression- our goal is to utilize and showcase the special elements of each of the participating countries.

Our goal will be to showcase the categories of the competition of the Young Artists of Europe and the Mediterranean Biennale through a festive and joyous program, from which there will arise a mixture of arts, ideas and moods. In a direct, lively, imaginative manner, with a throbbing heartbeat and with people flooding the non-competitive activities, everything that will be taking place at the same time as the event and will evolve in its spaces will be another opportunity for approach, a connecting link in the labyrinth of communication, of art, of the city, of the Biennale for Young Artists of Europe and the Mediterranean.

## 7. technological equipment



One of the most basic parts of the presentation of an artistic or plastic arts work is the complete material and technical equipment. In this manner, the preconditions for the best possible appearance of and support for an artistic event is:

- The study and knowledge of the spaces and needs that arise
- The experience, the knowledge and the perfect preparation of the personnel
- The selection of the indispensable and requisite equipment

Specifically, when mention is made of technological equipment, the following is meant:

- Lighting
- Generators
- Sound
- Musical instruments
- Video projectors
- Screens
- Video walls
- Special constructions (grandstands, dressing rooms, sets)
- Chemical toilets
- Office equipment - administrative - press - Art Market



According to the studies and researches concerning the specific sector, companies exist capable of covering equipment needs.

#### Lighting - Sound – Musical Instruments

The spaces that have been selected for the competitive section as well as for supportive activities and for the Biennale constructions require an equal number of systems for the entire duration. More specifically, each space, on average, requires:

- 40 kW of lighting capacity
- 10 kW of sound capacity
- Back lines, musical instruments, consoles, monitors, etc.

#### Generators

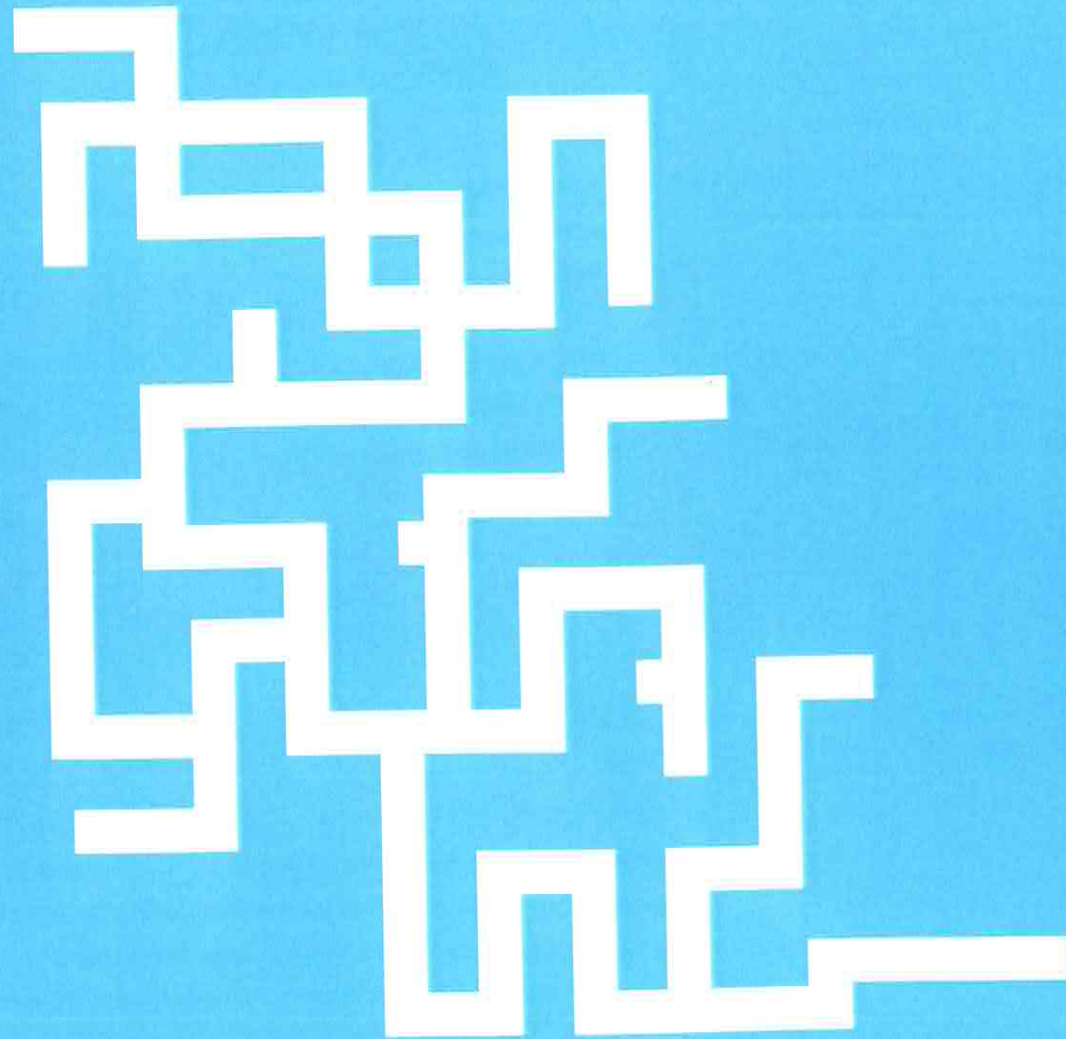
The simultaneous presentation, in multiple spaces, of activities that require great quantities of electrical consumption creates the need for three self-sufficient electrical production couples that will be in readiness in case of urgent electrical current requirement situations.

#### Grandstands – Dressing Rooms - Sets

In every Biennale event location there will be one grandstand (ten in total) covering about 100 sq. m. on average, and of a corresponding height. Moreover, in every space, behind the grandstands, there will be placed fully equipped dressing rooms for the artists' needs.

Chemical toilets are provided for in the plan, depending on the number of visitors.

## 8. on site security



An inseparable part of the complete, reliable and responsible programming required by the Biennale is the part that concerns the safeguarding of the spaces, the activities, and the participating artists and visitors.

This section breaks down into:

- **The guarding of space in general.** On a 24-hour basis, select and experienced personnel in rolling shifts will undertake to patrol the installations and the surrounding areas, with conventional and electronic means of security
- **The special guarding of exhibits.** The works of art are a security priority, so again, on a 24-hour basis both open and closed spaces will be guarded, following a plan of action based on the needs of the Biennale and the artists.
- **The guarding of special activities** (projections, concerts, etc.) The fundamental problem that will have to be dealt with is the monitoring and guarding during projections or concerts, etc. due to the mass attendance
- **Medical coverage.** Preventively and for the safe carrying out of the activities of the Biennale and the safety both of attendants as well as artists, medical coverage has been planned, with fully equipped and staffed ambulances.

Following inquiries, it has come about that companies exist, which cover medical coverage in their services, without adding to the total cost of security.



## 9. transportation, placement and insurance of artwork

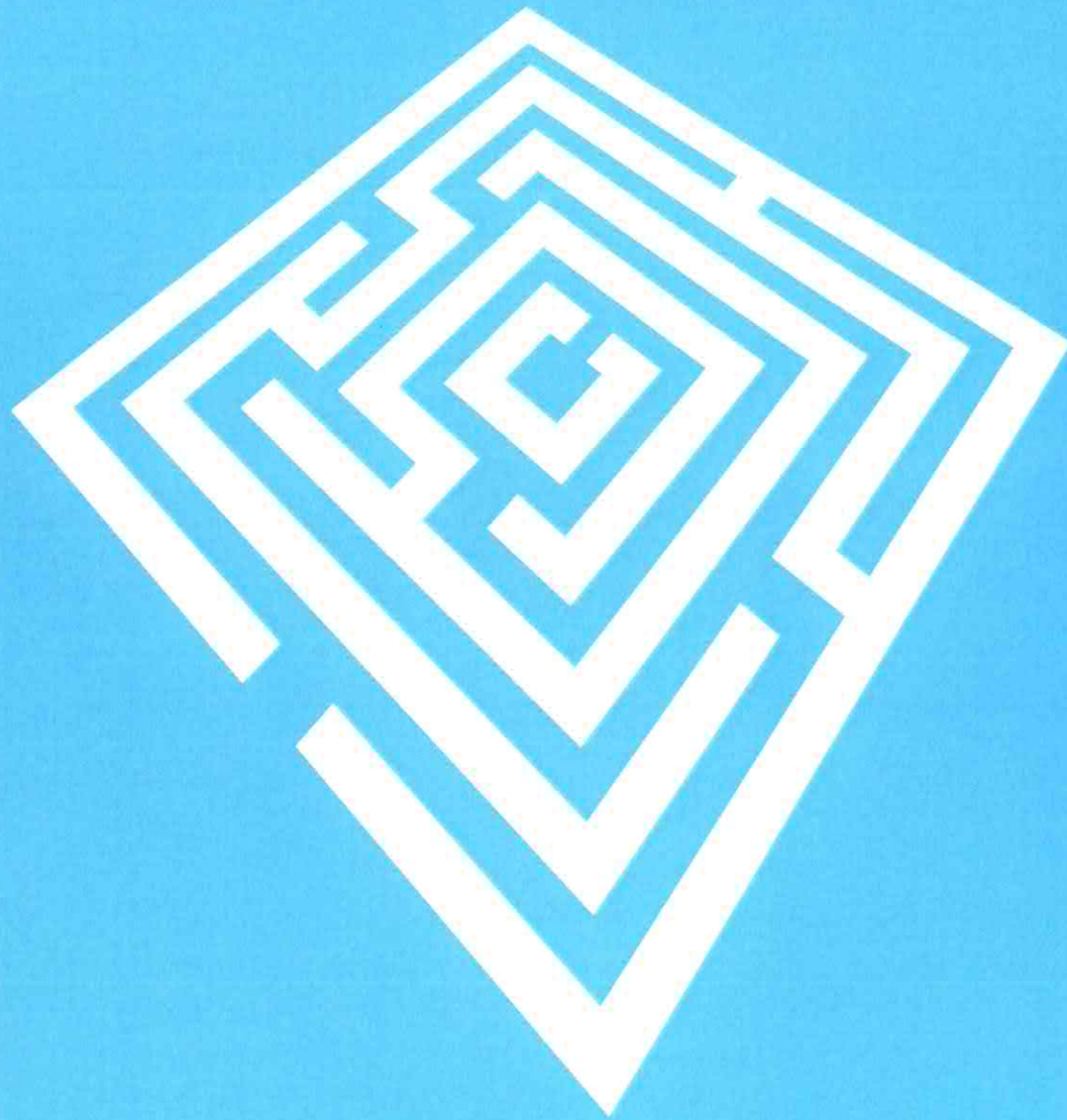


Special mention must be made in the case of the section that concerns transporting, installing and insuring the works of the participants in the 2003 Biennale.

This sector comprises the following several functions:

- transportation
- insurance
- customs formalities
- receiving
- loading
- deliveries
- unpacking
- installation – mounting of works
- storing empty crates, as well as
- uninstalling
- repacking
- loading, and finally
- transportation

## 10. accomodation - transportation



Hospitality for us Greeks is the most important characteristic element, which we retain unchanged through the centuries, from antiquity until today.

This ideal, then, we will offer to our guests in Athens, when the city with a thousand faces, opening a window of civilization on the world, will be asked in the summer of 2003, for fifteen days, to play host to more than 2000 people, the members of the Biennale representations.

In the meantime Athens with a fast pace and leading to the Olympics of 2004 will have made important improvements in the sectors of transportation and transit as well as in the provision of high quality tourist services.

Generally speaking, the infrastructure as regards tourism will have especially developed, as the existing hotel units will have been suitably prepared for a large number of tourists and visitors, with a view to 2004.

Specifically, however, the hospitality sector contains residence, food and transportation of the participants.

As regards residence, approximately 600 double occupancy and 800 single-occupancy rooms will be required in order to host the 2,000 individuals.

The rooms will be selected among hotels of Deluxe, A, B and C category that are located within and in the periphery of the center of Athens.



Indicatively we mention the following hotels:

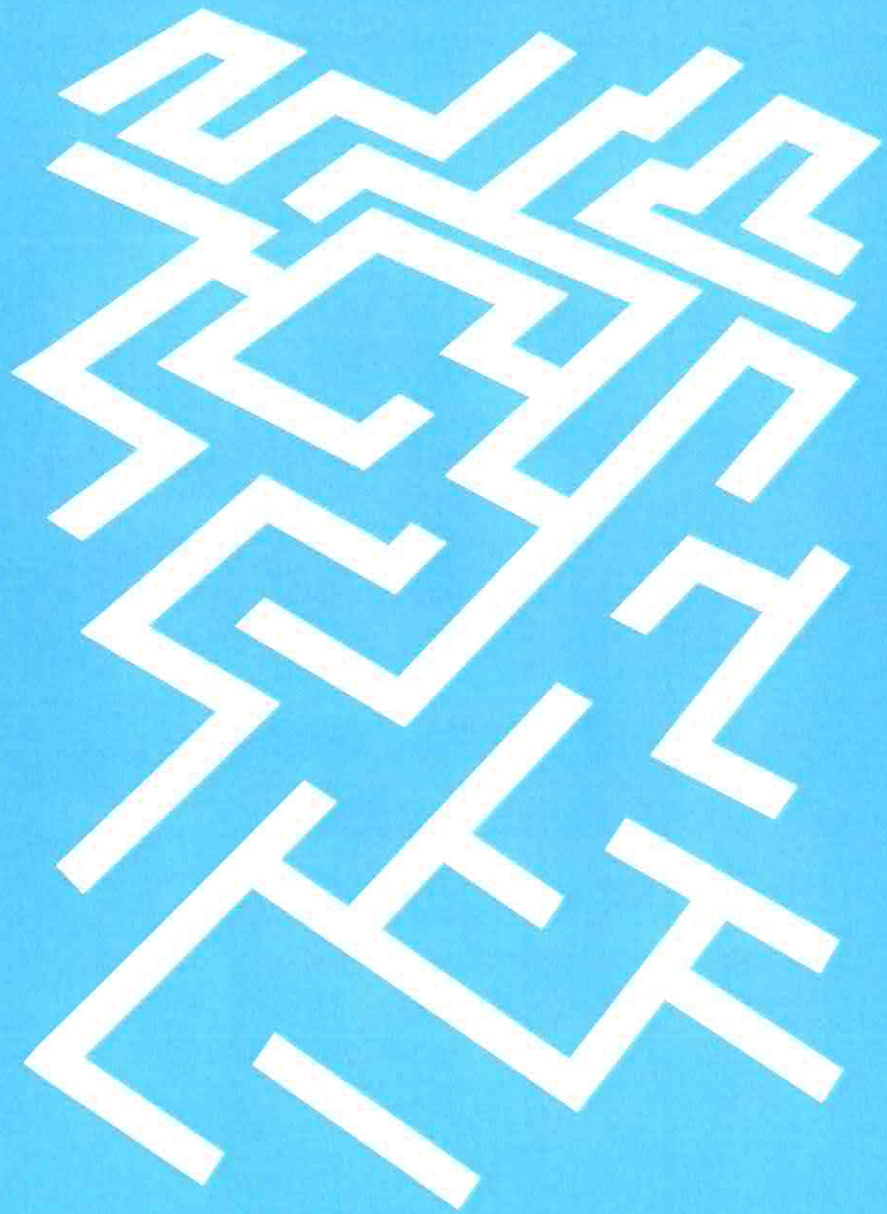
GRANDE BRETAGNE, Deluxe cat., Syntagma  
 LEDRA MARRIOT, Deluxe cat., 115 Syngrou Ave.  
 METROPOLITAN, Deluxe cat., 385 Syngrou Ave.  
 ST. GEORGE LYCABETTUS, Deluxe cat., Lycabettus  
 NJV ATHENS PLAZA, Deluxe cat., Syntagma Sq.  
 AIROTEL ALEXANDROS, A cat.,  
 AMALIA, A cat., Syntagma Sq.  
 AIROTEL PARTHENON, A cat.,  
 ELECTRA PALACE, A cat., Syntagma Sq.  
 ESPERIA PALACE, A cat., Stadiou St.  
 GRECOTEL ATHENS ACROPOL, A cat., Omonia Sq.  
 NOVOTEL ATHENS, A cat., Mihail Voda St.  
 OMONOIA GRAND, A cat., Omonia Sq.  
 ELECTRA, A cat., Syntagma Sq.  
 ASTOR, A cat., Syntagma Sq.  
 OLYMPIC PALACE, A cat., Philellinon St.  
 TITANIA, A cat., Panepistimiou St. - Omonia Sq.  
 ACHILION, B cat., Ag. Konstantinou St. - Omonia Sq.  
 ADRIAN, B cat., Adrianou St. - Plaka  
 ATHENS CYPRIA, B cat., Syntagma Sq.  
 B.W. ATHENS GATE, B cat., Olympian Zeus Temple  
 ACROPOLIS SELECT, B cat., Plaka  
 PLAKA, B cat., Monastiraki

The final selection of the place of residence of the participants and the guests will take place taking into consideration the location of the hotels in relation to the places of exhibition – activity, the Metro correspondence and the prices that will be in effect in 2003.

As far as the food of the participants and the official guests is concerned, the needs will be covered by restaurants, in hotels, but also by means of catering services in the activity areas. Transportation needs from the Airport to the center and conversely will be covered by leased buses.

The transportation of participants for the duration of the exhibition will take place mainly by Metro, where a special free pass will have been issued, exclusively dedicated to the Biennale of the Young Artists of Europe and the Mediterranean 2003.

## 11) management - master plan - creative project team



### Management

For improved administrative operations we propose a model of horizontal management development with substantial margins of autonomy for the responsible agents but also guaranteeing mechanisms of control on every level.

The organizing agency is the General Secretariat for Youth. Following the assignment of the proposal, the basic contributors of the competition Dossier are appointed by the responsible officials on the organizing committee of the Biennale, after the team has been supplemented by an architect-planner and a finance expert.

Afterwards this committee sets the specifications for the company that will undertake to organize the production of the work (Project Manager), and appoints the competition committees for each competitive sector of the Biennale.

### Master Plan





## Creative Project Team

NIKOS TRIVOULIDIS

### STUDIES

**1985 - 1990:** Hunter College of the City University of New York,

- Bachelor of Arts in Communications, , Major: Mass Media,

Minor: Sociology.

Public Opinion, Personal communication and small groups

communication, Propaganda and Media, Critical Theory of the

Media, Media and social structures, History of print journalism, Media

and political process, Comparative analysis of Media in developed and

developing countries, Communication flow in Third World countries, Music industry.

**1992 - 1994:** University of Oklahoma, Norman, Oklahoma USA

- Master of Arts in Political Communication and Propaganda

Methodologies: contents analysis, critical methodology, questionnaire, ethno-methodology.

Political Advertisement and Campaigns, History of propaganda, History of the Media,

Organization and Execution of Social Change, International Communication.

**1992 - 1994:** University of Oklahoma, Norman, Oklahoma USA

- Doctoral Program in Political Communication and Rhetoric

Rhetorical structure of political advertisements and campaigns with

an emphasis on qualitative methods, History of rhetorical theory,

Comparative methodology, Political Communication and Propaganda.

### CONFERENCES

**1993:** Political Consequences of Social contribution Messages on

AIDS. Methodology: Critical Theory. Content: Linguistic – syntactic

and narrative analysis of talking subjects and talking objects and

political conditions and ramifications in the propagation of knowledge

regarding the disease. Annual Convention Speech Communication Association, Chicago.

**1992:** Dramaturgic Analysis of Protagonists and Antagonists in Central Newscasts.

Methodology: Rhetorical analysis. Content: Use of rhetorical narrative structure of Kenneth

Burke for the analysis of narration in news reporting in dramaturgic terms. Annual

Convention Speech Communication Association, Atlanta.

### LANGUAGES

English, French (Certificate level), Italian (average), Spanish (average).

### PROFESSIONAL EXPERIENCE

**1997 - today:** LYRA GENERAL PUBLISHING COMPANY

Marketing Director

- Development of representatives and distributors' network all over the world

Re-organization of the structure of the company, mapping

communications strategy, programming of music publications and

productions aiming to make the series known internationally. Attended

series of international conferences and commercial exhibitions (MIDEM, WOMEX).

- Development of parallel communications networks with an emphasis on mass media (European radio stations and press), as well as international cultural and other festivals.

**1995 - 1997:** ART MEDIA Cultural Management Company

Scientific Advisor

- Political Advisor (election campaign for SYNASPISMOS Coalition September 1996;

Consulting services for the image of the party and its executives).

- Study, analysis, organization and supervision of pre-production of cinema and television productions. Study and organization of scientific and artistic symposia and conferences.

- Management of EU Cultural Programs

- Drafting of market research and competitiveness dossiers of products and services

**1996 - 1999:** Corporate Consultant

- Design of concepts and production execution of strategic promotion of cultural products (LAVRYS Cultural Management and POLYTROPON companies)

**1990 - 1994:** Communications Department, University of Oklahoma

**(Teaching Assistant)**

Instruction of introductory subjects

- Communications
- Public Speaking
- Film

1990 - 1992: National Archive of Political Communication, University of Oklahoma

**Researcher**

- Research and archiving of all televised political advertising of presidential campaigns from 1952 to 1994.

1991 - 1992: Athletics Department, University of Oklahoma

**Academic Mentor**

- Supervision of academic performance of basketball and football student athletes on scholarship at the University of Oklahoma.

1985 - 1990: "Proini" Greek-American Newspaper, New York

**News editor**

- Reporting, U.N. Correspondent
- Domestic and International News Editor
- Content Manager for weekly insert "EVDOMADA"

1987 - 1988: CUNY-TV, New York

**Assistant Producer**

- In charge of publicity of the educational and cultural cable station. Consultant on the monthly special on the 1988 US Elections.

**MILITARY SERVICE**

March 1994 - March 1995. Greek Armed Forces Chief of Staff Press Office.

ELENI AFENDAKI

**STUDIES**

1977 - 1981: Institut d' Etudes Politiques Universite de Grenoble,

- International Relations

1980 - 1985: Philosophical faculty, University of Athens

German Philology department

**LANGUAGES**

English (Proficiency)

French (Superieur II, Sorbonne II)

German (Mittestufe II)

**PROFESSIONAL EXPERIENCE**

1981: Collaborator of EEC office in Athens.

1982 - 1986: MINISTRY OF THE INTERIOR

- Permanent Greek Representation in the European Economic Community.

P. G. R. Brussels / Subjects: European Parliament & Political Collaboration.

1987 - 1990: ANOSI S.A. – Production and Cultural Events Company

1990 - 1993: POLYGRAM / Public Relations Direction

1994 - 1997: Events Organization

1997 - 2000: PROJECT:

Strategic Communications & Advertisement Company, Management Consultant.



## MARIOS SPILIOPOULOS

### STUDIES

1975 - 1979: KATEE Technical School, Thessaloniki,

1983: Studies in the Fine Arts Faculty, University of Athens, with Demosthenis Kokkinidis

### ACADEMIC CAREER

1991: Elected Lecturer in the Fine Arts Faculty, University of Athens

1996: Elected Associate Professor in the Fine Arts Faculty, University of Athens

### INDIVIDUAL EXHIBITIONS (sample list)

1987: Halkidiki – A.G. Kougiionnis Estate,

"Plastic Intervention on the environment"

1989: Athens – Artio Gallery, "The Oil Lamp" (catalog)

1991: Patras – Art House Polyedro,

"How to read a piece of sea" (installation)

Athens, Artio Gallery 'Bee Mystery' (catalog)

1992: Halkidiki, Sani Beach Hotel, World Conference of Tourist Offices

Organizer: Jahn Reisen

"Know your country" (installation).

1993: Athens, Gazi, Plastic intervention, 'Akathistos Hymnos

+ ATAKTI, by Marcos Vamvakaris'

(installation).

1994: Athens, Artio Gallery 'Memory Guardhouse'

Thessaloniki, Z-M gallery, 'Memory Guardhouse II'

1997: Athens, Artio gallery, 'The flags within me'

London, Wignore Fine Art Gallery, 'The landscape of being'

1999: Athens, Ekfrasi Gallery, ART ATHINA 99

### GROUP EXHIBITIONS (Sample list)

1984: Delphi, A.I.C.A. World Conference

1987: Athens, Architecture School Atrium, (N.T.U.A.)

'Anti-monument', (installation)

1989: Bari, Italy EXPOARTE, 'Mediterraneo per l'Arte Contemporanea', Greek participation, curator: Efi Strouza (catalog).

Istanbul, Turkey, '2nd International Biennale', Greek participation, curator: Efi Strouza (catalog).

1990: Poznan, Poland, Wielka 19 Gallery, 'Out of limits',

curator: Theoni Schmidt (catalog)

Glasgow, Scotland, Glasgow Sculpture Studio, 'Glasgow, Cultural Capital of Europe 1990' Greek participation.

Algiers, Algeria, 'Biennale of graduates of Mediterranean Fine Arts Schools' Greek participation.

1991: Glasgow, Scotland, 'Living Room Gallery', Gianni Pacentini

1992: Istanbul, Turkey MJU, Istanbul Painting and Sculpture Museum (Dolma-Bakce Palace), 'Sanat, Techni, 14 contemporary Greek and Turkish artists', Curators: Efi Strouza, Beral Madra (catalog).

Madrid, Spain, Circulo de Bellas Artes, Cultural Capital of Europe 1992,

'Speira: 12 Greek creators' (catalog), curator Sonia Papa.

1993: Athens, Artio Gallery, 'ART ATHINA 1 '93- Contemporary Art Meeting', (catalog).

Nicosia, Cyprus, Arts Primary School of Nicosia, 'The Tree', (installation)

1994: Alexandria, Egypt, 18th Alexandria Biennale, Greek participation, curator: Marina

Lambraki-Plaka. Receives highest honor of event, the GRAND PRIX D'

ALEXANDRIE.

1995: Nicosia, Cyprus, DIASPRO gallery, 'The Box...'

Delphi, Delphi European Cultural Center, Delphi, International Plastic Arts Meeting: 'Homage to Delphi: Painting Versions', curator: Athina Skhina.

Athens, Gazi, 'Greek painters inspired by the work of Mikis Theodorakis' (catalog).

1996: Hamburg, Germany, KX/Campnagel, 'HEIMATKUNDE-Know your country'

Athens, Chrysothemis Gallery, 'ART ATHINA '96'

1997: Thessaloniki, Art Forum Gallery, 'De Profundis',

curator: Haris Savvopoulos

Paris, 42eme Salon de Montrouge, "Montrouge - Athenes", Art Contemporain

Athens, VIS Factory, "Pireos Street - Transformations of an industrial landscape"

curator: Flavia Nessi, Iris Kritikou (video installation)

1998: Athens, Ileana Tounta Art center, "Fetish",

curator: Dora Rogan

1999: Thessaloniki, Mylos / Athens, Greater Hellenism Foundation, 'The Art of exception', (installation)

Frankfurt, Germany, European Central Bank, 'Greek Contemporary Art', curator: Anna Kafetzi

Thessaloniki, Thessaloniki History Center, "Plastic Interventions on the city landscape", curator: Haris Savvopoulos

His work exists in many private and public collections in Greece, France, Belgium, Poland, England, Germany and the USA.

## EKATERINI VAVALEA

### STUDIES

1984: DIPLOMA OF THE PARIS ACADEMY OF GOLDSMITHS

C.A.P. Bijoutier, ECOLE MONTMORENCY

1983: DIPLOMA IN PRINTMAKING

C.A.P. Gravure en Taille Douce, ECOLE BOULLE

1975: DIPLOMA IN DECORATION GRAPHIC ARTS

Center of Technological Applications, Athens (K.T.E)

### SEMINARS

1997 - 1998: GEMOLOGY

ELKA School, Athens. Professors: Messrs. LAMBRINIDIS, VLAHOS

1991: "CREATION-MANAGEMENT OF A NEW ENTERPRISE"

Organization: OSMOSE, Paris.

1991: JEWEL DESIGN

School: B.J.O. FORMATION, Paris

1978 - 1980: HISTORY OF ART

ECOLE DES HAUTES ETUDES EN SCIENCES

SOCIALES, Paris. Director: I. MEYERSON

### LANGUAGES

French, English

### PROFESSIONAL EXPERIENCE

1999 - 2000: HELLENIC FESTIVAL S.A.

2000

HEROD ATTICUS THEATER: General Management of the Theater.

General Organization – Coordination of all companies, technical teams and employees that were required for the operation of the theater during all performances.

Financial monitoring of the work. Responsible for co-operating with the Archeological Service for the protection of the Monument.

Technical Manager of the work:

a. Preparation of theater for festival activities, Summer 2000. Setting up of equipment, sturdy for improvement, organization, supervision, coordination of technical teams (May 2000).

b. Striking of all the equipment of the theater (October – November 2000).

c. Organization of inventory of all the property of the Festival (January - February 2000).

1999

Responsible for artistic custody, organization and proper function of festival spaces. Esthetic and functional shaping of the new 'Stin Pireos' theater.

Responsible for the same theater for the festival activities (Summer 1999) and production execution. Supervision of programmed reshaping works of Theater Techniques with regard to sets, technical, electrical, sound, and remaining equipment.

30 - 9 - 1999: OLYMPIC SYMBOL CEREMONY - ATHENS 2004

Production Assistant to Vangelis Papathanassiou in his presentation of the Olympic Symbol – Athens 2004, Zappeion Hall.

1999: 'MUSIC OF THE WORLD'

Activities producer of the 3rd Program of the Greek Radio and Television for the Summer of 1999.



1997: POSTER FOR THE NEW 'ENARMONIA' ORCHESTRA

Concept and unpublished drawing

1997: THESSALONIKI CULTURAL CAPITAL 1997

ATHENS INFORMATION CENTER - UNIVERSITY

Reshaping of interior space of exhibition area, furniture design, display design, conception and creation of objects for sale (page markers).

Conception and creation of plastic Easter Present in collaboration with the sculptor IRINI NIKOLAOU.

1996: CHRISTMAS '95 – NEW YEAR'S DAY '96

COMMERCIAL HISTORIC TRIANGLE OF ATHENS

Work Assignment: Ministry of the Environment, Public Works and Planning

Work: Activities concepts, artistic custody, organization, coordination of crews and supervision. Member of the coordination committee of the Municipality of Athens for the totality of the activities.

STERGIOS NIZIRISSTUDIES

1984 - 1989: Electrical Engineering Degree, University of Patras

1990 - 1992: Master's Degree in Mathematics, Illinois Institute of Technology (GPA 4.00), Chicago, USA

1995 - 1998: Direction, Eugenia Hatzikou Film School (scholarship)

1998 - 1999: Postgraduate Film Studies, Westminster University London, on scholarship from the Greek Film center.

SEMINARS

1990: Researcher (ERASMUS scholarship) at the University of Amsterdam

Three-month seminar in Film Academy

PROFESSIONAL & OTHER ACTIVITIES

1984 - 1989: Participated in film clubs and magazines

Production Assistant in Stavros Tsiolis' films

1990 - 1992: Teaching Assistant at Illinois Institute of Technology, Chicago, USA

Director's assistant in theater productions at the University

1992 - 1994: Military service

1995 - 1998: Mathematics instruction at Foundation College

Director's assistant on feature films.

Directed short film '**Miracles on Alexandras Avenue**' (35 mm, 18æ, color). An S.M.ART Production - Art Media S.A.

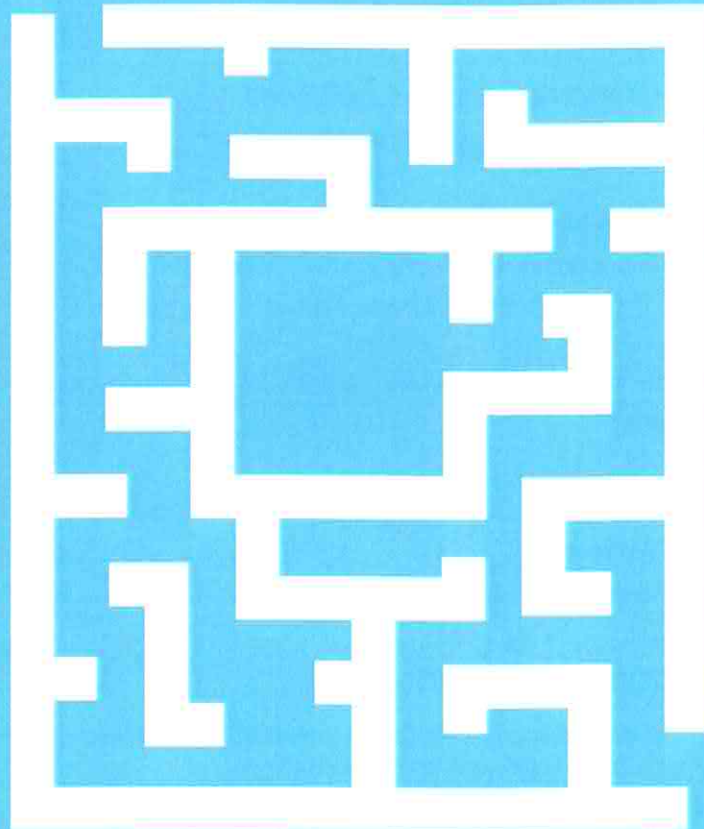
Distinction, State Prizes, 1998

Participated in Munich, Tel-Aviv, Drama, and Ankara Festivals.

1999 - 2000: '**Wrong Century**' (35 mm, color, 30')

Production: Greek Film center S.M.ART - Art Media S.A., ET1

## 12. financial projection



The cost estimate that follows concerns all development sectors for the Biennale of the Young Artists of Europe and the Mediterranean. The total cost is approximate, given the difficulty of having a true picture of the market in 2003.

### 1. Events:

- opening event • closing event • intermediary events

Cost: 250,000,000

### 2. Technological Equipment:

- lighting • sound • musical instruments • generators • screens/monitors • video projectors • video walls
- special constructions (grandstands, dressing rooms, sets) • chemical toilets

Cost: 450,000,000

### 3. Location rearrangements

Cost: 100,000,000

### 4. On site security

- general safeguarding of spaces • safeguarding of exhibits • security for special activities
- medical coverage

Cost: 100,000,000

### 5. Transportation, placement and insurance of artwork

- transportation • insurance • customs formalities • receiving • loading • deliveries • unpacking
- installation, mounting of works • crate storage • de-installation • repacking • loading • transportation

Cost: 50,000,000

### 6. Accommodation - Transportation

- residence • food • transportation

Cost: 600,000,000

### 7. Advertising - Public relations - Communications Material - Catalogue

Cost: 400,000,000

### 8. Personnel:

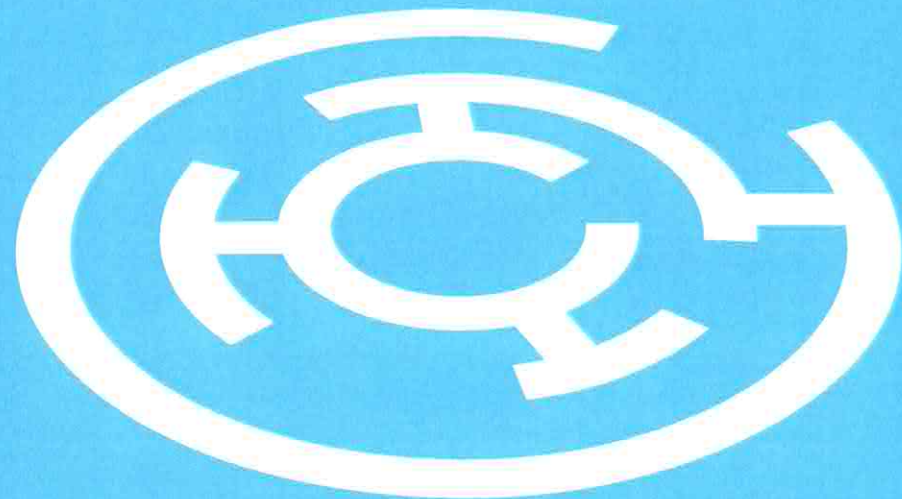
- administrative personnel • operations personnel

Cost: 150,000,000

TOTAL COST: 2,100,000,000 GRD



### 13. conclusion



Cities are in any case labyrinthine places, both geographically and semantically. In the case of Athens, a city both well designed and chaotic, strictly Greek as well as multinational, Mediterranean as well as European, concentrates even more labyrinthine elements: Horizontally, Spatially, as well as Vertically, in Time.

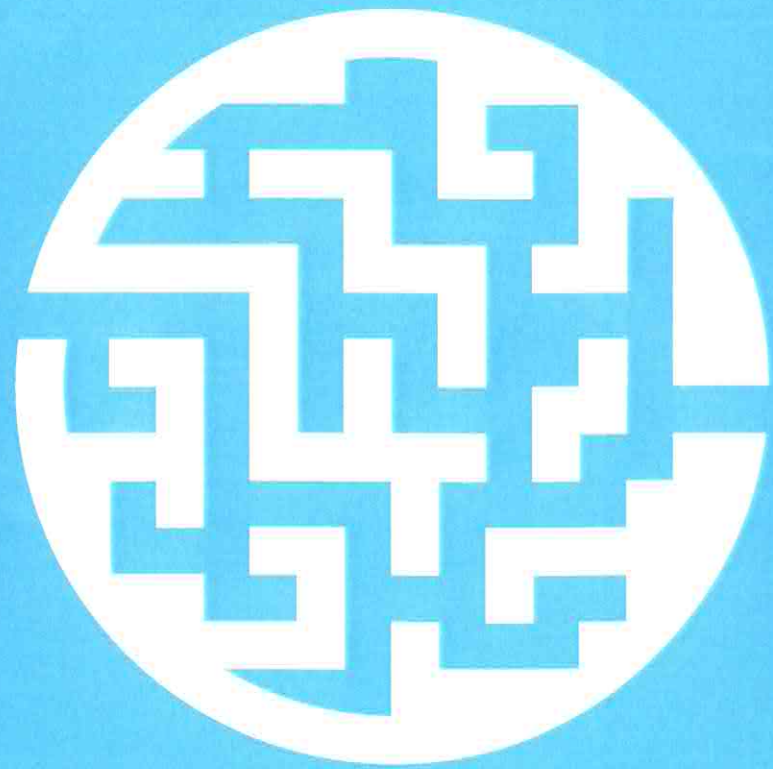
As it constitutes a true natural canvas and can function entirely as an enormous exhibition space with several parts of the Labyrinth, the thematic itself will be projected onto the city.

The areas that will host all the main exhibitions and activities, as well as the supplementary ones, have been selected with this thought in mind.

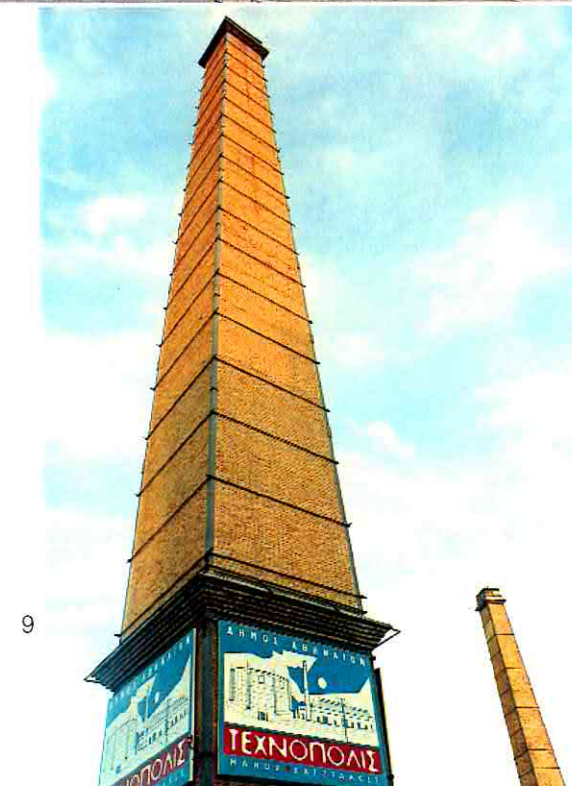
In this manner the thematic serves the place of organization, the place of organization serves the thematic itself in turn, and finally the two give the spark of expression to young artists and convert the visitors themselves to living parts of the event.



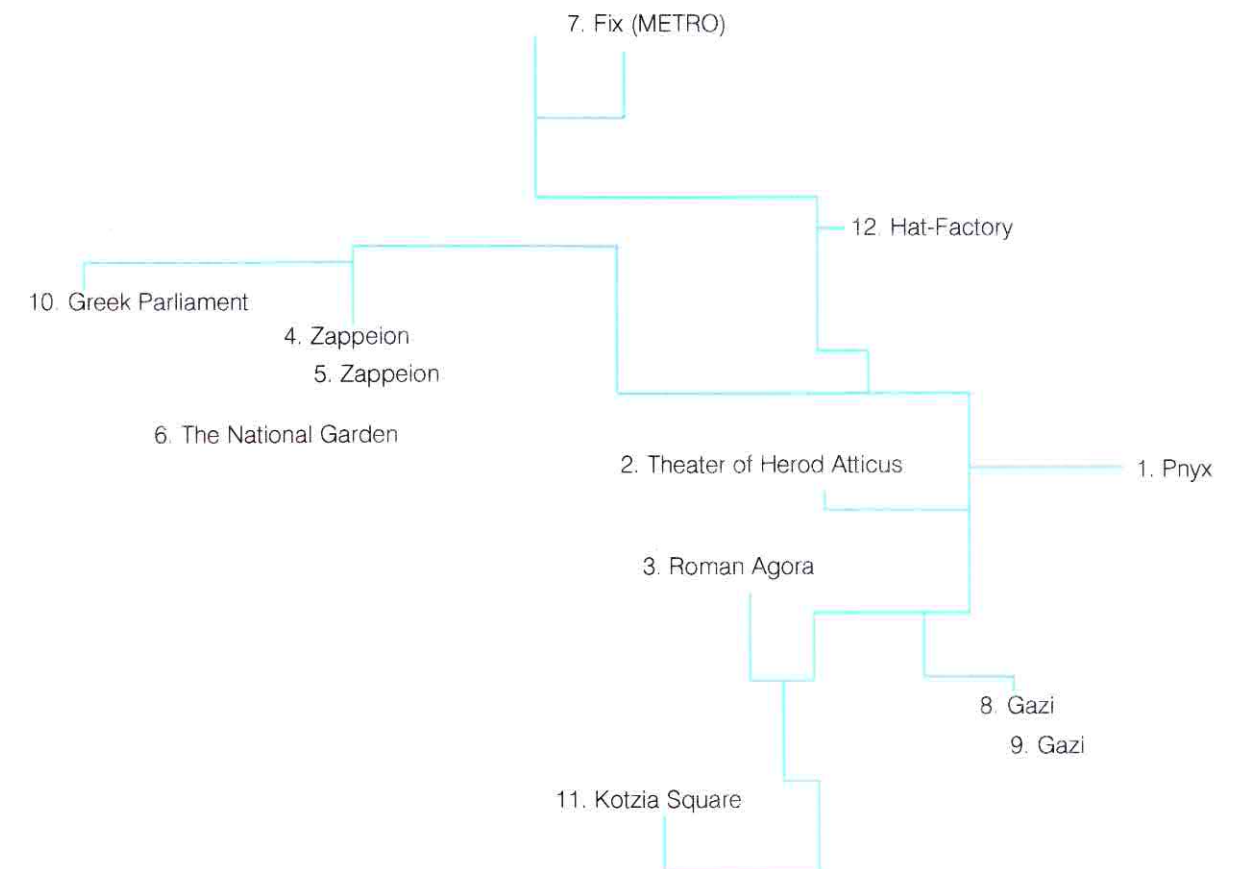
## 14. location photographs



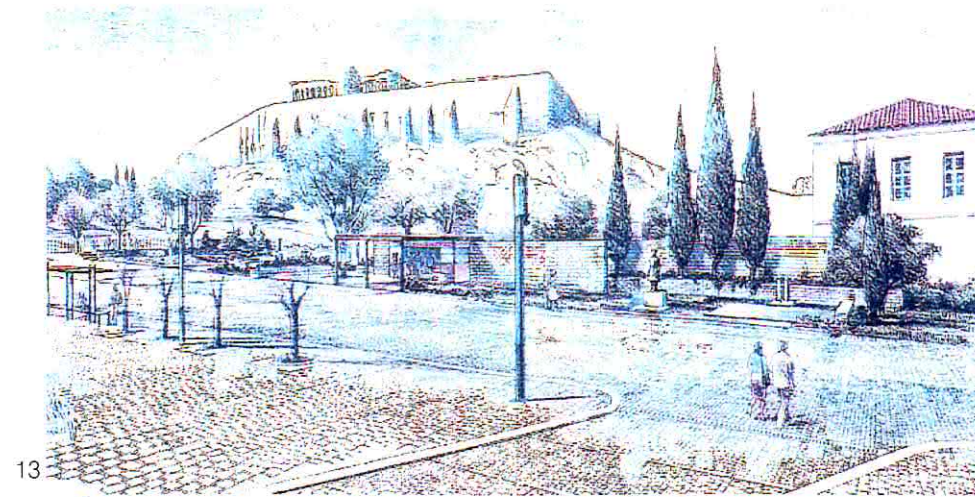




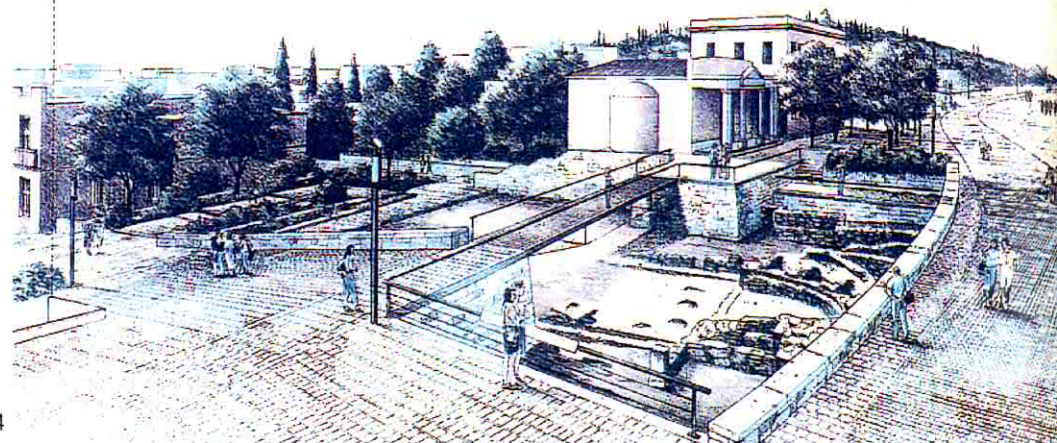








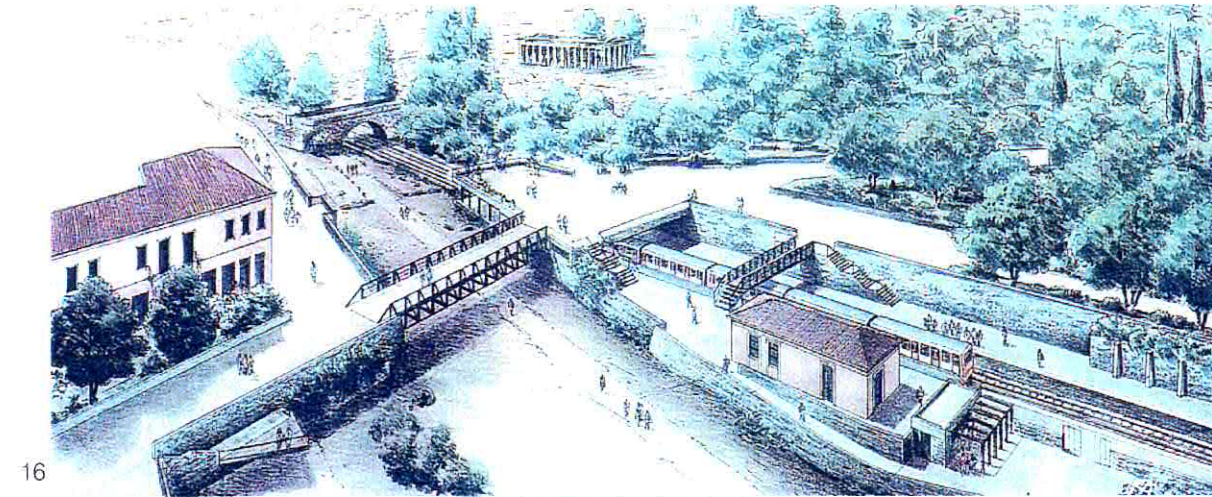
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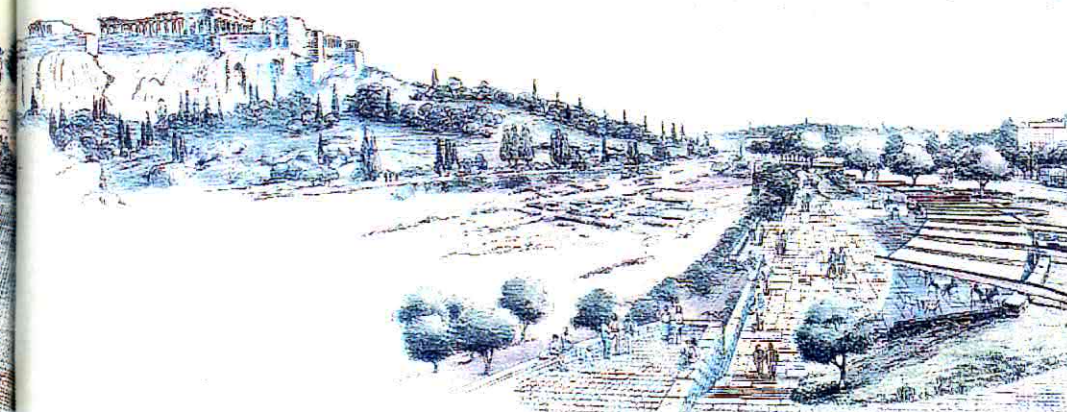
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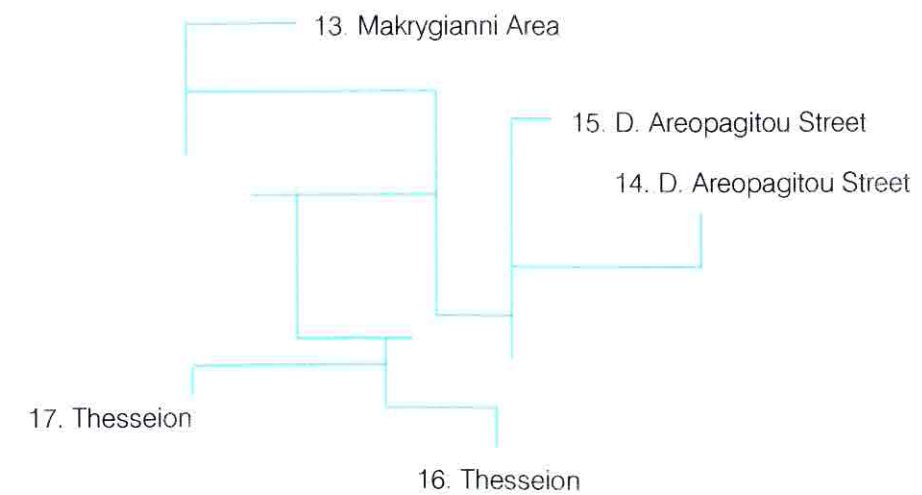
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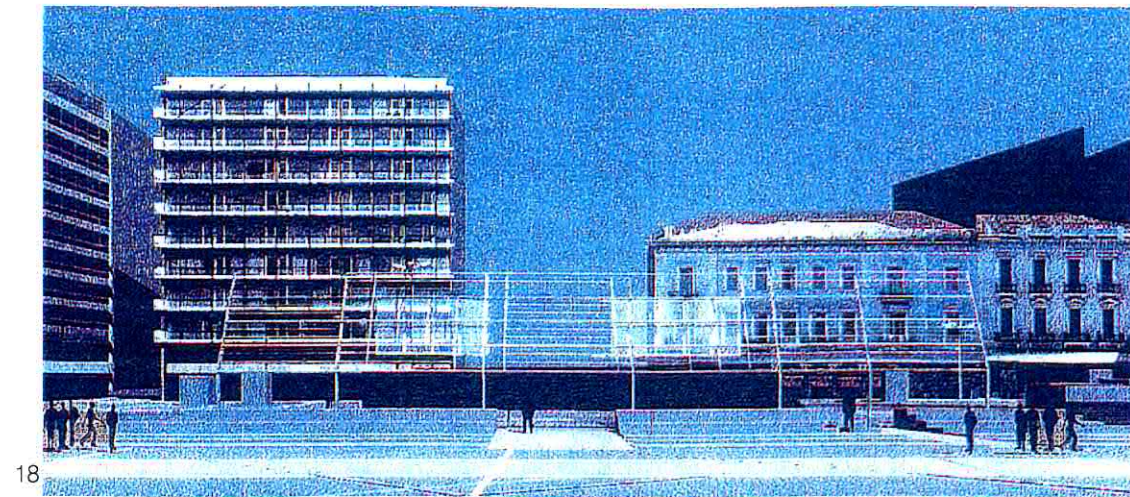
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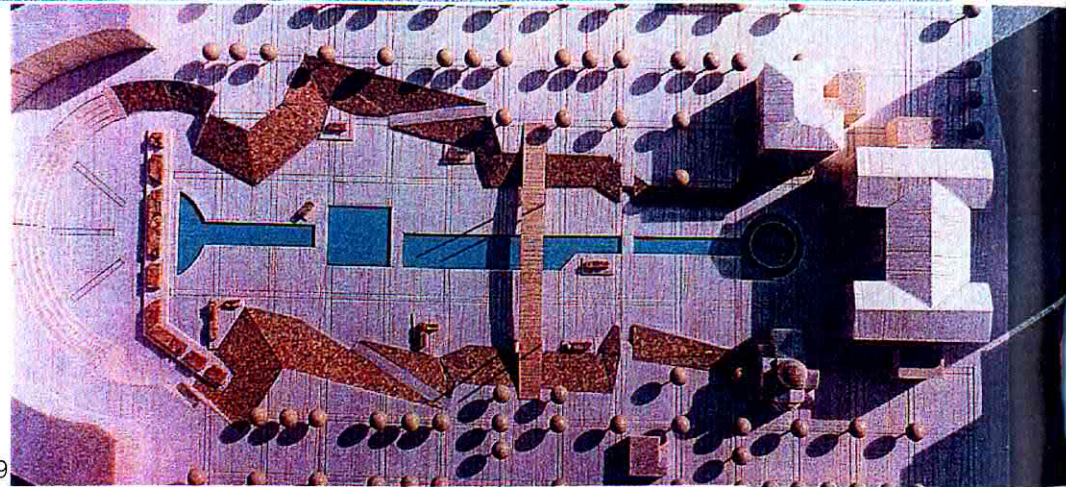
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20. Syntagma Square

18. Omonia Square

19. Koumoundourou Square





**General Secretariat for Youth**