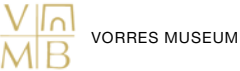


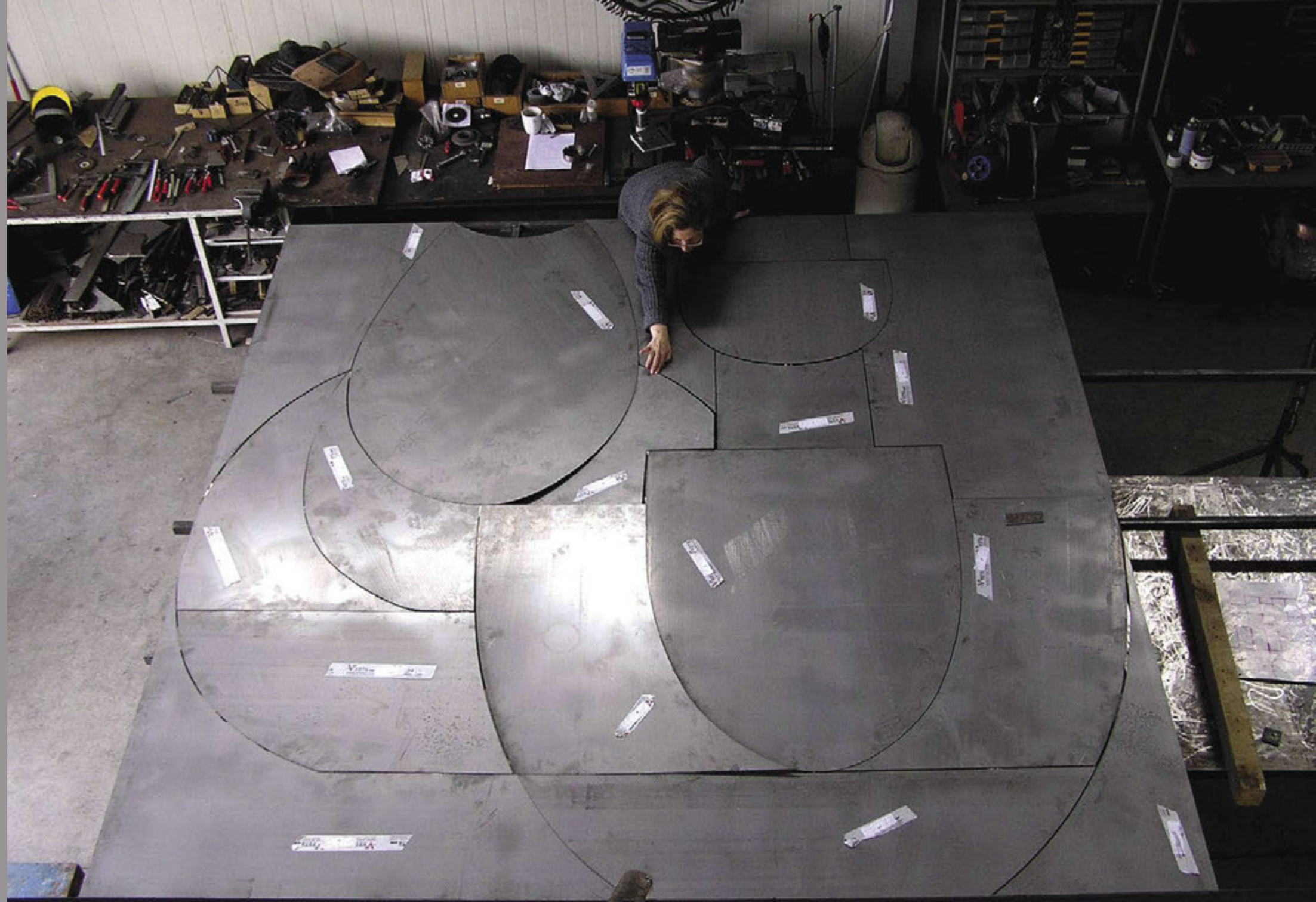
SARADO

SPONSORED BY



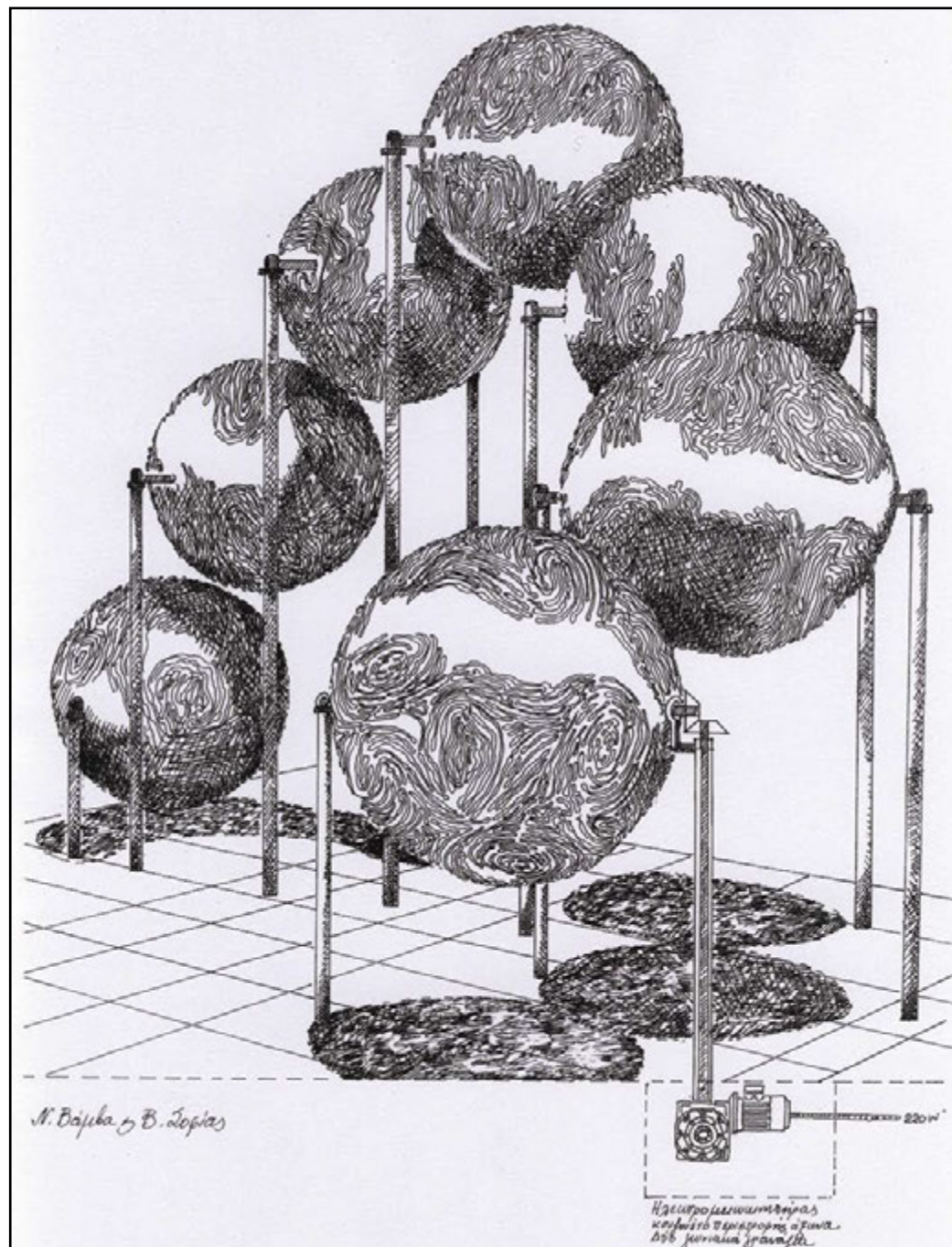
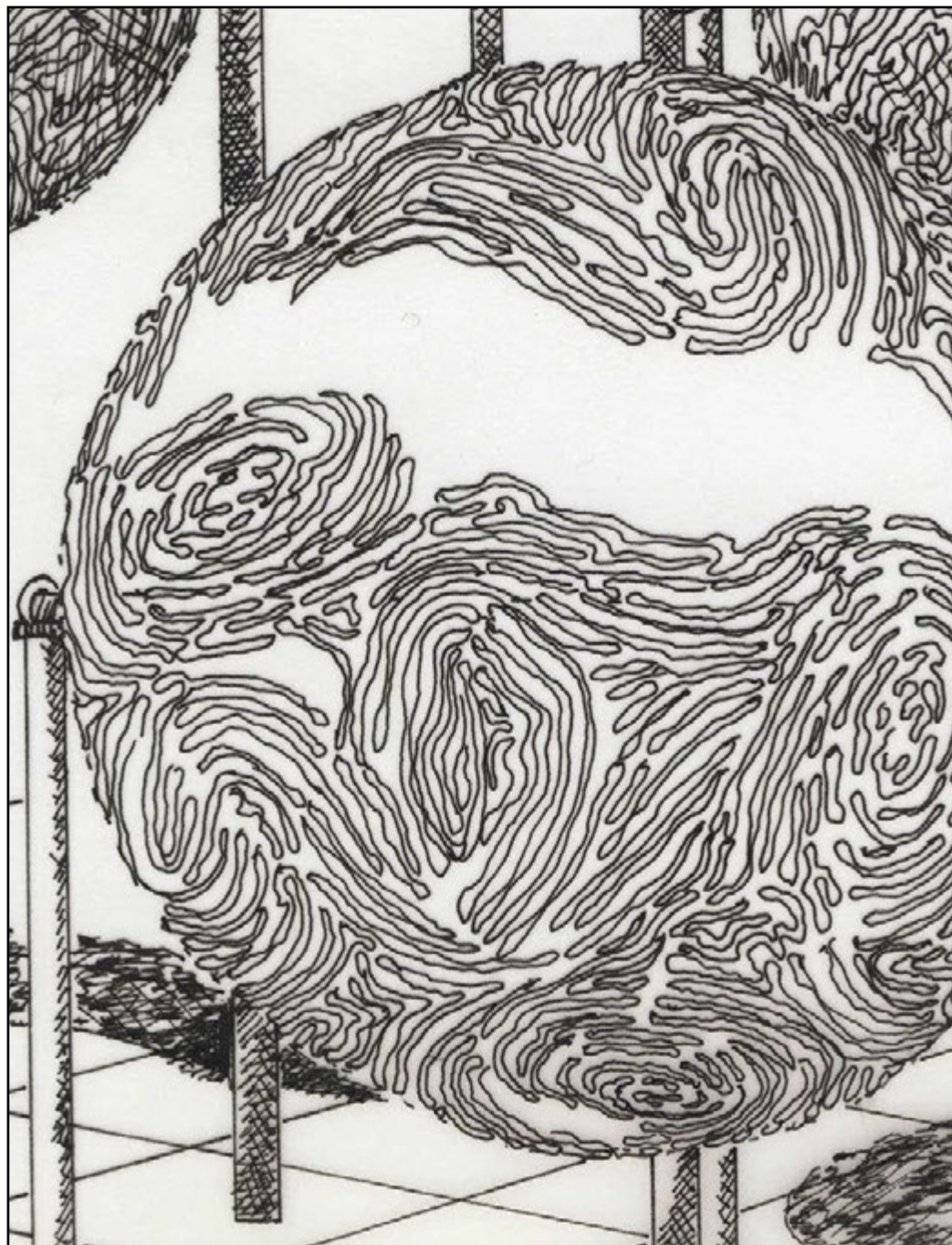
THIS IS NOT A WORK OF FICTION NOR YET OF ONE MAN
STAGE DESIGN OFFICE

CHRISTINA SARADOPOULOU



"Step", 800x600x500 cm, kinetic art work,
installation, Vas. Sofias Ave., Athens, 2003







"Trilogy of Argonautic expedition"
"Athena, the ship Argo", 424x134x213 cm
installation, Volos port, 2004



TRILOGY FOR THE ARGONAUTIC EXPEDITION

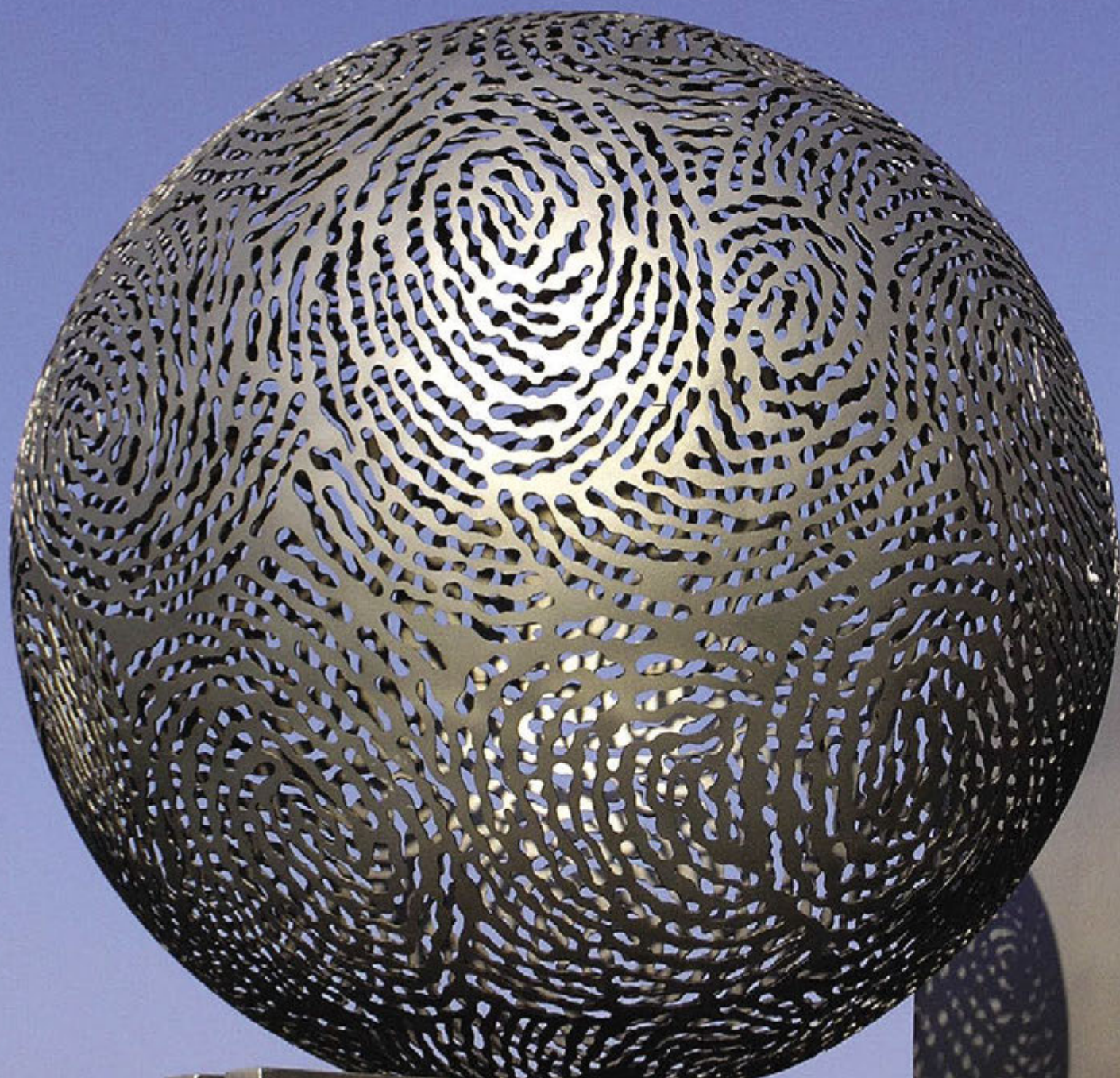
- 1 - THE NATATORIAL
GODDESS ATHENA,
THE SHIP ARGO
- 2 - THE ARGONAUTS
- 3 - THE ARK

The everlasting wonderment for a sculptor, in its twofold meaning, is and has always, as I believe, been the way he would portray, through limited material and space, intricate and multifaceted occurrences, as well as multiple incidents which are charged with their own symbolic signification and dynamic semiotics. Even more so, when it refers to a cycle, as that of the Argonautic expedition, which showcases a distinct case of mythological adventure with the course of ancient mythopoetic. How one could, perhaps, freeze just one artwork, as events develop in a Daedalian flow? And then again how could one involve people, goings-on and meaning within an artwork, which refute themselves in their whole spectrum when it comes to the viewer's comprehension? One solution could be to move along the realm of myth and concentrate upon a given one, the strongest possible, which, due to its notability and semantic density, would incorporate the whole narrative in its unique intensity and executable condensation. Another solution might be the given artwork to overcome the boundaries of an exact myth rendition, choosing to direct itself to more abstract shapes and forms, being, nonetheless, complete and relevant of all pertaining, theoretical co-statements, in order to elevate itself to the level of its symbolism, semantics and its ideological value as well.

This exact parameter, the spiritual depth of a myth per se, Christina Saradopoulou chose, with total perceptiveness, to approach the Argonautic expedition and manifest its great, inextinguishable, eternal and symbolic meanings. Unquestionably, Saradopoulou creates a triptych through an abstract and austere vehicle, reflecting the iconology of this expedition, while it fully envelops the venture's semiotics, successfully recalling the dramaturgy of the Argonautic myth. Saradopoulou cares for and achieves to fully grasp the symbology of the Argonautic tradition, as passed through the ages. She understands its peculiarities, due to the fact that the Argonautic expedition completely differentiates itself from the rest of the narratives, in which the hero drifts apart from his land to face his own destiny: it is the only exemplification that, even though, swirls around the given myth of Jason, its descriptive appellation, nonetheless, appeals not to its central hero, but, rather, to his ship – the magical Argo, which carried on his ventures. The journey, not only to Colchis, but coming back as well, which is identified with the exploratory missions of the ancient voyagers, provokes

the very destiny of the human being. More so and equally important would be that Jason is not the only narrative's protagonist, but his comrades as well, who come along from a pan-Hellenic gathering, and contributed the most, even in a greater scale than the main hero, to a joyful output of his eventful undertaking. The sculptural triptych: a. The Natatorial Goddess Athena and the ship Argo, b. The Ark, voyage from Iolcus to Colchis, and c. The Argonauts, that Saradopoulou runs up at the seafront of the city of Volos, converses with the legend and its humane connotations in a perspicacious manner.

The representation of the first piece of sculpture – a sphere, a cycle and a triangle - refers to the whole spectrum of ancient civilization's symbology, which through its primary shapes, the ones the Pythagoreans praised at first, discerned the delineation of fundamental truths, based upon the Aristotelian "pre-doctrines". Thus, one should bring Kant to one's memory and how Heidegger reads his well known theory of "schematization" – the transcendent form not only is just a simple image elevated to mere representation, but rather the a priori clear meaning, which gives space to transgression that precedes every encounter with human beings. The clear shapes determine and represent chronos (time). They mainly picture, through the extension of shape and the synthesis of the imagination, onto language and the natural resources it consists of. Made out of the divine wood of Dodonaean Oak and under the supervision of Goddess Athena, Argo (the 'winged' ship as the Rhodian Apollo calls it – since he had the charisma to converse – in his Argonautica) constitutes the first sample of a clever machine apparatus, or even of a second degree governmental system with the capacity of being self-adjusted. The cycle and the triangle could very well refer to sextant, the nautical aid that so contributed to the seafaring, the conquering sprawl of the greek nation. Closely related to the greek propagation, the myth of the Argonautic expedition carries along all parallel co-statements of that era's nautical artistry, technology and peoples' spirit. Symbolically, the cycle is an expression of chronos, the cyclical chronometry, the Wheel of Destiny, the Zodiac, Uranus: it primarily pertains to infinity, the unknown and the boundless, while Argo's zodiacal cycle of protection states its passage to the unknown and infinity, yet simultaneously becoming the Argonauts' inglenook, their safekeeping. The cycle is the basic figure, which the



wise Creator of the Platonic Timaeus inscribes upon his dodecahedron and the pentagram of his universe. They become the expression of myths that eventually cease, their end coincides with their beginning as fair and synchronous write-off and description of chronos. The triangle, in its own merit, denotes chronos, its "arrow". Even more so, the arrow of Cereus constellation, most important for navigation, yet symbol of equilibrium; its head manipulating a surface, being either the earth or the sea. It is a general balance of the whole, as expressed with the simultaneous distinction of male and female genitalia – source of the Aristophanean myth of the unity of the sexes in the Platonic Symposium.

The cycle, as a form, plays a significant role in the second thematic part of Christina Saradopoulou's triptych, which relates to Argo's journey to Colchis: the successive discs – cycles, one supposes of heroic incidents during its voyage, while forming an egg-shaped ellipse of an Anaximanderian image of the world, of an infinity which gives birth, through its effective chaos, to chronos and judgment which "governs" and administers all events. The egg-shaped chronos, its source and its ark: a real ark that transfers the most virtuous of the greek heroic pantheon. Even the fact that this voyage is being realized with a crew participation of all equals, rather than of unknown members, while a protagonist does exist among heroes, sets off the myth of the Argonauts as a first-class exemplification. I would dare to say that we deal here with a "seminal myth", where different elements are being inter-combined to later appear in the greek mythological tradition, and especially in the big epics. Thus, the ark of tradition, the fertile egg of history. For that matter, the projection of the cycle is the ellipse: the cycle of life is jutted out on the cosmic infinity, which brain and soul are needed for its conquering.

Jason's comrades are, hence, the birds of the third part of Saradopoulou's triptych. They are symbols of the same spirit and logos as well: although each one of them had a special charisma, a super-natural capacity that distinguished him, used to enhance the flow of the "winged ship" en-route on rolling waves (αργός means fast in Homeric Greek). Wing-footed and speedy are the heroes of the myth being characterized. Like wings, Argo's oars are being likened to. Winged were Boreas' sons as well – the smiling Zitis and Kalaes, who chased the Arpyians. A

winged dove foreboded the successful crossing through Sympligades, a kind of Porte Solis, an equator between the unknown and everyday life. Migratory birds symbolize adventure and periodical immigration, as well as the return to the homeland: as is the destiny of Hellenism, the first colonizing attempts of the Greeks, portrayed as such in the myth of their going to Colchis. The Argonautic expedition is the essential myth of human destiny, an adventurous starting-point within the boundaries of fate.

It is well known that a necessity arises during the course of a hero's life to overcome an adventurous obstacle, where he has to ponder over all adverse forces that his inescapable destiny and gods wanted to oppose him, in order him to register the proof of his good nature, his gallantry and his piety. The hero ought to overcome the hindrances along with himself to fulfill a particular duty, which often had to do with his own bliss and that of his countrymen (with the exception of Hercules, the hero of heroes and synonym of adventure, or the seductive vagabond, who is inclined, by nature, towards rambling without any teleological intention).

The Universe, nonetheless, being possessed by the inevitable spindle of "Need", the belief in Fate (The Nietzschean Amor Fati) is not taken into consideration by a Greek, like a passive consent to his kismet, an abandonment during the course of his life. On the contrary, it is an aloof accord to the rules of life, which presupposes a deep ontological knowledge of the universal constituents a human being is asked to live with. A universe is not only being governed by the requisite (sine qua non) of the human fate, but, at the same time, is strictly filed with an absolute and mathematically natured "Need",

which the spirit itself, through its mechanisms, could analyze and determine a framework, in order to define the boundaries within a human life could be set out. Reality, in its ontological meaning, reflects the uniqueness of the cosmic machine – an early idea of world's ancient computers, so closely related to nowadays physics, as Giorgio di Santillana mentions (Fato antico e fato moderno).

The only way one to supplant one's kismet is to give substance to the passage from real time to eternity:

transforming Need to a liberated creation. At this stage, the human being, as a kind of *liberi arbitrii*, and especially the super-human hero has the capability to intervene in the unbiased course of Fate through Logos and its super-natural power to suspend chronologically the unappealable outcome of his life; to determine the time of his own end and regulate himself the events and their extent within the termini post/ante his life tends to move around.

The Argonautic expedition renders an eloquent example of Fate's heroic perception: on their return home, the Argonauts spent a year on the sorely tried island of Limnos due to the rage of the Cyprian Aphrodite, while having previously acquired the Golden Fleece, they follow an undiscovered, unknown and longer route from Colchis to Iolcus, rather than the usual one, which enhanced the adventure and brought them to the ends of the world. The return and the realization of the prophecy will be achieved, yet not immediately. The wrap up of the myth could wait, a variation and even a prolongation could possibly exist. The human being does not really interfere with the teleology of his Fate, he could, however, rearrange drastically its horizon for his own benefit.

George Byron Davos
Art Critic

Translation: Stavros Kavalakis

"Trilogy of Argonautic expedition"
"The Argonauts", 400x400x300 cm
installation, Volos port, 2004



"Trilogy of Argonautic expedition"
"The Ark", Ø 300 cm, installation,
Volos port, 2004



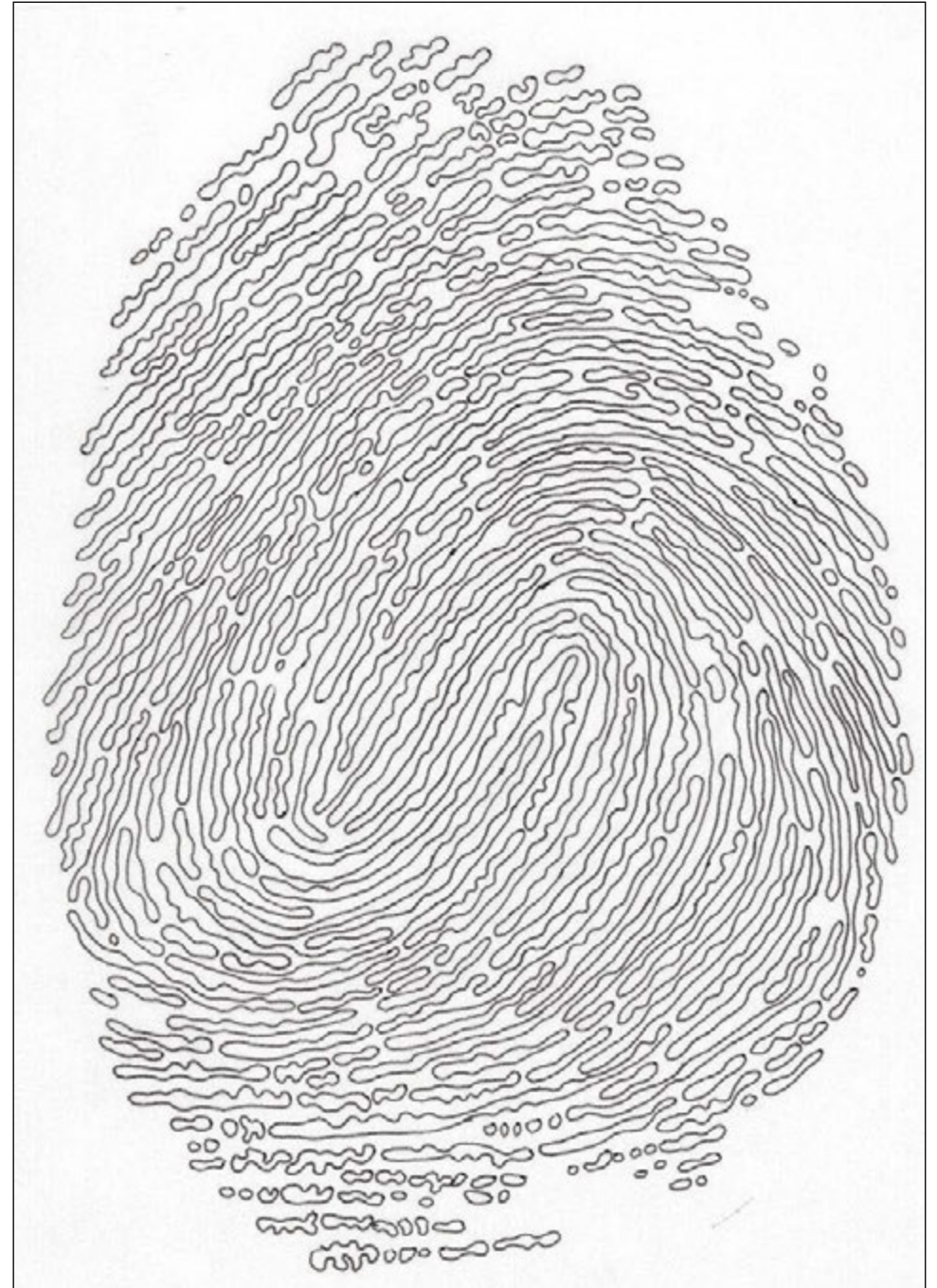






**TO CONSTRUCT
ONESELF,
TO KNOW
ONESELF
ARE THESE TWO
DISTINCT ACTS
OR NOT?**

PAUL VALERY
EUPALINOS,
OR THE ARCHITECT



1. What does the word "conscience" mean to you?
 It is a feeling that tells you if you are doing right or wrong.
 2. How do you think you can improve your conscience?
 By doing good deeds and being honest.

Arxiv preprint 2019 (arXiv:1904.08581)

THE CHART OF ATHENS - IDENTITY WE FLEW WHERE NO ROAD WAS EVER TRACED THE ARC STAYS TRACED ON OUR MINDS

RAINER MARIA RILKE

In her bid to retrace and draw up again on surface every possible signification of the fingerprint's "identity", Christina Saradopoulou this time uses as a springboard for her artistic research the project named as "The Chart of Athens" by Le Corbusier. It's about a proposition that the great swiss architect and urbanist presented on the occasion of the 4th international Congress of Modern Architecture, that was held in Athens in 1933. The context of the "Chart of Athens" is considered as an exceptionally revolutionary, therefore ambivalent, text, in reference to the human dimensions and the human identity of the urban landscape, since Le Corbusier proposed a charting of modern cities based on the human scale, taking into account both the identity of the inhabitants in them and the relations that are developed between the individual personal identities within the urban set(ting).

On this point we should make a distinction between the term of a "map" and to this of a "chart". Map is a city guide, which instructs with exact precision and in every detail, leaves no room to improvisations, and takes no account at all of the human measures, since the information that is transmitted by it is not open to any interpretations. Therefore, it is a closed, consolidated scheme, which encompasses a closed and limited space, and which guides the pass in an irrevocable and mechanical way. On the other hand the chart, at least in the meaning that was given to by this great pioneer of architecture that was Le Corbusier, is consisted by a proposition of concepts, an open scheme aiming to the charting of the urban space, taking as standard the human element, that lives and moves within its limits. Thus, this chart ceases being a mere, enclosed city guide, to become an open, flexible, organic life guide, where every information does not intent to a sterile, expediting communicative act, but its foremost aim is the communication between the natural and the human environment.

In this context, the human fingerprint, which is anyway a self-evident and indisputable vehicle of the human scale, and of the human identity as well, is treated by Christina Saradopoulou as a route or traffic guide, that pursues this vital itinerary which is determined by the identity of the human beings and the natural paths of the organic scheme. It turns into an information's net, which by their active mobility put communication in full operation. Thus,

the fingerprint is converted to a "chart" that traces the pulse, the identity, the potential of a literal "human city" that refers to an urban landscape, which is formed based on the human scale, in the way that was envisaged by Le Corbusier. It is a "chart" that instead of indicating the irrefutable guidance, offers a challenge for a free travel "to the periphery of unforeseen itineraries that provoke a vertigo", as Smithson notes.

Marilena V. Karra

Art historian

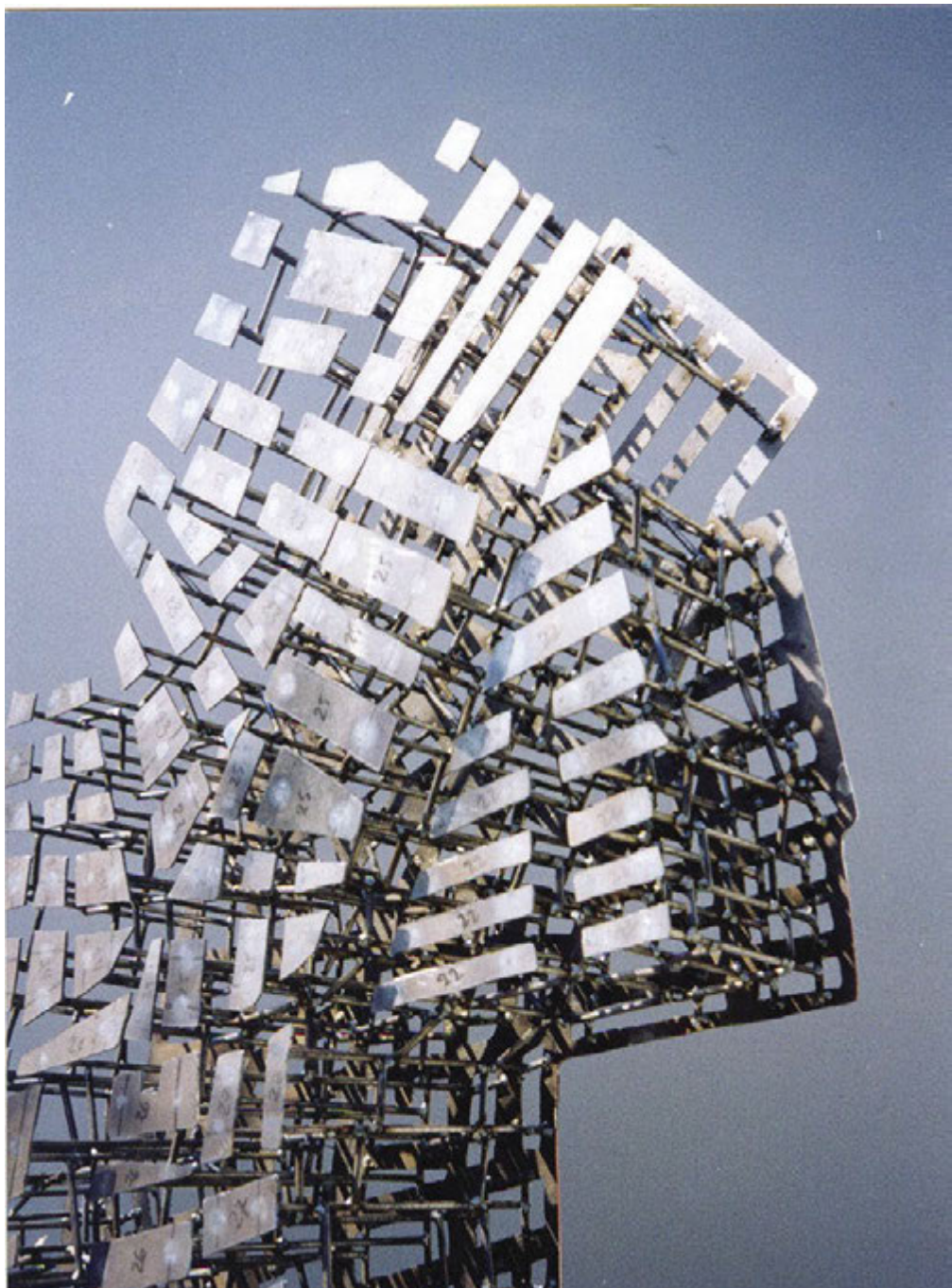
Head of Visual Art Department

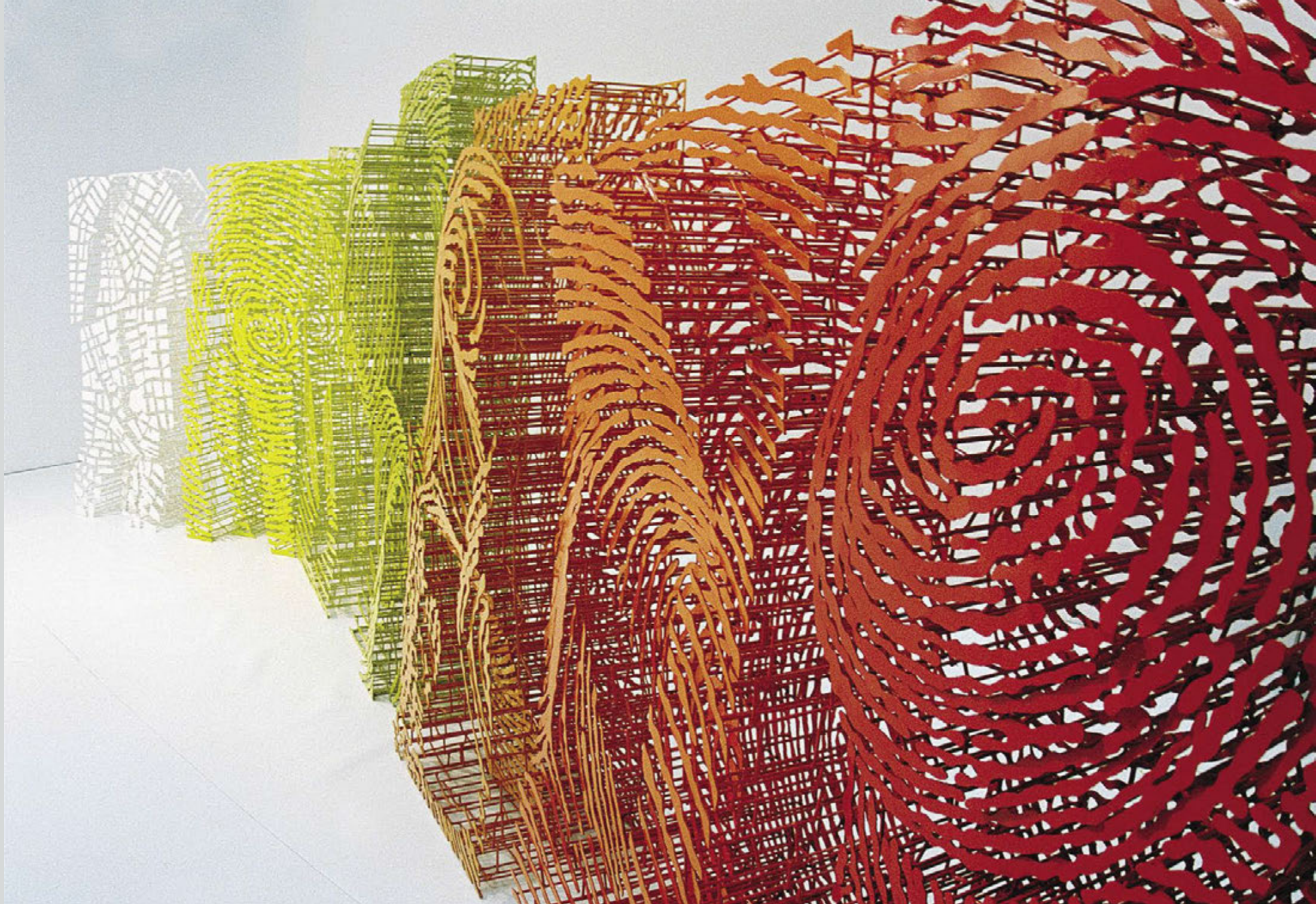
Onassis Cultural Centre-Athens

English translation: George-Byron Davos

"The chart of Athens – Identity",
700x65x200 cm, exhibition, Art Fair,
Athina 2003

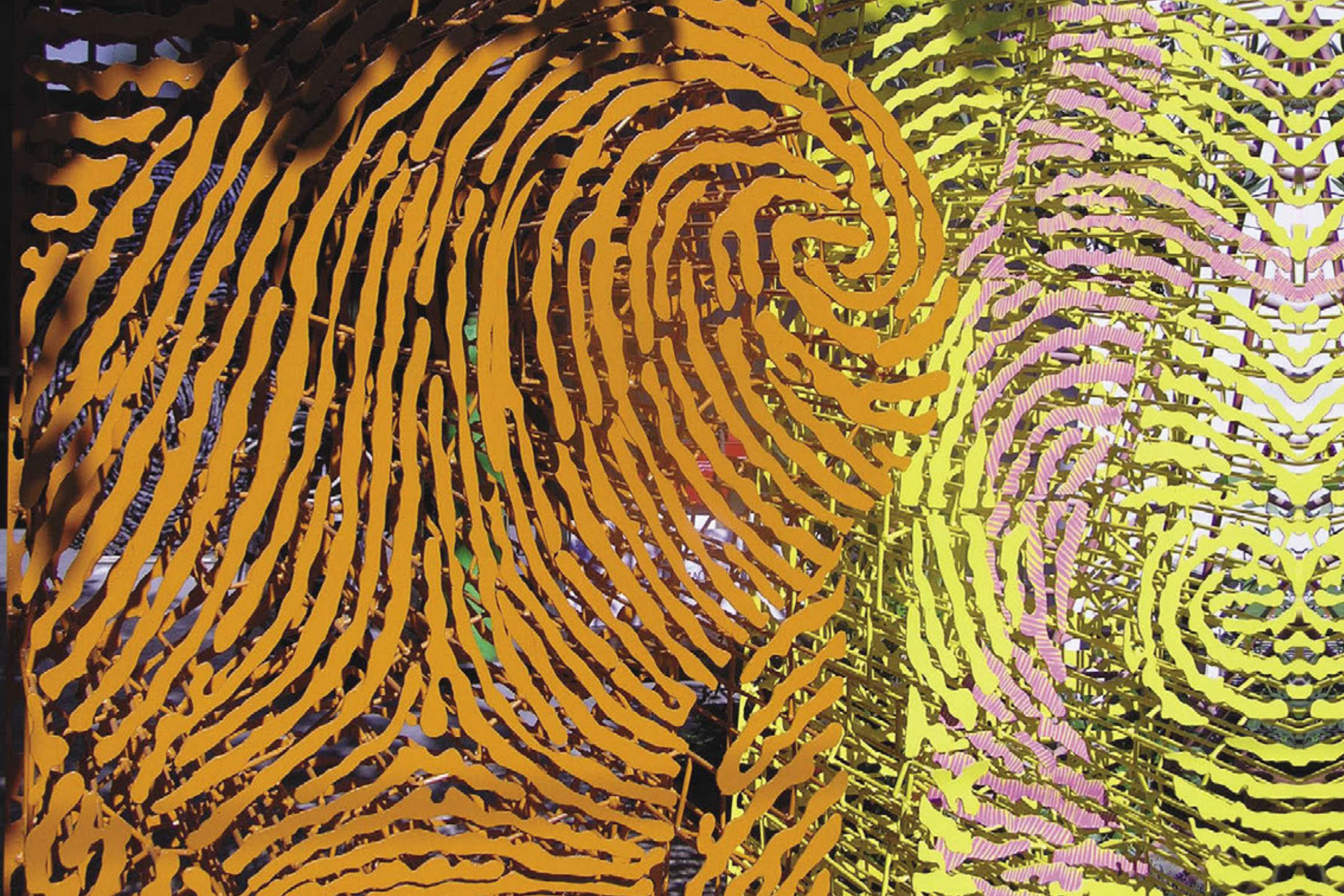




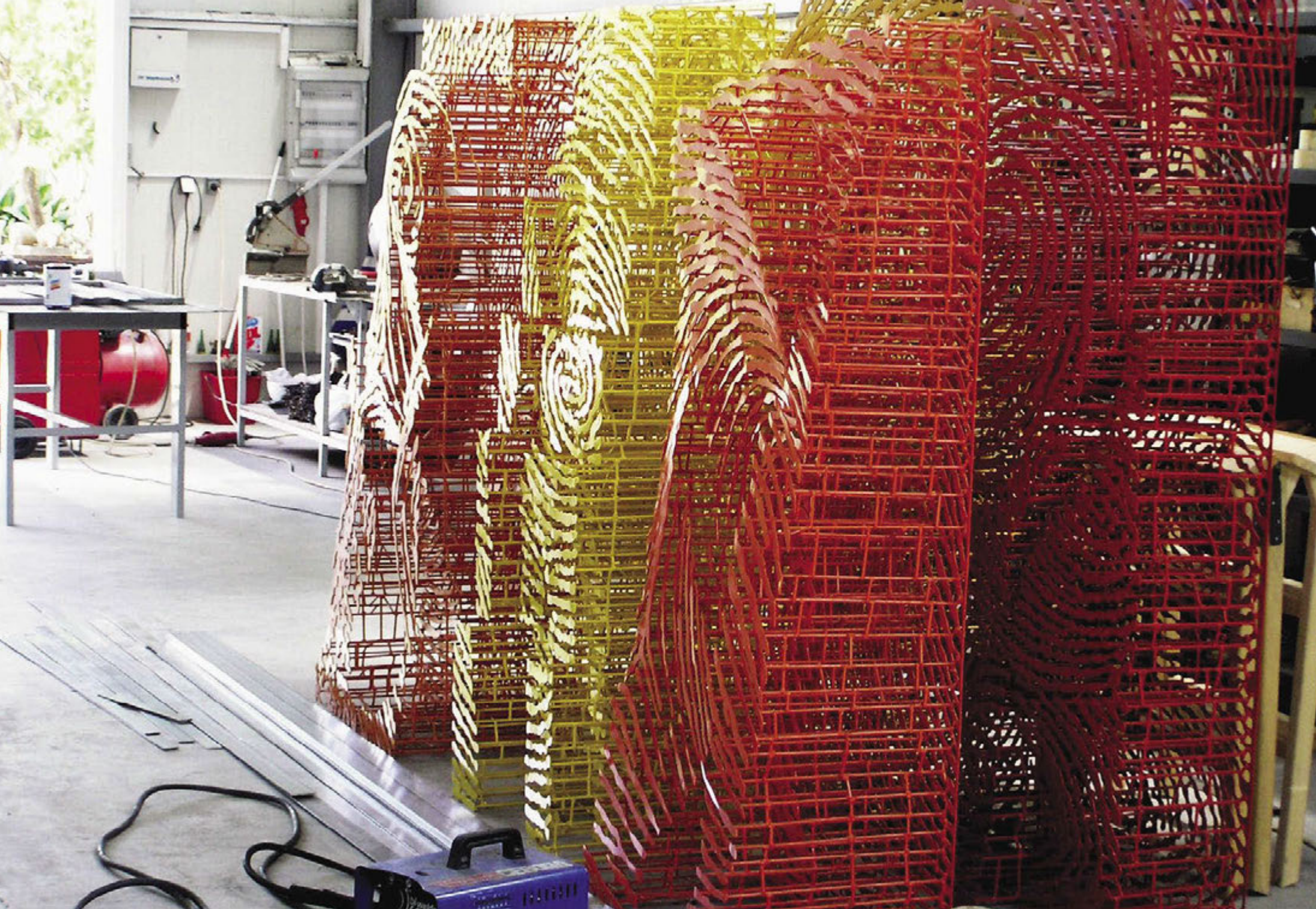












Hilton Hotel, Athens, exhibition, 2008





"White composition", 210x60x190 cm, 2009



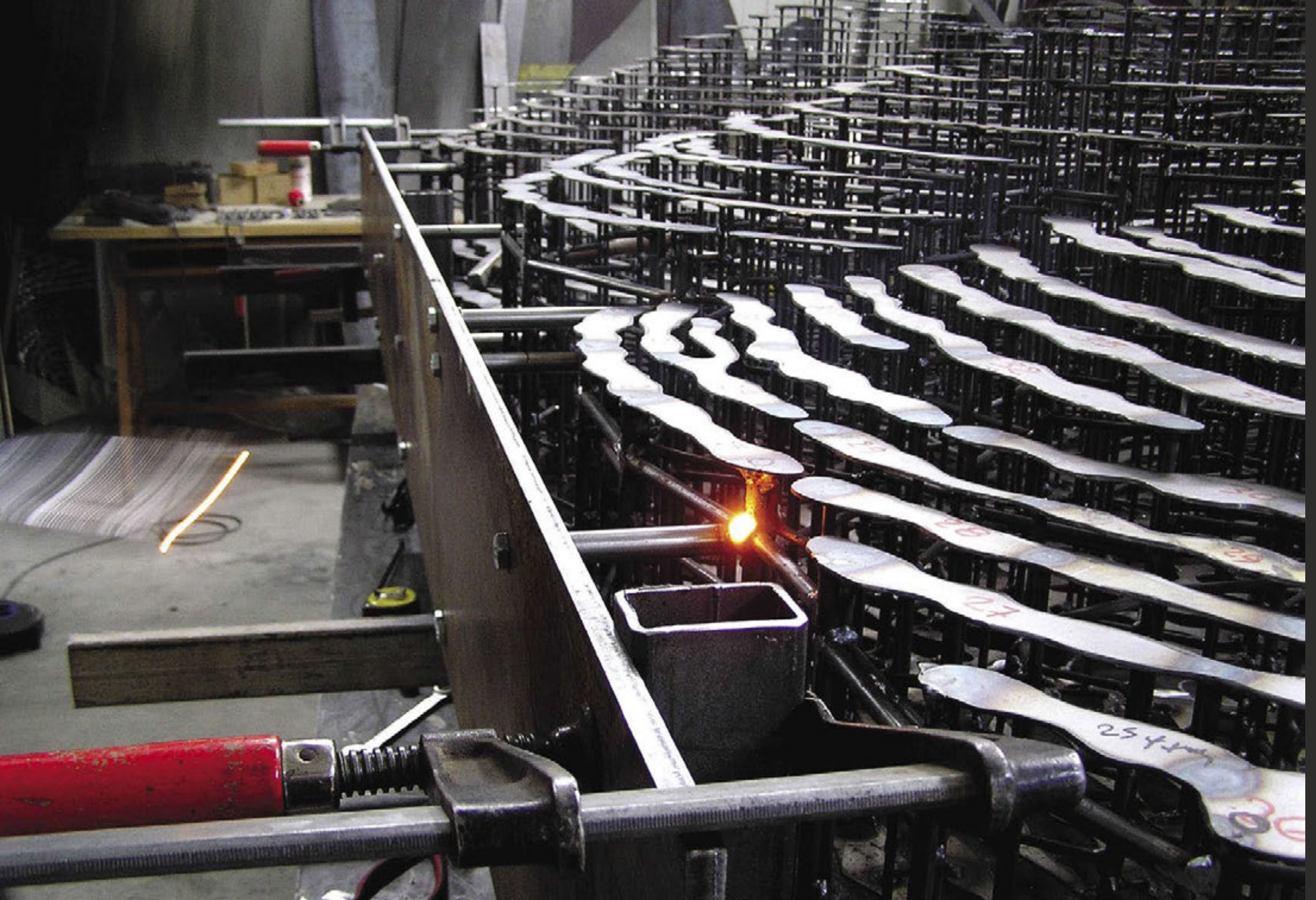






Kinetic artwork











WHAT REMAINED
FROM A WORLD,
PERHAPS,
WAS AN OBSCURE
GROUND
COATED WITH
RUBBISH ALONG
WITH THE HANGING
GARDENS OF
THE GREAT KHAN'S
PALACE. IT IS OUR
EYELIDS THAT
DISTINGUISH THEM,
YET NO ONE KNOWS
WHETHER ARE
WITHIN OR OUTRIGHT.

ITALO CALVINO,
INVISIBLE CITIES

Worm formations – dotted mass, embossed with prints of human exertion move slowly aligning themselves to enclose the human-less, grey plateau of the city. The motionless map – hurdle to a rambling, deceptive of wandering – disappears. The border line, henceforth, would be the total cancellation of immobility as fluidity of motion itself, a transference toward the direction of Desire.

Perusing Christina Saradopoulou's oeuvre – cipher, kinetic, pulsating, rhythmic, allusive – the request for a brand-new collective, a reconnaissance for her own limits and limitations, her own dynamics and necessity to project the one and only potential for the habitation abode. Thus, a new relation between Man and Place is established with un-assuring steps in order to conquer all morphological areas of human situation. The space opens up in frond of our very eyes, breaking its structural geometry, asking for a new re-mapping, having in store a discovery of secret passages, unsuspecting routes, un-conspicuous avenues, secretive alleys, unknown paths and trenches.

When the blocks move apart from one another, whereas they touch one's trace again, the habitat is revealed once more. Yet, it is not the same this time, for it contains a new experience – that as a result of an equally new thesis and antithesis, which presupposes, if not demanding, one's readiness for the next transposition: a constant furthermore which sets apart any given prejudice, forcing us to confront head-on with anew facts, gauging or non-gauging multi-cultural contexts. An incessant, rhythmic commentary upon a wondrous, newborn world that changes on a daily basis. One's attempt to siege its meanings. A perpetual adventure. A promise of surprises.

*Coiling – Dispersion
Shrinkage – Growth
Sealing – Unlocking
Stiffness – Plasticity
Immobility – Flow*

*in addition
Disenchantment – Wizardry
Labyrinth – Clue
Fragment – Whole
Point – Smoothing*

*and finally
Imprisonment – Freedom*

These pairs of opposites, mostly in their latent union within a productive conjunction, signify the elements of our identification – that of the rambling, traveling citizen. Roving and seduced, reflective and functioning, anxious and determined, the rambling citizen traces, while simultaneously, builds up a new territory, defining, yet defined by, the given space, becoming himself the vehicle that invents a different type of path (politically, socially, morally, aesthetically) for an existential condition. At the core of this condition, the human experience of moving along conjointly, does not share in simply as a part of the scenery, but rather becomes the fundamental component. The aim being this very one: the conquest of a different space planning with Man and his Nature, as its consequent essence and masonry of redefining its meaning.

*Thaleia Stephanidou
March, 2009*

Translation: Stavros Kavalaris

"The city unites the diversity of people"
1080x100x253 cm, Ag. Ioannis Metro station,
Athens, kinetic artwork, installation, 2008



THE CITY IS A BOND FOR THE DIVERSITY OF MEN

PHAEDRUS: “[...] by dint of constructing, ‘he put it with a smile,
‘I truly believe that I have constructed myself.’

SOCRATES: To construct oneself, to know oneself – are these two distinct acts or not?”

Paul Valéry
Eupalinos, or the Architect

The fingerprint, an archetype, a symbol, a reflection of human existence, but also a gauge, a canvas, a span with which to measure the human condition, the human scale as physical form, as body, is interwoven in my work with the urban landscape; it traces this landscape and engages in dialogue with it, though not arbitrarily. It becomes a road, a route along which repetition and movement generates diversity.

The urban landscape -not an invented landscape- is certainly founded and dependent upon the human scale. Its structure and ground plan, the pattern of its lines, is a projection, a map, an imprint of space as the realm of human relations. What I am trying to do, by erecting these two ground plans ‘before my eyes’, is to search for the nature of those relations.

Thus, the inconspicuous trace of the city come together, they associate and become one at the same time that they compete and compare and join forces to guide, to form a network, a grid, a cluster of information whose constant mobility activates communication.

Within a dense space of metaphor like the actual space of the work, the fingerprint becomes a map that charts the pulse, the dynamic identity of a literally, genuinely human city; a city that causes men in all their diversity to unite, to bond and to establish a collective identity through communication.

The image of a fingerprint is repeated on the work’s surface, always the same yet also different in size, scale, color and orientation. It is always in motion, always facing one of its

reflections, thus renewing its image in an endless back-and-forth. It weaves time and is woven in time. It constructs and deconstructs its own space. It radiates and is radiated at a steady, unfailing pace. It records, depicts and reflects motion, vibration and the stillness of events, sending these reflections off into different directions.

Innumerable fragmentary images mix upon the mirror’s large surface and merge into one another with striking precision, avoiding distortion. This is the work’s invented space that simulates the rambling mental space of our lives. It is a space upon which images and emotions are projected at one and the same time; thought together with shapes; one may even make out the trapped reflection of photons from spotlights on the ceiling of the subway station.

The mechanical sound of the work’s ball-bearing blends with the sound of a human heart’s anguish; they come together in joint reverberation. There is the whisper of sweat dripping and the murmur of blood circulating, the sight of a faint smile, a look, of shoulders inadvertently brushing, of hems meeting for a fleeting moment; all are recorded and absorbed, all merge and interweave along time’s endless coming and going, all the hidden and apparent ways in which these connect. Life’s flow attempts its own visualization through a sculpture’s colored metal parts.

Christina Saradopoulou









From the study of the works of Christina Sarantopoulou we ascertain a semeiological work which primarily, through the study of the signs, records a phase of discrete appropriation of the painting code. It's a phase of creation of the precise code, through an investigative procedure on the elementary signs of the language of the plastic arts.

Indeed, the artist, directing her quest towards more radical, although inevitably more restrictive, targets, focus her attention on the construction procedure of the painting code, increasing progressively the density of the signs till she transforms them into elementary parts, reducing them gradually to the material level of minimalistic sculpture.

This is a more analytical phase in which the artist reflects the investigations on the signs, impressed on the hand of Man, thus restricting the continuity of the apparent forms in the discontinuity of definite and constant geometrical patterns.

Such works, although favouring structures which are self significant and self defined on the concrete, objective level of the painting surface and sculptural creation don't necessarily defy the solutions of divinatory illusions and allegories.

Thus the form confirms itself on the level of apparition, but simultaneously it shows equivocal as if it were conceived while inclining in two different directions: on the one hand towards a more simple confirmation of those precisely descriptive characteristics and on the other towards the annihilation of the sign itself.

*Alfio Mongelli
Professor of the school of sculpture
of the Academy of Fine Arts in Rome*





"Original Pair", 315x70x320 cm,
private collection, 2010



"Original Pair", 315x70x320 cm,
private collection, 2010





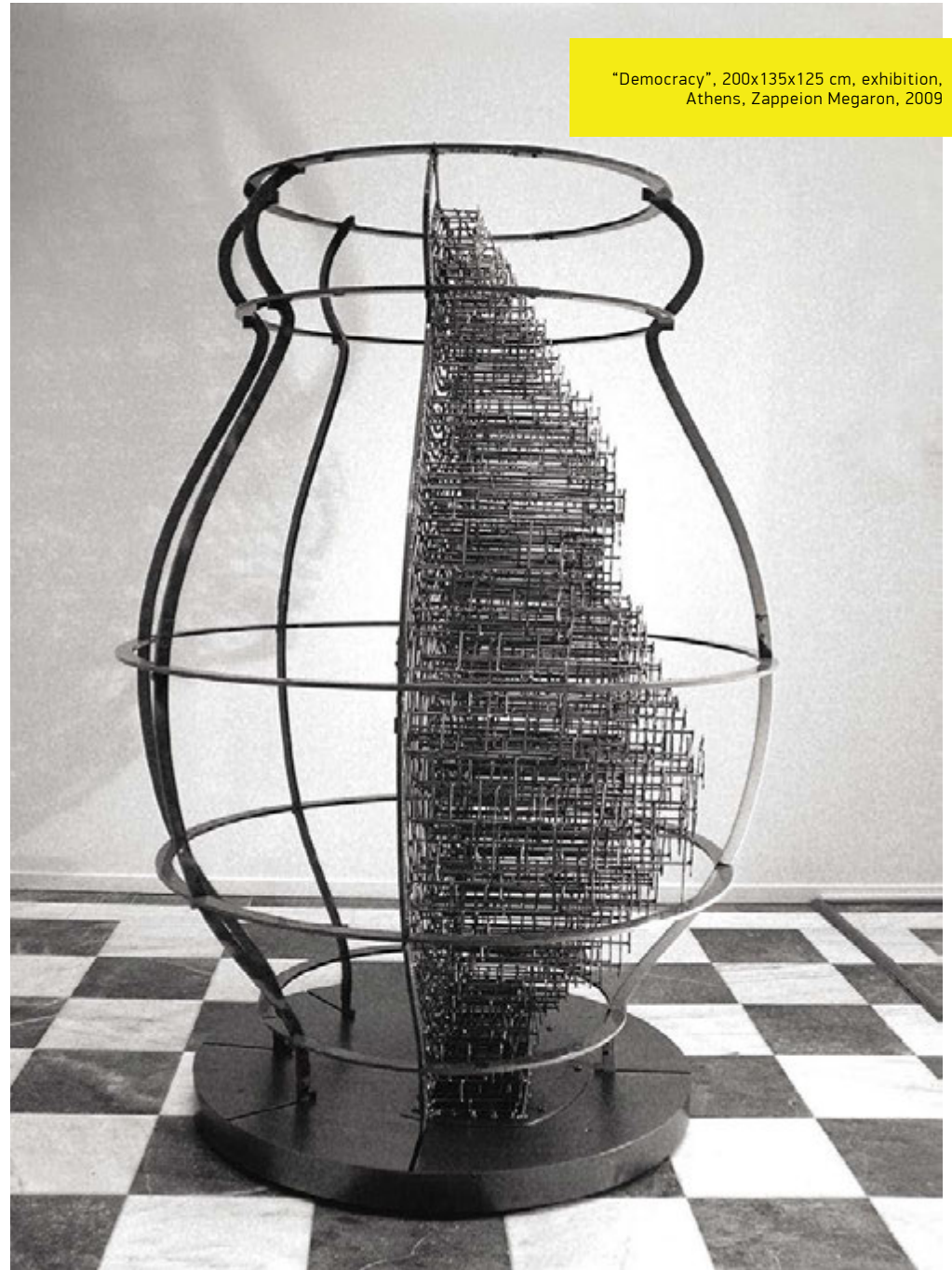








"Democracy", 200x135x125 cm, exhibition,
Athens, Zappeion Megaron, 2009





THE START “ENTIRE LIFE SPRINGS FROM A CENTRE, WHICH UNDERGOES DIFFUSION.”

AUGUSTE RODIN

Steps of Life constitutes Christina Saradopoulou's latest voluminous unity of works, which reveals to us the starting point in her visionary achievements. In 2003, she created an installation entitled “Steps of Life- First Step”, combining durable stainless steel with video's immaterial image. Without adhering to morphological classicism or strict realism, she opts for the potency of abstraction, imagination and transcendence. Form and rhythm blend happily in her present installation of huge dimensions (500x500x300cm.), thus boosting the correspondence between form and content, and the fusion of form and feeling. The solid shape of her material and its incorporation into space taxed her abilities, before her artistic concept became a plastic symbol of inner feeling and truth. First Step initiates us to a provocative conception of coexistence of sculpture and video, thus enhancing the notional existence between the principal steel material and the austere constructional form with the video projection of a newborn baby. The work's geometric layout is based on neatness and symmetry. The sculptress is a persnickety planner and a studious executor. Her composition is an ensemble of sings, sizes and linearities, articulated to refer to a reality. Thus, it becomes a canvas, a design, by which to reproduce life and explore the dynamics that define it. She essays to contact protohistory, which she affiliates with existence. By all accounts, the installation's semantic culmination is what engrosses her attention. As such, she attempts to abolish or extend the borders between art and life. Her goal is obvious: life's gestation, vitality, life's revelation and perpetuity.

Saradopoulou's every artistic endeavour is subject to a rigorous exploration. She wants to track out sculpture's complex paths and use a code more mystical and less confessional to map out personal feelings. Thus, she resorts to dreams and things not bargained for, by creating works usually of monumental dimensions, actuated by the breath of life. Their kinetic makeup (Sisyphus, Step, et al) reveals aspects of our times, an age of intense rivalries and provocations, whereby abundance and/or greatness brush aside paucity and/or littleness. Her imposing three-dimensional spheres, riddled with fingerprints, allude to the uniqueness of each personality and the world's complex nature. She plays contemplatively with her work's empty and covered surfaces, by way of gaining that transparency which overtly eliminates and creates a sculpture that develops equally between its inward-looking and its conspicuous existence. The sculptress has assimilated the importance of vacuity in the compactness, opaqueness and heftiness of steel, associating her morphoplastic quests with her early creative years, when she assiduously explored transparency on her sculptural propositions, in her effort to establish a wholly individual expression. From 1984 to date, Saradopoulou has presented numerous examples of her work, all evidence of how deeply she has fathomed the meaning of art.

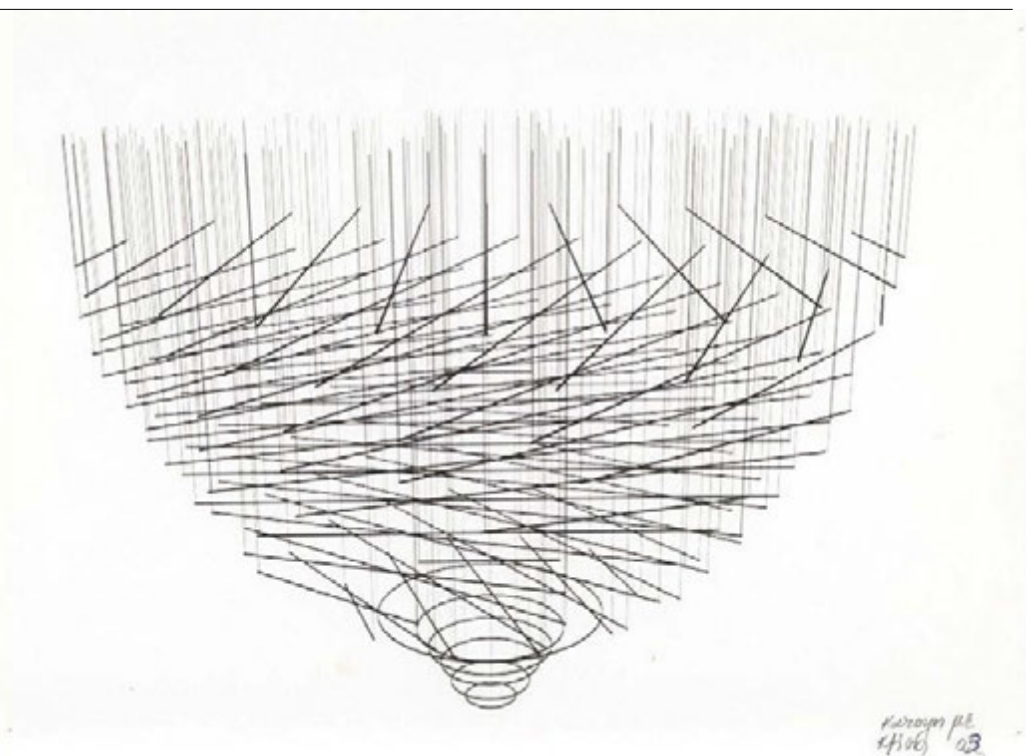
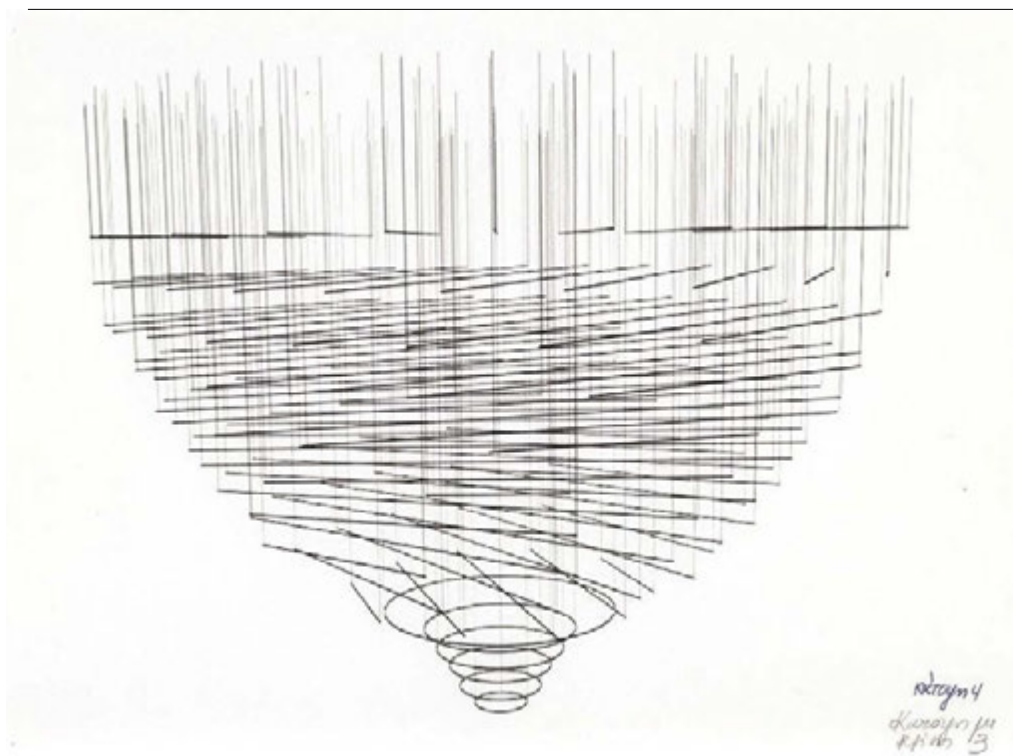
First Step expresses the continuance of her quests, and introduces us to an evocative conception of her sculpture's coexistence with the picture of a newborn baby. The work's development relies on neatness and symmetry, linearity and curvilinearity. Two rhythms familiar from prehistoric art: the straightness

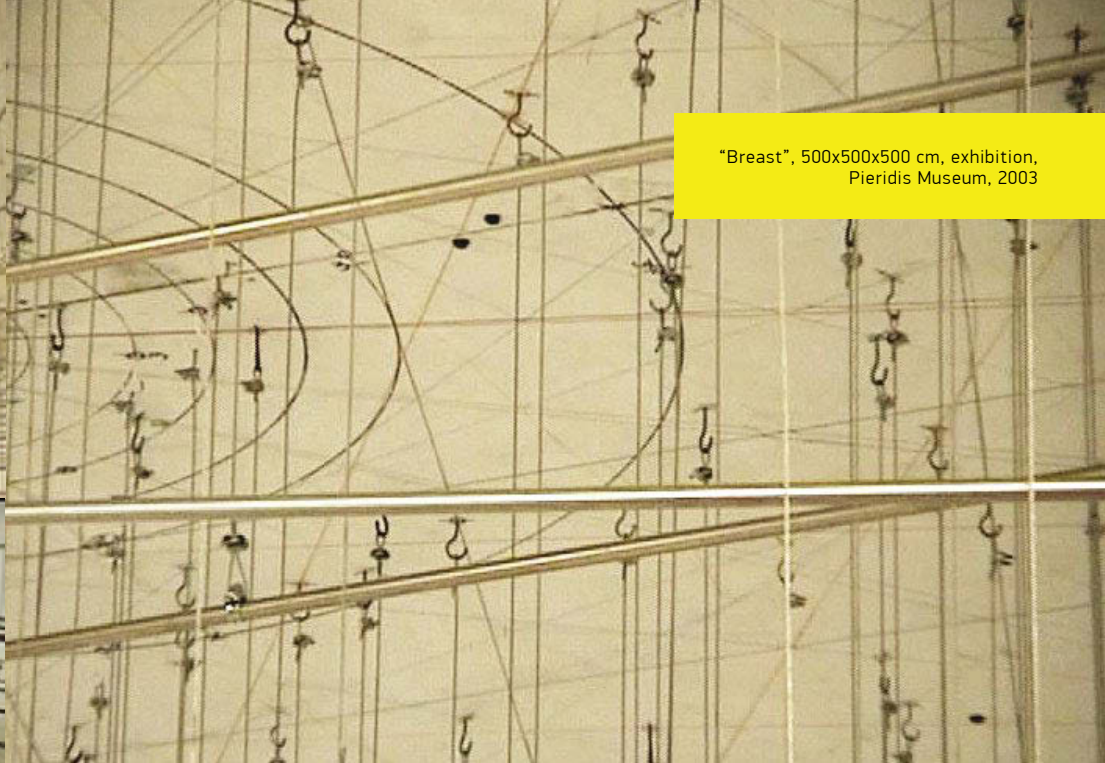
of Being and the curvature of Eternity. Two paramount powers in the forms' inner being. Her sculptural activities presuppose the existence of dozens of sketches-cum-studies, formulations of her ideas and visions. The work's architectonics with its diagonal straight lines produces an artistically dynamic spatial form. It would appear that with the passing of time the sculptress is hell-bent on becoming simpler, more concrete and discernible. Her forms opt for free fantasy and expressive austerity. Rhythm, harmony and beauty are the tenets she held, for to follow her own path and promote her ideals.

Saradopoulou does not imitate, does not copy, but composes or goes along with unexpected contrasts. The given gives way to the relative, and rationale to liberal expression. The sculptress presents for the first time video projections, inspired by her oeuvre's familiar milieu. It concerns Step, her huge piece of sculpture in Athens, with its seven large spheres riddled with fingerprints, traces of man. Once again one observes the artist's anxiety to capture time, life's momentariness, motion. To a point, I feel Henry Moore's dictum goes hand-in-hand with the evolutionary adventure of her sculpture, which expresses man's passion for life: “There is a functional difference between beauty and the power of expression. The purpose of the former is to please the senses, whereas the latter possesses intellectual vitality, which for me is more appealing, and goes beyond feelings.”

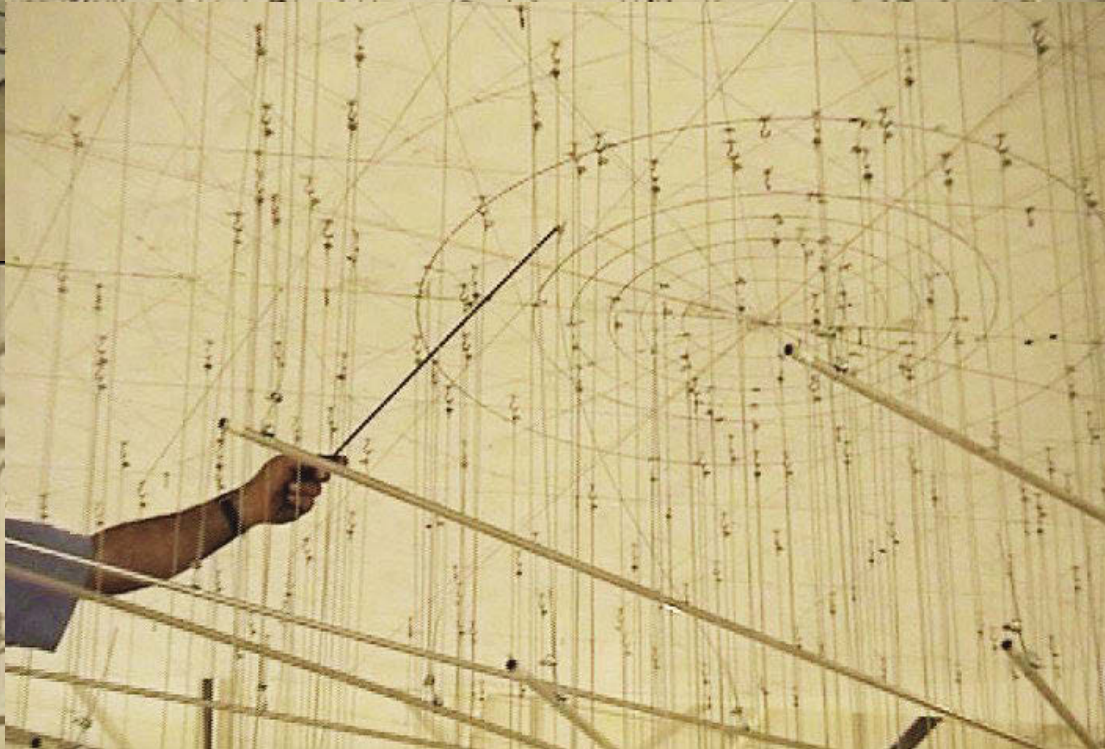
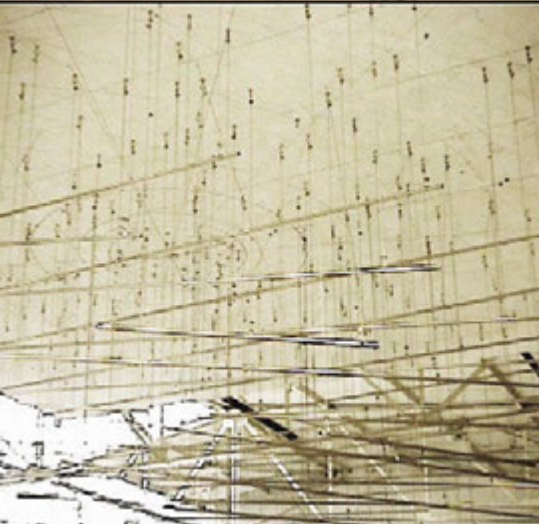
Steps of Life were inspired and created for the support of the Society of Volunteers Against Cancer, with the kind patronage of Janssen-Cilag Pharmaceutical Company, to whom we all extend our warmest thanks. We also give our thanks to the Second Program of the Greek Radio (ERT, ERA 2) and Kosmos, Hellenic Broadcasting, for their promotional sponsorship. Last but not least, we wish to express our gratitude to the Mayor of Glyfada, Stelios Sfakianakis, and the Vice President of the Municipal Enterprise for Development and Culture, Petros Georgopoulos, for their interest in and support of the activities of the Pieridis Museum.

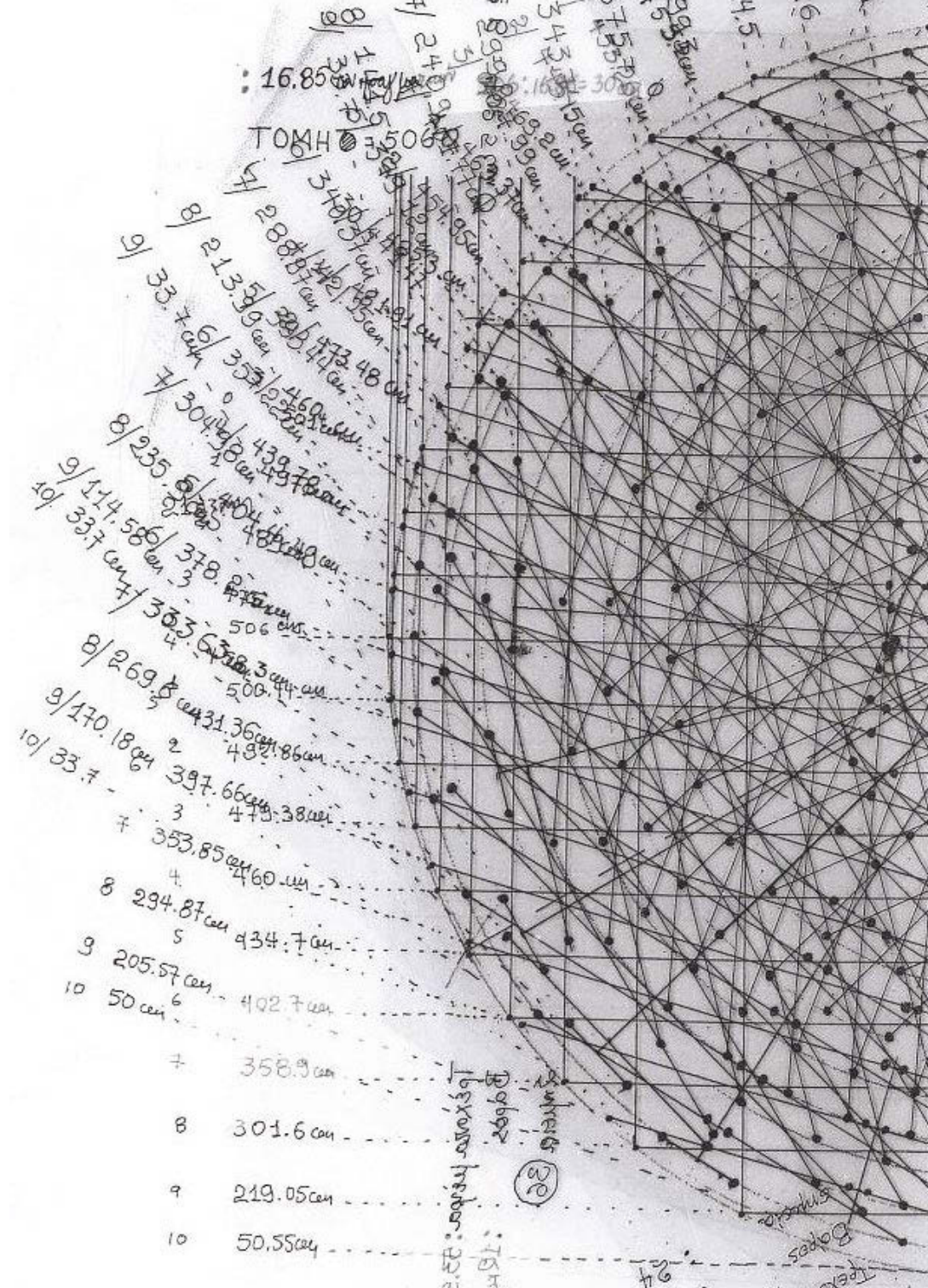
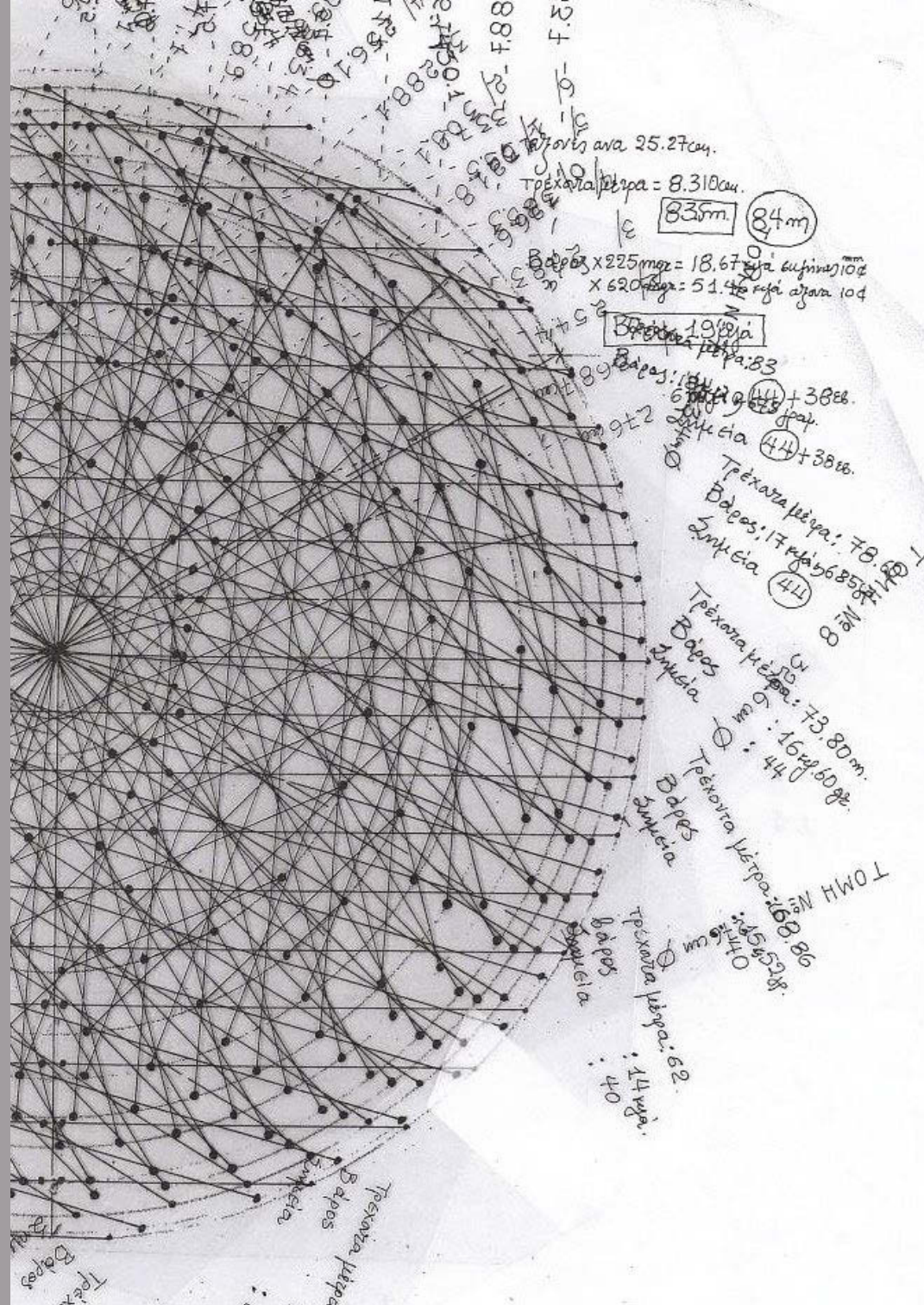
Takis Mavrotas
Visual Arts Director
BΘM Theocharakis Foundation
for the Fine Arts Θ Music



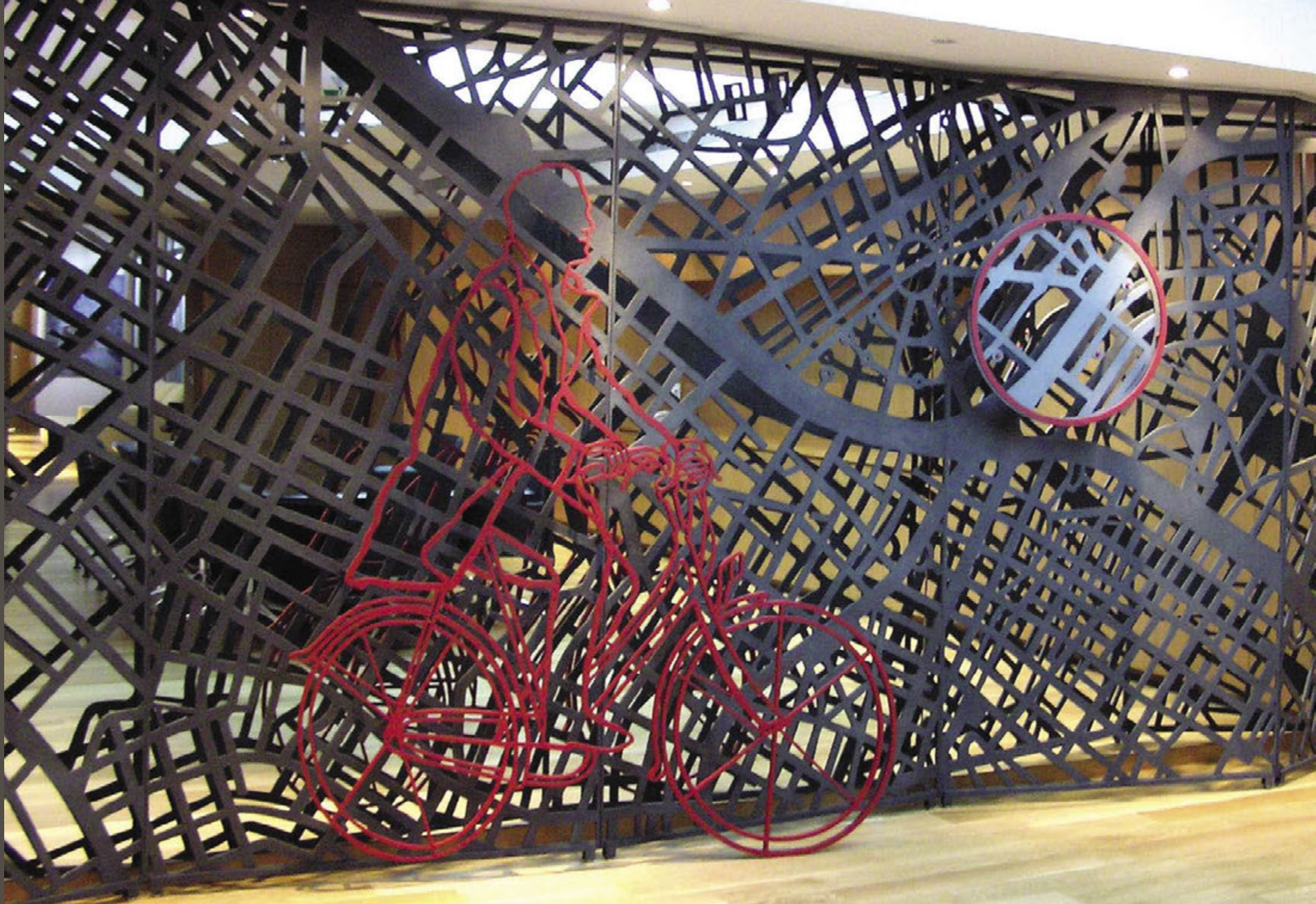


"Breast", 500x500x500 cm, exhibition,
Pieridis Museum, 2003









"Charting of identity"



"Bourgeois cyclist", 549x40x234 cm,
private collection, 2006



"Cosmos", Ø 135 cm,
Elies Hotel, Sifnos,
installation, 2005





"Cosmos", Ø 140 cm,
private collection, 2009



THE SYSTEM OF INDUCTION

One thing is sure - sculpture, or whatever can be considered sculpture at a time when the various confines of the arts are collapsing, is a rigorous "language" that avenges those who make unidiomatic use of its morphemes. And while we can still have a good time with painting, even when it's in crisis, with sculpture things are much harder. The decorative, meaningless abstraction, the unemotional sentimentality, the vapid image, the flaccid attitude towards form- these facile solutions or minimalisms compromise and denounce themselves in an exceptionally revealing fashion. This is because emotional content is for the most part tolerable in painting, while in sculpture it's insufferable. What happens is like James Joyce's remark that sentimentality in art means repressed feelings.

Christina Saradopoulou has for some time been taking this route of transgression. Concerned about what today can be considered "sculpture," she grafts onto her work a series of conceptual features and communication capabilities. She presents a proposal that is a complete methodological system of expressive processes and, based on this, exhausts every given concept. Her intention is the reading of the part within a whole, documented visually and interpreted ideologically. From the sculptural monad to the "world" of sculpture, the route may be one or many.

The result, however, is legitimized only by the validity of the system of induction: from the trace, from the index, from the morphic "allusion" to the rational end, in the completeness of the intellectual conclusion. From the actual fingerprint - the poignant primary drawing form - to the perforated iron spherical sculptural imprints, the system of induction remains one. The trace is completed, presenting a form while the process is legitimized.

Having conquered this basic concept, Saradopoulou employs various alternative possibilities for creating form: sometimes mounting her iron fingerprints as perforated planes in an arabesque, sometimes arranging the individual sections in an environment of prints, sometimes "writing" with filings upon the iron, sometimes "smashing" the iron mater in order to extract the smallest particle and start over from zero, sometimes playing with the opacity and transparency of the form, making various metonymic combination. Thus Saradopoulou exhausts

the possibilities of the material without exhausting or fatiguing the basic concept supporting these formations. Finally, the form, worked upon in this manner, differentiates knowledge acquired through comprehension, or understanding.

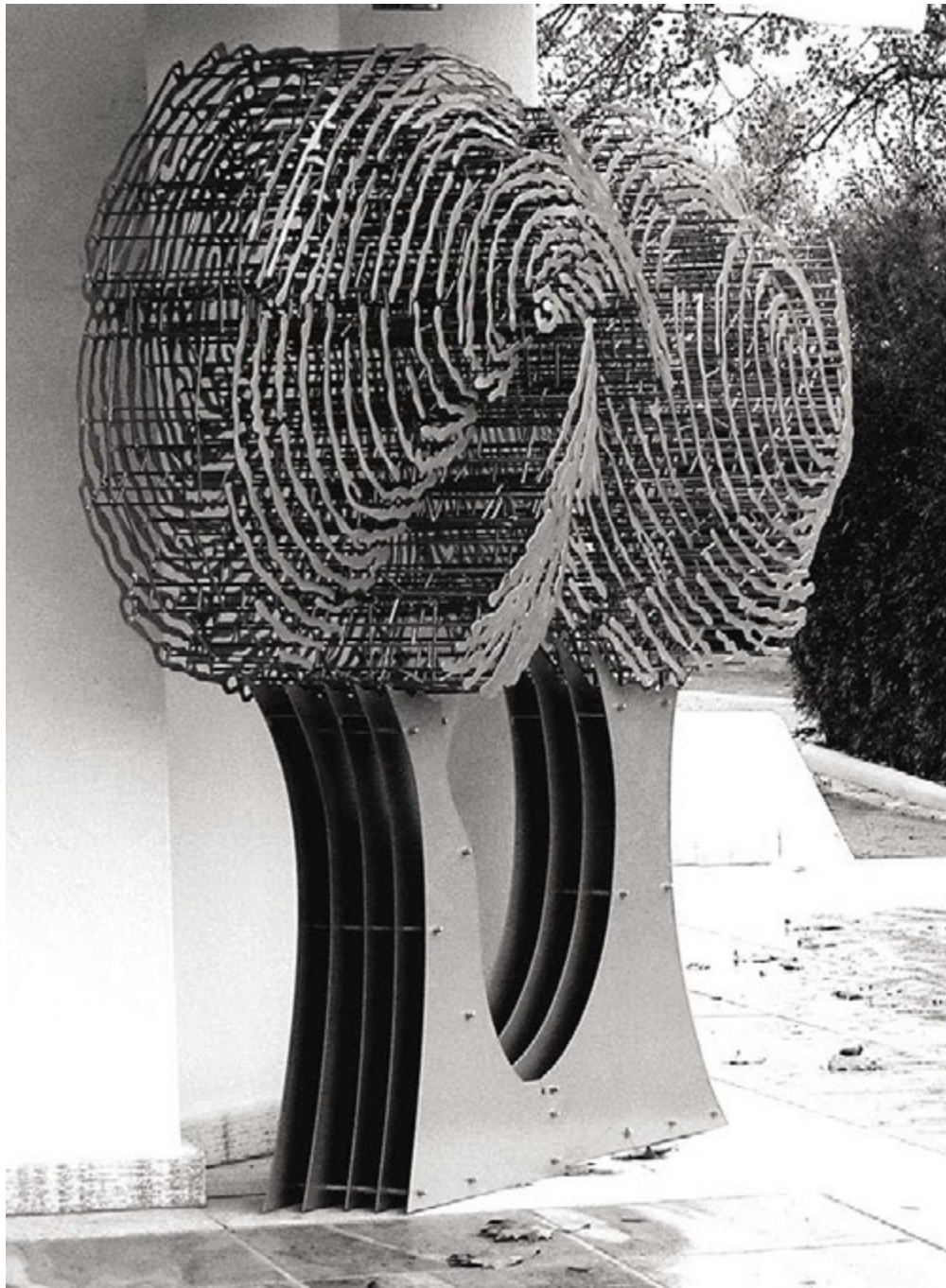
In addition, by pursuing the primary, Saradopoulou rejects as suspect the notion of the preconstructed originality, the pretentious through formalistic effects. Her work remains open to cultural information while vulnerable to that same aesthetic affecting sculpture, mentioned at the beginning of the article. There's nothing healthier than that. We're part of crisis, and as such we can survey and analyze it. There are, I believe, great gains to be had. If sculpture itself wants to exist, no as an official bead form, as Arturo Martini prophesied, but as an active player, it must confront this issue. Therefore, to Saradopoulou sculpture is a metalanguage that allows the viewer to observe the entire process of its assemblage, the entire of its construction. In this way her work can be defined essentially as a "meta-structure" since it conveys a battery of meanings or images that transcend the original, concrete construction. From the fingerprint to the sculptural imprint, and from the perforated iron arabesque to the "spatial proposal," infinite intermediary meanings and information have intervened.

All this information coverts the "work of sculpture" from monumental fossil for public use/abuse into a living and "breathing" organism. And it is from precisely this passion (for matter, idea, form-whatever) that the moral justification for sculptural activity, the aesthetic legitimization of an entire system of induction, originates.

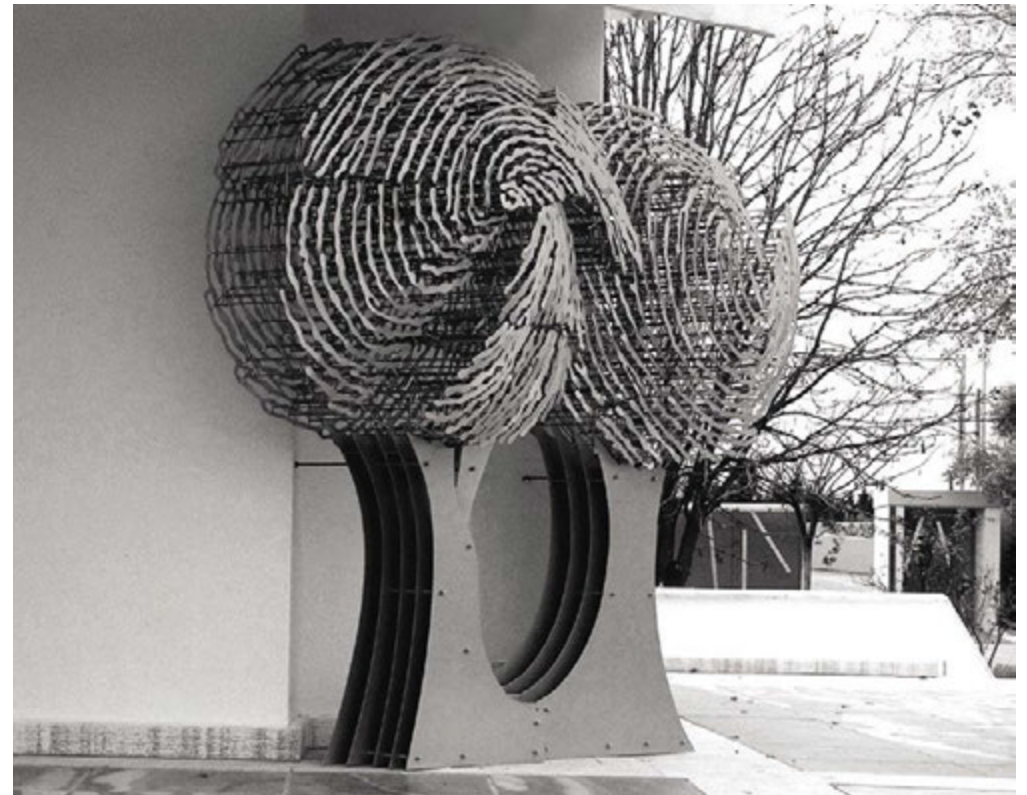
Manos Stefanidis
Translation: Andrea Gilbert,
for ARTI magasin

"In human scale", 80x70x190 cm, 2007





"Pair", 190x60x200 cm,
private collection, 2009



WE MUST THINK OF SISYPHUS AS A HAPPY MAN

Upon his death, the mythical hero Sisyphus is condemned by the gods to the hard labour of constantly shoving a stone to the top of a mountain, using his hands and his head. But just when he is about to reach the top, the stone always rolls back to the floor of the hill. This process is repeated incessantly, since the essence of his punishment is this very endless, hopeless, useless and fruitless effort.

Sisyphus is seen as a tragic figure because he is fully conscious of what is happening to him. This consciousness is above all his and cannot be described in terms of values, moral or other, nor in universal terms. It is the awareness of the paradox of existing in a world where one has found oneself by accident. It is the awareness of the distance between the insignificance of this existence and the quest for authenticity. According to Heidegger, the will to realize this distance corresponds to the state of indebtedness or wrongdoing in which this being is, and opens the way to as sense of responsibility.

Sisyphus is responsible, assumes the responsibility for himself – the responsibility to turn his life into destiny, as Malraux would say. After all, the only demand conscience makes is that the being take charge of its destiny and avoid verbosity and non-authenticity. Therein lies the heroic aspect of Sisyphus, and his heroic ethics. For in this case the awareness of indebtedness or wrongdoing cannot be limited to a level of moral judgment or of the commonly accepted ethical norms.

Sisyphus is an eccentric hero; we know what his punishment is but we are uncertain about its cause, and the various speculations about it are contradictory: on the one hand he is described as cunning, sly, an irreverent and avaricious thief, on the other hand he is included by Socrates among the wise men he would have the pleasure of meeting in Hades. He is also eccentric because he is master of his destiny – of his personal destiny. His fate belongs to him as he has decided to follow it ungrudgingly, to adopt the stone as his absolute truth and its carrying to the top as his purpose. The awareness of his constant return to the foot of the hill is what makes him superior to his destiny and reveals his freedom to him, as Camus says. The inappropriateness of his debt is a way to come out of himself and lose his familiarity with such concepts

as end, purpose, outcome, benefit, achievement, usefulness, hope... Although this may give rise to an agony, this agony forces him to confront his freedom. For the agony is not only the moment at which everything is shaken, but also the moment that reveals a person's freedom and potential. "Agony is the awareness that we are our future in the form of non-being", writes Sartre in L'Être et le Néant¹. Agony shows us that we have become separated from ourselves because of this fragile non-being, which becomes freedom exactly because the state of non-being can be overcome through intention and freedom. And since freedom must be founded on principles so as not to be an accidental choice, intention can serve as a principle, even if it does not lead to results. Sisyphus is an eccentric hero because he achieves freedom not through death but through a non-ending agony.

In a situation like that of death, where everything is inert, there is nothing to be done, even the probability of the attainable is absent and there is nothing one can look forward to, the eccentric Sisyphus remains active and industrious; he preserves in a task, an activity, an end, disregarding the lack of effect and alluding to what Heidegger calls the "feasibility of the unfeasible". Conscious of the nature of his punishment, he does not expect to push the stone to the top; he expects it to roll down each time. His expectation that "this" will go on confirms the everlasting character of his case. So pushing the stone up the hill becomes a habit, an almost organic habit, like the pumping of the heart, the tensing and relaxing of muscles and the twitching of nerves, the secret life of cells.

Besides, according to British philosopher Samuel Butler², habit is what guarantees continuity. So Sisyphus starts the same procedure over and over again, but each time it is different. For habit takes away something new from repetition and this new thing is the difference. Also, because habit is independent from repetition since it includes action, and acting never means repeating³.

Every time he goes back to his stone, Sisyphus "contemplates this succession of unconnected acts which becomes his destiny, a destiny created by himself, which acquires cohesion in his memory and will soon seal his death", as Albert Camus writes in The myth of Sisyphus⁴.

"The myth of Sisyphus", 350x80x210 cm,
kinetic artwork, private collection, 2001

"Christina Saradopoulou starts with fingerprints, indexical signs as unique as snowflakes. She often enlarges the prints greatly and casts them in metal at a scale nearly the size of the person who made them, until the familiar swirls of the prints suggest galaxies rather than individuals. In her bronze and steel sculpture for the Terrace, the prints are wrapped back on themselves, forming a dark, lacy, hollow sphere rollig down a red incline."

Laura Coyle
Curator of European Art,
the Corcoran Gallery of Art
Washington, DC

Kennedy Center, Washington, DC



This is the present within which time unfolds. His past and his future are parts of his present. It is at that point that physical fatigue coincides with mental weariness. This physical fatigue is associated with an earthly weight: the stone, as well as the mountain, is earth; each grain of it is a reflection of earth and the life upon it; the fatigue of the tense body, the distorted face and the taut muscles in an earthly sensation. The nontransparent, earthen body is the mediator between being and non-being and according to Merleau- Ponty, the only means by which we can get to the core of things, the thing with which we enter the world – a world that is flesh. Mental weariness is associated with contemplation of his destiny, which is broken into a series of acts which condense an indefinite duration.

The reason we talked so much about Sisyphus is that, although absent as a 'tactile' presence from the work of Christina Saradopoulou, his 'visual' presence is evident in the constant movement of the sphere along the slanted plane, in the continuous action that unfolds in front of the viewer's active gaze. It is evident in the layout of the content, which, in terms of semantics, is differentiated from the layout of expression⁵; it is also evident in the perceiving conscience, which is differentiated from the image-making conscience⁶. Sisyphus here is the invisible wrapped around the visible, a vibration, a non-corporeal sensation which is beyond the realm of the palpable and transcends the superficial film of visual metaphor and perception, i.e. of representation.

His presence is attested to in the slow, prolonged climbing of the sphere and the swift, rushed descent – the moment of absolute insightfulness, the moment of foresight which is also the moment of conscience, the moment when utopia coincides with a heroic ethic, as it happens with all utopias – the moment at which disdain triumphs over fate. He is present in the organic gaps of the perforated sphere, where the touch and the pressure from the hands has been imprinted, where prints turn into breaths, where transparency becomes escape, where decisiveness and acceptance makes the load lighter, where the world of Sisyphus becomes narrower and wider at the same time: a world made of flesh because it feeds on the hero's flesh, and at the same time it reflects this flesh and the traces left on it. He is present in the sound which resonates

of breathing, contractions and expansions, charge and discharge, pressure and decompression, with an equally organic rhythm which affords the security of continuity. He is present in the live red of tension and the effort which colours the pointed triangular arrow that points towards freedom, along a constantly reversible course; yet even its reversal leads to freedom – is freedom.

Even if the sphere stops at a critical point along its course where it starts going uphill, again its immobility hints at the effort; even more so, in fact, because of the inertia which attests to a silent but significant experience.

Nothing here is inert or impassive, nothing points to stoicism, apathy or resignation. On the contrary, there is an underlying promise that all in not over since the reserves of physical energy, patience and mental stamina have not been depleted yet, there is still the will to carry out the task.

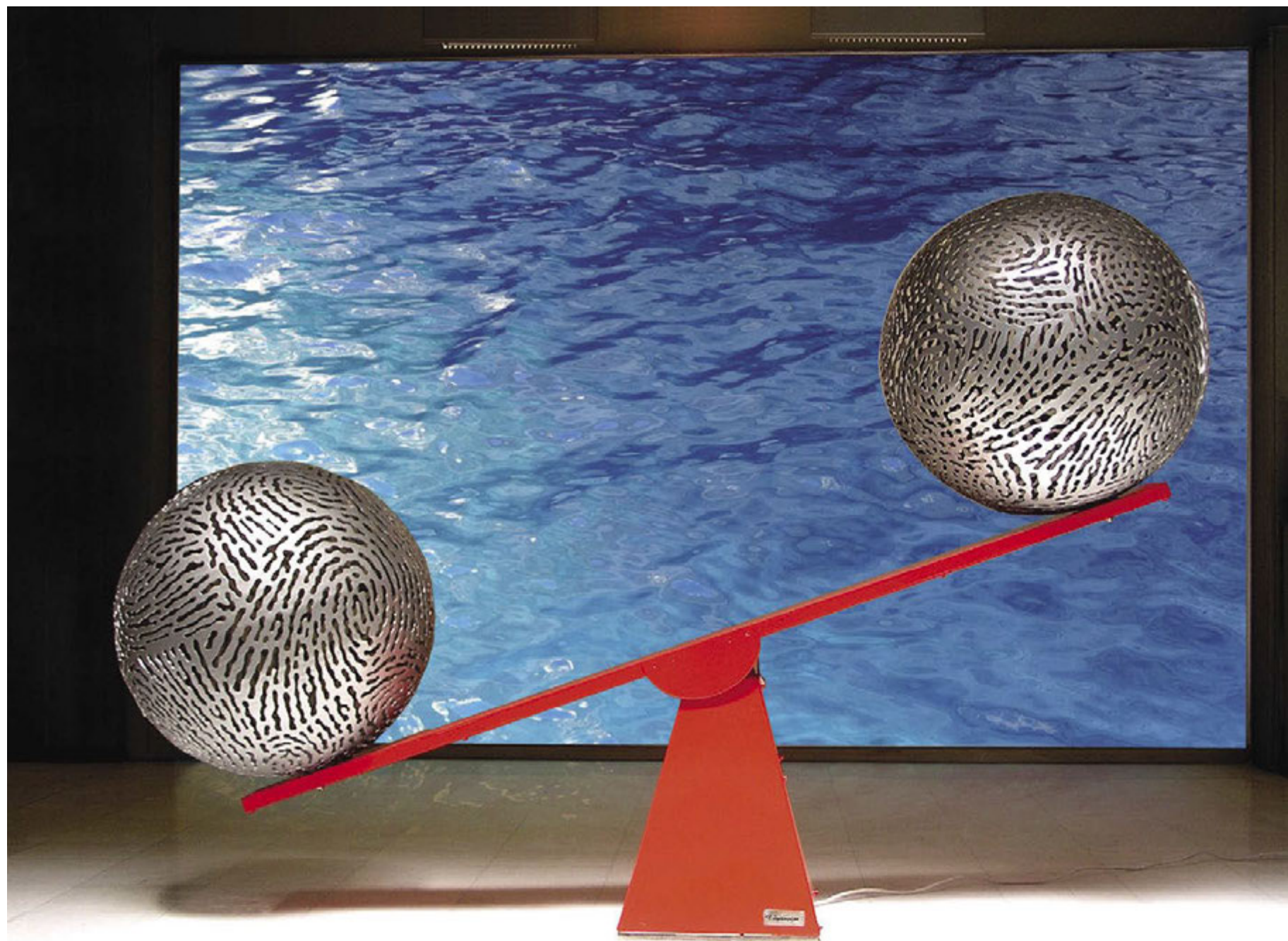
Emerging from this state of agony and burden is an austere, rough, down-to-earth kind of pleasure; a silent relief through the body that "knows" its personal fate and, armed with this knowledge, transcends the superior fate which is irrational and contemptible. So let us leave Sisyphus at the foot of the mountain, for it is there that conscience coincides with freedom.

Marilena V Karra
Art Historian

Head of Visual Arts Department
Onassis Cultural Centre-Athens

1. J.-P. Sartre, *L'Etre et le Néant*, Paris, Gallimard, 1970 (1st ed. 1943), p. 67
2. S. Butler, *La vie et L'habitude*, 1978, French trnsl. N.R.F.
3. G. Deleuze, *Différence et Répétition*, Paris, PUF, 1993, (1st ed. 1968), pp. 101-103
4. A. Camus, *Le mythe de Sisyphe*, Paris, Gallimard, 1942, p.168
5. L. Hjelmslev, *Prolégomènes_une théorie du langage*, Paris, Minuit, 1976, pp. 141-43
6. P. Sartre, *L'imaginaire*, Paris, Gallimard, 1940, p.230

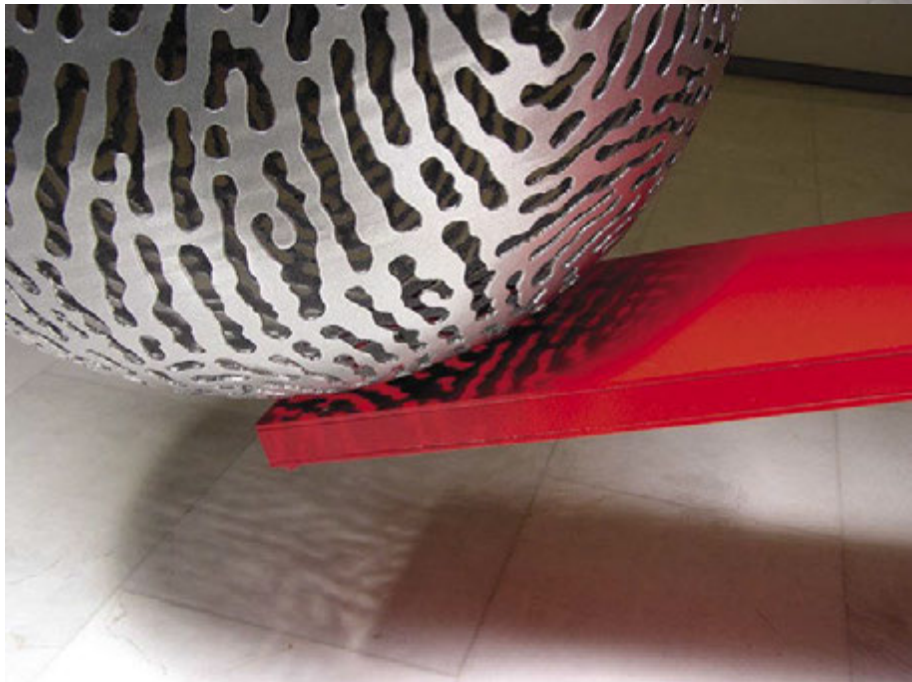
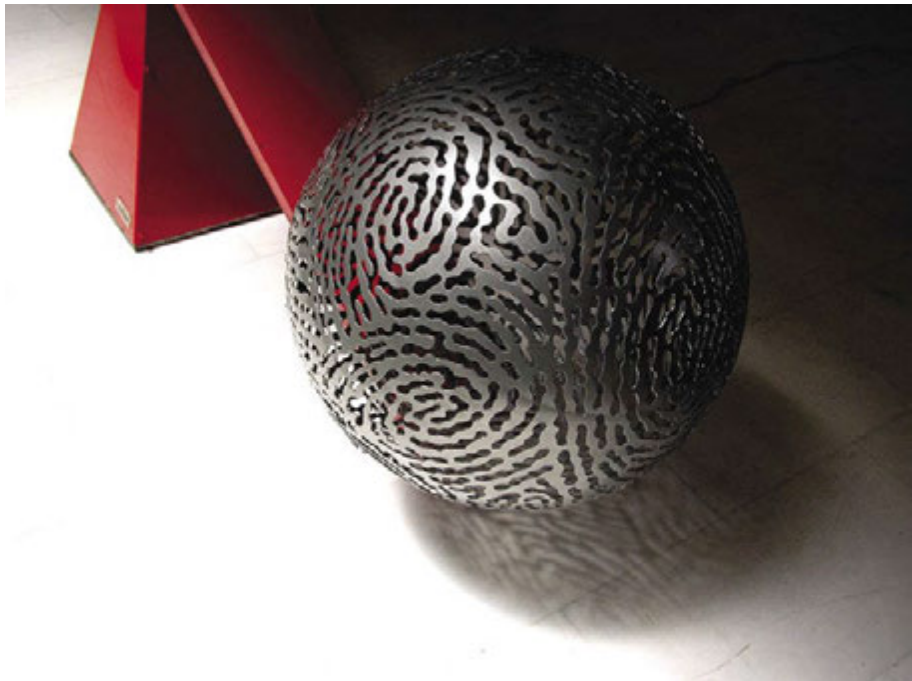




“INDIVIDUAL SINGULARITIES, COLLECTIVE SIMILARITIES”

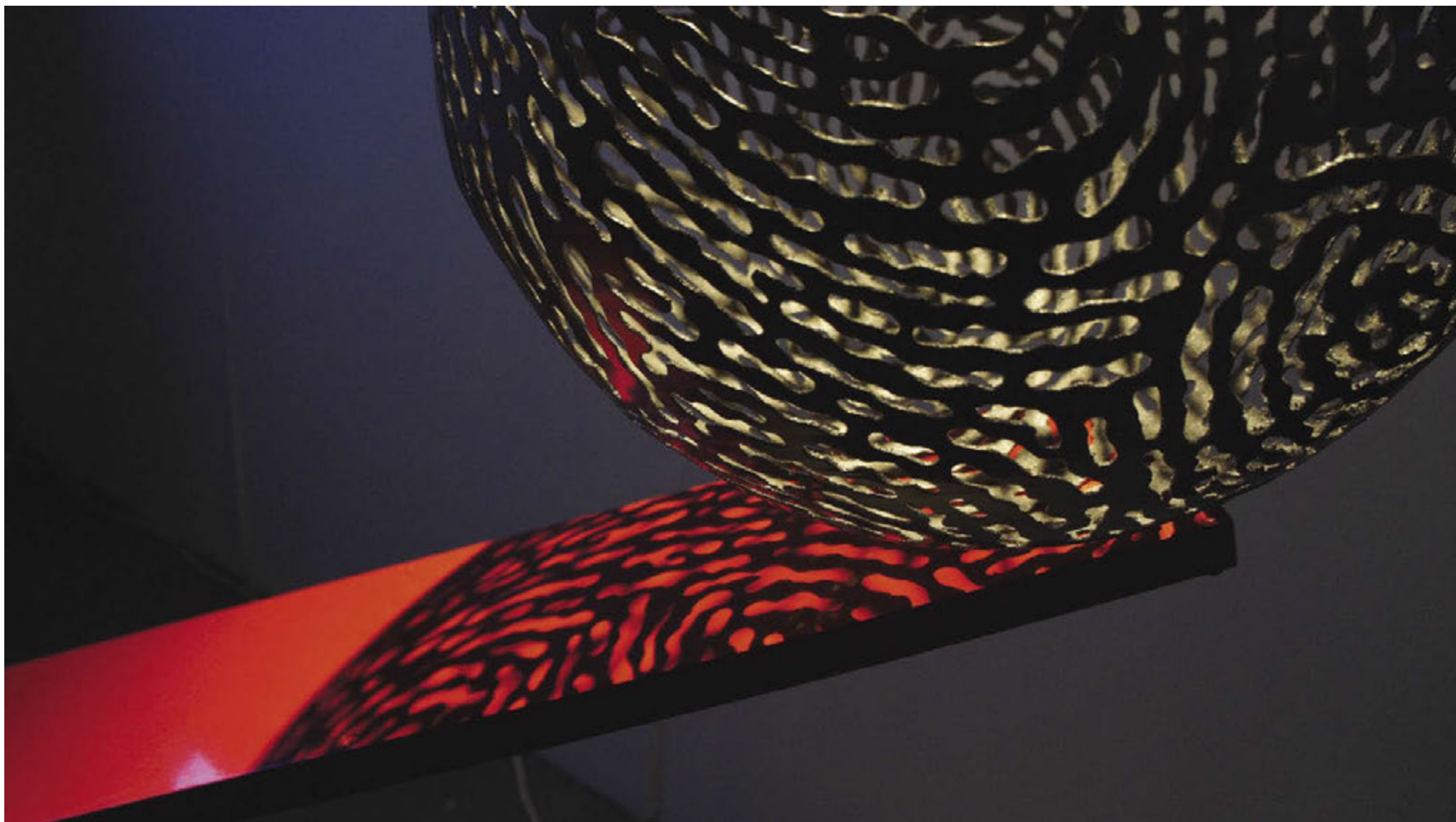
Spheres, unseen forms, the traces of hands, patterns crafted by the body, primary shapes moving up and down on the seesaw of time, here and there, weaving the fabric of space. So they meet with the Cosmos, as my body does, whose spatiality is not a subjective quality, but a general characteristic of being. The fingerprint becomes a symbol and reflection of human existence, a unit for measuring the dimensions of human life, a canvas to represent the human scale. As a natural, organic shape it is in dialogue with the Cosmos, acting at once as mediator in this encounter. The spheres move in an attempt to document the “magical unity” of man and universe, the “synchronicity” and “equilibrium” between the human and the cosmic. Keeping pace with the rhythmical play of the Cosmos (a children's seesaw) they reveal what both the Small-scale and the Grand have in common in terms of degree and structure. At the same time, a repetition of similarities renders differences more evident. What emerges is an image of collective diversity, which seems today to be the universal demand put forth by society and art: how to reach collective consensus by preserving personal singularity so that the peoples of the world may coexist in unity.

Christina Saradopoulou



"Individual singularities,
collective similarities" 250x100x55 cm,
kinetic artwork, exhibition
Kinetica Art Fair, London UK, 2011



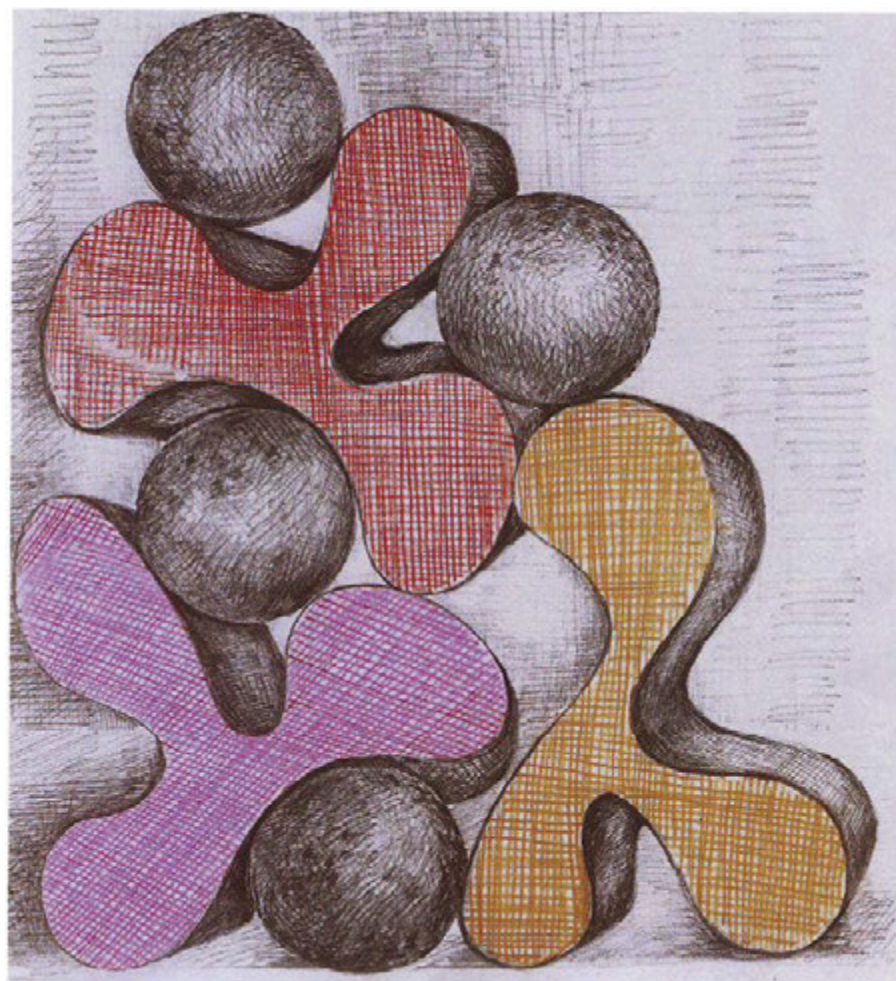




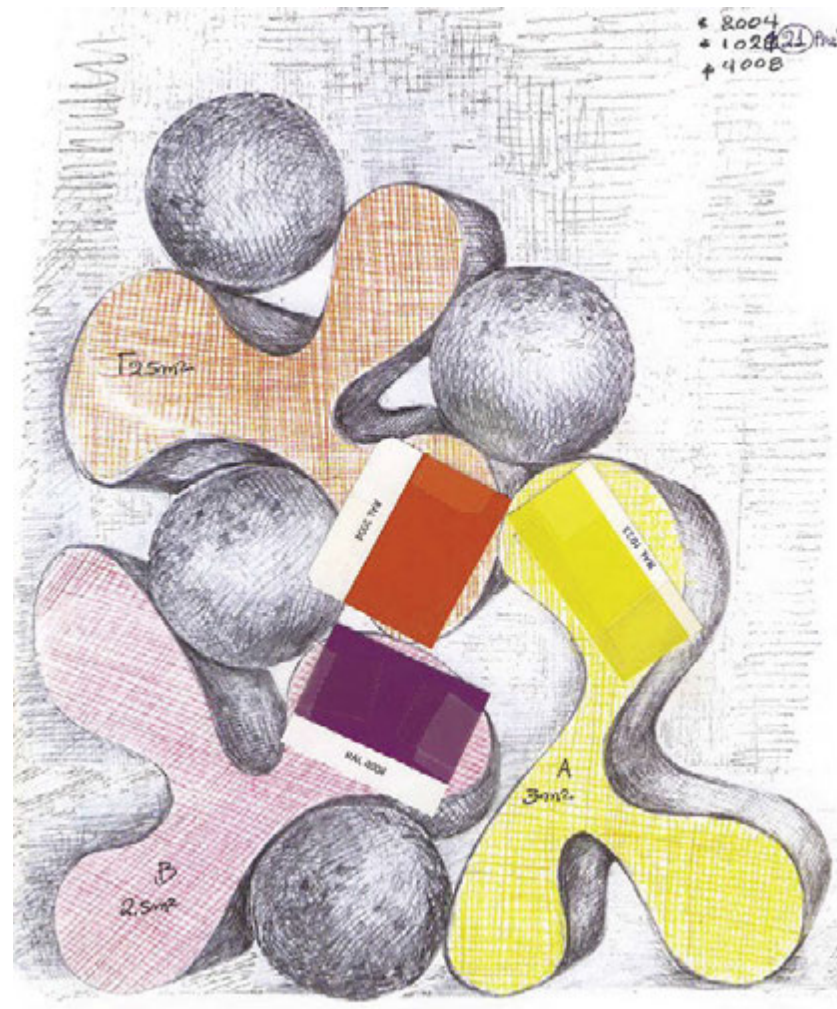
"Large puzzle", 250x50x200 cm,
private collection, 2005







X. Lapantoujaf



"Composition with sphere",
200x100x50 cm, 2005





"Individual course", 130x55x89 cm, 2009

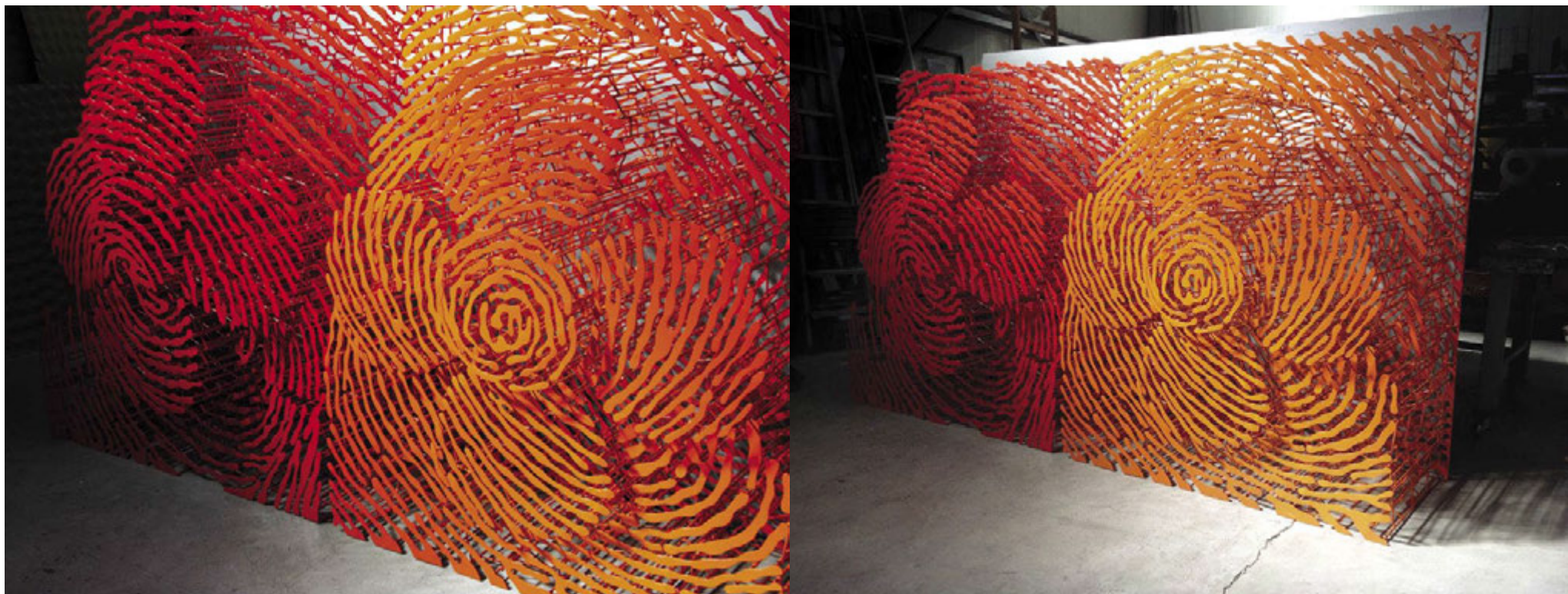


"Cube", 125X125X125 cm, 2013

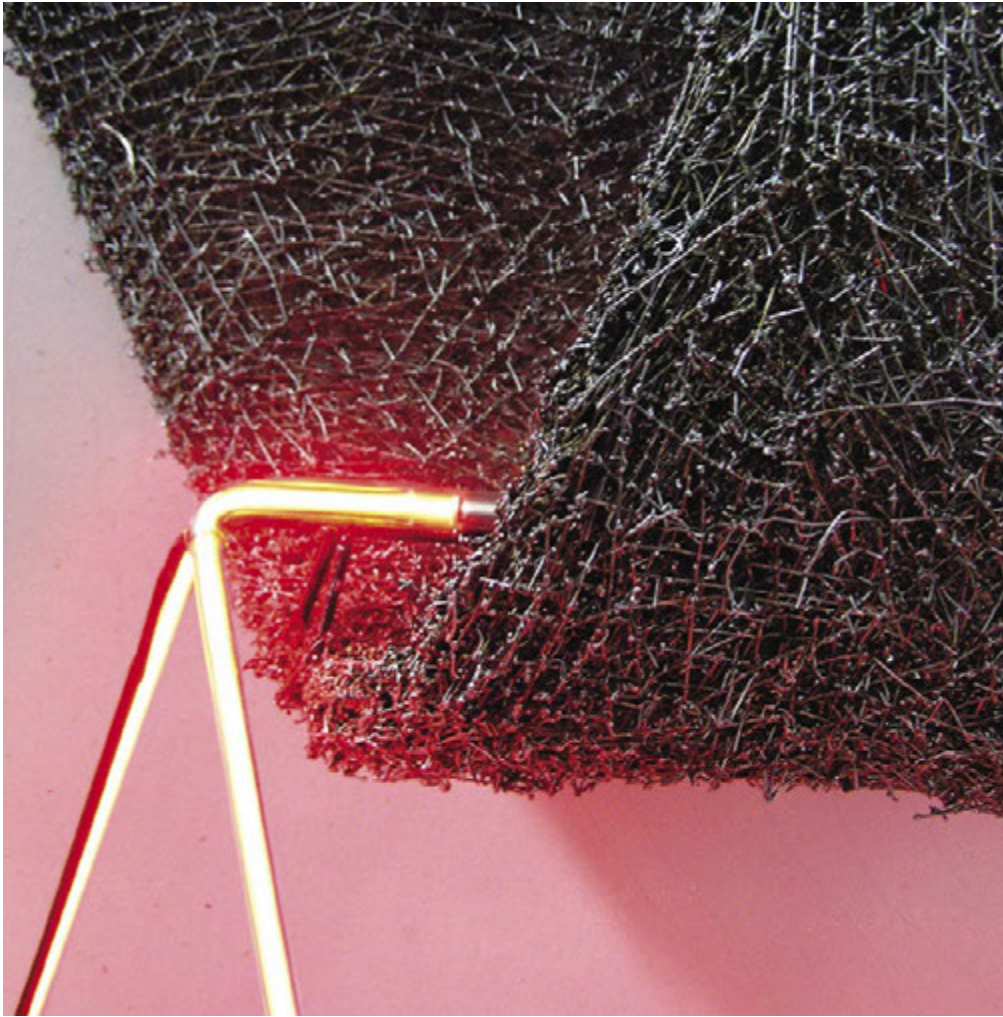




"Red and orange flower",
125x72x150 cm, 2013



"red light", 130x100x40 cm, 2006,
private collection



"Family", "T-E-A", 225x30x100 cm
private collection



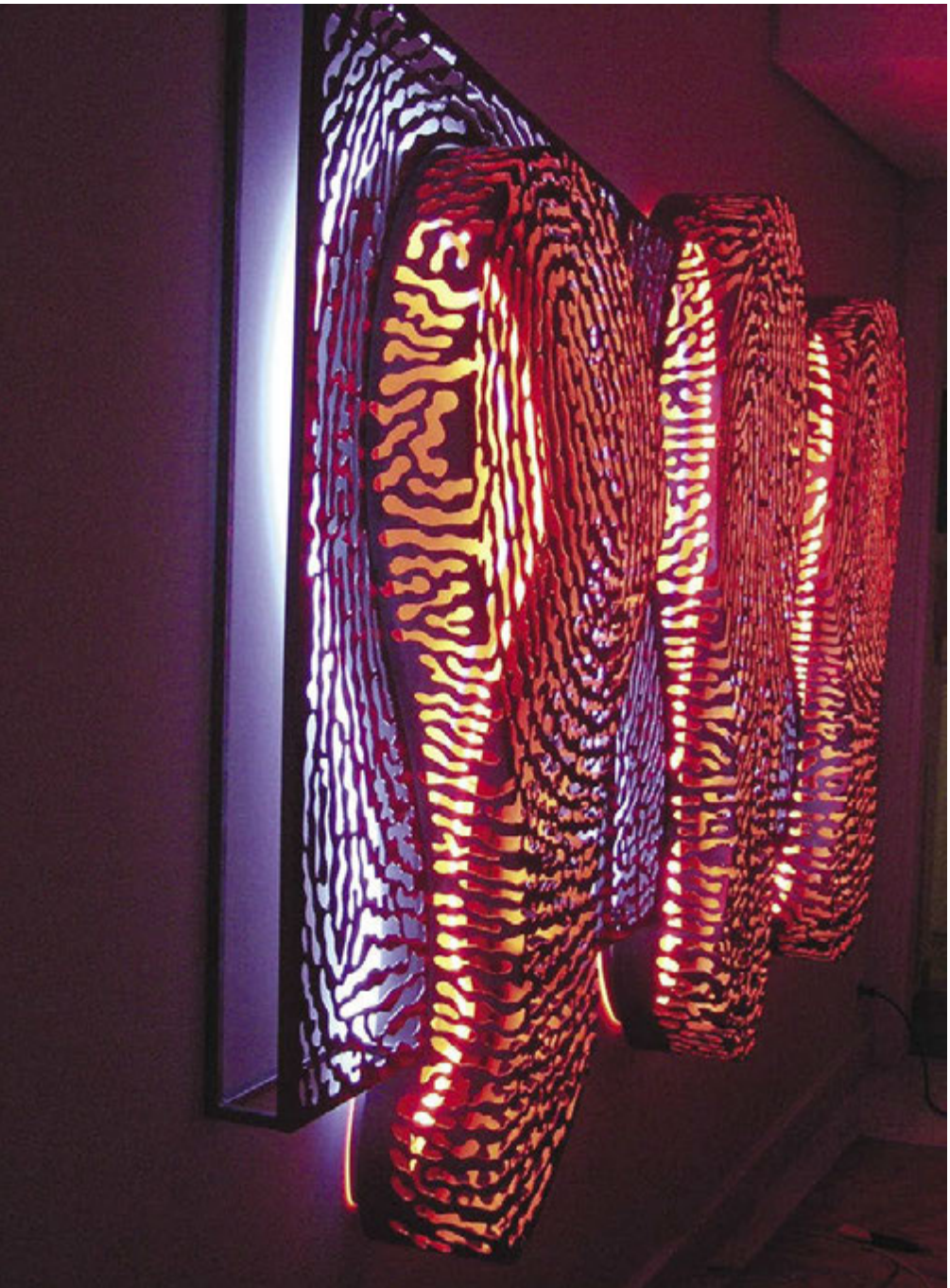


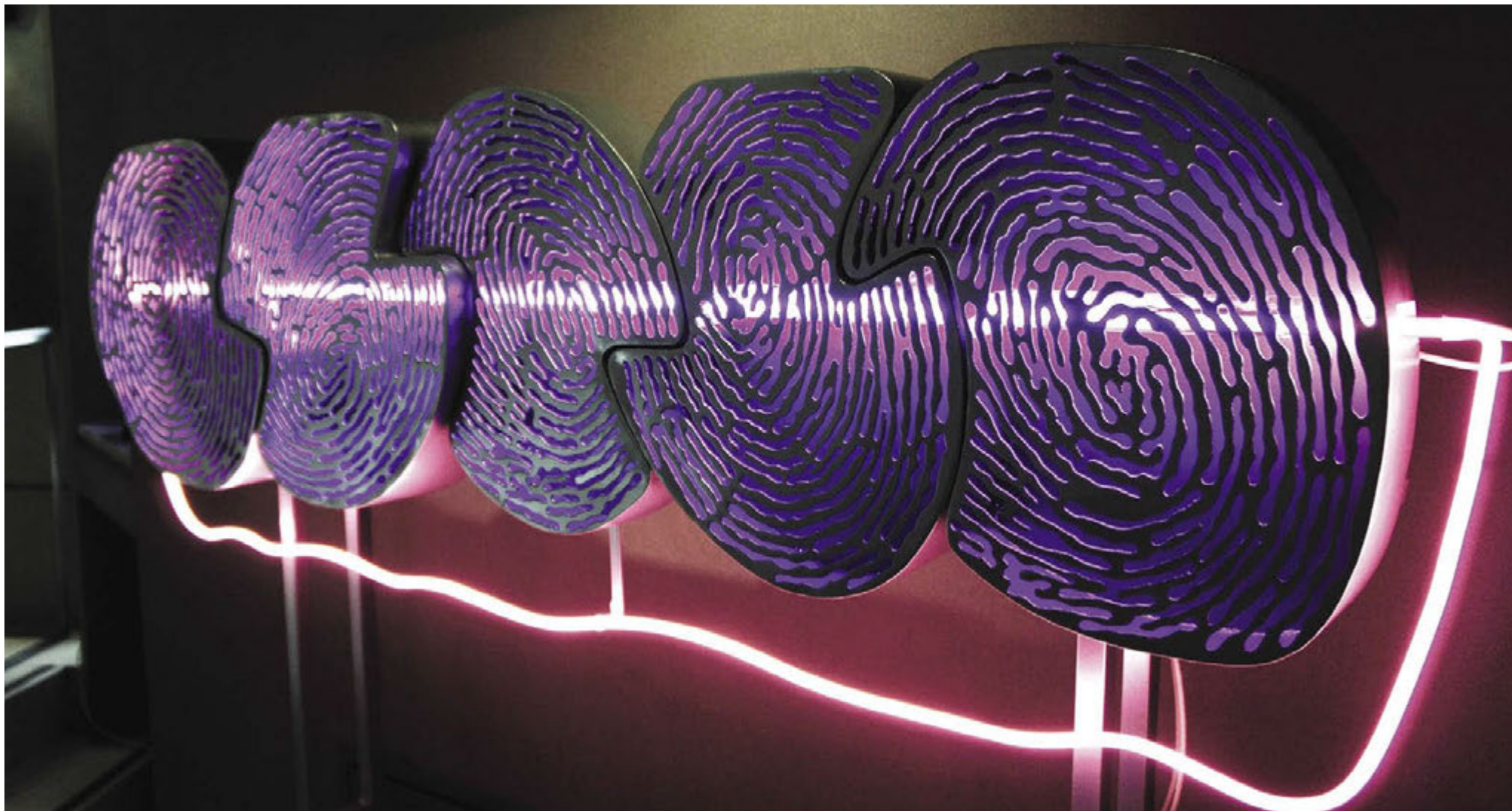


"Family", "P-H-CH", 252x29x144 cm,
private collection, 2006

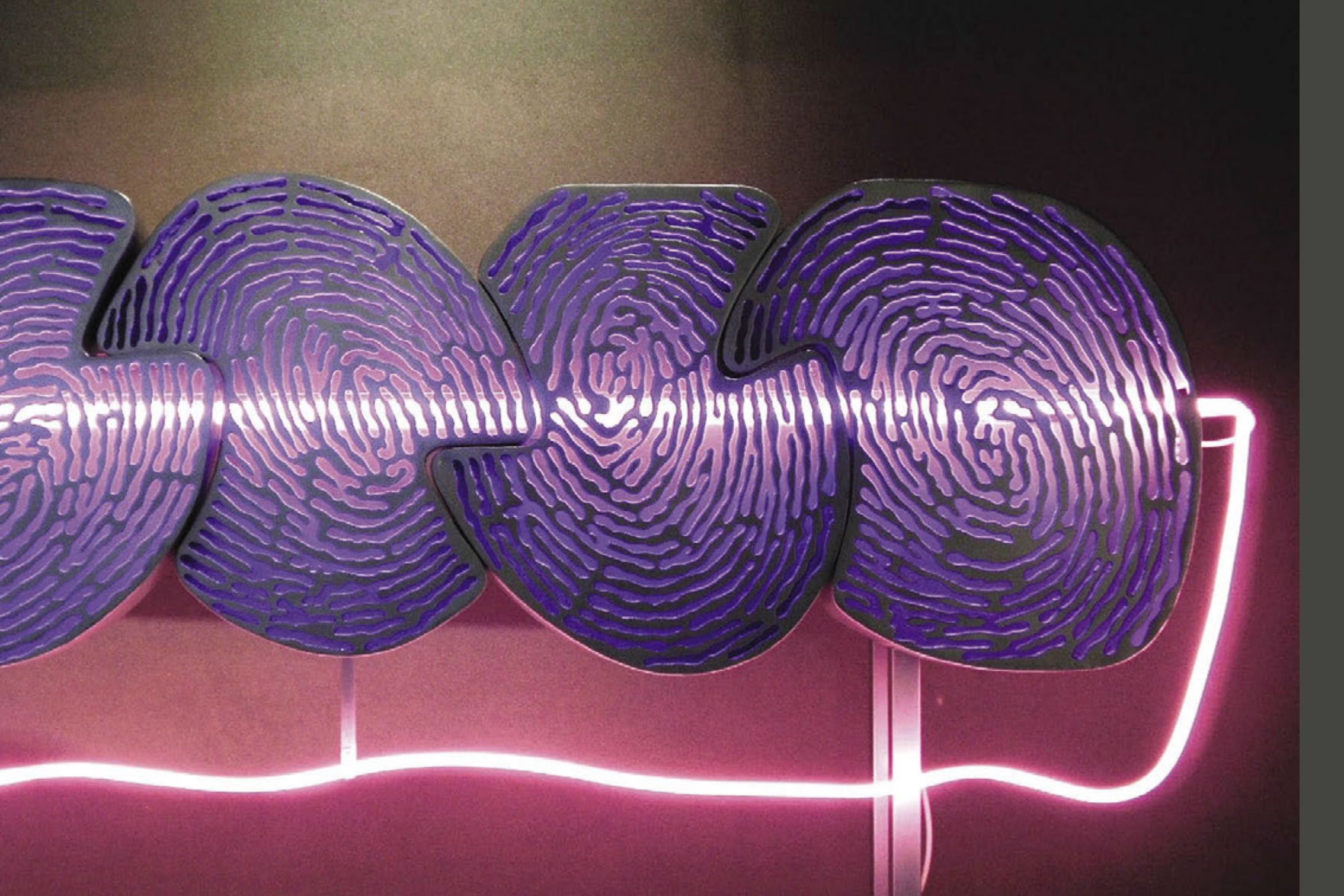




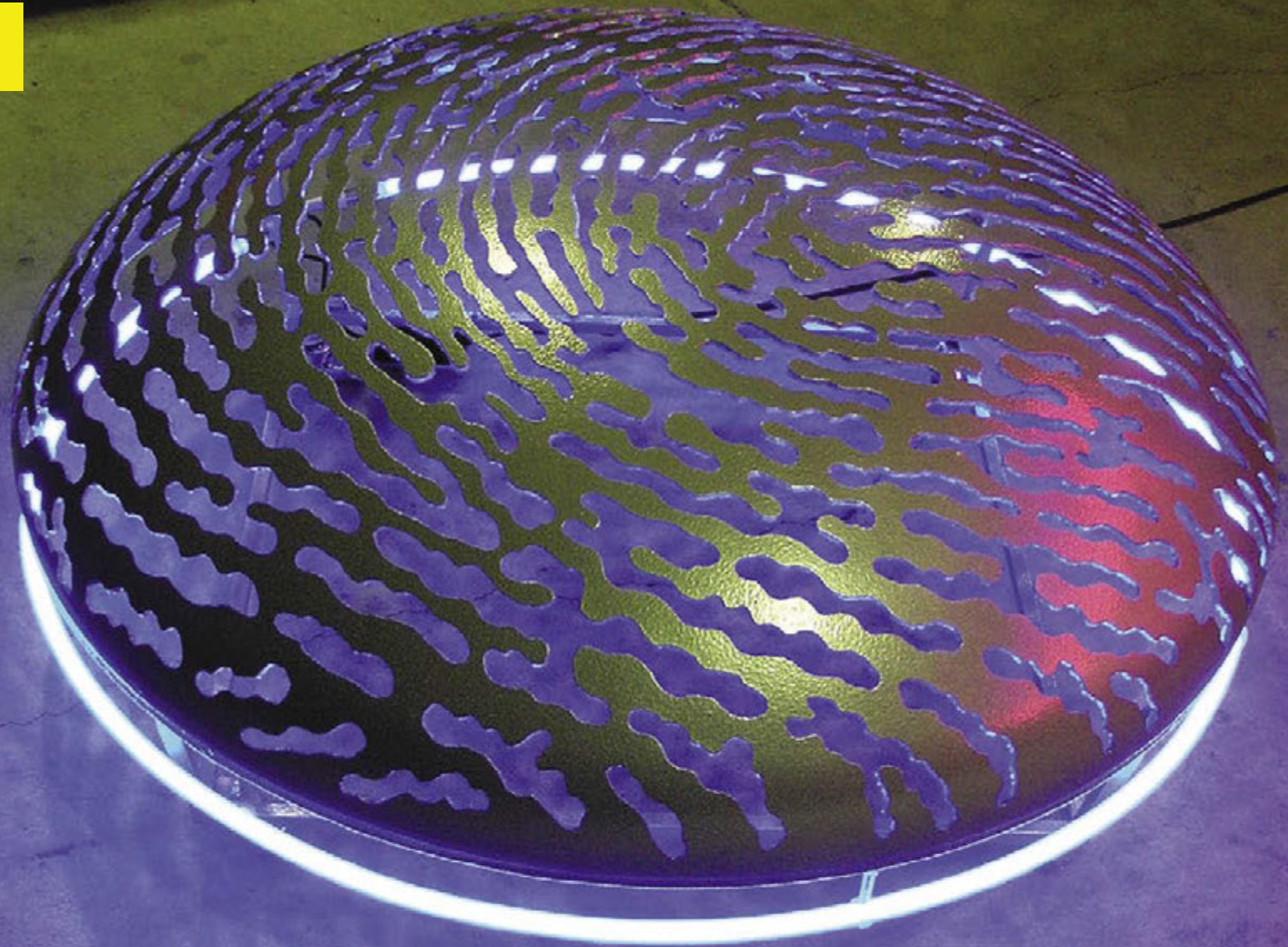




"Mata", 200x65x15 cm, 2008

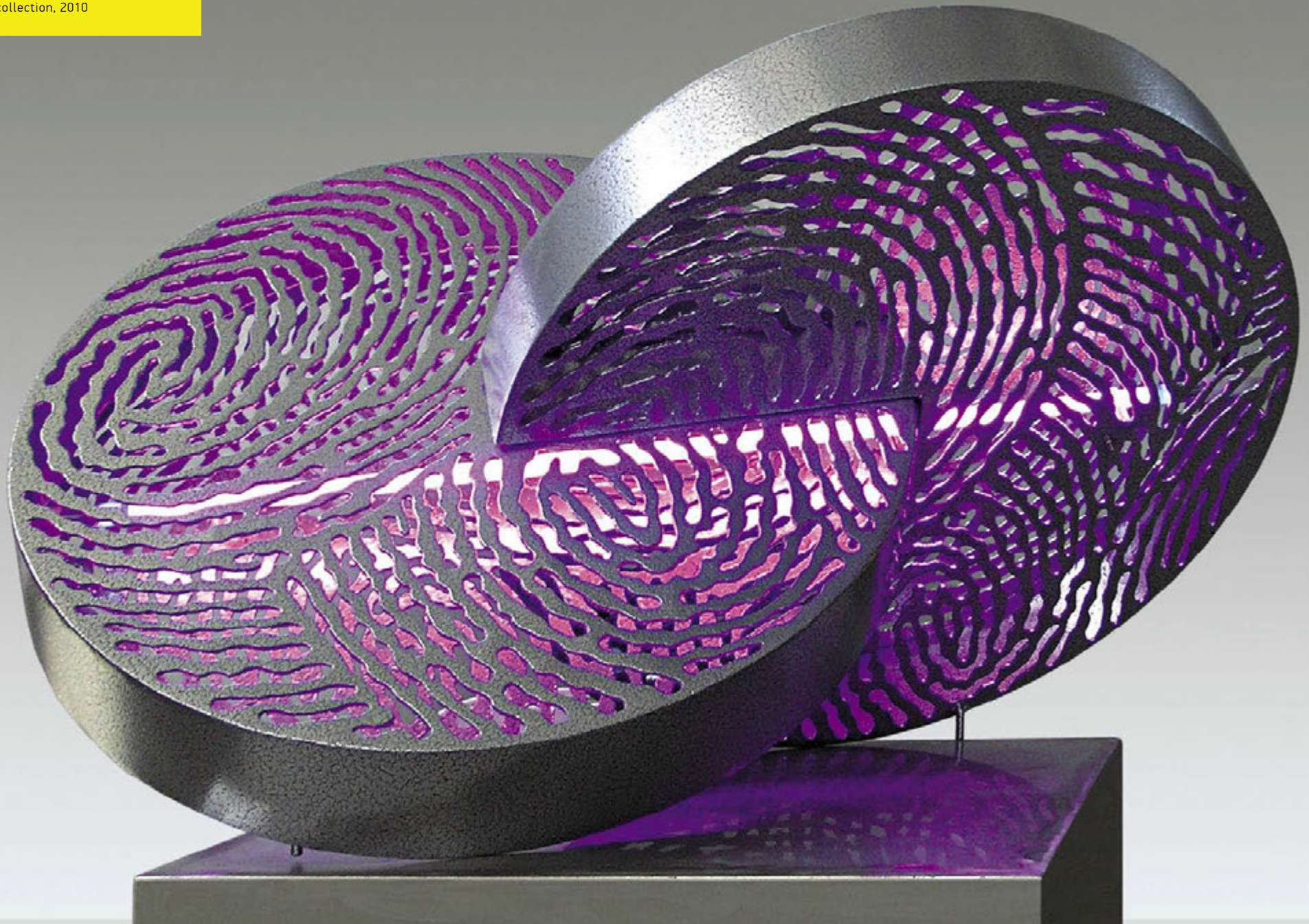


"Illuminated Unit", Ø 110 cm, 2008



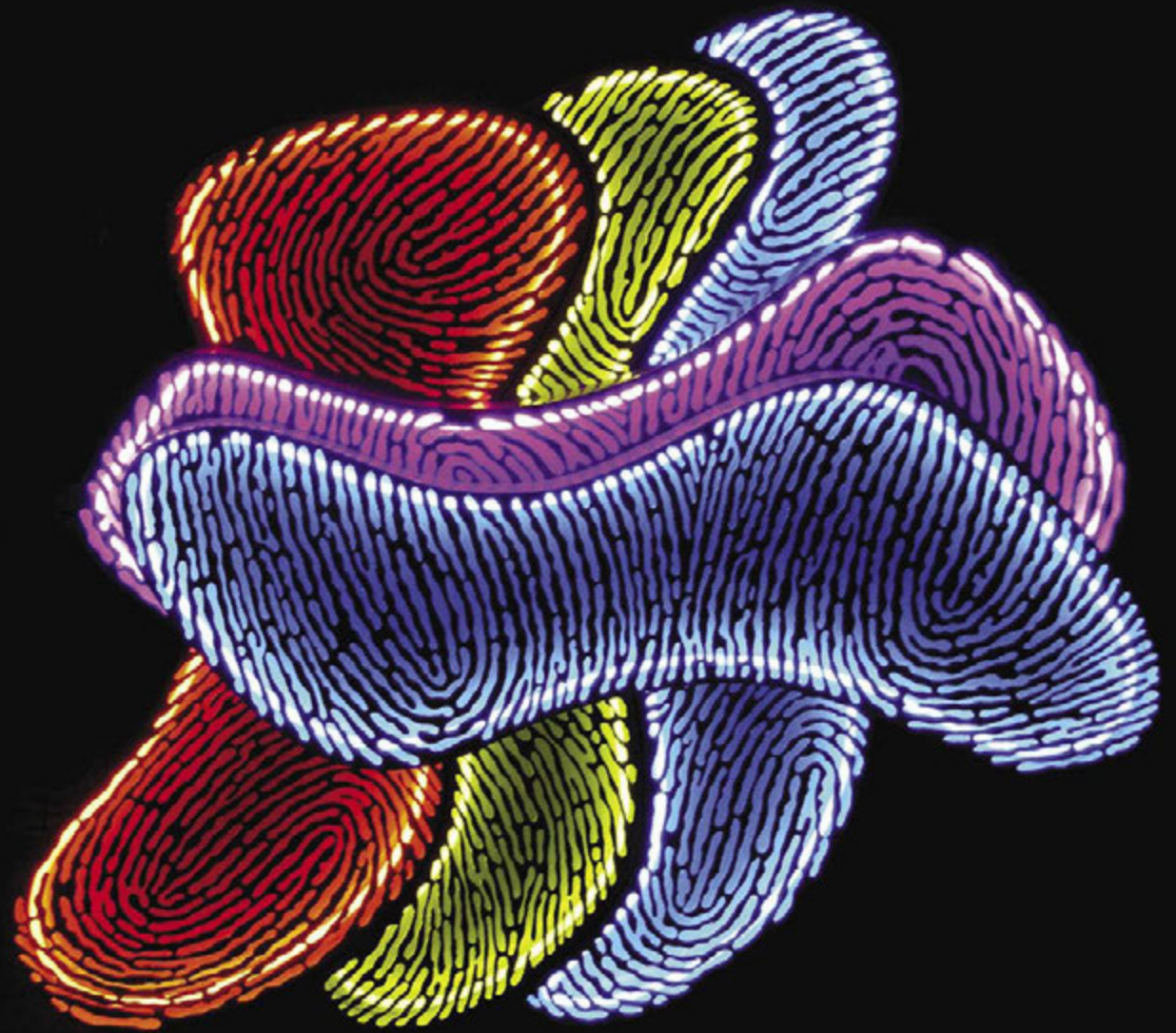


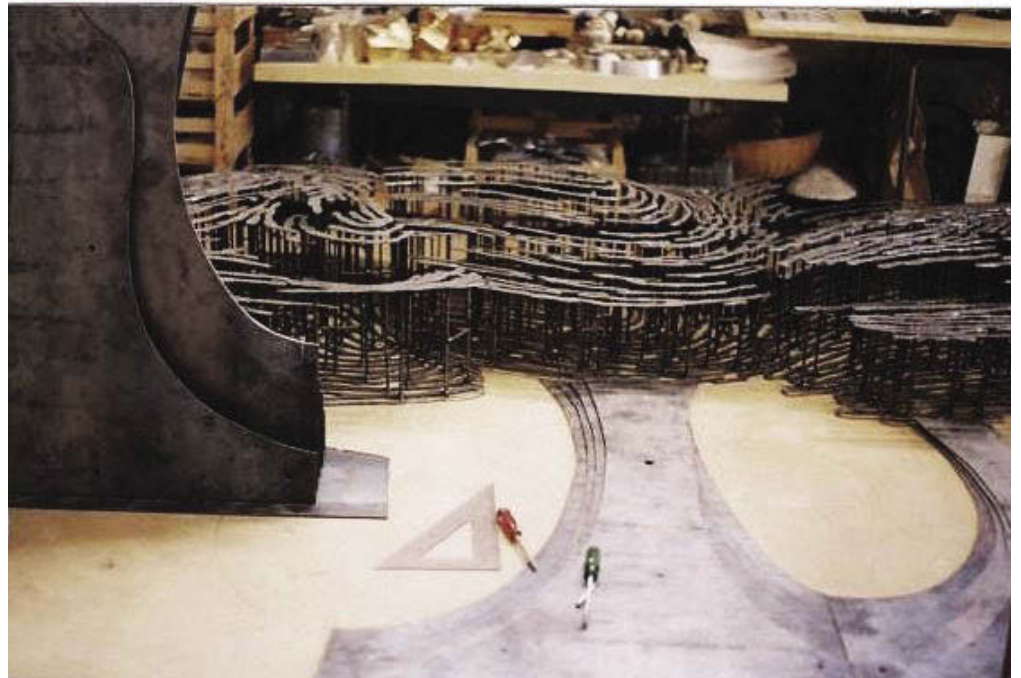
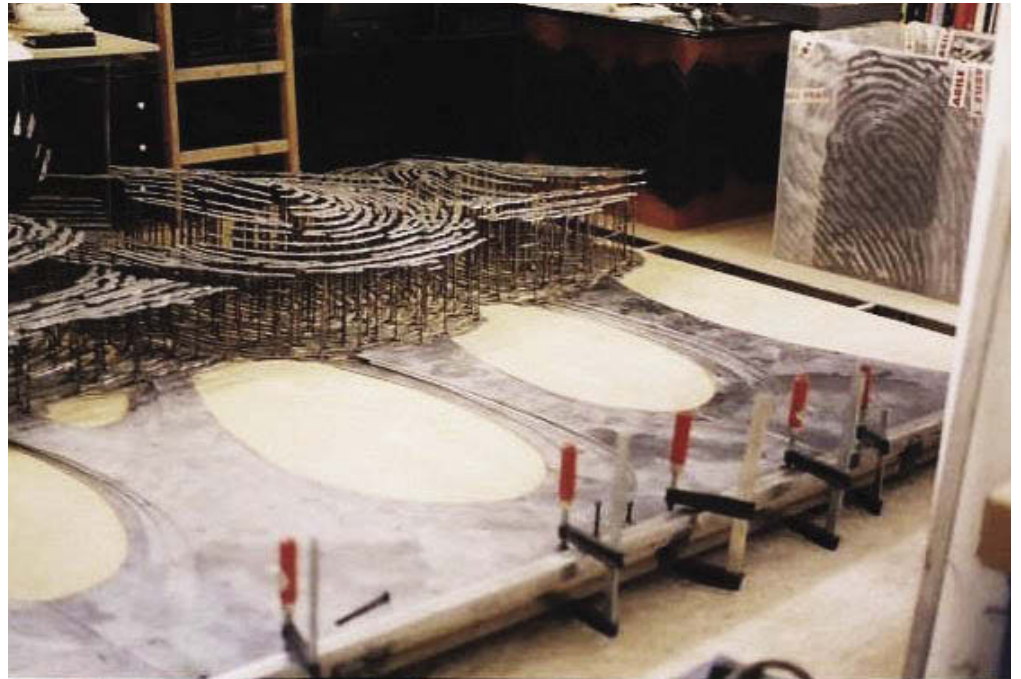
"Illuminated link", 100x55x55 cm,
private collection, 2010





"Composition with light", 144x7x160 cm,
private collection, 2007

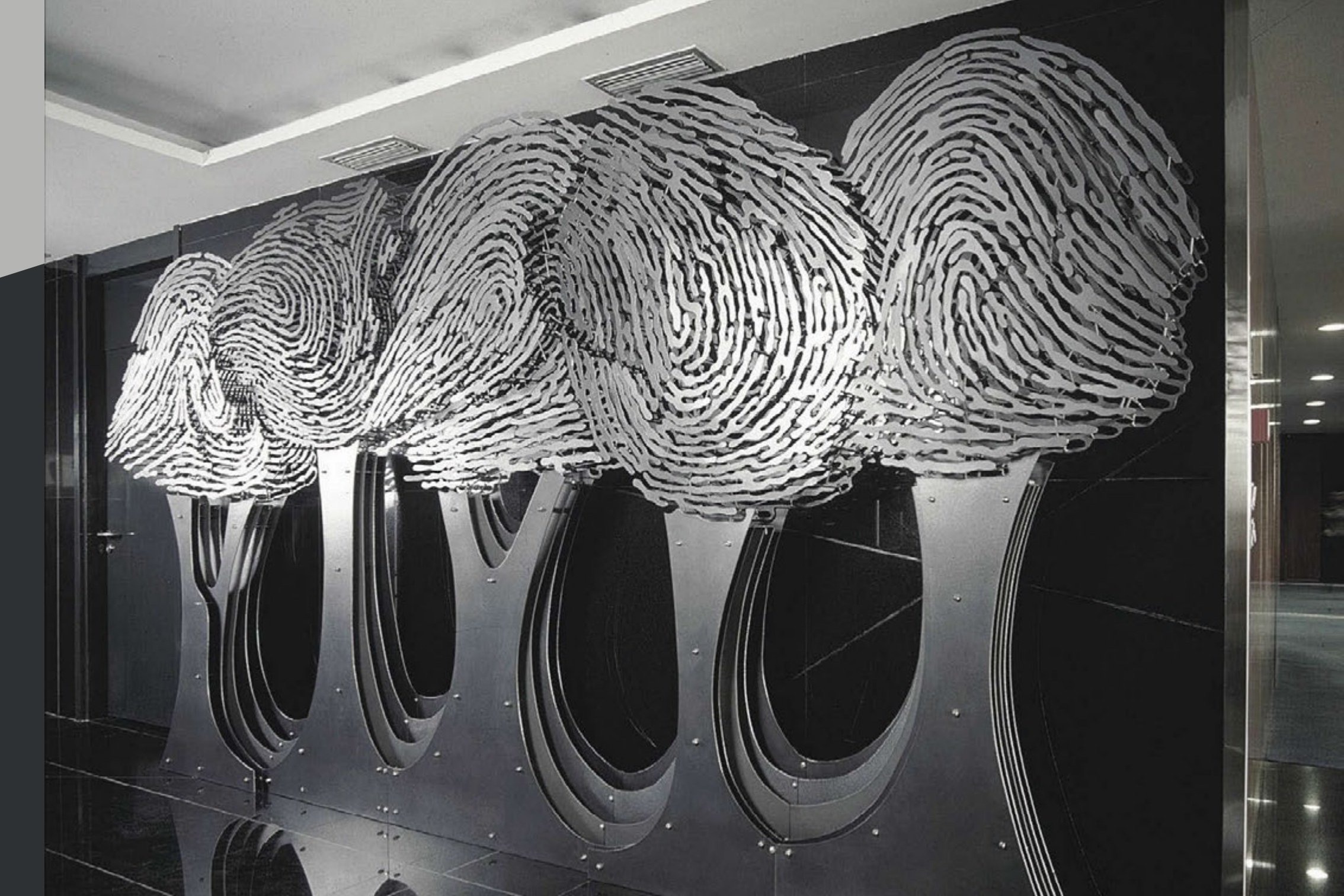


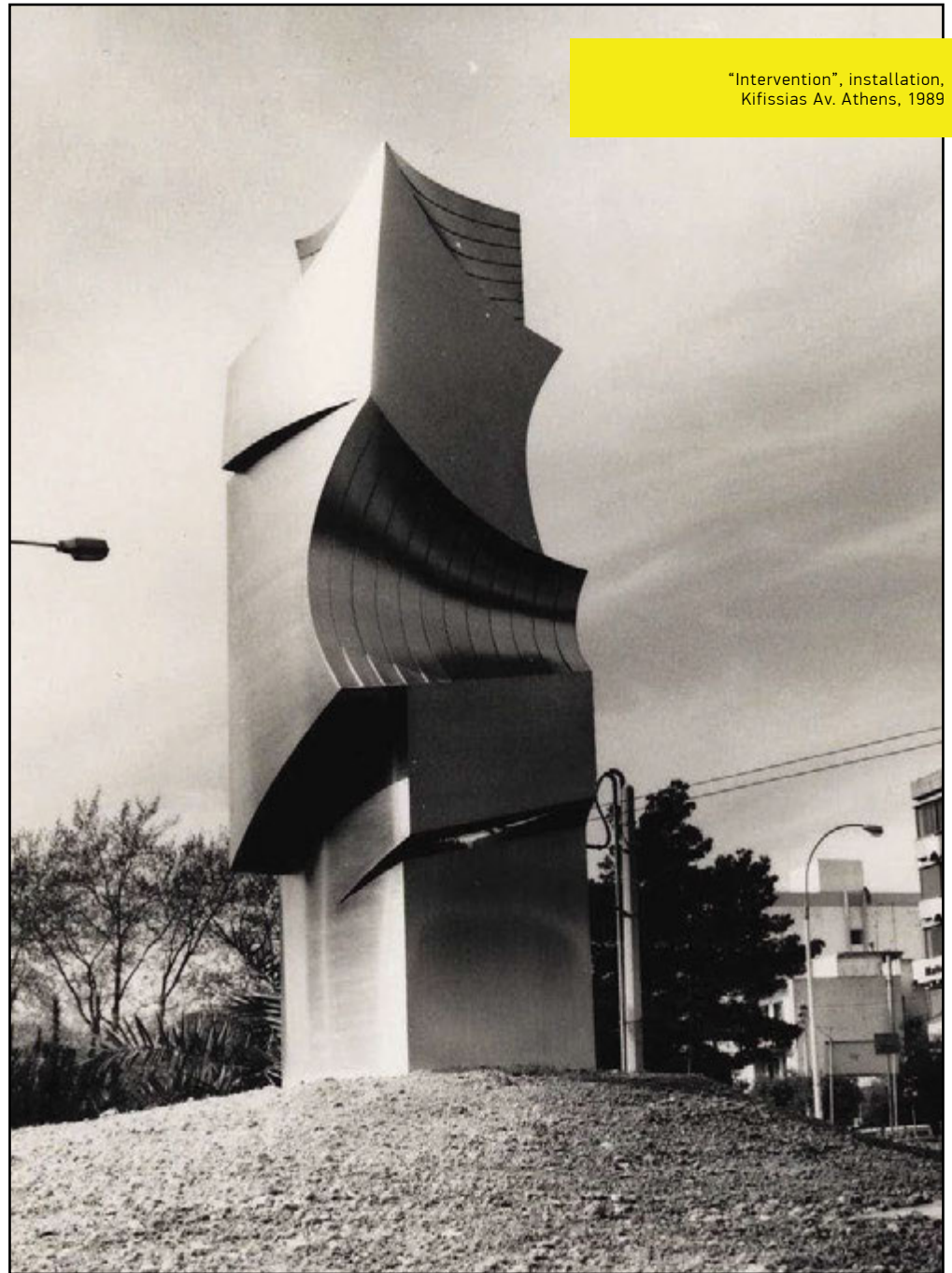


the diversity of repetition the diversity of repetition
the diversity of repetition the diversity of repetition
the diversity of repetition the diversity of repetition

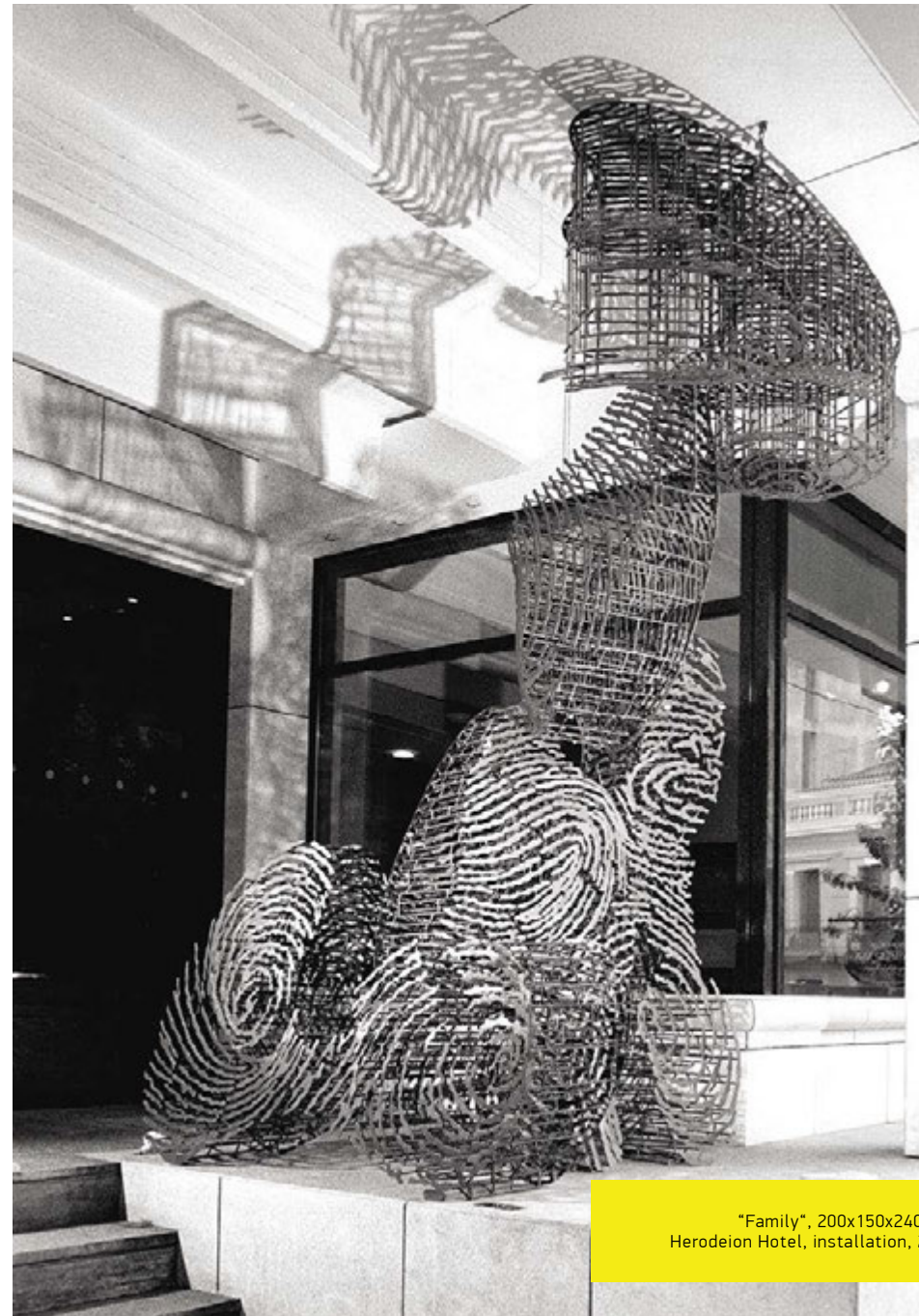
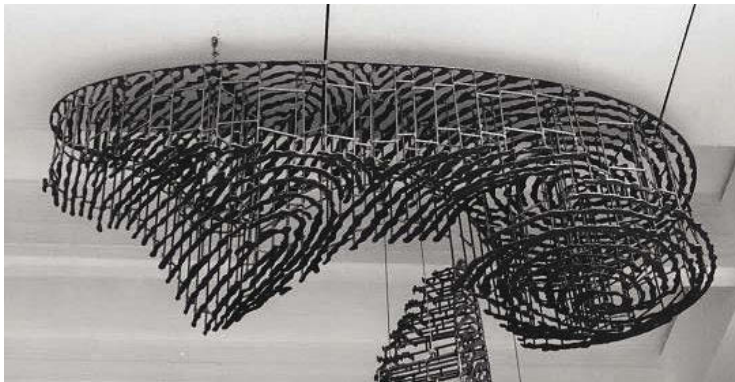


"The diversity of repetition", 500x50x290 cm,
installation, private collection, 1999





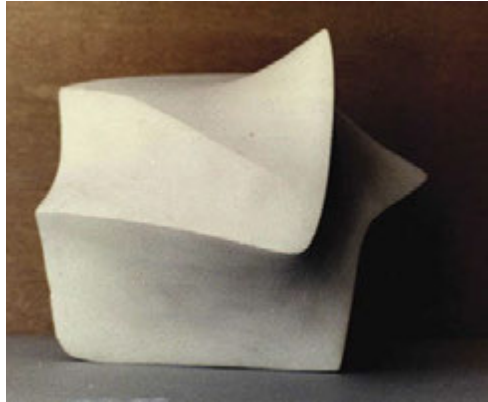
"Intervention", installation,
Kifissias Av. Athens, 1989

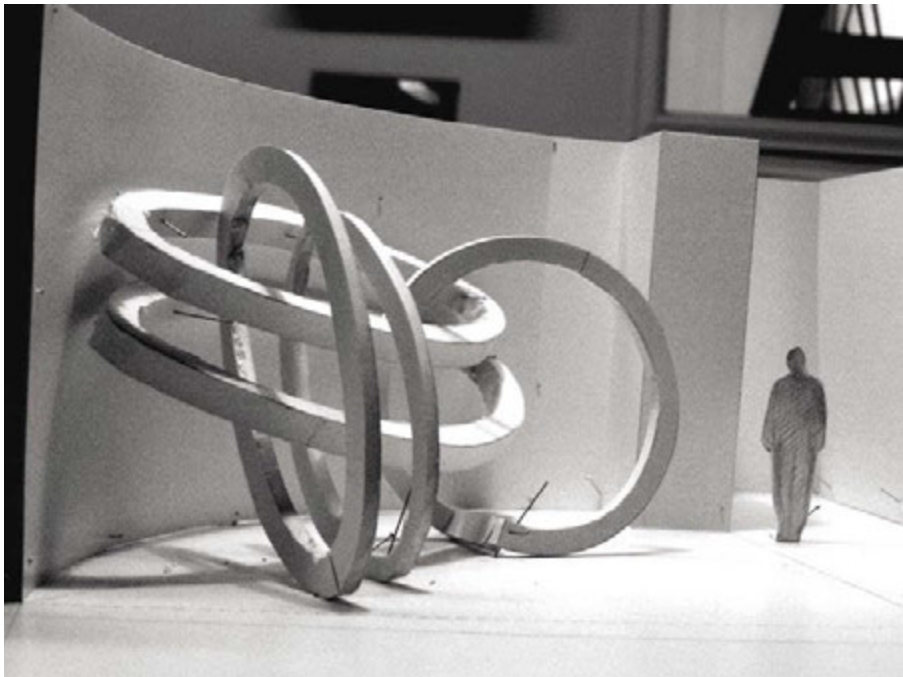
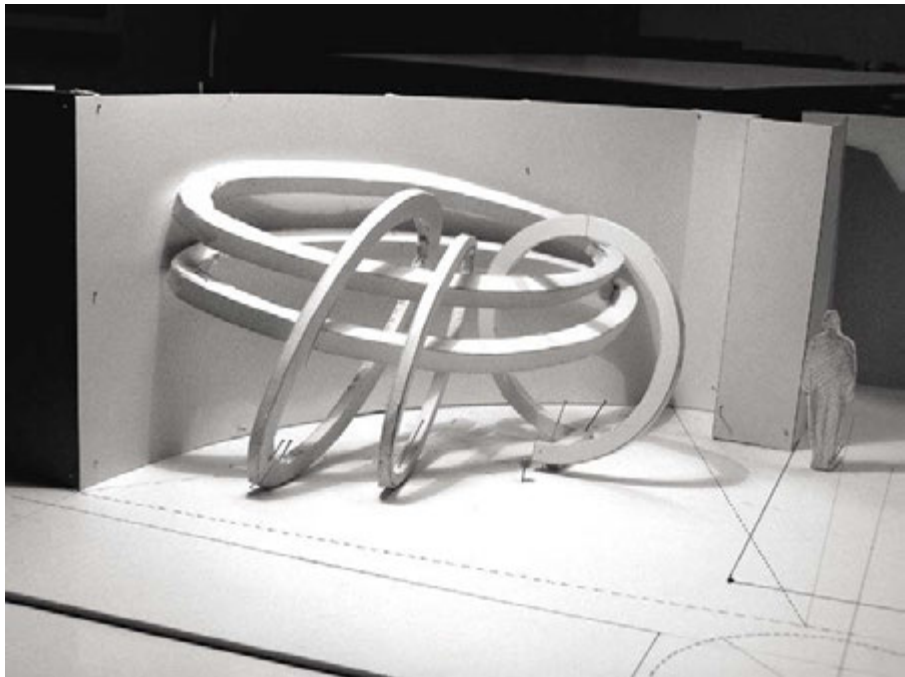
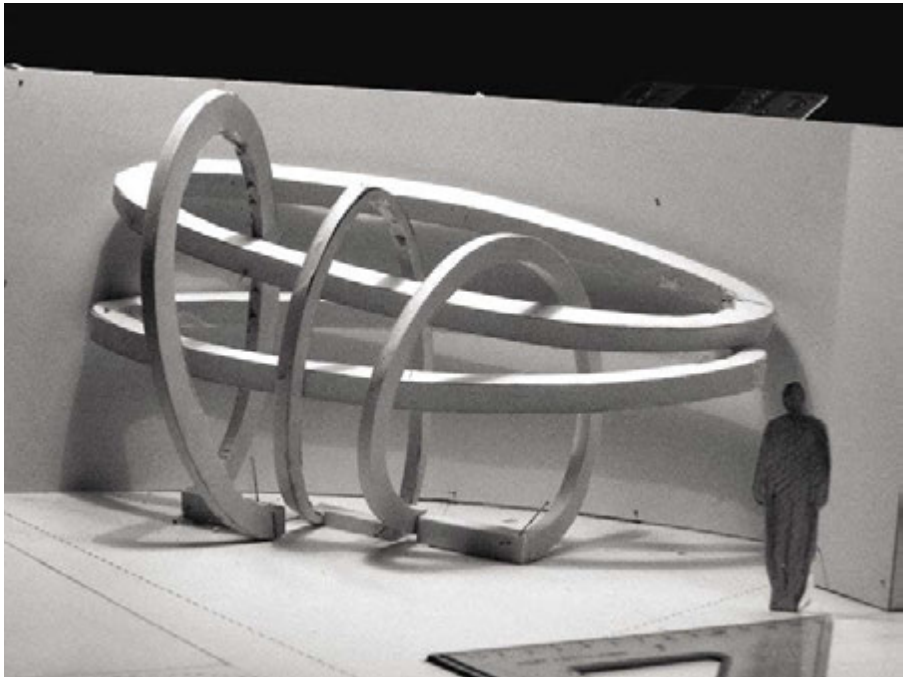
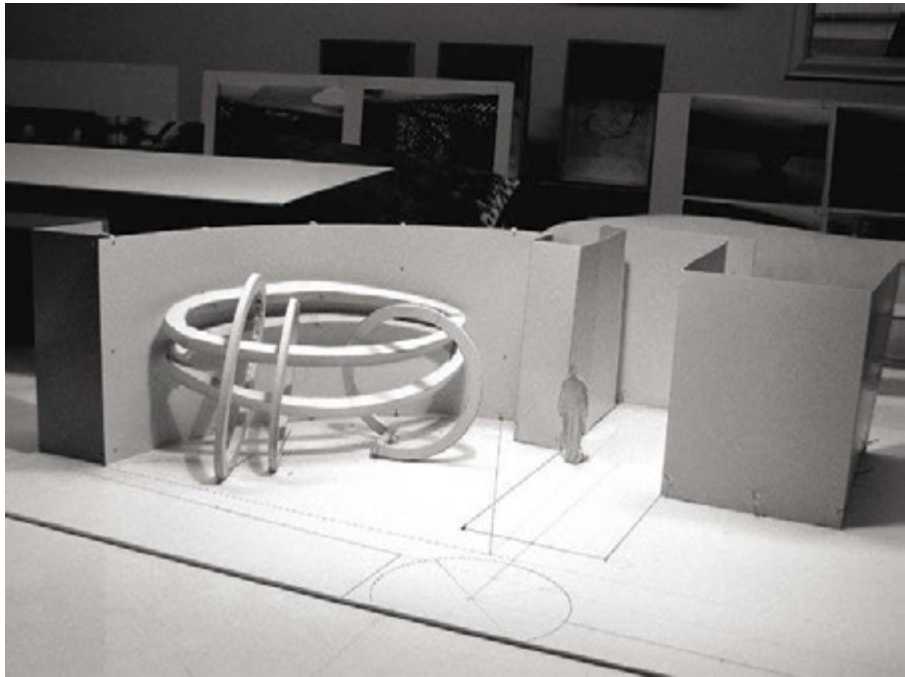


"Family", 200x150x240 cm,
Herodeion Hotel, installation, 2000

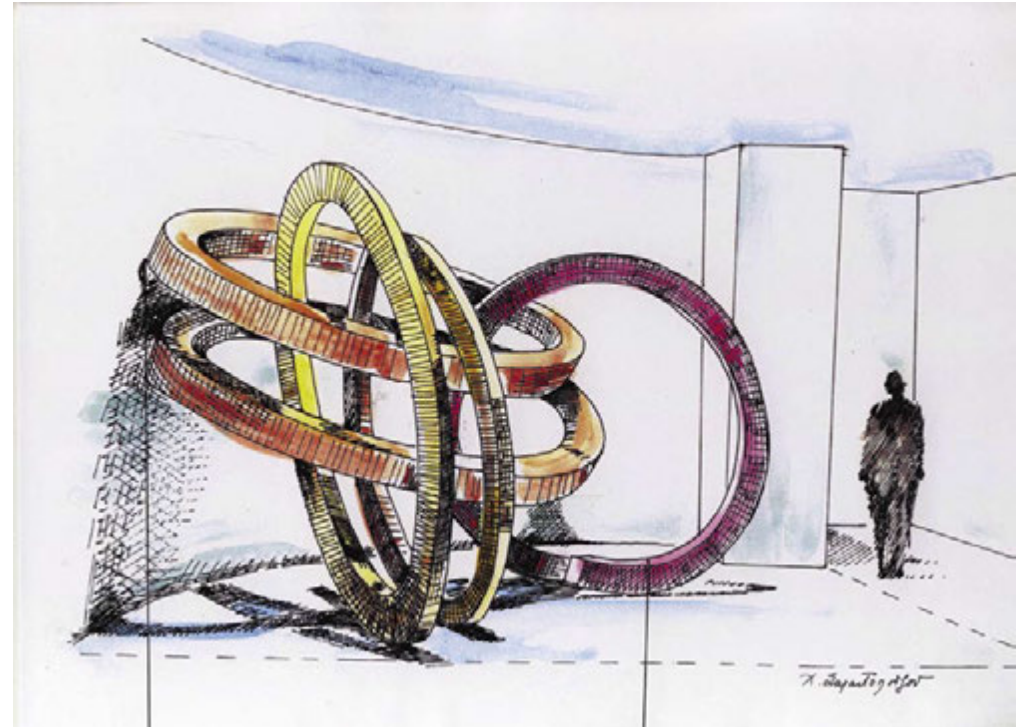
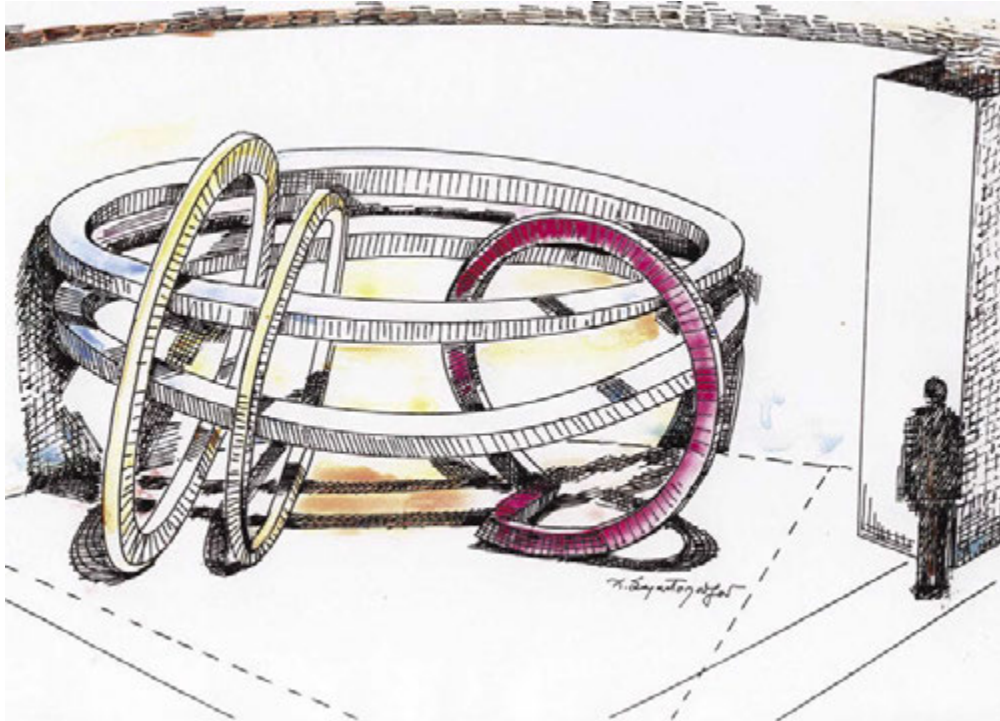
PROPOSALS - MODELS

Plaster Models

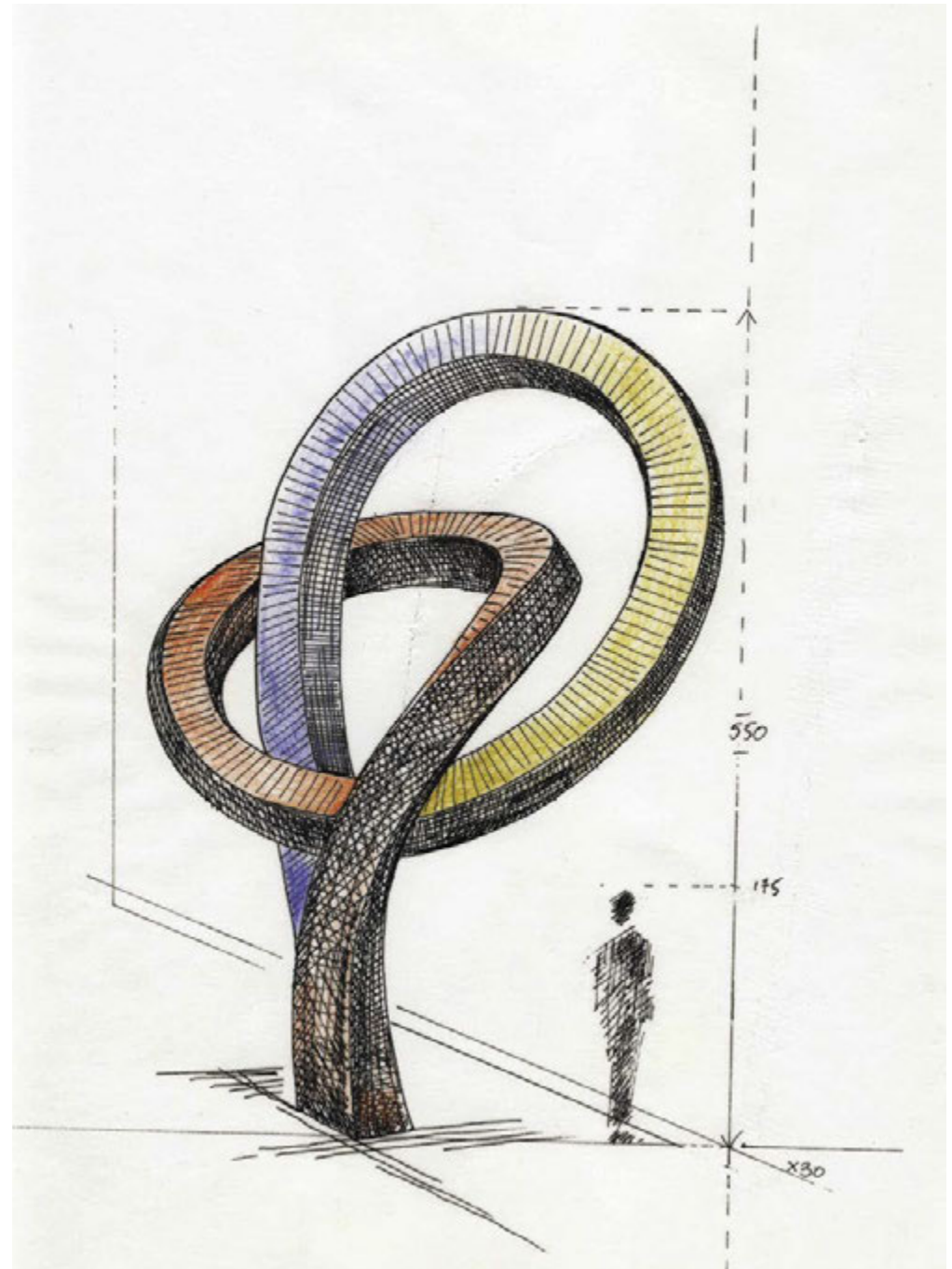
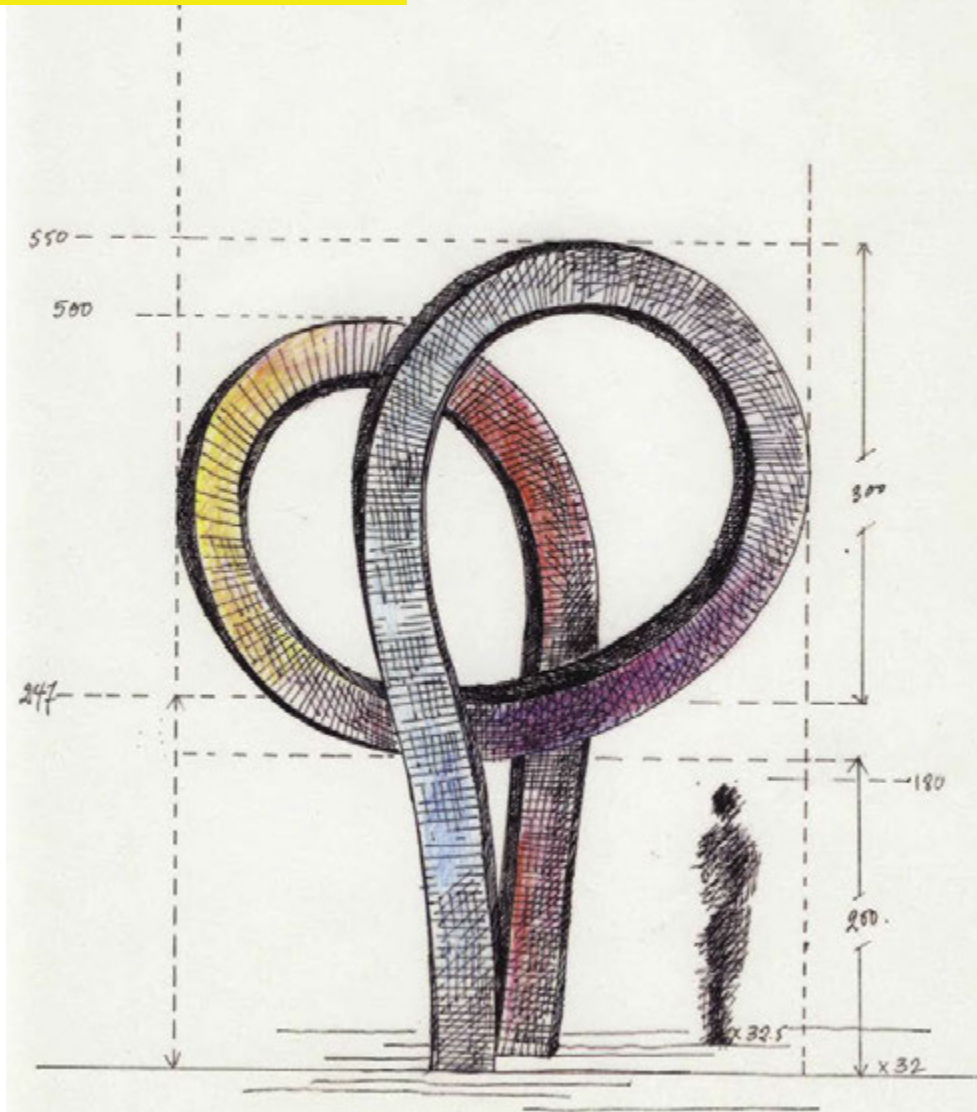


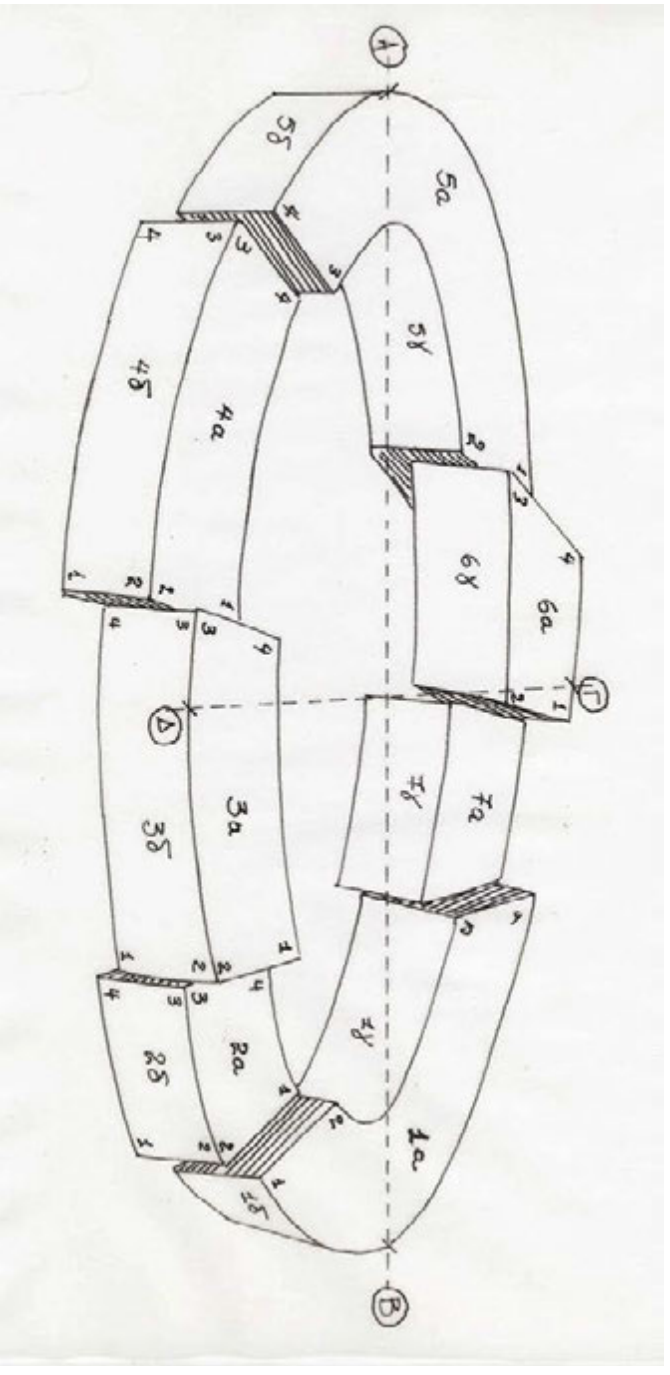
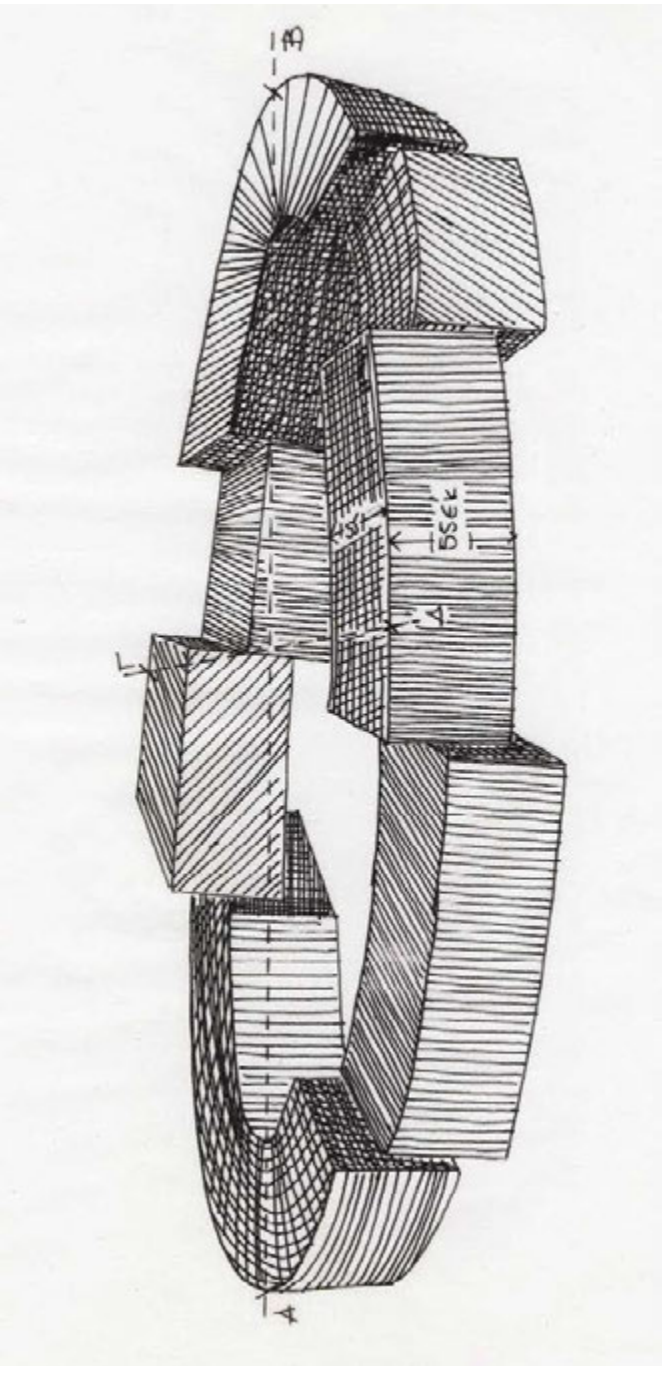


“CIRCLES”

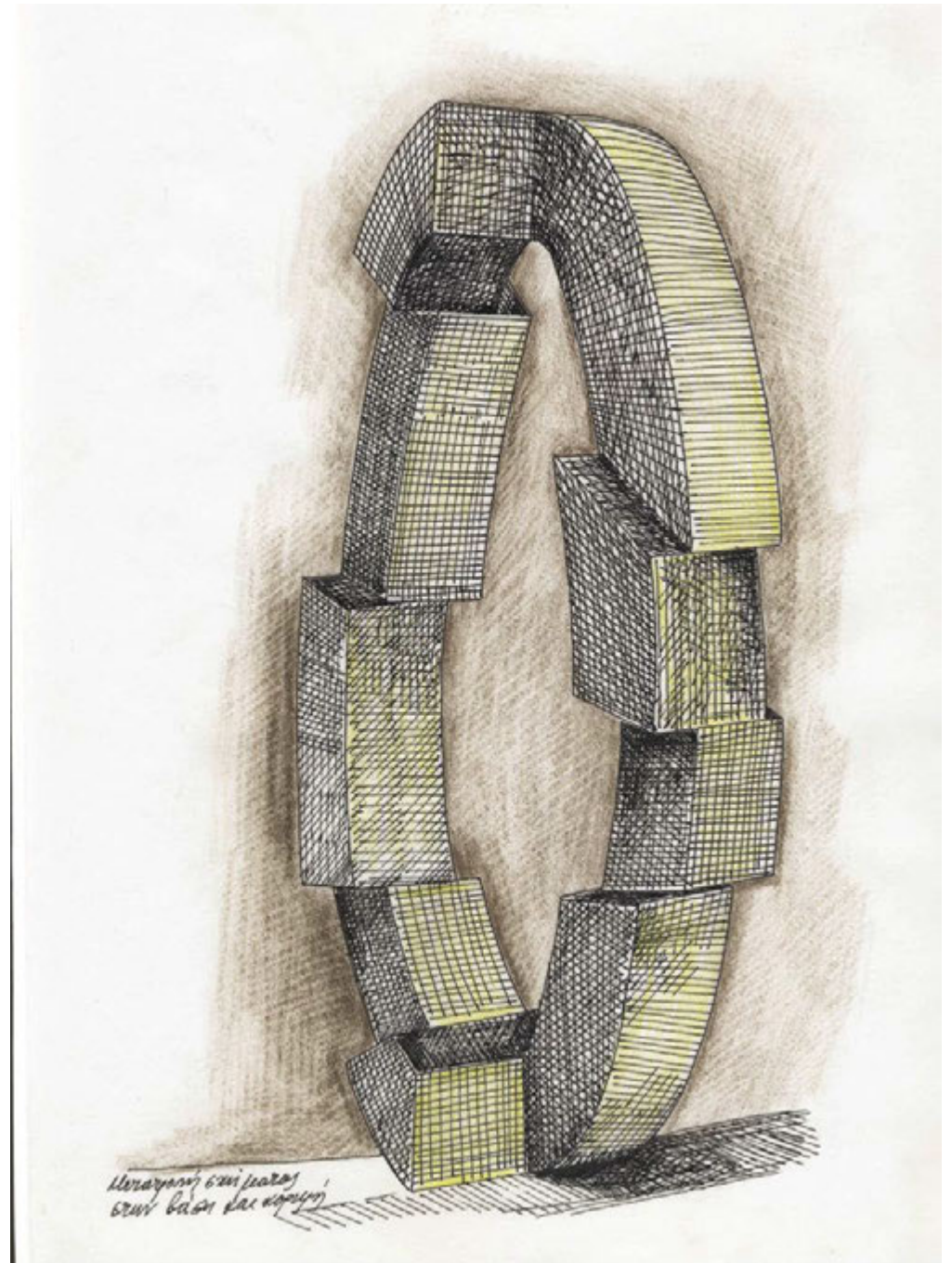
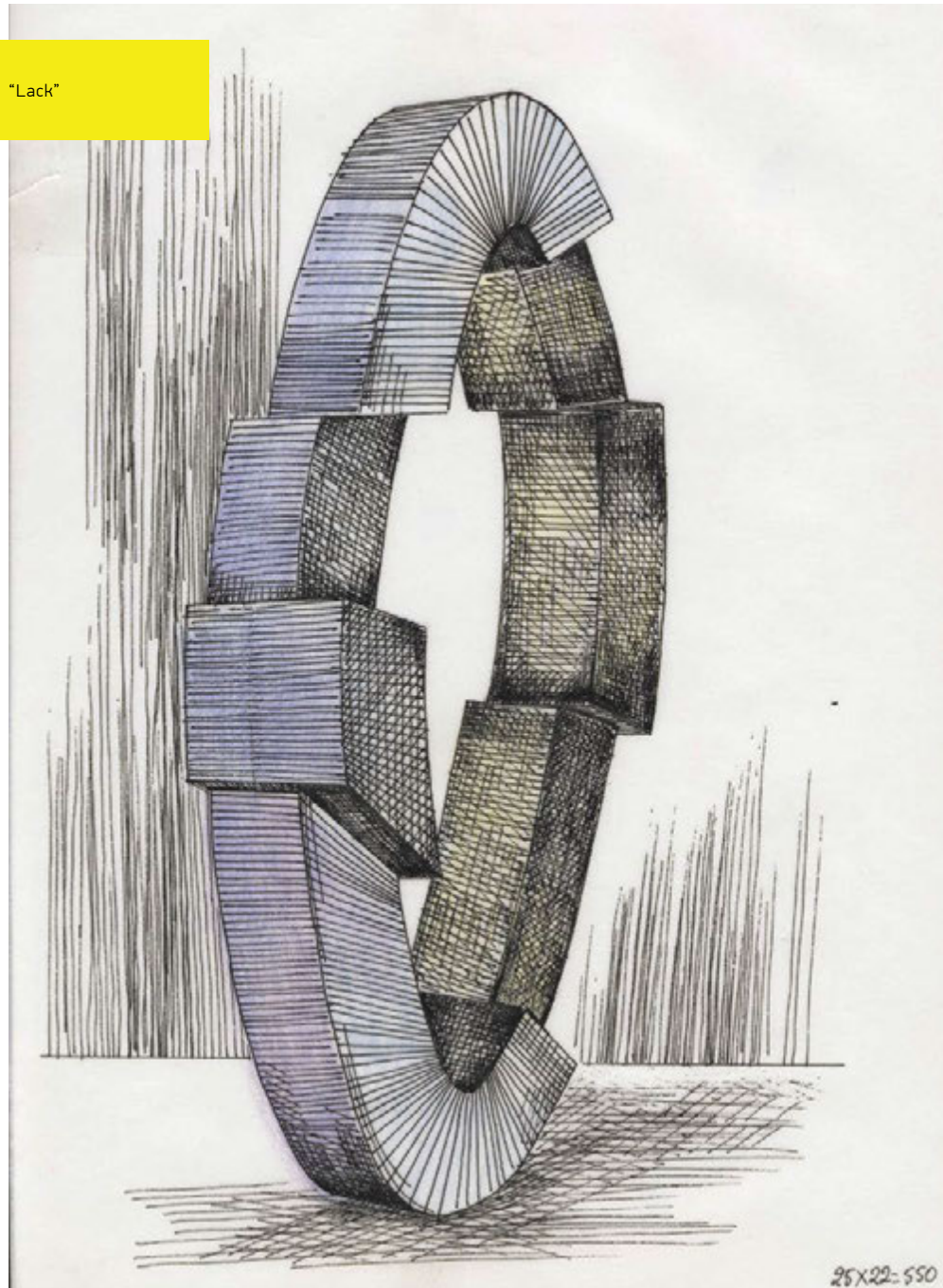


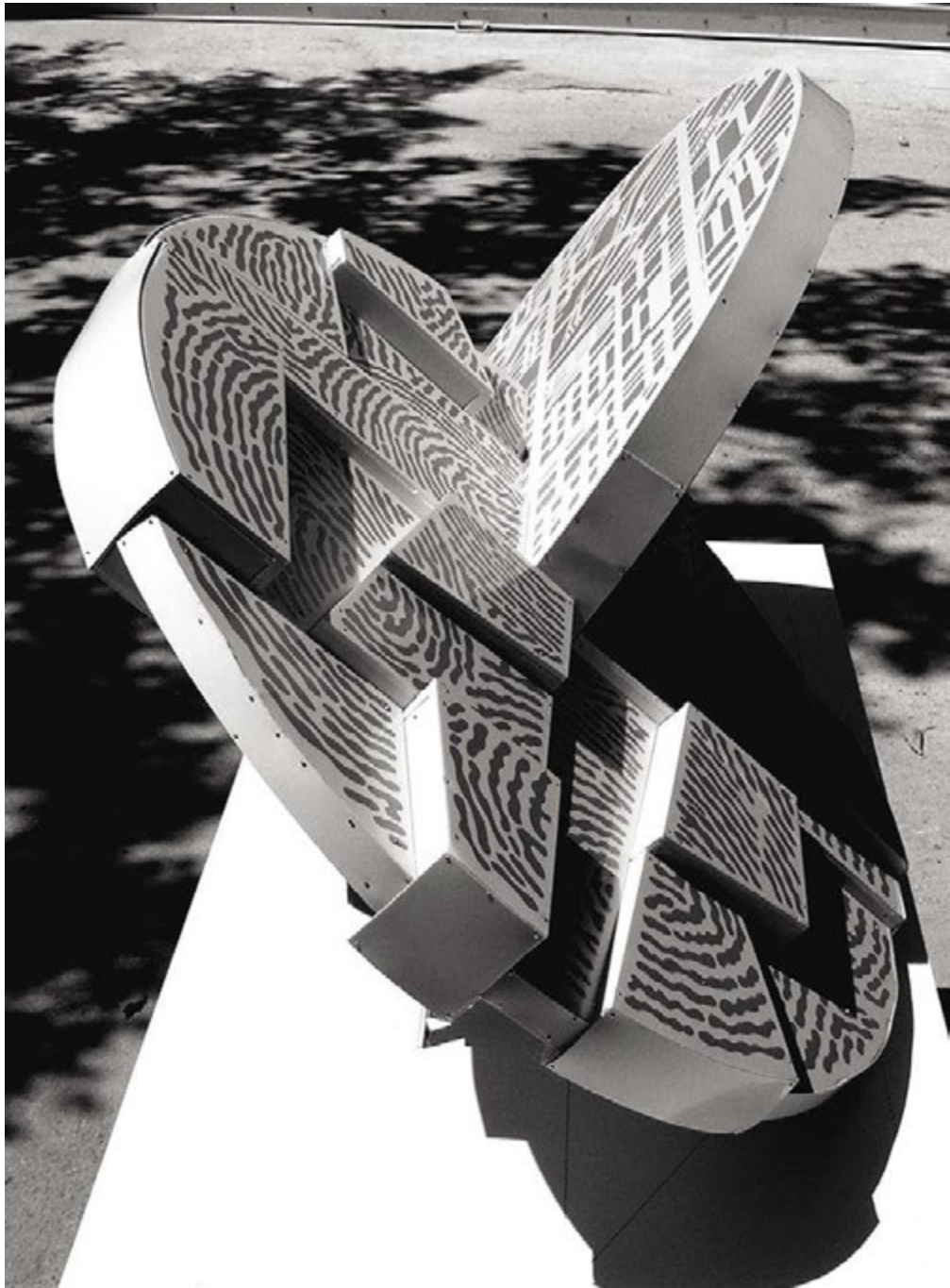
"Carves in space"



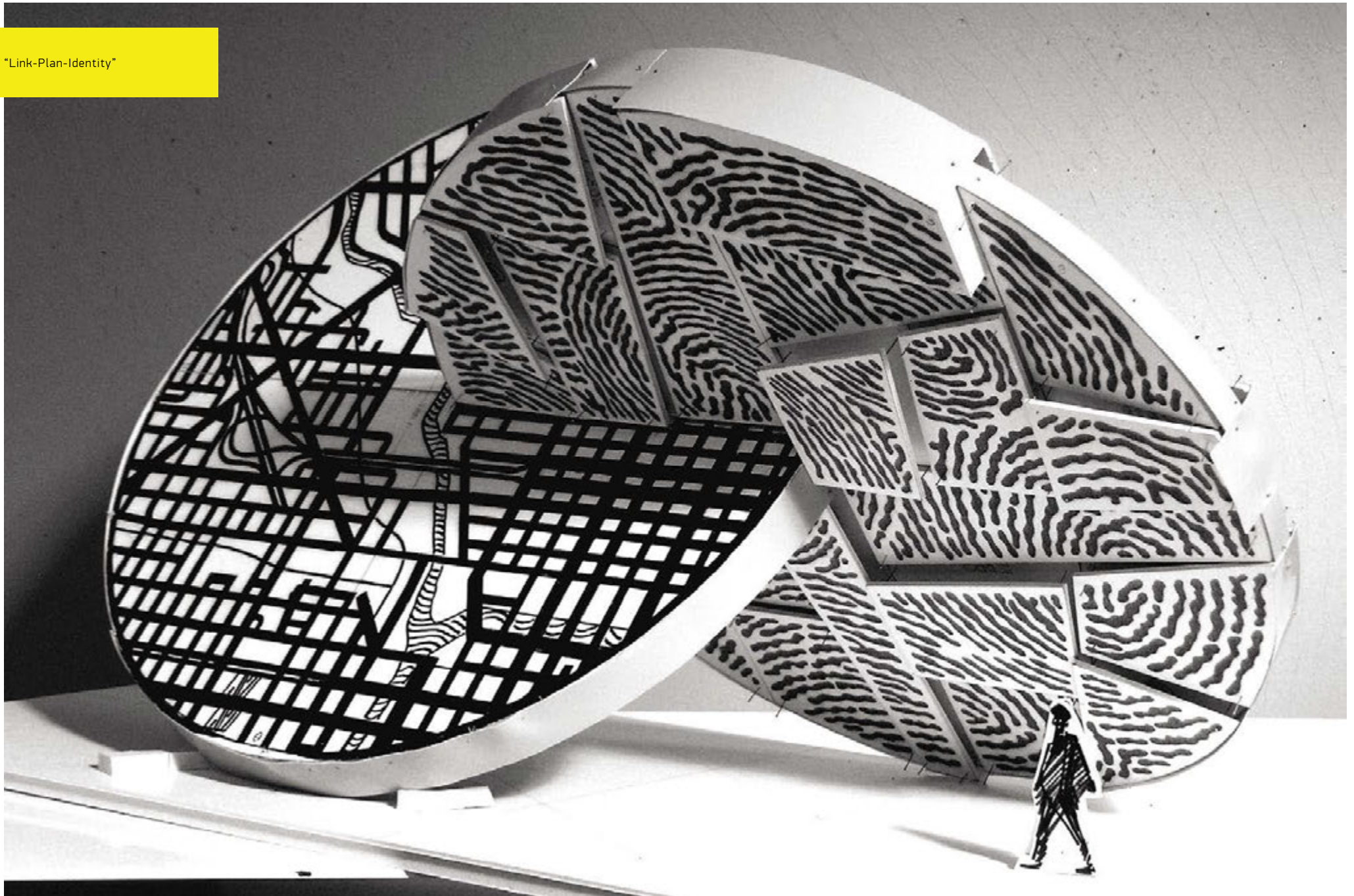


"Lack"

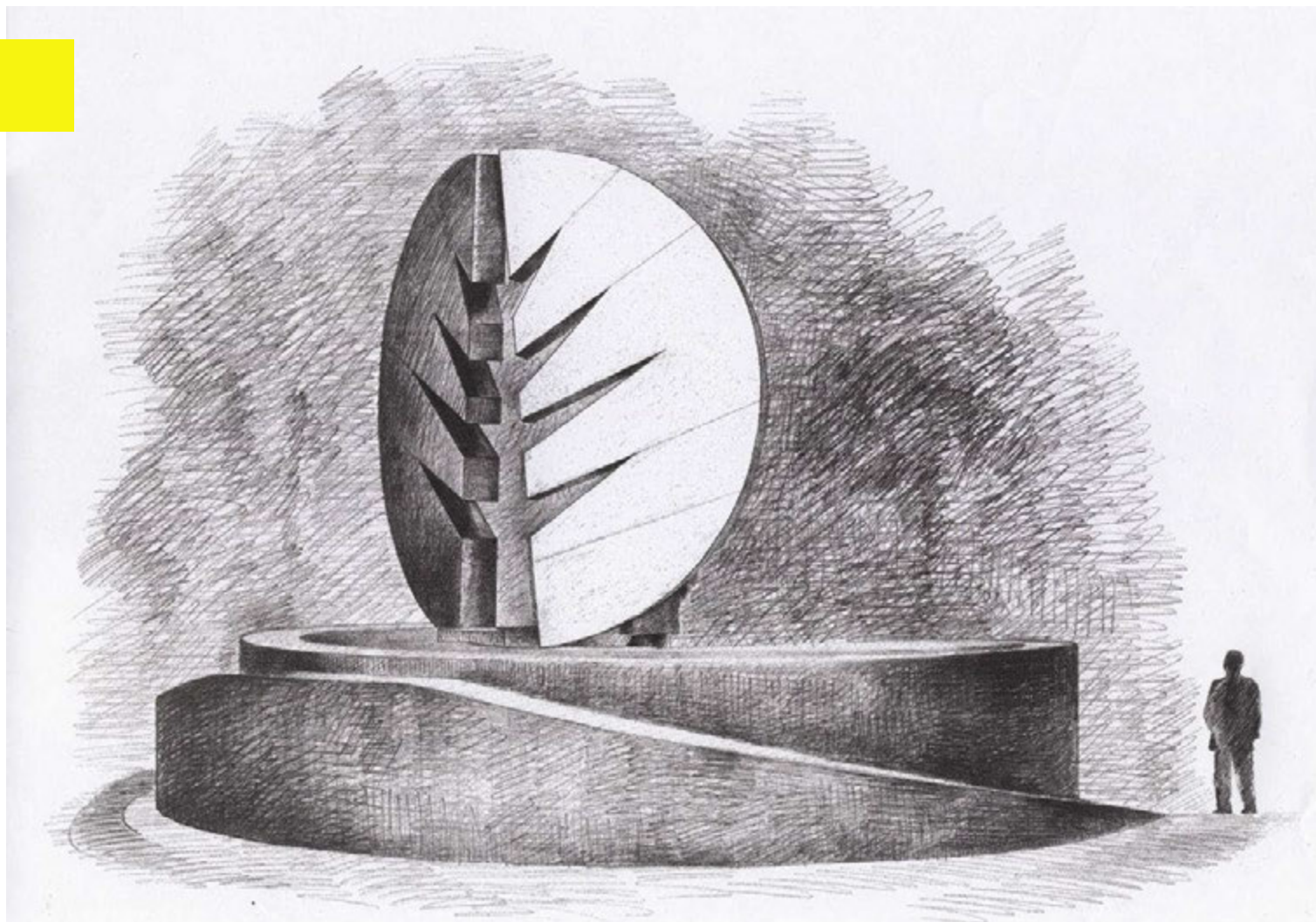




"Link-Plan-Identity"



"Tree"

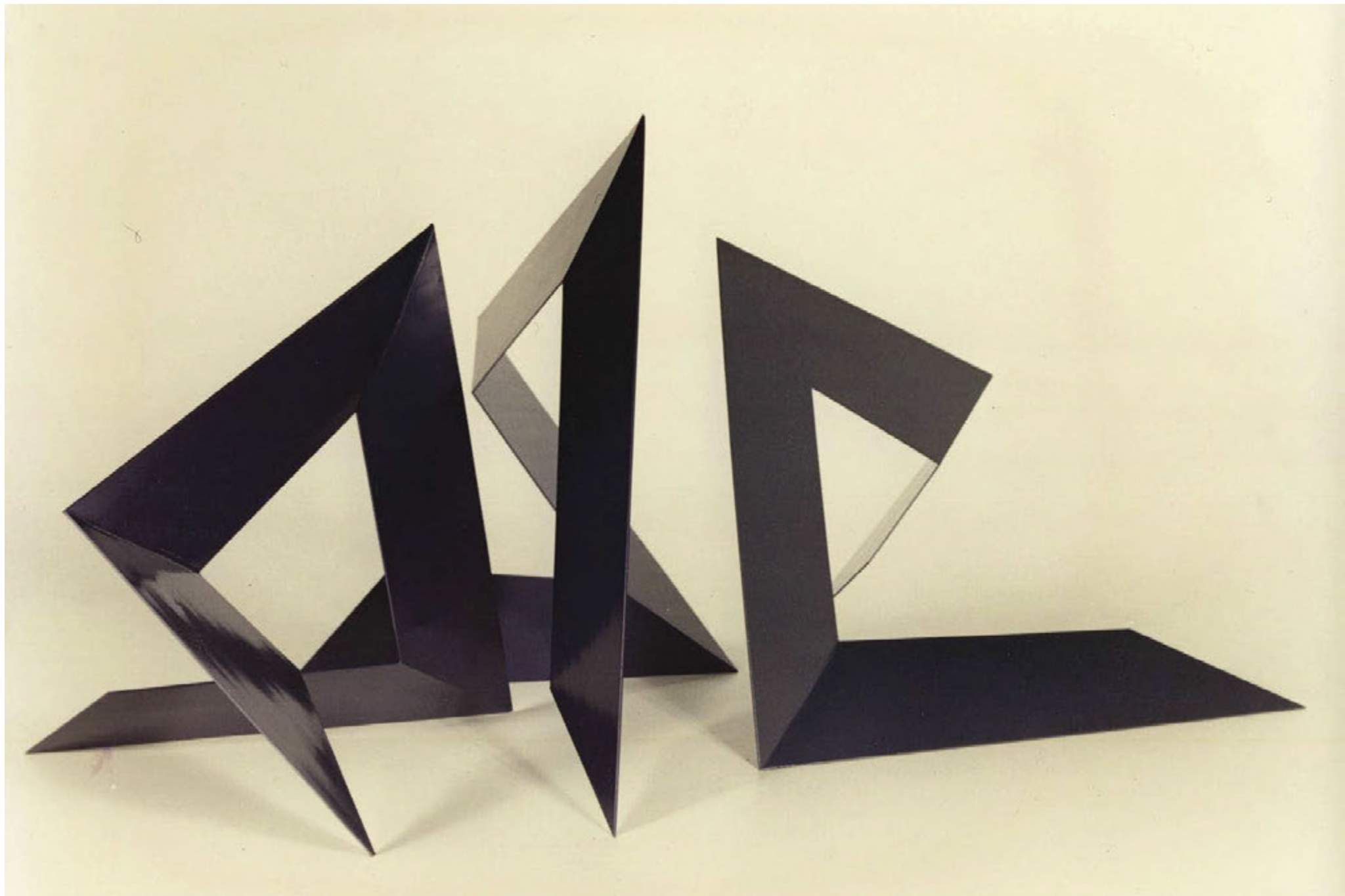




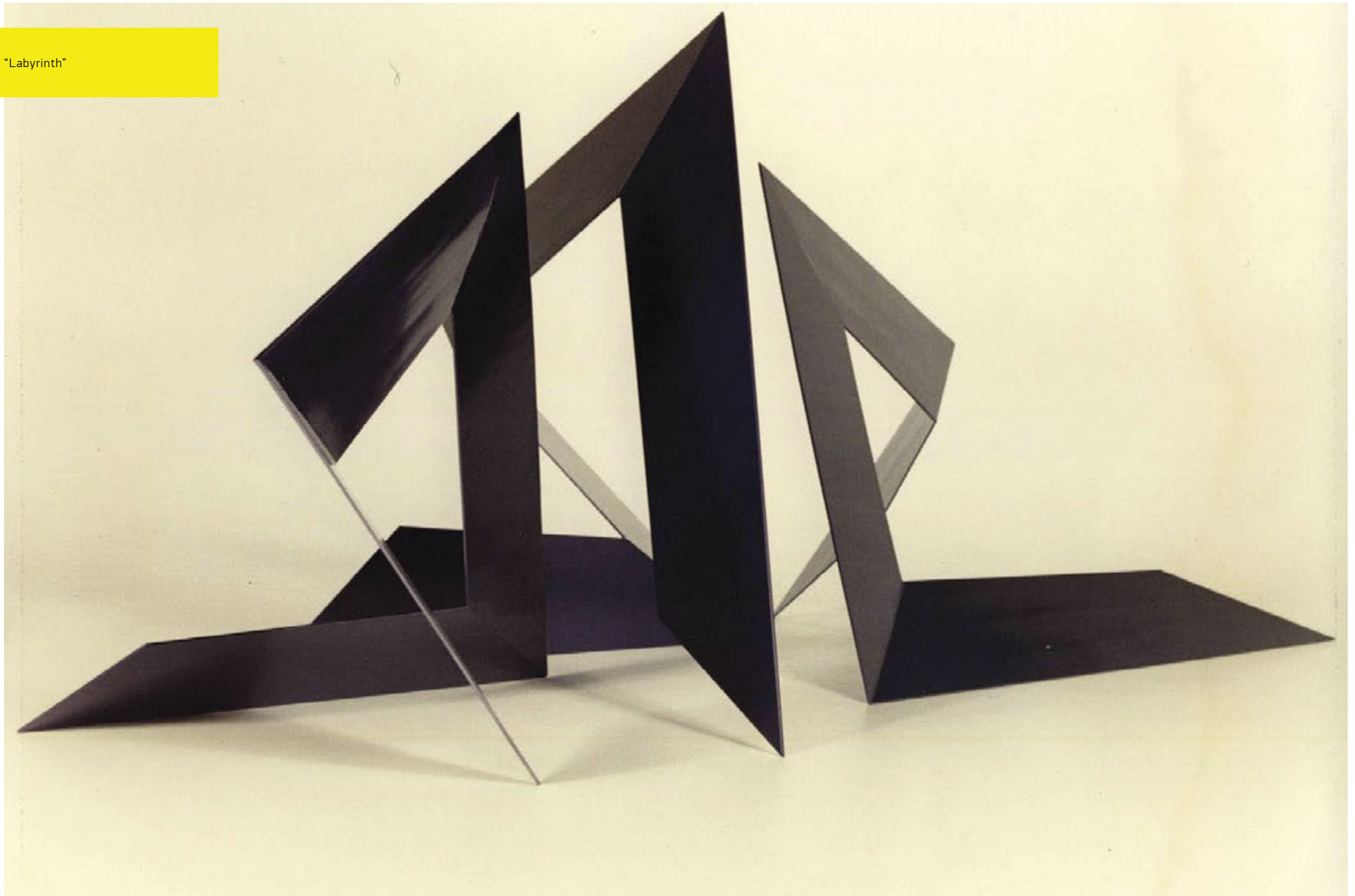
"Spiral in space- Cochleas"

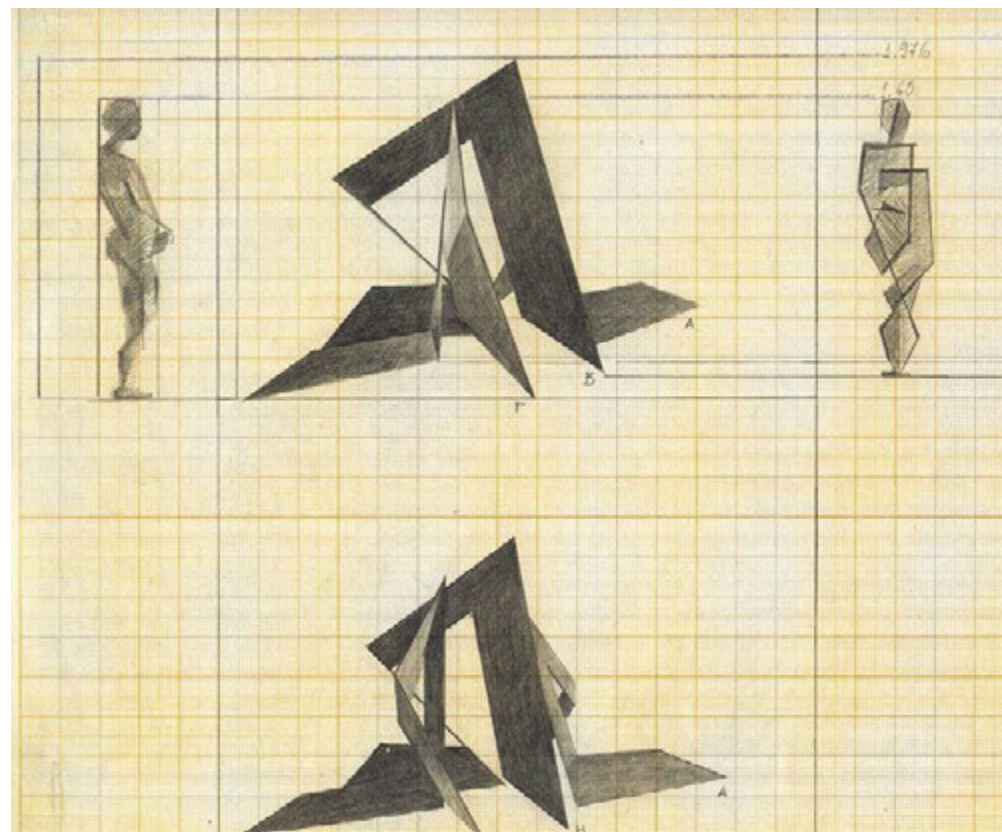
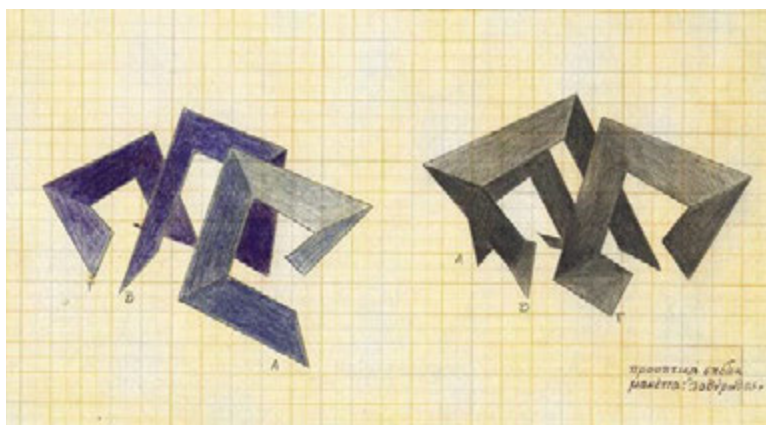


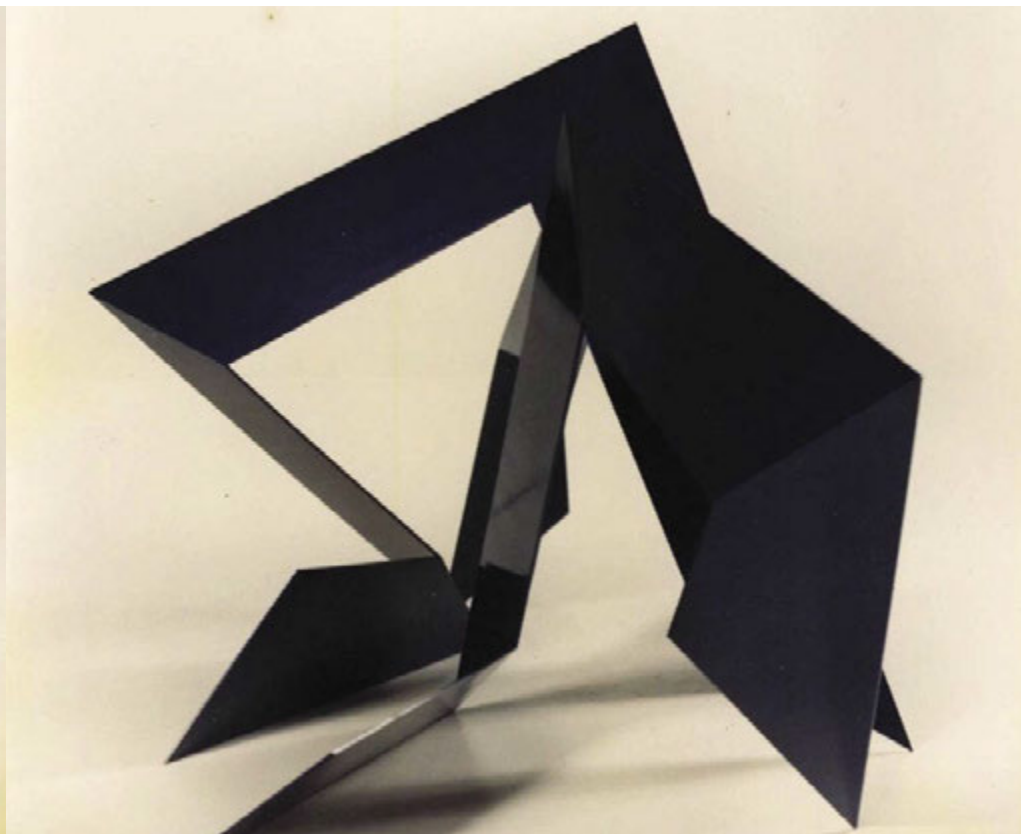
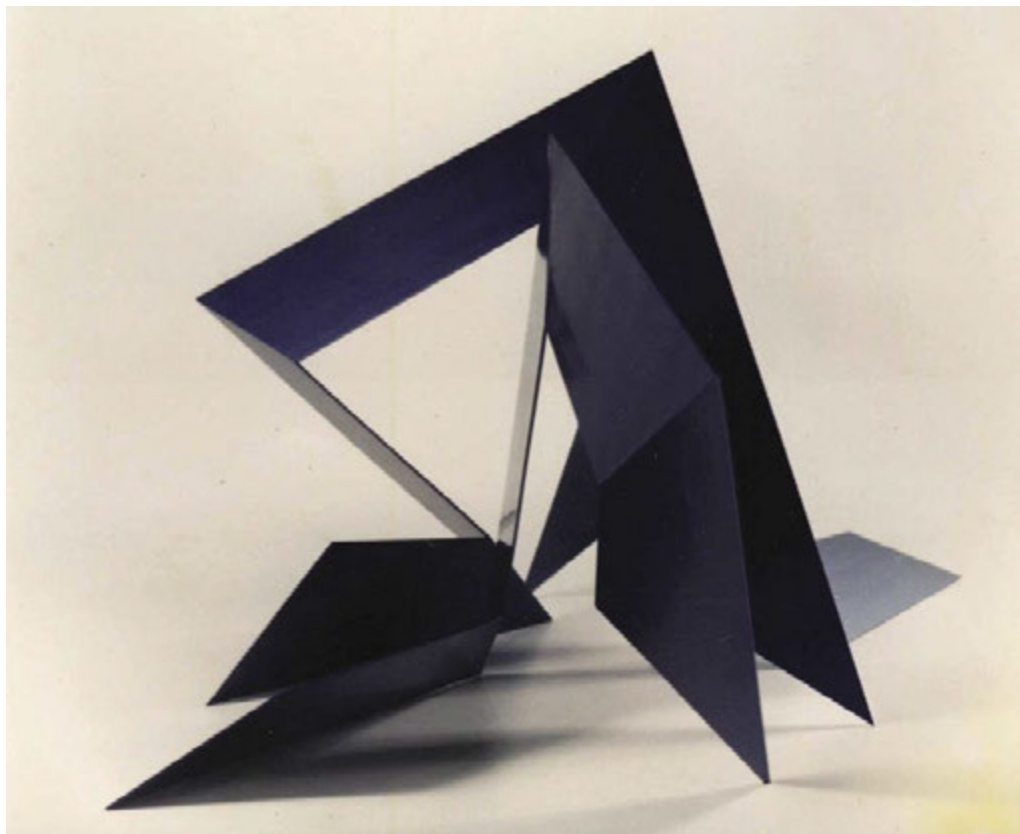




"Labyrinth"







MONAS UNIT

[illegible]

George Veltsos







10

It goes something like this... Borches goes down the stairs to the large basement in the house of his mad friend and there, in the darkness, he sees the "Alef"!

At the bottom of the stairs there was an iridescent sphere showing a tangle of images. The "Alef" was no more than an inch or so in diameter, but it contained the whole of space with absolutely no reduction in size. Each thing was an infinite number of things, because he could see it clearly from all points of the universe.

In there he saw the sea, all the planet's mirrors; he saw smoke, mist; he saw every grain of desert sand; he saw day and night at once; he saw the survivors of a battle mailing postcards; he saw every ant on earth; he saw the circulation of the dark blood, his face and his bowels at the same time. And he cried. He cried because he had seen that product of inductive reasoning whose name people have exploited without having ever seen; the inconceivable universe.

Luckily, after a few sleepless nights he was enfolded back into oblivion...

It is like this that the "Alef" of each of us appears and disappears again, and sometimes, after it is forgotten, it turns into sculpture... and then I try to remember how the invisible is revealed, how to tell apart the different from the similar, to analyse it piece by piece, to articulate the iron line; for it is the essence of art to obtain its value from the properties of material it uses.

Behind each artist one should look for a very early man who has just started seeking the first sources. It is like this that I employ the patterns of fingerprints, as a list of elements of an infinite set. The small, inconspicuous fingerprints record the gigantic moment of the short term of our human existence.

So I am searching to see my own Alef, descending step by step towards the basement which leads to my soul, my mind, my body – to the entire world!

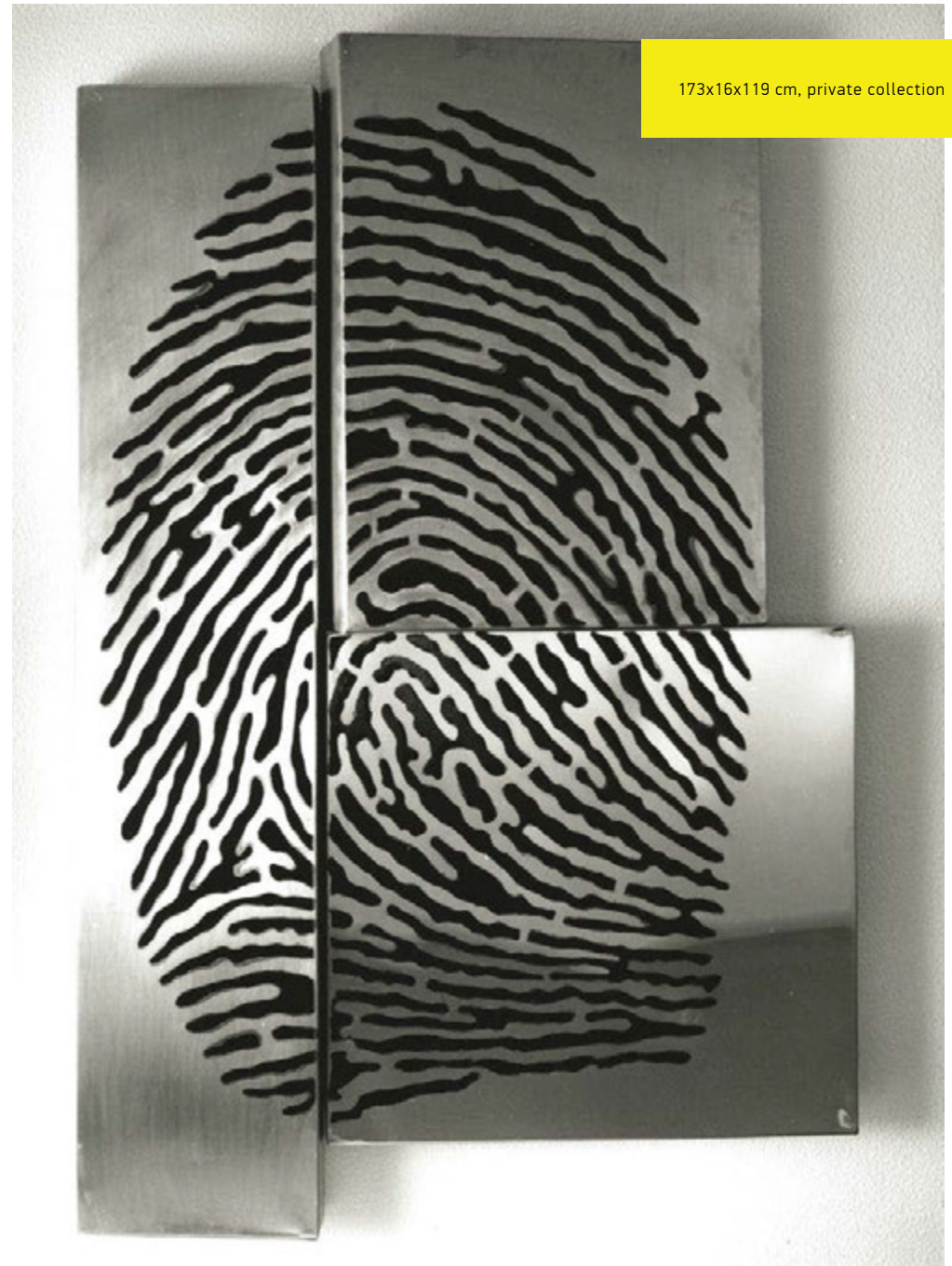
As I walk down I count my steps, 010101... and I come to 100, and amidst the music of the entire world I come across the Alef, which is the same as the UNIT.

The Unit is my own least common multiple.

Christina Saradopoulou

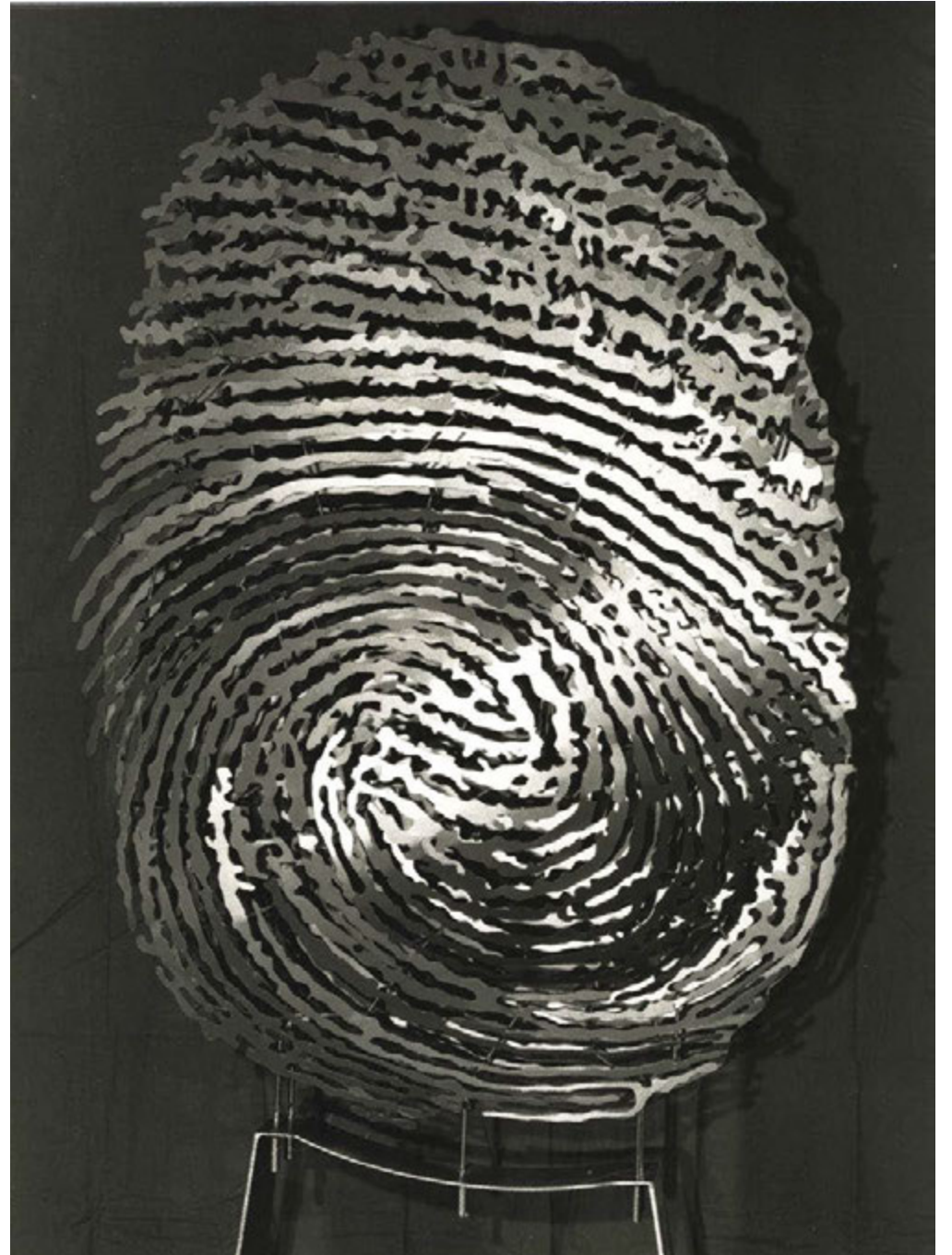


U n i t • C o s m o s
1010101010101010101
lasting repetition
1010101010101010101
all seem similar
all are dissimilar
U n i q u e n e s s
1010101010101010101
the micro Mega World
1010101010101010101
the unity of plurality
collective oneness
universal individuality
1010101010101010101
seen, unseen, information
1010101010101010101
F i n g e r p r i n t s
1010101010101010101
Brain, memory, transcription
1010101010101010101
I measure, I measure
the big, with the small
the distant, with the near
the intangible, with the tangible
1010101010101010101
the least common multiple
1001001001001001001



173x16x119 cm, private collection

"Fingerprint", 244x27x120 cm,
private collection, 1993





"Couple", 220x170x40 cm,
private collection, 1994

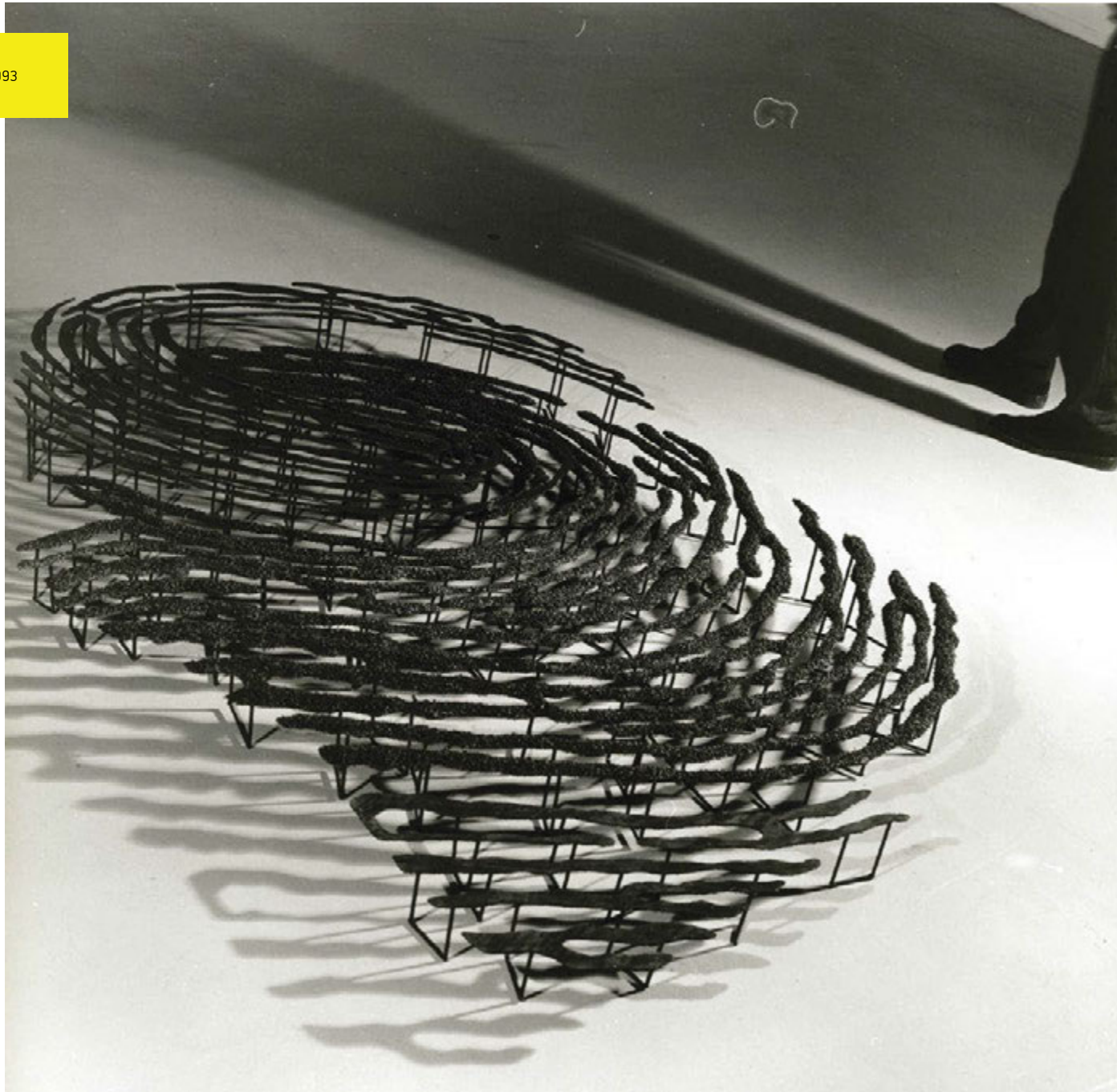
"Couple B", 268x17x120 cm,
private collection, 1993



"Cave", 229x40x142 cm
private collection, 1993



138x30x230 cm, private collection, 1993



"Half of", 200x20x113 cm,
private collection, 1993



"The merits of similarity or contact in
a monumental pose" 85x7x185 cm,
private collection, 1993



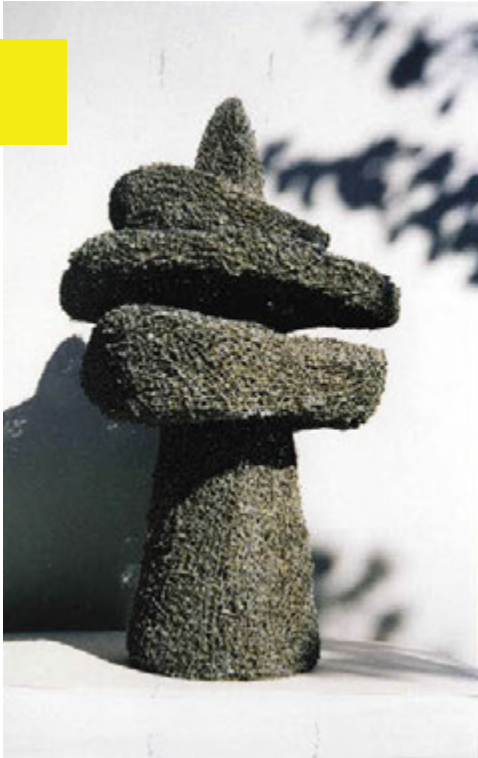
123x30x210 cm, private collection, 1993

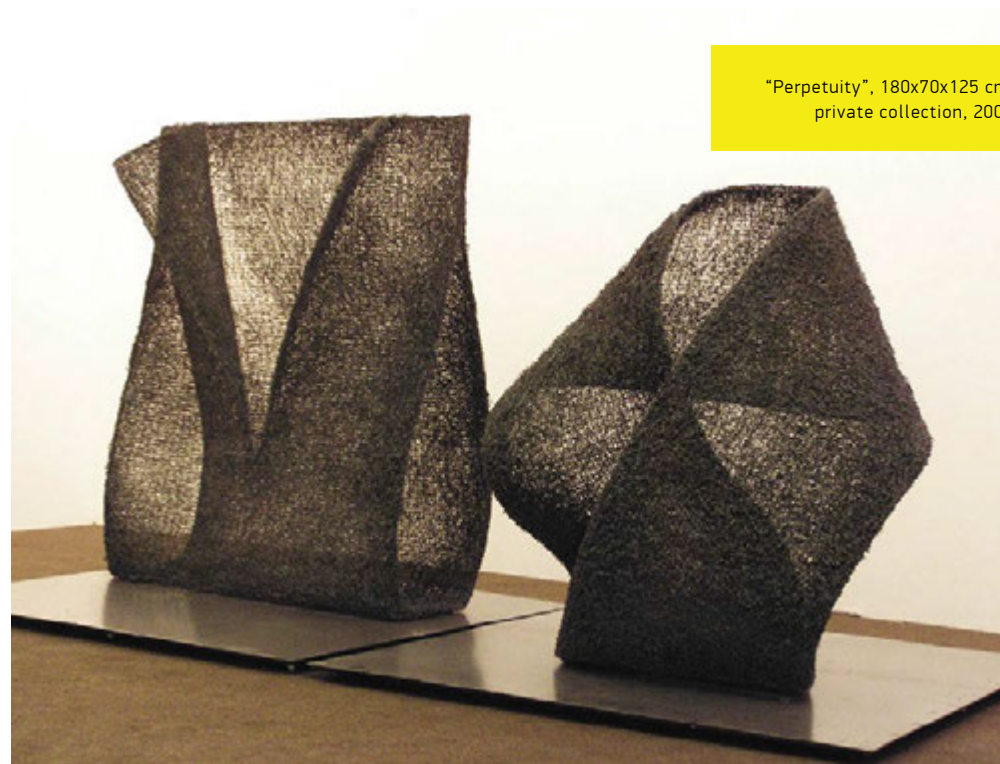


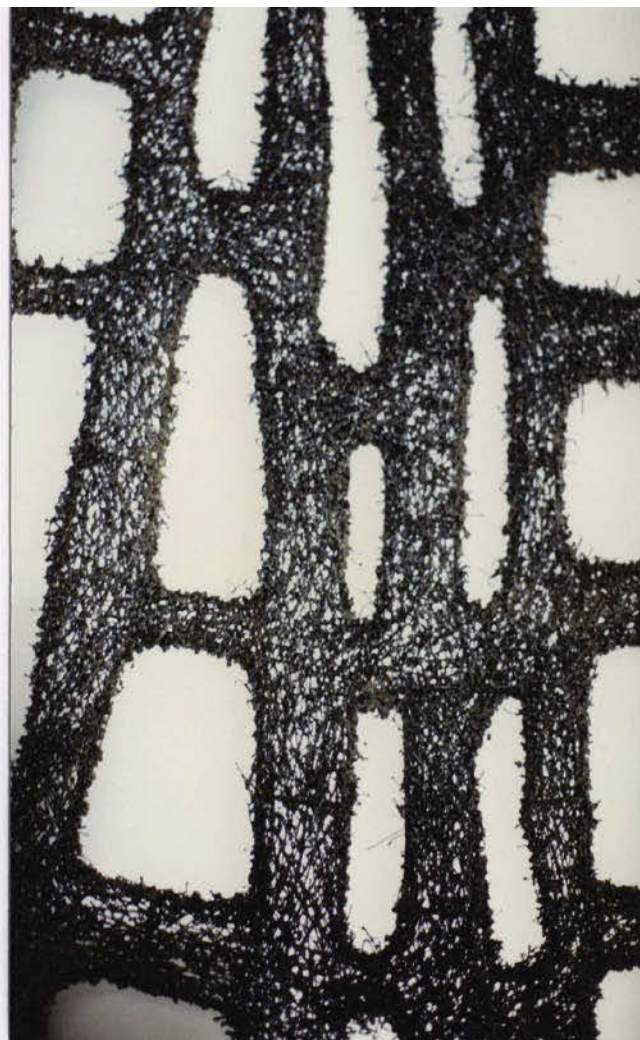
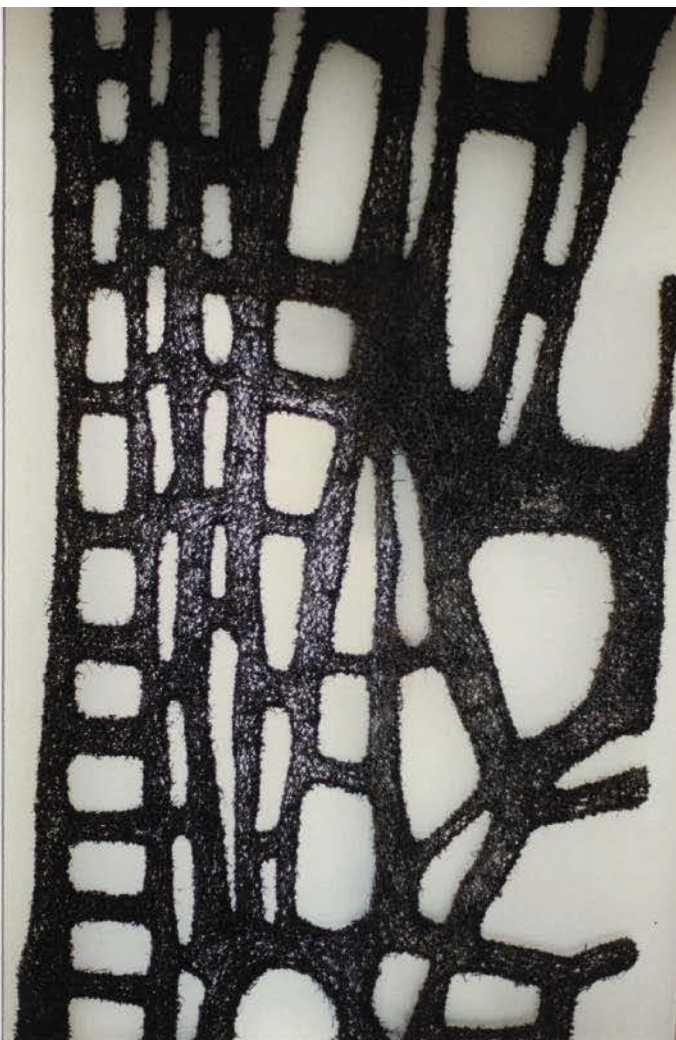
"Landscape", 200x30x138 cm,
private collection, 1993



"Tree", 150x40x40 cm,
private collection, 2000







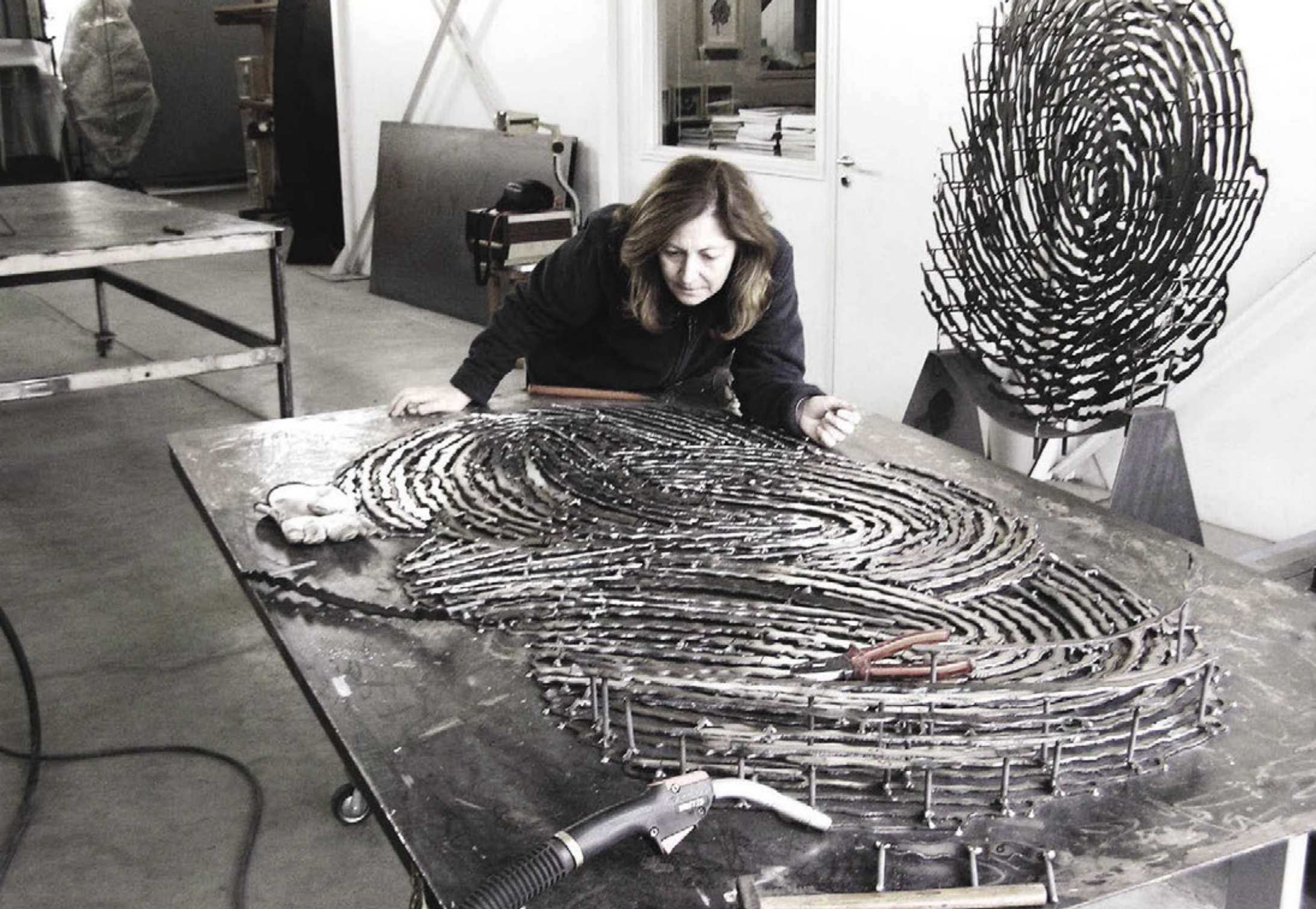
"Natural paths" 200x7x70 cm,
private collection



"Λ, as in Λουλούδι (Flower)",
160x6x177 cm,
private collection, 2006







Christina Saradopoulou gives full meaning to her attribute as a sculptress. She, in other words, moulds, carves, chisels, smelts her materials, sometimes with traditional techniques, either abstracting or adding, and in other occasions with inventions that emanate from her personal disposition towards the creation of her works.

Her thematic statement, even in its most converted and abstract versions, refers, in an almost cryptic and allusive manner, to landscapes, to analogies and volumes, to either traces or imprints of the human body, suggesting, thus, the ways which re-interpret the structural rules of creation, the inner functions of the creator, those of movement or balance, flow or immobility, dispersion or coiling, and finally, those that define the relationship between a fragment as part of a whole. More so, a reasoning of what a material is all about, as conceived through the rules and nuances, which are attributed to sculpture in order to totally implement the cosmic cohesion.

Saradopoulou's works, often monumental in size, originate state of the art installations or environments, which enhance the public space they adorn.

They, usually, are "artistic texts"- endoscopic caresses in individual or pluralistic identities, yet exploratory attempts of differentiated, secular functions, detecting the ineffable core of our world.

Narratives and, at the same time, abstract, aesthetic proposals to a "Daedalian layout" of artistic variations and flashbacks, which outline a complex image of plastic formations, as distant memory of a primal, undivided unity that shapes a new ethos for the evolution of human endeavor, like a vibrating, shapeless, image-less and changeable organism.

Saradopoulou seems to work like an innermost pedagogue who leads us to a well-sustained awareness, as shaped by the intellectual oldness of creation, or, perhaps, she appears to indirectly confess her affirmation to the phenomenon of life and her need to find a new way of usage, which, by obligatorily escorting her, will honor her.

*Thaleia Stephanidou
Art Historian / Critic, Curator*

Translation: Stavros Kavalaris

CHRISTINA SARADOPOULOU

Christina Saradopoulou was born in 1952 in Agrinion, Greece. She studied at the Athens School of Fine Arts at the D. Kalamaras' sculpture studio (1971 – 1976), where she received her B.A. She attended the University of Sorbonne, where she took classes in aesthetics of art (1977 – 1979).

Saradopoulou has been showing her work since 1984, focusing on public space sculpture. She restricted her participation in gallery shows for many years, concentrating upon open-air exhibitions, both in private and public spaces.

She has had four (4) one-woman shows and participated in numerous sculpture exhibitions.

Many of her big scale sculptural installations belong to private collections, municipalities and museums. She has been profoundly interested in kinetic sculpture since 2000, creating a number of kinetic artworks.

WORKS IN PUBLIC SPACES

- 1989** "Intervention", Kifissias Avenue, Municipality of Athens, Greece
- 1993** "Cosmos", Municipality of Peania, Attika, Greece
- 1995** "Monas", Municipality of Calaf, Barcelona, Spain
- 1998** "Communication Transmission", Municipality of Lipsi, Dodecanese, Greece
- 2000** "Links", Greek Embassy, Hague, Netherlands
- 2000** "Family", Irodion Hotel, Athens, Greece
- 2003** "Step", Vas. Sofias Avenue, Kolonaki Business Center, Athens, Greece
- 2003** "Unit", Elies Hotel, Sifnos, Greece
- 2004** Trilogy of Argonautic Expedition, "Athena, The Argonauts, The Argo", Installation, Port of Volos, Municipality of Volos, Olympic City, Greece
- 2008** "The city unites the diversity of people", Ag. Ioannis Metro Station, Athens, Greece
- 2010** "Original Pair", Installation, D. Kopelouzos Museum, Athens, Greece
- 2013** "Cube", Installation, Municipality of Korydallos, Athens, Greece

SOLO EXHIBITIONS

- 1993** Unit, Viky Dracos Art Center, Athens
- 1996** Microsculpture, Vorres Museum, Athens
- 2003** The Chart of Athens – Identity, Art Athina, Ekfrasi Gallery
- 2003** Steps of Life, Pieridis Museum, Athens
- 2011** Kinetica Art Fair, London, UK
- 2013** Miami River Art Fair, Miami, FL, USA

GROUP EXHIBITIONS

- 1984** Contemporary Greek Sculpture, Athens 150 years, National Garden, Ministry of Culture
- 1986** Sculpture – Drawing, Athens Conservatory
- 1987** Panhellenic Exhibition, Ministry of Culture, Athens
- 1987** Contemporary sculpture in public spaces, Athens Conservatory
- 1987** Woman and Art, Secretariat General for Equality, Kostis Palamas Building, Athens
- 1987** "Art Gallery", Athens
- 1987** Piraeus Electrical Train Station, "Articles", Performance
- 1987** "Pleiades" gallery, Athens
- 1988** "Bullet-proof", Polymorphy B', "Aeolos" gallery, Athens
- 1988** "Contemporary Trends in Sculpture", Athens Conservatory
- 1988** "Plastic Lineroutes", Dromena '88, Sculpture Installation with the sponsorship of the Municipality of Athens, Athens
- 1988** Municipality of Nauplia, Summer '88, Nauplia
- 1988** Polymorphy D', Elephtheria Park, "Bullet-proof", Athens
- 1988** House of Cyprus, Athens
- 1988** "Opus 39" gallery, Nicosia, Cyprus
- 1988** "Epoches" gallery, microsculpture '88, Athens
- 1988** "Nauplia Art Gallery", Nauplia

1989 "Sculptors, plastic metamorphosis", Korais Street, Municipality of Athens

1989 Municipality of Nauplia, Nauplia

1990 "Postindustrial Environment", Pierides Gallery, Collection, Lavrion, Attica

1990 "Pleiades" gallery, Athens

1991 Contemporary Greek Sculpture, Maison de l'architecture, Paris, France

1991 Proposal regarding a contemporary collection, Vicky Drakos Contemporary Art Center, Athens

1991 "The female figure in Art", Karavia Beach Hotel, Kos

1991 "Cities- Nations- Peoples", Presentation at the French Embassy in Athens

1992 "Anomyomorphy", Vicky Drakos Contemporary Art Center, Athens

1992 The Aluminum of Greece, Mediterranean Center, Athens

1992 "Visual Art puzzle", 42 artists, Zappeion Megaron, organized by Vicky Drakos, Athens

1992 "Pleiades" gallery, Athens

1993 "Bridge – Greek and American Contemporary Artists", CITIBANK, Athens

1993 "Greece in Antwerpen", Vorres Museum, Ministry of Culture, Antwerpen, Belgium

1994 "Elements of contacts", CITIBANK, Athens

1994 Special event at the Italian Consulate in Kos, Sculptures of Christina Saradopoulou are offered to ATH. P the Ecumenical Patriarch Vartholomaios B on the occasion of his formal visit to Dodecanese

1994 "The Syndrome of Odysseus", COMMERCIAL BANK, Vorres Museum collection, Nicosia, Cyprus

1995 Sculpture outdoor exhibition, Municipality of Ag.Anargyron, Athens

1995 The box", "24 Art Gallery", Athens

1995 Sculpture outdoor exhibition, "Ygeia" Hospital, Athens

1996 "Investing in Art", CITIBANK, N.Psychiko, Athens

1996 "One-act play", Santa Marina Hotel, Mykonos

1996 Creation of the UNESCO Award by the Dodecanese UNESCO Club

1997 Exhibition of the work "Unit", Zappeion Megaron, Athens, Ministry of Public Works

1999 Creation of the EURO-AMERICAN WOMEN'S COUNCIL Award, 4th Annual global women's Forum, GRANDE BRETAGNE, Athens

2001 "Connecting Worlds", Contemporary Sculpture from the European Union, Kennedy Center, Washington, D.C. USA

2004 Art Athina, SKENDI Gallery

2004 "Sculpture and painting on the 20th century", Art City MIHALARIAS

2005 Exhibition of Greek contemporary painting and sculpture, Collection of Georges Kostopoulos, Municipality of Zakynthos

2009 Stamatis Polenakis – Christina Saradopoulou, "Giomisti Kefali", Sifnos

2009 "35 Artists for Democracy", Jappeion Megaron, Athens

2009 "With Red or White", G. Olympios collection, Macedonian Museum of Contemporary Art, Thessaloniki

2011 Greek Art, "Sem–Art" gallery, Monaco

AWARDS

1985 Award "National Resistance Monument" by the Municipality of Korydallos, Athens

1985 Award "Nationale Premio Arte e Sport", Rome, Italy

1993 Award "Art and Culture", Region of Rome, 1993, Rome, Italy

1995 1st Sculpture Award, International Fine Arts Competition in Barcelona, Municipality of Calaf, Barcelona, Spain

1998 Second Prize in the contest for monumental sculpture from the Ministry of Culture and Education, Nicosia, Cyprus

1999 Honorary award of sculpture from the Euro - American women's council

2003 Award in the competition of ATTIKO METRO for five projects

ACTIVITIES

Participation in International Organizations: UNESCO, UNICEF, Maison d' Europe.

1995 Founding member and General Secretary of CLUB UNESCO DODECANESE. Non-profit work fro UNESCO and the United Nations on culture and peace matters, as well as educational and scientific programs.

Organizing events in Greece and abroad with the participation of many important international personalities. Creation of micro sculptures for honorary awards and memorial diplomas for personalities who have been internationally distinguished.

Bibliography (selection)

2009 Katerina Koskina, Art Paths at the Attiko Metro, Publisehd by Attiko Metro S.A., Athens, Greece

2009 Giorgos Olympios, With Red or White, Published by the Macedonia Museum of Contemporary Art, Thessaloniki, Greece

2008 Giannis Kolokotronis, Neo-Hellenic Art, Published by the Thrace Foundation, Thrace, Greece

2005 Takis Mavrotas, Artistic Recordings, Kastaniotis Publications, Athens, Greece

2003 Zoe Kosmidou, The Power of Visual, Greek Women Artists, Militos Publications, Athens, Greece

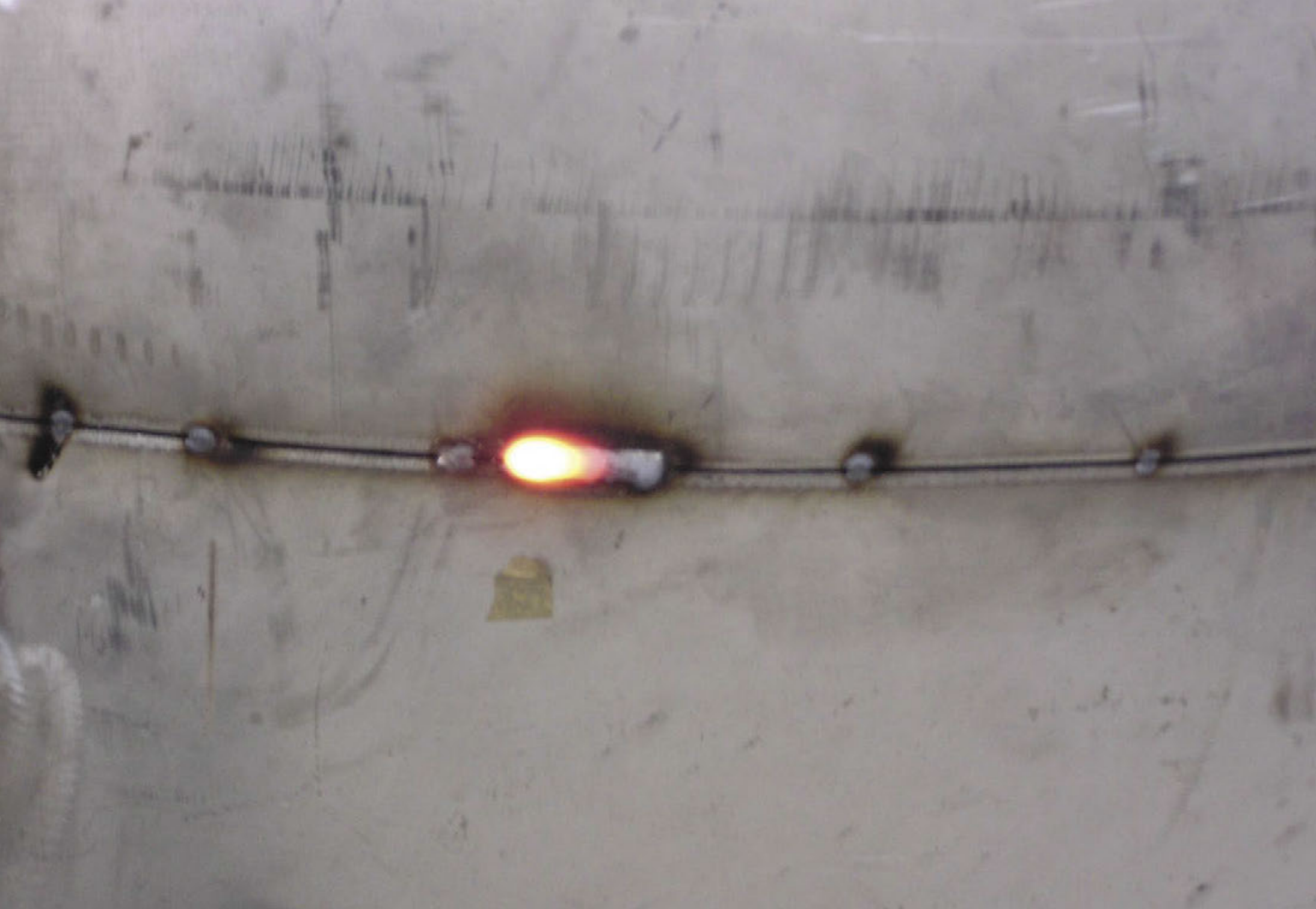
2001 Marilena Karra, Connecting Worlds, Christina Saradopoulou, Athens, Greece

1999 Areti Adamopoulou, Macedonian Museum of Contemporary Art, Thessaloniki, Greece

1997 Giorgos Vergitsakis, Christina Sarantopoulou, article, magazine: 70x100

1995 Manos Stefanidis, Christina Saradopoulou, article, magazine : ARTI # 23

1993 Giorgos Veltsos, 'Monas' Christina Saradopoulou, Kostopoulos Publications



CHRISTINA SARADOPOULOU®
www.christinasaradopoulou.com
xsarado@yahoo.gr

THIS IS NOT A WORK OF FICTION NOR YET OF ONE MAN

PUBLICATION DESIGN
Stagedesignoffice

DESIGN CONCEPT ↔ DIRECTION
Stavros Papayiannis

ART DIRECTION
Marianna Vouza
www.stagedesignoffice.com

PHOTOGRAPHY
Christina Saradopoulou
Stefanos Samios

