

Anni Kaltsidou

ARTIST PORTFOLIO

ANNI KALTSIDOU

Anni Kaltsidou was born, lives and works in Thessaloniki. She studied Economics and Visual Arts at the Aristotle University of Thessaloniki, graduating from the latter faculty with Honors. Her work includes installations in public spaces, videos, and performances.

She has shown her work in solo exhibitions at the Roman Forum of Thessaloniki during the Parallel Programme of the Thessaloniki 5th Biennale of Contemporary Art, at the Archaeological Museum of Thessaloniki, at the Cultural Center of Municipality of Neapolis-Thessaloniki, as well as at gallery Artis Causa. She has participated in group exhibitions in Greece, Austria, France, Germany and Serbia. Her videos have been shown at the International Short Film Festival in Drama (Greece) and at festivals in Great Britain, India, Austria, France, and the USA.

Works of hers are included in the collections of the Archaeological Museum of Thessaloniki and MOMus Museums, in public and private collections and have been presented at conferences on Archaeology, Psychoanalysis and Philosophy.



Artist's Statement

I am a graduate of the Department of Economics and the Department of Visual and Applied Arts at the Faculty of Fine Arts, of the Aristotle University of Thessaloniki. During my studies, I delved into Sociology, Political Philosophy, History, and Psychology.

My visual expression has been influenced by Arte Povera, Jannis Kounellis, Mario Merz, Richard Long, Logothetis, Yayoi Kusama, Nancy Spero, Ana Mendieta's performances, and Sigalit Landau's videos.

The mediums I use include installation, video, performance, painting and etching. I work with primary and raw materials from nature, as derivative components but wanting to express innovative tendencies "...the intense passion for the primordial and the earthly as a social perception" (Heidegger). The clay and gold in the Roman Agora, the marble stones in A-POL(e)IS, my installations with grass and clay, the installation of clay pies in "Eat drink and be happy", etc.

Even the process is part of my work, as a position and not the completion of the work.

The space is inspiration, charging old and new together. The diptychs with the embryonic form made of clay and the seeds that I sow and take care to grow.

I aim to intersect the old with the new, the ancient with the contemporary, memories with the present, the social with the personal. I place my work directly on the earth, even within archaeological sites, without intervening in their structure, creating parallel in time and space.

I want to communicate irrational feelings of fear, of perishability, with the need of the imperishable (gold), birth (seeds), growth, evolution (grass).

The cracks in the materials and the soil, as well as those in the intangible psyche, form part of my visual language. Fragments of forms, outstretched hands, scratches on clay, and memories of loss characterize my artistic narrative.

I seek discontinuity, interruptions, and, most importantly, absence. Symbolically, I want the artwork (myself) to recede, allowing the viewer to complete its meaning. For example, in installations with grass and mask fragments, I invite viewers to find the absent significance.

I explore trauma—existential and collective—using pre-linguistic experiences to reconstitute my holistic visual object. I recall the emotion that I felt and through the action, the sounds, the colors to awaken the experiences of the viewers to identify their own feelings, communicating with my work.

I choose contrasting concepts and materials: living-dead, clothed-naked, mortal-immortal, wrapping-unwrapping, wealth-poverty, loss-memory. Examples include works such as "Metamorphosis" and "Fields."

My inspiration stems from political and social developments. I draw elements from public spaces and their histories, creating site-specific works that encapsulate contemporary political discourse and social commentary. In "Eat, Drink, and Be Happy," I refer to the exploitation of natural resources in developing countries by the Western capitalist system. "Mud" addresses the Arab Spring and environmental pollution. The works "A-POL(e)IS" and "The Refugees" reflect the refugee crisis. "Las Incantatas" comments on exile and unemployment.

These pathways, inner journeys, explore confinement and liberation—the unraveling of a thread that seeks to lead somewhere.

“VISUAL INTERSECTIONS AT THESSALONIKI’S ROMAN FORUM”

Roman Forum, Parallel Program 5th Biennale of Contemporary Art of Thessaloniki

[Curator: Maria D. Kagiadaki](#)





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LINKS:

[GOOGLE DRIVE - Press archives](#)

[VIMEO - Tribute to Las Incantadas \(performance video\)](#)

[VIMEO - My gift in return \(performance video\)](#)





“ON THE MARKS OF THE NAILS”
clay, grass, 100x120 cm
Artis Causa, Thessaloniki.
[Preamble: Emmanuel Mavrommatis](#)



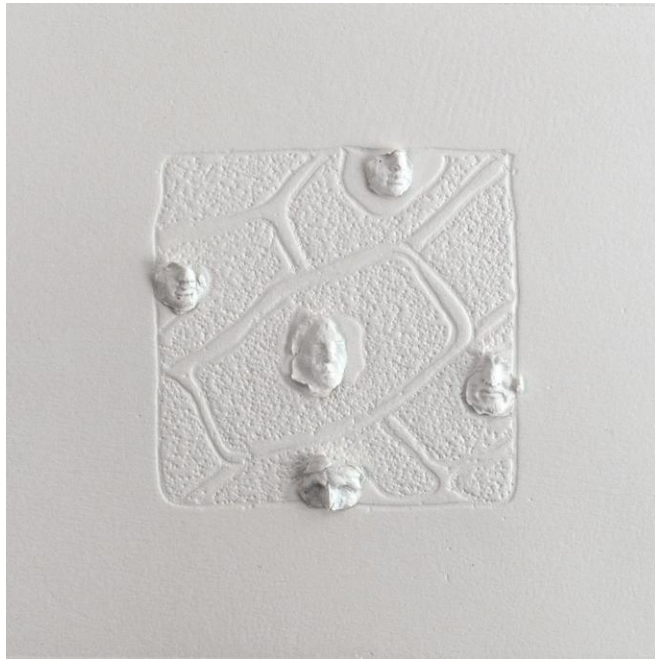


“ON THE MARKS OF THE NAILS”

clay, grass, gold leaves, variable dimensions
 Artis Causa, Thessaloniki.

[Preamble: Emmanuel Mavrommatis](#)





“ON THE MARKS OF THE NAILS”

collagraphics, gold leaves 22K, 55x55 cm, 20x20 cm

Artis Causa, Thessaloniki.

[Preamble: Emmanuel Mavrommatis](#)

“A-POL(e)IS”

marble stone, clay, 5x5 m

Archaeological Museum of Thessaloniki.

[Curator: Styliana Galiniki](#)





“A-POL(e)IS”

marble stone, clay, 5x5 m

Archaeological Museum of Thessaloniki.

[Curator: Styliana Galiniki](#)

[VIMEO – A-POL\(e\)IS \(video\)](#)





“END-BEGINNING”

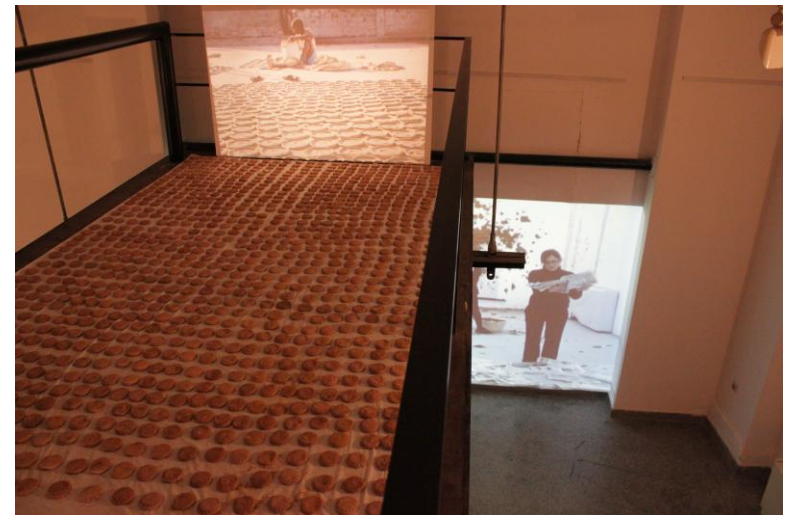
Diptych, clay, grass, 100x120 cm (x2)

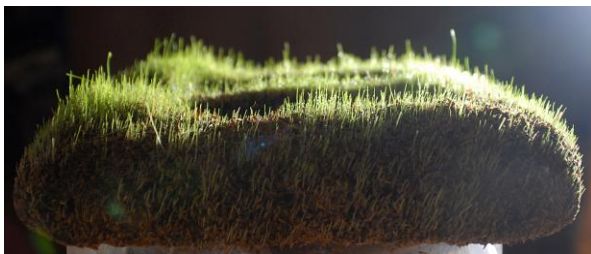
Cultural Center of Municipality of Neapolis, Thessaloniki.



“HELIOS”
Cultural Center of Municipality of Neapolis, Thessaloniki.

[VIMEO - HELIOS \(video\)](#)





“HELIOS”

clay, grass

Cultural Center of Municipality of Neapolis, Thessaloniki.



“FOR ONE, ANOTHER”

clay, gold leaves, children's shoes

Cultural Center of Municipality of Neapolis, Thessaloniki.



“LOSSES”

Hellenic Telecommunications Organization, Thessaloniki.

Curator: [Giannis Argyriadis](#) (preamble [Maria D. Kagiadaki](#))

The sea have flooded with pain, lost hopes, lost lives. Inhospitable, they drown any warmth, protection, civilization. Their border-waves are too difficult to cross.

Thessaloniki. An afternoon at Vardaris Square. Two young families of refugees. I approached them. They had arrived from Afghanistan.

As I was looking at the dark-coloured eyes of the young mother, her suffering but full of strength, hope and dignity look, I thought about their loss- the loss of their culture- that sank into the Aegean waves.

Her age that of my daughter's. Her experience that of my father's.

“THE REFUGEES”

Short Film Festival, Drama/GR (2016),
Torrance Art Museum, LA USA,
Cologne International Festival Network/ Germany,
Espace Peugeot, Paris (2016)
Gainsborough, UK
Shillong, India.

[VIMEO \(hd video, sound, 2m48s\)](#)



REFUGEES

by Anni Kaltsidou

directed by ANNI KALTSIDOU
cinematography: CHRISTOS VOULGARAKIS editing: ANNI KALTSIDOU & CHRISTOS VOULGARAKIS
production DECEMBER 2015

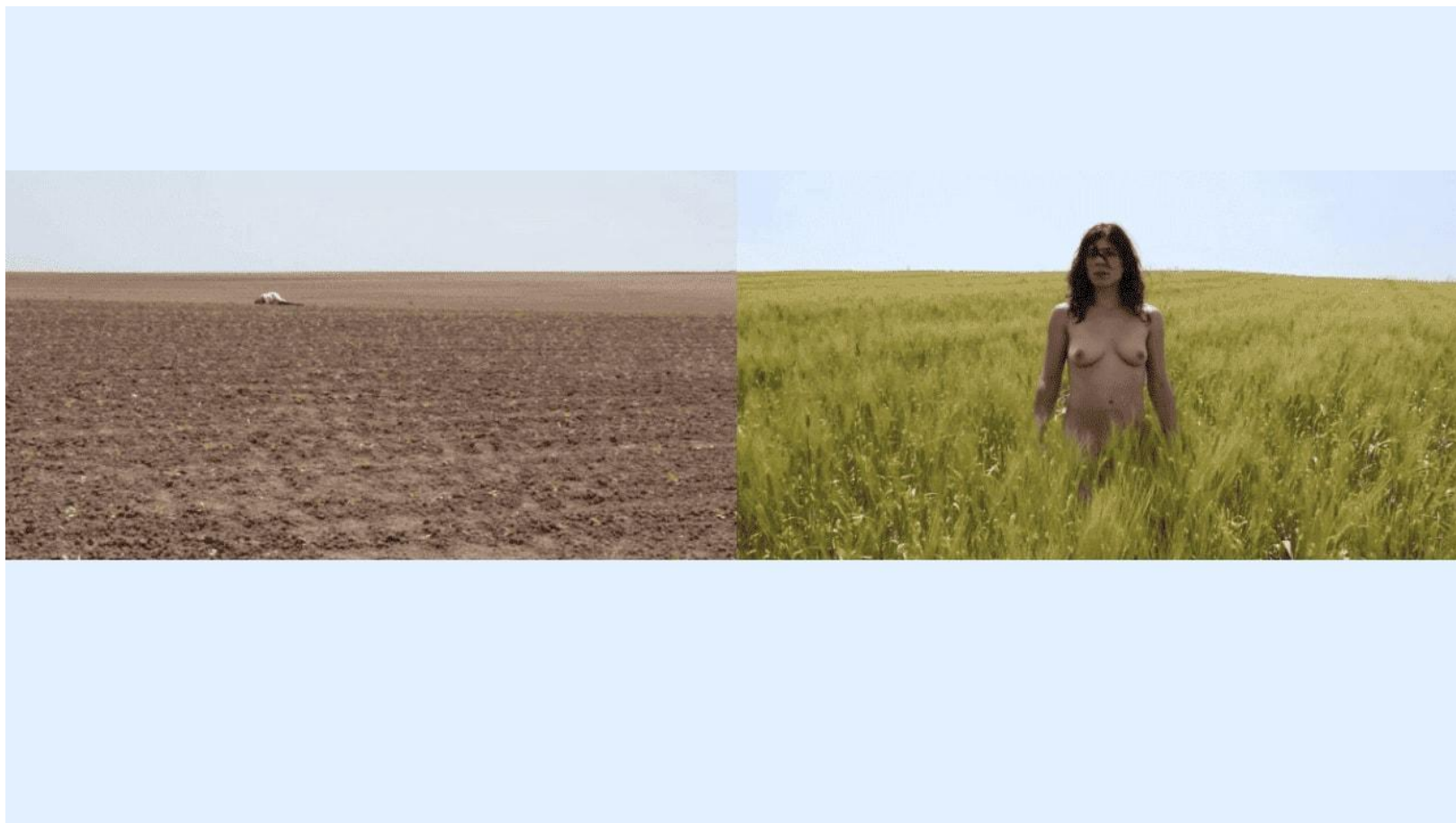




“SOUND STORIES OF THESSALONIKI”

Künstlerhaus, Vienna,
Byzantine Museum, Thessaloniki (2017)
Espace Peugeot, Paris (2016)

[VIMEO \(hd video, sound, 3m30s\)](#)



“FIELDS”

Festival Miden, Kalamata,
Macedonian Museum of Contemporary Art, Thessaloniki

[VIMEO \(hd video, sound, 3m22s\)](#)



“PROMETHEUS”

”Market & Gift, Spectres of Hospitality” NBG, Cultural Foundation of Thessaloniki.

[VIMEO \(hd video, sound, 3m30s\)](#)



“METAMORPHOSIS”
performance
former camp Kodra,
Kalamaria, Thessaloniki

[VIMEO \(performance video\)](#)



“EAT DRINK AND BE HAPPY”

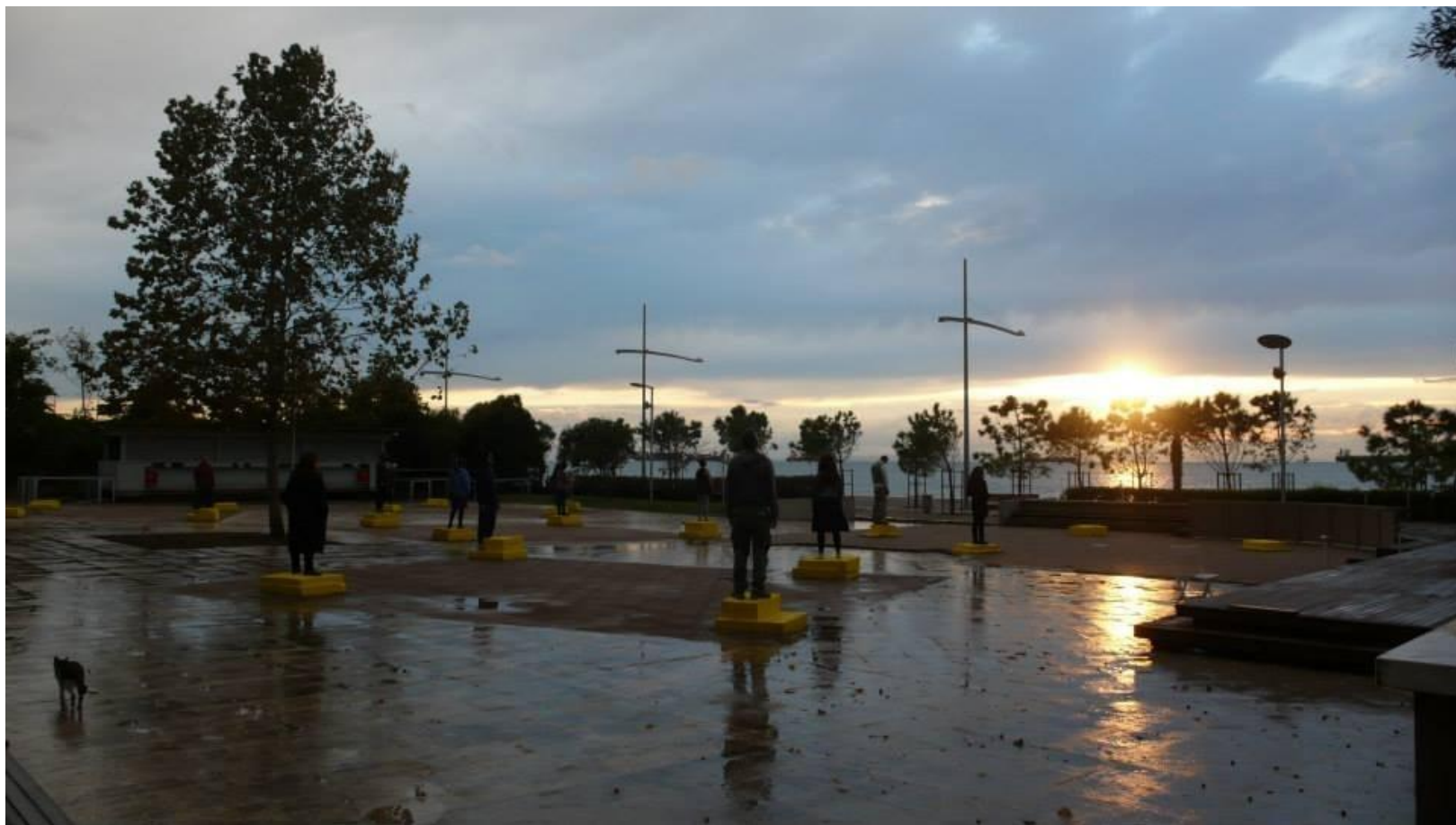
performance, School of Fine Arts, Thessaloniki

happening, ANAKATA, former camp Pavlou Mela, IRIS, Thessaloniki

happening, Municipality of Thessaloniki, 49th DIMITRIA Closing Party, Maison Crystal.

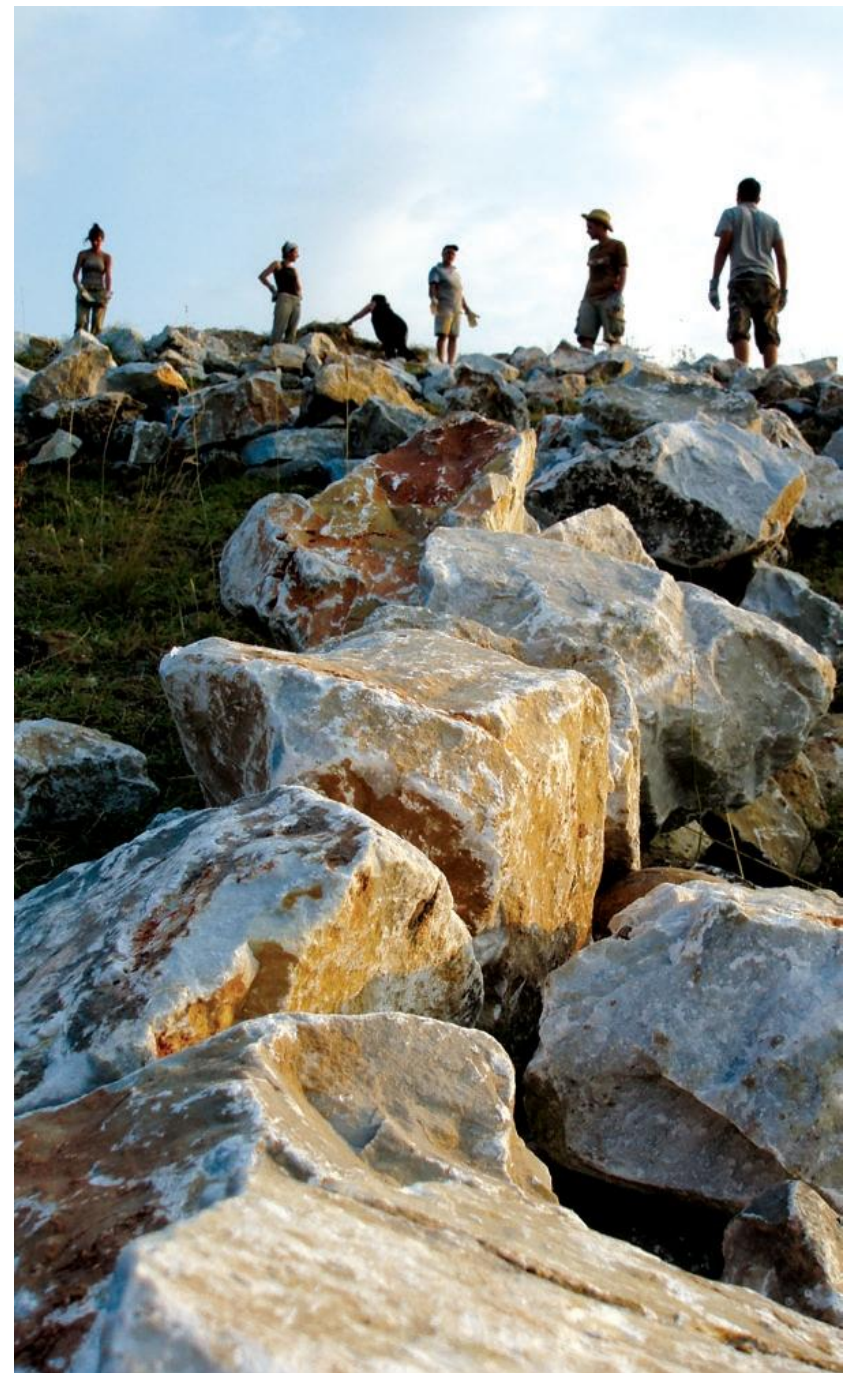
[VIMEO - School of Fine Arts \(performance video\)](#)

[VIMEO - ANAKATA \(performance video\)](#)



“WORKSHOP PERFORMANCE” WITH ULAY
49th DIMITRIA, Thessaloniki.
Workshop Coordination: Alexandros Plomaritis.





“ROCK PAINTINGS AND CONTEMPORARY ART ”

Participation in Land art installation project
Aggitis river canyon, 25x30 m



“ACTION WITH COLORS”

Happening, variable dimensions
School of Fine Arts, Thessaloniki

[VIMEO – Action with colors \(performance video\)](#)



“ENTANGLED WHILE WALKING I”

Prespes, International Encounters/Conference,
Walking Visions/Visions for Walking

[VIMEO – En-tangled while walking | \(performance video\)](#)



“ENTANGLED WHILE WALKING II”

Athens School of Fine Arts, Athens: Theorimata - SOMA

An antagonistic arena, International Association of ArtCritics-Greek Section

[Curator: Maria Kagiadaki](#)

[VIMEO – En-tangled while walking II \(performance video\)](#)



“PAINTINGS”

pencil on paper, 70x100 cm, 100x70 cm, 100x70 cm



“PAINTINGS”
pastel on paper, 100x70 cm





“UNTITLED”
Installation
Mud, metal grid, 380x260 cm





"UNTITLED"
mixed technique 100x100 cm



"EXPLOSIONS"
acrylics on wood, nails, 50x70 cm



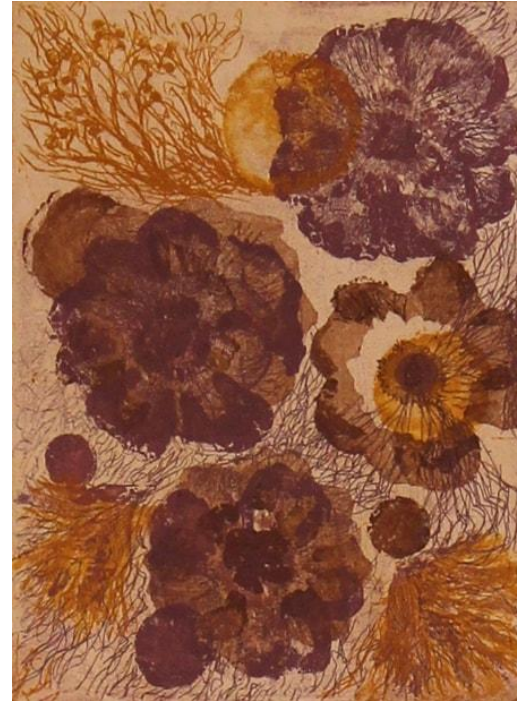
"UNTITLED"
acrylic on canvas, 60x80 cm



“UNTITLED”
etching, 70x100 cm

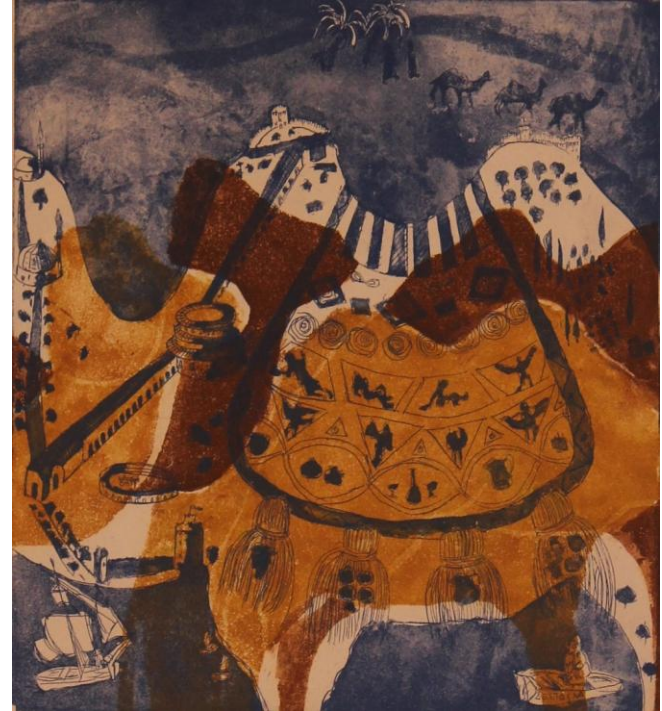
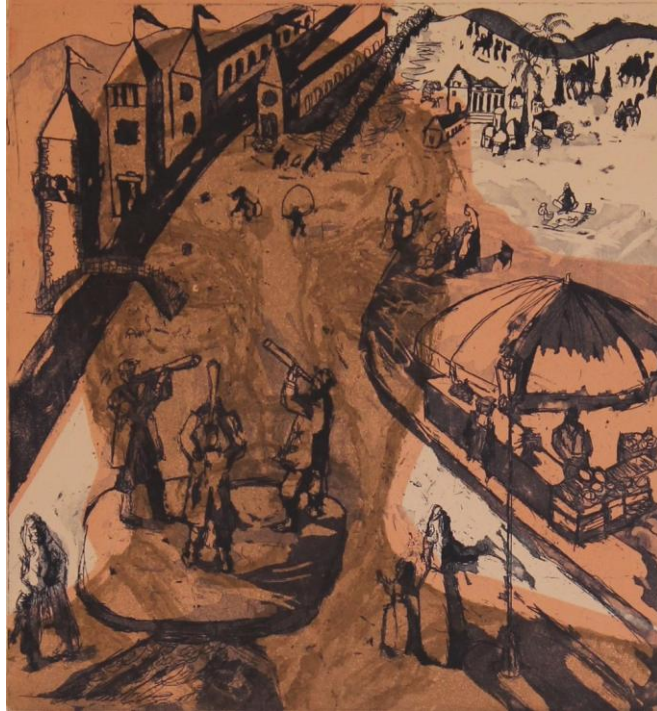
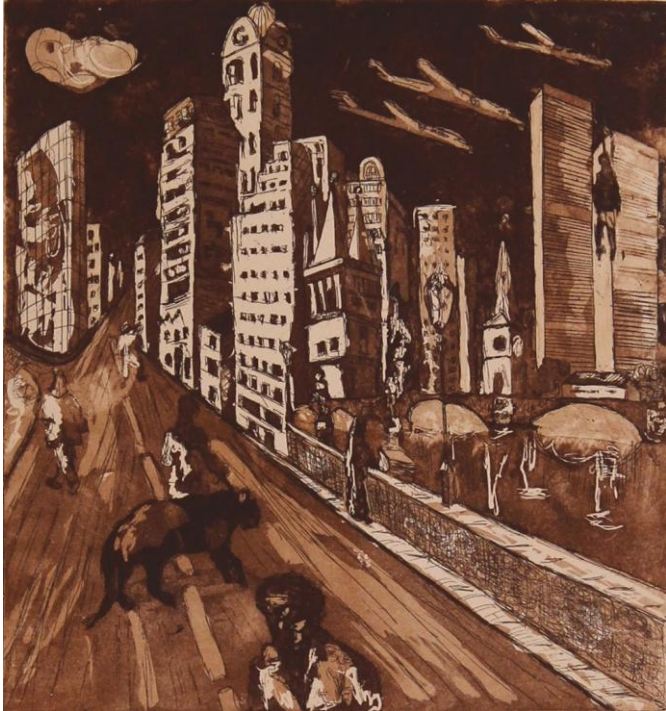


“FLOWS”
etching, 44x64 cm



"FLOWERS"
etching, 13x18 cm

"ANEMONE"
etching, 21x29 cm



“INVISIBLE CITIES”

etchings, 44x32 cm, 35x32 cm

CONTACT

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