

(The Greek word βίος means life, particularly in its purest mode which is time, thought and memory. But in everyday use of the word the tone slides from ί to ό and the meaning changes into the belongings that have been acquired through lifetime work (βίός). Βίος is becoming βίός and βίός becomes βίος).

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Bios or bios? Remnants of the first or deficits of the second? Wounds of the former or damages of the latter? How much difference can make a tone? As long as a letter σώμα (body) and χώμα (soil).

Thalia Gatzouli is transforming into a bio-logist (or bio-graph?). From a physician she becomes a director: through delicate gestures to larger installations, she directs artistically a life of fragility, perhaps injured, to some extent healed, which in any case carries the memory of time and body, a timeless air and a passerby chimera.

Thalia also directs a trip from the outside to the inside and vice versa. From the unregulated environment, where a tone transforms being into belongings and belongings into beings, into the protected environment, which can take the form of a monument. A memorial, of its own, familiar, shielding against time, preserving the damage or uncertainty, preserving memory, and at the same time opening the box of question marks. From the microscope to the big picture, from the real body to the body of the world, the scene that she creates is a place of live theater, a place of examination, wandering and healing together.