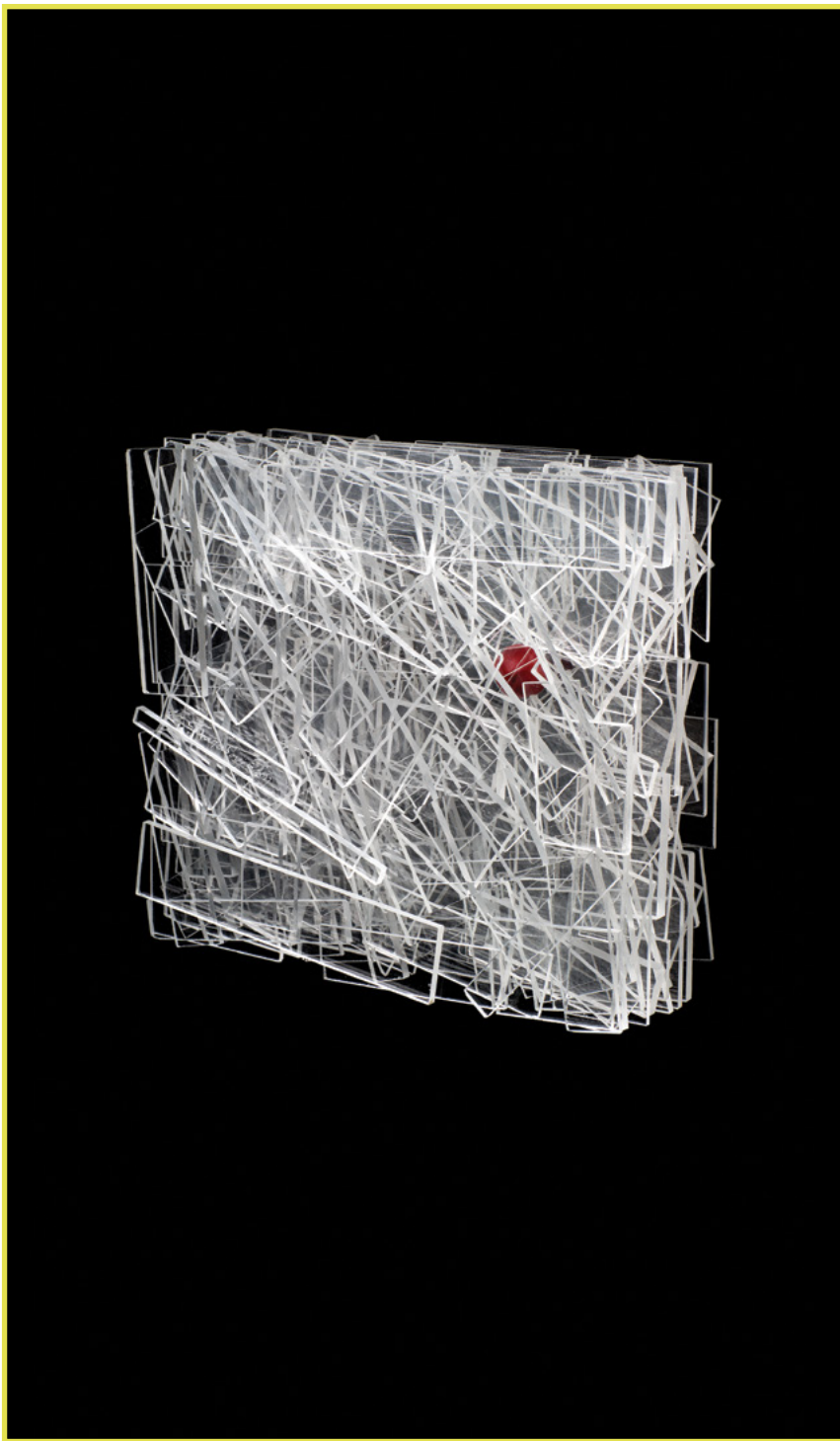


Papadouraki Eleftheria



Title: Fragments

Medium/Technique: Plexiglass (300 pieces), rubber



Niovi Kafantari

Inspired by the designs of the French Romantics, Delacroix and Gericault, but also by their love for horses, I have created a bronze sculpture, as a reference to the manifestation of heroism. The two artists, through an apotheosis of nature, presenting the horses free and in motion, reinforce the idea of romantic heroism. If we look back at the history of art, these animals have always been a very popular subject, mainly because they would lead their riders to victory, thus intensifying their heroism and bravery. Through my own work, however, my goal is to present the horse itself as the protagonist, expressing the majesty, beauty and freedom of the animal. At a time when our freedom has been violated and restrictions to speech and expression prevail, there are everyday heroes—unsung heroes—who are fighting in every possible way. So, through this free and raging animal, I wish to portray the heroic spirit that “dwells” instinctively within us all. Specifically, this work combines romantic and classical depiction with surreal and modern aesthetics, creating a clear contrast. Surrealism lies in the fact that the statue consists of three different horses united in one body, and the reference to the present is accomplished through the intense, utopian blue-purple color that recalls the monumental sculptures of modern art.



Title: Horses Inside Horse (after Delacroix)

Medium/Technique: Bronze with handmade violet blue / Purple clear gloss patina



Faces of the Hero 2021 from New York to Athens



Depy Pavlidou

One-piece suit, made of white woven fabric.
Two masks. Surgical gloves.

Underneath all this, there are people.

Title: The end of the shift

Medium/Technique: Oil on canvas

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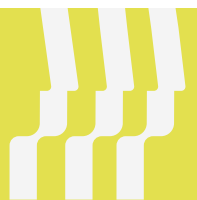
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Faces of the Hero 2021 from New York to Athens



Title: White hero

Medium/Technique: White porcelain with gold application during a third firing and wire

Liana Eleni Papalexis

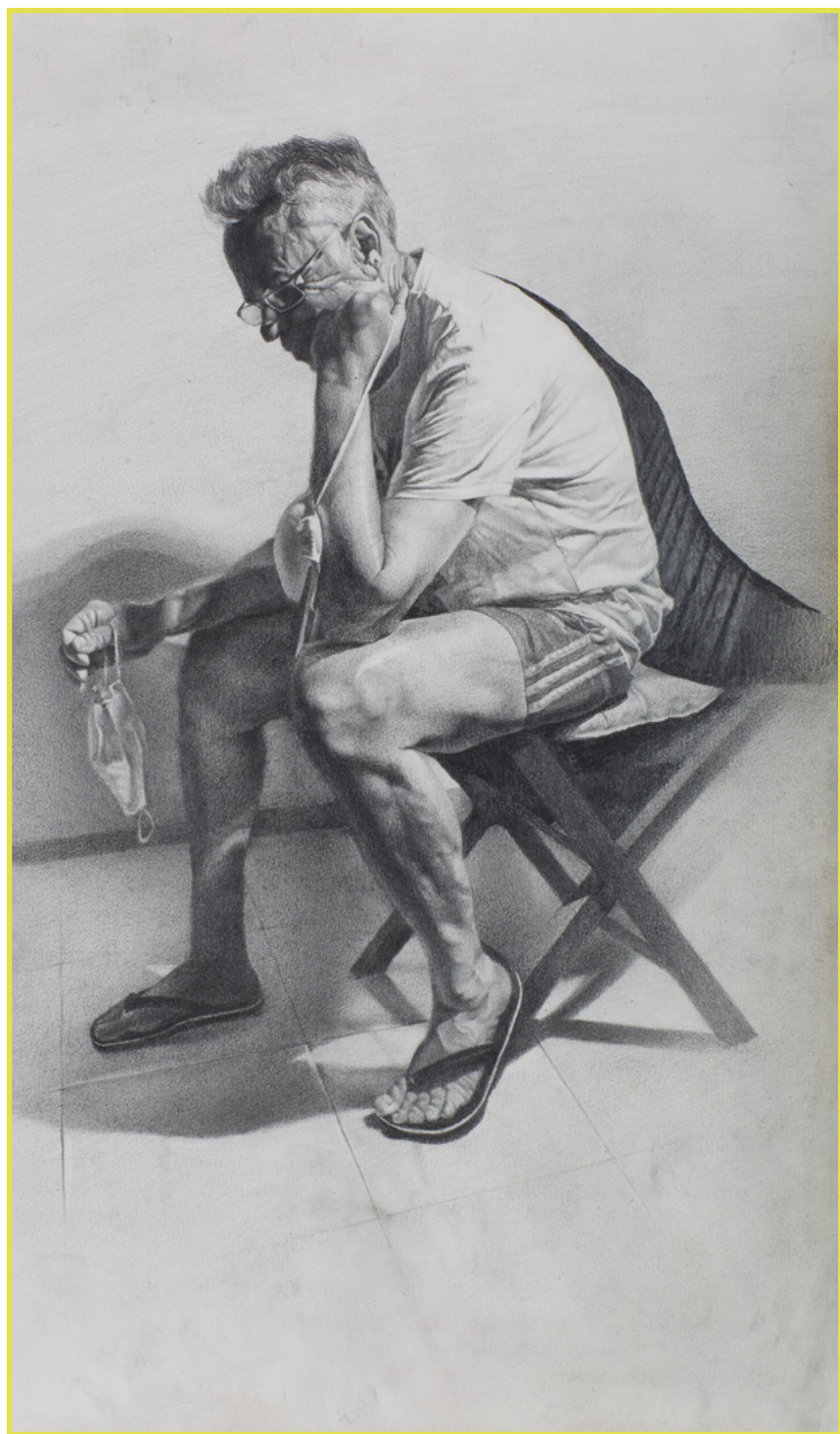
The faces of the hero, from past to present, live among us. The “White hero” is inspired by the Labors of Hercules and, specifically, the Golden Apples of the Hesperides, where Hercules persuades Atlas to get the golden apples for him, while he offers to hold up the heavens in his place, taking on this enormous burden in order to accomplish his goal.

The visual intervention places medical personnel in the position of Hercules, as contemporary invisible heroes, who work tirelessly and methodically, carrying the heavy burden of the pandemic on their shoulders.

For the realization of the project, I used the body of a live model who posed in the stance of Hercules, as depicted in the metope in ancient Olympia. Next, I used his mold to create my hero out of pieces of porcelain. The version I have selected highlights his sensitive and fragile side, recreated from the detached pieces of a body, into a new one. This new body may not be uniform anymore, having undergone all the temperature changes of firing, but it still remains strong. For me, the new reality, born out of this creative process, represents the intense burden of the extreme current reality to our mental state, which we are experiencing due to the health crisis.

The “scars” that I have painted using 3rd firing gold color, and the “stitches” made of wire, represent the losses we have experienced, which will remain etched within us. In the end, my hero—though wounded—emerges strong.





Christos Antonopoulos

This work expresses the notion of the hero through the challenging daily reality that we all have been experiencing, during this past year. The hero who hides inside us, who is tested daily and who may never rise, since their heroic life will not be honored thanks to certain events, but by their very existence. The hero's life itself is the heroic event; the way they live and try to deal with everyday challenges.

Title: In Obscurity

Medium/Technique: Pencil



Dimitrios Chitas

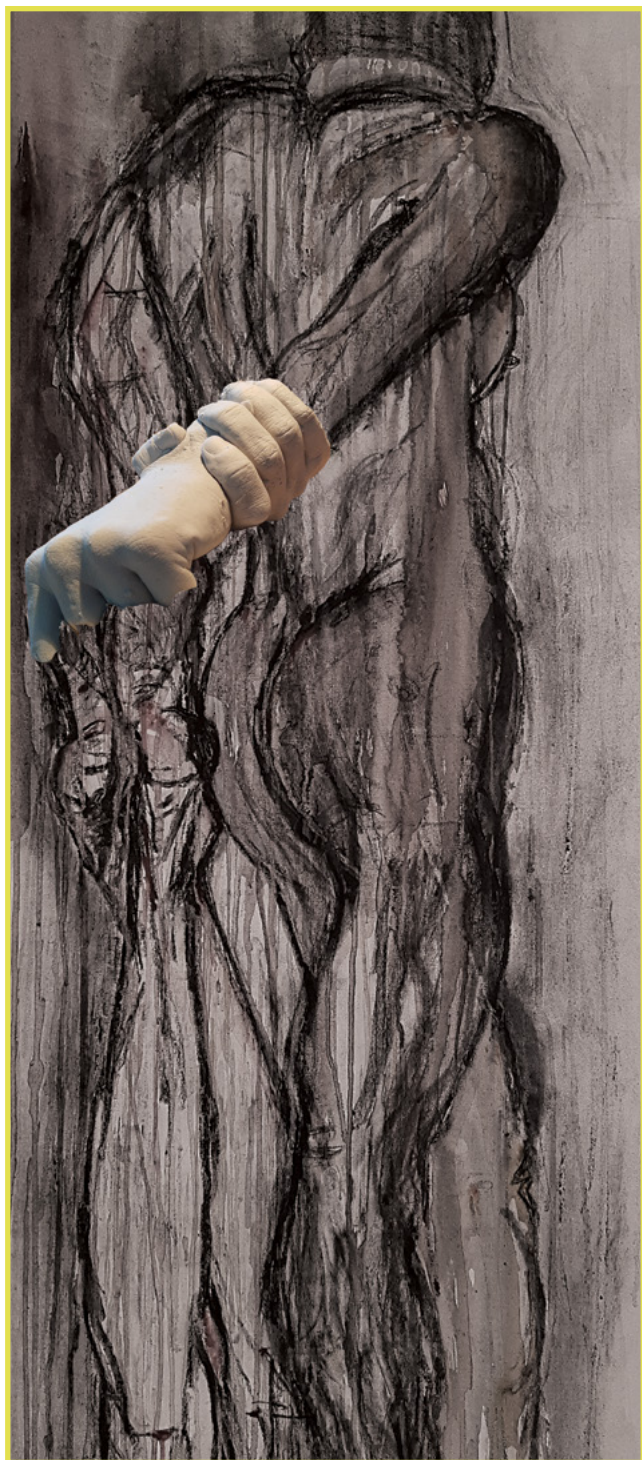
My work explores the dialogue between a protective “weapon” and the concept of the invisible “hero.” Apart from a piece of defensive equipment, this technological achievement has become a work of art, carrying part of Greece’s firefighting heritage. Presented photographically, the installation highlights the “motionless” in order, the remnants of rust, conceding their pride to the ground, with a sense of pleasure.



Title: Helmets II

Medium/Technique: Leather firefighting helmets with metal elements





Title: Upfall

Medium/Technique: Gypsum, acrylics

Giouli (Panagiota) Stylianidou

The tragic hero is often in a lonely state, which stems both from the special weight of their superior personality and the extreme nature of their passion, as well as their obsession with their personal moral code, their refusal to adapt and compromise.

The tragic hero comes into conflict with the laws of their city, wanting to maintain their own values, even if said values have been readjusted or rendered useless by the community. The hero anguishes over keeping themselves unspoiled, threatened by distorting relationships with others or the alienating influence of inner forces. Unbearable mental pain and moral denial arm their hand, for their own self-destruction, which translates, paradoxically, to the simultaneous validation and invalidation of their existence, as well as to the transformation of their living face into a fossilized, tragic mask.

The tragic hero's life is intolerable, most of the time leading them to self-destruction or even annihilation, in a miraculous and simultaneously mysterious way (Oedipus, Antigone, Hercules, Dianeira, Ajax).

The tragic hero is either timeless, or doesn't fit in time or history.

The hero is no longer projected as a role model, as was the case in epic and lyric poetry.

Now, the tragic hero appears to be a "problem."



Kallia Papadopoulou

Nikiforos Mandilaras (2.9.1928 - 5.18.1967) was a lawyer, journalist, and newspaper publisher from Naxos. He was friends with Manolis Glezos and Andreas Papandreou and is mainly known as the defense attorney of Mr. Aris Bouloukos, in the high-profile trial of ASPIDA. During the trial in 1966, on the one hand, he revealed that a coup was imminent, and, on the other hand, he claimed that one of the prosecution witnesses, Colonel Georgios Papadopoulos, was incapable of testifying as he was suffering from a mental illness. As proof of his claim, he presented a medical report by the psychiatrist who had been monitoring Papadopoulos for years. After the rise of the junta, Mandilaras was assassinated by the junta, and the psychiatrist was found hanging in his clinic.

Mimicking the practice of photojournalism, I realistically depicted a photographic document of Nikiforos Mandilaras, using pencil and watercolor on paper, also incorporating newspaper headlines from that time. My goal was to represent the reality of that period and approach the depicted persons in an experiential manner. Specifically, I am focused on the mental state of the represented persons, whom I approach and empathize with, through the process of the act of painting. I am particularly interested in collective portraits of people under the stressful circumstances of a trial.



Title: Nikiforos Mandilaras amid violent incidents during ASPIDA trial

Medium/Technique: Watercolor and pencil on paper





Title: BOULOUBINA

Medium/Technique: Processed fabric, Styrofoam, color with varnish

Anna Papadopoulou

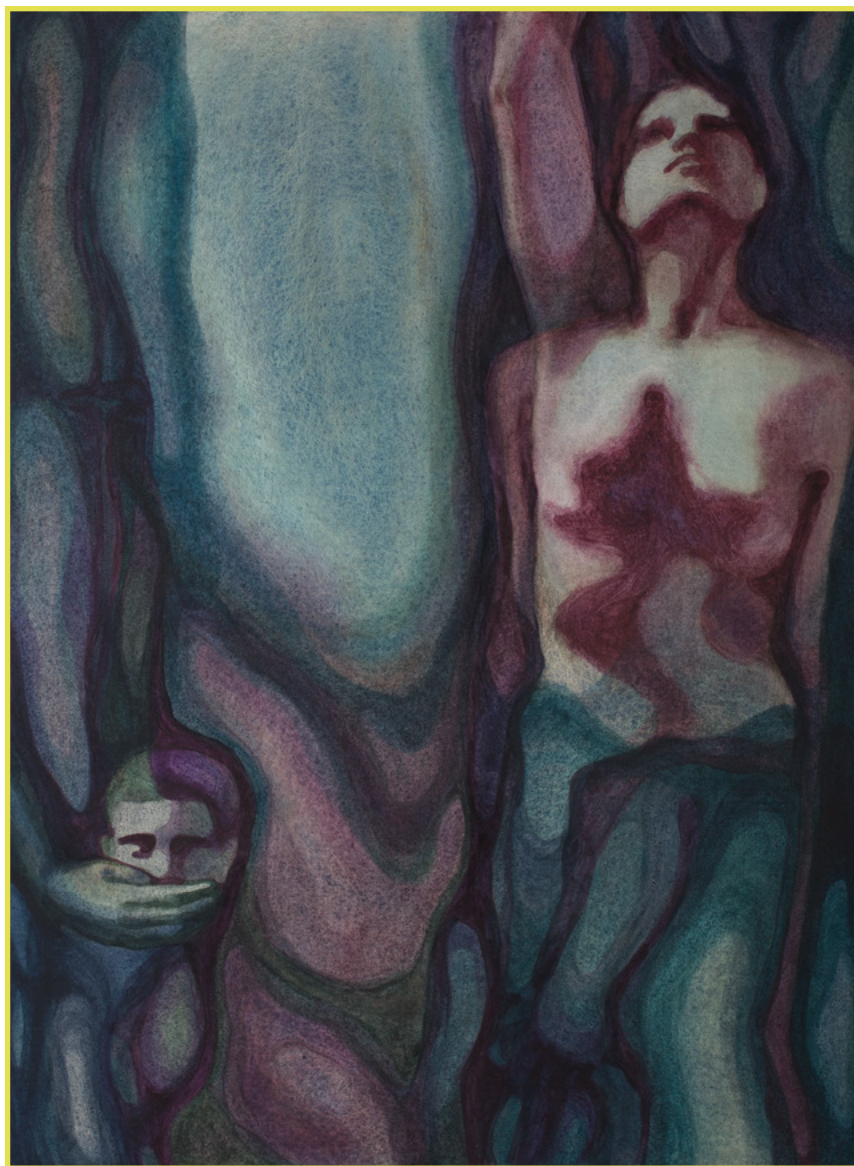
My work is inspired by the naval commander and heroine of the Greek War of Independence of 1821, Laskarina Bouboulina. It depicts her head-scarf, which is characteristic of the image us Greeks have of her, from the portraits of the Heroes of the Revolution that we were exposed to during our school years.

I have selected this element of her appearance and use it as a symbol of her bravery and generosity. Bouboulina spent her entire fortune to arm, maintain and pay for a land army, similar to what she did with her ships and crews at sea. And, in 1824, when the government of the newly formed Greek State imprisoned Kolokotronis and other revolutionary leaders, Bouboulina reacted, demanding his release. She was exiled and lost the lot given to her for her contribution in the Revolution.

I have selected this faceless object, and I use it as a symbol of the strength and patriotism exhibited by the Nation and the Greeks who envisioned the Liberation and fought for it. My intention is to present it as a timeless symbol of the Vision served by people such as Bouboulina, with stability and, above all, with consistency, a quality that is disappearing in our times.

The title of my work was inspired by the recent visit of Charles, Prince of Wales, to Greece. As part of the celebration of the 200th anniversary of the Greek Revolution of 1821, he mistakenly paraphrased Bouboulina's name, calling her "Bouloubina"!





Konstantina Barbari-Beka

In art history, women have often taken on allegorical forms, representing symbolism and concepts. Inspired by Delacroix's work "Liberty Leading the People," I have used the female form as a symbol of Freedom.

Light and shadow take on a symbolic dimension and the feminine form emerges from darkness into light, transcending existing boundaries.

The idea behind the work's creation is that each person can become a hero, if they transcend their individual limits. Transcendence of our own self is always a victory. It brings us closer to the ideal of the Hero.

Title: Exceeding the limits

Medium/Technique: Acrylics on canvas



**SHE RAISED
FOUR
CHILDREN
BURIED TWO
HUSBANDS
AND WAS TOLD
TO FORGET
THE TASTE
OF HER OWN
TONGUE**

Josephine Lee

Taking from poetry, protest, and folklore, these text pieces are but two in an ongoing series that examine immigrant narratives of loss, violence, and displacement. Drawing from Lee's personal experience moving throughout North America as a first-generation Korean immigrant, the work connects the notion of the hero to the commonplace, oftentimes undocumented labor held by people of color, individuals, families, and children alike.

In this era of gatekeeping national borders; witnessing the rise in violence directed towards immigrants and refugees; and confronting the systemic conditions of racial violence that persists within our countries, this work places the viewer in the midst of protest-like signs to confront their own understandings and measures of heroism and what it may mean to live with compassion and humanity.

Title: Signs in Another Language (series)

Medium/Technique: Text-based work



Layo Bright

As the saying goes, “Not all heroes wear capes.” and the events since 2020 have shown that more than ever we witness extraordinary courage from everyday non-famous people, many of whom are loved ones and family, who inspire collective action and hope in spite of trying times. I have reflected on the heroines that have influenced my life and helped me come through a difficult year. As a result, my works drew me closer to home and to a major inspiration in my life, my mother. In reflecting on our relationship, I began a body of work named after her, “Adebisi”. This series of kiln formed glass works portray her face surrounded by flora—reflecting on themes of inheritance, legacy, personhood and family. My mother is a pharmacist and provided essential care, health services and medical consultations in Nigeria when the covid-19 pandemic hit the country. I use glass as a medium to convey the complex layers of care, legacy, sacrifice, and inheritance. The piece is kiln-formed by slumping and fusing techniques, to create a portrayal of my mum surrounded by healing flora, which is reminiscent of her work as a pharmacist and the crucial care she has always provided (in my family, and in a professional capacity). The black glass is reflective, with a mirroring finish, to reflect the image of the viewer while they experience the work—in the hopes that they can see themselves in the work and reflect on important figures in their life.



Title: Adebisi III

Medium/Technique: Kiln formed glass



Faces of the Hero 2021 from New York to Athens



Kevin Quiles Bonilla

In Carryover, I engage with a blue tarp which became an iconographic symbol in a Puerto Rico post-hurricane María. These tarps were given by the Federal Emergency Management Agency, or FEMA, to people who had damage on the roofs of their houses. Lots of homes on the island still have these tarps, even after more than three years. In my work, I explore sites between the island and the United States, representing the exodus of migration that happened right after the hurricane. In this instance, I'm at the Chelsea Piers, a site of queer memory and resistance, where I reference the heroic Trans activist Sylvia Rivera, who lived during a period of her life at the Chelsea Piers. With close friend Marsha P. Johnson, Rivera co-founded the Street Transvestite Action Revolutionaries (STAR), a group dedicated to helping homeless young drag queens, gay youth, and trans women. The fearlessness of Rivera has been a profound inspiration for me and many other community members. While researching interviews of Sylvia at the Piers, I realized her home had a roof made of the blue tarp as well. This material becomes a consistent apparition between both intersections as a sign of struggle and perseverance that these communities experience.

Title: Carryover (Blue tarp at Chelsea Piers)
[after Sylvia Rivera]

Medium/Technique: Digital photography



Faces of the Hero 2021 from New York to Athens



Title: Kuruta

Medium/Technique: Digital photography

Paulina Kim Joo

Costume play is a performative hobby of role play depicting characters of fiction. It requires a long set of skills into the characterization of oneself. In the last years it has become widely practiced with social media and streaming services.

As an insider and photographer, often the selection of characters to “cosplay” is connected to personal experience and empathy, also with self projection. Particularly in anime, many heroes can be teenagers overcoming their feelings and fears, or particular individuals with special abilities. You can have all kind of heroes in anime, but for many, and maybe the reason why it became so massive, is to see your own struggles depicted and developed when often it wouldn't be in other genres. The so called millennial generation crisis, younger population finds scape in fictional characters and aesthetic experience. Cosplay embodies part of these 2 ideas.

This photo is a particular request to a cosplayer in collaboration, as we empathize with the same character. In my particular experience, these interpretations become our solace and monuments in digital format, against the world constructed before us, which doesn't hold enough meaning. We become momentarily our own heroes and they stay untainted and unchanged in fiction and in our memories.



Faces of the Hero 2021 from New York to Athens



Isaiah Winters

Reverend Hathaway - Dr. Hathaway is an active leader and educator in the community - using his connections and community ties to help fund and manage the reconstruction of Supreme Court Justice Thurgood Marshall's old elementary school located right in the heart of West Baltimore.

Alvin Hathaway is dedicated to preserving Black history and excellence even through adversity. The building is now under restoration to become a Community Center and July 2nd has officially been designated "Thurgood Marshall Day" in Maryland by Baltimore Mayor Brandon Scott and Governor Larry Hogan.

Title: Reverend Hathaway

Medium/Technique: Photography



Faces of the Hero 2021 from New York to Athens



Title: Rebolusyon (Queen of the Carabao)

Medium/Technique: Video still

Caroline Garcia

My concept of “hero” is derived from a specific group of Filipina women, whose narratives are continuously pushed to the periphery of history that often centers male-dominant figures. These women took on the role of warrior in society and were known to have led Filipino revolutions, braving the frontline in the army, marshalling fighters through guerrilla warfare, whilst committing to their roles as headhunters and/or shamans in their communities. These women were experts in combat, skilled in firearms, swords, self-defence and riding horseback. Paramount to this, they were also activists, social workers, spies, and healers. These women include: Gabriela Silang, Teresa Magbanua, Trinidad Tecson, Emla from Cordillera, Agueda Kahabagan, Nieves Fernandez, and Carmen Rosales, among others.

My submission for Faces of the Hero is an interpretation of the archetype of the Filipinx warrior. In this image, I wear a traditional Philippine terno blouse made out of pineapple fibers and I ride a native carabao (water buffalo), the national animal of the Philippines, unsaddled. The intention for this work is to re-embody the warrior ethos of the aforementioned women, who committed heroic feats. Though these epic figures are from the past (some ancestral), I believe that Filipinx women have inherited this specific form of heroism. As a response to the exponential anti-Asian violence in the current cultural landscape, the significance of images that portray Asian and Pacific Islander women as heroic is greater than ever, providing an opportunity to disrupt the stereotypes that have historically oppressed women in the AAPI community.



Faces of the Hero 2021 from New York to Athens



Nicole Economides

Using the “fustanella” as a symbol of bravery, Nicole Economides creates characters that represent heroism in contemporary times. The fustanella was worn by Greek revolutionary warriors in the 1821 Greek Independence war from the Ottoman Empire. This costume was worn by men, however, in this case it is worn by individuals regardless of gender or race. Since 2019, the spread of the Covid-19 virus, as well as significant changes in politics, made this a particularly urgent moment to consider what constitutes “heroism” in people’s personal lives and social imaginations. When one thinks back on history, the many statues of famous individuals previously deemed as “heroes” come to mind. However, everyday people: doctors, single mothers, students, marginalized communities, LGBTQ+ individuals; have all fought for their right to free speech and civil rights. The people we see every day won’t end up on a public pedestal but are the ones that need to be looked up to. Another example of heroism is the ongoing MeToo movement in Greece. Only a limited number of Greek people were truly aware of the international MeToo Movement before Sofia Bekatorou, an Olympic champion, who spoke openly about her experience as a victim of sexual abuse. These allegations triggered nothing short of a domino effect in Greek society, causing athletes, actors and other members of society to break their silence and share their own experiences of abuse and harassment.

Title: Revisiting The Hero

Medium/Technique: Digital collage

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Faces of the Hero 2021 from New York to Athens



Title: The Island Orphanage

Medium/Technique: Photo collage, digital watercolor

Arpi Adamyan

In 1923, Greece agreed to accept more than 16,000 Near East Relief orphans after the evacuation from Turkey. Many of those orphans built a new home (literally) on the beautiful island of Syra.

After the burning of Smyrna in September 1922, Near East Relief was faced with the task of moving more than 20,000 orphans out of Turkey. The Greek government generously offered to accept the majority of these child refugees.

With the help of the Greek government, Near East Relief had ferried more than 16,000 children across the Aegean Sea by the end of 1923. About 9,000 of the children were Armenian. The others were ethnic Greeks who had been orphaned and displaced during the genocide of the Anatolian Greek population.

Although Greece had offered to accept the orphans, there were not enough existing orphanages in Greece to accommodate them. Near East Relief had assured the Greek government that the children would not become a burden. The Greek government granted Near East Relief the use of a large parcel of land on the island of Syra (Syros) in the Cyclades. The land was specifically chosen because of its excellent agricultural potential.

Near East Relief set about building an ambitious orphanage school with dormitories, classrooms, workshops, and play spaces. Near East Relief hired adult refugees to help build the new facilities, but the bulk of the labor was performed by the future inhabitants.

Faces of the Hero 2021 from New York to Athens



Santo Jacobsson

Throughout art history heroism was characterized by superhuman individuals who physically dominate their opponents and overcome the challenges they face. Today, in the age of COVID-19, heroism is not characterized by physical confrontation but by physical actions that take the form of community support. Be it in health care, housing, or food banks, we find mutual aid heroes at every turn.

This collective effort to empathize and uplift each other makes us all capable of being heroes.

Title: Community Power

Medium/Technique: Digital drawing

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Faces of the Hero 2021 from New York to Athens



Title: Madam Pang

Medium/Technique: Digital drawing

Chuyi Sun

As we all know, the elderly are one of the most prominent victims during the Covid Period. My 70 years old grandmother is my hero. Her name is Juqing Pang who gave birth to two children. I was brought up by my traditional Chinese grandma, and she inspired my lifestyle. In her leisure time, she likes to dye her hair and play Majiang with strangers. She enjoys being a leader in all kinds of clubs. She smokes and has a baby belly, but she never cares about what others think of her. Despite the COVID period, she has maintained a positive attitude towards life. She is not afraid of sickness and aging. She always tells me that “being a woman, you have to love yourself and be confident about yourself.” Although my grandmother was born in the last century, her wisdom and beauty represent a 20th-century woman. She spent her life fighting for equality. She believes men and women have equal value in this society. Thus, no matter how cruel society was to women in the past, my grandmother still lived the life she wanted. She makes me understand the importance of being self-reliant and being independent. In today’s society, women are still facing many issues, especially Asian women. The Asian Hate events cause tremendous harm to Asian people both physically and mentally. I hope my hero image can provide positive energy to people and bring them confidence in life.