

Kalliope Chatzakou

Orlo, Hladcd





My name is Kalliope — Kalli for my friends.

I come from Greece, and my name derives from the ancient Greek Kalliope, which means “beautiful voice” from Greek καλλος (kallos) “beauty” and οψ (ops) “voice”. In Greek mythology, Kalliope was a goddess of epic poetry and eloquence, one of the nine Muses.

So I have a heritage to fulfil :-)

I grew up in an environment that allowed and encouraged me to play, imagine, create, and explore. Art has become my natural place.

I studied arts at CGS under the guidance of Mr Papadoukas, and later left Greece to seek new experiences, cultures, and creative influences. For the past two years, Minerva Art Academy, in Groningen, has been my academic home—and a playground for experimentation, curiosity, and growth. Participating in the Erasmus Programme feels like a natural next step in this journey. I hope my portfolio reflects not only my skills, but also my enthusiasm, openness, and the potential to actively contribute to your academic community.

Thank you for considering.



The background of the page is a complex abstract composition. It features large, overlapping red geometric shapes, primarily triangles and polygons, set against a white background. Overlaid on these red shapes are numerous black ink splatters, blotches, and irregular, textured forms. Some of these black shapes resemble stylized figures or organic forms, while others are more chaotic and abstract. The overall effect is one of layered depth and high contrast between the red, black, and white.

01 - LITHOGRAPHY |

material : MIXED MEDIA

This series consists of four posters produced in the lithography workshop and documents my process of learning and engaging with the technique. The visual elements were initially developed digitally, drawing conceptual inspiration from a song by one of my favorite artists. The illustration at the top depicts two crows surrounding the moon, a motif derived from the song's lyrics.

The lettering at the bottom is based on a custom typeface I designed, spelling the phrase «τα κοράκια δεν κατέβηκαν ακόμη», which translates to “the crows have not come down yet.” In selected posters, additional colored shapes were created through a mixed analogue process: paper was cut, adhered directly onto the lithography plate with the surface facing upward, and then printed using the press, introducing variation and material depth into the final compositions.

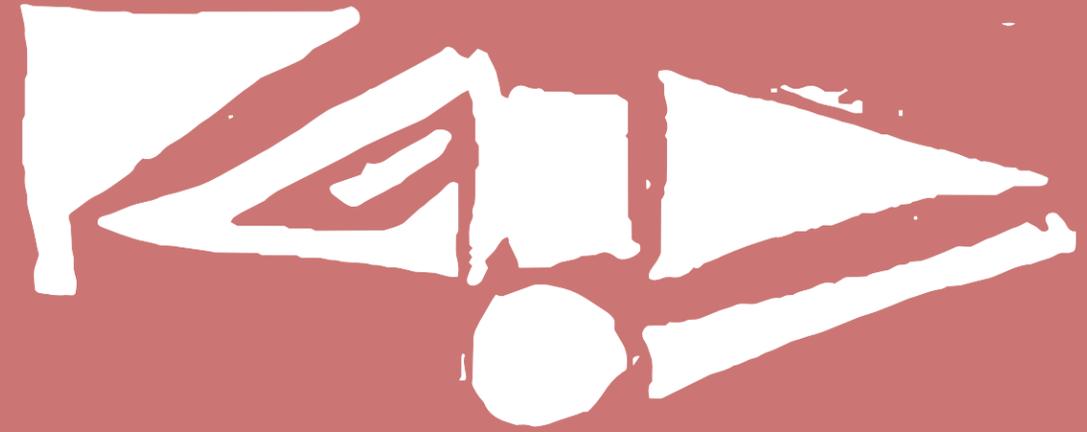


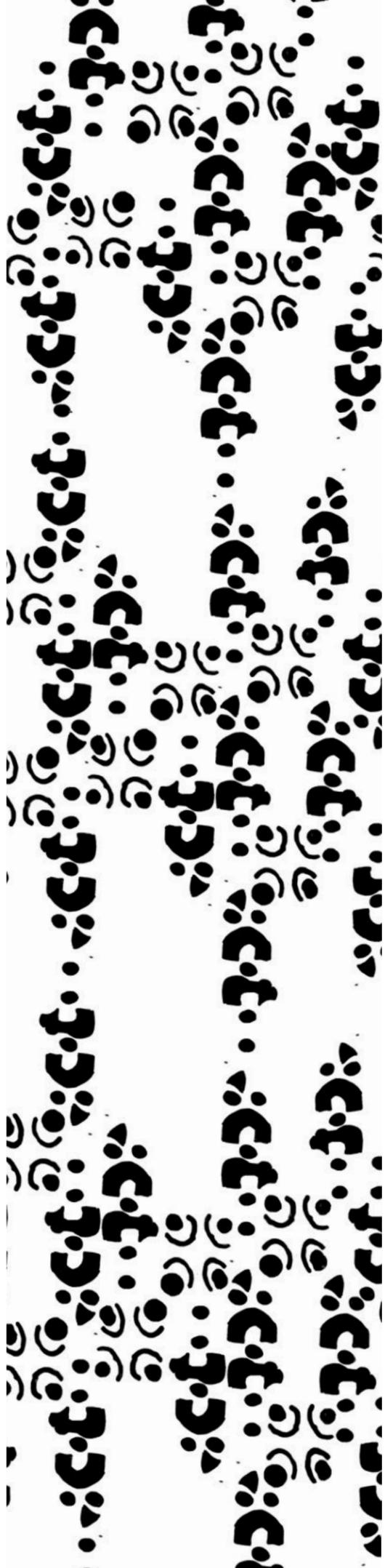
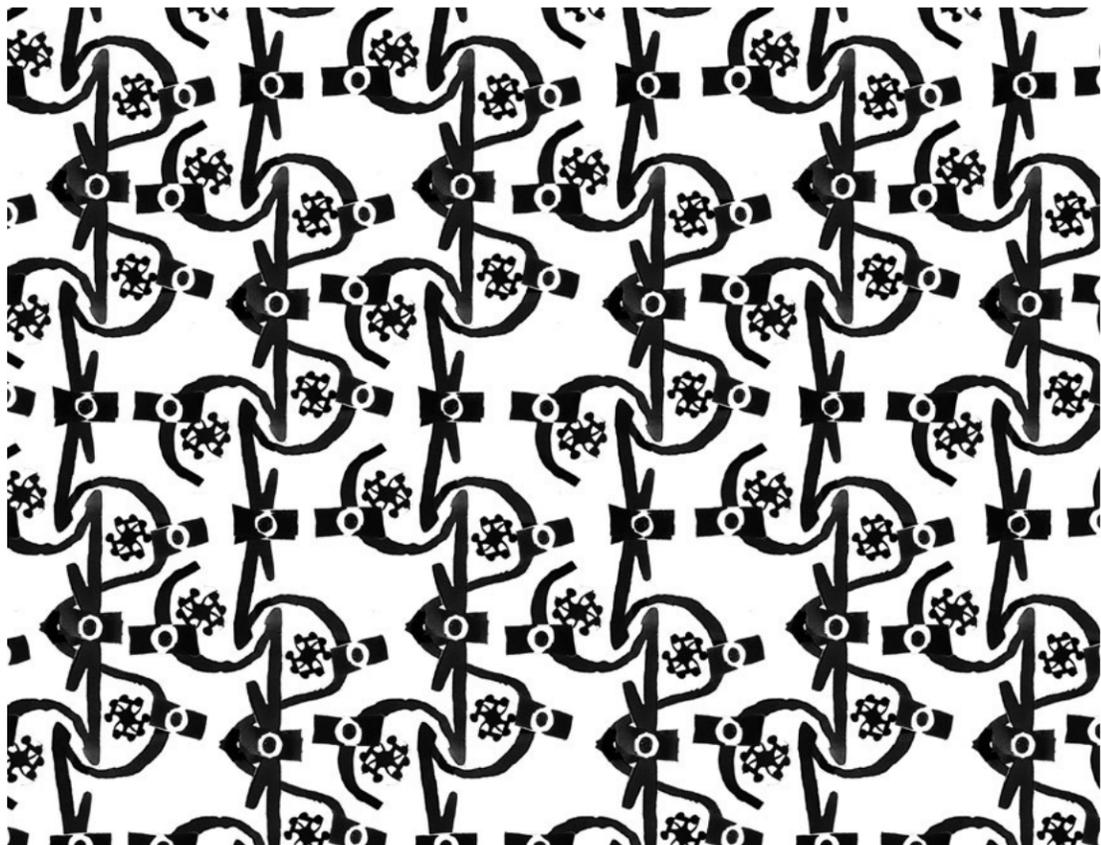
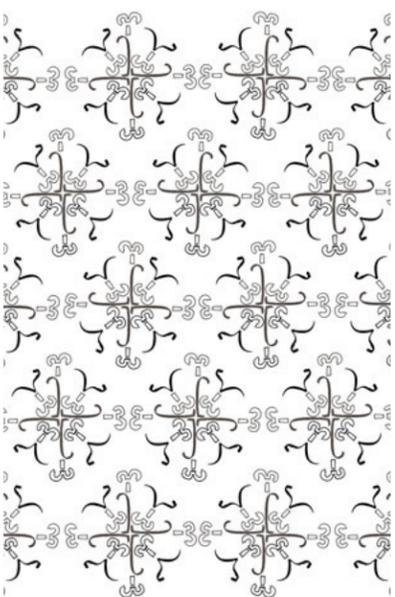
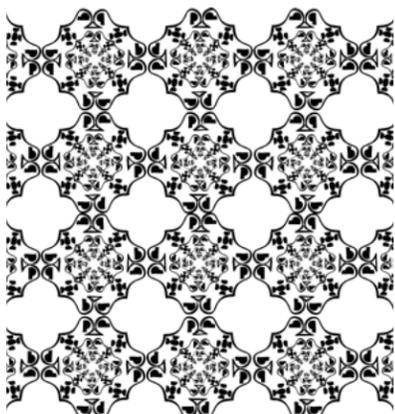
02 - PATTERNS

material : DIGITAL

The patterns were developed as part of an assignment focused on exploring alternative methods of shape discovery within the visual environment. The process began with the manual extraction of forms derived from photographs of logos, graffiti, and scanned everyday objects.

These initial shapes were then digitized and systematically reworked to generate a series of patterns, translating found visual material into structured, repeatable compositions.





03 - FESTIVAL X POSTER |

material : PAPER

The subject of this poster is Festival X, a large-scale, multi-city electronic dance music (EDM) and hip-hop festival that tours across Australia. The project explores analogue image-making through a hands-on, material-based approach.

The poster was produced entirely through cutting and assembling paper by hand, without the use of scissors or any precision cutting tools. This intentional limitation shaped the visual outcome, emphasizing irregular edges, layered forms, and the physical qualities of the material. The process prioritizes spontaneity and tactile decision-making, allowing composition and rhythm to emerge through manual construction rather than controlled, mechanical precision.





04-STAMP POSTERS |

material : PAPER A3

This poster was created during a class focused on developing analogue poster-making techniques using accessible, home-based methods. The cow imagery was produced through hand-cut stencils, with printing ink applied directly onto paper.

The typography was created using a letter stamp kit experimented with during class. The composition is inspired by a photograph I took during a trip outside the city, translating a personal visual reference into an analogue graphic outcome.



MOUWUUU

KEEP YOUR

DISTANCE,

EE



05-BAUHAUS BOOKLET |

material : DIGITAL

The Bauhaus booklet, developed alongside the poster, is the result of my research on the Bauhaus movement. Its design reflects the movement's characteristic visual language, including its color palette, structure, and formal clarity. The booklet is organized into five chapters: the movement, the curriculum, the end?, the influence, the key figures. It also presents an overview of how I interpret the graphic design approach of that historical period.



is it here to stay

Bauhaus - The Movement

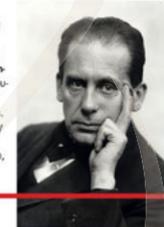
Through the years a lot of revolutionary movements have left their mark on the art world. Arts and crafts based on materials and technique, art nouveau with its organic, flowy lines and many more. Bauhaus is the most recent movement dating back to 1933 but many believe that is going to be one of the most important movements to ever exist.



bauhaus dessau - Floor Plans

"the aim is an alliance of the arts under the wing of great architecture" Walter Gropius

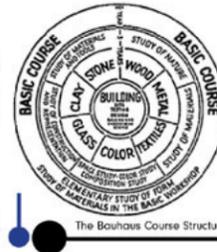
Bauhaus literally meaning "construction house" is characterized by little ornaments and bold colors. It focuses on a balanced form and abstract shapes and is said to be closely related with architecture. The movement started in 1919 with the foundation of the art school "Bauhaus" in Weimar, Germany by architect, Walter Gropius. Its original goal was to unify fine arts with crafts, and it focused on mass production, but it ended up influencing the arts globally.



Walter Gropius (1919)

Bauhaus - The Curriculum

The curriculum consisted of a three-year course that offered workshops together with theory to the students. Courses were usually taught by two people one an artist and the second one a crafts man. The first half year was dedicated to the basic course which was used to immerse students in the general practices. The first-year workshops consisted of study of materials and tools, study of construction and representation, space study and study of nature. This course was often thought by important artist such as Paul Klee, Wassily Kandinsky, Josef Albers and many more. Then the students would go into specialized workshops, choosing between, color, textiles, metal, wood, stone, glass and clay. Taught these three years the students learn how to combine art with mass production following more minimal techniques based on practicality and everyday use.



The Bauhaus Course Structure

Bauhaus - The End?

In 1925 the art school moved from Weimar to Dessau where Gropius designed the new building. In 1928 Dessau stepped down from the director position in the Bauhaus passing his legacy to Hannes Meyer a Swedish who then passed it down to Ludwig Mies van der Rohe, also a German architect. Unfortunately, even though the school relocated last year, to Berlin to avoid the Nazi eye, earlier this year it closed putting a lock on the this amazingly oriented program. But their techniques are still shining through the cracks an amazing artist are rising to share the knowledge that they gained through the Bauhaus.



Bauhaus Members

Bauhaus - The Influence

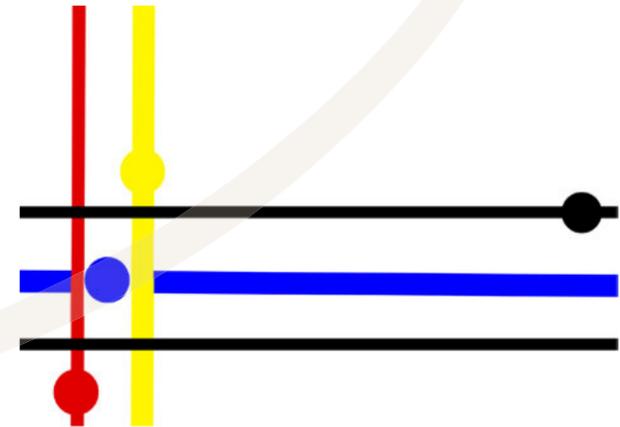
Since the start of the Bauhaus the art scenery has changed radically in all of its fields showing as the depth of the Bauhaus influence. From the teachings of the school in flat and overlapping shapes combined with sometimes bold typography have appeared in painting, advent garde collages and poster making. In architecture we see geometrical shapes, an emphasis on function and lots of glass elements. Likewise interior design is represented by simplicity and openness. In textiles we see a lot of abstract shapes and experimentation with unexpected materials. Finally in furniture making there are elements of minimalism and always an importance towards mass production.



Untitled - the triadisches ballet by Oscar Schlemmer (1926)

Bauhaus - Important Figures

<p>Wassily Kandinsky</p> <p>A Russian painter known for his abstract art and his teachings in Bauhaus in color theory</p>	<p>Lyonel Feininger</p> <p>A German painter as well as teacher in the color study</p>	<p>Josef Albers</p> <p>A textile artist and head of the weaving workshop</p>	<p>Anni Albers</p> <p>A Hungarian architect and furniture designer and teacher of the cabinetmaking workshop</p>
<p>Johannes Itten</p> <p>A Swiss painter who was a key element into the development of the Bauhaus preliminary course</p>	<p>Marcel Breuer</p> <p>A German architect and furniture designer and teacher of the cabinetmaking workshop</p>	<p>Elis Lohse</p> <p>A German painter and graphic designer</p>	<p>Paul Klee</p> <p>A Swiss painter and teacher at the Bauhaus</p>



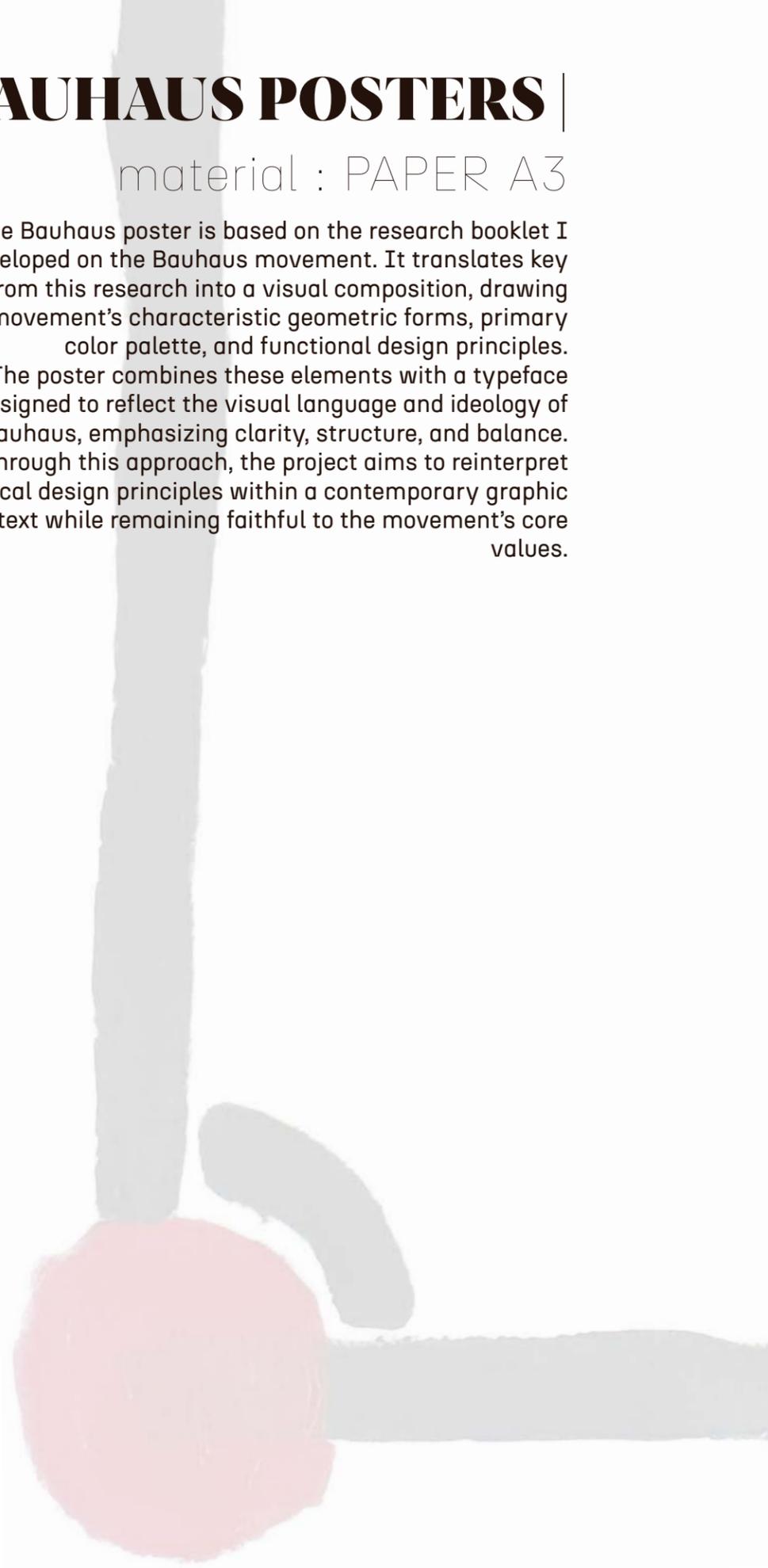
06-BAUHAUS POSTERS |

material : PAPER A3

The Bauhaus poster is based on the research booklet I developed on the Bauhaus movement. It translates key findings from this research into a visual composition, drawing on the movement's characteristic geometric forms, primary color palette, and functional design principles.

The poster combines these elements with a typeface designed to reflect the visual language and ideology of Bauhaus, emphasizing clarity, structure, and balance.

Through this approach, the project aims to reinterpret historical design principles within a contemporary graphic context while remaining faithful to the movement's core values.





07-THEORY METAL & PLASTIC |

material : ACRYLIC PLASTIC & METAL

This assignment was developed as a group project in teams of three. Each participant selected two artworks from a museum and one example of street art, which were then conceptually and visually combined into a single outcome.

We identified metal, plastic, and plastic-like textures as the key shared characteristics among our chosen works. Based on this analysis, our team developed sketches and further refined them through hands-on processes in the workshop to achieve the final result.

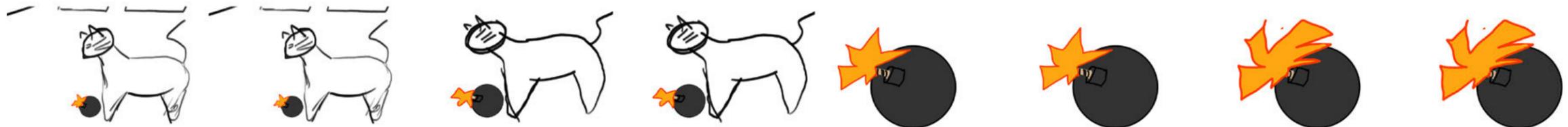
The metal base form integrates elements derived from our street art selections, while the plastic material flowing over the metal references the textures and color palettes observed in the artworks from the Groningen Museum.



08-EXPLOSION |

material : DIGITAL

This video presents a short 2D animation depicting a cartoon-style explosion. The animation was created using the software Krita and developed at approximately 20 frames per second, focusing on timing, motion, and expressive visual storytelling.



Click the bomb to see video





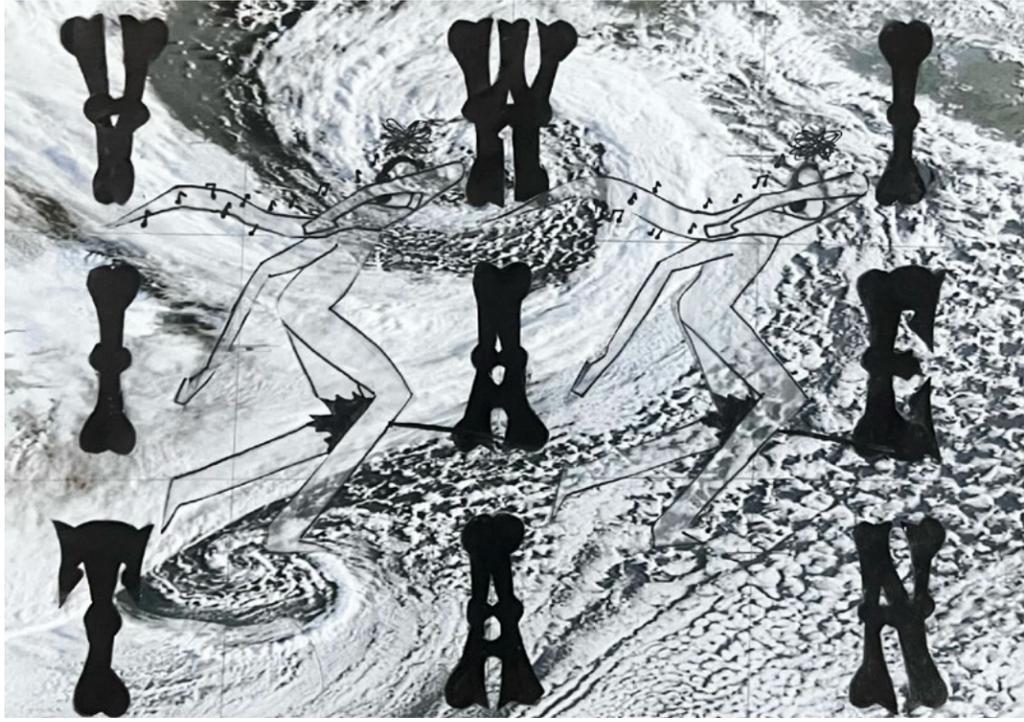
09-ANALOG SPREADS |

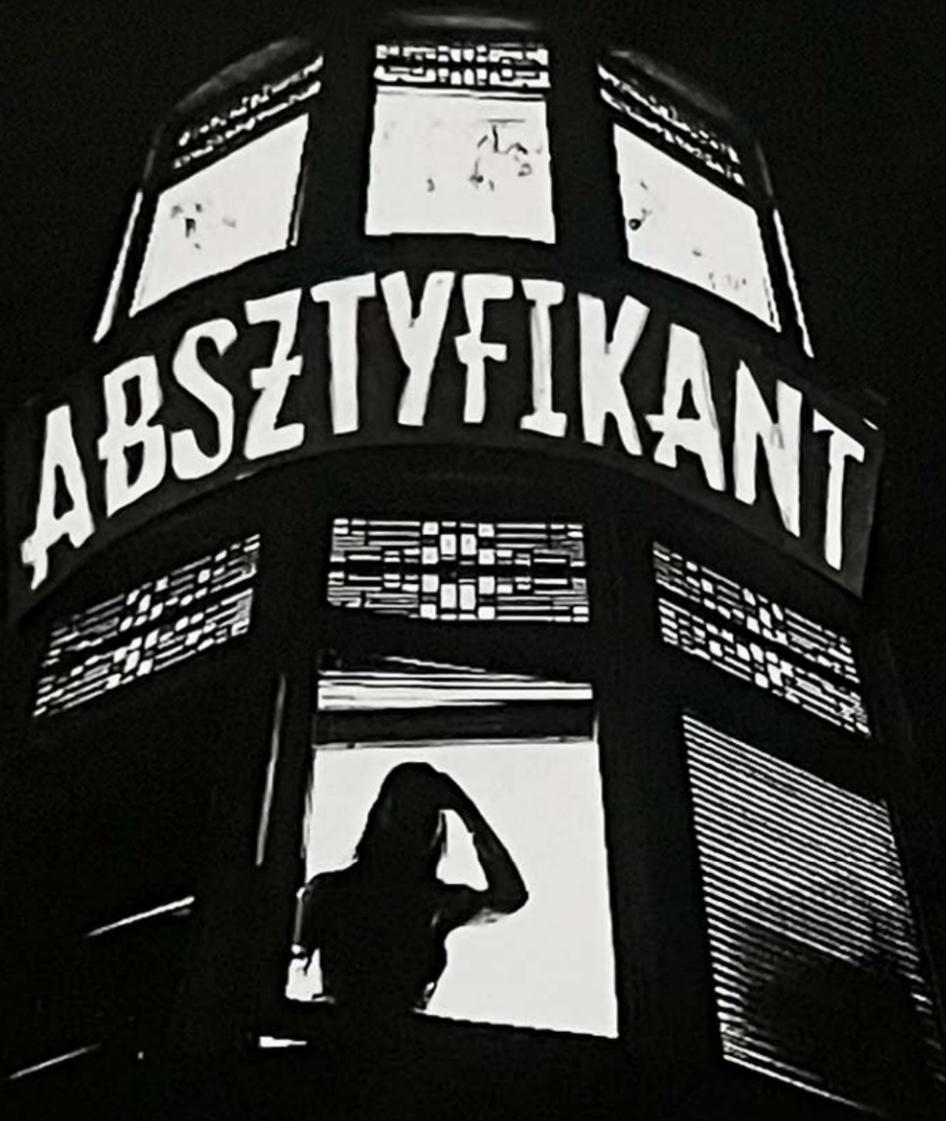
material : MIXED MEDIA

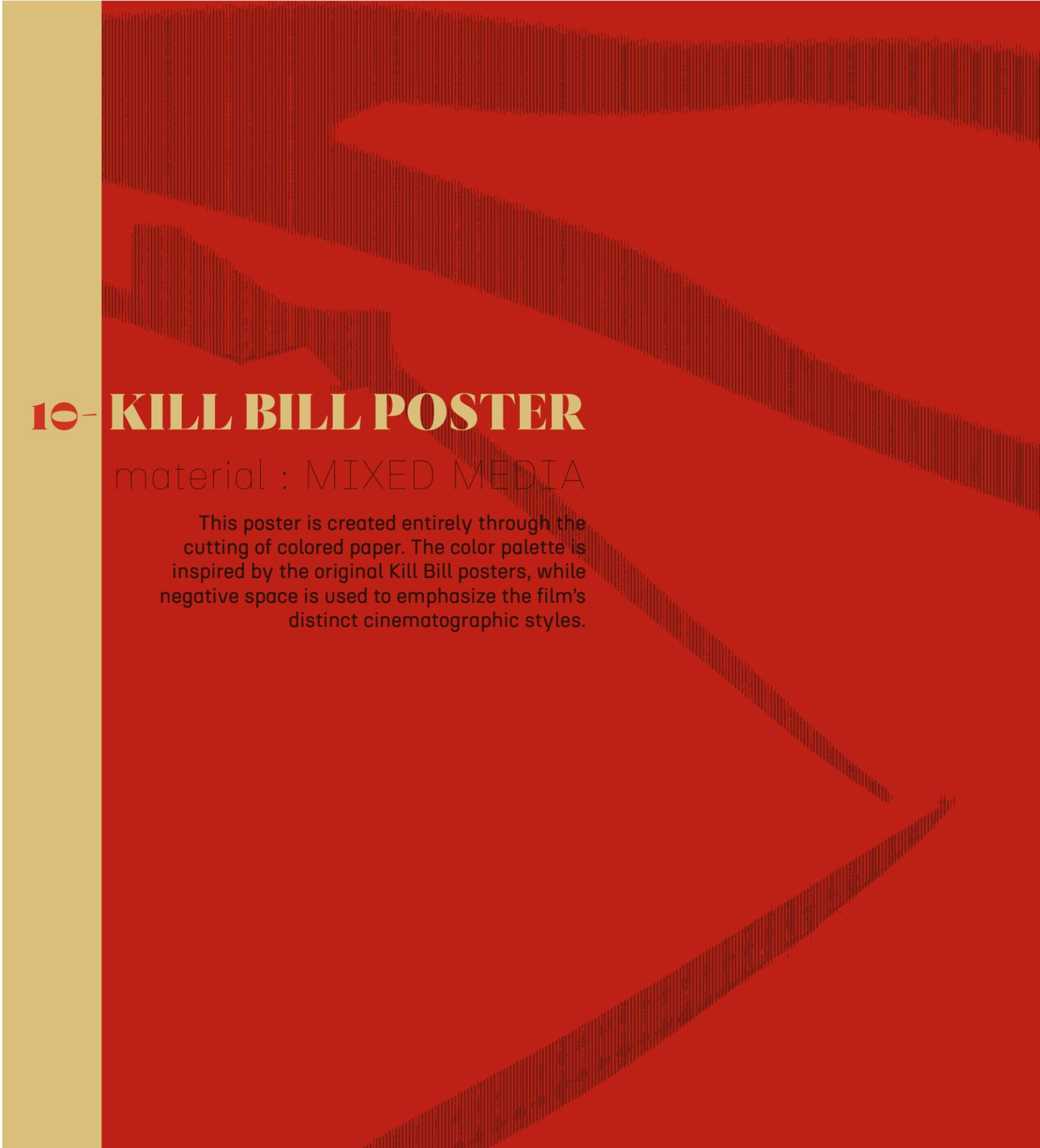
The analogue spreads were developed as part of an assignment focused on exploring how language can be translated into visual form. The starting point was a collection of words from different languages, each carrying a meaning that does not have a direct translation. The aim of the project was to visually communicate the essence of each word through analogue techniques.

Ohrwurm, a German term describing the experience of having a song stuck in one's head, was interpreted using ordinary and tracing paper combined with printed imagery. The typography consists of song lyrics handwritten in red pen on each image, while additional red paper was cut to create note-shaped stencils.

Absztyfikant, a Polish word meaning "admirer," was explored through one of my own photographs set against a black background. The image was redrawn using inverted colors, and the text was sketched on various types of paper and then collaged into the negative space of the photograph. Finally, *uitwaaien*, a Dutch term referring to going for a walk in windy weather, was represented using a found image of a storm seen from space as the background. Tracing paper was used to construct the figures, while the lettering was hand-sketched on black paper and then assembled into the final spread.



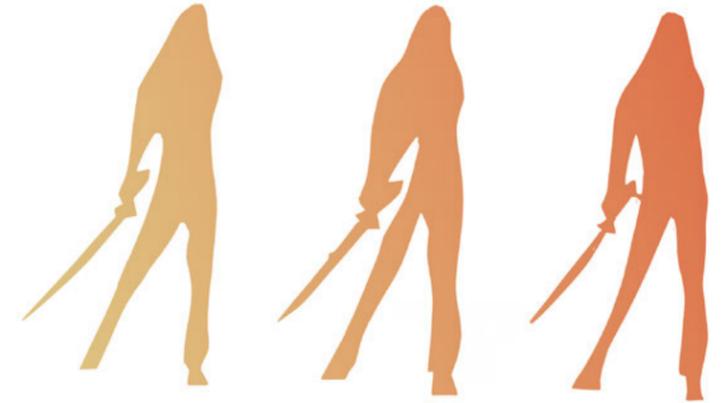
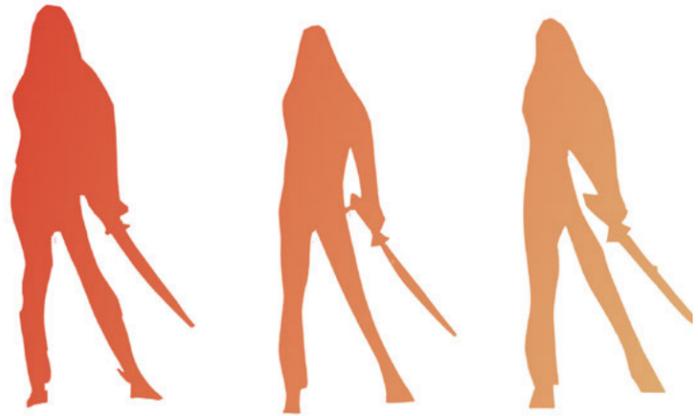




10-KILL BILL POSTER

material : MIXED MEDIA

This poster is created entirely through the cutting of colored paper. The color palette is inspired by the original Kill Bill posters, while negative space is used to emphasize the film's distinct cinematographic styles.

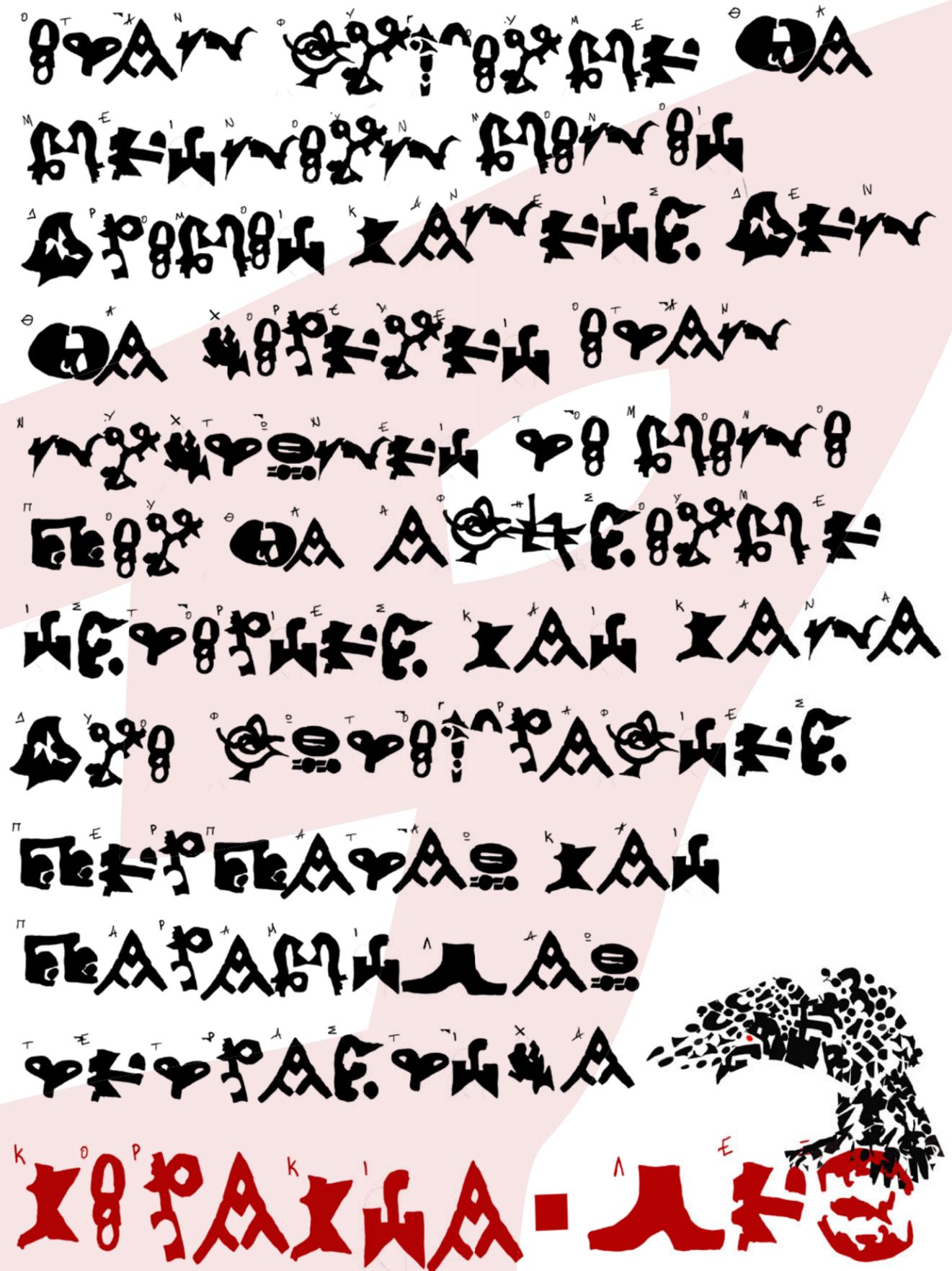


11-LYRICS POSTER |

material : DIGITAL

This poster is inspired by the same song that informed my lithography series. The black typography consists of five selected lyrics from the song, while the red lettering presents the song title and the artist's name.

The overall composition was constructed digitally, but the letters and visual elements originate from analogue processes. I developed a set of shapes derived from my surroundings and used them to design a custom typeface that reflects the song's alienating atmosphere. The shape positioned above the red typography is also based on these original forms and was assembled digitally, bridging analogue creation with digital composition.



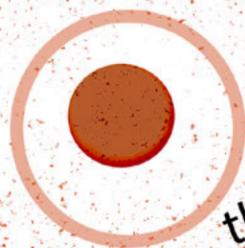
12-IMITATION DESIGN POSTER

material : DIGITAL

This project was developed as part of an assignment focused on design research and stylistic analysis. It involved studying the work of April Greiman and Jan van Toorn, followed by the application of selected formal and conceptual characteristics from their practices to the development of original graphic spreads. The aim of the project was to examine how established design approaches can inform contemporary visual outcomes without direct imitation.

✓ dawn
ČERVÁNKY

THE AFTER GLOW



the red of the evening sky



Sunlight reaches Earth around civil twilight during golden hour intensely in its low-energy and low-frequency red component.

čERVÁNKY

večerní červánky
 afterglow - evening red - purple light - sunset - sunset glow - sunset light

ČERVÁNKY - the red and orange clouds one can enjoy at sunset or sunrise

red & purple sky
 dawn

Purple light mainly occurs when the Sun is 2-6° below the horizon

↓

čERVÁNKY

Did you know that červánky in Czech is a poetic word used to refer to red clouds around sunset?

lunou z rovine
 the afterglow
 definition as a broad arch of whitish or pinkish sunlight in the twilight sky
 consisting of the bright segment and the purple light

čERVÁNKY čERVÁNKY

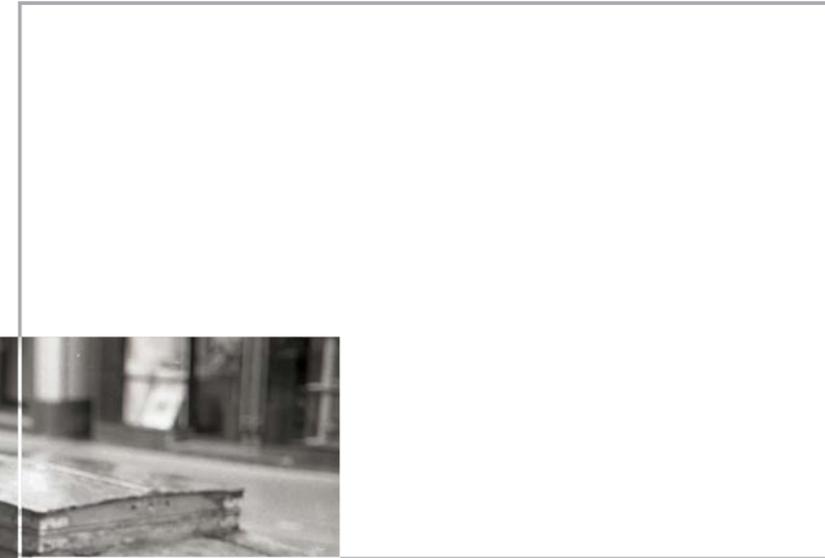


13-FILM PHOTOGRAPHY |

material : DIGITAL

This series represents my first exploration of film photography. The photographs document locations within my student city, focusing on spaces and details that I had not previously observed.

In addition to capturing the images, I also developed the photographs myself, gaining hands-on experience with the analogue photographic process. This direct involvement in both shooting and development contributed to a deeper understanding of the medium and its material qualities.





14-DIGITAL PHOTOGRAPHY

material : DIGITAL

Digital photography is one of my primary tools for observation. Working with a camera—whether intentionally going out to photograph or simply carrying it with me—allows me to notice details and moments that might otherwise remain overlooked.

While these photographs are not unified by a single theme, they represent some of my most meaningful captured moments from the past year.

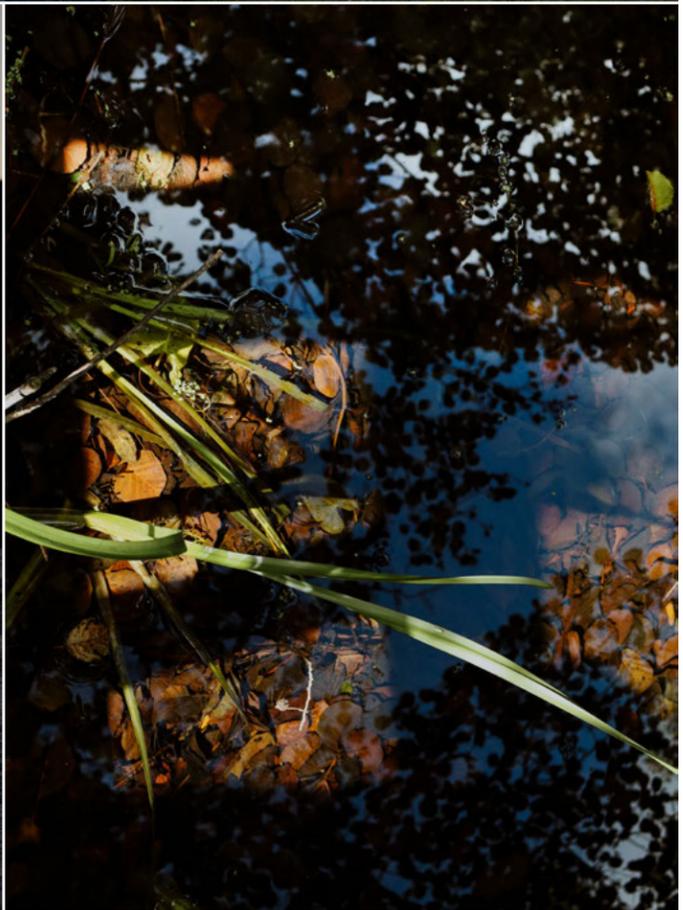














Notfall / Emergency
Wasserrettungspunkt
0 63047
Bei Notfällen: 112

A person sitting on the beach with a dog.

A few people walking on the beach near the pier.



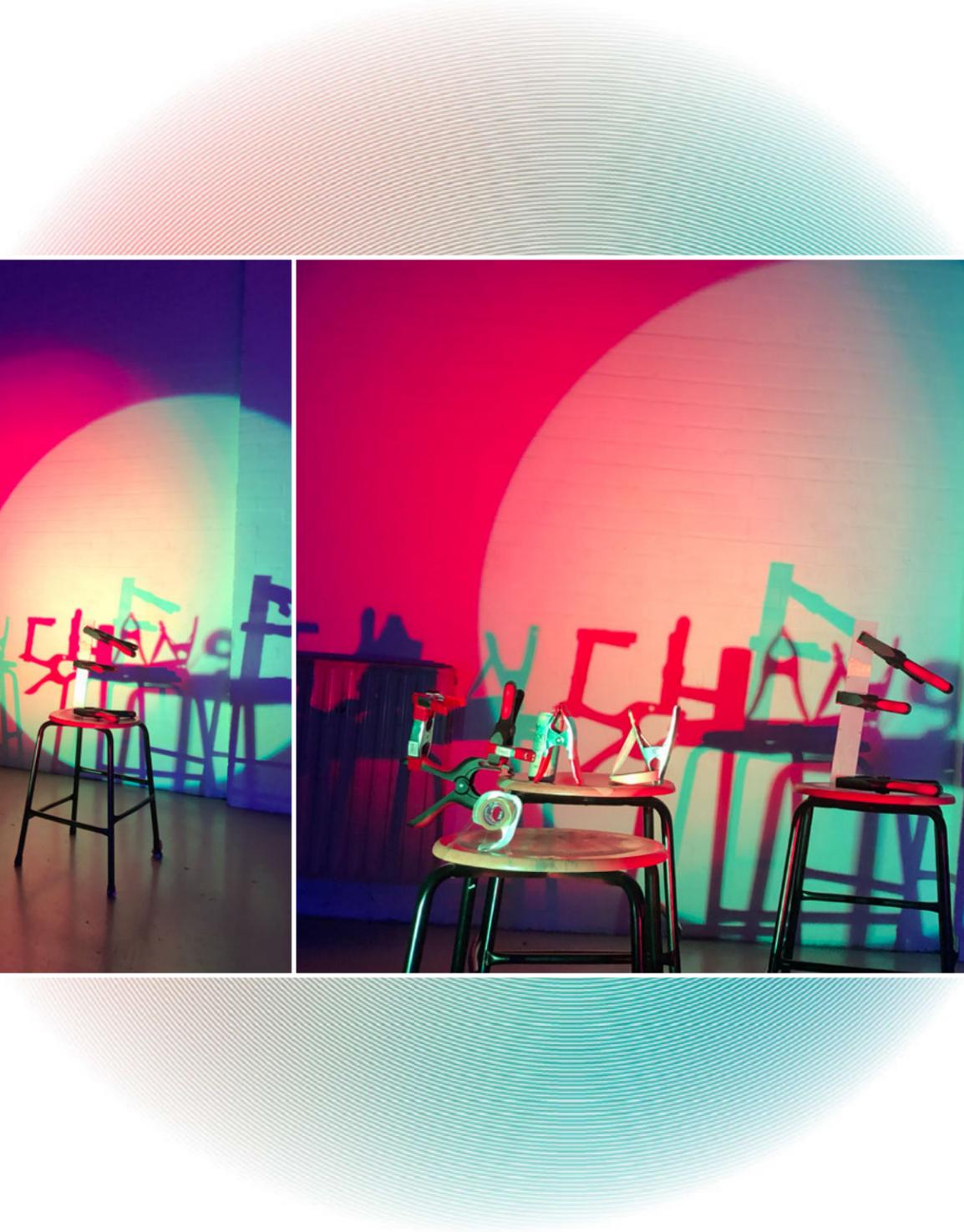
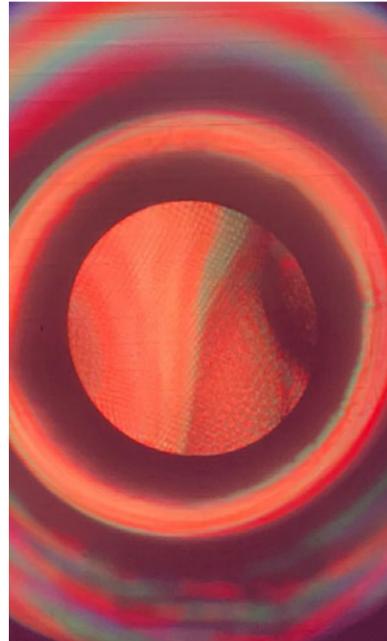
15-LIGHT INSTALLATION

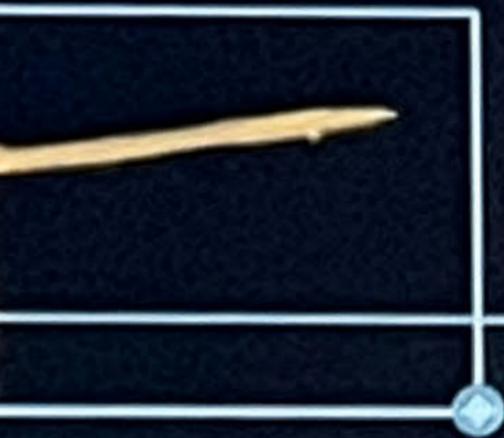
material : FABRIC, FOUND OBJECTS
& THEATER LIGHTS

The light installation was a group project developed in teams of three, consisting of two separate installations with different thematic focuses.

The first installation explored the interaction between light and texture, experimenting with color combinations and the use of everyday objects to achieve unexpected visual results.

The second installation focused on shadow as a primary design element. Using objects found in the workshop, we composed the word "change" exclusively through the shadows cast by the objects, emphasizing perception and transformation.





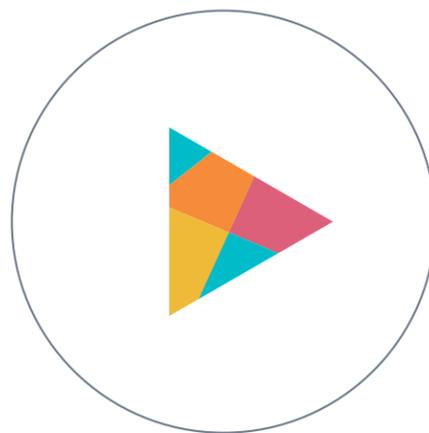
16-STOP MOTION

material : DIGITAL

This stop-motion animation was a group project centered on sayings from different languages. Each group selected an unusual or humorous expression and translated it into a short animated narrative. Our group worked with a Czech saying translated as "Why would ponds exist if a fish can swim up your ass?" The animation was created primarily using modeling clay for the characters and cardboard elements for the setting, combining humor with hands-on, analogue animation techniques.



click to view the film online

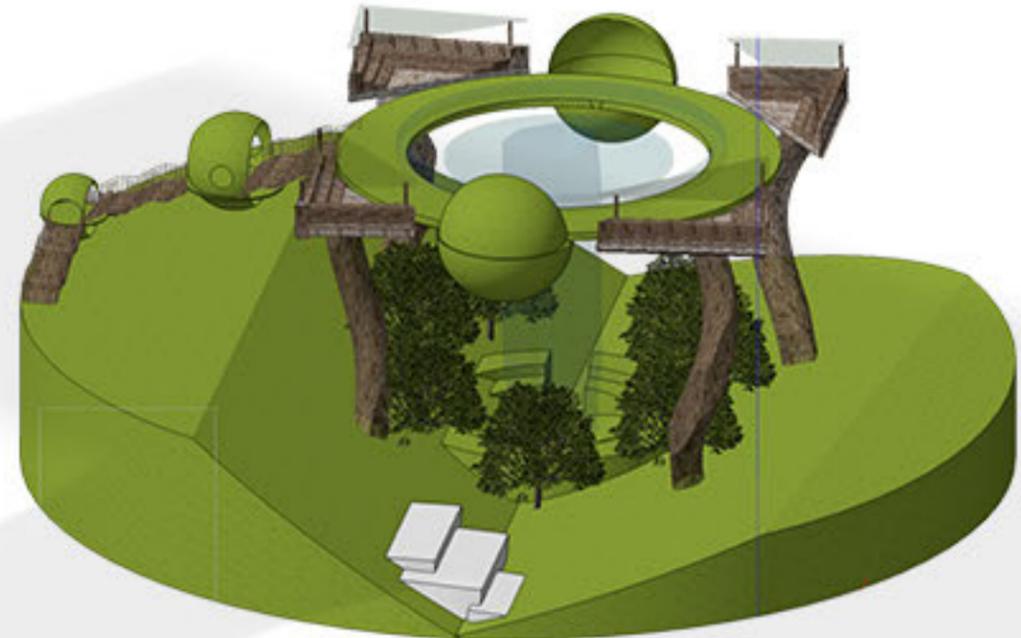


click to view the film online

17- PARK ASSIGNMENT

material : DIGITAL

The park assignment is a spatial redesign project focused on site analysis and adaptive reuse. Working with an existing public space, the process involved documenting its spatial characteristics, circulation patterns, and environmental conditions, in order to develop a new programmatic proposal. The concept I developed redefines the site as a concert space, combining landscape elements with a purpose-designed performance area suitable for small-scale live events.





Previous View Next View Align Plane Saved Views View

Custom View Design Layer-1 Shaded

Orthogonal Dimension <None> 0,00°

Aa Arial Regular 12

Plan Rotation Snapping

Auto-Plane

Basic

Tool Sets

Annotations in 3D view:

- bleachers
- stage
- drinks
- sitting area
- food
- connection stairs
- sitting area
- stair 1
- extra sitting area

Annotations in 2D views:

- FRONT
- BACK
- RIGHT
- LEFT
- TOP
- BOTTOM

Vectorworks Library:

- Annotations
- Attributes
- Building
- ConnectCAD
- Defaults

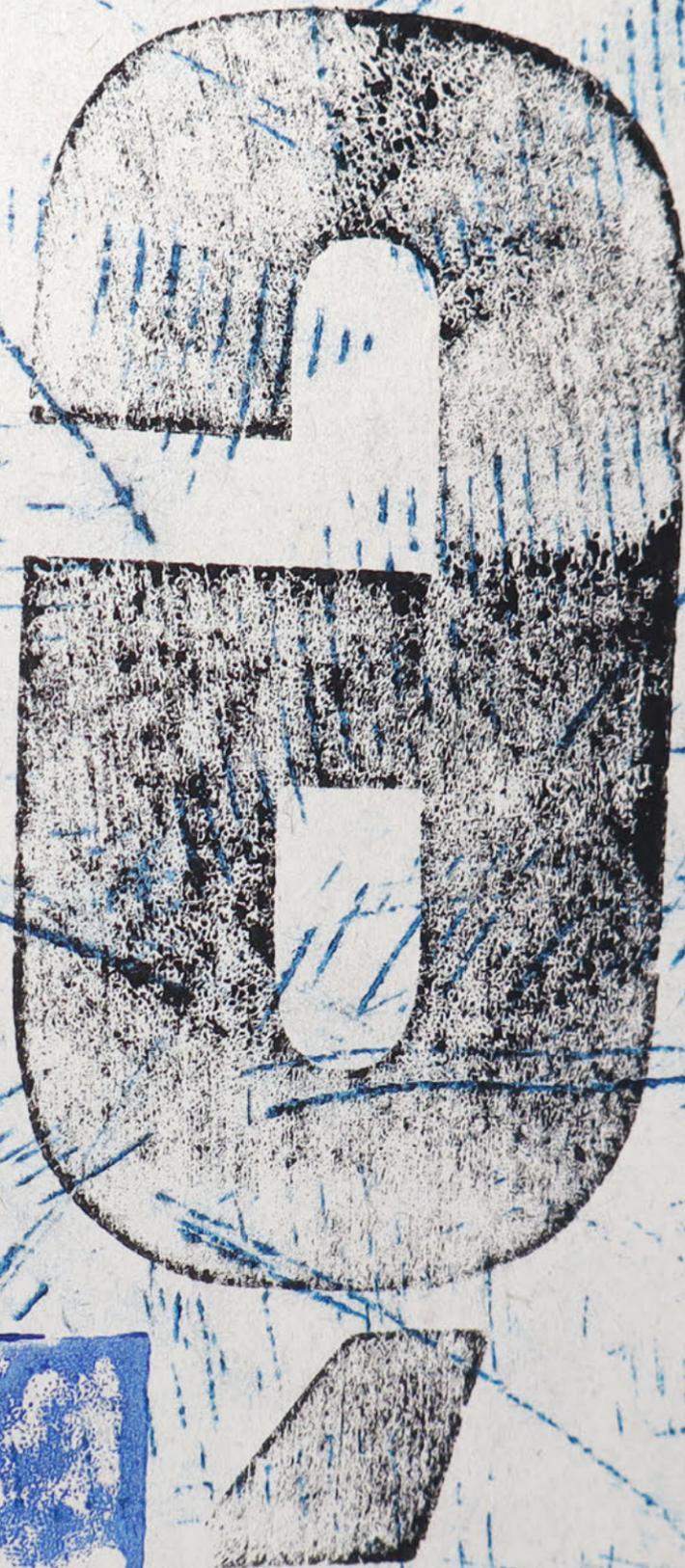
28 Items

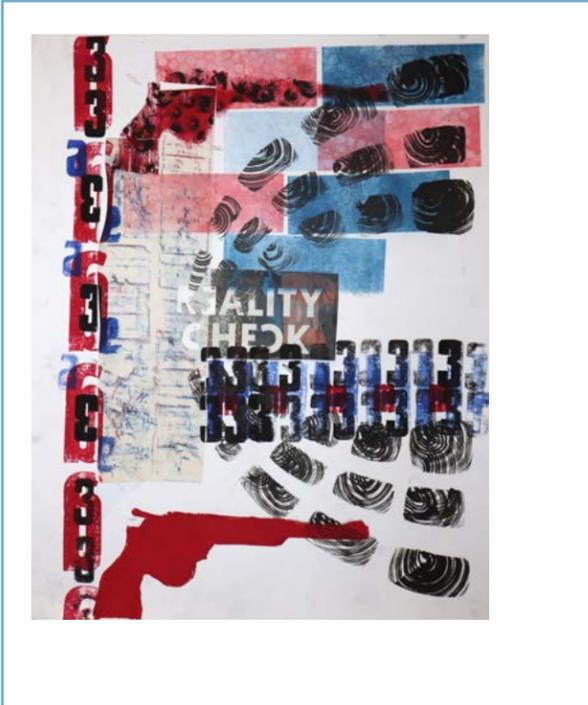
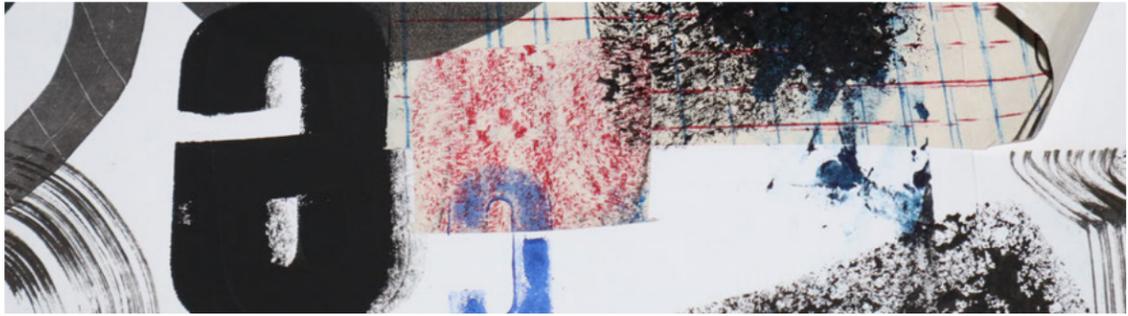
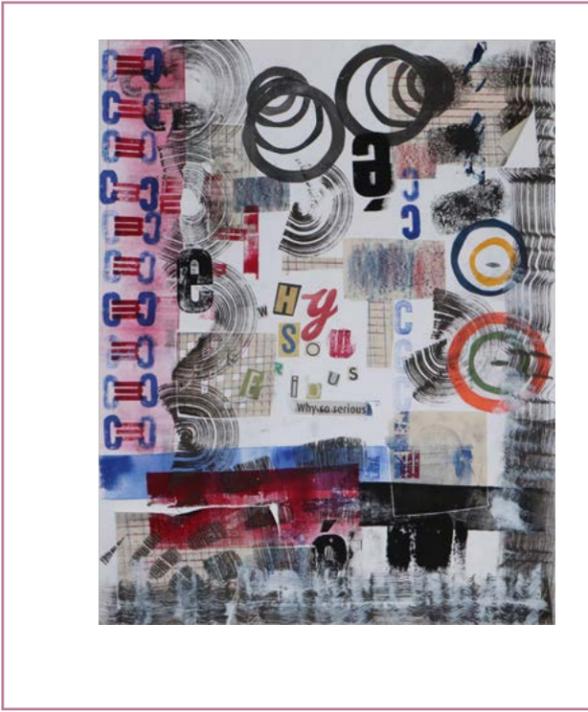
New Resource... New Folder...

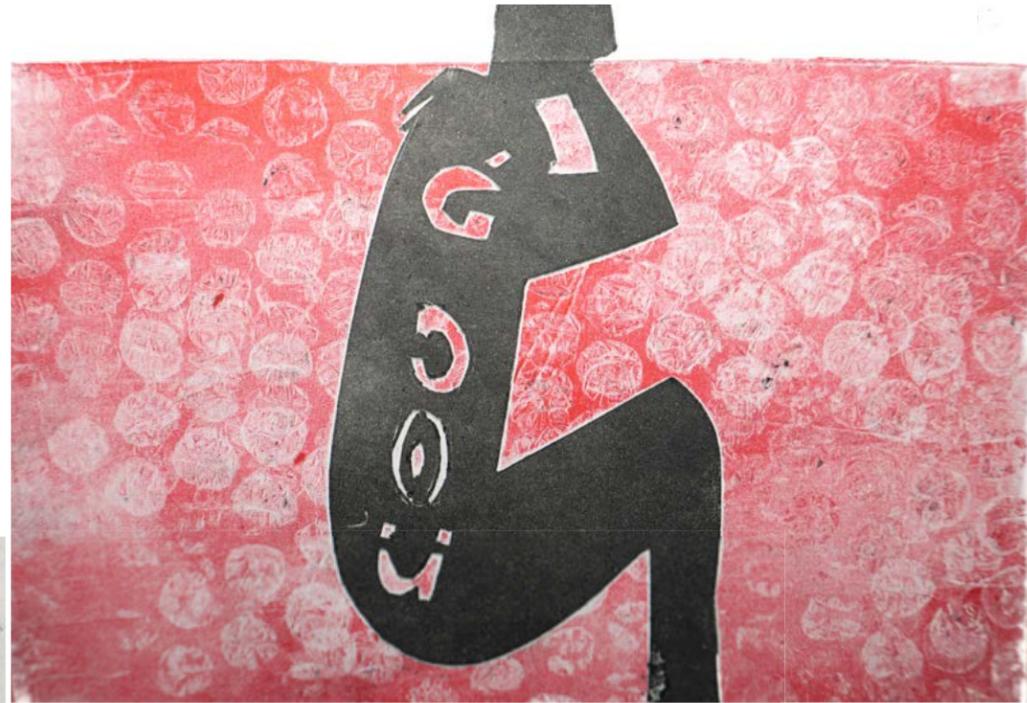
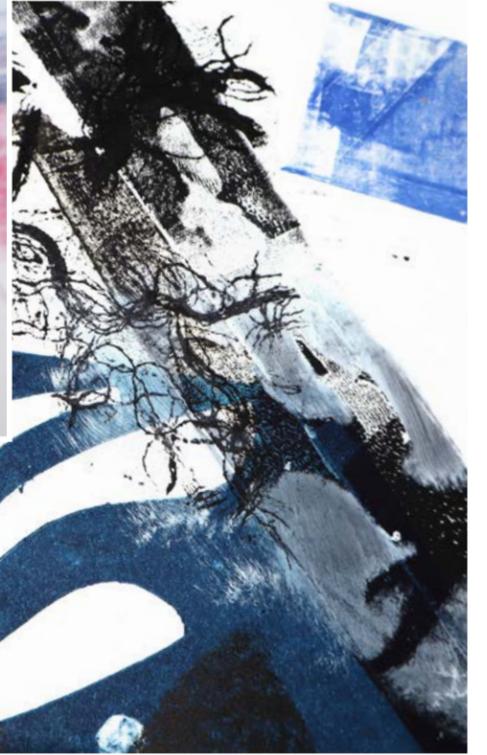
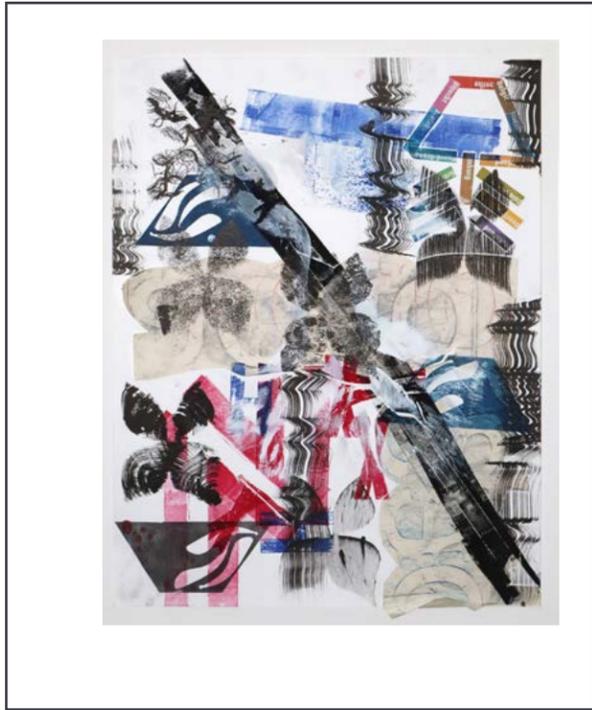
18-WORKSHOP ANALOGUE POSTERS |

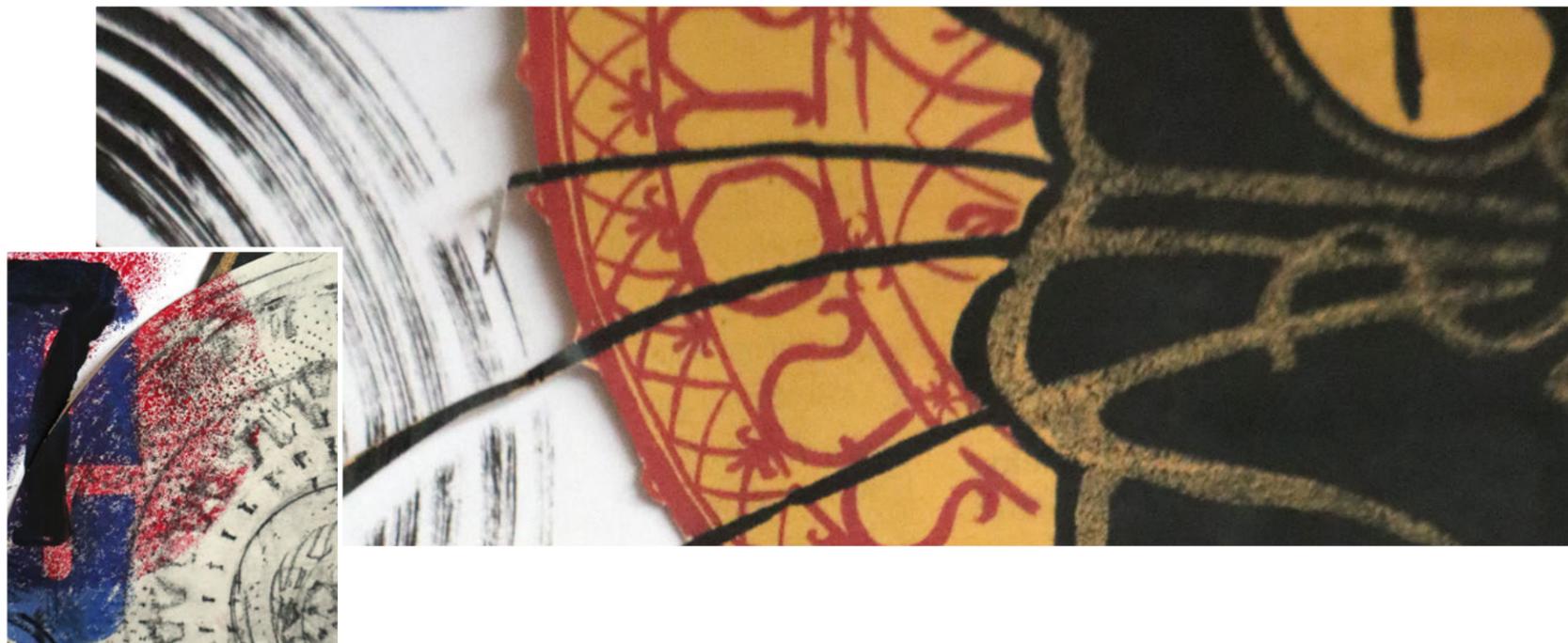
material : MIXED MEDIA

These posters are the result of an introductory assignment aimed at offering a first insight into the printing workshops available to us. Each poster incorporates at least one element from the four printing techniques taught at our university: silkscreen, relief printing, lithography, and letterpress. In addition, every poster is conceptually centered around a distinct aspect of printed media.









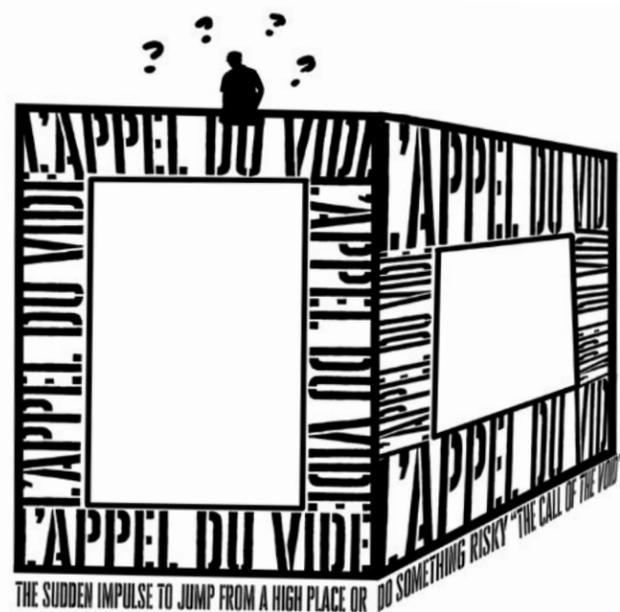
19-BOOK |

material : DIGITAL

This book began as an assignment to create a dictionary, with one word corresponding to each letter of the alphabet. With an open thematic framework, I chose to focus on words from different languages that describe specific feelings or situations which cannot be directly translated.

The project was developed within a three-week timeframe and posed a significant challenge, as it coincided with my first experience using design software such as Photoshop, InDesign, and Illustrator. To convey the meaning of each word, I combined multiple media, including photography, animation, and logo design.

The cover and back cover feature photographs I took myself, while the logo on the cover represents two people meeting for coffee and conversation. This visual reference draws from my personal experience and cultural background, where sharing coffee is a key moment of connection and communication. Many of the most meaningful conversations, in my experience, take place around a cup of coffee.



THANK YOU FOR CONSIDERING