

Timeline

ATHENS 1963-1972

Kyriakos Katzourakis was born in Athens in 1944.

1964-1968

At the Athens School of Fine Arts he studies painting with Yannis Moralis and stage design with Vassilis Vassiliadis. He paints at the school's workshop, practicing with the colours of the Impressionists, and in his own studio he experiments with the ways of the Cubists, especially Georges Braque.

He meets the sculptor Kostas Klouvatos and learns about Giacometti, Brancusi, Moore, Chalepas. Apartis also teaches at the School. Katzourakis travels to Mytilene on a school assignment, where he sees works of Theophilos at Eleftheriadis' house. He reads about the Thirties Generation, which influences him and he starts combining in his paintings Cubism and Theophilos. Encouraged by Klouvatos, he starts composing on large surfaces on a black and umber base. Through his brother, Dimitris, he becomes acquainted with the architecture of Pichionis, Konstantinidis, Le Corbusier, as well as Marxist theories; he joins the students' movement.

He studies script writing with Theodoras Angelo- poulos. At the same time he works on creating plastic architectural models with Lefteris Yannou- lopoulos and collaborates with the magazine "Art Review" (Epitheorisi Technis).

During the Junta he is a 4th year student at the School.

1967

He plays in Demos Theos's film, "Kierion." The cinema world fascinates him; Sfikas, Voulgaris, Kavoukidis, the Arvanitis brothers. Politics and its relationship with art permeate his work.

He is denied his passport and thus cannot travel abroad.

1969

Together with Yannis Valavanidis, Cleopatra Dig- ka, Chronis Botsoglou and Yannis Psychopedis he founds the team "New Greek Realists." He becomes a member of "Omada Technis A." Political art as opposed to socialist realism, resistance to the Junta and the dream of a free country are the issues that actively concern the team. During that time he also does his military service.

1971

He creates the scenery and costumes for the films "The Engagement of Anna" (To Proxenio tis Annas) by Voulgaris and "Days of '36" (Meres tou 36) by Angelopoulos. The intellectuals embrace Theodoras, the Thessaloniki Festival embraces Pantelis. A clash of giants. The ordeal of the military service is etched in his first political art works, as well as in the video "A While Ago" (Ligo Prin), which he created with Babis Venetopoulos in 2010 (the monologue is his).

1972

Team exhibition at the Goethe Institute and publishing of the New Realists' manifestos in As- sadour Bacharian's "Chronicle." (The exhibition is transferred to Kostas Lachas's "Kochlias" in Thessaloniki in 1973.) In the summer he acquires his passport and together with his partner, Chrysa Voudouroglou, they travel to Germany. Documen- ta V- the most important exhibition, so far - plays a decisive role in the development of his artistic research: Canovic, Sarkissian, Oldenburg, American surrealists, installations. The total absence of critical realism and political art are counterbalanced with the presence of Joseph Beuys himself and his political intervention.

LONDON 1972-1985

Together with Chrysa they emigrate to London, where they live with George Hatzimihalis. He meets the psychoanalyst Andreas Yannakoulas, with whom he still remains friends. Andreas is the first to see every new painting he creates during his very prolific years in London; Andreas possesses the quality of being able to connect the present with the ancient dramatists in a profound, logical and poetic way. This propels Kyriakos to study the

relationship between psychoanalysis and art. At the same time, with the help of Andreas and Paula Heimann he begins his own psychoanalysis, from 1973 to 1980.

1973-1975

Postgraduate studies in printmaking at the St. Martin's School of Art and the Croydon College of Art and Design. During that time he designs the posters of "Rigas Fereos," an organization of the Communist Party of Greece, as well as his first film animation storyboards.

During the years of psychoanalysis he delves deeply into the relationship of personal and political elements with art's "craftsmanship." He studies the classics: Rembrandt, Velazquez, the Italian Renaissance, and in his own paintings he regularizes the relationship of all those with modern history. He is out of fashion; conceptual art is everywhere. The galleries view him as a strange political being that practices social realism, something which, of course, he abhors. This peculiarity, however, is what excites Eduardo Paolozzi, who organizes an exhibition with his works at the Arts Council Serpentine Gallery. An unexpected success, considering that this same hall also exhibits Richard Long and a series of conceptual artists.

1977

The birth of his son, Aris. This is the most important year. Everything acquires a different value, everything is interconnected: the past, the present, rebellion, craftsmanship, the concept of time, devotion, the belief that art will never die, the love for the unknown, everything is new and it begins with Aris's birth.

1979

In the summer, under the initiative of G. Hatzimihalis, Tsarouchis visits Katzourakis's studio in Athens. The first conversations continue during Tsarouchis's rehearsals for the performance of the Women of Troy.

1980

He participates in the Sao Paulo Biennale.

1981

He participates in the XI Biennale de Paris.

He collaborates with the E. Totah Gallery. There he meets Paola Rego, the collector Kostakis and other painters. It is a moment of re-evaluation and a turn towards a new image making. In official exhibitions, however, conceptual art prevails.

1982

Nevertheless, the following year the Arts Council organizes a retrospective exhibition of Katzourakis at the Midland Group museum in Nottingham. The exhibition is transferred to the Totah gallery in London and to the Ora gallery in Athens. During the difficult years he has the support of philologist and collector Gabriella Agratti. He travels to Milan and Rome. He sees Caravaggio for the first time, in the San Luigi dei Francesi church in Rome. He re-evaluates his views towards realism and he aims to paint on large surfaces. He has already painted using the fresco buono technique in his house in Sifnos, as well as the fresco secco technique in two houses in Athens. In London he successfully creates casein paint using Max Doerner's book and he paints a wall in Andreas Yannakoulas's house.

Tsarouchis comes to London and this makes the beginning of a good, solid friendship. Never-ending conversations regarding the Fayum portraits, painting on lekythoi, ancient design and sculpture, as well as the interior formalism of austere design.

Nomination at the Athens School of Fine Arts for the position of the departing Moralis, backed by Bacharian and also Moralis himself. He is not elected.

THE RETURN, 1985

1988

With art historian and friend Nikos Hatzinikolaou they set up the El Greco exhibition at St. Mark's basilica in Heraklion, Crete.

1989

Scenery and costumes for the performance of "World Made of Glass" (Yalinos Kosmos), directed by Victor Arditis. The beginning of the collaboration with George Lazanis and the Greek Art Theatre (Theatro Technis, sixteen repertoire works and four premieres in Epidaurus, 1989-2006).

1990

From 1990 onwards he creates composite works, researching the deeper relationship between the various arts. "Templo - House of Guilt" in 1990. A composite work, comprising painting and theatre. The text was written during the rehearsals (Templo - House of Guilt, K. Katzourakis, Exantas Editions,

1994). This work was created with the intention of serving as a travelling ambassador to the Balkans, imparting the idea that different religions should coexist. Various events, however, did not allow it. It did manage, though, to travel to many cities in Greece and Cyprus. The music, by George Christou, can be found on the CD called "Templo."

He founds "Omada Technis" (Art Group); works comprising different art forms: cinema, theatre, painting, photography, installations, various interventions in the room. He sets up the space and the costumes for the first performance of the Oktana dance theatre, Igor Stravinsky's "Les Noces."

1991

He is a founding member of the European Artists' Group "Europa 24."

Next he collaborates with Lazanis (Trojan Women, Nebulae, Summerfolk, Miss Julia, Pirandello, Chekhov, Happy End, Koltès) while also painting.

1997

"Portrait": text by Dionysis Kapsalis, painting and directing K. Katzourakis, actors Katia Gerou, An- neza Papadopoulou. Music G. Christianakis.

1999

In the summer, during the bombings in Yugoslavia, he creates the composition "Iera Odos - Europe is bombarding itself," which he presents in Gazi. It is an art installation (100 paintings, photographs and acrylics, five composite sculptures, music and sound). The work was completed between May 25th and the end of June.

2000

He has begun to study the gradual change in Athens caused by the great waves of refugees that started to arrive from all over the world. In a country with no institutions, with no "normalcy" in everyday life. In a country where he himself feels like an alien, he begins to record the foreigners. He has now fully entered the cinema world. He accumulates many hours of visual material, interviews, incident recordings, he visits the areas where refugees are received and at the same time he sets up the structure of his first film.

In the middle of an icy, snowy winter in Athens, in an abandoned building that used to be a factory, on the premises of the Foundation of the Hellenic World, he set up the composite visual arts installation "The Way to the West" (O Dromos pros ti Dysi): theatre, painting, conference, concerts; everything was as it should have been. The "refugee rights centre" embraced him. Everyone who was interested in this issue came to see this work. Despite the fact that the installation was one of the first big events centering on the refugee issue, the official state, press representatives and reviewers were absent, with few exceptions. Apart from paintings, "The Way to the West" includes theatre with texts by Maro Douka and Katia Gerou. The performance also featured actor Nikos Arvanitis. Music: Dimitris Theocharis. Lights: Andreas Tryfonas.

2001

Metaichmio Editions publishes the book "Kyriakos Katzourakis - The Way to the West" with a prologue by P. Boukalas and an introduction by P. Kounenaki. It includes the whole of the art intervention, the theatrical part, the research regarding the refugees and the texts which will later end up in the film "The Way to the West."

2003

The Refugee Support Network publishes its Calendar with works taken from the section "Iera Odos."

He learns the appropriate programs and starts to edit his own films.

The film "The Way to the West" is completed. It received the 2003 State Award for Best Documentary, as well as the FIPRESCI prize in Thessaloniki. He participated in the Yamagata IDFF. "The Way to the West" also entered many big festivals as a fictional film (Locarno, Tribeca, Montreal).

2005

He is elected Professor at the School of Fine Arts of the Aristotle University in Thessaloniki. He leads the 3d art workshop. He teaches until 2011 alongside Vassilis Vassilakakis and Babis Venetopoulos.

He shoots his second film "Sweet Memory" (Glikia Mnimf), amidst great financial difficulties, receiving, nonetheless, two awards at the Thessaloniki Film Festival (stage design: N. Politis, best supporting actress: M. Zorba). It also reached several good festivals abroad: Montreal, Mexico FICCO 2005, 14th Maroc IMFF, where it won the best actress award (K. Gerou).

2006

"The Way to the West" is presented in the Cultural Capital of Patra, with a prologue by Manos Stefanidis. It also includes the political cabaret "One for the Road" (Tou Dromou): collaborators Katia Gerou, Panagiotis Panagopoulos, Nikos Politis, Nikos Platanos, Tilemachos Mousas, George Koropoulos, Mirella Nestora, Calliope Takaki.

2010

His third film, "Small Revolts" (Mikres Exegerseis), is completed and enters the Thessaloniki and the Montreal International Festivals. Filming is met with difficulties. The main subject is Emmanuel Panselinos, but the film coincides with the Vato-pedi monastery scandal. Research in Mount Athos is impossible; he only films the perimeter of the mountain. The script is rejected by the Workers' Revolutionary Party, but with the promise of funding and with very little money from the Aristotle University of Thessaloniki, filming begins. Financial ruin follows. Life continues amidst the crisis...

With his friend and colleague Babis Venetopoulos they participate in the exhibition Kodra 2010. They set up their video installation "A While Ago" (Ugo Priiri), a macabre hypothetical prison of the present/future, at a military camp's underground jail. A menacing and always timely Abu Ghraib. The film is put forward by Manos Stefanidis to represent Greece at the 54th Venice Biennale, but the Ministry of Culture's committee rejects it. The same work, restructured, is exhibited in the collective exhibition "Time. People. Their Stories" at the Benaki Museum's central building.

2010

"Vulnerable Body" (Soma Evaloto): large exhibition in Athens - Ekfrasi and Fizz gallery art rooms. Prologue by Manos Stefanidis.

2012

He gathers his material and notes and begins writing.

2013

He publishes the biographical work "Order into Chaos" (Taxi sto Chaos), Kaleidoskopio Editions.

Ten years after "The Way to the West" he writes the script for his next film entitled "The Star of the Capital" (To Astro tou Kefalaίου). A requiem for the country.

Retrospective exhibition 1963-2013 at the new wing of the Benaki Museum.