

Irini Bachlitzanaki was born in Athens, Greece in 1984. She studied History of Art at UCL and Fine Art at Central Saint Martins, Chelsea College of Arts and most recently the Royal Academy Schools in London. In 2015 she had her first solo show in Athens with Elika Gallery. As an extension of her artistic practice she has curated a number of exhibitions and is interested in pursuing curatorial work in line with her artistic research. She lives and works between Athens and London.

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Education

2017-2021 Postgraduate programme, Royal Academy Schools, Royal Academy of Arts, London.
2006-2010 BA Fine Art, Chelsea College of Arts, London.
2005-2006 Diploma in Foundation Studies in Art & Design, Central Saint Martins, London.
2002-2005 BA History of Art, UCL (University College London), London.

Solo Exhibitions & Projects

2021 The Combination Show, Wolfson College, University of Cambridge, Cambridge.
2020 Piccadilly Lights, London. Solo presentation curated by Circa Art.
2018 just us on a different day, Elika Gallery, Athens.
2015 Emergent Qualities, Elika Gallery, Athens.

Selected Group Exhibitions

2023

Baggage Claim, Staffordshire St, London. Curated by Georgia Stephenson and Rosalind Wilson.
Discoveries IV, Fiumano Clase, London.
RHIZOME, Ione & Mann, London.

2022

Doomed Companions, Unsubstantial Shades, The Hellenic Residence, London.
Organised by NEON, Greece and curated by Akis Kokkinos.
Pott/Pott, Panourgias Estate, Amfissa and The Modern Pottery Museum, Athens.
Organised by The Symptom Projects and curated by Apostolis Artinos.
Tradition & Folklore, Batagianni Gallery, Athens. Curated by Christina Petrinou.
Rebetiko, The Municipal Gallery of Athens. Curated by Christoforos Marinos.

2021

Our Home, this Mortal Coil, Ione & Mann, Cromwell Place, London.
Summer Exhibition, Royal Academy of Arts, London.
Royal Academy Schools Degree show, London.
All I Need is the Air that I Breathe, Artseen Contemporary Art, Nicosia. Curated by Maria Stathi.

2020

Pending, San Mei Gallery, London. Curated by Ludovica Bulciolu.
Yesterday, Today and Forever, Artseen Contemporary Art, Nicosia. Curated by Maria Stathi.

2019

Playing Ground, Athens Transmission, Athens. Curated by Christina Petkopoulou.
Two-person exhibition: Irini Bachlitzanaki & Harminder Judge, Intrinsic Value Investors (IVI), London.
Cream:Whipped!, Coningsby gallery, London. Curated by Nia Hefe Filioginni and Cream, Athens.
Creeside Open 2019, A.P.T. Gallery, Deptford, London. Selected by Brian Griffiths.
Premiums: Interim Projects 2019. Royal Academy of Arts, London.

Τα Δημώδη / Aggeliki Xatzimichali Museum of Folk Culture and Tradition, Athens. Curated by Apostolis Artinos.

2018

Serpent and Shadow, Royal Academy of Arts, London. Curated by Martin Westwood.
Τα Δημώδη / The Symptom Projects, Panourgias Estate, Amfissa. Curated by Apostolis Artinos.
Unguided Tour: Irini Bachlitzanaki, Vasilis Zografos, Maria Ikonopoulou. Martinos Art Gallery, Athens.

Honeymoon, Royal Academy Schools, London.

2017

Forthcoming, Space 52, Athens. Curated by Louis Papachristou.
See if you can fit it on the paper, U.F.A.P. Gallery, Athens. Curated by Matina Charalambi.
Bolero Project, Eos Art Gallery, Athens. Curated by Maria Ikonopoulou and Els Vanden Meersch. (as BachliTzanakou)
Kids art Lab at Art-Athina 2017. Curated by Very Young Contemporary Art (VYCA).
Domestic Matter, 31 Praxitelous street, Athens. Curated by Katerina Papazissi.
Sci-Fi Athens, Snehta Residency, Athens. Curated by Augustus Veinoglou.
Paste in Place, Supersimétrica, Madrid. Curated by 3 137.
Barter, Eos Gallery, Athens.
Art-Athina / International Art Fair of Athens. (Booth of Elika Gallery, Athens)

2016

Tramontane, Ileana Tounta Contemporary Art Centre, Athens. Curated by Alexios Papazacharias.
Fournos, Githio, Lakonia. Curated by Maria Tzanakou and Vasiliki Sifostratoudaki.
Back to Athens, Cheapart, Athens. Curated by George and Dimitris Georgakopoulos.
Asthenia, Romantzo, Athens. Curated by Amalia Vekri.
Art-Athina / International Art Fair of Athens. (Booth of Elika Gallery, Athens)

2015

Curious Artefacts, Artwall, Athens. Curated by Becky Campbell.
Unknown Artist, Stegi Texnon, Molyvos, Lesvos. Curated by Christina Sgouromyti.
S.O.M.A (Scattered Open Museum of Athens). Curated by Hariklia Hari.
European Night of Museums 2015 annual exhibition, The National Bank of Greece Historical Archive, Athens.
Work, Elika Gallery, Athens. Curated by Irini Bachlitzanaki.

2014

Minimum Structure, Romantzo, Athens. Curated by Apostolis Artinos.
Dayz of Glory, Open Show Studio, Athens.
Desk Issues, curated by 3 137, Dynamo Project Space, Thessaloniki.
Boundaries, Snehta and Artscape, Athens. Curated by Becky Campbell.
Up, Taf, The Art Foundation, Athens. Curated by Create an Accident.
Ydroviotopos, Cheapart Halandri, Athens. Curated by George and Dimitris Georgakopoulos.

2013

Sluice Art Fair, London. (Desk Issues, Sluice Art Fair, curated by 3 137)
Paradise Lost: Art Athina Contemporaries, Art Athina, Athens. Curated by Artemis Potamianou.
Microgeographies, Chapter III: Toi et tes Épaves, Athens. Curated by Hariklia Hari.
Thrills and Chills, CAN Gallery, Athens. Curated by Christina Androulidaki and Daily Lazy.
Desk Issues, 3 137 project space, Athens. Curated by 3 137.
Loxodrome, Remap 4, Athens.
Message in a Bottle, Mithimna Municipal Gallery, Lesvos. Curated by Vasilis Zografos.
Arteries Project, The Art Factory, Limassol, Cyprus.
Pindaros/Third Floor - a project by Irini Bachlitzanaki & Augustus Veinoglou, back to athens festival 2013, Athens.
Deja Vecu, Anamesa, Athens. Curated by Evita Tsokanta.
Boiling Point, CAMP, Athens. Curated by George and Dimitris Georgakopoulos.

2012

Kodra Fresh: What We Want, Action Field Kodra 2012, Thessaloniki. Curated by Vasilis Zografos.

Cheapart Amsterdam, Amsterdam. Curated by George and Dimitris Georgakopoulos.

Boiling Point, Kuenstlerhaus, Vienna. Curated by George and Dimitris Georgakopoulos.

2011

Cheapart 17, Cheapart, Athens.

Intersection, Freies Museum, Berlin. Curated by Ying Feng.

2010

Degree Show 2010, Chelsea College of Art and Design, London.

Interim Show, The Triangle Space, Chelsea College of Art & Design, London.

2009

London-Tokyo Project, Tokyo Version, Space Annex Gallery, Tokyo. Curated by Arisa Chinen.

London-Tokyo Project, London Version, Etcetera Gallery, London. Curated by Arisa Chinen.

2008

Twelve Steps Down, The Basement, Old Shoreditch Townhall, London. Curated by Valentina Ferrandes.

Scholarships | Residencies | Awards

2022 Stavros Niarchos Foundation (SNF) Artist Fellowship by ARTWORKS.

2022 DYCP Grant, Arts Council, England.

2021 Wolfson College Cambridge, Royal Academy Schools Graduate Prize.

2021 A. Dunoyer de Segonzac Prize awarded by the Royal Academy Schools.

2020 NEON Scholarship for Postgraduate Studies Abroad.

2019 NEON Scholarship for Postgraduate Studies Abroad.

2019 The Maccabeans Prize (for work presented at Premiums: Interim Projects 2019)

2018 NEON Scholarship for Postgraduate Studies Abroad.

2017 NEON Scholarship for Postgraduate Studies Abroad.

2012 First place award and stipend, TAF The Art Foundation annual curatorial open call, Athens.

2011 Artists Residency, Takt Arts, Berlin.

2009 Erasmus Scholarship, Estonian Academy of Fine Arts, Tallinn.

Curatorials

2017 Studios 2017, Taf The Art Foundation, Athens. Co-curator.

2016 Lost in Translation, Snehta Residency, Athens.

2015 Work, Erika Gallery, Athens.

2014 Snehta Residency annual group exhibition of resident artists, Art Athina 2014, Athens. Co-curator.

2013 Loxodrome, Remap 4, Athens. Co-curator.

2013 Floating Walls, Kodra Fresh 2013, Action Field Kodra 2013. Thessaloniki. Assistant Curator.

2012 Things, TAF The Art Foundation, Athens. (Curatorial open call winning proposal)

2011 Pause/Play, TAF The Art Foundation, Athens. Co-curator

Artist's statement

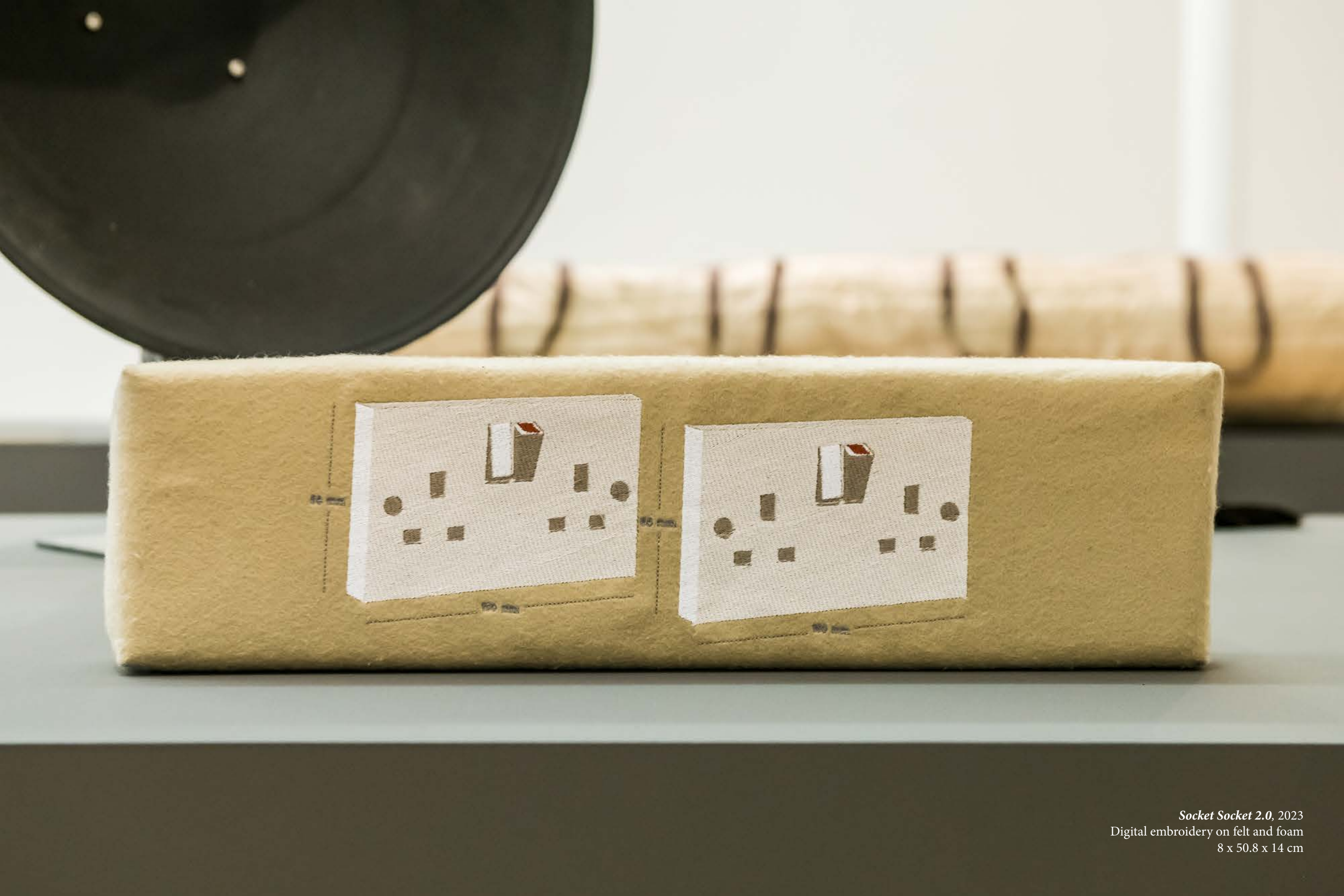
Inspired by material culture and the biographies of objects, in my work I build upon a world that is known and familiar to examine our relationship to the objects we share our lives with and the spaces they inhabit, and to explore things as a means of knowing—and ever discovering—the world around us.

Within a practice that is primarily sculptural, I combine processes like casting with ceramics, embroidery, printmaking and photography to interrogate not only the relationship of sculpture to other forms of representation but also the relationship of making works of art to other forms of production, artefacts and commodities.

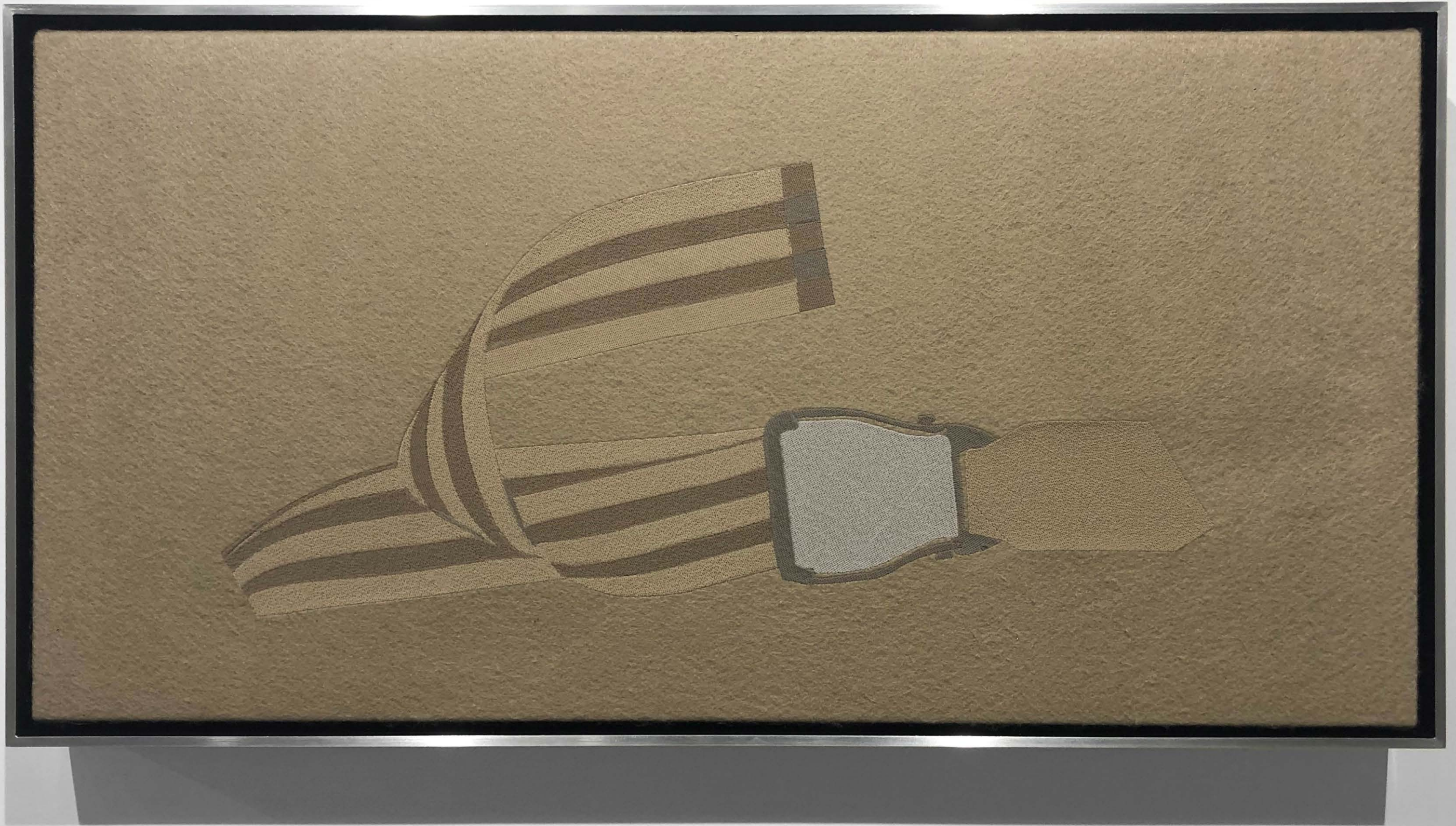
Employing materials and techniques referencing design or drawn from craft traditions contributes to the creation of hybrid objects that aim to shift the established relationship between form and function as hierarchies between different disciplines become ambiguous.

Three dimensional objects are flattened and recede into the wall, while conversely, images give the impression they are about to break free of their two-dimensional constraints. Blurring the boundaries between two and three-dimensional space these works play with the idea of recognisability and draw on a range of different associations. I think of them as fluctuating between matter-of-fact objects and prototypes in a constant state of becoming; or as theatrical props that exist in an indetermined state between fact and fiction, simultaneously artificial and real. Drawing on the idea of illusion at play and pondering on the artifice of representation, they oscillate between stillness and movement, presence and absence and make use of foreshortening, visual trickery and the interplay between image and object to explore different ways of looking.

Through interlocking vocabularies that draw from a seemingly disparate array of sources, from the legacies of modernism and languages of production to the allure of the domestic and the handmade, the works explore the relationship of the work of art to other goods and commodities in the marketplace. Bringing together issues of authenticity, reproducibility and the copy, they raise questions about the role of skill in art and the contemporary place of of craft in relation to material culture and the social life of things.



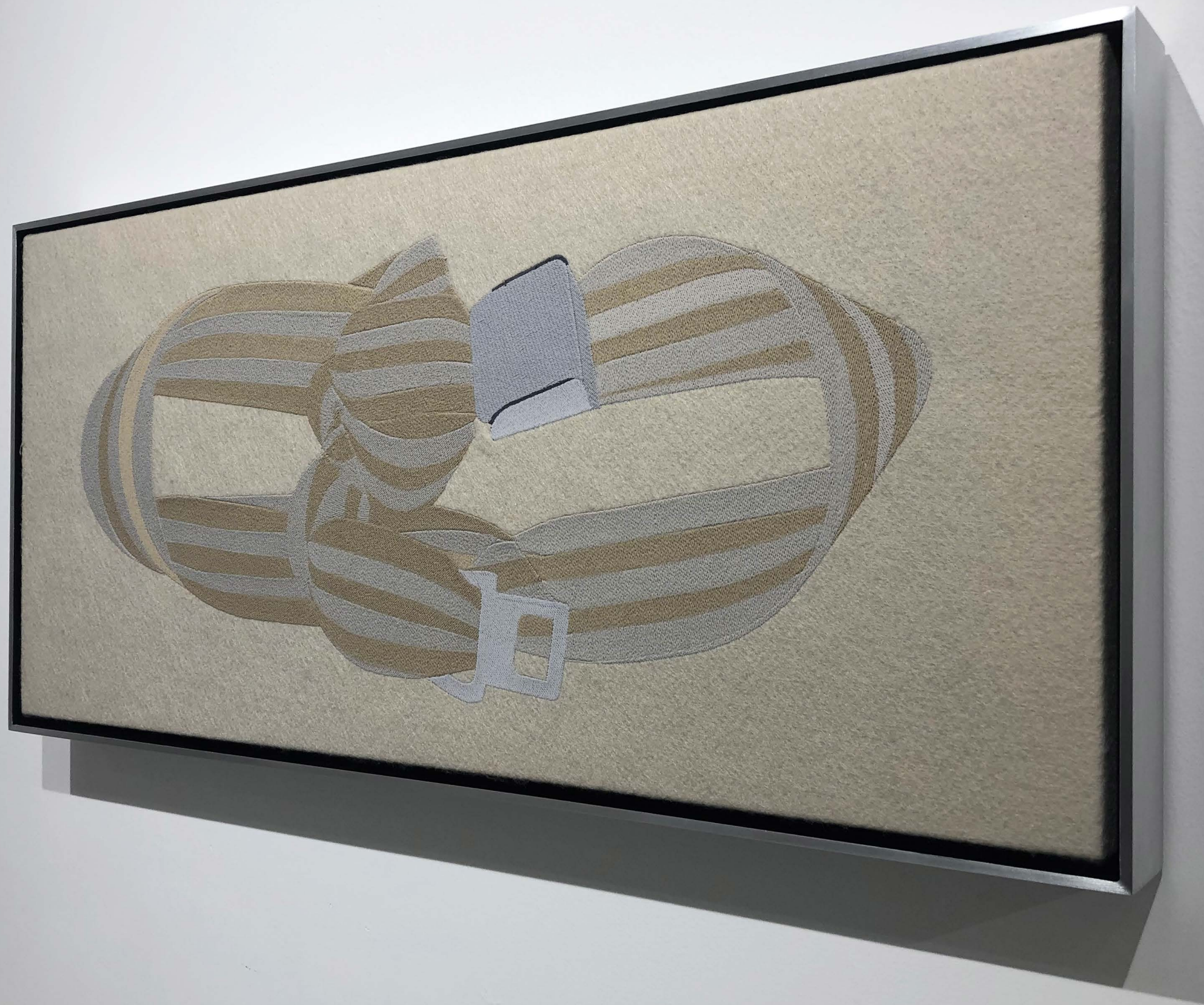
Socket Socket 2.0, 2023
Digital embroidery on felt and foam
8 x 50.8 x 14 cm



Seat belt (Brown), 2023
Digital embroidery on felt and brushed steel tray frame
32 x 62 x 4 cm



Seat belt (Grey), 2023
Digital embroidery on felt
and brushed steel tray frame
54 x 54 x 4 cm



Seat belt (Gold & Silver), 2023
Digital embroidery on felt and brushed steel tray frame
32 x 62 x 4 cm



The Fat Red Pot (Τα κόκκινα), 2023
Plaster polymer, 42 x 31 x 12 cm

The Red Pot (Τα κόκκινα), 2023
Plaster polymer, 53,5 x 31 cm
and
The Holding Hand (Τα κόκκινα), 2023
Plaster polymer, 21 x 8 x 1,2 cm

Installation dimensions variable





The Hand-Held Fan and the Calming Hand, 2020-21
Tinted plaster polymer
35 x 36 x 2 cm



Chairs, 2021
Tinted plaster polymer, 78 x 58 x 5 cm (each)
Installation dimensions variable



Socket Socket On The Wall, 2021
Digital embroidery on cotton and foam
7 x 40 x 10 cm



The Calming Hand A Very Large Glass of Wine, 2021
Acrylics on MDF, 30 x 23 x 4 cm (side view)



RAS Degree Show 2020X1, The McAulay Gallery, Royal Academy of Arts, Installation View



From left to right:

Rinnig (bench), 2021

Digital embroidery on leatherette fabric
upholstered on foam, MDF and painted mild steel
50 x 180 x 45 cm
(only partially on view)

The Calming Hand: A Very Large Glass of Wine, 2021

Wall-mounted vinyl
installation dimensions variable
(detail)

Rug, 2021

Digital embroidery on cotton
290 x 190 cm

Socket Socket On The Wall, 2021

Digital embroidery on cotton and foam
7 x 40 x 10 cm

Chair, 2021

Tinted plaster polymer
78 x 58 x 5 cm



Rinnig (bench), 2021
detail

Rinnig (bench), 2021
Digital embroidery on leatherette fabric, upholstered onto foam with MDF backing and painted mild steel structure
50 x 180 x 45 cm



from top to bottom:

The Calming Hand: A Very Large Glass of Wine, 2021 Wall-mounted vinyl / detail
Installation dimensions variable

Ceiling Fan (1000mm), 2021
Digital embroidery and appliqué on cotton fabric 170 x 190 cm

The Hand-Held Fan and the Calming Hand, 2020-21 Tinted plaster polymer
35 x 36 x 2 cm

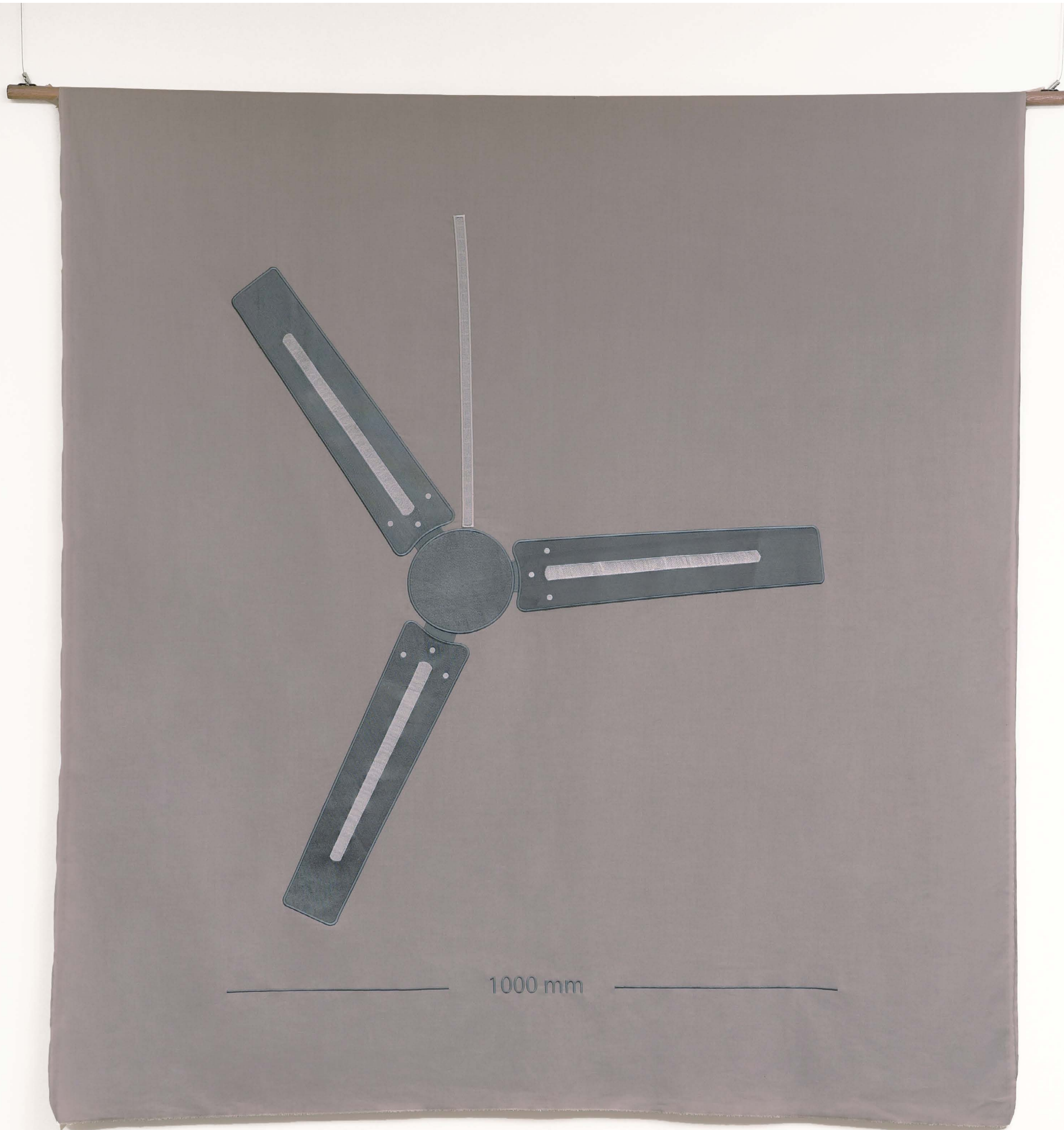
Untitled (bagless / variations on a theme/ white), 2020 Plywood and rayon fringing
107 x 21 x 3 cm



Socket Socket #2, 2021
Digital embroidery on wool felt 30 x 23 x 10 cm

Untitled (bagless / dark grey), 2021
Plywood, rayon fringing and customized metal stand
43 x 19 x 13 cm
and
Untitled (bagless / light grey), 2021
Plywood, rayon fringing and customized metal stand
48 x 22 x 13 cm





Ceiling Fan (1000mm), 2021
Digital embroidery and appliqué on
cotton fabric
170 x 150 cm



Home sweet home, 2021
Porcelain, 28 x 28 x 18 cm



The Hobbyhorse Revolution (JUMP), 2021
(work in two parts)

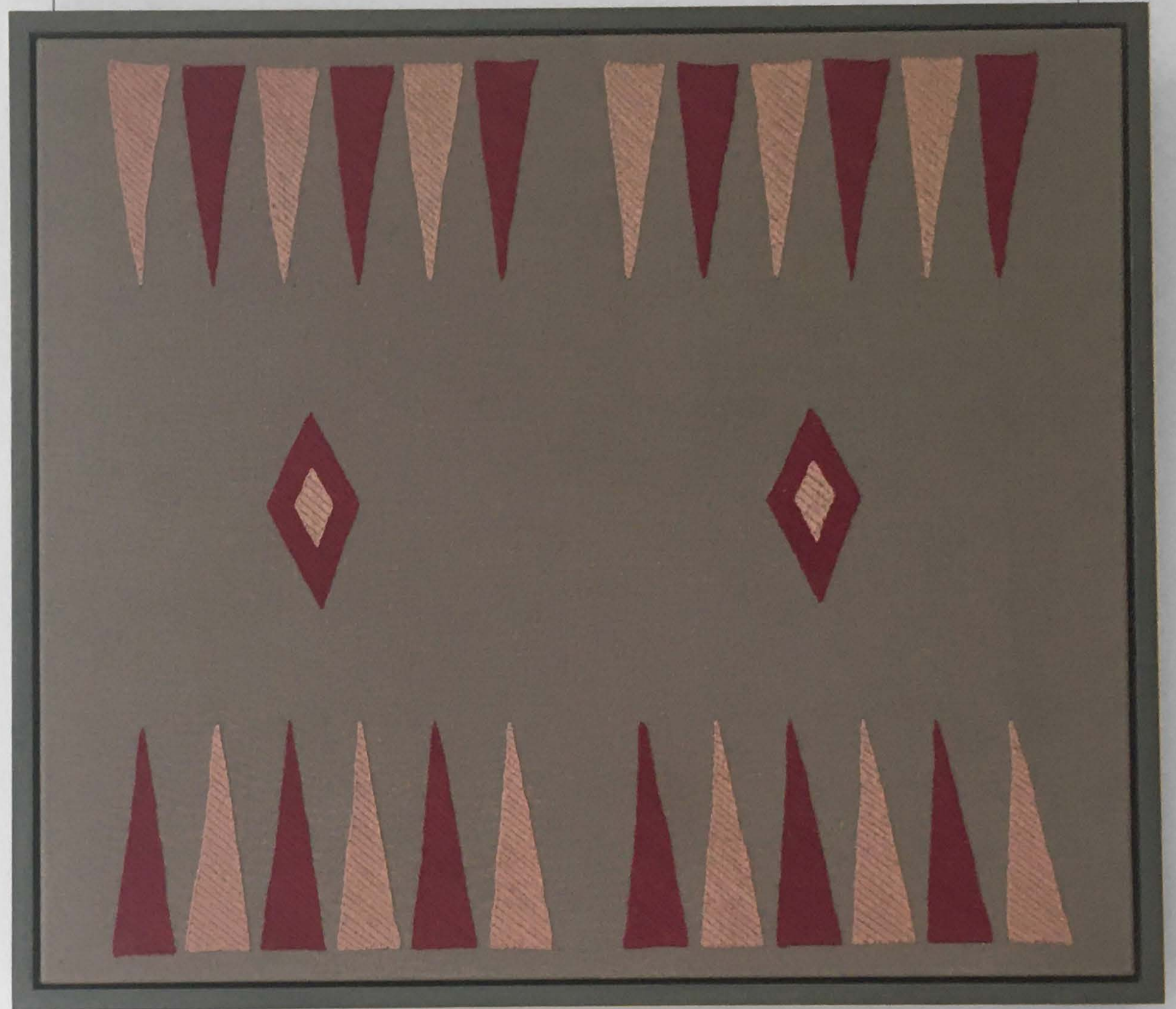
Acrylics on red earthenware, glazed porcelain, rayon
fringing, wooden rod and wall-mounted vinyl

180 x 33 x 20 cm (horse) and 200 x 54 cm (wall mounted
vinyl)

Installation dimensions variable



Prickly Pears in the Sun, 2021
Glazed earthenware and terracotta
acrylics, epoxy putty, stainless steel rod and cement
Installation dimensions variable



Backgammon, 2019-2021
DMC thread hand-embroidered on canvas in stained ash tray frame
50 x 57 x 2,5 cm



left:

Parasol, 2020

Digital embroidery on cotton, 400 x 338 cm

right:

Parasol, on show at the Open Air Exhibition *Athens Laundry*, October 2021, Athens, GR

Image © Theodora Malamou



Deep Summer, 2020

Video still, Piccadilly Lights, London, August 2020

Image © Marcus Peel

