



MARIA LOUIZOU PORTEFOLIO





**“The Passage”** 2017.  
Wool and metal.  
750 x 235 x 305 cm.

National Museum of Contemporary Art Athens, E.M.S.T 2018.  
The Robert Wilson’s annual exhibition, Watermill Center, New York, 2019.



“The Passage” is created from ninety kilos of wool woven on an upright loom. It stands on a semi-circular frame exceeding human height and there is a row of the same material. They serve as cases to receive specific parts of the human body and are inhabited by seven singers per hour. While the performers put on the elements of the piece, the whole composition looks like a revival of a monument’s frieze. This piece focuses on how civilization deals with personal loss and renders it collective. An archetypal, warm embrace opens before the spectators as a kind of re-birth and collective caring.

Photo. p.1 & p.2 : The Robert Wilson’s Annual exhibition, Watermill Center, New York, 2019.  
Photo. p.3 : National Museum of Contemporary Art, E.M.S.T, Athens, 2018.









**“Wild Flowers”, 2020.**

2,30 x 3,10 x 1,95m.



The “wild flowers” project, is an organic space without the possibility of entering and exiting, designed and implemented on a beach. By canceling the dwelling purpose of a place and its visual contact with the environment, the blind architectural shell allows through the woolen element to work in an olfactory and tactile way. Made with 122 kg of woolen thread, the work has a direct reference to traditional arts and techniques that inversely functioned as body shells. After its implementation, the project was dismantled, waiting for the next time it will be implemented for a limited time.





“22°C”, 2019.

Handcraft and wax.

85 x 50 x 70cm. και 195 x 40 x 0,2cm.

Solo Show sinestetica gallery, Rome, 2019.

The project “22° C” consists of two sculptures, made of handicraft and wax, while two performers activate it every fifteen minutes. The two volumes enclose parts of the human body that fit into the performer’s body.

This image creates an indivisible unity when the bodies of the two performers enter behind them, giving them voice. The vocal composition created for this specific work is atonal and the voices seem to pulsate, creating a singing form of a dialogue that draws the audience into a sensual audiovisual experience.

Like some excavation finds and parts of archeological finds, the works offer a new protective skin to the voices that inhabit them. The title of the work is reminiscent of the temperature of the findings when they first come to light.



“The Monument”, 2016.

Handcraft and metal, 700 x 750 x 500 cm.

Athens Shool of Fine Arts, library.

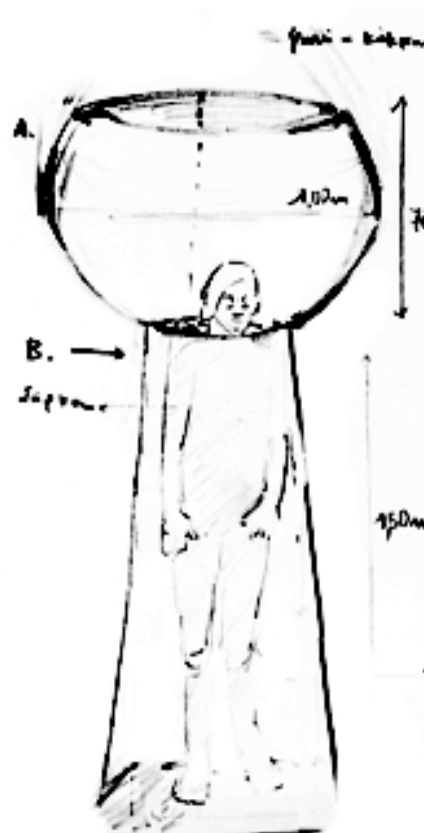
“The Monument” is an ensemble comprising three parts: a suspended piano, an upright body with its head in it, and a performer in this position who sings a tune from Lesbos. The piece is presented in an empty industrial area which allows the echo to turn the melodies and the lyrics into extended sounds. What you hear resembles a monologue or lament, while the image derives from the Kores of the Eretheion. The piano with a concealed metal frame is draped in a white handcrafted cloth, while the female figure is dressed in the same cloth, so that it functions as a complete body, with the piano for head. This piece speaks of the impossible marriage of a female figure with her local history, and at the same time of the insistence of the body and the spirit to be part of a whole with an identity and a history to narrate.



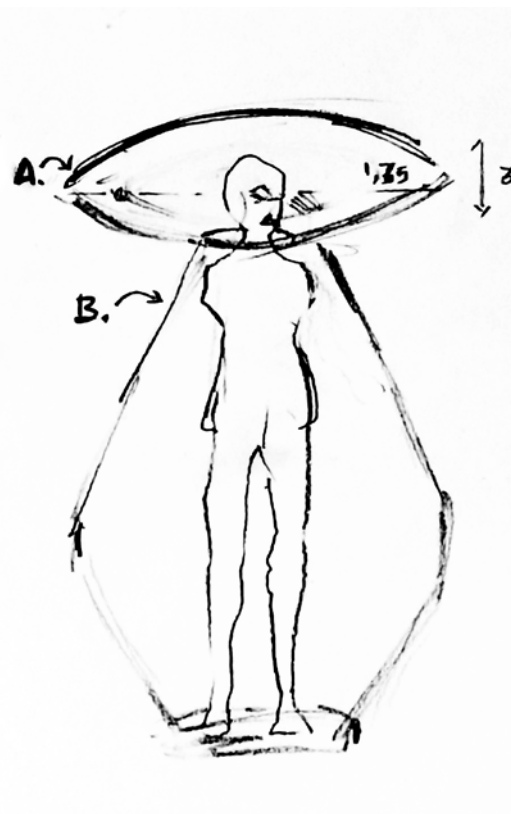




1.



2.



### “Three Ceramic Phonetic Costumes”, 2020.

1: 230 x 100 x 100cm.

2: 185 x 168 x 168cm.

3: 185 x 200 x 185cm.

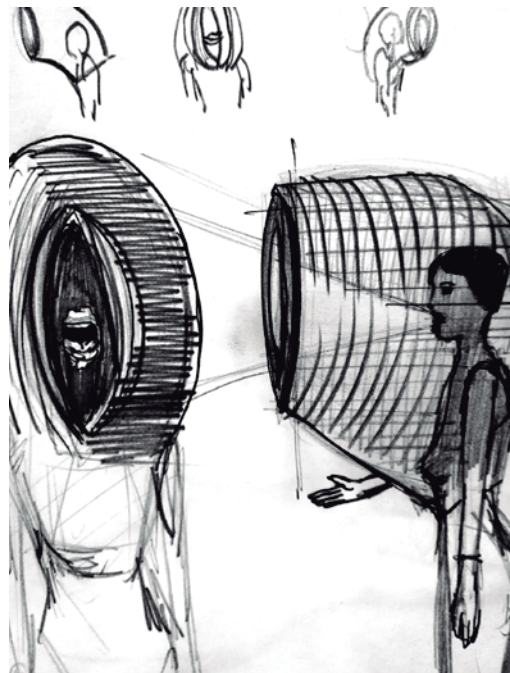
Solo show scheduled for June 2020 and canceled due to Covid 19.

The “Three Clay Audio Costumes” is an ongoing project that began in the summer of 2019 during the hosting program at the Robert Wilson Watermill Center in New York; designs were created then and continue to this day. Each sculpture, or clay costume, consists of two interconnected parts with an opening on the front side for the performer to enter. In standing position, the performer places her head inside the upper part of the sculpture. In this way, the performers “activate” their respective costumes by echoing their voice inside the clay body of the work.

The three ceramic costumes surpass the size of their performers, thus covering them up like a new safe uterus as they activate a sonic landscape with their voice (in form of a polyphonic lament that I composed).

The work of Samuel Becket’s *Play* and Diogenes’ *Beetle* both work as references, ending up in an undocumented temporary residence/dwelling where things seek a new way of being said.









**“The Bell”, 2018.**

Steel.

600 x 350 x 550 cm.

Second Price , “China-Taiyuan International metal sculpture Creations”.

Permanent Collection of the Taiyuan Municipality.

“The Bell” is a steel piece consisting of a base partly buried in the ground while the rest of it supports a bell hung from a steel chain. The bell, 1.80 m. high, is a sculptured sound-box activated by a performer. The sculpture’s weight works as a punishment to the person who pushes it. This is a comment on the primordial instinct of punishment and the way it has been embodied in Chinese culture and daily routine. This punishment is an inevitable part of the laborious piece and the only ticket to realization of personal goals.

With reference to traditional architectural elements which adorn the streets of the Chinese town Taiyuan, the base imitates the installations for the street lights. The metal parts that adorn the bell’s body are symbolic. The piece was chosen, from among those of 42 young artists from China, Japan, Korea and Australia, by the Chinese Central Academy of Fine Arts, the Committee of Chinese Artists and the Municipality of Taiyuan.





«**The tranmision**», 2016.  
Performance,  
Galerie de portraits ENSAD, Paris.

“The Transmission” is an attempt to create space by use of bodies and voices of five female performers. The composition of vocal melodies results from instructions given to the team, and based on patterns and physical exercises. The back of each performer becomes a living sound-box which transfers the initial sound starting from the first singer who has received it from the vibration of this large embrace. The structure of this piece is inspired by ancient Pyrrhic war dances surviving in Pontos. The song, instead of lyrics, employs spontaneous vocal sounds built one upon the other.

