

SILVANA ANGELAKIS

EDUCATION

- Advanced Certificate in Technical Theatre, Centre for the Performing Arts
- Advanced Diploma of Applied and Visual Arts, North Adelaide School of Art
- 1996 Drawing Marathon – Graham Nickson, Central School of Art – Adelaide
- 1997 Painting Marathon, New York Studio School – New York



EXHIBITIONS

- 2014 Joint Exhibition, Art Images Gallery, Adelaide
- 2013 *Geographica*, Light Square Gallery, Adelaide
Traffic Jam Gallery, Sydney
- 2013 *New Prints*, Art Images Gallery, Adelaide
- 2012 Harrison Galleries, Sydney
- 2011 A.P Bond, Adelaide
Harrison Galleries, Sydney
- 2010 Gallery 139, Adelaide
Harrison Galleries, Sydney
- 2009 Harrison Galleries, Sydney
- 2008 Adele Boag Gallery, Adelaide
Dridan Fine Arts, McLaren Vale, South Australia
- 2007 Light Square Gallery, Adelaide
- 2004 Arterial Gallery, Adelaide
- 2003 Arterial Gallery, Adelaide
- 2002 Yering Station Exhibition, Yarravale, Victoria
City of Whyalla Art Prize Exhibition
(Won 2002 Art Prize in SA Print Award Category)
- 2001 Loreto Convent Fine Art Exhibition
City of Whyalla Art Prize Exhibition
- 2000 Scotch College Fine Arts Exhibition

- 2000 Mainstreet Editions, Hahndorf
- 1998 Scotch College Fine Arts Exhibition
Fringe Festival, Adelaide
SAVA Group exhibition Semaphore Palais
SAVA Group Exhibition Temecula Gallery, California, U.S.A.
- 1997 Dridan Fine Arts McLaren Vale, South Australia
- 1996 Graduation Exhibition 'Obelisk'
- 1994 Home is Where the Arts Is II Adelaide Festival Centre

COSTUME AND SET DESIGNER FOR THEATRE

- 1989- 2000 ***Carouselle Theatre Company***
- 'Danger Ahead' creative development
 - 'Dragon Dance'
 - 'Percival P Paper and the Recycling Riot'
 - 'Good Morning Mr. Anderson'
- Junction Theatre Company***
- 'Freeway'
- Vitalstatistix***
- 'Gay Divorcee' (Design Assistant)
- Red Shed Theatre Company***
- Oddbodies Theatre Company***
- 'The Sea' (Costume Design)
- Urban Myth***
- 'Romeo and Juliet (co-design)
 - 'Opera Kapow'
- 1989-2000 ***Co-opera***
- 'Midsummer Night's Dream'
 - 'La Traviata'
 - 'Madame Butterfly'
 - 'Marriage of Figaro'
 - 'Carmen'
 - 'La Boheme'
 - 'The Magic Flute'
- State Opera***
- 'Mavra'



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Silvana Angelakis has come a long way from her days in the wedding industry. After migrating to Australia from Croatia with her Slovenian parents in 1957, Silvana owned a bridal business designing and making patterns for wedding resizes. She soon found herself involved in costume design. "After the theatricality of the bridal business the theatre seemed a natural progression," Silvana explains. Often Silvana would be inspired by and create concepts from looking at artists within the period an opera or play was set or written. She soon found that the theatre and her art began to meld, as she would be inspired by artists in her theatre work, and often found theatrical elements in her printmaking and painting. "I believe that theatre and visual art all stems from an idea or concept. How that idea and concept is translated both visually and conceptually is the challenge."

Attending the North Adelaide Art School as a mature aged student was challenging at times - juggling assignments, project deadlines and family commitments. She graduated in 1997 and credits the creative stimulation she found there as the reason for her motivation. She then joined the group SAVA, South Australian Visual Artists, a collective of graduate artists that now no longer exists. It was however an important step for starting a career in the visual arts as the group was made up of graduates who wanted to show their work and share costs. The support she received from her like-minded peers was a particularly important element of the group.

It is a constant flood of ideas that appears to influence Silvana, who says that "if I could write well I would write my ideas down. I need to make things." She uses her artwork as a means to explore these ideas. "Sometimes it is the really quirky ideas that I think only interest me that strike a chord with others. These ideas are often the most successful," she muses. "Having the idea is the stimulating part. Resolving that idea into an image that works on many levels is the challenge."

Silvana's current work deals with artifice. She describes it as "the duality of public perception and private realities. We live in an age where we are constantly bombarded with visual imagery. I like exploring outer layers and how we present ourselves to the world as individuals." Mostly influenced by what is happening around her, Silvana's work is a personal response to her experiences. She tends to choose a medium that best conveys the idea she is currently working on.

One of her specialities is printmaking, which initially suited her working habits. The appeal is that it is an indirect method of working and she finds it allows her to make objective decisions in her analysis of the image. Her pattern making background was also influential in her sculpture, as she feels she has a talent for making flat pieces into three dimensional objects. Sewing, knitting and paper-making are also activities that Silvana enjoys, activities that she describes as "peculiarly domestic and often undervalued."

Silvana has worked as a full time artist for over six years and now has a studio space at home. When asked if her creative instincts influence other aspects of her life, she admits that "All my creative energy goes into my work, so my personal style and home exterior does suffer to a certain extent!"

- *Artistic Inspirations*, Communique Magazine, Spring 2006, page 18

