



PORTFOLIO

Nikolaos Istatiadis · 2026 · MA Digital Forms of Art · Athens School of Fine Arts, Department of Visual Arts



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Statement

The whole process starts from a point. One more point is needed to create a relationship called a line. Lines close into shapes. At the edge of the page the lines become planes, and the points become solid bodies: objects that escape from two dimensions. I first found this at the drawing table at home, and later in Kandinsky's *Point and Line to Plane*, which sees these elements not only as geometry but as expression – tension, movement, something close to sound.

I photograph objects, statues and rooms from many angles. I rebuild them as point clouds and remake them in Blender with my own rendering code. Then I place a camera inside the imaginary world these concepts create. The Caryatids stand again in their hall, kitchen tools turn into

spinning symbols, ink sketches of a room stand up in 3D.

Space and time give the work another dimension. In slit-scan, videos of trains are laid across the frame as lines of time. In a simulation of autonomous systems, a rover works alone in an unknown museum room, gathering spilled ink. My rover knows the room only through its own perception. For now, so do I. On film and tape I record the summer light in Epirus, a shipwreck and a year of living in an office in Omonoia.

I know how a camera, a point cloud or a slit-scan works, because I build them. What I am still discovering is how to express the meaning behind the work. It begins where a child perceives the world: by playing.

The work so far, and why this programme

I am applying to the MA “Digital Forms of Art” with this collection of works. It starts with rough drawings of what the eye sees. Then the medium changes, and mechanical tools are used to create imaginary worlds and scenes.

Points come together and form a relationship we call a line. Lines close into shapes, and in three dimensions shapes become planes and solid bodies that break free of the flat page. I first discovered this at the drawing table at home, while studying mathematics and geometry. Later I came across Kandinsky's *Point and Line to Plane*, and I was struck by how his ideas explained in detail the subjects that matter most to me. Kandinsky saw these basic elements not only as geometry but as expression, carrying tension, movement and even something close to sound. Today I follow these ideas through drawing, black-and-white film photography, video, 3D graphics, point clouds and robot simulations. But sound is still missing from my work, and it is something I want to learn.

In *Pop Up World* (2023–2026) quick ink sketches of a living room, chairs and a balcony stayed inside a book for years, until I taped them on an empty kitchen wall like a map. The drawings try to leave the paper: vanishing points, pop-up planes and a 3D animation where the sketch rises into space. In *Watery boundaries* (2026) water and pigment meet on absorbent paper and gravity moves the mixture; the panels are then split by code into flat fields of colour and into the lines where the colours meet. *The Sixth Absence* (2024–2026) starts in the

Acropolis Museum, where five of the Caryatids stand. The sixth is absent. From 85 photographs a point cloud was built, and a full 3D reconstruction of the scene was created. Points collide into clusters and the clusters rebuild the statues. The sixth is recreated from public photographs, and the Erechtheion is put back together. In *Spinning Kitchen Symbols* (2025–2026) a fork, a knife, a spoon, a mug and a piece of obsidian are photographed through 360° and drawn by my own 3D engine, written in plain C, with the symbols “#”, “!” and “;”. Now the fork cannot be held and the mug cannot be filled. Their use is gone.

Other works hand the making over to a system. *Internal Ink Gatherer* (2024–2026) is inspired by Sun Yuan and Peng Yu's *Can't Help Myself* (2016). A rover is placed in an unknown museum room with a glass floor, and black ink is poured on the floor. Using only its own sensors, it maps the room, finds the patches and pushes the ink to the centre. Nobody choreographs it. In *Slit-Scan Trains* (2024–2026) a steady camera films trains in the city. My own software, written in Python, takes a thin slit from each video frame and lays the slits side by side, as a slit-scan film camera would. Time turns into a spatial dimension. The lines look like strings of time.

On film and tape I record the summer light in Epirus cut by leaves (*Black and White Jungle*); lovers who travel to meet and have to leave again, in a loop (*We weren't made for these times*); summers spent close to each other but apart (*All the Summers – We Lost together*); and the remains of a shipwreck, in three frames

(Memento for Freedom). A part of Alma Söderberg's performance **New Old** is translated into the analog photography project **Don't take me for Granite**. A short film emerges from a year of living in an office in Omonoia, shot on a VHS camcorder (**Omonoia 14.4.A**). The artists I admire and go back to are Pikionis, Tsarouchis, De Chirico, Kounellis, Dimitris Papaioannou and the Berlin graffiti writer RUZD.

I trained as an engineer: in electrical and computer engineering at the Aristotle University of Thessaloniki, then in autonomous systems at the Technical University of Denmark. I have worked as a DevOps and data engineer, as a junior electrical engineer drawing in AutoCAD, and for five years as a chef in fine-dining kitchens. I made these works on my own, and none has been exhibited yet. I have the method: I can photograph a room, rebuild it as points, write the renderer and place a camera inside. What I do not have is an art school around the work: teachers, other artists, critique, theory.

The programme is built as a feedback loop between art practice and theory. Alone I can only close half of the loop. My rover knows the room only through its own perception. For now, so do I. Time-Based Media, Philosophy and Aesthetics of the Media, and Sound – Music Technology are some of the core subjects I want to invest in, to gain as much knowledge as I can through theory and practice. What I am still discovering is how to express the meaning behind my work and what I truly feel inside. I believe the best way to find this is through ongoing collaboration and dialogue with other artists:

sharing ideas, perceptions and interests, and learning from each other along the way.

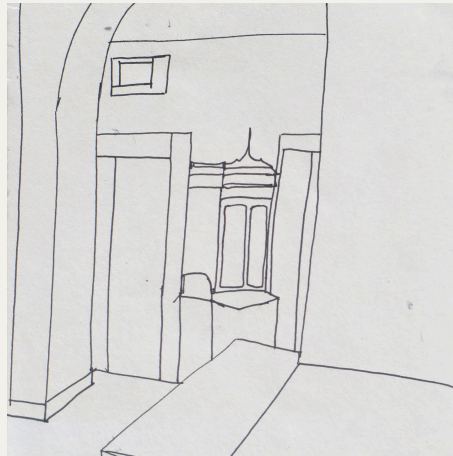
The courses connect directly to my work: half of the works here include video. I would especially like to study video with Vasiliki Betsou, whose tools and methods are close to those in my portfolio. Learning from her experience with video would be the natural next step on my path.

The programme brings artists, technologists and theorists together. I can bring code, 3D reconstruction, robotics, ideas, joy, momentum, friendliness and a lot of imagination into the studio. I want to learn from painters, and painters to learn from me.

I live in Athens and can fully dedicate myself to these two years.

I Drawing & Painting

Everything begins with a sketch, a rough drawing of what the eye sees. Points come together into lines, lines close into shapes, and the drawings try to leave the paper.



01
Pop Up World



02
Watery boundaries

Pop Up World

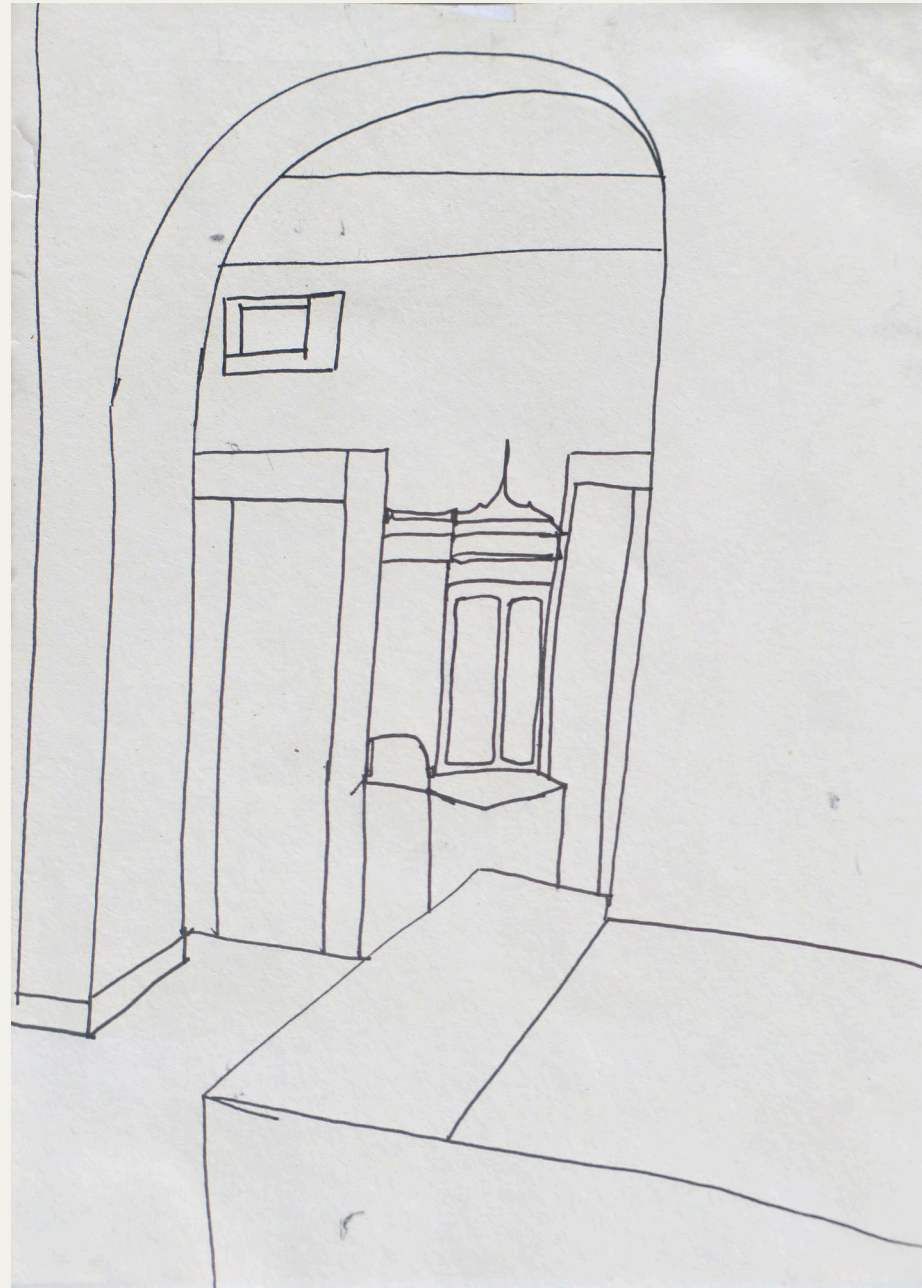
2023–2026 · Video, 3D animation and ink drawings

DURATION Two animation loops, 0' 08.5" each (0' 17" in total)

TECHNICAL Ink sketches on porous paper
Drawings separated into front, middle and back planes, after pop-up books
3D animation; video loops
Wall installation of the sheets in a kitchen, photographed

CREDITS Concept, execution:
Nikolaos Istantiadis

ONLINE nikolaos-istantiadis.pages.dev/works/pop-up-world



Pop Up World

2023–2026 · Video, 3D animation and ink drawings



Everything begins with a sketch. A rough drawing of what the eye sees. This act is a game. In Greek it is called *paichnídi* (παίχνιδι). At that moment synapses fire. The conscious and the unconscious parts of the brain work together. The hand makes a gesture that takes millions of calculations and movements of the body. It engraves ink into porous paper.

Let's draw a living room with minimal lines. The drawing tries to show depth and the third dimension. It tries to fool the eye.

The game continues. Now let's draw a chair. The one in front is beautiful. Can the lines cross over? Can they spear into the wood and the fabric and tear the chair apart? The drawing game moves on, to the balcony. The chairs there feel playful. One chair looks out of balance. Its seat looks extremely comfortable.

The action is over. The sheets of paper are stored inside a book in the library. They wait for the day they are brought together in a synthesis. Years pass. The raw pieces are collected and shown on a wall in the kitchen. This wall was left empty after the renovation.

Every piece is taped to the wall like a map. Together they give a true feeling of research and design. Two of the drawings get a frame. One is taped with a red patch. All the work is grouped together for a family photo, and the hierarchy is clear.

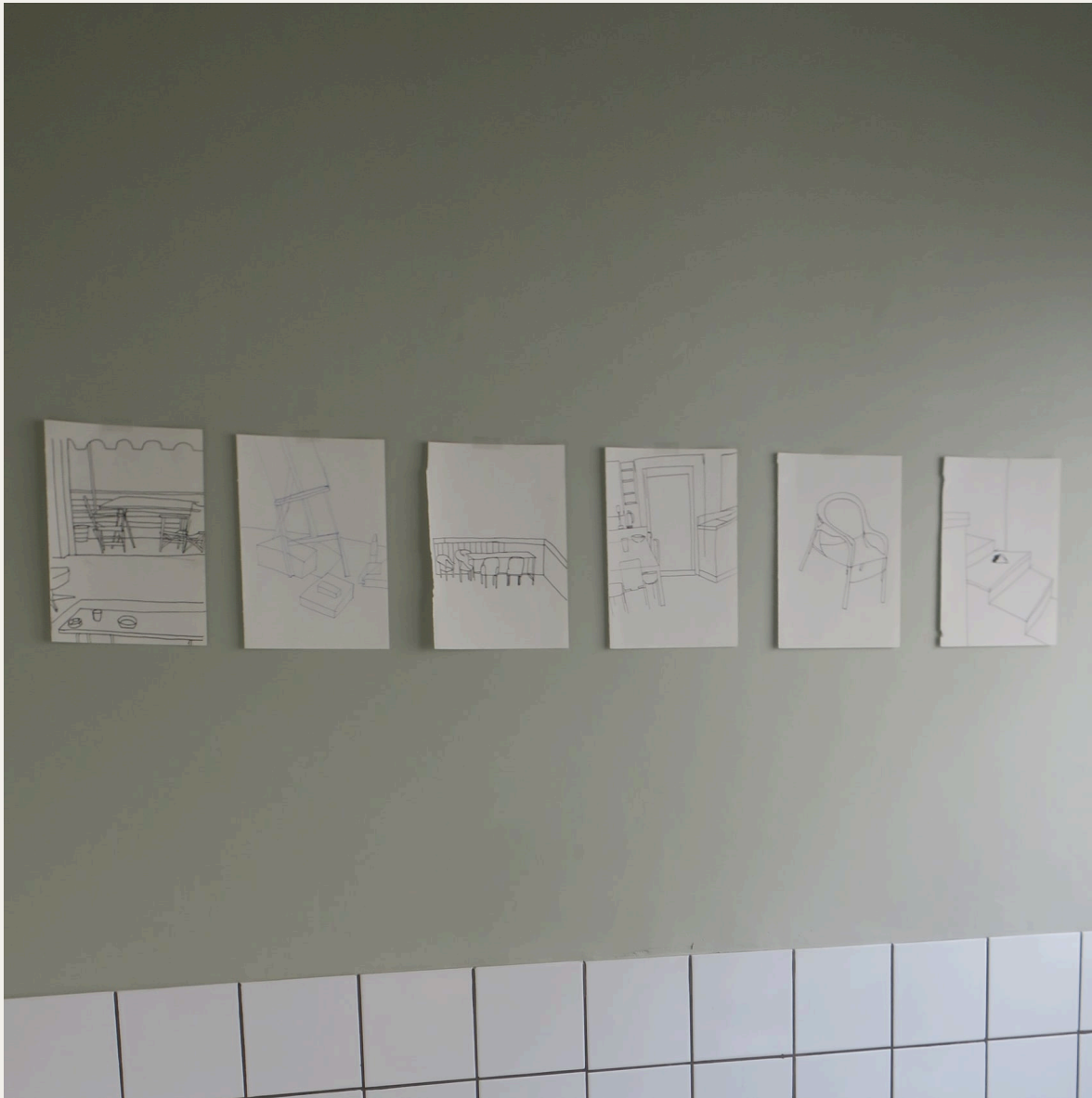
Again and again the drawings try to free themselves from the two-dimensional world. A point in 3D space

lands on the paper. Distant things shrink. Parallel lines meet at one point, called the vanishing point. The idea of pop-up books emerges. The drawing is separated into things that stand in front, in the middle and behind.

This way the playful drawing rises from the piece of paper. It finds its way into the 3D world.



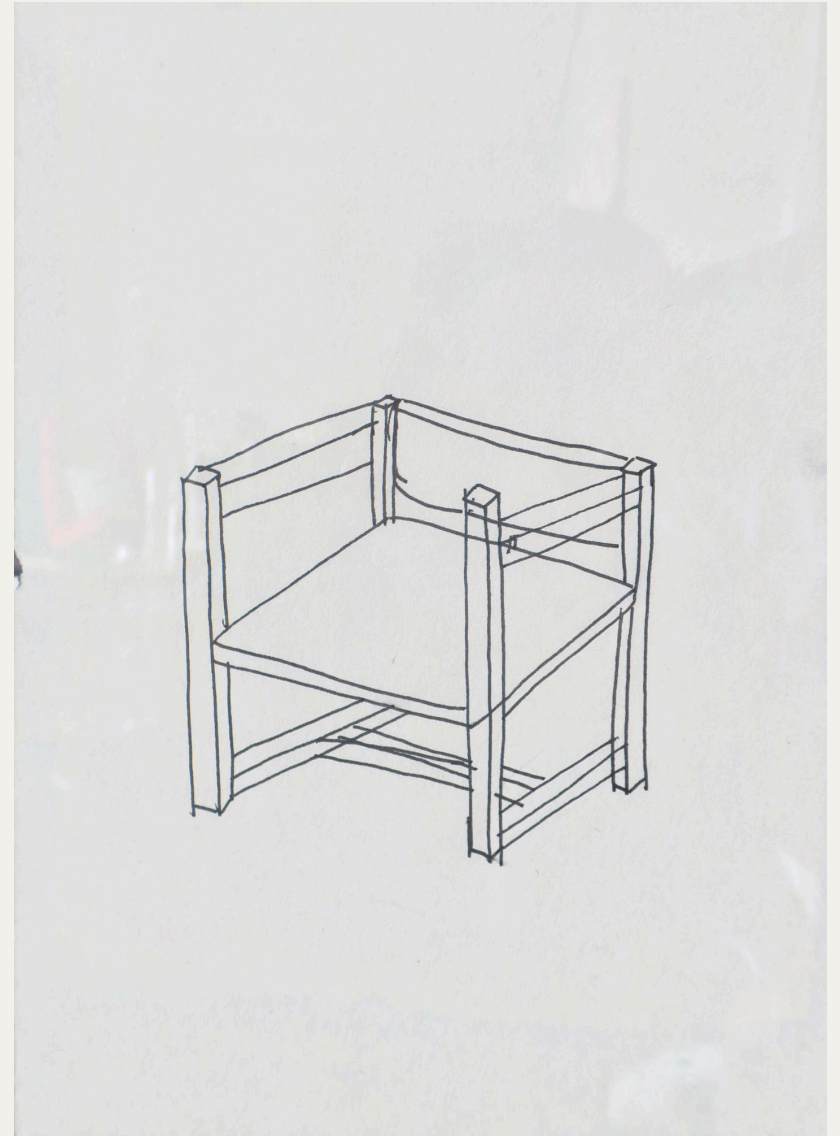
Process · edge extraction of the arched-doorway drawing

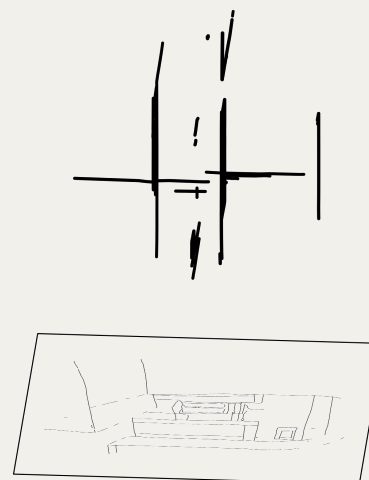
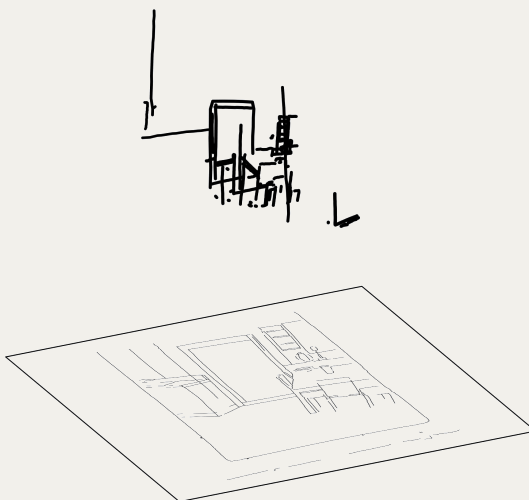
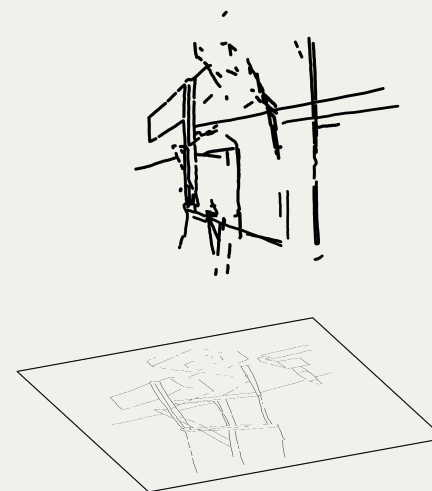
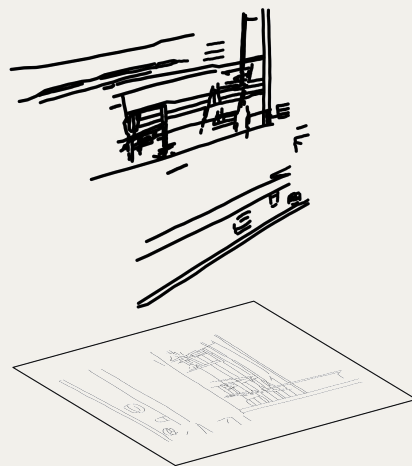


Installation view · detail

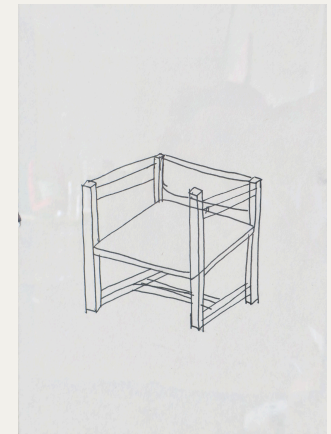
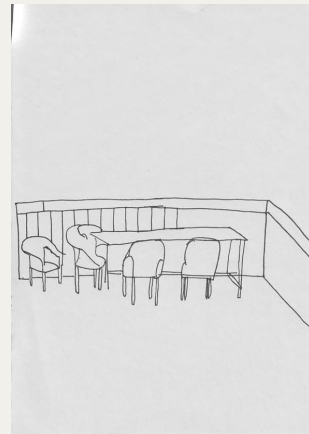
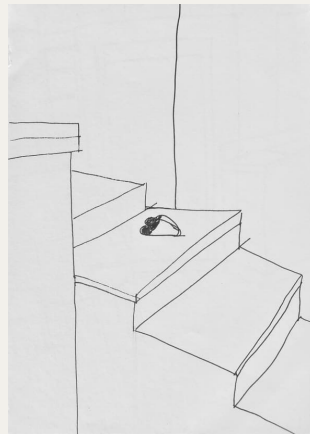
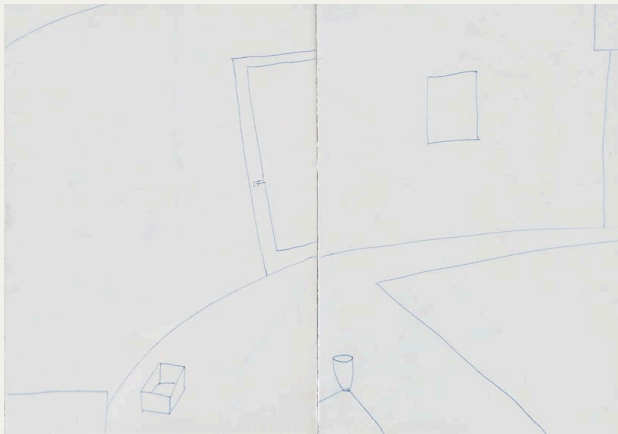
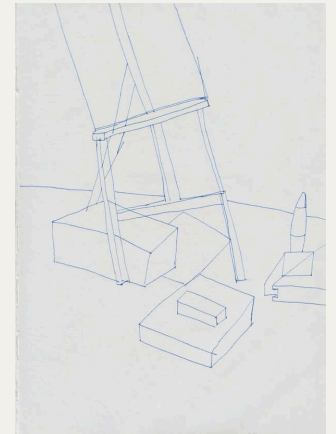
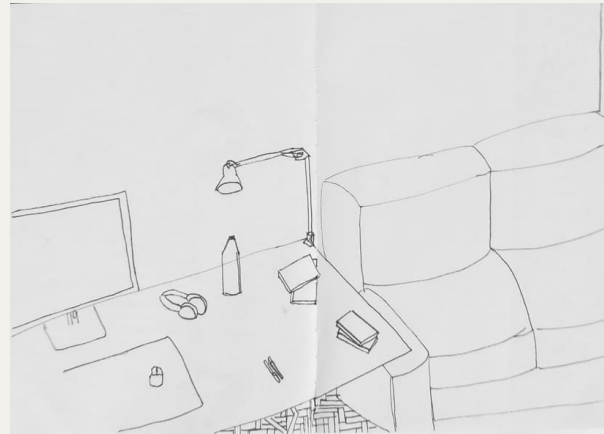
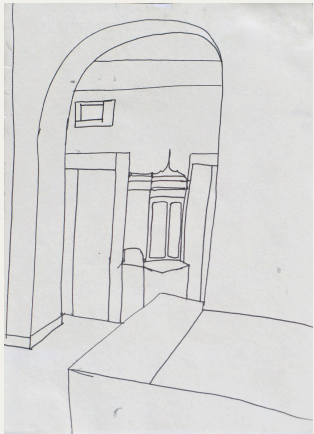


Installation view · the kitchen wall





Stills from the 3D animation · the drawings separated into front, middle and back planes



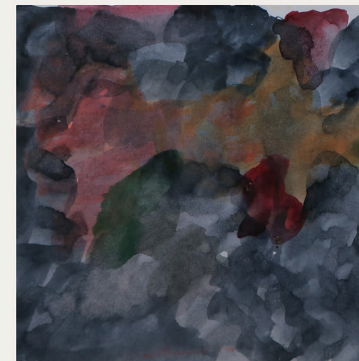
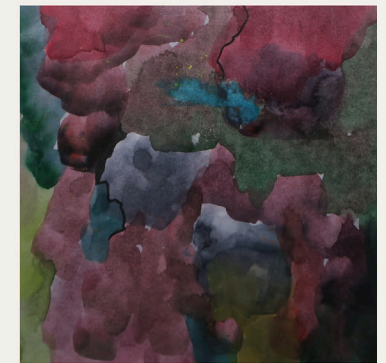
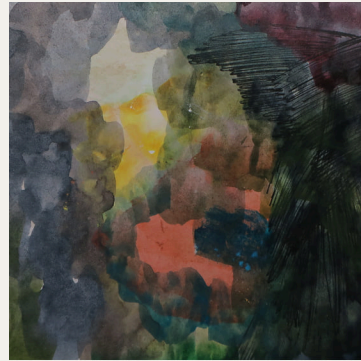
Watery boundaries

2026 · Watercolour on paper,
ceramics and an armchair;
computed colour fields and
boundary drawings

TECHNICAL Watercolour on
absorbent paper
Panels split by code into flat
fields of colour and into the
lines where the colours meet
3D render; photography

CREDITS Concept, execution:
Nikolaos Istantiadis

ONLINE [nikolaos-istantiadis.pages.dev
/works/watery-boundaries](https://nikolaos-istantiadis.pages.dev/works/watery-boundaries)



Watery boundaries

2026 · Watercolour on paper, ceramics and an armchair; computed colour fields and boundary drawings

The action here starts from mixing water and pigment. That game is what makes watercolour a tool of expression. Absorbent paper, a brush and pigment powders create infinite combinations.

They are applied in two dimensions, but now the mixture of materials is fluid. The energy that creates the movement, the marking, is affected by one more factor: gravity.

The fluid mixture dances on the plane. It spreads or gathers, tangles or is imprinted cleanly.

Now the “boundaries” of colour are analysed. Lines are drawn that “separate” them on the two-dimensional plane.

Every drawing has colour. It is usually monochrome, because we give colour no importance. In drawings we simply choose black and white, or dark shades with a light-coloured object, for emphasis, reversal and ease of observation, reducing the extra information of colour. In short, simplification and emphasis accompany a drawing that can bring out a story on its own.

Marking one material onto another either removes material or adds it. So no point in a drawing ever had two dimensions. What an illusion! Or better, a convention.

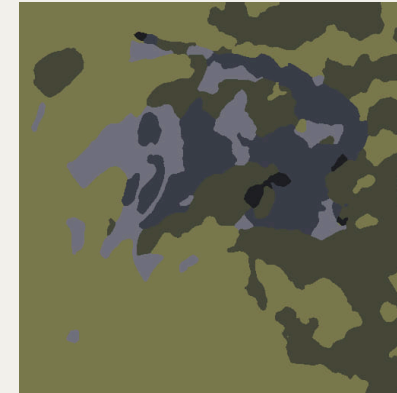
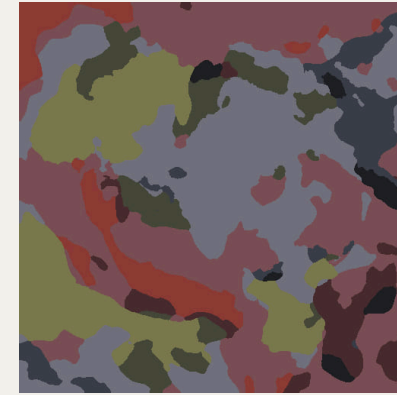
The drawings want to break out of the two dimensions. They want to create depth.

Eventually the watercolours become tiles: objects that people use to make other objects.

An armchair is created.



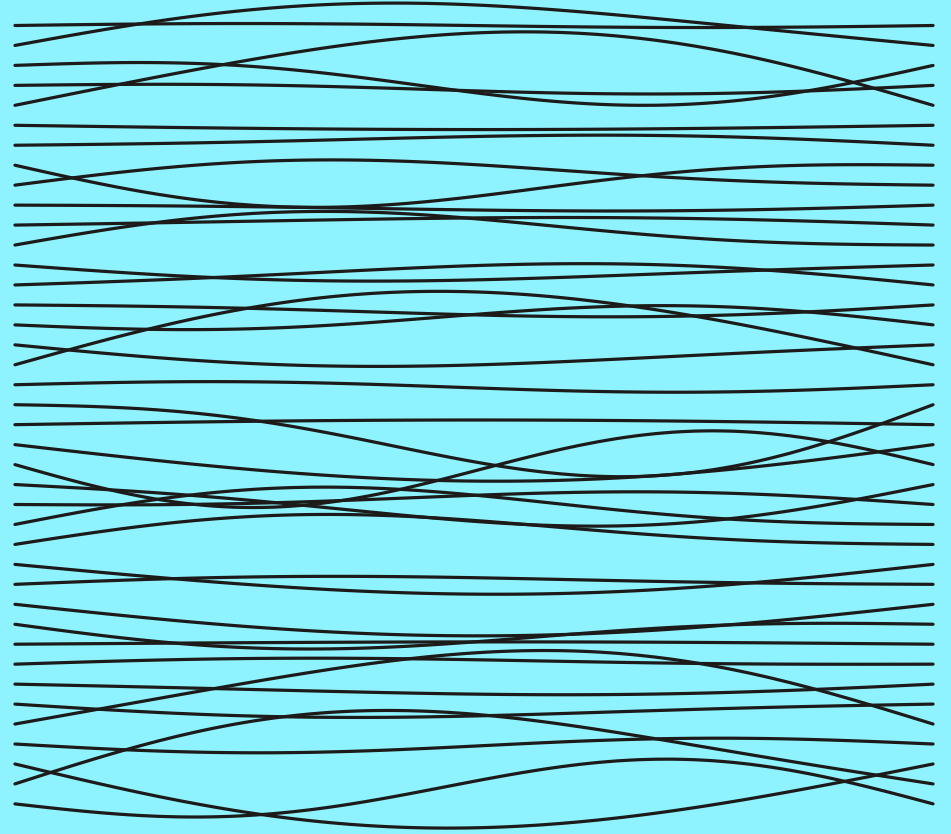
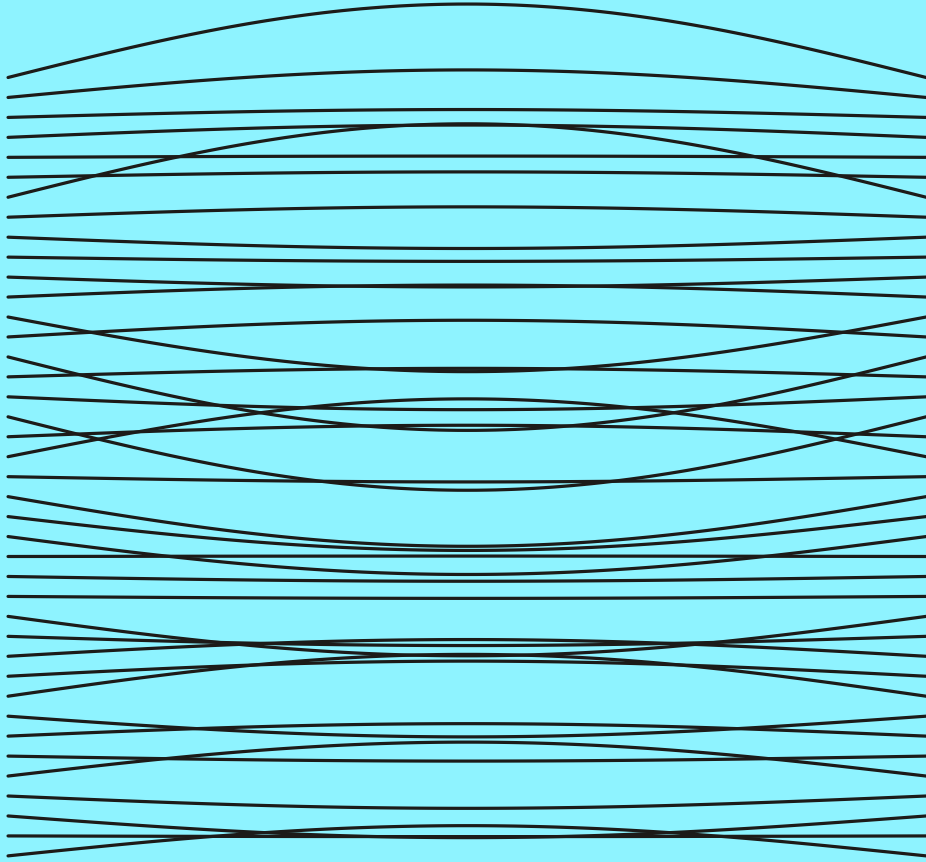
Installation view · the kitchen wall



Process · each row is one panel: the watercolour, then the boundary drawing and the colour field computed from it



3D render · an armchair of square tiles printed with the watercolours





Systems

Here the making is handed over to a system. Statues and objects are rebuilt as points and symbols, a robot knows a room only through its own sensors, and time turns into a spatial dimension.



03
The Sixth Absence



04
Spinning Kitchen Symbols



05
Internal Ink Gatherer



06
Slit-Scan Trains

The Sixth Absence

2024–2026 · Video, photogrammetry,
analog photography, point-cloud
rendering with Python



DURATION

Five videos, 1' 50" in total (0' 20" · 0' 24" ·
0' 46" · 0' 08" · 0' 12")

TECHNICAL

Photogrammetry: 132 photographs over
several museum visits, 85 selected
Point-cloud reconstruction with computer
vision methods; surface reconstruction
Point-cloud rendering and animation
with Python
Sixth Caryatid rebuilt from frontal
public photographs
Analog photography; video

CREDITS

Concept, execution: Nikolaos Istatiadis

ONLINE

[nikolaos-istatiadis.pages.dev/works/
the-sixth-absence](https://nikolaos-istatiadis.pages.dev/works/the-sixth-absence)

The Sixth Absence

2024–2026 · Video, photogrammetry,
analog photography, point-cloud rendering
with Python

“Justifiably one of the best known monuments of antiquity in the world, the maidens gaze with festive expressions on the visitor to the Acropolis.”

Art historian Maria Brouskari, *The Monuments of the Acropolis*, 1997

Five of the six Caryatids stand in the Acropolis Museum. The sixth has been in London for more than two centuries.

The figures were photographed over several visits to the museum. In total 132 photographs were taken with an ordinary camera, and 85 of them were carefully selected. From those photographs a point-cloud reconstruction of the hall was built with computer vision methods. The cloud is a kind of twin. It keeps the height of the plinths, the spacing between the women, the position of each one in the room, and it does this well enough that you could measure from it.

The animation is built from that cloud. The camera moves slowly around the hall in silence; it circles the empty base. The reconstruction software reads the density and begins to propose a surface. Like the blast of a supernova, points collide and form clusters. Those clusters become shapes, which then rebuild the original form of the statues.

The sixth Caryatid is recreated from public photographs found in articles all over the internet. She wears a peplos

with a short cloak hanging from the shoulders. Her long, thick hair is braided around her head. It falls on each shoulder and down her back.

All the images show the beautiful marble statue from the front. The reconstruction is built from them alone.

The time has come for the pieces to fuse together. The Erechtheion returns to its days of glory. Every part is fixed back in its place. A point-cloud reconstruction assembles it whole again, a great piece of ancient heritage.



Spinning Kitchen Symbols

2025–2026 · Video, 3D render,
photography, computer graphics
with C

DURATION	Five loops, 1' 20" in total (0' 16" each)
TECHNICAL	Photography: each object from many angles, through 360° Custom 3D rendering engine in plain C; objects drawn with the characters "#", "!", ",", Output: a small executable program; recorded as video
CREDITS	Concept, execution: Nikolaos Istantiadis
ONLINE	nikolaos-istantiadis.pages.dev /works/ spinning-kitchen-symbols



Spinning Kitchen Symbols

2025–2026 · Video, 3D render, photography,
computer graphics with C

In this work everyday kitchen objects show that they can be more than tools of daily life. Computer vision algorithms materialize these kitchen “symbols” into something different, yet meaningful to the eye.

A fork and knife, a spoon and a coffee mug. The sort of things that sit on a kitchen counter without anyone looking at them. Among them is one object that does not belong. A piece of obsidian. Black volcanic glass. It sets the useful kitchen tools against its own uselessness.

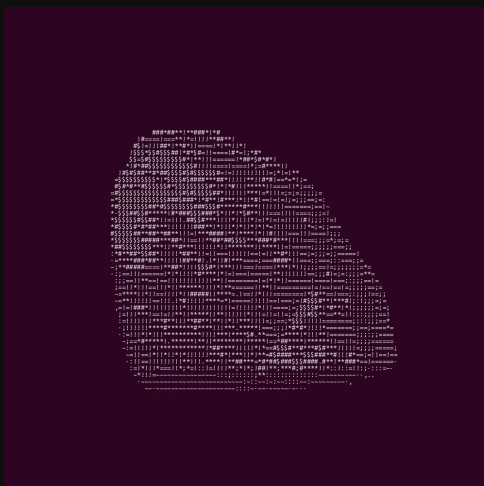
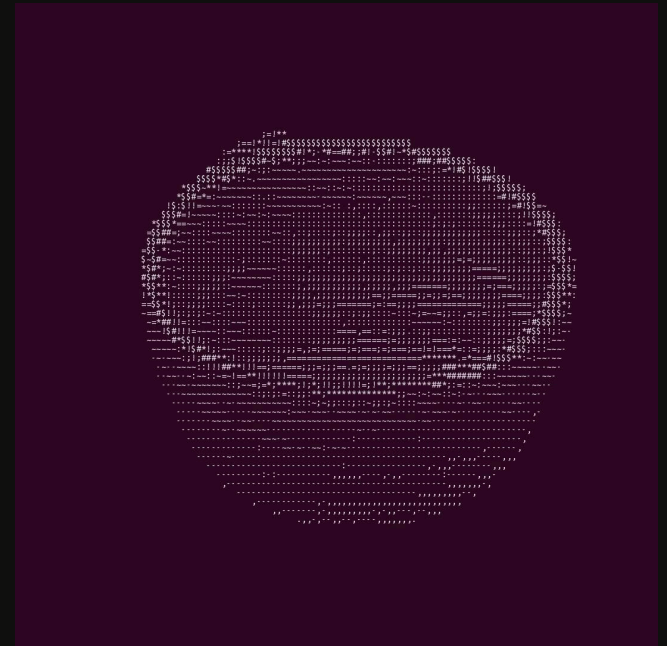
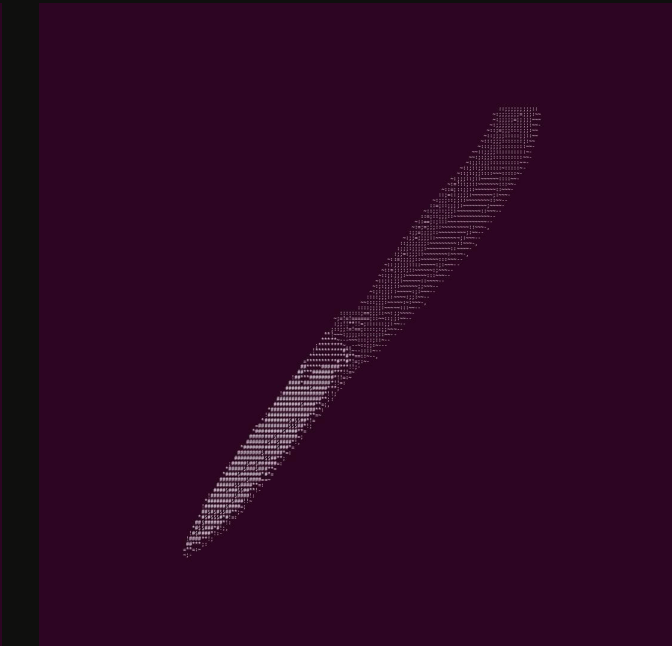
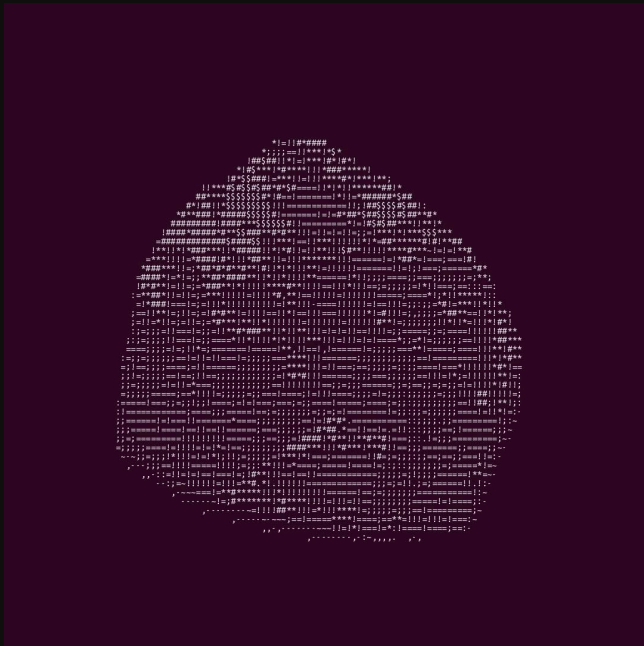
Each object is photographed from many angles to make a full 360-degree view. These views are fed into a custom 3D rendering engine written in plain C. The engine draws everything in 3D with simple computer symbols like “#”, “!” and “;”.

The object spins without stopping and shows itself from every angle. This creates an optical illusion. A 3D form appears inside a fast and simple graphics environment.

The technique produces an executable program. It needs so little processing power that it could run on a calculator, with low power consumption.

What a trick! The kitchen cutlery is no longer so different from the obsidian rock. In this 3D graphics world a fork cannot be held and a mug cannot be filled. Their use has vanished. Every object is drawn with the same few symbols. Every object spins in the same way. The tools and the outlier now share one thing. They are only forms to be looked at.

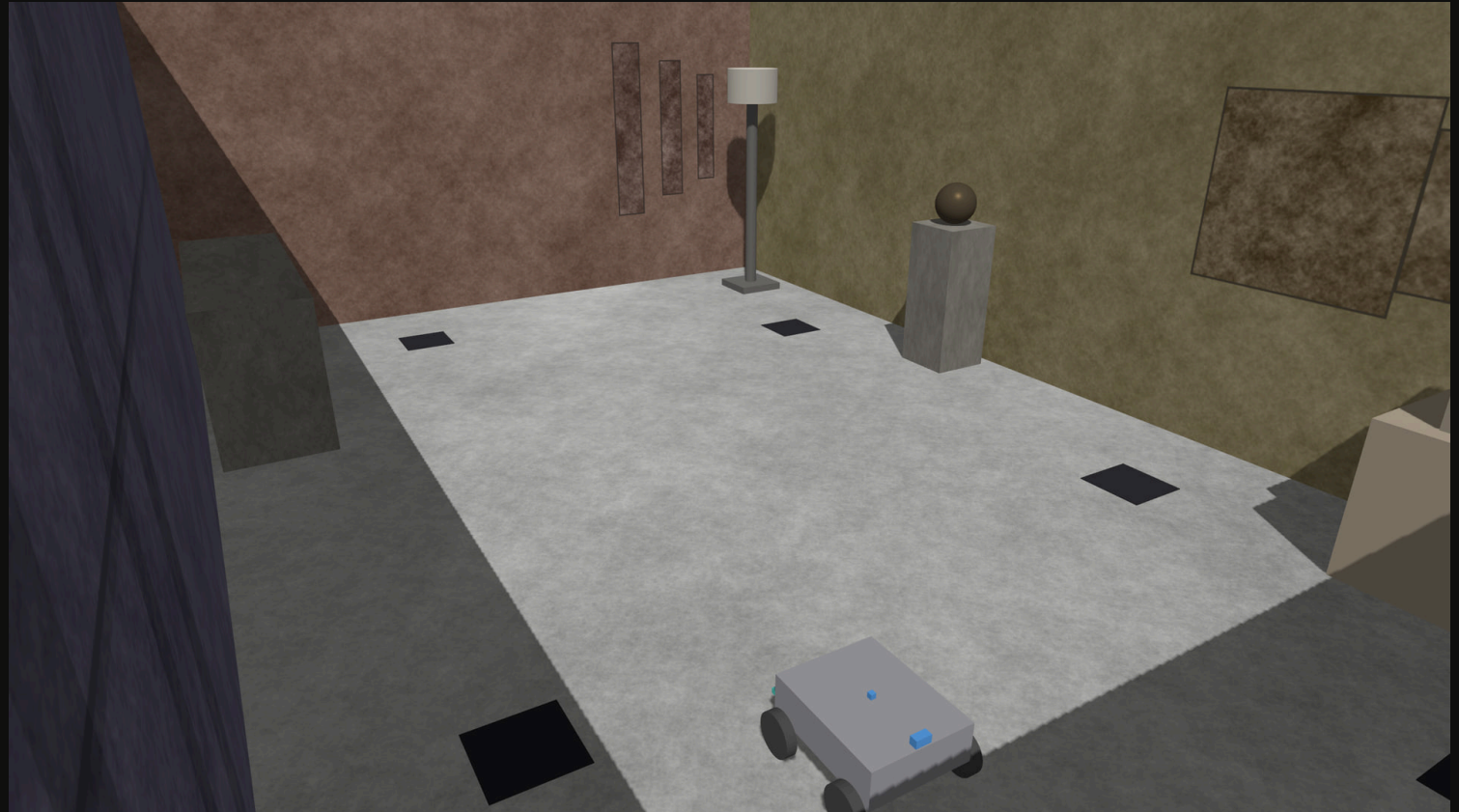




Process · text-character renders of the stone and the fork beside photographs of the same objects

Internal Ink Gatherer

2024–2026 · Video, robot simulation,
3D graphics



DURATION

Main video 4' 08"; two simulation clips, 1' 07"
and 1' 05"

TECHNICAL

Robot simulation: ROS2, Gazebo, RViz
Simulated sensors: wheel encoders, IMU,
camera, 2D laser scanner
Sensor fusion with an extended Kalman filter
(EKF); visual SLAM; frontier navigation;
behaviour tree
Python, C++; 3D graphics and Blender
Recorded as video

CREDITS

Concept, execution: Nikolaos Istantiadis
After Sun Yuan & Peng Yu, Can't Help
Myself (2016)

ONLINE

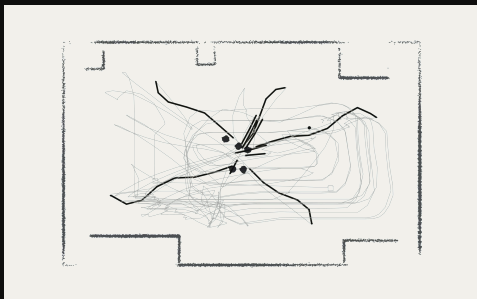
[nikolaos-istantiadis.pages.dev/works/
internal-ink-gatherer](https://nikolaos-istantiadis.pages.dev/works/internal-ink-gatherer)

Internal Ink Gatherer

2024–2026 · Video, robot simulation,
3D graphics



Simulation view · the rover between two black ink patches on the glass floor



Map · the rover's path lines and the ink strokes inside the room outline

Autonomy comes from the Greek *autós* (self) and *nómos* (law). It is the capacity to act by a rule carried within. It does not wait for instruction from outside.

A machine is autonomous when it senses its environment. It compares what it finds with a goal. It corrects its own action through feedback. Autonomy in this sense means obeying a law alone. It does not mean freedom from law.

After Norbert Wiener, *Cybernetics: Or Control and Communication in the Animal and the Machine* (1948).

A robot is placed inside an unknown museum room. The floor is made of glass. Black liquid ink is poured onto it. The autonomous rover tries to find the ink patches and gather the spilled ink into the centre of the room.

The idea behind this project is *Can't Help Myself*, a kinetic sculpture by Sun Yuan and Peng Yu from 2016. In that work a robot tries to sweep a dark red liquid back to the centre. Over time, as the red fluid smears across the glass and the floor, the machine's movements appear heavier and more strained, symbolizing burnout and survival.

The rover localizes itself and navigates with basic perception techniques used in robotics and autonomous systems around the world. It carries four low-power sensors: wheel encoders, an inertial measurement unit (IMU), a camera and a 2D laser scanner.

The rover combines the data from its sensors in real time, using sensor fusion with an extended Kalman filter (EKF). A method called visual SLAM (simultaneous localization and mapping) lets it localize itself and map its position in 3D space. It explores the room and its features, finds its way around and locates the ink patches. A behaviour tree then drives it to collect the ink and push it towards the centre. It keeps working until every patch on the map is close to the centre of the room.

The whole project is simulated. It was completed after months of work on frontier navigation and perception. This is autonomy in the sense above: the robot achieves its task without choreography or planned input.

What matters in this action is exploration. The robot finds its way through the unknown. It has no clue to start from. It moves from corner to corner. It learns the world around it. It uses what it can do to complete the task.

Slit-Scan Trains

2024–2026 · Video, photography, Python



DURATION

Five videos, 4' 40" in total (0' 12" · 1' 19" · 0' 31" · 0' 30" · 2' 08")

TECHNICAL

Digital video from a steady camera; photography

Custom slit-scan software in Python: a thin slit from the middle of each frame, laid side by side into a panorama

CREDITS

Concept, execution: Nikolaos Istantiadis

ONLINE

nikolaos-istantiadis.pages.dev/works/slit-scan-trains

Slit-Scan Trains

2024–2026 · Video, photography, Python

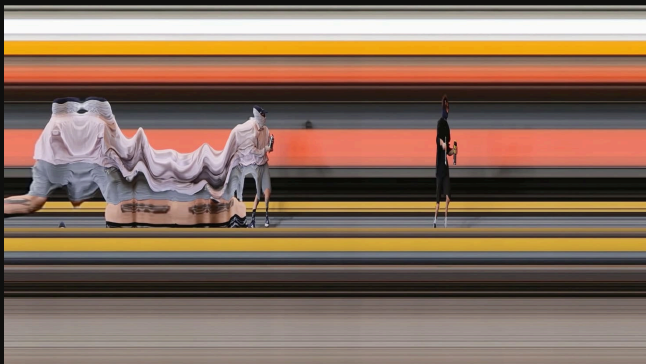
Slit-scan is a technique for the time-based capture of a scene. It records movement relative to the camera. On analog film cameras the camera stays still and a moving object is captured through a 0.5 mm slit. The film moves past the slit at the same speed as the object, producing a panoramic flow. The object stays intact while the background swirls and mixes into new forms and shapes.

In a big city, trains are among the best subjects for this kind of project. The motion of these huge objects is liquid. It stretches and shrinks while preserving some interesting areas through the process.

Here the slit-scan process is imitated with digital video. Custom software written in Python takes a thin slit from the middle of each video frame. Placed side by side, the slits build the panorama.

A steady camera filming a parked train is a subject of its own. Figures move around the train and act. They combine and mix into a flow of shapes. Sometimes they stay clear against a background of constant coloured zones or lines. The lines look like strings of time. In this process time becomes a spatial dimension.





III

Film & Tape

On film and tape the camera keeps what the eye perceives: light, contrast and shadow. Summers, a shipwreck, a year of living in an office in Omonoia.



07
Black and
White Jungle



08
We weren't made
for these times



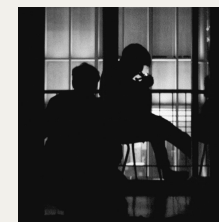
09
Don't take me
for Granite



10
All the Summers –
We Lost together



11
Memento
for Freedom



12
Omonoia 14.4.A

Black and White Jungle

2024–2026 · Analog film, scan

In Epirus the rain changes the way the eye perceives light, contrast and shadow. Black-and-white film makes this clear to the viewer.

In summer, sun and rain alternate many times a day. The moisture in the air and the high altitude make nature look like a scene from a jungle documentary. They bring a kind of mystery and surprise.

The midday sun brings a warm feeling to people's hearts. For the region this is rare, because most seasons there come with heavy rain and cloudy skies.

It's the feeling of your body being reborn after a long, cold winter.

On summer days white light stands in strong contrast with deep blacks. The leaves of the trees cut this light into shapes. Each frame holds a pattern that will never repeat.



TECHNICAL

Black-and-white analog film photography
Scanned from film

CREDITS

Concept, execution: Nikolaos Istitiadis

ONLINE

nikolaos-istatiadis.pages.dev/works/black-and-white-jungle





We weren't made for these times

2025–2026 · Analog film, scan,
black-and-white

There are plenty of times when we
have to leave, but never want to.

From the window seat the traveller
looks at the sky. Why take the road
of return again and again? This
photography project is dedicated
to the eternal lovers. They risk
everything to be with their
other half.

Then they have to leave. They go
back to their routine until the time is
right again. It is an eternal circle. A
loop of emotions.

When they are apart they feel the
deep knife of emptiness and
depression in their heart.

Music is the only drug that can cure
their futility. Or maybe a walk by the
endless sea. A motorcycle ride on a
rural road at moonrise? A photo of
their most memorable winter?



TECHNICAL

Black-and-white analog film photography
Scanned from film

CREDITS

Concept, execution: Nikolaos Istatiadis

ONLINE

[nikolaos-istatiadis.pages.dev/works/
we-weren-t-made-for-this-times](https://nikolaos-istatiadis.pages.dev/works/we-weren-t-made-for-this-times)





Don't take me for Granite

2024–2025 · Analog film, scan

A part of Alma Söderberg's
performance New Old, translated
into a series of analog photographs.



TECHNICAL

Analog film photography
Scanned from film

CREDITS

Concept, execution: Nikolaos Istantiadis
Performance: New Old by Alma Söderberg

ONLINE

[nikolaos-istantiadis.pages.dev/works/
don-t-take-me-for-granite](https://nikolaos-istantiadis.pages.dev/works/don-t-take-me-for-granite)



All the Summers – We Lost together

2025–2026 · Analog film, scan

Every summer they are in different places. Close to each other but apart.

They gaze at the same sun and starve in each other's absence.

Dizzy, they look for each other in the most isolated places.

But they never meet again.

Not in this world.



TECHNICAL

Analog film photography
Scanned from film

CREDITS

Concept, execution: Nikolaos Istantiadis

ONLINE

nikolaos-istantiadis.pages.dev/works/all-the-summers-we-lost-together





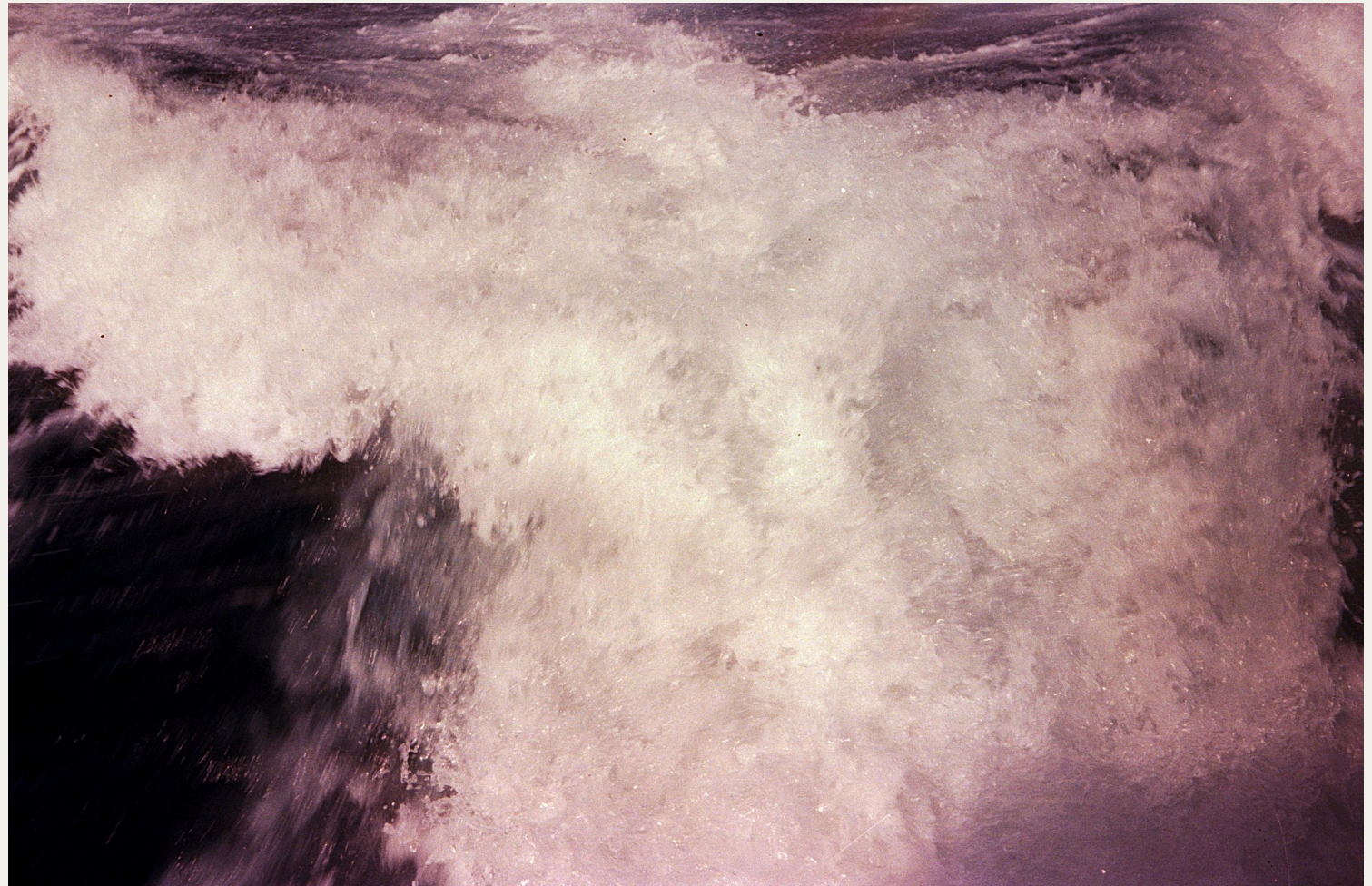
Memento for Freedom

2026 · Analog film, three frames

They say a picture is worth a thousand words. But what picture can express such a tragedy? The strong Mediterranean waves and the hard sea make the crossing dangerous for small boats. Only three frames of film were taken.

Some of these boats never reach their destination. Their remains are washed ashore.

This is a memento of their fight for freedom.



TECHNICAL

Analog film photography
Three frames

CREDITS

Concept, execution: Nikolaos Istantiadis

ONLINE

[nikolaos-istantiadis.pages.dev/works/
memento-for-freedom](https://nikolaos-istantiadis.pages.dev/works/memento-for-freedom)





Omonoia 14.4.A

2025–2026 · Video, VHS camcorder

A short film set in an office in Omonoia, shot on a VHS camcorder. For a year the office was used as a home.

TECHNICAL	VHS camcorder Video
CREDITS	Concept, execution: Nikolaos Istitiadis Actor: Georgios Makrigiannis Actor's shadow: Nikolaos Istitiadis
ONLINE	nikolaos-istatiadis.pages.dev/works/omonoia-14-4-a
TRAILER	Teaser, 0' 35", on the work page





Curriculum vitae

Nikolaos Istatiadis
istatiadis@gmail.com
nikolaos-istatiadis.pages.dev

PROFILE

Visual artist and engineer

Born 1997, Ioannina. Lives and works in Athens.

Video, short film, black-and-white film photography, drawing, 3D graphics, point clouds and robot simulations; writes much of the software that makes the work himself. Grew up in a family of five engineers, where mechanical drawing came first.

EDUCATION

2023–2025	MSc in Engineering, Autonomous Systems Technical University of Denmark (DTU), Copenhagen 120 ECTS, taught in English. Thesis: Continuous Integration and Deployment of Edge AI Models on Zephyr OS.
2016–2023	Diploma in Electrical and Computer Engineering (Integrated Master) Aristotle University of Thessaloniki (AUTH), Thessaloniki 300 ECTS. GPA 7.15/10 ("Very Good"). Thesis: Symbolic Regression and Dimension Reduction, 10/10. Courses: Computer Aided Design Techniques, Computer Graphics, Pattern Recognition, Signals and Systems, Modelling and Simulation of Dynamical Systems.

EXPERIENCE

2025–2026	DevOps Engineer Content Guru Automation of on-premises and cloud systems.
2023–2025	DevOps Engineer, Data Engineer GAN Integrity Build, release and data pipelines.
2022–2023	Junior Electrical Engineer Engineering office G. & V. Chrisi Mechanical and electrical drawings in AutoCAD.
2018–2023	Chef, Commis Chef Soil (Michelin star), Aster, Athens; Domes Miramare, Corfu Tasting-menu and fine-dining kitchens.

WORKS

2023–2026	Pop Up World
2026	Watery boundaries
2024–2026	The Sixth Absence
2025–2026	Spinning Kitchen Symbols
2024–2026	Internal Ink Gatherer
2024–2026	Slit-Scan Trains
2024–2026	Black and White Jungle
2025–2026	We weren't made for these times
2024–2025	Don't take me for Granite
2025–2026	All the Summers – We Lost together
2026	Memento for Freedom
2025–2026	Omonoia 14.4.A

COLLABORATIONS

2025–2026	Georgios Makrigiannis, actor Omonoia 14.4.A
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PRACTICE & TOOLS

Drawing	Ink, watercolour, mixed media; mechanical and technical drawing (AutoCAD)
Camera	Analog film, black-and-white and colour, scanning; VHS camcorder; digital video
3D	Photogrammetry, point clouds, own rendering engines (Python, C), three.js, Blender
Robotics	ROS2, Gazebo, RViz; perception, sensor fusion, visual SLAM, behaviour trees
Video	ffmpeg, Kdenlive, own slit-scan software
Code	Python, C, C++, JavaScript, Bash; Git, Linux

LANGUAGES

Greek	Native
English	C2 (Proficiency); MSc studies in English



NIKOLAOS ISTATIADIS

istatiadis@gmail.com

nikolaos-istatiadis.pages.dev

Videos are not embedded: each work links to its page on the website.

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[CONTACT](#)

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