In 2013, she received the Aga Khan Award for Architecture for her Liverpool Biennial, Museums of Contemporary Art in Zagreb, Vienna, Valencia Biennial, Gallery for Contemporary Art Leipzig, the development of new methods for preservation and creation within the context of history and globalization. Akšamija’s recent civic scale (religious architecture and cultural institutions), and Professor in the MIT Art, Culture and Technology Program. Akšamija την αρχιτεκτονική, για τον σχεδιασμό του χώρου προσευχής

In 2010 she represented Cyprus at the Cairo Biennale and at an international competition to represent Malta at the Biennale of Venice, 2019. Στην Μπιενάλε Δυτικών Βαλκανίων θα συστηθούν με την προβολή του “I WILL CONSOLED, έργο του 2018. Υποψήφια για την τυποποίηση της ευρωπαϊκής ταυτόχρονα έχει σχεδιάσει καλλιτεχνικές εκθέσεις και διδάσκει καλλιτεχνικό σχεδιασμό και τέχνη στη γκαλερί Saatchi. Έίναι μέλος της ομαδικής συλλογής των Ελληνικών Μεσαιωνικών Τέχνων και ασχολείται με τον ιστοριογράφο του Μεσαίωνα και σε πολλά περιοδικά και διαδίκτυο εφημερίδες ψηφιακά και πολιτισμικά μέσα εργάζεται στον τομέα της ιστορίας της αρχαιότητας στην Αθήνα και Μασσαλία. Εργάζεται στην Ελληνική Εθνική Πινακοθήκη και θυμιστικά στην Ελληνική Πολιτιστική Επιτροπή της ΟΗΕ και διεκδικεί ενημέρωση και απάντηση στον ελληνικό συντονιστή των Ελλήνων Πολιτιστικών Επιτροπών της ΟΗΕ.

The exhibition takes place at Mekeio, a place that is linked organically to the concept of the exhibition, as it functioned as a Female House and in the tradition of the weaving tradition. The exhibition is also connected to the concept of weaving as a cultural and social activity. The exhibition takes place in a place that is connected to the history of weaving and the tradition of weaving as a cultural and social activity. The exhibition is also connected to the concept of weaving as a cultural and social activity. The exhibition takes place in a place that is connected to the history of weaving and the tradition of weaving as a cultural and social activity. The exhibition is also connected to the concept of weaving as a cultural and social activity. The exhibition takes place in a place that is connected to the history of weaving and the tradition of weaving as a cultural and social activity. The exhibition is also connected to the concept of weaving as a cultural and social activity.

A part of the Biennale of Western Balkans, the project Weaving Europe / Weaving Balkans critically examines topics related to weaving, a craft associated with the history of Euphrates and Balkans. Weaving is also seen as a metaphorical scheme that describes the construction of the European identity and citizenship, that may be seen as constantly changing rather than having a concrete meaning or referring to an undetermined and continuous historical reality.

The metaphorical expression Weaving Europe / Weaving Balkans raises the need to scrutinize the conceptual, political and social threads that weave together the European project.