





**KOŠTIŠ GEORGIJU**

**BRIDGE**



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**EPIPHANION**

A' version 50x43x20 cm

B' version 120x108x50 cm

BRONZE ALLUMINUM







Kostis Georgiou was born in 1956. He lives and works in Athens.

1982- 1986: Painting and sculpture at the University of fine arts in Athens with Pr. Mytaras, Pr. P. Panouryias and Pr. D. Kokkinides.

1985-1986: Royal College of Fine Arts in London with Professor Peter de Francia

1982-1988: Worked as stage designer in theatre and for the Greek television (ERT)

1988-1991: Taught painting and scenography at the L. Stavracos school of cinema in Athens

#### SOLO EXHIBITIONS – SELECTION

- 2011 FEIZI GALLERY-SHANGHAI-CHINA
- 2011 M GALLERY-VIENNA- AUSTRIA
- 2011 MORFI GALLERY-LIMASSOL-CYPRUS
- 2011 ART ATHINA 2011-SCULPTURES-TITANIUM GALLERY-ATHENS-GREECE
- 2011 CK GALLERY-NICOSIA-CYPRUS
- 2010 "TRACES" 45<sup>th</sup> DIMITRIA- CASA BIANCA- THESSALONIKI- GREECE
- 2010 VALERIE BACH GALLERY- BRUSSELS- BELGIUM
- 2009 AGATHI GALLERY-ATHENS
- 2009 MORFI GALLERY-LEMESSOS-CYPRUS
- 2008 TITANIUM GALLERY- ATHENS- HELLAS
- 2008 CK GALLERY – LEFKOSIA- CYPRUS
- 2008 F. KREMMIDAS HOUSE- KEFALLINIA- HELLAS
- 2007 ART POINT GALLERY INTERNATIONAL-BELGIUM
- 2007 KAPOPOULOS GALLERY - ATHENS
- 2007 ART GALLERY,ALEXANDROUPOLIS
- 2005 ALLA ROGERS GALLERY – WASHINGTON DC. USA
- 2005 CK GALLERY- NICOSIA- CYPRUS
- 2005 MUSEUM OF MODERN ART-SKOPJE
- 2004 CATHERINE NIEDERHAUSER GALLERY- LAUSANNE-SWITZERLAND
- 2004 COVALENCO GALLERY- THE NETHERLANDS
- 2003 PNYKART FOUNDATION- PIRAEUS- GREECE
- 2003 EIRMOS GALLERY- THESSALONIKI- GREECE
- 2002 CARTEL GALLERIES GRANADA- SPAIN
- 2002 COVALENCO GALLERY- THE NETHERLANDS
- 2002 TITANIUM GALLERY- ATHENS- GREECE
- 2001 KOUROS GALLERY NEW YORK- USA
- 2001 NIEDERHAUSER GALLERY LAUSANNE- SWITZERLAND
- 2001 CARTEL GALLERIES- GRANADA- SPAIN
- 2001 MORPHI GALLERY- LEMESSOS CYPRUS
- 2001 INTERNATIONAL ART FAIR –ART ATHINA 9- ATHENS-GREECE
- 2000 GALLERY K LONDON- ENGLAND
- 2000 INTERNATIONAL ART FAIR LINEART 2000 (ART POINT GALLERY) GHENT- BELGIUM
- 2000 COVALENCO GALLERY –THE NETHERLANDS
- 1999 INTERNATIONAL ART FAIR ART ATHINA 7- (EIRMOS GALLERY) ATHENS- GREECE
- 1999 AGATHI GALLERY- ATHENS- GREECE
- 1999 TITANIUM GALLERY- ATHENS GREECE
- 1999 MORHI GALLERY- LEMESSOS- CYPRUS
- 1999 ARTE+SUR- FERIA INTERNACIONAL DE ARTE CONTEMPORANEO (Honorary participation) SPAIN
- 1998 CARTEL GALLERIES MALAGA- SPAIN
- 1998 EIRMOS GALLERY THESSALONIKI
- 1998 CARTEL GALLERIES GRANADA- SPAIN
- 1998 INTERNATIONAL ART FAIR LINEART 98 (BLUE POINT GALLERY) GHENT- BELGIUM
- 1998 TITANIUM GALLERY- ATHENS- GREECE
- 1998 BARBARA VON STECHOW GALLERY FRANKFURT- A.M GERMANY

1998 |FERIA INTERNACIONAL DE ARTE CONTEMPORANEO DE BALEARES (Honorary participation)-  
SPAIN  
1998 FERIA INTERNACIONAL DE ARTE CONTEMPORANEO DE ANDALUSIA- MALAGA-SPAIN  
1997 OLGA GEORGANDEA GALLERY- ATHENS- GREECE  
1997 INTERNATIONAL CONTEMPORARY ART FAIR ARCO -MADRID SPAIN –SCULPTURE-  
1996 RHAPSODY OF THE PRESENT- SCULPTURE- TITANIUM GALLERY ATHENS- GREECE  
1994 INTERNATIONAL FESTIVAL OF TODI-PALAZZO PONGELLI- ITALY  
1993 NIEDERHAUSER GALLERY –LAUSANNE – SWITZERLAND  
1993 UNO- PALAIS DE CONGRESS (Honorary participation) GENEVA- SWISS  
1993 GALLERY K – LONDON ENGLAND  
1993 EIRMOS GALLERY- THESSALONIKI- GREECE  
1993 TITANIUM GALLERY- ATHENS- GREECE  
1992 CATRIN ALTING GALLERY- ANTWERP-BELGIUM  
1992 CIEL GALLERY – TOKYO- JAPAN  
1992 INTERNATIONAL ART FAIR TOKYO ART EXPO- TOKYO- JAPAN  
1991 INTERNATIONAL ART FAIR LINEART 91- GHENT-BELGIUM  
1991 SADLER WELLS THEATRE LONDON- ENGLAND  
1991 GALLERY K -LONDON- ENGLAND  
1990 TITANIUM GALLERY ATHENS- GREECE  
1986 EIRMOS GALLERY- THESSALONIKI- GREECE  
1986 ZYGOS GALLERY –ATHENS- GREECE  
1984 ASTIR PALACE GALLERY- RHODES GREECE  
1984 ORA GALLERY- ATHENS – GREECE  
1981 NEPHELI GALLERY-ATHENS-GREECE  
1980 CULTURAL CENTRE OF THESSALONIKI  
1979 KYKLOS GALLERY- THESSALONIKI- GREECE  
1978 KYKLOS GALLERY-THESSALONIKI- GREECE  
1975 EDESSA CULTURAL CONTEMPORARY ART CENTRE  
1974 GOETHE INSTITUTE- THESSALONIKI- GREECE

GROUP EXHIBITIONS-SELECTION

- 2011 "SEA PLACES"-CYCLADES MUSEUM-SYROS-GREECE
- 2010 "TRACING ISTANBUL"- CHALKI'S THEOLOGICAL SCHOOL-KONSTANTINOPOLIS-TURKEY
- 2010 "SCULPTURES IN THE GARDEN" BOTANICAL GARDEN ARGOSTOLI, KEFALLONIA-GREECE
- 2009 "HAPPENED TO ATHENS"-CULTURAL CENTER OF ATHENS MUNICIPALITY -MELINA-
- 2009 "RESIST" UNESCO-TECHNOPOLIS- GAZI-ATHENS- GREECE
- 2008 "SILENT DIALOGUES-MULTIMEDIA PORTRAITS THROUGHOUT TIME, ACG ART GALLERY, AMERICAN COLLEGE OF GREECE, ATHENS
- 2008 "MATERIAL LINKS", TECHNOPOLIS, GAZI, ATHENS
- 2008 "IN PRAISE OF THE OLIVE" GREEK MINISTRY OF CULTURE- BEIJING -CHINA-
- 2008 ART ATHINA 2008 -TITANIUM GALLERY ATHENS
- 2008 "MATERIAL LINKS" MUSEUM OF MODERN ART -SHANGHAI-CHINA -GREEK MINISTRY OF CULTURE
- 2008 "ART BEYOND SIGHT" STATE MUSEUM OF CONTEMPORARY ARTS THESSALONIKI-METROPOLITAN MUSEUM OF MODERN ART (MOMA) NEW YORK- TATE MODERN-LONDON- VICTORIA AND ALBERT MUSEUM- LONDON
- 2008 GREEK ART- GREEK MINISTRY OF TOURISM-BEIJING- CHINA
- 2007 "VISUAL ARTS 2" STATE MUSEUM OF CONTEMPORARY ART THESSALONIKI-HELLAS
- 2007 PLACE OF BIRTH-BENAKIS CONTEMPORARY ART MUSEUM-ATHENS-GREECE
- 2007 CONTEMPORARY GREEK PAINTING-MOSCOW MINISTRY OF GREEK TOURISM-MOSCOW CONSERVATORY
- 2007 REFLECTIONS FROM GREECE- BELGRAVIA GALLERY, LONDON-UK
- 2006 MASQUERADE - STATE MUSEUM OF MODERN ART- THESSALONIKI
- 2006 IN PRAISE OF THE OLIVE- HELLENIC MINISTRY OF CULTURE- ORGANIZATION OF THE UNITED NATION- UN- NEW YORK
- 2006 REFERENCE TO PENELOPE DELTA- ATHENS COLLEGE
- 2006 REFLECTIONS FROM GREECE- NATIONAL ARTS CLUB- NEW YORK-USA
- 2005 "SACRED AND PROFANE" ASPECTS OF THE FEMALE IN MODERN GREEK ART, 1930-2005. MUNICIPAL MUSEUM OF CRETE-GREECE
- 2005 ZAKYNTHOS MUSEUM, MINISTRY OF CULTURE- -MODERN GREEK ART- (G. KOSTOPOULOS COLLECTION)
- 2004 HYOGO MUSEUM OF MODERN ART-INTERNATIONAL CONTEMPORARY EXHIBITION- JAPAN (REPRESENTED GREECE)
- 2004 STATE MUSEUM OF MODERN ART- COSMOPOLIS- 1st BALKANCONTEMPORARY BIENNALE-THESSALONIKI- GREECE
- 2004 MACEDONIAN MUSEUM OF MODERN ART-SCULPTURE- THESSALONIKI – GREECE
- 2004 ABSOLUTE AMERICANA MUSEUM-FLORIDA- USA
- 2002 RHODES MUSEUM OF CONTEMPORARY ART-RHODES-GREECE
- 2001 TOULOUSE LAUTREC- THE MYTH OF THE WOMAN. (Framed by the Exhibition, the Myth of the woman in contemporary Greek painting) MUSEE D'ART CONTEMPORAIN –FONDATION BASIL ET ELISE GOULANDRIS- ANDROS-GREECE
- 2001 CAESAREA GALLERY- BOCA RATON-FLORIDA-USA
- 2001 ART ESSENTIALS- CALGARY-CANADA
- 2001 INTERNATIONAL ART FAIR, ART TEXAS 2001
- 2001 THE BODY- VAFOPOULION CULTURAL FOUNDATION- GREECE
- 2001 SUMMER ASCENSION- YIAYIANNOS GALLERY- ATHENS-GREECE
- 2000 ART 21 – LAS VEGAS- NEVADA- USA
- 2000 CAESAREA GALLERY-BOCA RATON-FLORIDA-USA
- 2001 CONTEMPORARY GREEK ARTISTS- PIERIDES MUSEUM ATHENS GR
- 2000 GREEK SCULPTURE IN HOLLAND-COUZI GALLERY-HOLLAND
- 1999 INTERNATIONAL ART FAIR –LINEART 99-ART POINT GALLERY GHENT- BELGIUM
- 1999 FUTURE NO FUTURE- HOTEL DU VILLE-BRUSSELS-BELGIUM
- 1999 MORHI GALLERY- LEMESSOS- CYPRUS
- 1998 PARALLELS IN LITERATURE AND ART-DEPARTMENT OF ENVIRONMENT AND PUBLIC WORKS-DIMITRIA 98-THESSALONIKI BASILICA OF SAINT MARCUS-HERAKLION-CRETA
- 1998 BYZANTIUM AS A DRIVING FORCE-ATHENS-ZURICH-BRUSSELS
- 1997 MEDITERRANEAN ENCOUNTERS-

- NATIONAL MUSEUM OF DUBROVNIK (in collaboration with Greek ministry of culture and VORRES MUSEUM) DUBROVNIK- JULY-OCTOBER 97
- 1997 ARTESUR- ARTE CONTEMPORANEO GRIEGO-A TRIBUTE TO CONTEMPORARY GREEK ART-GRANADA-SPAIN
- 1997 XI INTERNATIONAL BIENNALE OF CULTURE- SKYRONION MUSEUM ATHENS- POLICHRONOPOULOS MUSEUM-KORINTHOS GR
- 1996 ATHENS-ATTIKI: PLANNING, INTERVENTION, PROJECTS FOR A VIABLE DEVELOPMENT-MODERN GREEK SCULPTORS-(dp. Of Environment, planning and public works) ZAPPION MEGARON- ATHENS
- 1995 GREEK SCULPTURE- GREEK CENTRE OF PRODUCTIVITY-ATHENS
- 1995 TRIBUTE TO DOMINICOS THEOTOCOPOULOS- NATIONAL GALLERY OF GREECE- ATHENS
- 1995 BRITAIN IN GREECE- FRIENDS OF THE NATIONS- ATHENS-LONDON CONTEMPORARY GREEK ARTISTS –NATIONAL GALLERY OF RHODES- GREECE
- 1995 PSYCHOANALYSIS OVER COLOUR-TITANIUM GALLERY ATHENS-GR
- 1995 STILL LIFE IN GREEK PAINTING 1949-1995 EIRMOS GALLERY THESSALONIKI-GREECE
- 1995 INTERNATIONAL ART FAIR-ART ATHINA 3-EIRMOS GALLERY-ATHENS-GREECE
- 1995 HONORARY PARTICIPATION IN THE XXI TODI FESTIVAL-ITALY
- 1994 VOLKSWAGEN GROUP COLLECTION-TITANIUM GALLERY ATHENS
- 1993 XX PREMIO DI SULMONA INTERNAZIONALE –MUSEO CIVICO-PALAZZO DELL' ANNUNZIATA (1st PRIZE)
- 1993 CONTEMPORARY TENDENCIES IN GREEK PAINTING-GIORGIO CHIRICO MUSEUM-VOLOS-GREECE
- 1993 OSAKA TRIENNALE 93- OSAKA MUSEUM OF CONTEMPORARY ART OSAKA- JAPAN (SPECIAL AWARD)
- 1993 ART 93 – BUSINESS DESIGN CENTRE –LONDON-ENGLAND
- 1992 EIRMOS GALLERY-THESSALONIKI- GREECE
- 1992 CONTEMPORARY TENDENCIES IN GREEK PAINTING-COTOPOULI MUSEUM- ATHENS-GREECE
- 1992 CIEL GALLERY-TOKYO-JAPAN
- 1992 CATRIN ALTING GALLERY-ANTWERP-BELGIUM
- 1992 NEW BP COLLECTION-BP GALLERY-BRUSSELS –BELGIUM
- 1992 ART PUZZLE- ZAPPION MEGARON-ATHENS-GREECE ART PUZZLE- MUNICIPAL CULTURE CENTRE OF ATHENS
- 1992 NOCTURNAL PASSAGE -TITANIUM GALLERY- ATHENS-GREECE
- 1992 EUROPEAN CONTEMPORARY ART-MITO CITY-JAPAN
- 1991 GALLERY K - LONDON-ENGLAND
- 1991 GREEK ARTISTS IN INTERNATIONAL ART CENTRES-TITANIUM GALLERY-ATHENS-GREECE
- 1991 VICKY DRACOS CENTRE OF CONTEMPORARY ART-ATHENS GR
- 1991 SUMMER 91-TITANIUM GALLERY-ATHENS-GREECE
- 1990 YOUNG EUROPEAN ARTISTS- BP GALLERY-BRUSSELS-BELGIUM
- 1990 OSAKA TRIENNALE 90 –OSAKA-JAPAN
- 1990 GREEK ARTISTS IN INTERNATIONAL ART CENTRES-TITANIUM GALLERY- ATHENS-GREECE
- 1990 SUMMER 90-TITANIUM GALLERY-ATHENS-GREECE
- 1990 COLOUR AND EXPRESSIONISM-MUNICIPAL GALLERY OF CALAMATA- GREECE
- 1990 TRIBUTE TO BOUZIANIS –MUNICIPAL GALLERY OF ATHENS-GR
- 1989 6+6 TRIBUTE TO THE FRENCH REVOLUTION-ATHENS-NIMES-PARIS
- 1989 THE FACE AS A MASK - CASES OF GREEK EXPRESSIONISM PATRAS CULTURAL CENTRE-GREECE
- 1988 CONTEMPORARY GREEK ARTIST- MOSCOW MUSEUM-USSR
- 1987 PANHELLINIC EXHIBITION OF MODERN ART- OLP-PIRAEUS GR
- 1986 SYNOPSIS 86 ZYGOS GALLERY- ATHENS-GREECE
- 1983 GREEK ART- MUSIC CONSERVATORY-ATHENS-GREECE
- 1982 NEPHELI GALLERY-ATHENS-GREECE
- 1980 KYKLOS GALLERY THESSALONIKI-GREECE
- 1974 GOETHE INSTITUTE- THESSALONIKI-GREECE
- PRIZES- DISTINCTIONS
- 1st PRIZE AT THE XX INTERNATIONAL PREMIO DI SULMONA-ITALY
- SPECIAL DISTINCTION AT THE OSAKA TRIENNALE 93-OSAKA-JAPAN
- SPECIAL DISTINCTION- YOUNG EUROPEAN ARTISTS 1990- BP COLLECTION- BRUSSELS-BELGIUM
- SPECIAL PRIZE- YOUNG EUROPEAN ARTISTS 1992- BP COLLECTION BRUSSELS- BELGIUM



KOSTIS GEORGIU

THE LONG DISTANCE RUNNER

The latest sculptural work of Costis Georgiou could be without doubt described as impressive in many aspects. Themes often environmental, a dramatic contrast of texture and colour and evocative measures. As quite often in the past one could talk about the passion exuding from his work, the psychological - psychoanalytical extensions and the myth - making which his work depicts, as well as its relation to the painting of the creator.

However, this kind of commentary would be referring rather to information about the works than to the actual works themselves. The late sculptural work of Georgiou deals in a hand, non-decorative way with a designing problem, which seems to follow him through the years and tends, to become the main axis of his aesthetic proposition, as a personal deposit for the future. This aesthetic proposition, as a personal deposit for the future. This problem refers to the relation between two spaces: one with extremely distinct limits, linear and of euclidean circumscription and the other indistinct defined by content - mass of organic homogeneity and dealt with in painterly terms. At this point I would like to make clear this issue is not about a dialectical relation between an organized and an unorganized space, but furthermore it reflects a comment - which aspires to become precise - on two types of human perception, both of which demand an equal amount of stickt but then again different kind of organization. In Georgiou's paintings this comment emerges in the relation between linear rooms and painterly human figures (as for instance in "Synthesis  $\Omega$ ") and it becomes more crucial as the construction confidence of the artist increases, so that it no longer needs a declared thematic in order to exist as an aesthetic question, as we see in works like "Ochos B" or "Exergon".

Since the relation of the two spaces was tested and illusively realized in the two spaces was tested and illusively realized in the two dimensions, inevitably arises the demand of a three - dimensional autonomy from the painting convention. The challenge to which Georgiou gives in scene - painting type of error. In this respect he handles easily with colours, plastic materials and prefabricated spaces; he also has a given thematic. Despite of all, he concentrates on his personal aesthetic problem and refuses vested solutions. He turns to completely sculptural materials and adopts new techniques. He restricts himself from colour, whereas the laborious processing of metals and the finishes become now most important for his objective. Linear space is now defined by every added human sculpture and is included in the painterly space of everyday reality. Lines, sometimes ascetic and vigorous as well as measures, superhuman but not monumental, are both implying that given the opportunity this kind of pure, in terms of designing and plain sculpture is ready to complete with the prevailing anarchy in the buildings of a city or with the fluidity of a natural scenery.

With this late sculptural work Georgiou proves that apart from being a skilled workman and a sufficient master in the literature of his cognitive field moreover he's determined to make a step further and attempt new, more difficult ventures, without fearing failure. A real artist on his confrontation with aesthetic problems puts questions concerning the human perception and answers them in terms of proposing a model of describing the world - similar to what a great scientist does -.

Georgiou seems to have defined his aesthetic problem, is aware of the difficulties he personally chose to be confronted with, and shows unobscured dedication to his effort at structuring his own describing model. His work till now obliges us to look upon him as a long distance runner and makes it extremely interesting to see how he will eventually put into form his describing model.

**Regina Argiraki**

*Professor of Philosophy  
at the Aristotelion University of Thessaloniki*

**DOMINA**  
70X70 CM  
OIL ON CANVAS



## The art of Kostis Georgiou **A CLASSICAL BALLET ON ROMANTIC LAVA**

Kostis Georgiou's paintings could exercise their fascination by their colours alone. If the viewer tries to half-close his eyes, so as to be free from the familiar shapes and to see only masses of abstract colours, he will have to make a great effort to reject the intense colours that impose themselves on his gaze. If he closes his eyes completely, he will confirm that this impression is retained as an after-image for several minutes.

The reds, the blues, the yellows and the greens possess an electric, sparkling shade, that is quite special and persistent. The viewer feels unconsciously that he has never seen those colours before, even though they impinge on the retina gently and naturally, even though they seem to represent a daily and familiar optical stimulus.

### **Persons and symbols beyond realism**

As we try subsequently to forget this exciting colour that enchants us like Circe and to see the painted forms in the space they occupy, the coloured masses slowly change into figures. It is as if we polish a sensitive spectacles lens.

The subjects we confront are human beings and bodies, in ceremonial or official apparel, as in portrait painting. Pet animals or, occasionally, the suggested outline of a bull, some other strange objects that inhabit the same space as the human beings, presented with an allusive line, shading and tonic scales - these show that the space is interior.

On the edges of these forms we distinguish engravings on the mass of colour material, and the luminous little lines emphasize the boundaries between two masses. Paying close attention to the enclosed space of each figure, and magnifying it, we find ourselves in front of a jungle of hyperactive shapes. These are people from colored matter that has been dug-ploughed, one might say, and from beneath them subtle nuances in other tones protrude, making the colour vibrate. A white shirt full of tiny strokes of the brush and droplets that reflect the other colours in the picture. In the background surfaces, these expressionist intrusions compose new, abstract microcosms, but with the manifest power to resemble hieroglyphic, magic, sacred symbols. Often, two small strokes of the brush cross each other, as if the painter simply wanted to rid his brush of paint, but at the same time to form a cross. The intensity of the work becomes the impetus to create new symbols. The framework is not merely the representative space of recognizable shapes, but a new reality that puts itself forward as equally valuable as that tested by experience

### **A pendulum of precision between drawing and colour**

We return more attentively to the human figures and we observe their movement, the particular stance and oscillation of each of them. As we confirmed just before they come into question, the painter's high level of draughtsmanship seems to be not so much a complement to the colour as its guide, a powerful substratum, a fully equipped means of securing the vision. So is Georgiou a draughtsman of a colourist? Intellectual or emotional? Classical or romantic? Both possibilities seem to be equally valid. And even more so when we see a series of works that he has drawn in black and white, projecting exclusively his draughtsmanship, while some other works approach abstract expressionism, emphasizing the torrential colour.

From analytic professional necessity we remember the great aesthetic battle of the 19th century which defined the entire art of that period: Delacroix as champion of colour which produces the drawing by means of its sections, and Ingres as defender of the perfection of the drawing and the purity of line which he subsequently fills with hypotonic chromatic scales.

In Georgiou's work this alternating balance has the accuracy of a watch. Whether one regards him as a romantic expressionist who uses his colour as an all-powerful elixir of life, or as a classical portrait painter

who builds every picture with a rational plan, the end product is a pendulum of exactitude. So carefully executed as to resemble the revelation of his creative secret, the motive of his inner disposition, the balance of Apollo and Dionysus.

### **A chessboard for daring appraisals**

So, psychic depth and conscious logic in balance: with this criterion, the successive alternation between light and darkness, between the open- and dark-coloured sides of each form, becomes a symbolic juxtaposition, a dialogue, a chessboard with many meanings. The pictures acquire even more prismatic facets. And the figures demand additional interpretations.

At first, they resemble portraits, whereupon they probably belong to actual persons. Yet their underlying line and their colour show that they also belong elsewhere, at a greater distance, in the age of Dutch and Spanish Baroque, with the portraits of leading figures of the time. We feel that the glorious colour of each ceremonial or official dress shows the quality of its costly fabric. That purple-red is as sweet to us as the colours of El Greco. The chiaroscuro fluctuations send messages to Caravaggio. And the abstract microcosms remind us of Spyropoulos, who also loved the Baroque so much.

To delve into the skin and the flesh of these works is to discover the painter's enormous knowledge and experience. In this way he projects another pendulum, which swings between the painter's intense moments of creation and his post-modern relationship with the history of art. Georgiou refers to his fellow artists as one of their leading collaborators, as one who honours them. He appears to feel an especial familiarity with them. His artistic instinct must be very strong, as it digests and assimilates so much knowledge and so many experiments. One who has studied well and is highly practised in what he does on canvas, he seems much concerned not with the most rational elements so much as to preserve intact his ability to paint quickly, dynamically, expansively, and in composition.

### **Dancing on chromatic lava**

Like a European dancing a spontaneous, sexual dance, unknown to west European rhythms. He possesses an automatic mechanism which keeps him innocent and primitive, in spite of his thoughtful dialogues with classical fellow-artists and in spite of the bold trials of strength that he makes with them.

Dionysiac, ecstatic, with a dynamism that transforms his body into a painter's brush, he seems to dance on the canvas but in the same moment to control any traces he may leave on it. Like Kazantzakis, we are inclined to say, who becomes Zorba, and Zorba who becomes Kazantzakis.

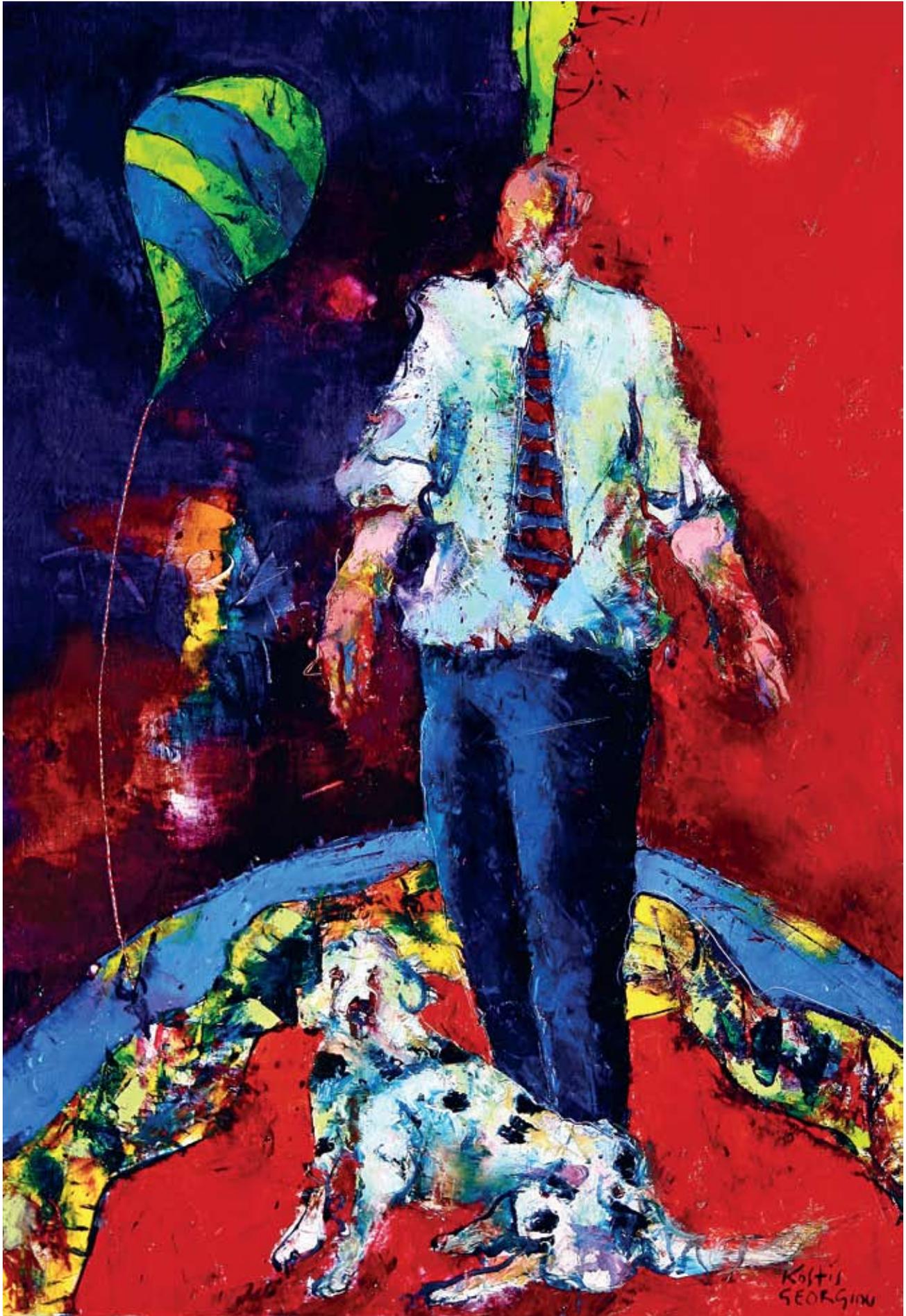
In all the creative moments that the canvas registers, Georgiou holds the fine balance between knowledge and instinct. It is obvious that if he was left to create a pure chromatic expressionism, like Mark Rothko, for example, he would be among the most firmly established painters of his generation. Just as it is obvious that if he showed us pictures with a great deal of drawing and only little colour, like De Kooning, he would again be holding a place in the very front.

As it appears, what finally describes him is the pursuit of what is not feasible: to dance a classical ballet on an explosive chromatic lava. And the choreography is to be executed by his figures with the utmost classical precision. Like the ecstatic dance of certain religious celebrants on live coals which becomes fully rhythmic because the dancers are carried away by a common metaphysical vision. Georgiou's paintings are orgiastic, wrought from volcanic chromatic explosions. But when the lava solidifies, he chaos is transformed to order, and then life itself is created. If we take account of Georgiou's high popularity, this life could be regarded as the urban life of present-day European Greece. It seeks, as first happened in 17th-century urban Holland, a balance between volcanic, formless sentiment and the calming presence of the domestic human figure.

**Charis Kambourides**

*Art historian and critic Member of the Academia Scientiarum of Artium Europaea*

**TEMPUS**  
100X70 CM  
OIL ON CAMVAS



**TAURUS OMEGA**  
100X100 cm  
OIL ON CAMVAS



**HOMO DELTA**  
A' VERSION 64x22x14 cm  
B' VERSION 128x44x28 cm  
BRONZE - ALUMINUM





## **Kostis Georgiou** **The colors of agony**

*The artist's work is infused with a knowledge of the world.  
Painting as a poetic experience transforms the universe.  
A painting is a metaphor.*

Pierre Soulages (1960)

There is something about the work of Costis Georgiou that makes it very personal; yet at the same time eccentric and unique. Representing on the one hand the demanding phases of traditional descriptive painting (sense of internal space, appearance of faces posing for a portrait, or even of pets and additional use of old materials like oil in canvas, as well as a strict geometric discipline of shapes), while on the other hand reflecting views far from being orthodox, with no compromises, driven rather towards the most extreme Avant Garde and drawn again by Rimbaud's call and by the absolute need of modern times. Consequently, tradition and today co-form the spirit of this exhibition on its whole, depicting nothing more and nothing less than the personal aesthetic course of this great Greek artist; a course owed to a certain moral and poetic ideal which penetrated gloriously the twentieth century, called artistic freedom.

Therefore, Costis is the recipient of a tradition in painting rooted rather in classic forms and at the same time he is an example of an avant garde continuer towards a journey with no turning back, aiming at the re-evaluation of expression, as fundamental value of the human soul. This is why he drifts in a complicated world, full of passion, emotion, pain and anguish. A clear mirror reflecting the end of the century and the end of the millennium.

**José Luis Plaza Chillón**

*Professor of History of Art  
Granada-Spain*

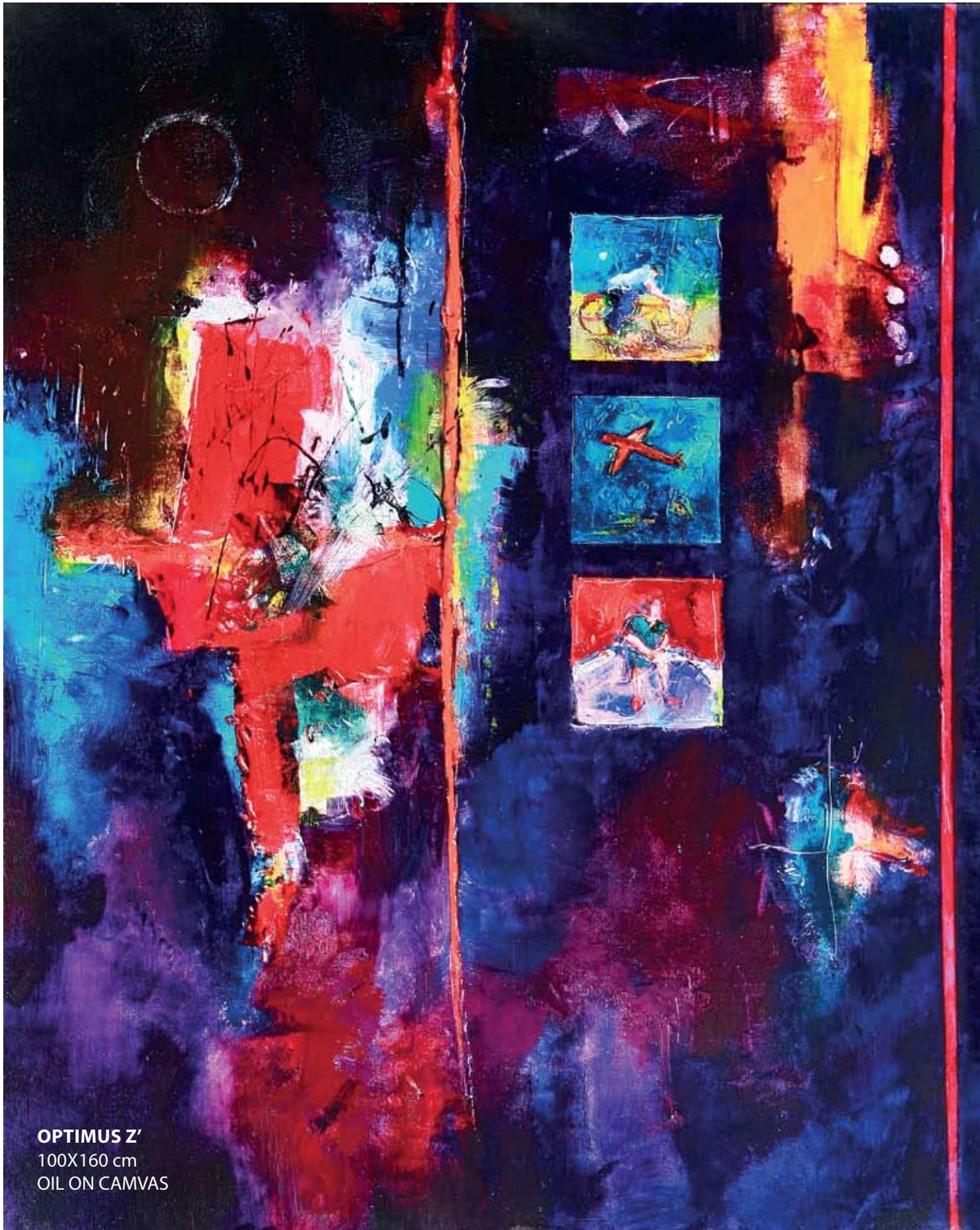


**ANIMAL**  
A' VERSION 43X30X7 cm  
B' VERSION 38X30X8 cm  
C' VERSION 50X32X12 cm  
BRONZE



**VICTORIUS**  
55X45 cm  
OIL ON CAMVAS





**OPTIMUS Z'**  
100X160 cm  
OIL ON CAMVAS



**PHYLAX**

A' VERSION 54x25x16 cm

B' VERSION 108x50x32 cm

C' VERSION 162x75x48 cm

BRONZE - ALUMINUM



**STASIS**  
65x55 cm  
OIL ON CANVAS



**DREAMS**  
80X80 cm  
OIL ON CANVAS



KOSTIS  
GEORGIU

**ANIMALS IN RED AND BLACK**  
A' VERSION 215x150x50 cm  
B' VERSION 240x160x50 cm  
BRONZE - ALUMINUM



**THALASSA**  
85x65 cm  
OIL ON CANVAS



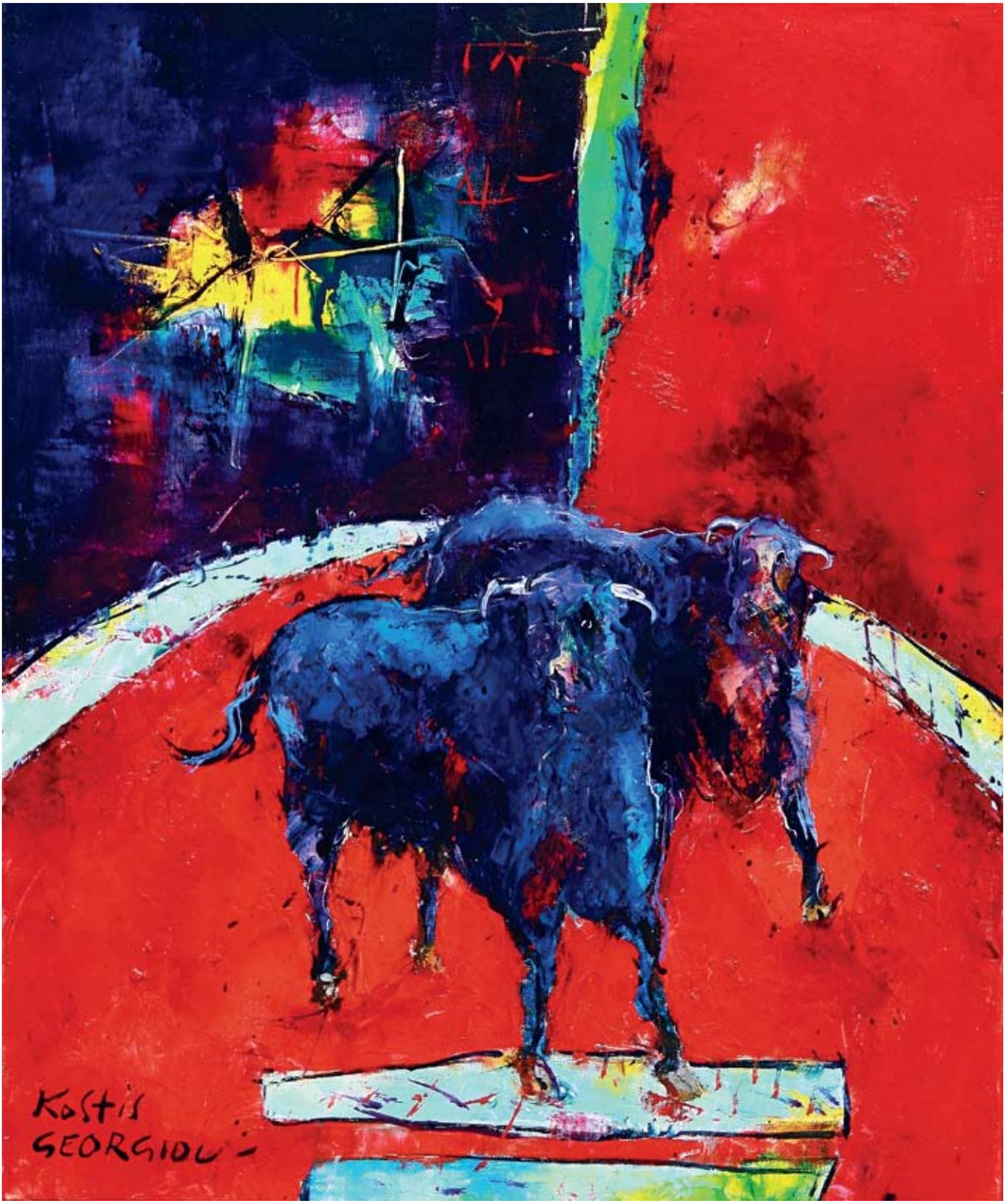
**TWINS**  
A' VERSION 30x10x4 cm  
B' VERSION 150x60x20 cm  
BRONZE - ALUMINUM



STASIS  
98x38x79 cm  
BRONZE - ALUMINUM



**TAURUS**  
60x50 cm  
OIL ON CANVAS





**RHAPSODY OF THE PRESENT**

100x200 cm  
OIL ON CANVAS



**GALILEO OMEGA**

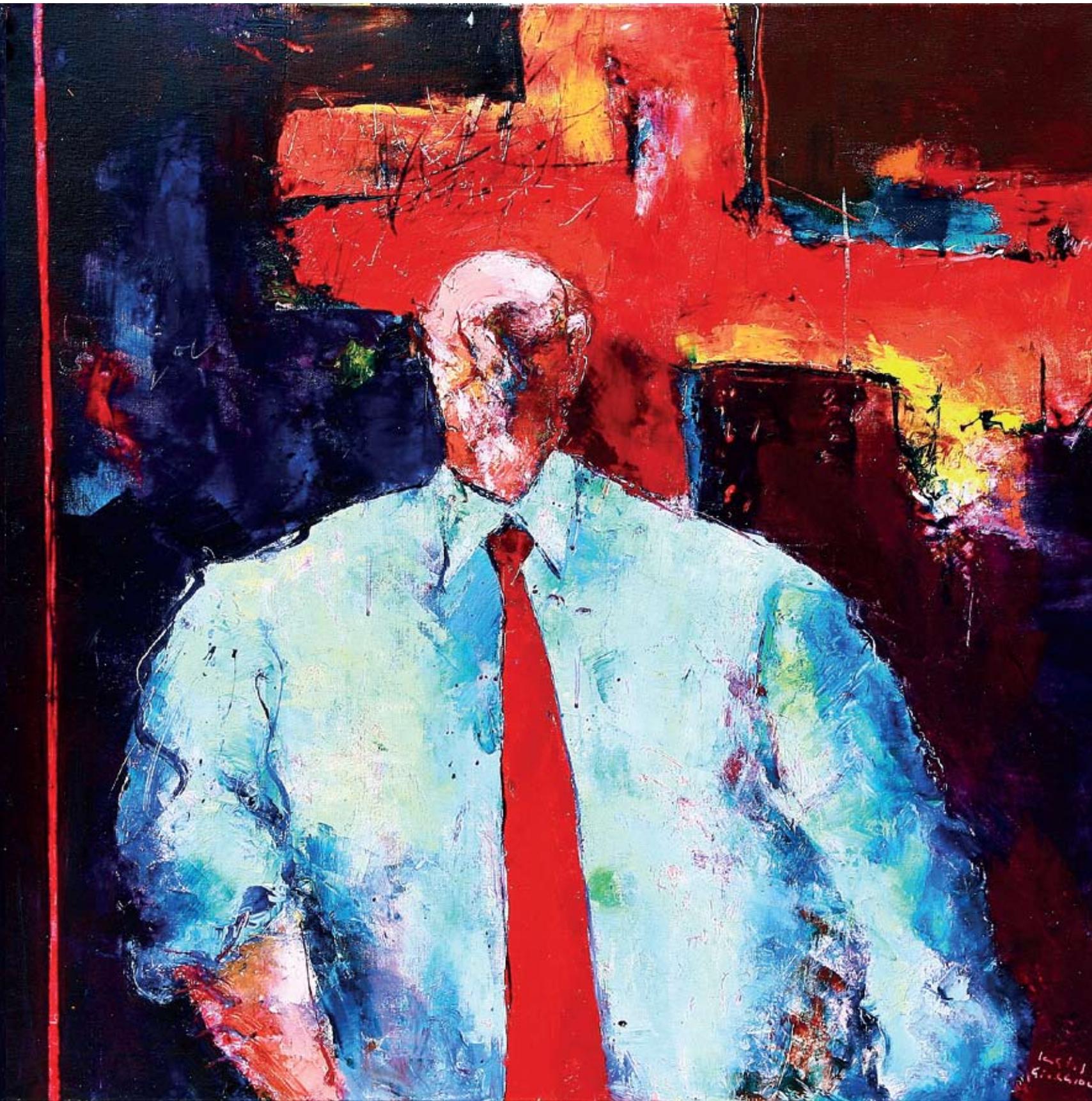
A' VERSION 67x27x15 cm  
B' VERSION 130x54x30 cm  
C' VERSION 192x81x45 cm  
D' VERSION 250x110x52 cm  
BRONZE - ALUMINUM





KOSTIS  
GEORGIU

**ECCE HOMO**  
80x160 cm  
OIL ON CANVAS





HEDGEHOG

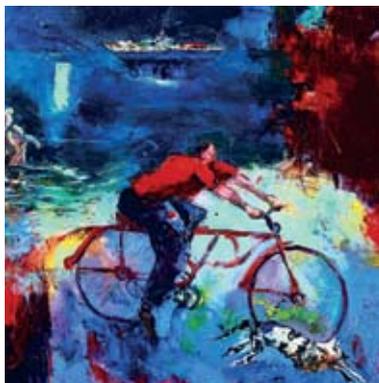


**TOPOS**

A' VERSION 27x12x5 cm  
B' VERSION 98x48x20 cm  
C' VERSION 134x60x25 cm  
D' VERSION 162x72x30 cm







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