

KOSTIS GEORGIU

EX ORDINIS



ART POINT GALLERY International
BELGIUM

*We would like to thank the Family Piet and An Oeyen from Mol for their gracious support,
"Out of love for art".*

*Met dank aan de Familie Piet en An Oeyen voor hun steun aan deze tentoonstelling,
"Uit liefde voor de kunst".*

*Nous remercions chaleureusement la Famille Piet et An Oeyen de leur contribution
à la réalisation de cette
exposition, "Par amour pour l'art".*



ART POINT GALLERY International

BELGIUM

*De tentoonstelling zal ingeleid worden door de Heer Flor Bex, Eredirecteur van het MUHKA
(Museum van Hedendaagse Kunst, Antwerpen).*

*L'exposition sera introduite par Monsieur Flor Bex, Directeur honoraire du MUHKA
(Musée d' Art Contemporain, Anvers).*

*The exhibition will be introduced by Mr. Flor Bex, honourable Director of the MUHKA
(Museum of Contemporary Art, Antwerp).*

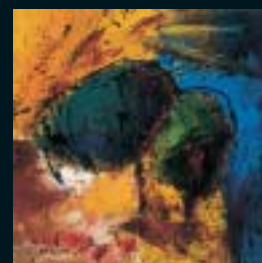
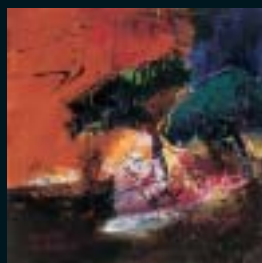


KOSTIS GEORGIU

EX ORDINIS

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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

2004 CATHERINE NIEDERHAUSER GALLERY - LAUSANNE - SWITZERLAND
2004 ART POINT GALLERY INTERNATIONAL - BELGIUM
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 GALERIES MALAGA - SPAIN
1998 EIRMOS GALLERY THESSALONIKI
1998 CARTEL GALERIES 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 CENTER OF THESSALONIKI
1979 KYKLOS GALLERY - THESSALONIKI - GREECE
1978 KYKLOS GALLERY - THESSALONIKI - GREECE
1975 EDESSA CULTURAL CONTEMPORARY ART CENTER
1974 GOETHE INSTITUT - THESSALONIKI - GREECE

GROUP EXHIBITIONS - SELECTION

- 2004 ABSOLUTE AMERICANA MUSEUM - GALLERY - 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 - CALGARI - CANADA
2001 INTERNATIONAL ART FAIR, ART TEXAS 2001
2001 THE BODY - VAFOPOLION CULTURAL FOUNDATION - GRECE
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-DIMITREIA 98-THESSALONIKI
BASILICA OF SAINT MARCUS - HERAKLION-CRETA
1998 BYZANTIUM AS A DRIVING FORSE - 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 X I INTERNATIONAL BIENNALE OF CULTURE - SKYRONION MUSEUM ATHENS - POLICHRONOPOULOS MUSEUM - KORINTH GR
1996 ATHENS-ATTIKI: PLANNING, INTERVENTION, PROJECTS FOR A VIABLE DEVELOPMENT- MODERN GREEK SCULPTORS - (dp. Of Environment, planning and public works) ZAPEION MEGARON - ATHENS
1995 GREEK SCULPTURE. GREEK CENTER 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 COLOR - 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 DE CHIRICO MUSEUM - VOLOS - GREECE
1993 OSAKA TRIENNALE 93 - OSAKA MUSEUM OF CONTEMPORARY ART OSAKA - JAPAN (SPECIAL AWARD)
1993 ART 93 - BUSINESS DESIGN CENTER - 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 - ZAPPEION MEGARON - ATHENS-GREECE ART PUZZLE - MUNICIPAL CULTURE CENTER 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 CENTERS - TITANIUM GALLERY - ATHENS-GREECE
1991 VICKY DRACOS CENTER 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 CENTERS-TITANIUM GALLERY - ATHENS-GREECE
1990 SUMMER 90 - TITANIUM GALLERY - ATHENS - GREECE
1990 COLOR 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 CENTER - GREECE
1988 CONTEMPORARY GREEK ARTIST - MOSCOW MUSEUM - USSR
1987 PANHELINIC EXHIBITION OF MODERN ART - OLP - PIREAUS 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 INSTITUT - 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



“ALTER”

100X100 cm
oil on canvas



"AENAON"
DIPTYCH
100X150 cm
oil on canvas



Kostis Georgiou

"Les peintures ont leur vie propre qui vient entièrement de l'ame du peintre".
(Vincent van Gogh)

Het plastische oeuvre van Kostis Georgiou getuigt van een opvallende coherentie en consistentie. In de schilderijen en beeldhouwwerken die de kunstenaar sinds meer dan twee decennia realiseert liggen de universele, fundamentele angsten vervat van de mens en de vragen die hij aan zichzelf en de wereld stelt.

Het werk van Kostis Georgiou straalt kracht en passie uit en zowel in de sculpturen als in de schilderijen detecteren we eenzelfde spanning en intensiteit.

Georgiou ontleent zijn onderwerpen aan persoonlijke herinneringen en ervaringen, de 'mens' en het 'dier' zijn steeds weerkerende motieven.

De verwrongen lichamen van mannen en vrouwen, een aan een speer geregen vis, gekooide vogels en geketende stieren van brons en staal die de kunstenaar eigenhandig sculpteert, zijn kreten van pijn in de ontredderde wereld die de onze is. Met deze dieren refereert Kostis Georgiou wellicht ook aan de jacht, de visvangst en de tauromachieën waarvan we afbeeldingen hebben teruggevonden op het vaatwerk en de muurschilderingen van de minoïsche beschaving op Kreta: reminiscenties aan het dagelijks leven in de vroegste periode van de Griekse geschiedenis toen er van enig gevaar voor het milieu nog geen sprake was, hoewel precies deze hoogstaande cultuur even later werd vernietigd door één van de grootste natuurrampen aller tijden.

Onrustwekkende, gewelddadige taferelen in felle kleuren treffen we ook aan in het tweedimensionale werk, maar terwijl sommige personages die de schilderijen bewonen hun psychische pijn uitschreeuwen, lijken andere de onafwendbaarheid van het bestaan stilzwijgend te aanvaarden. Daar waar elders in het werk kleur een dominante rol speelt, schildert Georgiou ook kwetsbare naakten in sober zwart-wit: andermaal bevreedende figuren in een onbestemde omgeving. Twijfel, verwondering, onmacht - de 'condition humaine'- worden hier door de kunstenaar met een grote tederheid weergegeven.

In een tijd waarin kunst vooral wordt beoordeeld op haar spektakelwaarde, heeft de schilderkunst, meer dan elke andere kunstvorm, haar intimiteit weten te behouden.

Georgiou's werk is verwant met wat we als de categorie van het expressieve zouden kunnen omschrijven. Zelf wordt de kunstenaar liever niet onder enige noemer gevat. Zijn schilderkunstige attitude verraadt zowel intuïtie als inzicht, want schilderen is ook een manier van denken. Het creatieve proces is erg belangrijk voor hem. Het houdt hem bezig tijdens de intermezzi waarin hij nadenkt over wat hij morgen zal schilderen. Schilderen, de handeling, de gedachten, zelfs het wachten, zijn een opeenvolging van hoop, verwarring, vernietiging en blijdschap.

Kostis Georgiou schildert een tijdloze werkelijkheid. Achter elk doek staan oneindig veel andere.

Rita Compere

Curator of the MUHKA (Museum of Contemporary Art - Antwerp)
BELGIUM - February 2004

Kostis Georgiou

"Les peintures ont leur vie propre qui vient entièrement de l'âme du peintre"
(Vincent van Gogh)

L'œuvre plastique de Kostis Georgiou témoigne d'une cohérence et d'une homogénéité remarquables. Les toiles et les sculptures que l'artiste réalise depuis plus de deux décennies recèlent les angoisses universelles et fondamentales de l'homme ainsi que ses propres interrogations et les questions qu'il pose au monde.

De l'œuvre de Kostis Georgiou émanent la puissance et la passion et tant dans les sculptures que dans les peintures, nous décelons cette même tension, cette même intensité.

Georgiou puise ses sujets dans ses souvenirs et ses expériences personnelles, 'l'homme' et 'l'animal' sont des motifs sans cesse récurrents.

Les corps tordus d'hommes et de femmes, un poisson empalé sur une lance, les oiseaux en cage et les taureaux enchaînés, de bronze et d'acier, que l'artiste a sculptés de ses mains, sont autant de cris de douleur dans ce monde désemparé qui est le nôtre. A travers ces animaux, Kostis Georgiou évoque vraisemblablement aussi la chasse, la pêche et la tauromachie dont les images nous sont parvenues sur les vases et les fresques des civilisations minoennes de la Crète: réminiscences de la vie quotidienne de la période la plus ancienne de l'histoire de la Grèce alors qu'on ne parlait pas encore des menaces qui pèsent sur l'environnement, et pourtant, cette culture des plus évoluées a été détruite plus tard par l'une des catastrophes naturelles les plus meurtrières de tous les temps.

Des scènes inquiétantes, d'une violence rare et aux couleurs vives se retrouvent dans ses œuvres bidimensionnelles, mais alors que certains personnages représentés sur les toiles hurlent leur douleur psychique, d'autres par contre, semblent accepter en silence, leur inéluctable destin. Alors que partout ailleurs, la couleur joue un rôle prédominant, Georgiou peint aussi des nus fragiles dans les sobres tonalités du noir et du blanc; ici encore d'étranges figures dans un environnement nébuleux. Le doute, l'étonnement, l'impuissance – la 'condition humaine' – sont représentés par l'artiste avec une immense tendresse.

A une époque où l'art est avant tout jugé sur sa valeur en tant que spectacle, l'art pictural, bien plus que les autres formes artistiques, est parvenu à préserver son intimité.

L'œuvre de Georgiou se rapproche d'une catégorie que nous pourrions qualifier d'expressive. Quant à l'artiste, il ne souhaite pas être identifié par quelque qualificatif que ce soit. Son attitude picturale trahit tant l'intuition que la prise de conscience, car peindre est en fait aussi une manière de penser. Le processus créatif est très important à ses yeux. Celui-ci l'occupe pendant les intermèdes au cours desquels il songe à ce qu'il va peindre le lendemain. La peinture, la manipulation, les pensées, même l'attente, sont une succession d'espoir, de confusion, de destruction et de satisfaction.

Kostis Georgiou peint une réalité intemporelle. Derrière chaque toile se trouvent quantités d'autres, à l'infini.



Rita Compere

Curator of the MUHKA (Museum of Contemporary Art - Antwerp)
BELGIUM - February 2004

"People with no other sin lying heavy on us but the loneliness we suffer..."

Of all the texts about Kostis Georgiou that I had the chance to read so as to be able to write a few things I must say that there is one phrase which had a real impact on me: Kostis is an artist who wants to communicate pain, but still his vital power reveals a big satisfaction, almost a joy about his work. To understand his extraordinary creativity, we could say that in this Greek artist, who is not yet 50 years old, there is so much darkness that gives a praiseworthy hope to those who can see, and yet so much light that makes their indifference unforgivable.

And that is not little.

That review, which I can neither give you on paper nor trace in time right now (perhaps it is an acute review on his exhibition at the Galerie Barbara Von Stechow in Frankfurt), seems to me that applies in his whole work, both of painting and sculpture. Among the artists whose Kostis is in a way a heir (Francis Bacon, Henry Moore, Pablo Picasso, Yiannis Spyropoulos, but there is also someone who justly mentions El Greco and the artists of the Dutch baroque) some, -Bacon, for example- are like him, and perhaps more, deeply stressed, but nevertheless what remains in the eyes and mind of those who observe is only stress. On the contrary, others communicate more happiness than him to their creation, and they are equally gifted, or rather people with even more vividness, but never, even when the object is a tragedy (think of Picasso's *Guernica*) his inner torment is an additional value to the message. In fact, Haris Cambourides, is right (exhibition catalog in Gallery K of London, 2000) when he certifies that Kostis relates to the figures and the figures to him, just like Kazantzakis to Zorba and vice versa, a reflective exchange between a desperate instinct, yet sometimes naive, almost primitive and a clear intellect.

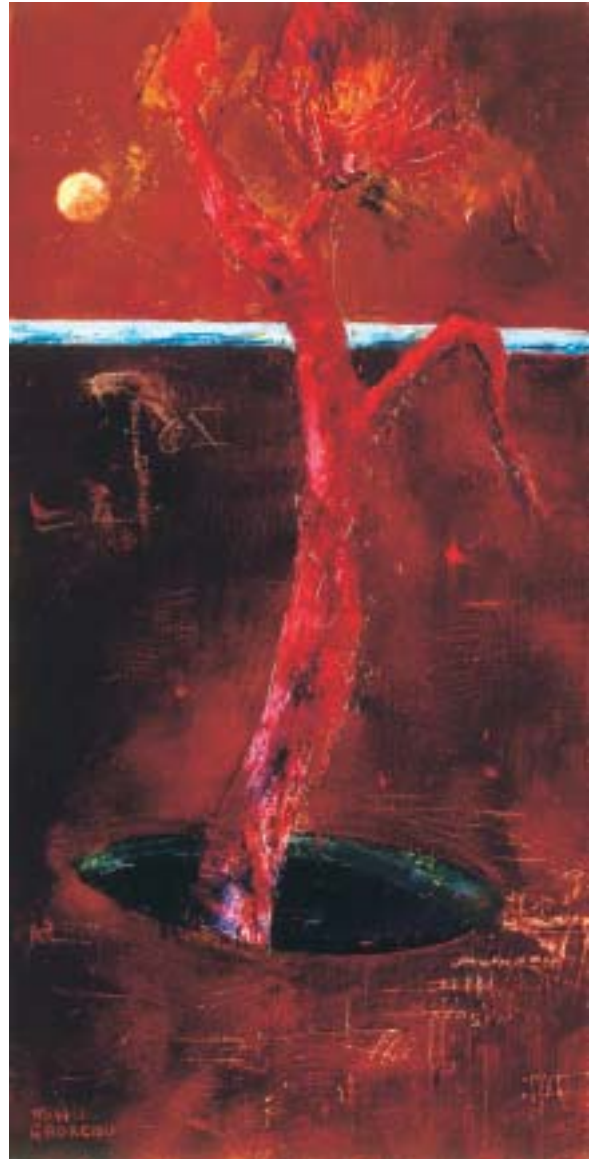
Here are some good prefaces in order to drag dialectics to the dance between Dionysus and Apollo, the classic antiquity visited again in the beginnings of 21st century, etc. And it would be very convenient, since we are talking about a Greek here, -but we have to take into account the fact that Kostis does not live in the 5th century Athens, but in a city by the same name, however populated by more than three million people, most of which are, like his figures, individuals who, subdued to globalization's affliction and condemned to lead a wasted life, are not able to integrate. Enriched with animal or/and abbreviated objects, but playing an equally leading role, and being useful in order to give evidence of stress's familiarity, often solipsistic, these men and women's portraits, which on purpose he does not give names to, but symbolic adjectives only (there is an obvious intention to provoke multiple interpretations) they seem important figures, but in fact they prove to lack in any strong lyricism, graceless (or disgraced) lacking euphoria, lacking that energy which, on the contrary, springs out of the strong, pure, thick, persistent colors, because they continue on the retina a complementary after-image. And even if the reasoning depreciated on the scratched drawing background and the evident references to a perspective space seem willing to replace the passionate colorific expressionism, we need to let classic equilibrium alone, in its time and space and instead to acknowledge Kostis' advantage of being set free from these in the name of "research". Research, a word which for a century we have been chewing over and over and which had been producing a lot of fruit until avant-gardism started to produce dead fish in an aquarium or leftovers on a carton plate, things trying to become artistic objects for the only reason that their producer knows better how to work with the media than with the tools of art, just as Kostis himself said during an interview of his to Eudokia Paleologou for *Ependytis* (7/12/1997.)

On the contrary, his research stands on solid grounds. First of all, what makes a strong impression is that he knows well and he has equally well assimilated the lessons by his teachers of the historical avant-gardism (sometimes in order to attribute an alluded homage to them - his own *Legatus of the collection Memorabilis* -oil 120X120 cm- does not it look like a painful version on the theme of Picasso's various hyenas?) and this is what allows him to dance "on a bursting colorific lava (...) with the highest classic accuracy" (Kambourides, cit.) Then it seems that he has worked very much, and "much" is not only quantitative: basically, when he talks about his sculpture he stresses the fact that he never resorted to the ironsmith and the founder, not even when he used hard materials (iron, steel, etc.) because manual labour, effort, and fatigue help him discover the secret of what he is trying to express.

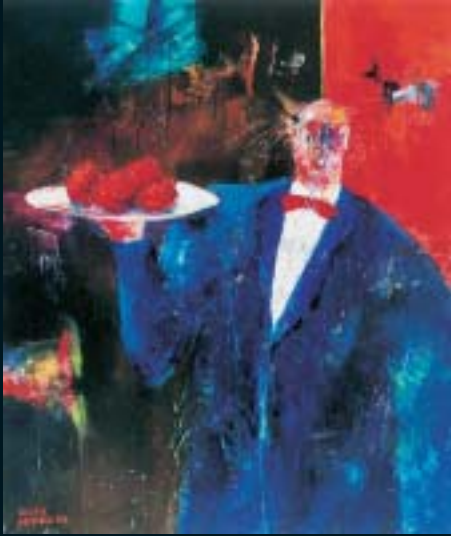
And so, Kostis is an artist / craftsman that only practice allows him to find slowly the answers to the problems his instinct dictates, that is, he is a technites of the old good times.

Finally, wherever we go, the Greek element returns to space and perhaps not by accident.

Alda Tacca
Art Historian
MAY 2004
ITALY



“TERA”
DIPTYCH
2X 100X50 cm
oil on canvas

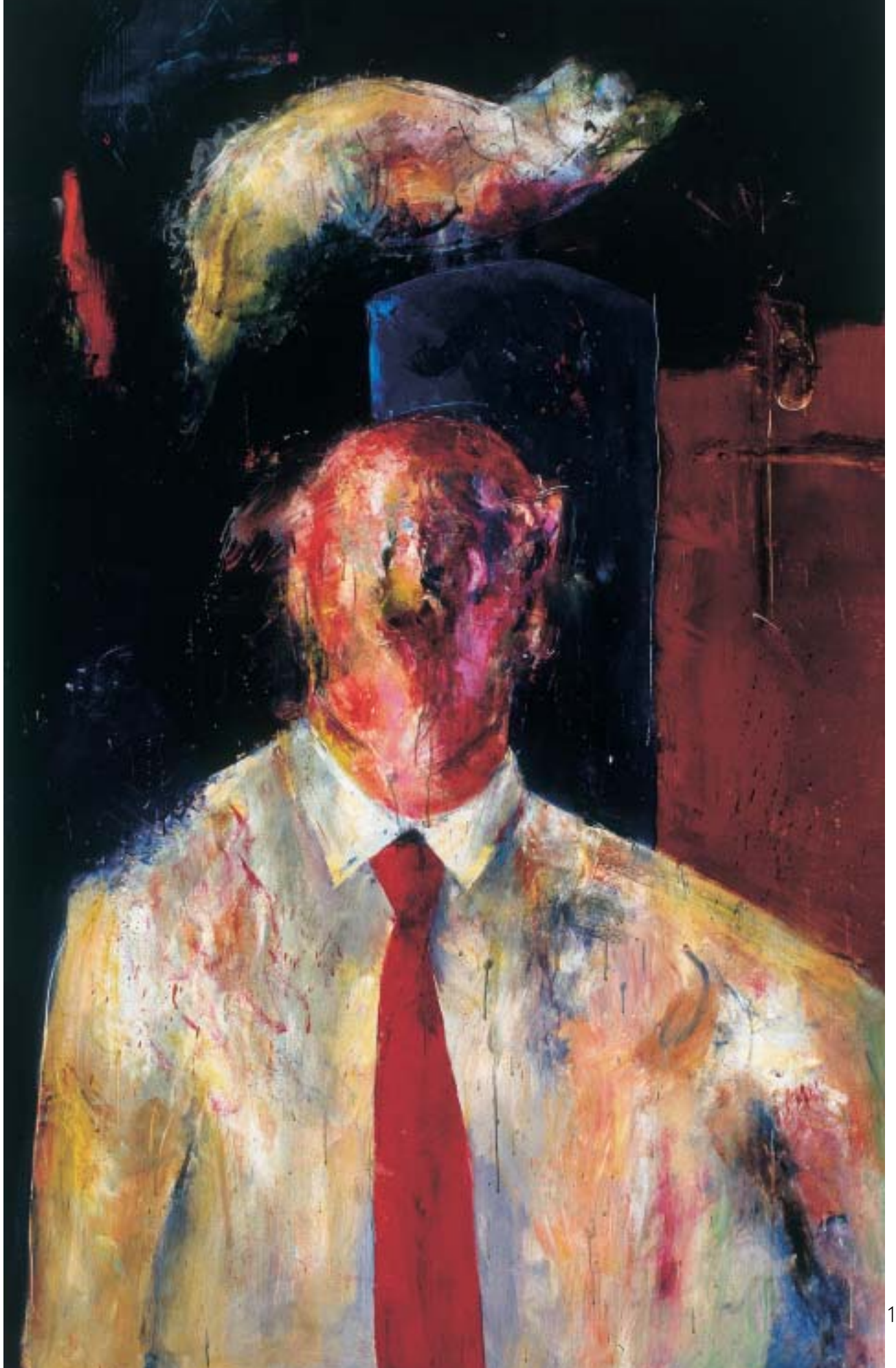


“MISTER D”
120X100 cm
oil on canvas



“MISTER Z”
120X100 cm
oil on canvas

“COLLECTOR”
190X120 cm
oil on canvas





“THEMA X”

180X180 cm
oil on canvas



“COSMICON A”
80X80 cm
oil on canvas



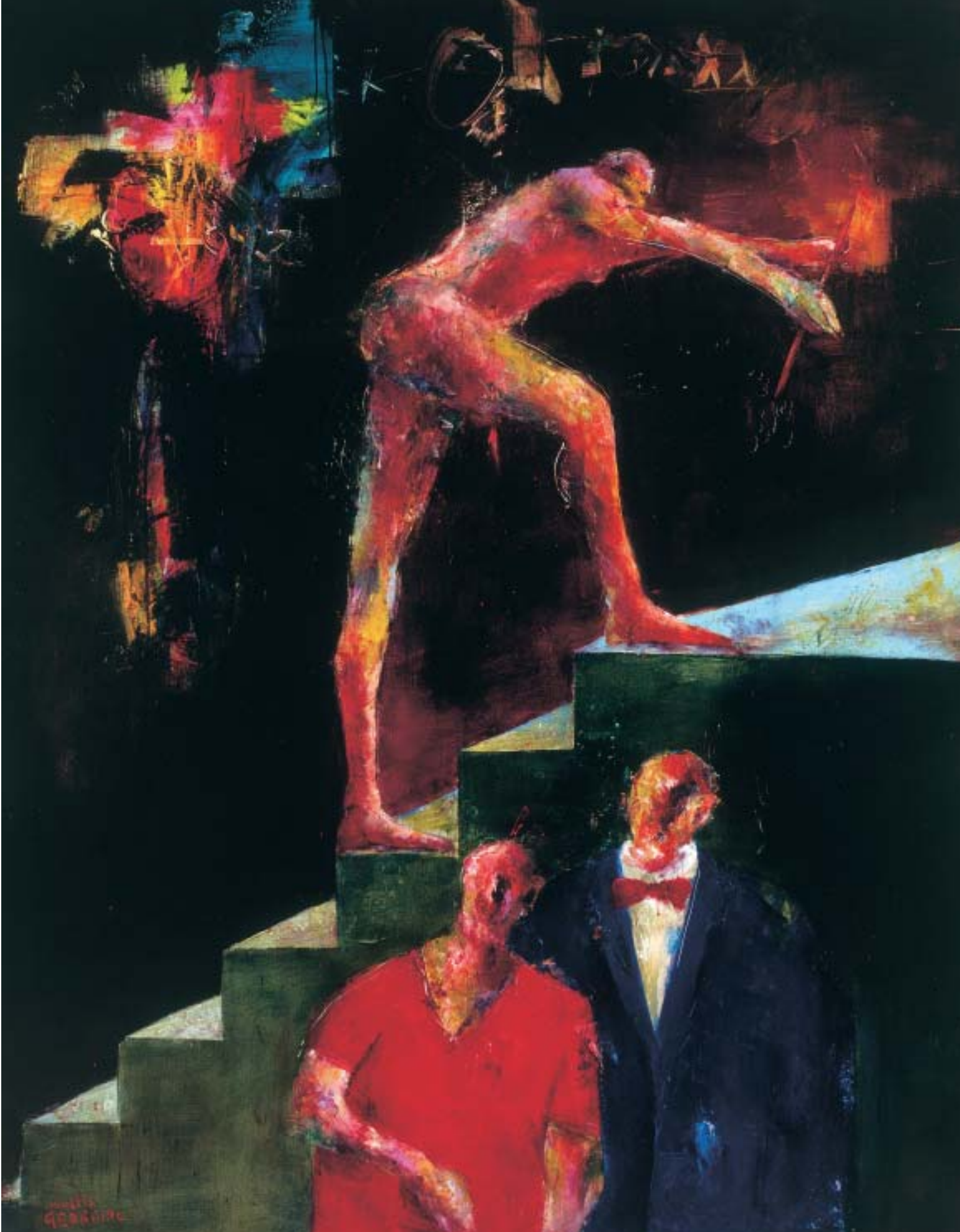
“COSMICON B”
80X80 cm
oil on canvas



“EX ORDINIS”
DIPTYCH
100X150 cm
oil on canvas



“PANOPTICON”
170X130 cm
oil on canvas



FRANCIS BACON
1953

“MAKARION”
DIPTYCH
170X180 cm
oil on canvas





KARL
GEORGIAN



“FESTUS A”
80X80 cm
oil on canvas



“FESTUS D”
80X80 cm
oil on canvas



“PAX ANIMA”
170X130 cm
oil on canvas



“STASIS III”
80X80 cm
oil on canvas



“STASIS IV”
80X80 cm
oil on canvas



“STASIS V”
80X80 cm
oil on canvas



“DEITAS”

100X100 cm
oil on canvas

“POINT B”
DIPTYCH
190X240 cm
oil on canvas



KOSTA
GEORGIOU







SCULPTURES





“DEITAS”
210X118X120 cm
bronze



"TAURUS"
210X135X138 cm
bronze



“PROVA
GENERALE”
190X150X69 cm
hammered iron -
stainless steel



“THESIS”
120X130X45 cm

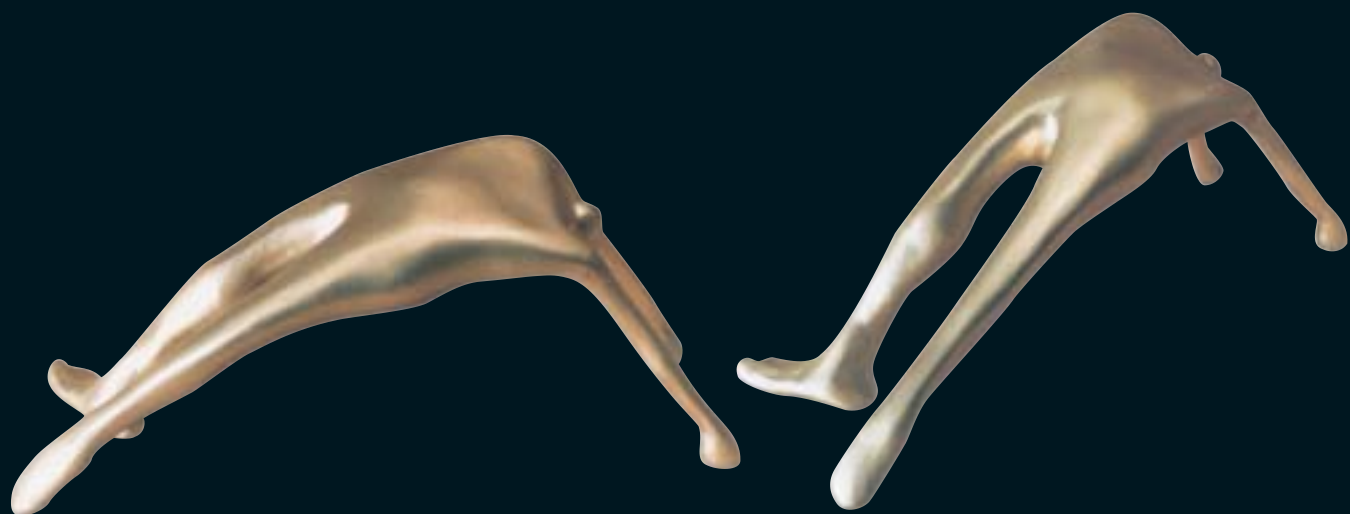




“LOGOS”
235X99X192 cm
hammered iron - stainless steel

“ACROBAT”
180X75X65 cm
bronze







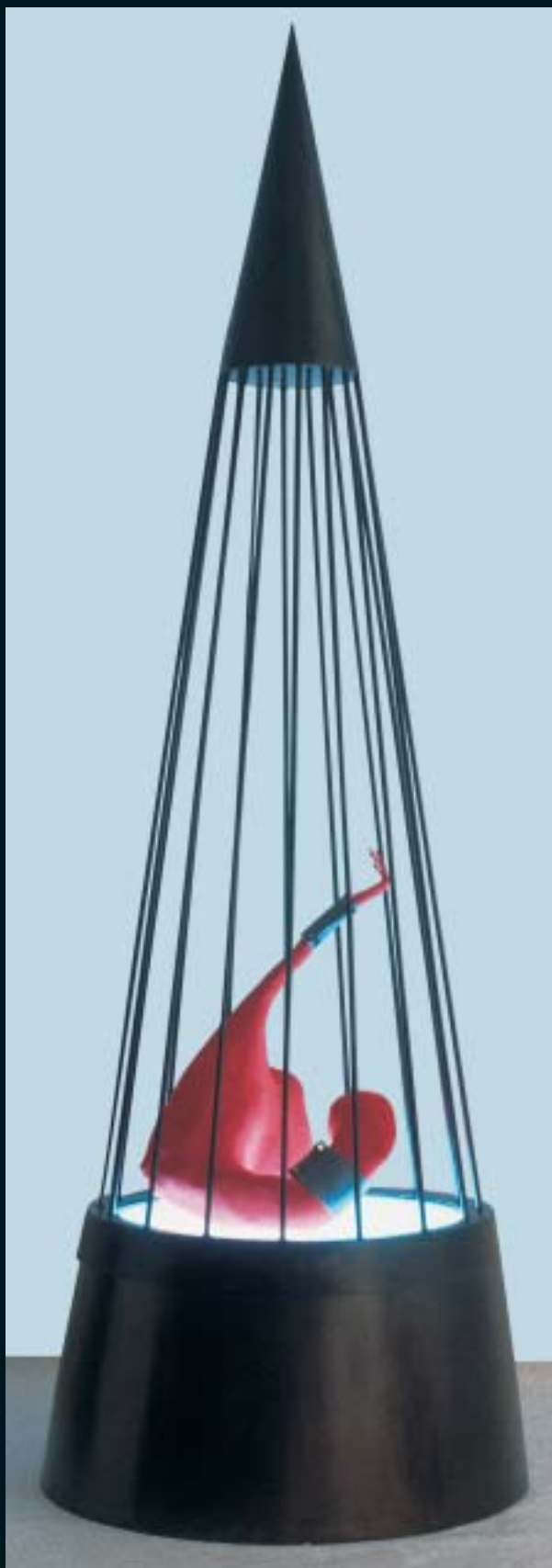




← OPEN IT

“EX ORDINIS”
390X170 cm
TRIPTYCH
oil on canvas





“ARSIS”
230X80X80 cm
Iron-mixed material



"POSTNOTHING RHAPSODY"
180X210X156 cm
hummered iron - stainless steel



“STASIS”
130X75X50 cm
bronze



“STASIS OMEGA”
150X35X55 cm
bronze



“STASIS”
212X95X80 cm
bronze



OIL PAINTINGS
BLACK & WHITE



“DEITAS”
120X120 cm
oil on canvas



“STASIS A”
100X50 cm
oil on canvas



“STASIS B”
100X50 cm
oil on canvas

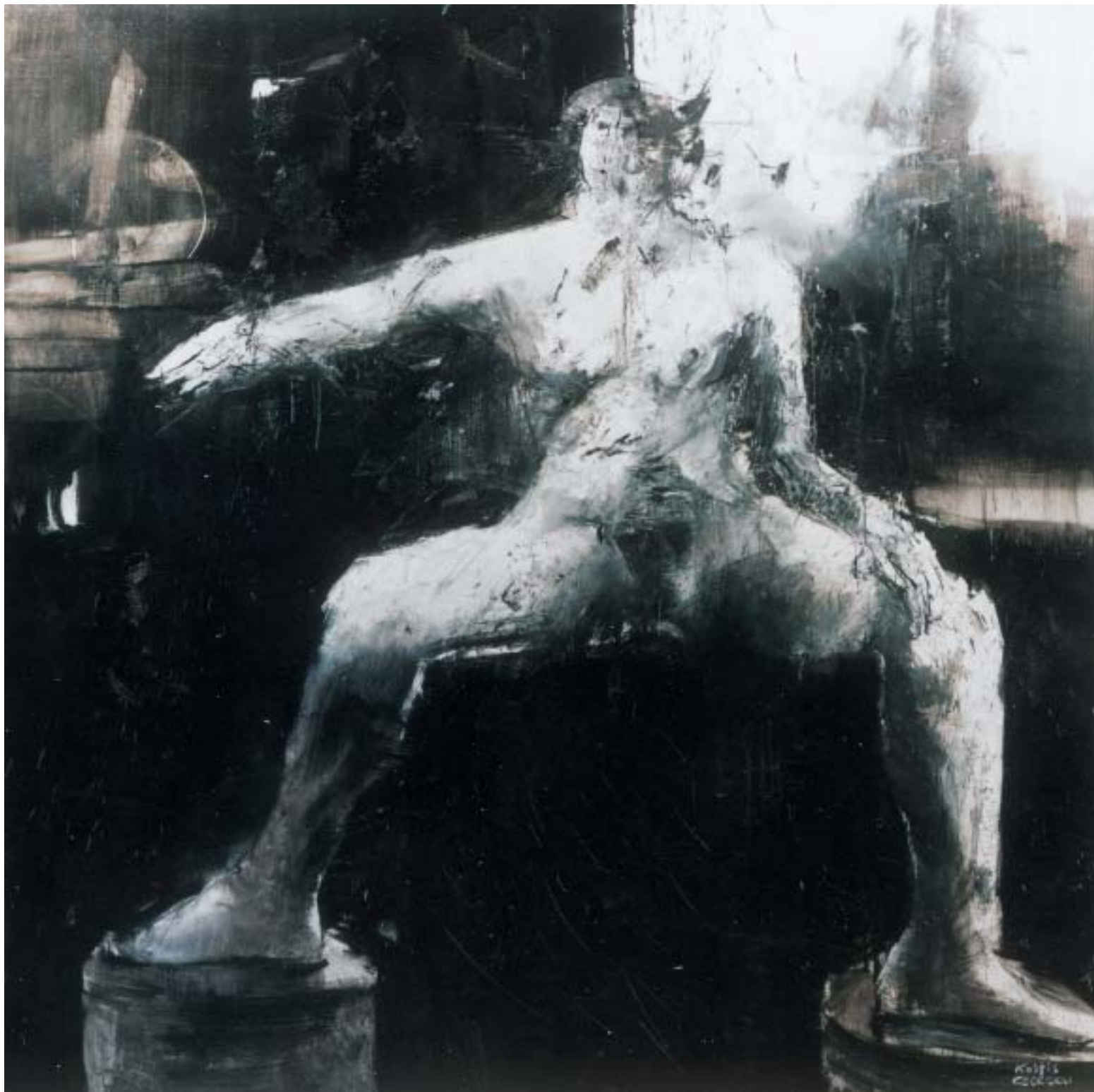




“PANDORA A-B-C”
110X80 cm
oil on canvas



“PANOPTICON”
50X50 cm
oil on canvas



"EMETRON 2"
150X150 cm
oil on canvas





“ACROBAT A-B-C”
TRIPTYCH
100X50 cm
oil on canvas



“POSITIO”
100X50 cm
oil on canvas



“ELEGIA”
110X80 cm
oil on canvas



PUBLICATIONS - ARTICLES & INTERVIEWS
IN NEWSPAPERS & MAGAZINES

PUBLICATIONS, ARTICLES AND INTERVIEWS IN NEWSPAPERS AND MAGAZINES

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