

KOSTIS GEORGIU

考斯提斯 乔治优

KOSTIS GEORGIU

Opus Omega, Painting and Sculpture (1990-2009)

欧米茄绘画和雕塑 (1990-2009)

EDITIONS QU ART

20 January-20 March 2012
Suzhou Museum 苏州美术馆





**HELLENIC REPUBLIC
MINISTRY OF CULTURE AND TOURISM
DEPUTY MINISTER**

Congratulatory letter for Kostis Georgiou Art Exhibition in Shanghai

Athens, October 14, 2011

Dear Mr. Georgiou,

Please accept my heartiest congratulations for your successful and seminal exhibition in Shanghai.

I have read with great interest the invitation extended to you by the Chinese Ministry of Culture to exhibit substantial body of your work to Shanghai, Beijing and other important museums in China. As you can imagine I am very elated for this honorable recognition by the Chinese state.

We all feel proud.

I am particular intrigued by the interest to exhibit your work at Suzhou, the cradle of WU culture and one of the oldest cities in the region surrounding Shanghai. The Athenian Golden Era of 500 B.C. coincides with the Spring and Autumn period of the ZHOU Dynasty which established the great city of HELU, at the height of its power.

It is particularly important, as it honors two ancient cultures, ours and theirs. The WU culture made significant contribution to literature, opera, philosophy and religion. In fact, the legend the butterfly lovers is a Chinese legend equivalent to Romeo & Juliet. Therefore, I am fully aware of the breadth and depth of your achievement.

On behalf of myself and the Ministry of Culture & Tourism, I wish you all the best in the future career and life endeavors.

Sincere best wishes for grander achievements.

George Nikitiades

致考斯提斯. 乔治优上海艺术展的贺信

亲爱的考斯提斯. 乔治优先生:

请接受我对您在中国举办如此成功并且具有影响力的展览表示衷心的祝贺。

我怀着极大的兴趣阅读了关于中国文化部, 中国陕西省文化厅, 苏州文广局邀请您在上海, 苏州, 西安等重要美术馆展览的书函。 我对于您获得中国文化方面的荣耀和认可深表欣喜。

当然, 我们都感到非常的自豪。

我被您要在苏州作艺术展览想法深深打动。 苏州是上海周边最古老的城市之一, 也是深厚的吴文化的发源地。 雅典黄金时代的文化与阖闾之城诞生的时期 — 中国周朝春秋战国时期的文化融合到了一个前所未有的高度。

这一举动将带给希腊与苏州巨大的荣耀。 吴文化对文学, 戏剧, 哲学与宗教都做出了巨大的贡献。 梁山伯与祝英台化蝶的美丽传说就与西方罗密欧与朱丽叶的爱情故事有许多相似之处。 因此, 这也让我认识到了您在艺术上取得的巨大的成功与深厚的造诣。

我谨代表希腊文化部和旅游部, 祝愿您未来的事业和生活一帆风顺并获得显要的成就。

真诚的祝愿此次展览的成功举办。

希腊文化部部长
乔治 尼克戴德斯
2011-10-14



EMBASSY OF GREECE
BEIJING

The Ambassador

Beijing, 16 November 2011
F.470/106/AS 838

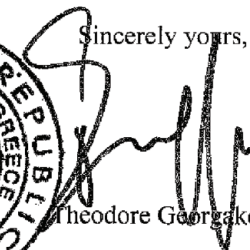
To: Mr. Tang Yulin
President of Administration
Committee of CPC
Suzhou Municipal Bureau of
Culture, Radio, Television,
Press and Publications

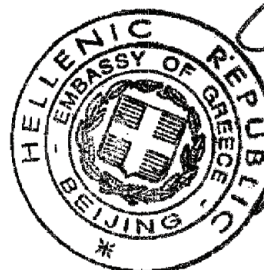
Dear Mr. Tang Yulin,

It is with my pleasure that I address this letter to you in order to express my support to the coming exhibition by the Greek artist Kostis GEORGIU in the beautiful city of Suzhou.

I believe that this exhibition, organized by the Qu Art and the Museum of Suzhou will contribute to the knowledge of Chinese public on modern Greek art and the friendly relations between our two people. I strongly believe that culture is the best way to develop the friendship and cooperation between people.

We look forward to participating in collaborative efforts with Chinese artists and Chinese authorities in order to further enhance the good ties between Greece and China.

Sincerely yours,

Theodore Georgakelos



尊敬的汤钰林先生，

很荣幸致信给您来表达我对希腊艺术家考斯提斯·乔治优即将在美丽的苏州举行的展览表示支持。

我相信由优艺艺术画廊和苏州美术馆联合筹办的这次展览将推动中国民众对希腊现代艺术的了解并架起两个文明之间友好的桥梁。我坚信文化是发展友谊，促进两国人民合作的最好方式。

我也很期待与中国艺术家及中方官方组织通力合作，尽全力推进中国与希腊的友好关系。

此致

希腊驻北京大使
Theodore Georgakelos
2011-11-16

THOUGHTS ABOUT MY WORK

I believe the artist misses his point when desperately seeking on the surface some appalling theme, to provoke or simply impress. The genuine creator owes all to himself, and then to his public, to resist the sirens of leading-groups dictating today's life style, which systematically aims at depriving the whole society of its meaning, substance and the reason for things to happen. The real artist should stand up dynamically and with responsibility against this enveloping prevailing "modern" notion , which states that nothing in life requires any special skills, that nothing needs approval and that the obvious connection between effort and results is not a need. This is what an artist should fight for. His only weapon in doing so, is Truth. The Truth is the one and only mean for bringing «avant-guarde » spirit into art and life. One has to find it of course. Truth is therefore the basic element I am looking for in my work.

Figures in my work are not there to describe typical characteristics and elements of a manhood or womanhood. They are standing there as part of the total composition of the frame. I don' t care about similarities or realistic descriptions. What I am looking for, is the force , mystery and dramatic situation induced by thoughts. What I am looking for is the interior voices and the hidden messages which are flying around like phantoms in space.

My intention is to trap the internal truth of any element, within the limits of the frame. The colour is the vehicle to reach the absolut image that I have in my mind. It is the main tool to show my happiness, my cries, my fears, my critic and the drama of life. It takes a lot of work and an immense agony to install everything in the right position. Everything keeps moving and not one thing is easy to be imagined in a different place. Perfection is the most difficult level of art and life, and because of it there is no end and limits, and you never reach it. By working on it, you are getting better and better all the time. You feel as a traveller engaged in a trip beyond any limit. You feel as a small God and a miserable beggar at the same time. When I am working in a black and white work, things are very difficult and sometimes more mysterious. Everything there is shadows, lights and tones. The medium theoretically is poor, because you

have just two colours (black and white) to deposit the same feelings and searchings like in the colourful works. Although those difficulties provoke stronger energy and effort. The result is the same with the colored works and most of the time it is stronger and more impressive.

When I feel the need to « change level », I "jump" into sculpting. It is the same philosophy that drives my sculpture or drives my paintings. Even if the search is the same, media are different. In painting we mimic the third dimension but in sculpture, third dimension does really exist. And of course the approach is totally different. It is very important to complete the holes of our existence with different media. It is very serious to have different exits to the universe. It is very exciting to swim in magic and the beautiful seas of creation using various media.

Besides, in those expressions of art, my poetry and my music come together. And all this is not a product of some personal imperialism, but a strong need to understand my world and the planet. It is not the selfish behavior of an heretic man who likes to show to people that he can do a lot of things together. I don't give a penny about it. The only thing I am looking for, is the largest possible way of expression which offers all these different tools of art. (painting, sculpture, music, poetry and who knows what else...)

Kostis Georgiou

June 7th, 2011



关于我作品的一些思考

我相信当一位艺术家只是热衷于寻找表面的、哗众取宠的、以吸引眼球为目的的主题时，他就失去了他的目标。一个天才的创造者首先只属于他自己，然后是他的公众，面对物欲横流的现实生活他必须坚挺住，因为这种物欲的诱惑会从根本上剥夺他自我诠释的全部社会生活的意义和现实事件发生的理由。真正的艺术家是卓然有活力的，是抗拒一切贴着“现代”时髦标签的所谓流行概念的。那些所谓的主题和概念宣称无物的生活不需要技巧，无物需要印证，在耕耘和成就之间没有必然的联系。批驳和抗争这些主题是艺术家需要为之奋斗的。他唯一的斗争的武器是“真实性”。真实性是唯一将艺术的现代“前卫”性引入生活的方式。当然你得先找到这“真实性”。所以真实性是我在艺术创作中寻找的基本前提。

我作品中的人物面孔不是现实生活中普遍存在的男男女女芸芸众生的典型性格和特征，他们作为我作品中画框里全部画面组合的一部分活生生地立在那儿。我不关心刻画的相似形和真实性，我所寻找的是一种被思想所引导的力量、神秘性和戏剧性；我所寻找的是像天空中的灵怪一样的飞翔在我们周围的内在的声音和隐藏的信息。我的目的是于有限的画框里揭示现象表面掩盖下的真实。颜色是通向我意象中的形象的载体，这是我表现我生活中喜怒哀乐、我的批评和梦想的主要工具。颜色承担了巨大的痛苦的工作，它井井有条地安置了一切，画面上的一切都是动态的，没有一样可以被置换和位移。完美是艺术和生活最难境界，因为它没有止境，你总是无限地接近它，但永远可望而不可及。处于艺术创作中的你，时时感受着完美，你就像一个在无境中寻找止境的旅人一样永远前行。有时，你同时感觉你自己是一个神圣和一个乞讨者。当我在我创作的黑白世界工作时，情况变得有所不同，甚至有些神秘莫测。任何事物都有阴影、光亮和调性。这时理论上的颜色的媒介就显得无能为力和简单，因为你只能用黑白两种颜色去表现看起来五颜六色的世界。毋庸置疑，勇气和活力产生于对困难的挑战。对彩色的作品也一样，勇气和活力多数时候也许更强烈和更印象深刻。当我觉得要跨越一个更高水平的时候，我开始雕塑。驱使我从事雕塑和绘画的哲学是一样的，尽管它们所使用的媒介不同。在绘画中我们营造三维空间，在雕塑中三维是存在的，当然毫无疑问方法完全不同。用不同的媒介填补我们生活中存在的空洞是很重要的，明白宇宙存在状态的多样性也是很重要的事。应用多种媒介游弋于神奇美丽的艺术海洋是一件让人兴奋的事。

此外，在我所从事的艺术实践中，诗歌和音乐也同时进行。我所从事的这些诸多艺术实践，并非出于个人的自大狂，而是表达我所理解的世界和宇宙的需要。这不是一个个人主义的异教徒出风头的表现，认为自己事事能干，这一钱不值。我所追求的只是用艺术所能赋予人们的所有的艺术媒介，绘画、雕塑、音乐、诗歌以及可能有的别的艺术形式，尽最大可能地去表现艺术的丰富性。

考斯提斯·乔治优

2011年6月7日



Kostis Georgiou

Opus Omega, Painting and sculpture (1990-2009)

Kostis Georgiou was born in 1956 in Thessalonica, a town thriving with life and activity, and the second port of Greece. After his secondary schooling in Athens, he went on a quest to find his identity. For six months he tried living in Sweden but missed the greek hot weather. He went to Florence to study stage design, and then returned to Athens Art College to study painting and sculpture under Pr. D Mytaras and Pr. D.Kokkonides. He finished his studies at the Royal College of Art in London under Pr. Peter de Francia.

After his wanderings, he decided to settle in Athens where he felt at home. From 1988 to 1991 he taught painting and stage design at the L.Stavrakos School of Cinema and worked for theatre and the Greek television company ERT. At the same time he continued to paint and sculpt. Soon this is all he did, devoting himself to his art, preferring his work as an artist to more lucrative activities at that time. It was a necessity for him to create and bring forth forms from his soul and being. He likes both painting and sculpture and has the incessant need to go from one to the other continuously. For him, they both express the same tension. They are not soft but have a declamatory style, majestically orchestrated, with bright, frank,unrelenting colours, the space inhabited by people and animals. This theatricality is doubtlessly due to Georgiou's years of training and experience.

For his first personal show in China, Kostis Georgiou is the guest of Honor at the Museum of Fine Arts in Suzhou, recently inaugurated in February 2011. Never ever has a western artist been granted this pleasure. To celebrate this event, Georgiou has selected over twenty major paintings and sculptures. He shows all aspects of his creation from 1990 to now. His Saga entitled Opus Omega starts with the stirring and large painting Pandora's Box. Pandora or Anesidore is the first woman in the greek mythology (she, who pulls presence from the abyss). She is the Goddess of the Earth. Zeus offered her a mysterious box,

that he forbade her to open , but she disobeyed him. She opened the lid and released all plagues except “hope” that was too slow and lay on the bottom of the box. Georgiou’s Pandora is not luscious and beautiful, like Jean Cousin ‘s Eva Prima Pandora, but terrifying and terribly dark, like our time is. Hopefully from the back of the painting do emerge colours that refresh our hope for a better world. Georgiou takes us back into our time through Tempus, a 4 meter wide tryptich. The work breezes with three paces, that give the illusion of time and life going by. Although the characters move, we stay deeply anchored in the present. His thoughts about “time”, the latine notion of “tempus”, are in black and white. In 2000, with the same idea in mind, Georgiou starts painting a quadriptich, 6 meter wide, and depicts some unknown holy hard to reach place, “Avaton”. The place is known to an elite. They must undergo a series of violent initiation before being even allowed to enter it. It is some kind of a ritual, a brutal ceremony.

Four years later Georgiou will paint with the same dark hues, “Terra incognita”, a 3 meter wide diptych. There he claims that his country, Greece, is an unkown piece of land for whoever refuses eternal rules and philosophical values. Nevertheless these are the basis of freedom. And many have already forgotten that the Greek culture played a major role in the founding of western civilisation.

In more colourful pictorial works, Georgiou has a very personal palette, like in Antidoron or in Dreams. In greek, “Antidoron” means to make an offering. Georgiou dedicates his life to art. That’s what makes him shiver. As for the Dreams, they are almost common: a bath, an airplane trip, a nap on the beach and corridas.

In viewing the pictorial works of this exhibition titled Opus Omega we notice the artist use the same artificial settings, breaking away from traditional methods of composition. Georgiou creates another universe where the onlooker can grasp the silent language of colour and form. His palette in much of his work, is reduced to primary colours and black, (considered to be the absence of colour yet used as one). This simple use of yellows, reds, blues and black, brings an emotional intensity to each stage, almost film-like, in his canvases. The spectator is invited to enter and participate in the action taking place.

For example, works such as Stasis, Tempus, Dreams, Avaton, Antidoron on three levels: the setting of the scene, the scene itself and in the semi-dark background where one guesses that something is happening. Even more lively and interactive is the rather dark canvas Terra incognita which shows the end of Greece or the rebirth of new one. Here Georgiou brings us into his own thoughts. He considers that a creator is not an artist but someone who dives into deep waters to translate an original and indefinable work. He is one of those artists with an insatiable apetite for creation.

When he feels the intrinsic need to turn to sculpture, a means for changing medium, he is driven by the same passion, to reposition and open his paintings to other perspectives. He began sculpture when he was twenty-four years old and held his first three dimensional exhibition in 1986. Everything is created from beginning to the end in his studio. He is the only person who touches his sculptural pieces. He tries to master stainless steel, sheets of iron, aluminium, and more recently, bronze. He solders, hammers and paints. It is only for work in bronze that he refers to a founder. Today he makes new sculptures. They are conceived to become monumental works installed in towns, making the environment a more beautiful and pleasant place for the inhabitants. The three bronzes Elke and the Pope, Epiphanon are remarkably simple with great purity of line and a minimalist structure. In contrast, the Thesis and Stasis, types of strange, almost human, animals, transport us into a fantastical land. He refers to the Holy Face of the Pope and imaginary animals, Georgiou criticizes religion, that uses fear and lies. On the opposite, representing animals that are almost primitive symbolises the happiness from original life and the very early ages.

Pick Keobandith

Docteur en Histoire de l'Art . Ph.D

Director of Qu Art

July 7, 2011



考斯提斯·乔治优 欧米茄绘画和雕塑（1990-2009）

考斯提斯·乔治优1956年出生于塞萨洛尼基，一个充满生活气息和艺术氛围的城市，也是希腊的第二大港口。在雅典高中毕业后，他寻找着他的方向。他在瑞典试着居住了6个月，但那里缺乏希腊式的热情。他搬到佛罗伦萨学习舞美设计，之后他重返雅典，进入雅典美术学院学习，在美达阿斯和考孔尼德斯教授的指导下学习绘画和雕塑。他完成了在伦敦皇家美术学院的学习，师从教授彼得·弗朗西亚。

经过多年游学以后，他决定在雅典定居下来，在那里他感受到家的舒适惬意。从1988年到1991年，他任教于L. 斯达瓦考斯电影学院，教授绘画和舞美设计，为希腊电影及电视剧制作中心ERT工作。同时，他继续绘画和雕塑事业。此时，他完全献身于艺术。毫无疑问，在当时作为一个纯粹的艺术家的他，宁可做他喜欢的所有任何不为赢利的活动。这对他来说是必要的创造，也是提炼他灵魂的方式。他既热爱绘画又喜欢雕塑，这也可以解释为他需要不断地从一种平面艺术形式移动到另一种立体艺术形式。对于他，这两种艺术形式表达了相同的张力。他的绘画和雕塑都表现了一种不柔软性，而且流露出慷慨激昂的一面，如乐队庄严的演奏，充满了鲜艳的色彩和不妥协的自由力，表现了人类或动物活动的印迹，以及这些人物和动物本身身临其境的存在感。这种戏剧化的艺术效果可能得益于考斯提斯·乔治优早年游学的收获和多年来在各领域的工作经验。

2011年2月，考斯提斯·乔治优在中国的首次个展在苏州美术馆开幕。作为一位生平第一次获得如此荣幸，得以在东方古国的中国举办个展的西方艺术家，为了庆祝这一荣耀，考斯提斯·乔治优精心选择了二十多件具有纪念意义的绘画和雕塑作品。通过这些作品，他向我们展示了从1990年至今他的全部成功之作。首先是题名为“欧米茄”的奥德赛和一张具颠覆性的、巨大的画布“潘多拉盒”的作品。潘多拉又名安妮斯多拉，是希腊神话中的第一个女人，“一个把深邃的时空带到现实存在的人”，这是大地女神。宙斯给了她一个神秘的箱子，命令她不要打开，但她不服从这所谓的箴言。她揭开了盖子，人类所有的罪恶逃逸弥漫到人间，只有希望蛰伏在最后。潘多拉呆在盒子的底部。考斯提斯·乔治优的

潘多拉不那么淫荡和美丽，不像让·库散的“第一个女人伊娃和潘多拉”（1550）；考斯提斯·乔治优的潘多拉美丽而可怕，他用可怕的具有当代标志性色彩的黑色。但在画布黑沉沉的底色的深处，依然透漏出人们对美好世界的希望。考斯提斯·乔治优还为我们展示了一幅三联的4米巨画“时间”。画幅分解成三个昂扬的具有穿插节奏的画面，展示时间和生命匆匆而过的幻觉。画面上人物的动作与对面观画的游客互相注视，双方静静地停留在目前现时存在的状态，但时间依然匆匆而逝，这是一个悖论。正是这黑色和白色反映了拉丁语“时间”这一概念。在2000年，考斯提斯·乔治优仍然以同样的精神状态，创作了6米长的一幅四联绘画“阿卫东”，这幅画告诉我们：这是一个禁殿，她只为某些人而预设，进入圣殿的人必须执行和完成各种暴力事件，圣殿的活动是一个成年礼，是缺少柔软色彩的仪式。

又是四年简朴而严峻的同色调创作之后，考斯提斯·乔治优画了一幅将近3米的巨幅“处女地”。他声称，他的国家希腊是一块未知的土地，当然是对所有那些拒绝一成不变的规则和哲学价值观的人而言。实际上规则和普世价值观这些都是自由的基础。此外，许多人忘记了希腊文化在西方文明中曾起到过的非常重要的作用。

在一些颜色更加丰富多彩的画中，考斯提斯·乔治优的个性尽显。比如在“安提多红”和“梦”中。在希腊语中“安提多红”的意思是“贡献”。考斯提斯·乔治优把他的一生奉献给了艺术，而正是这一点使人感动。对比而言，人类的“梦”想几乎微不足道：游泳，空中旅行，海边小憩和斗牛。

通过浏览本次展览，我们看到本次名为“作品欧米茄”的展览，艺术家使用现代表演艺术手法打破了传统手法。考斯提斯·乔治优创建了另一个宇宙里的观众可以理解的颜色、形状和无声的语言。在色彩的使用上，他让原色减少的同时让黑色缺席，这一风格成为他绘画的主要色彩，他总是如此处理他的日常创作。这种黄色，红色，蓝色和黑色的简单使用，以强烈的情感几乎贯穿于他的每个序列的电影幕布般的每幅画布中。这些序列绘画邀请观众进入和参与行动的发生。例如，在其作品，如“冲突”，“时间”，“梦”，“阿卫东”，“安提多红”中，它们包括三个层次：在现场当下，绘画展示的现场本身和在半黑暗的背景中，我们可以猜测事情的发生。更生动和互动的画布是未知领域，代表了希腊或一个新生物明亮的诞生或黯淡的结束。考斯提斯·乔治优使当下的我们沉缅于他的思想。他认为，一个创造者并不是一名艺术家，而是到深海潜水的人，这个人在大海深处捞起一件原始的、独一无二的、无法用艺术规则分类的东西。这是艺术家的无止境的创作之一。

之所以从事雕塑，对考斯提斯·乔治优来说首先是其内在激情外在表现的需要，他需要用一种方法来改变创作介质，换一种方式休息，打开平面的绘画引入多面和多维的视野等。在他24岁的时候他开始雕刻，并于1986年举办他的第一个三维雕塑展览。其雕塑作品从开始设计到结束组装，都在他的工作室独立完成，他是唯一一个全程接触他自己作品的人。他试着将不锈钢，铝材，不锈钢板和铸铜等，玩于股掌之间。他亲自焊接，捶铸和彩绘。只有创作青铜铸造的作品时，他会叫一个打铁的来帮忙。就在最近，又一个新的雕塑在他手中真实再现。事实上，这些雕塑被设计成巨大的纪念碑式的东西，在城市里安装，使其更加壮观，以吸引游人和市民。这里的三个雕塑“埃尔克和教皇”，“主显节”等创作于1997年。他们最显著的特点是简洁的线条和简约的建筑设计，线条非常纯洁简单。相反，在“主题”和“冲突”中，那些人性化的奇怪动物们，把我们带到一个原本不真实的世界。将教皇画成圣女的形象，或者使用想象中的动物，考斯提斯·乔治优一方面用恐惧和谎言的主题来批评宗教圣洁的形象主题；另一方面，原始的动物形象象征着人类生存的原始状态和对原始生命的喜悦。

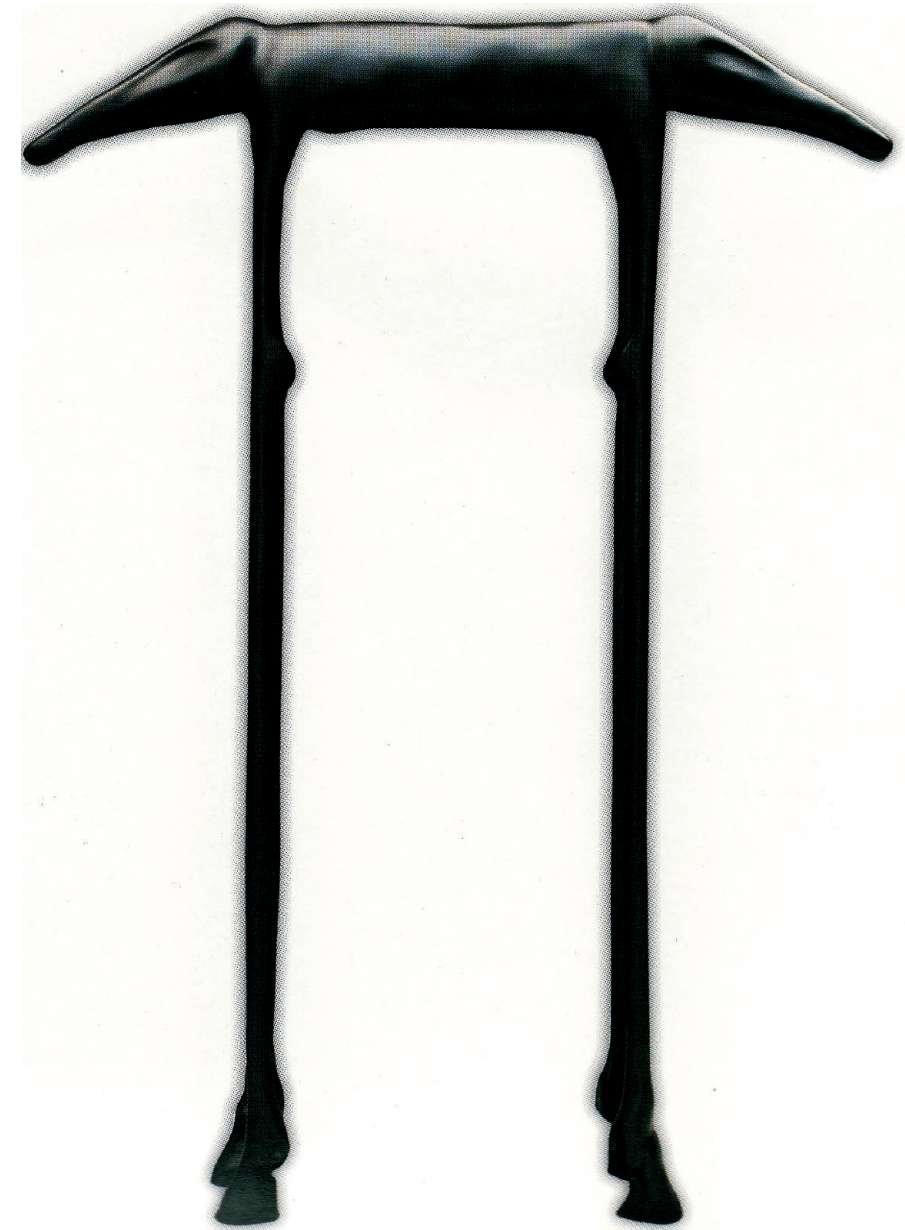
匹克·肯邦迪特

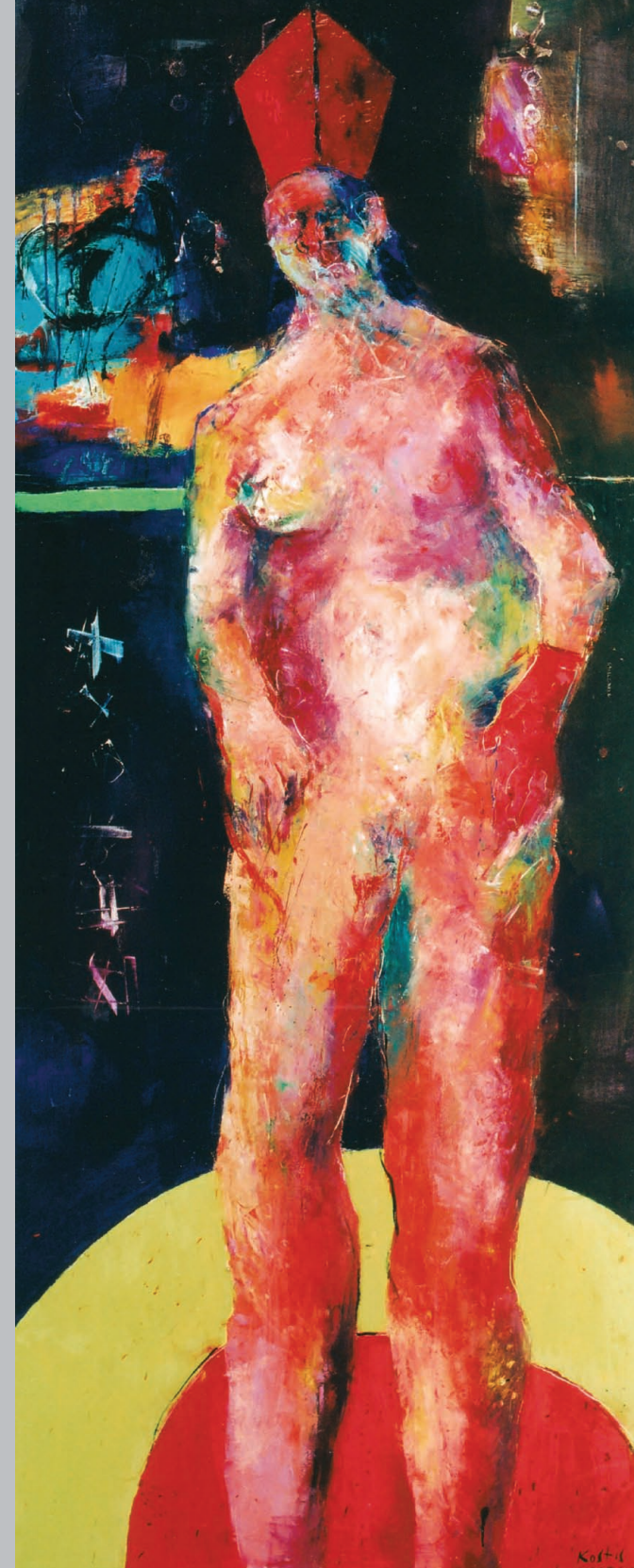
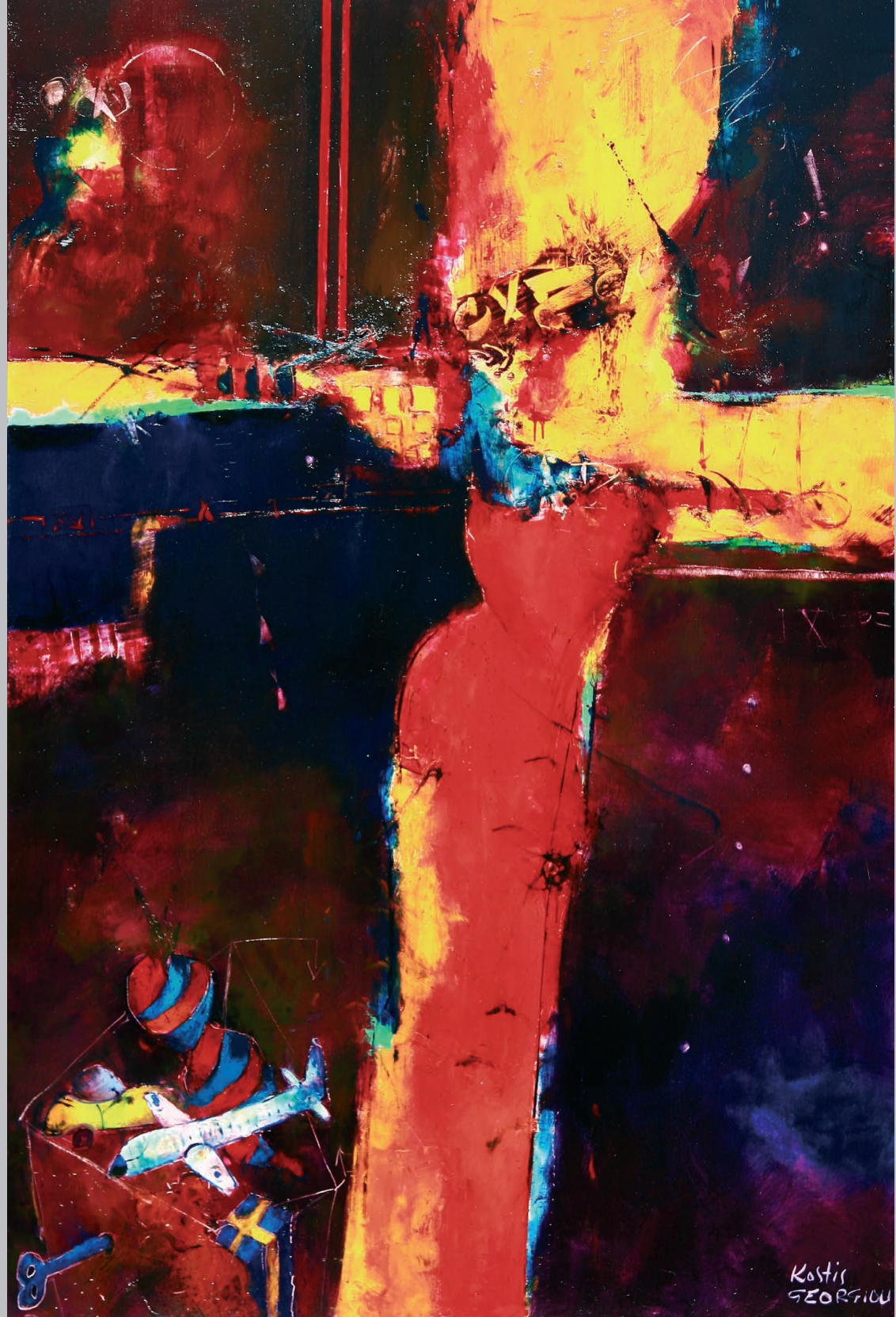
艺术史博士，优艺艺术画廊主任，艺术总监
布鲁塞尔，2011年7月7日



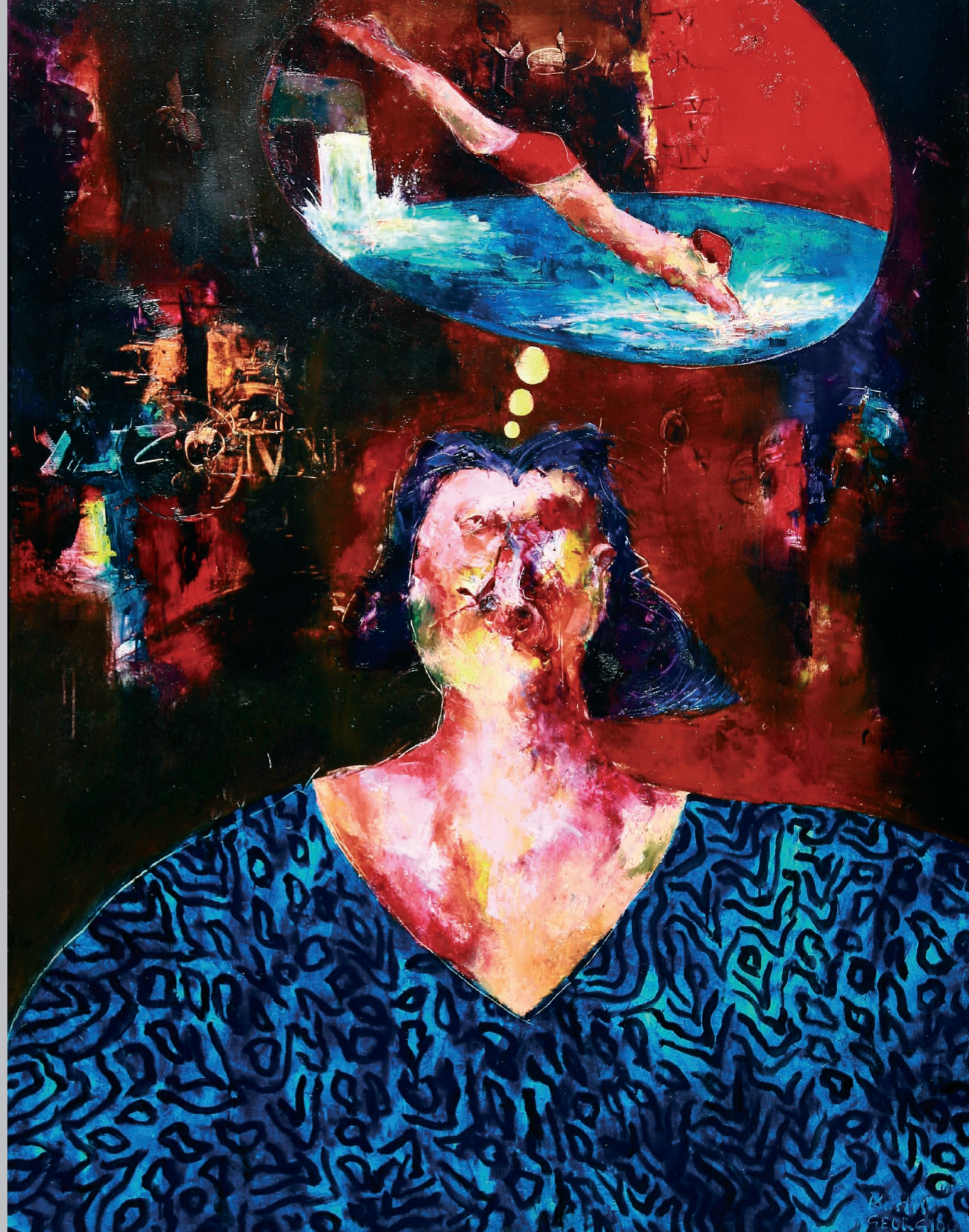


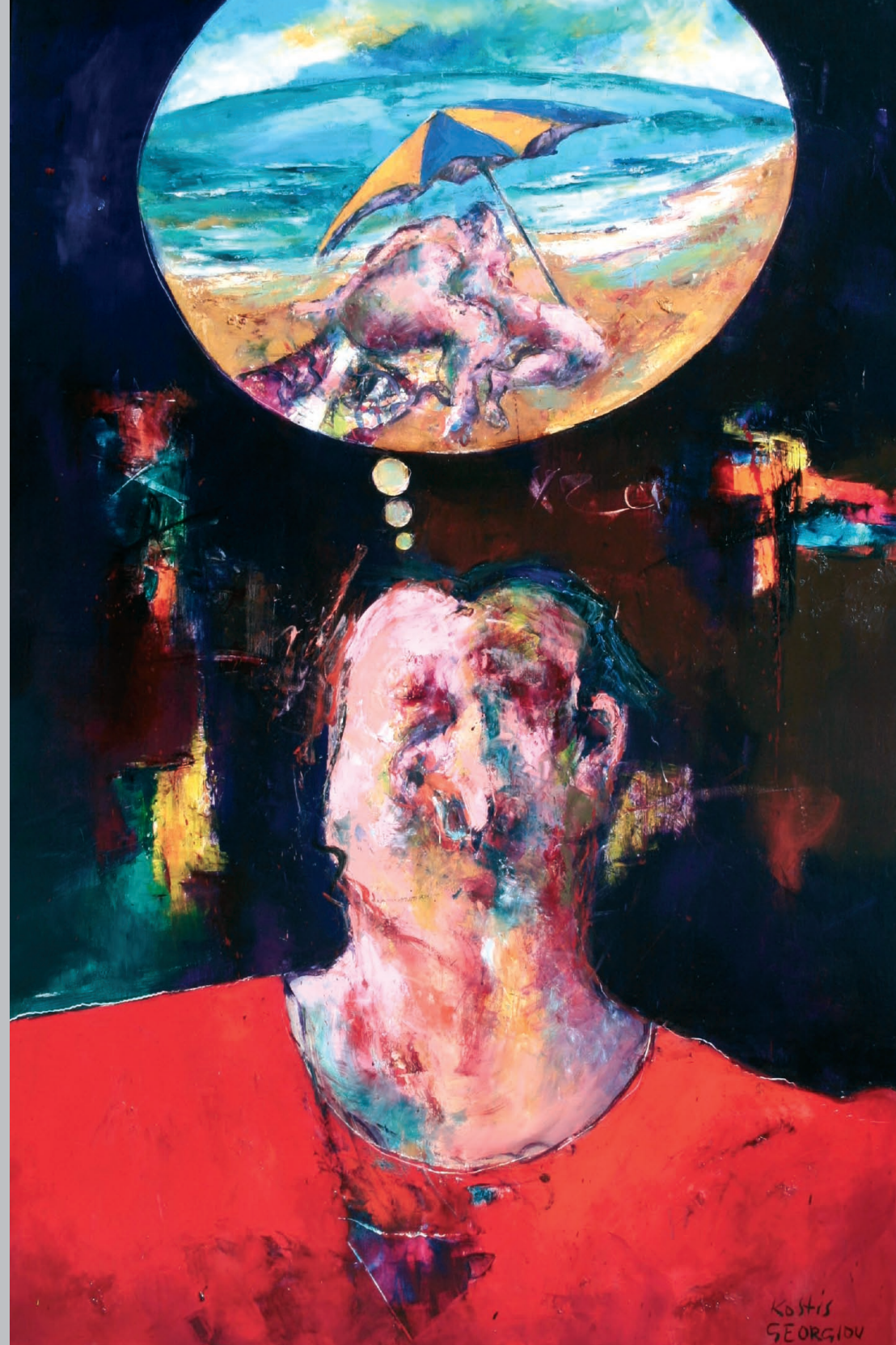


















Pandora's box
1990
Oil on canvas
170 X 170 cm



Stasis B
1995
Oil on canvas
170 X 170 cm



Stasis
1995
Bronze
212 X 95 X 80 cm



Epiphany
1997
Bronze
240 X 65 X 60 cm



Diastasis E
2000
Oil on canvas
200 X 80 cm



Terra Incognita
2004
Oil on canvas
170 X 260 cm



Onar
2004
Oil on canvas
140 X 280 cm



Dreams A
2005
Oil on canvas
170 X 130 cm



Tempus
1997
Oil on canvas
170 X 390 cm



Elke and Pope
1997
Bronze
178 X 65 X 58 cm
210 X 60 X 50 cm



Deitas
2000
Bronze
210 X 118 X 120 cm



Veritas splendor
2000
Oil on canvas
170 X 340 cm



Dreams Z
2005
Oil on canvas
180 X 120 cm



Dreams B
2005
Oil on canvas
170 X 130 cm



Dreams Omega
2005
Oil on canvas
180 X 120 cm



Diastasis Z
2000
Oil on canvas
200 X 80 cm



Avaton
2000
Oil on canvas
180 X 600 cm



Twins
2000
Bronze
160 X 80 X 35 cm



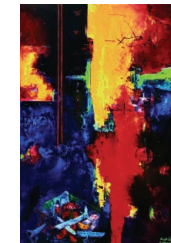
Antidoron B
2000
Oil on canvas
180 X 120 cm



Animal
2008-2009
Aluminum
240 X 45 X 140 cm



Stasis E
2008-2009
Bronze
98 X 38 X 79 cm



Antidoron A
2008-2009
Oil on canvas
180 X 120 cm

Biography of Kostis Georgiou

1956: Born 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)

1988-1990: Taught painting and scenography at the L. Stavracos school of cinema in Athens.

1999-2001: Wrote as “Kerdolagnos” (pseudonymous) for the weekly financial newspaper “Kerdos” – Sunday issue

2009: Release of his new music album “The sound of colour”

Kostis Georgiou lives and works in Athens.

Selected Commissions

You can find paintings and sculptures of Kostis Georgiou in public squares and Foundations-Organisations in Athens and abroad, (State Museum of Modern Art-Thessaloniki, Bank of Piraeus, Ministry of Greek Tourism, Ministry of Greek Culture, Osaka Museum of Modern Art, Hyogo Prefectural Museum of Modern Art - Japan, National Bank of Greece, Eurobank, Greek Postbank, Absolute Americana Museum-Florida-USA, Museo Civico-Italy , Red Cross-Cyprus etc.), and in important private collections."

Selected solo Exhibitions since 2001

2011: Feizi Gallery – Shanghai - China

2011: Suzhou Museum – Suzhou – China

2011: M Gallery – Vienna - Austria

2011: CK Gallery – Nicosia - Cyprus

2010: Valérie Bach Gallery – Brussels, Belgium

2010: “Dimitria 2010” – “Traces” – Casa Bianca – Thessaloniki

2009: Agathi Gallery – Athens - Greece

2009: Morfi Gallery – Lemessos - Cyprus

2008: CK Art gallery – Nicosia – Cyprus

2008: Titanium Gallery – Athens

2008: F.Kremmydas Foundation – Kefallonia – Greece

2007: Art Point gallery International – Belgium

2007: Kapopoulos Gallery - Athens

2005: Alla Rogers Gallery – Washington DC. USA

2005: CK Gallery – Nicosia, Cyprus

2005: Ekfrasi Gallery – Athens

2004: Skopia Museum of Modern Art – Skopia

2004: “Agathi” Gallery - Athens

2004: Niederhauser Gallery – Lausanne, Switzerland

2004: Covalenco Gallery, The Netherlands

2004: Art Point Gallery, Belgium

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

考斯提斯.乔治优的简历

1956: 出生于雅典。

1982-1986: 在雅典美术学院学习。师从美达阿斯、帕努黑雅思和考孔尼德斯教授学习绘画和雕塑。

1985-1986: 在伦敦的皇家美术学院学习。教授是彼得·弗朗西亚。

1982-1988: 在剧院和希腊电视台（ERT）担任舞美设计师。

1988-1990: 在雅典的L.斯达瓦考斯电影学校教授绘画和舞台美术。

1999-2001: 在每周财经报纸“Kerdos”上写“周日话题”专栏。

2009: 发行了他的新音乐专辑“声音的颜色”。

考斯提斯.乔治优生活和工作在雅典。

作品遴选附注

您可以在雅典和希腊之外的公共广场和基金组织看到考斯提斯.乔治优的绘画和雕塑，诸如：特萨罗尼克国家现代艺术博物馆，比雷埃夫斯银行，希腊国家旅游部，希腊国家文化部，大阪现代艺术博物馆，日本兵库县集美现代艺术博物馆，希腊国家银行，欧洲银行，希腊邮政总局，美国佛罗里达州独立美洲博物馆，意大利思伟寇博物馆，红十字会塞浦路斯分会等，另有作品散见于一些重要的私人收藏家手中。

自2001年以来的精选个展

2011: 菲籽画廊 - 上海 - 中国

2011: 苏州博物馆 - 苏州 - 中国

2011: M画廊 - 维也纳 - 奥地利

2011: CK画廊 - 尼科西亚 - 塞浦路斯

2010: 瓦莱丽.巴赫画廊 - 布鲁塞尔 - 比利时

2010: “2010 Dimitria” - “痕迹” 卡萨.比安卡 - 塞萨洛尼基

2009: Agathi画廊 - 雅典 - 希腊

2009: Morfi画廊 勒曼松 - 塞浦路斯

2008: CK画廊 - 尼科西亚 - 塞浦路斯

2008: 钛画廊 - 雅典

2008: Kremmydas基金会 可法隆尼亚 - 希腊

2007: 艺术站国际画廊 - 比利时

2007: Kapopoulos画廊 - 雅典

2005: 阿拉.罗杰斯画廊 - 华盛顿 - 美国

2005: CK画廊 - 尼科西亚 塞浦路斯

2005: Ekfrasi画廊 - 雅典

2004: Skopia现代艺术博物馆 思考皮亚 瑞士

2004: Agathi画廊 - 雅典

2004: Niederhauser画廊 - 瑞士洛桑

2004: Covalenco画廊 - 荷兰

2004: 艺术站国际画廊 - 比利时

2003: Pnykart基金会 - 比雷埃夫斯 希腊

2003: Eirmos画廊 - 塞萨洛尼基 希腊

2002: 卡特尔画廊 - 格拉纳达 西班牙

2002: Covalenco画廊 - 荷兰

2002: 钛画廊 - 雅典 - 希腊

2001: Kouros画廊 - 纽约 美国

2001: Niederhauser画廊 - 洛桑 瑞士

2001: 卡特尔画廊 - 格拉纳达 西班牙

2001: Morphi画廊 勒曼松 - 塞浦路斯



George Nikitiades
Deputy Minister of Greece
希腊文化部部长



Theodore Georgakelos
Ambassador of Greece in Beijing
希腊驻北京大使



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苏州市文物局



Pick Keobandith, Director of Qu Art, has been working in the field of modern and contemporary Art for 25 years. She's living in Brussels for 7 years. Former student of the "Ecole du Louvre" in Paris, she carried out her Ph.D. in History of Art on European Sculpture in 1900-1914. These studies were undertaken after the research she made on the Parisian years of sculptor Elie Nadelman. At the same time, Pick Keobandith has been working for 3 top galleries in Paris: Galerie Gerald Piltzer, Galerie Anne de Villepoix and Galerie Daniel Templon.

匹克·肯邦迪特, 布鲁塞尔优艺公司总监, 在现当代艺术领域工作近25年。在布鲁塞尔居住7年。前为巴黎“卢浮宫学院”的学生, 获得欧洲艺术史博士学位, 注重研究1900至1914年的欧洲雕塑艺术。这些研究报告取得成果之后, 她在巴黎与雕塑家艾迪布尔纳德尔曼合作数年。同时, 匹克和巴黎三家顶级画廊合作: 杰拉尔德皮尔策画廊, 安妮德维拉普克斯画廊和丹尼尔丹布隆画廊。

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