

kostis velonis

the traveler and his shadow

marinos vrachimis	art proposals
nicosia	june 2015

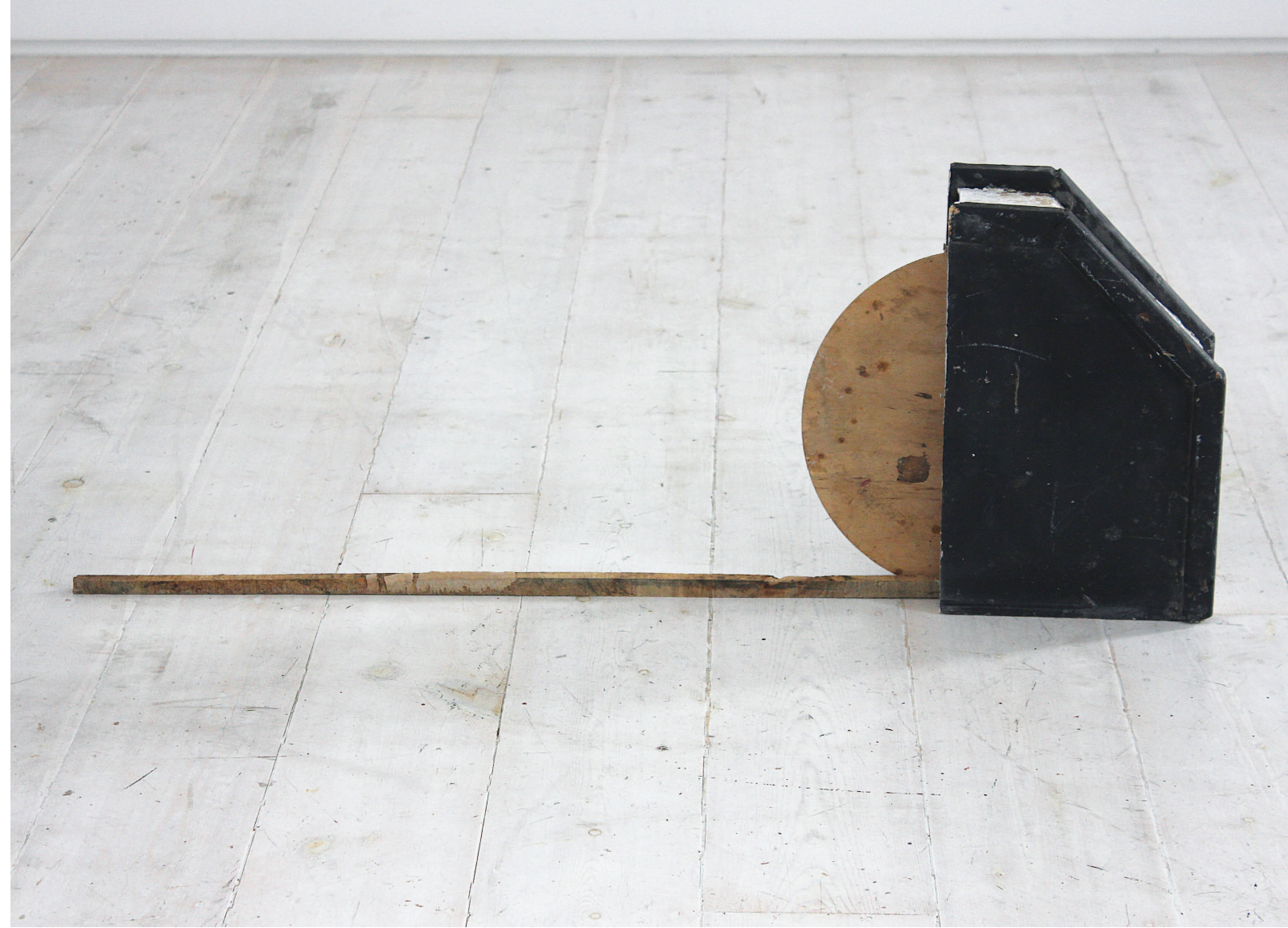
The Wanderer: Now I see for the first time how rude I am to you, my beloved shadow. I have not said a word of my supreme delight in hearing and not merely seeing you. You must know that I love shadows even as I love light. For the existence of beauty of face, clearness of speech, kindness and firmness of character, the shadow is as necessary as the light. They are not opponents - rather do they hold each other's hands like good friends; and when the light vanishes, the shadow glides after it. The Shadow: Yes, and I hate the same thing that you hate - night. I love humans because they are votaries of life. I rejoice in the gleam of their eyes when they recognise and discover, they who never weary of recognising and discovering. That shadow which all things cast when the sunshine of knowledge falls upon them - that shadow too am I.

Friedrich Nietzsche, Der Wanderer und sein Schatten, 1880

Velonis' sculptures, most often made of wood, articulate narratives that link personal stories to the revisiting of historical events and material cultural facts, including the stage production of the avant-garde theatre and working class history. His intention is to evoke contradictory ideas, using the simple materials of a failed builder. Reflecting his previous training, Velonis approaches the history of twentieth century sculpture through carefully designed responses in wood, plaster, brick and concrete, each roughly on the scale of an architectural model. (*Plebeian Council*, 2015/ *No More Tricks*, 2015). The works' dual nature, as both place and object, touches on the relentlessness of our attachment to utopian projections. One of his main interests for the Traveler and his Shadow series is the investigation of an evolving relationship between sculpture and the cult of domesticity when the public becomes private and the private becomes a political act (*Hostel*, 2015/ *I'm Never Coming Home*, 2015/ *Reserve*, 2014/ *Speakers' Domestic Corner*, 2015). In Velonis work, sculpture and architecture intersect not only through their shared tradition in the study of form, but also they define a common field in which sculpture can be a tool of interpretation of the spatial identity, the shadow of architecture. Understanding Velonis' work not as a model for any monumental triumphalism but as an architectural performative construction, that associate the “κοινή εστία” (*common hearth*) both in the public forum and the private sphere one can acknowledge politics not only in the institutional sense but politics in a sense that there is a site for reflection and re-evaluation of what everyday aesthetics means. Physical labour and its material traces are a central feature of his “cultural objects.” The priority placed on the manual mode of working and crafting is an important aspect of the work as a critical engagement with questions of culture and social class in consumer societies. Velonis draws inspiration from a variety of discarded materials, usually debris off the street such as odd bits of wood in the suburbs or scattered edifices in abandoned industrial areas. Construction materials remain raw-often unpainted pine boards or already painted boards placed alongside readymade unidentified objects. Brought together, these materials form models of unbuilt monuments, constructed out of the sum of destructions and in some cases its objecthood nature is addressing even to the Antiquity. *Bye bye (grave stele)*, 2015 / *Le dormeur du val*, 2015)

A systematised vocabulary of forms and materials connotes the status of modernist practice both as an archive and resource to be drawn on to contemporary social ends, but also a language spoken by many contrasting voices. It seems that the cultural deposit of Velonis art practise is read against a current climate of austerity and inequality but at the same time can also be understood in the context of individual quixotic struggles and the failed utopias of liberal and left wing ideologies.

i'm never coming home, 2015 | wood, plywood, acrylic, paper, 110 x 14 x 43 cm.





plebeian council, 2015 | wood, acrylic, plaster, 25 x 20 x 20 cm.

reserve, 2014 | wood, acrylic, canvas, 46 x 29 cm.





untitled (the traveler and his shadow series), 2015 | mixed media on paper, 70 x 100 cm.

bye bye (grave stele), 2014 | wood, plywood, acrylic, paint, 180 x 22 x 15 cm.

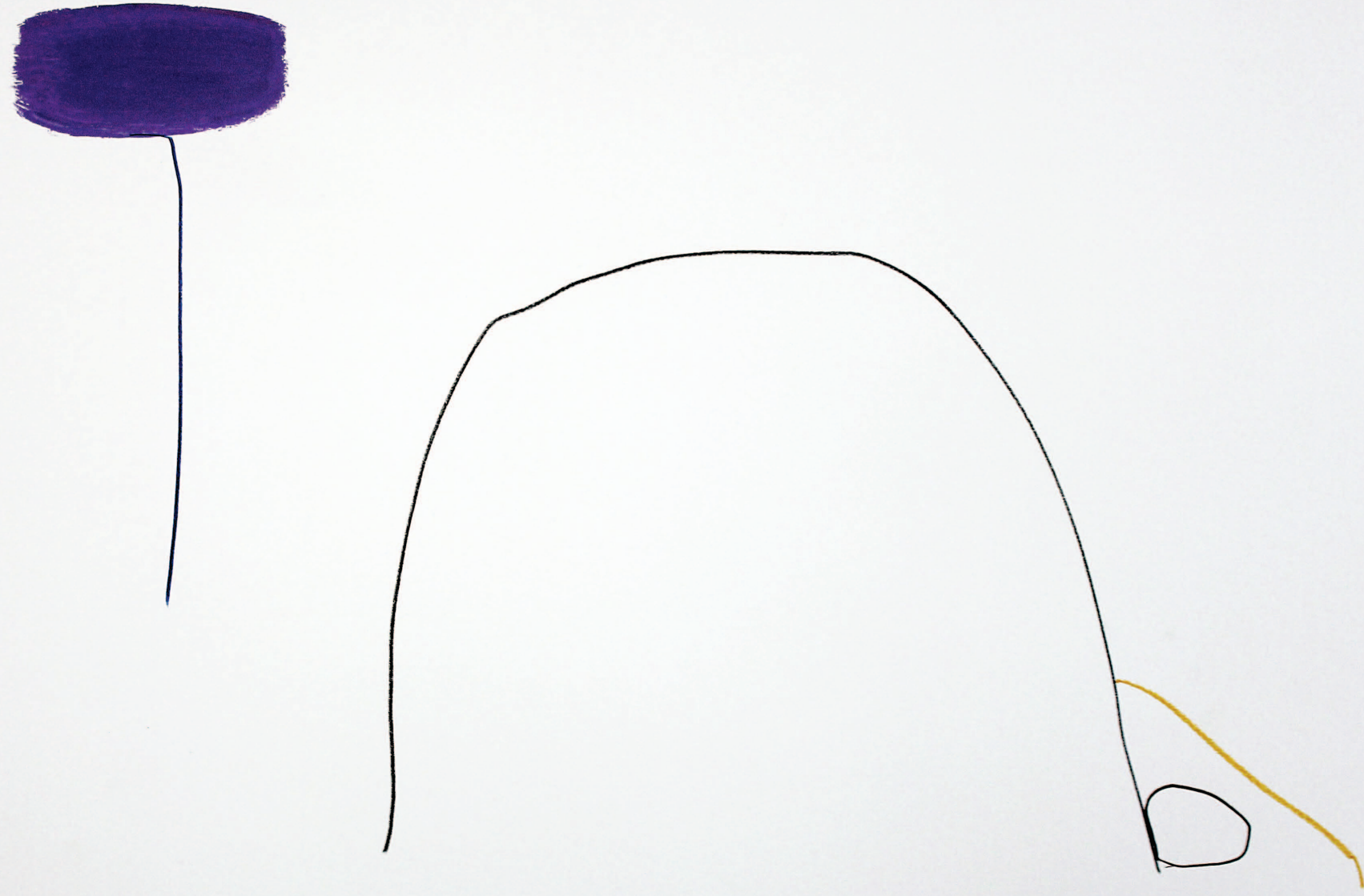




le dormeur du val, 2015 | wood, hardboard, acrylic, oil, plasticine, 35 x 25 x 12 cm.



speakers' domestic corner, 2015 | wood, plywood, acrylic, oil, paper, 33 x 21 x 26 cm.



untitled (the traveler and his shadow series), 2014-15 | acrylic and colour pencil on paper, 70 x 100 cm.



hostel, 2015 | wood, acrylic, oil, marble, tissue, 74 x 59 x 24 cm.

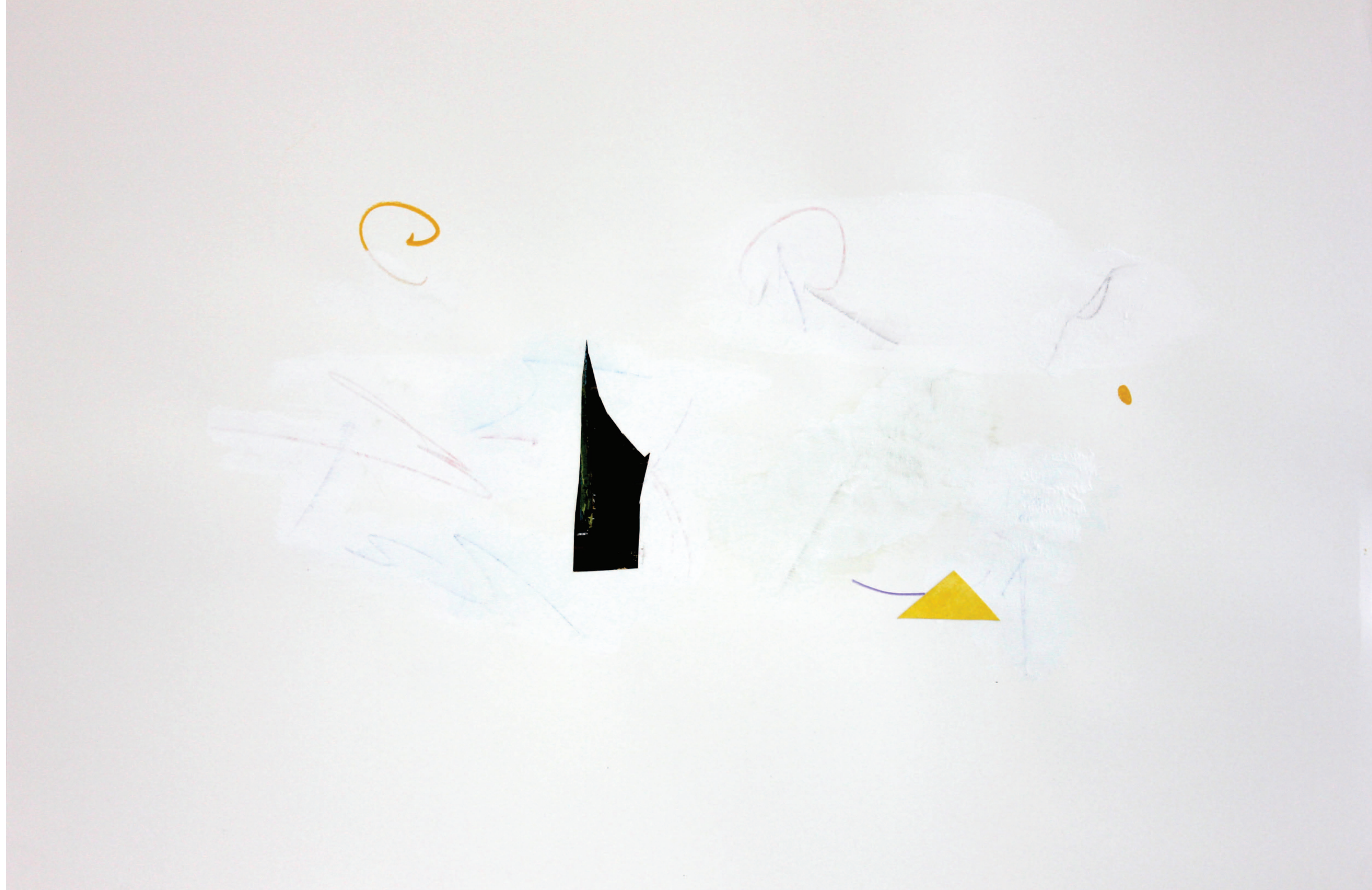
the traveler and his shadow, 2015 | marble, acrylic, oil, Wood, 31 x 27 x 30 cm





no more tricks, 2015 | wood, plywood, 93 x 40 x 18 cm.

untitled (the traveler and his shadow series), 2015 | mixed media on paper, 70 x 100 cm.



Kostis Velonis

www.kostisvelonis.blogspot.com

Education

2009 PhD, Department of Architecture, National Technical University of Athens, School of Architecture.
1999-2000 Master of Research in Humanities and Cultural Studies, London Consortium (Birkbeck College, ICA, AA, 2000).
1996-97 D.E.A, Paris VIII University.
1993-94 MAITRISE, Paris VIII University.

Scholarships/Residences/Awards

2012 MAK Schindler Scholarship, Architect in Residence at MAK Center, Los Angeles, USA.
2011 IASPIS (The Swedish Arts Grants) Artist in Residence, Sweden.
2009 Artist in Residence at CORA-Kunststiftung Hamburg and Hamburgische Kulturstiftung, Hamburg, Germany.
2008 Illy Prize, Art Rotterdam, Netherlands.
2005 Deste Prize, Athens.
1998 Onassis Foundation Scholarship, Athens.

Solo exhibitions

2015 Lothringer 13-Städtische Kunsthalle München (with Stefan Burger), Cur. Jörg Koopmann, Dana Weschke, Munich (DE)
2014 *“The Future Lies Behind Us”* (with Nikos Markou), AD Gallery, Athens (GR)
2013 *“The Grammar of Puppetry”*, Monitor Gallery, Rome (IT)

2011 *“The Promise of Happiness”*, Signal Center for Contemporary Art, Malmo Sweden (SW)
2011 *“Building the Stage”* Omikron Gallery, Nicosia (CY)
2010 *“Loneliness on Common Ground: How Can Society Do What Each Person Dreams”*, National Museum of Contemporary Art (cur.Daphne Vitali), Athens (GR)
2010 *“Pastoral Dreams in the Days of Bankruptcy”*, Dana Charkasi Gallery, Vienna (AU)
2010 *“Marx in Arcadia”*, Alpha Delta Gallery, Athens (GR)
2009 *“How one can think freely in the shadow of a temple”*, Kunstverein in Hamburg (cur. Florian Waldwogel), Hamburg (DE)
2008 *“Craft Boy”*, Monitor Gallery, Rome (IT)
2008 *“Revolution Essentielle”*, Academy of Fine Arts, Sarajevo, Boznia and Herzegovina (BiH)
2007 *“The Folklore of the Universe”*, Z. Athanassiadou, Salonica (GR)
2007 BQ Gallery, European Kunsthalle, *“...was einmal über heute gesagt werden wird: Köln Show2”*
(Cur. N. Schafhausen, F. Waldvogel), Cologne (DE)
2005 *“Blind Date”* (with Katharina Jahnke), Galerie Kamm, Berlin (DE)
2005 The Breeder Gallery (with Katharina Jahnke), Athens (GR)
2004 *“Bauhaus is not our House”*, The Breeder Gallery, Athens (GR)

Selected Exhibitions (2004-15)

2015 Supersuperstudio, (Cur. by A. Angelidakis, V.Pizzigoni, V. Scelsi), Padiglione Arte Contemporanea, Milano (IT)
2015 *“Adventures of the Black Square: Abstract Art and Society 1915 – 2015”*, Whitechapel Gallery
(Iwona Blazwick, Magnus af Petersens), London (UK)
2014 *“The Theater of the World”*, (Cur. Andrea Torrenblanca), Museo Tamayo, Mexico City (MX)
2014 *“This is Not My Beautiful House”*, Kunsthalle Athena, Athens (GR)

2014: *“No Country for Young Men”*, (Cur.Katerina Gregos), BOZAR, Brussels (BE)

2014 *“Tout Feu Tout Flamme”*, Lefebvre & Fils (Cur. Alexis Jakubowicz), Paris (FR)

2013 *“Direct Democracy”*, MUMA /Monash University Museum of Art, (Cur.by Geraldine Barlow), Melbourne (AU)

2013 *“Sensual Abstraction à la belle étoile”*, ReMap4, Athens (GR)

2013 *“HELL AS PAVILION”*, Palais de Tokyo, (Cur. by Nadja Argyropoulou), Paris (FR)

2013 *“At Table and in Bed”*, Andreas Melas & Helena Papadopoulos Gallery, Athens(GR)

2012 *“Newtopia. The State of Human Rights”* Mechelen Cultural Centre, The Old Meat Market, The City Museum Hof Van Busleyden, Lamot Conference and Heritage Centre, The Academy of Fine Arts, Scheppers Institute (Cur. by Katerina Gregos), Mechelen (BE)

2012 : *“Material and Culture”* - MAK Center for Art and Architecture-Schindler House, Los Angeles, USA

2011 *“Melanchotopia”*, Witte de With Contemporary Art Center (cur. by Nicolaus Schafhausen, Anne-Claire Schmitz), Rotterdam (NL)

2011 3rd Thessaloniki Biennale of Contemporary Art, (Cur. by Paolo Colombo, Mahita El Bacha Urieta, Marina Fokidis), Thessaloniki (GR)

2011 *“Dirty Humanism”*, Faggionato Fine Art Gallery, (Cur. by Nadjia Argyropoulou), London (UK)

2011 *“An Elusive Object of Art”*, Dana Charkasi Gallery (cur. Iara Boubnova), Vienna (AU)

2010 *“The Marathon Marathon project”*, Acropolis Museum (cur.Hans Ulrich Obrist, Nadjia Argyropoulou), Athens (GR)

2010 *“Politics of Art”*, National Museum of Contemporary Art (Cur.Anna Kafetsi), Athens (GR)

2009 2nd Biennial Athens, *“The World Question Center”* (cur. Chus Martinez), Palaio Faliro (GR)

2009 Palazzo Rospigliosi *“Mediterranean”* (cur. Elena Scipioni), Rome (IT)

2009 Vlassis Caniaris. In Contrapunto. Institute for Contemporary Art and Thought with MIET (cur. Els Hanappe) National Bank of Greece Cultural Foundation, Athens (GR)

2008 Brussels Biennial 1 for Contemporary Art, *“Show me, don’t tell me”*, (cur.Nicolaus Schafhausen, Florian Waldvogel), Former Post Sorting Center, station Bruxelles Midi, Brussels (BE)

2008 *“Laugh track”*, (Cur. Oliver Martinez Kandt & Ehsan Fardjadniya) YUM 21C, Brussels (BE)

2008 *“Collage. Cut, paste”* (cur. T. Markoglou), State Museum of Contemporary Art, Salonica (GR)

2007 9e Biennale de Lyon, *“The History of a Decade that Has not Been Yet Named”* (Cur. S. Moisdon & H.U. Obrist), Institut d’art contemporain, Villeurbanne (FR)

2007 *“In Present Tense”*, (cur. T.Pandi, S.Schizakis, D.Vitali) National Museum of Contemporary Art, Athens (GR)

2006 *“Don Quijote”*, Witte de With Center for Contemporary Art, (cur. N. Schafhausen, Sophie von Olfers), Rotterdam (NL)

2006 *“The Grand Promenade”*, National Museum of Contemporary Art,(Cur.A.Kafetsi), Athens (GR)

2006 *“Give(a)way”*, EV+A Biennial,(cur. K.Gregos) Limerick, Ireland (IRL)

2006 *“Poetry in the backyard”*, Art-Concept Gallery, Paris (FR)

2006 The Collection-Nikos Alexiou, Mac Gallery, XXII International Festival Sarajevo, Sarajevo, Bosnia and Herzegovina (BiH)

2005 *“Beyond Stereotypes”*, Art Caucasus 05, 2nd International Contemporary Art Exhibition & Convention (cur.K.Gregos) Tbilisi, Georgia

2005 DESTE foundation prize, Deste foundation for contemporary Art, Athens (GR)

2005 *“Resemblance Somehow”*, (Cur.T.Moutsopoulos) Benakis Museum (GR)

2004 *“EUROPEAN SPACE”*, 9th Sculpture Quadrennial, (Cur: Aigars Bikse, Kristaps Gulbis) State Museum of Art, Riga, Latvia

2004 *“Breakthrough”*, (D.Zacharopoulos, S.Pappa, K.Gregos), Arcala 31, Madrid (SP)

This catalogue was published in an edition of 400 copies on the occasion of the exhibition

kostis velonis, *the traveler and his shadow*

at marinos vrachimis art proposals, nicosia from june 5 - 20

Editing

Marinos Vrachimis

Graphic design

Miranda Violari