

**Kalfayan Galleries at ART BASEL MIAMI BEACH 2024**

**GALLERIES : Stand B20**

**MERIDIANS: Antonis Donef | M16**



# **MERIDIANS**

**Antonis Donef | STAND M16**





In this monumental 12-meter-long work (2014-2020) Antonis Donef offers a vibrant exploration of knowledge through a personal lens. His calligraphic ink drawing unfolds across a meticulously constructed collage comprised of archival material such as books, dictionaries and encyclopedias. The labyrinthine iconography and precision of calligraphy imbue Donef's work with an exceptional dynamism and potential for interpretation. A form of automatic writing, his work reveals fragments of personal memories, both individual and collective, acting as a palimpsest concealing successive layers of narrative - a parallel universe of concentrated knowledge and information.

Antonis Donef (b. 1978 in Athens) has been exhibited in numerous shows such as "Ametria," Projectspace Slaughterhouse, DESTE, Hydra, Greece; "Now and Then," European Central Bank, Frankfurt; "Hell As Pavilion," Palais de Tokyo, Paris. His works are in distinguished collections in Greece and abroad. He lives and works in Athens.



Antonis Donef  
Untitled, 2014-2020  
ink on paper mounted on canvas  
220 x 1200 cm  
220.000 USD + Tax/Vat (where applicable) + shipping cost











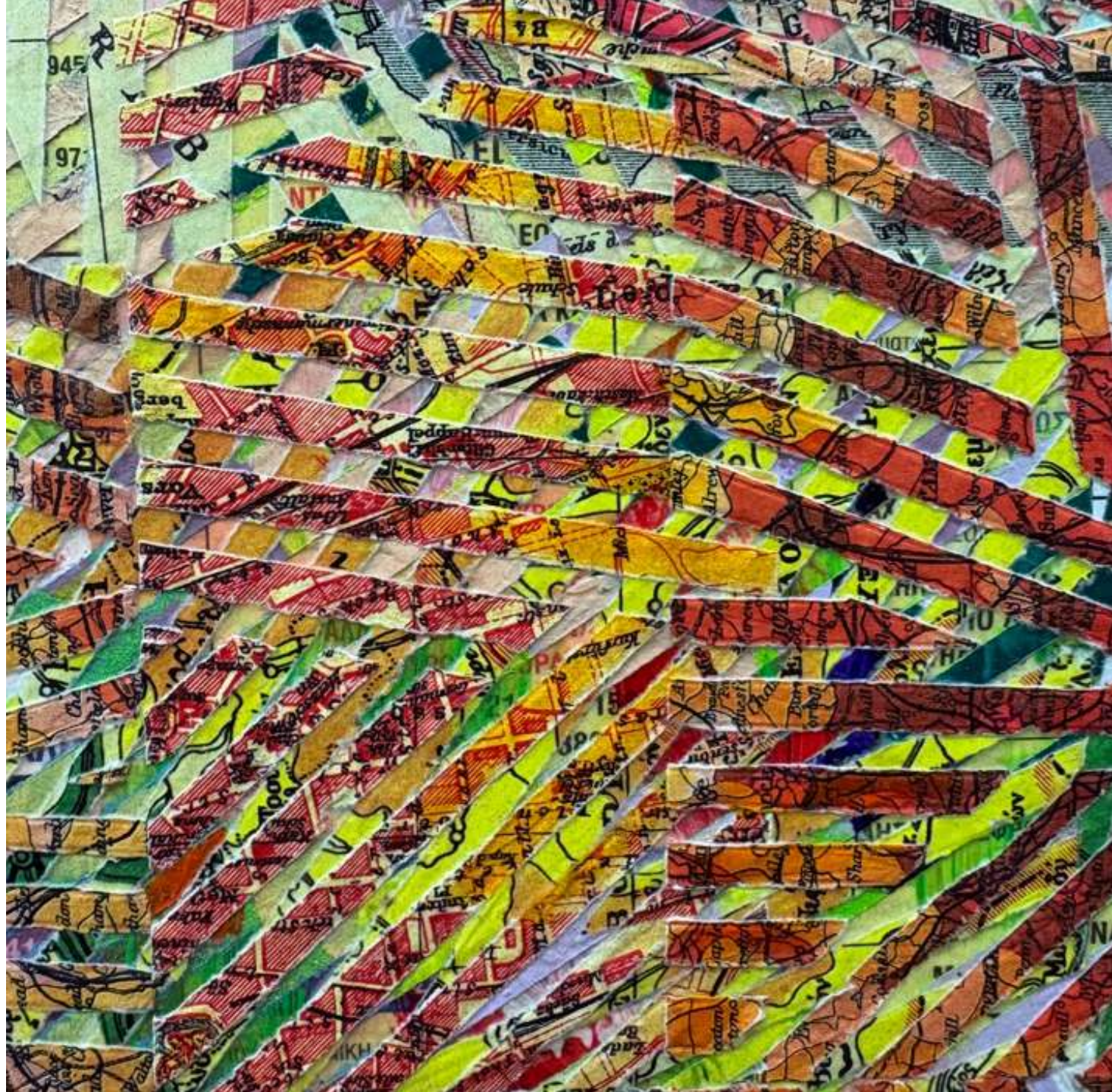




**KALFAYAN GALLERIES**

**STAND B20**

ANTONIS DONEF



Known for his calligraphic drawings, Antonis Donef captures in his works a new, diverse and colorful personal view of Knowledge. His detailed drawings unfold on archival material such as newspaper clippings, pages from books, dictionaries or encyclopedias.

The labyrinthine character of the iconography and the calligraphic way of drawing give Donef's works exceptional dynamism and multi-layered possibility of interpretation. In the form of automatic writing, his works reveal, among other things, elements of personal memories and feelings, individual and collective knowledge. These elements project, consciously or unconsciously, through the intricate paintings on the surface of the printed pages. The artist's collages and intricate drawings create palimpsests that hide successive levels of stories, a parallel universe of concentrated knowledge and information, the interpretation of which always lies in the personal reading of the viewer.

At the same time, Donef's intricate technique of multilayered collages comprised by cut-outs from vintage maps reveal a time-consuming and at the same time organic process of cutting each map into numerous strips and pasting them onto canvas by creating overlapping layers that form geometric patterns. The deconstruction and reassembling of extracts from different maps create new maps, in which the official borders are interweaved and ultimately canceled. These geographical palimpsests illustrate the current geopolitical turmoil around the world. Furthermore they redefine and reinterpret the already mapped knowledge while questioning polarizing and inflexible learning strategies which are indifferent towards the uniqueness of dissimilarity.

Antonis Donef  
Untitled, 2024  
ink and collage on paper mounted on canvas  
220 x 200 cm | 86.61 x 78.74 inches

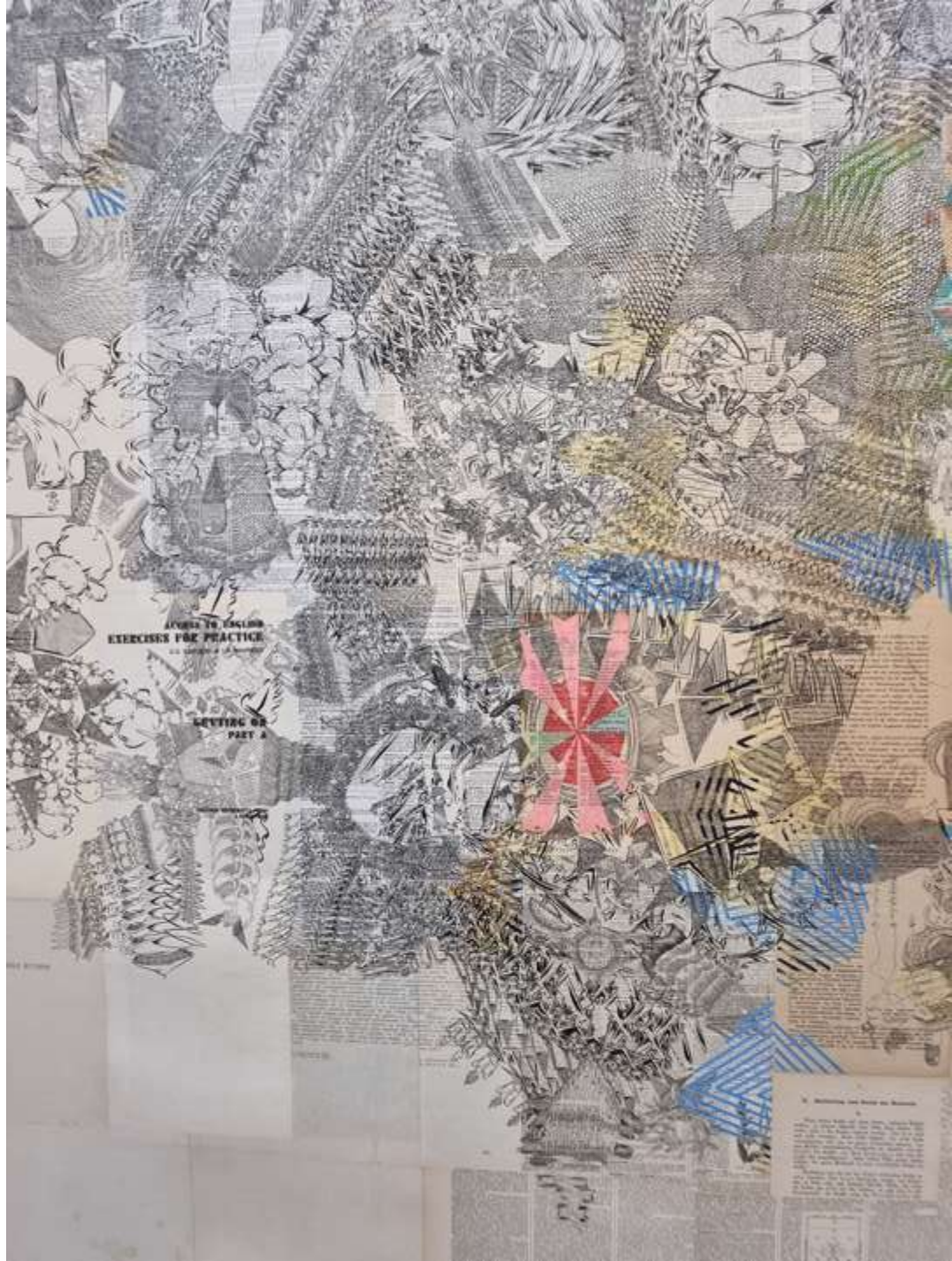
AD24A#02

28.000 USD + Tax/Vat (where applicable) + shipping cost









APRIL 19, 1968  
EXERCISES FOR PRACTICE  
in preparation of the book

LETTERING ON  
PART 1

1. Introduction and Review of the Book  
The first chapter of the book is an introduction and review of the book. It covers the basic principles of the book and the various exercises that are included. The author explains the purpose of the book and the various exercises that are included. The author also provides a brief overview of the book's structure and the various exercises that are included.



Antonis Donef  
Untitled, 2024  
ink and collage on paper mounted on canvas  
185 x 185 cm | 72.83 x 72.83 inches

AD24A#03

\*with thin wooden frame

22.000 USD + tax/Vat (where applicable) +  
shipping cost





AD24A#03 | DETAIL

AD24A#03 | DETAIL



Antonis Donef  
Untitled, 2024  
ink and collage on paper mounted on canvas  
approx. 120 x 120 cm | 47.24 x 47.24 inches

AD24A#06

\*with thin wooden frame

15.000 USD + tax/Vat (where applicable) + shipping  
cost





Antonis Donef  
Untitled, 2024  
mixed media and collage on canvas  
150 x 150 cm | 59.05 x 59.05 inches

AD24A#04

\*no frame

17.500 USD + tax/Vat (where applicable) +  
shipping cost





AD24A#04

DETAIL

AD24A#04

DETAIL





AD24A#04

DETAIL

Antonis Donef  
Untitled, 2023  
collage on canvas  
150 x 150 cm | 59.05 x 59.05 inches

AD23A#03

17.500 USD + Tax/Vat (where applicable)  
+ shipping cost





Antonis Donef  
Untitled, 2016  
collage on canvas  
100 x 100 cm

AD17A#69

\*no frame

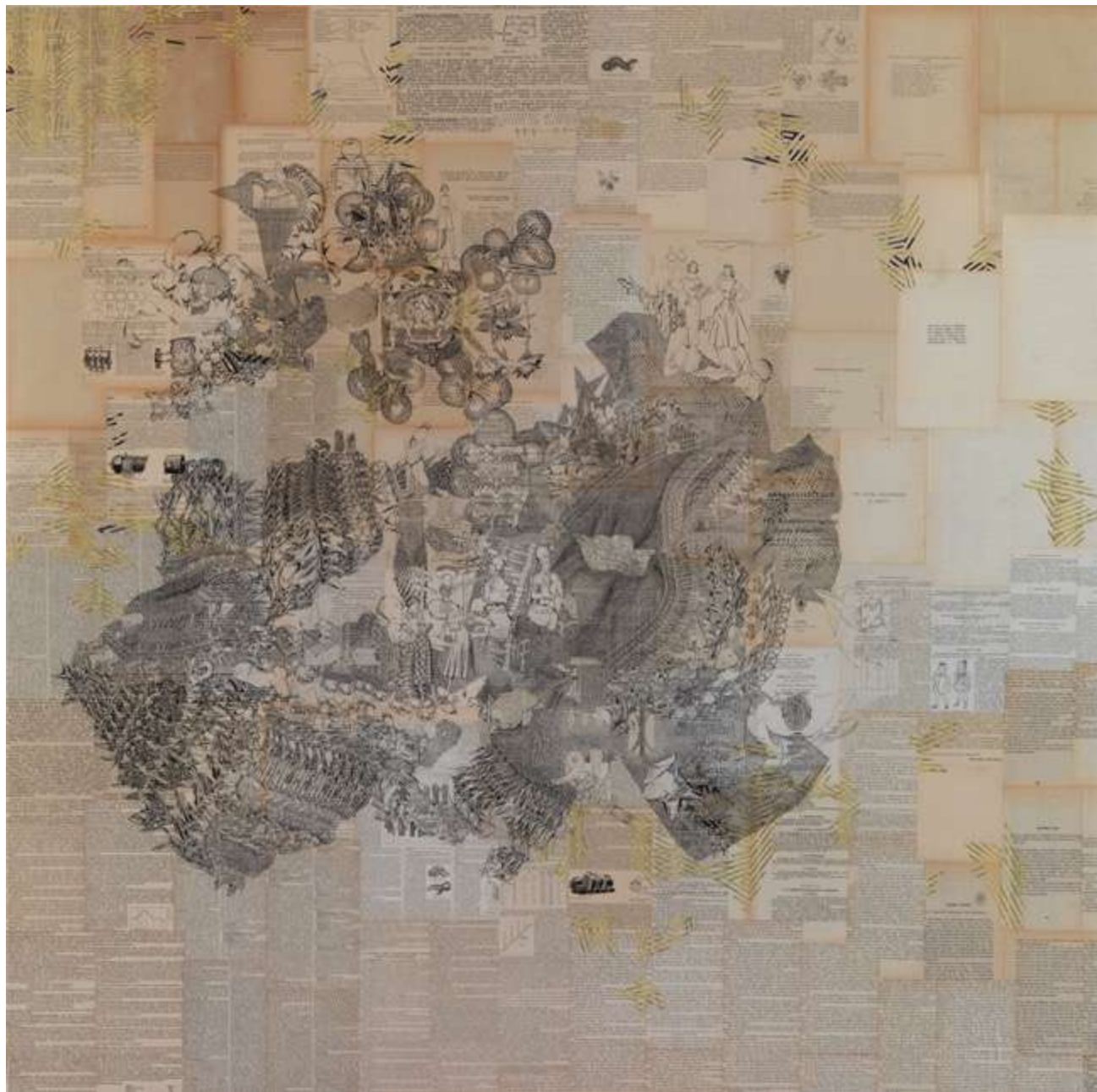
13.000 USD + tax/Vat (where applicable) +  
shipping cost

Antonis Donef  
Untitled, 2017  
collage on canvas  
150 x 150 cm | 59.05 x 59.05 inches

AD17A#02

\*no frame

17.500 USD tax/Vat (where applicable) + shipping cost



ADRIAN PACI

21

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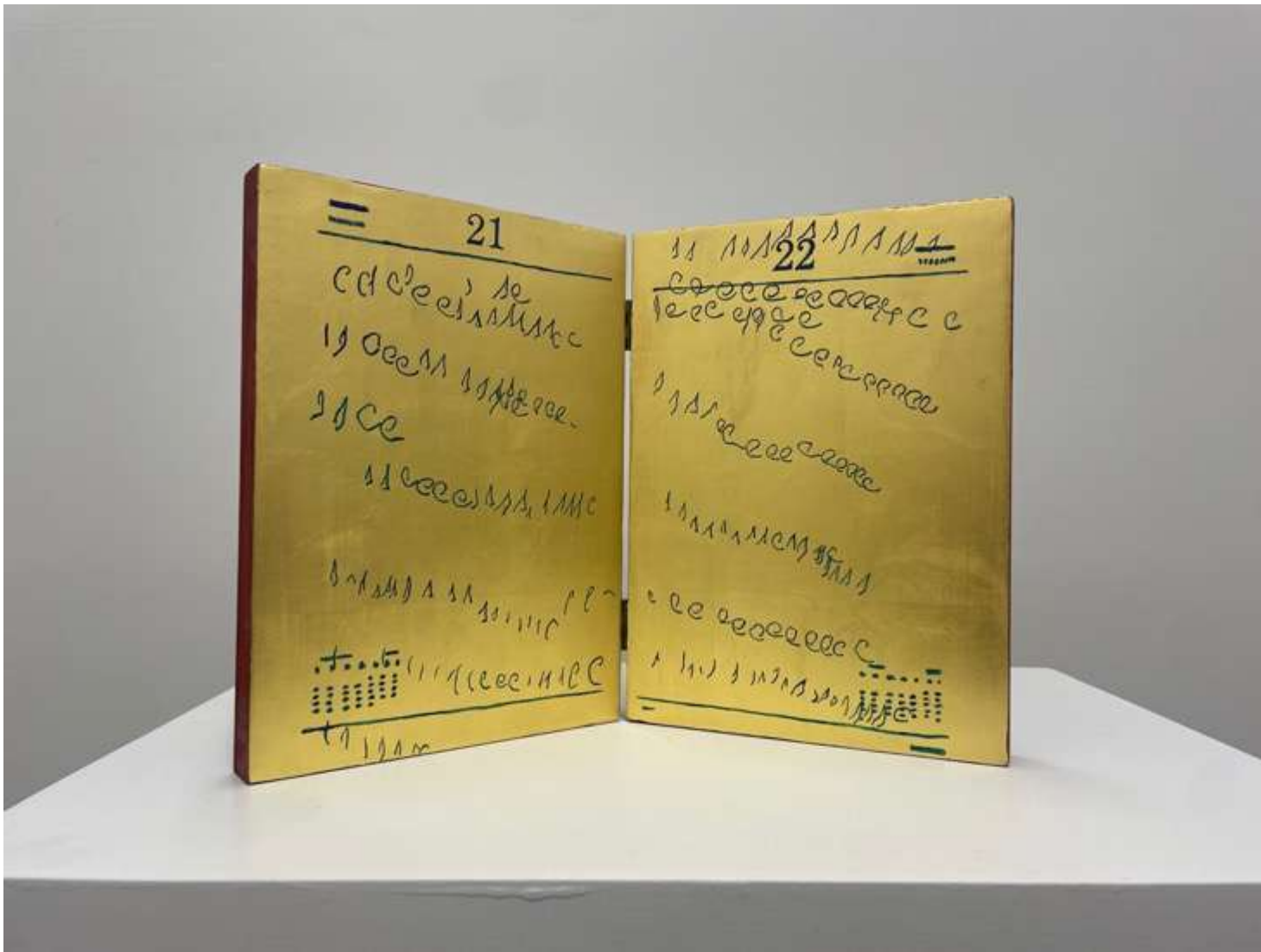
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## ***COMPITO***

In his work Adrian Paci is exploring the unexpected affinities of the mechanics of communication and focuses on the power and sociopolitical role of 'language'. His multifaceted artistic practice offers a visual manifestation embracing the open meaning of words, codes and signs, of communication and interaction between people with different 'voices'. His recent 'writing'-paintings from the 'Compito' series represent a palimpsest of writing and craftsmanship, mirroring a challenging and vibrating space between what is said, what is implied and what is sometimes deliberately omitted. Having as a starting point the notebooks of a man with Asperger syndrome, Paci's golden paintings and sculptural diptychs with the technique of the Byzantine icons, unveil the multidimensional semiotics of linguistic and non-linguistic communication.





Adrian Paci

Compito#21, 2024

diptych: tempera on gold leaf on wood

approx. 29 H x W 21 cm x D 2.5 cm | 11.42 H x W 8.27 cm x D 0.98 inches

approx. 29 x 42 x 2.5 cm | 11.42 x 16.54 x 0.98 inches (when unfolded)

AP23A#10

17.000 USD+ Tax/Vat (where applicable) + shipping cost



Adrian Paci  
Compito#22, 2024

diptych: tempera on gold leaf on wood

approx. 29 H x W 21 cm x D 2.5 cm | 11.42 H x W 8.27 cm x D 0.98 inches Each

approx. 29 x 42 x 2.5 cm | 11.42 x 16.54 x 0.98 inches (when unfolded)

AP23A#11

17.000 USD + Tax/Vat (where applicable) + shipping cost



Installation View: Adrian Paci – *Compito*, (solo show) , Trieste Contemporanea (9 December 2023 – 13 February 2024). Photos ©Agnese Divo



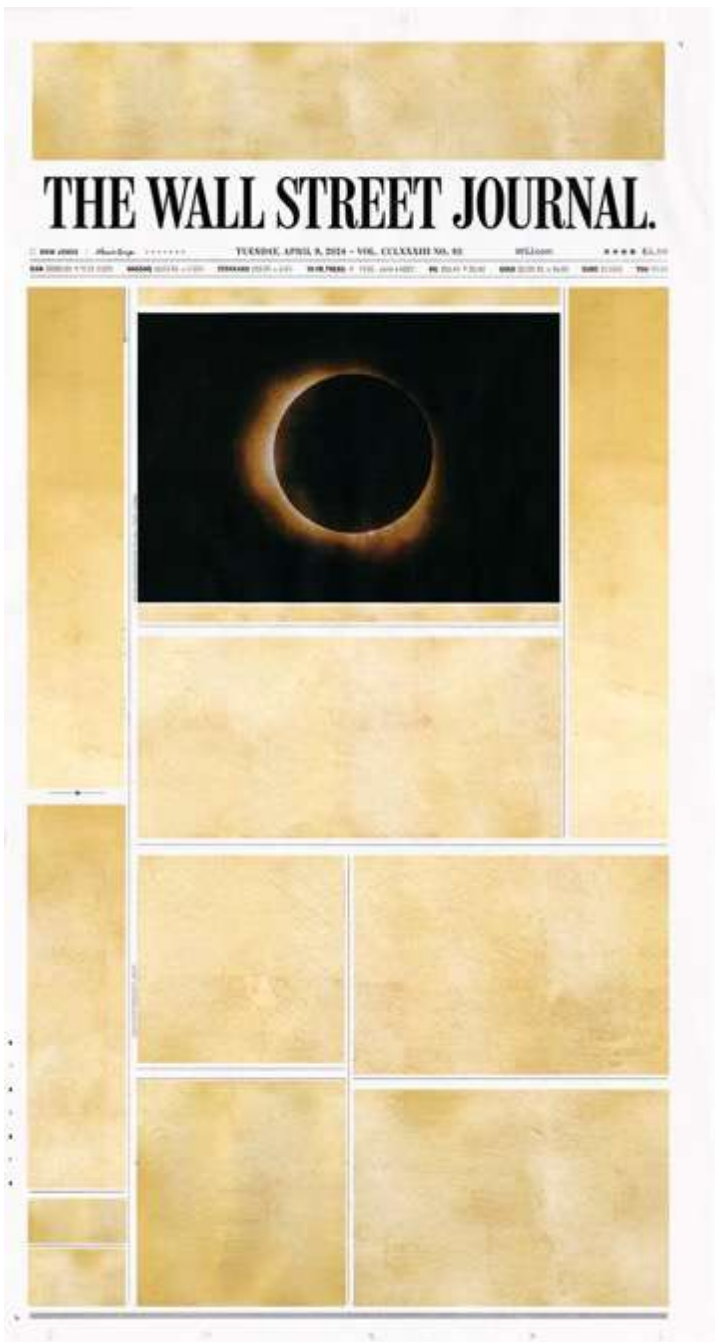
Installation View: Adrian Paci - POPOLODISENZAPAROLA, Kalfayan Galleries, Athens, 2024

**PANOS TSAGARIS**



### **'Golden Newspapers' series**

Panos Tsagaris' "Golden Newspaper" series (Emop-Arendt Award nomination / European Month of Photography), shed light on the human condition and its spirituality while facing scorching socio-political challenges. The artist began this series in 2010 soon after the economic crisis erupted in Greece, focusing on the socio-political upheavals that were created in the country. Continuing his interest in political events, Tsagaris has tackled –among others- incidents related to the Syrian refugee crisis in relation to Greece. His most recent works focus on the world-wide pandemic crisis and the symbolism of natural phenomena such as the eclipse.



Panos Tsagaris  
April 9 2024, 2024  
gold leaf on archival inkjet print  
150 x 83 cm | 59.05 x 32.68 inches

PT24A#05

14.000 USD + Tax/Vat (where applicable) + shipping cost

Panos Tsagaris  
April 9 2024, 2024  
gold leaf on archival inkjet print  
150 x 80 cm | 59.05 x 31.50 inches

PT24A#06

14.000 USD + Tax/Vat (where applicable) + shipping cost





Continuing the artist's interest in mysticism and the occult, Panos Tsagaris' (b. 1979, Athens, Greece. Lives and works in New York) paintings (acrylic, spray paint, gold leaf, silkscreen print) are based on photographs made of a series of installations consisting of variously sized and shaped mirrors that the artist assembled in his studio. As a symbol, the mirror can be found in many traditions, as in the myth of Narcissus. Throughout his work, Tsagaris aims for the purification of the self and our collective being.

Panos Tsagaris  
Through The Waves Of The Abyss, 2023  
gold leaf, acrylic, ink and silkscreen print on canvas  
82 x 56 cm | 32.28 x 22.05 inches

PT23A#04

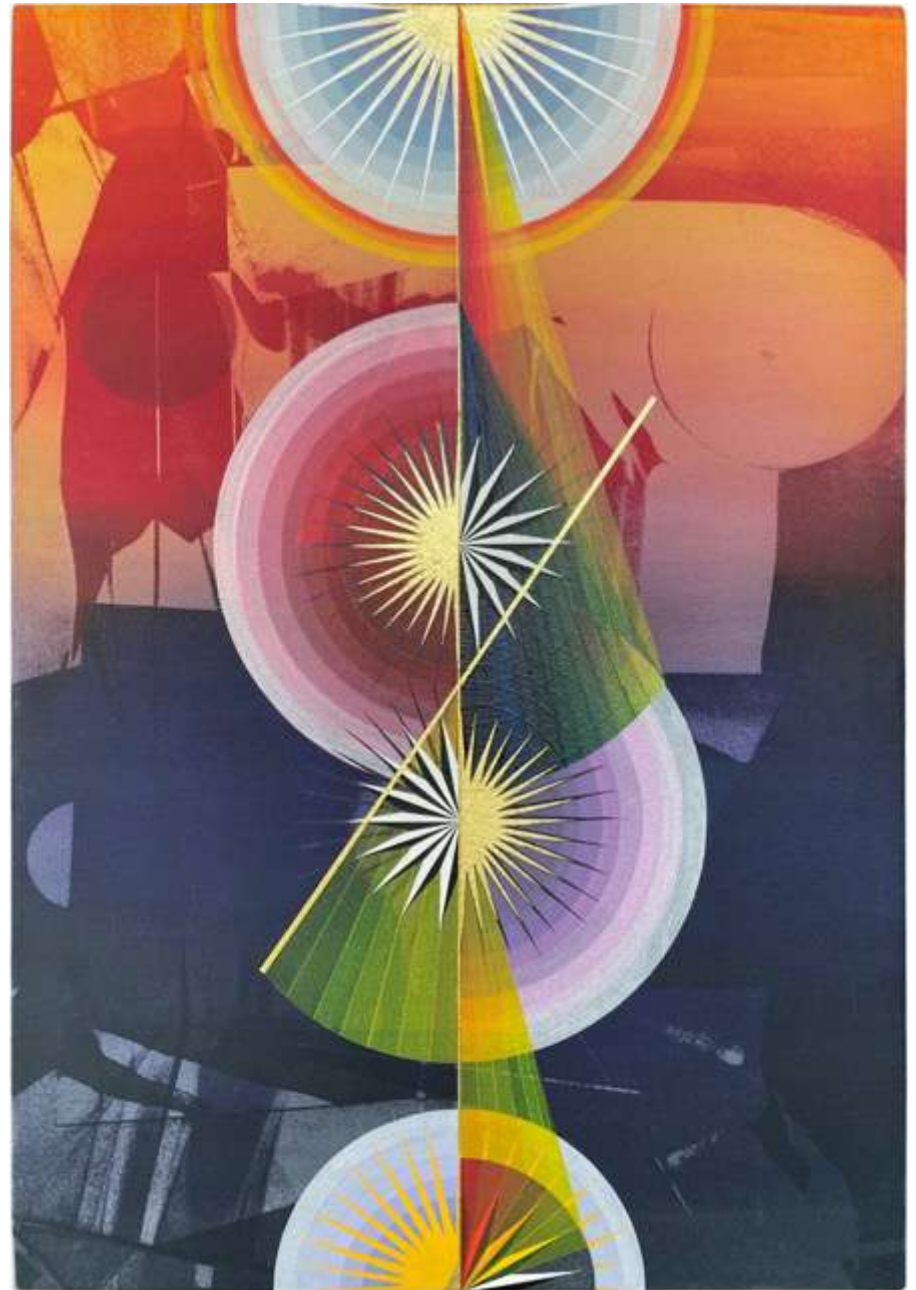
9000 USD + Tax/Vat (where applicable) + shipping cost



Panos Tsagaris  
Breathing Time, 2024  
gold leaf, ink, acrylic and silkscreen print on canvas  
82 x 56 cm | 32.28 x 22.05 inches

PT24A#02

9000 USD + Tax/Vat (where applicable) + shipping cost



GIORGOS IOANNOU  
(1926 – 2017)



Giorgos (Georges) Ioannou (1926-2017) was one of the most important painters of the post-war period in Greece, regarded to be its main representative of Pop Art. Born in Athens in 1926, he studied painting in Athens and Paris.

Ioannou became prominent in the late 60s with exhibitions in Greece, Belgium and Italy following his studies in Paris in the early 60s. In his early work he used complex compositions with vivid color creating rich narratives negating the rules of perspective, influenced by folk art, setting a stage for his figures depicting scenes stemming from personal memories and experiences. He was dealing with the trauma of the abrupt end of his childhood when the brutal Nazi occupation of Athens caused the financial ruin of his family and his involvement in the Resistance in 1943-45.

His work was presented in numerous international exhibitions: 35th Biennale di Venezia (1970); "The Panorama of Greek Painting 1950-1975", Museum am Ostwall, Dortmund 1976; Il Biennale delle Regioni, Italy; Intergrafik, Berlin; 'Regard '73', Brussels; Centre Culturel d'Ostende; Institut für Auslandsbeziehungen, Stuttgart; 'Europa Arte', Italy; Europalia 1982 (Brussels, Antwerp); Salon International de l'Art Libre, Paris; EU Building, Brussels et al. Galleries exhibiting his work include: 'Isy Brachot', Brussels; 'Grosvenor Galleries', London; 'English Speaking Union', Edinburgh; 'Ateneului Roman', Bucharest; 'CNA Gallery', Chicago.

In 1959 he presented his first solo exhibition at the Zygos Gallery in Athens, with works of an impressionistic style. However, after his studies in Paris and his return to Greece he adopts a personal style with pronounced elements from comic strips and pop art. Past and present coexist in lyrical, often enigmatic images of a strong symbolic character and with a clear critical attitude towards social and political issues. In his works he often incorporates elements from the contemporary technological culture and satirizes the current political and cultural environment while denouncing consumerism.

In 1965 he received the 1st Prize in Europa Arte's "Pergamenta d'Onore", and in 1966 he was awarded at the "Prix Europa de Peinture de la Ville d'Ostende", the prize being a solo exhibition at the Musée des Beaux Arts d'Ostende, and was held in April 1968. The judging panel included Hodin, Apollonio, Argan, Penrose, Restany and Matney. The artist was also an award recipient at 'Il Biennale delle Regioni' and 'Premio Internazionale Europa Arte' in Italy.

In 1967 a military dictatorship regime was enforced in Greece. The need to react and confront the new reality fundamentally influenced the course of his work, so he first used the expressive vocabulary of Pop Art -mainly inspired by the style of comics (saturated flat color, strict black outline) – so as to confront the dictatorship (1967-1974).

After the fall of the Junta in 1974, Ioannou's works combine features of Pop Art with elements of Surrealism, which constitute an idiosyncratic painterly language, an independent trend in Greek Painting of the period, as stated by prominent art historians of the time.

Ioannou was contributing as a writer for major Greek newspapers and he was frequently the subject of interviews and presentations of his work from the late 1960s to the early 2000s. In 1981 the Papazissis publishing house published the art book 'Album 1940-1974' with one hundred monotypes. This body of work was dealing with troubled historic periods of Greece, the Nazi Occupation of Athens, the Resistance Movement, the Civil War and the Dictatorship of 1967-1974. In 2002 the I. Sideris publishing house published the book 'Athens through postcards from the past' containing a part of his collection of postcards.

In 2012 he was awarded by the Academy of Athens for his lifetime body of work. Giorgos Ioannou passed away in 2017 in Athens, leaving behind an immense body of work spanning over five decades.

In 2022 a retrospective exhibition of his work was presented at the City of Athens Art Gallery and in 2023 a second retrospective exhibition was presented at Casa Bianca in Thessaloniki, Greece. Furthermore, Ioannou's work has been prominently featured in the exhibitions "Urbanography: City Life in the Decades 1950-1970"(2023-2024) and "Democracy" (July 2024-February 2025) at the National Gallery in Athens.



Giorgos Ioannou  
Transcending the Dreams, 1976  
oil on linen  
150 x 100 cm | 59.05 x 39.37 inches

76\_15

27.000 USD + Tax/Vat (where applicable) + shipping cost

Giorgos Ioannou  
At the Monument of Dreams, 1975  
oil on linen  
100 x 70 cm | 39.37 x 27.56 inches

75\_19

22.000 USD + Tax/Vat (where applicable) + shipping cost





Giorgos Ioannou  
Refusing in vain, persistently, 1988  
oil on linen  
100 x 70 cm | 39.37 x 27.56 inches

88\_04

22.000 USD + Tax/Vat (where applicable) + shipping cost







Installation View: Giorgos Ioannou – Pop?, Kalfayan Galleries, Athens, 2024



**FARIDA EL GAZZAR**

Born in Alexandria and based in Athens, Greek-Egyptian artist El Gazzar draws often inspiration from Egypt, artists like David Hockney, Thomas Demand and Karen Kilimnik, Arab literature and the poetry of C. P. Cavafy. In her new works presented at ARCO 2024, Athens stars as the artist's Alter Ego depicting the architectural and urban landscape as experienced and recorded in the memory of El Gazzar during long walks near her home in Athens. In some works, El Gazzar explores the changes in the cityscape of Athens during the last two years with the boom of construction sites. Her new series of works and raise questions around the interconnection of mental wellbeing and urban landscape. El Gazzar's paintings of newly built or restored buildings become a symbol of human need for inner restoration and self-transformation.



Farida El Gazzar  
What If You Never Find Out, 2024  
acrylic on cardboard | 28 x 35.5 cm | 11.02 x 13.98 inches  
FEG24A#42  
5000 USD + Tax/Vat (where applicable) + shipping cost



Farida El Gazzar

A Gift On A New Day, 2024, acrylic on cardboard | 13 x 18 cm | 5.12 x 7.09 inches

FEG24A#43

3500 USD + Tax/Vat (where applicable) + shipping cost



Farida El Gazzar

Look Up and Dream, 2024, acrylic on cardboard | 21 x 30 cm | 8.27 x 11.81 inches

FEG24A#44

5000 USD + Tax/Vat (where applicable) + shipping cost





Farida El Gazzar

Always Persistent, 2024, acrylic on cardboard | 20 x 28 cm | 7.87 x 11.02 inches

FEG24A#45

4500 USD + Tax/Vat (where applicable) + shipping cost



Farida El Gazzar  
The Giving, 2024, acrylic on cardboard, 10 x 15 cm | 3.93 x 5.90 inches  
FEG24A#46  
3500 USD + Tax/Vat (where applicable) + shipping cost



Farida El Gazzar  
Awaiting For a Dream, 2024, acrylic on cardboard, 21 x 29.5 cm | 8.27 x 11.61 inches  
FEG24A#47  
4500 USD + Tax/Vat (where applicable) + shipping cost



Farida El Gazzar

After The Storm, 2024, acrylic on cardboard, 13 x 18 cm | 5.12 x 7.09 inches

FEG24A#48

3500 USD + Tax/Vat (where applicable) + shipping cost



Farida El Gazzar  
Beyond Any Expectation, 2021, acrylic on paper, 17 x 24 cm | 6.70 x 9.45 inches  
FEG21A#24  
4500 USD + Tax/Vat (where applicable) + shipping cost



Farida El Gazzar  
Afternoon Flowers Don't Know Where To Go, 2022, acrylic on paper, 22 x 26 cm | 8.66 x 10.24 inches  
FEG22A#07  
4500 USD + Tax/Vat (where applicable) + shipping cost



Farida El Gazzar  
Let's Dance All Day, 2022, acrylic on paper, 13 x 18 cm | 5.12 x 7.09 inches  
FEG22A#23  
3500 USD + Tax/Vat (where applicable) + shipping cost



Farida El Gazzar  
Remembering tomorrow, 2024  
acrylic on paper  
15 x 10 cm | 5.90 x 3.93 inches

FEG24A#07

3500 USD + Tax/Vat (where applicable) + shipping cost





Farida El Gazzar

Traces of Memory, 2024, acrylic on paper

28 x 36 cm | 11.02 x 14.17 inches

FEG24A#13

5000 USD + Tax/Vat (where applicable) + shipping cost



Farida El Gazzar  
Daydreaming, 2024, acrylic on paper, 13 x 18 cm | 5.12 x 7.09 inches  
FEG24A#21  
4500 USD + Tax/Vat (where applicable) + shipping cost

**KAROLINA KRASOULI**



Whether in painting, drawings, photography or film, Karolina Krasouli's works explore the intersection of abstraction and figuration. Stemming from Krasouli's ongoing interest in literature and poetry, she attempts to toss together different fragments, forms of which are both formally and conceptually inspired by her collection of books, papers and envelopes. Through the representation of optical phenomena related to memory and language, the use of color and light replace the role and functions of the written and the spoken word, thus resulting in different modes of verbal address.

Roland Barthes in his 'Theory of Texts' considers the text as a constant 'weaving' process. Every text is a weaving of earlier references. This 'intertextuality' is found in Krasouli's stitched canvases. The latter are the result of a long process in which the artist prepares the canvas, creates the colors, paints the canvas with oil and gesso, and then artfully stitches it, concealing the seams. The artist 'molds' the canvas into shapes that refer to, for example, folded pages of paper, books or envelopes.

Karolina Krasouli's new series of paintings are made up of abstract forms, such as circles, semi-circles and arcs. The repeated geometrical shapes that make up the works, along with the different colours, are detached from any recognisable references to the physical world. She draws inspiration from Nasa's latest tool, the Planetary Spectrum Generator. It is a model that can simulate how light interacts with planetary atmospheres, thus providing images and colours that represent different planets. Each title refers to visions of sunrises and sunsets, as viewed from other planets, which were once otherworldly, but are now possible. They evoke impossible representations.

Karolina Krasouli  
Mars Moon, 2024  
gesso, dust pigment and graphite on canvas  
31.5 x 21 cm | 12.40 x 8.28 inches

KKRA24A#11

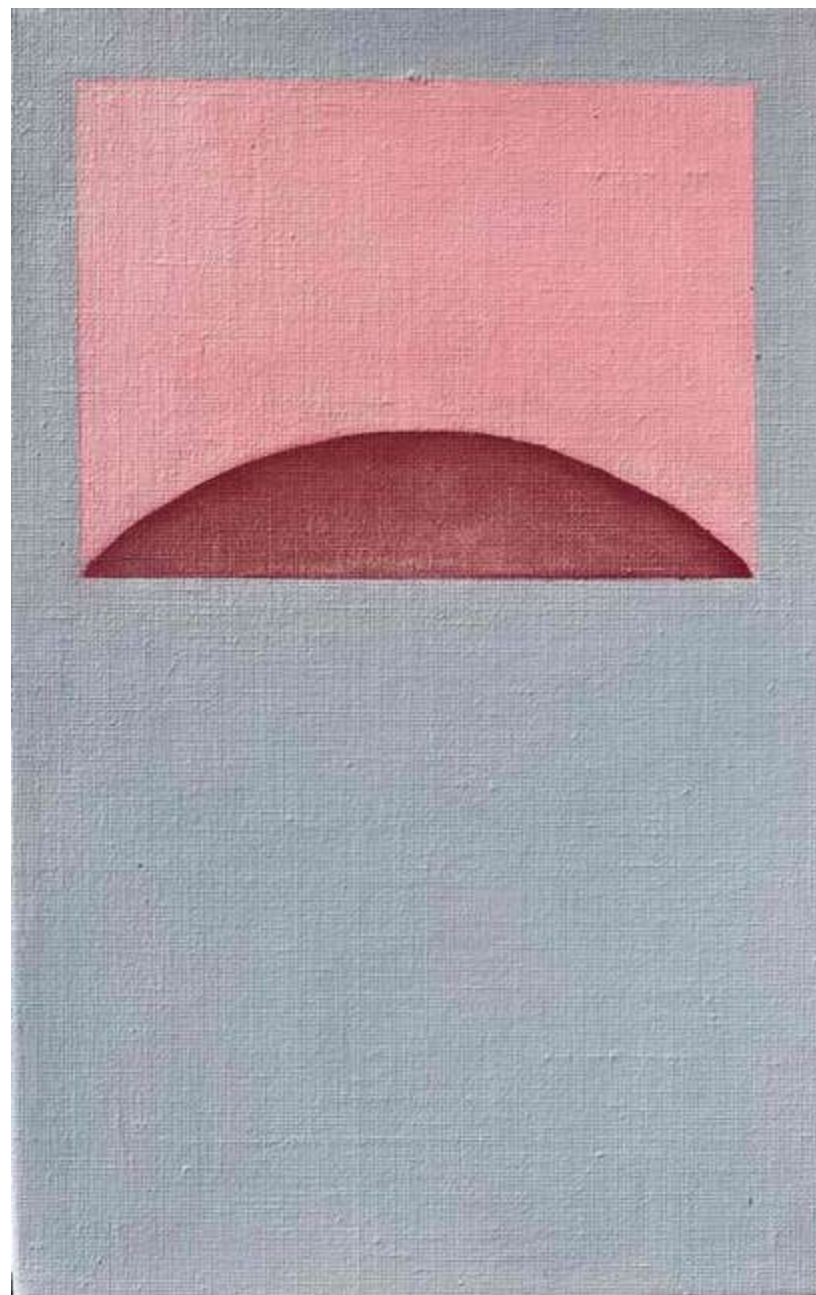
4500 USD + Tax/Vat (where applicable) + shipping cost



Karolina Krasouli  
Violet Moon, 2024  
gesso, dust pigment and graphite on canvas  
31.5 x 21 cm | 12.40 x 8.28 inches

KKRA24A#12

4500 USD + Tax/Vat (where applicable) + shipping cost



Karolina Krasouli  
Cerulean Moon, 2024  
gesso, dust pigment and graphite on canvas  
31.5 x 21 cm | 12.40 x 8.28 inches

KKRA24A#13

4500 USD + Tax/Vat (where applicable) + shipping cost





Karolina Krasouli  
Green Lake Moon, 2024  
gesso, dust pigment and graphite on canvas  
31.5 x 21 cm | 12.40 x 8.28 inches

KKRA24A#14

4500 USD + Tax/Vat (where applicable) + shipping cost



Karolina Krasouli  
Pink Moon, 2024  
gesso, dust pigment and graphite on canvas  
31.5 x 21 cm | 12.40 x 8.28 inches

KKRA24A#07

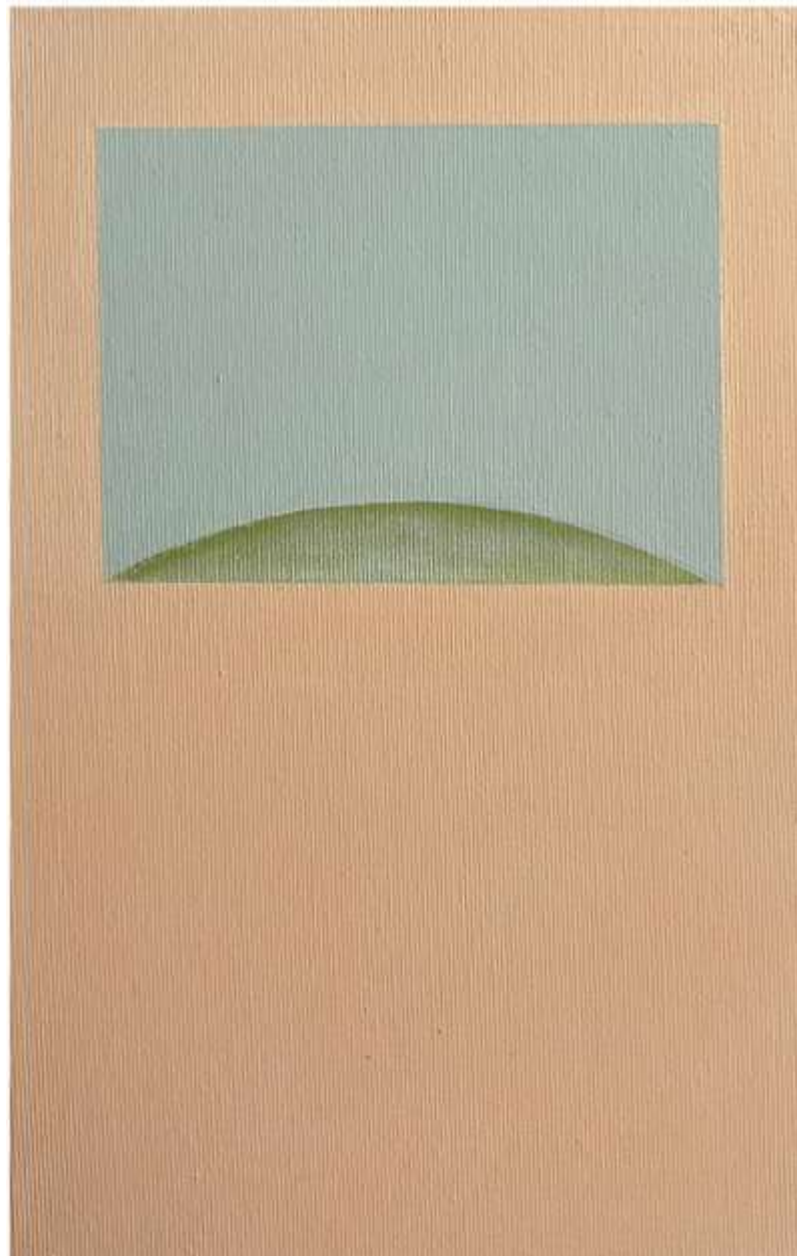
4500 USD + Tax/Vat (where applicable) + shipping cost



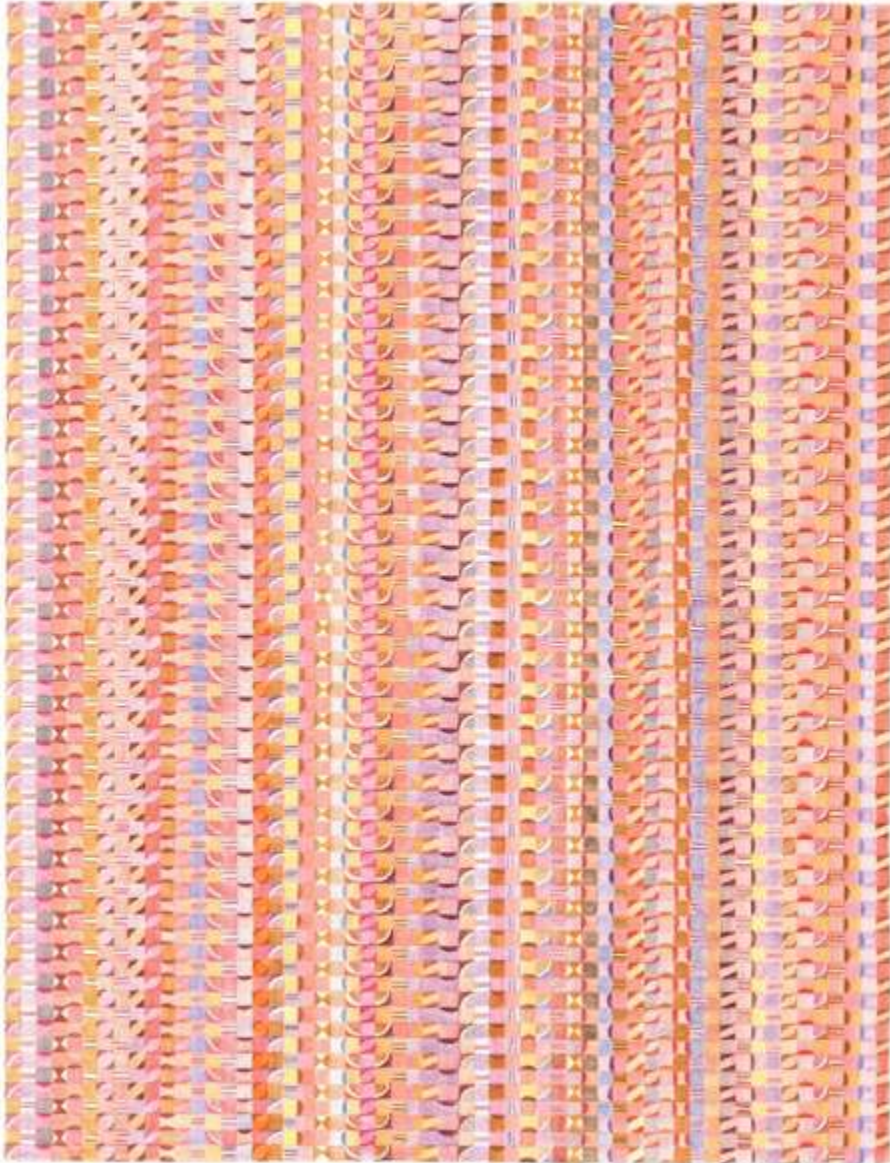
Karolina Krasouli  
Green Moon, 2024  
gesso, dust pigment and graphite on canvas  
31.5 x 21 cm | 12.40 x 8.28 inches

KKRA24A#10

4500 USD + Tax/Vat (where applicable) + shipping cost



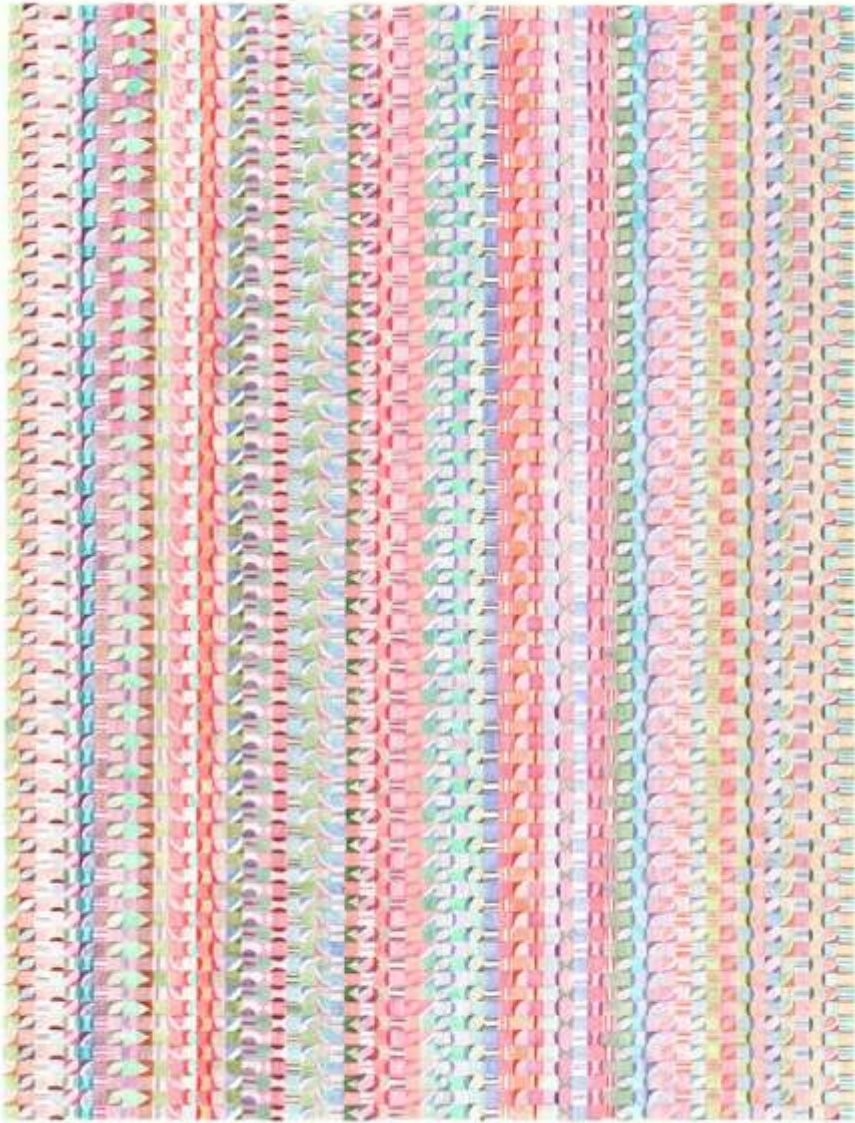
Karolina Krasoulis' hand-drawn multicolour pencil drawings on paper are made up of an invisible grid of cells in each one of which a different motif occurs. They are made up of geometric and abstract forms, such as circles, squares and other shapes, repeated in a regular arrangement. Each work is titled according to the day it was completed, like an alternative form of diary keeping. Repetition and seriality lie at the heart of these works. Prior to these large-scale drawings, the artist invents meticulously the patterns on smaller notebooks, in a meditative-like process reached through repetition. The creation of these patterns is particularly prolonged to an extent that they contain time. As Panos Fourtoulakis states in a text for the artist's exhibition titled 'Wish' at Kalfayan galleries, "*Among other things, these patterns represent the time dedicated to making them. As if time was visualised, repeated rhythmically, evoking a sense of musicality*".



Karolina Krasouli  
01/10/2023, 2023  
colored pencils and graphite on paper  
77 x 57 cm | 30.32 x 22.44 inches

KKRA23A#40

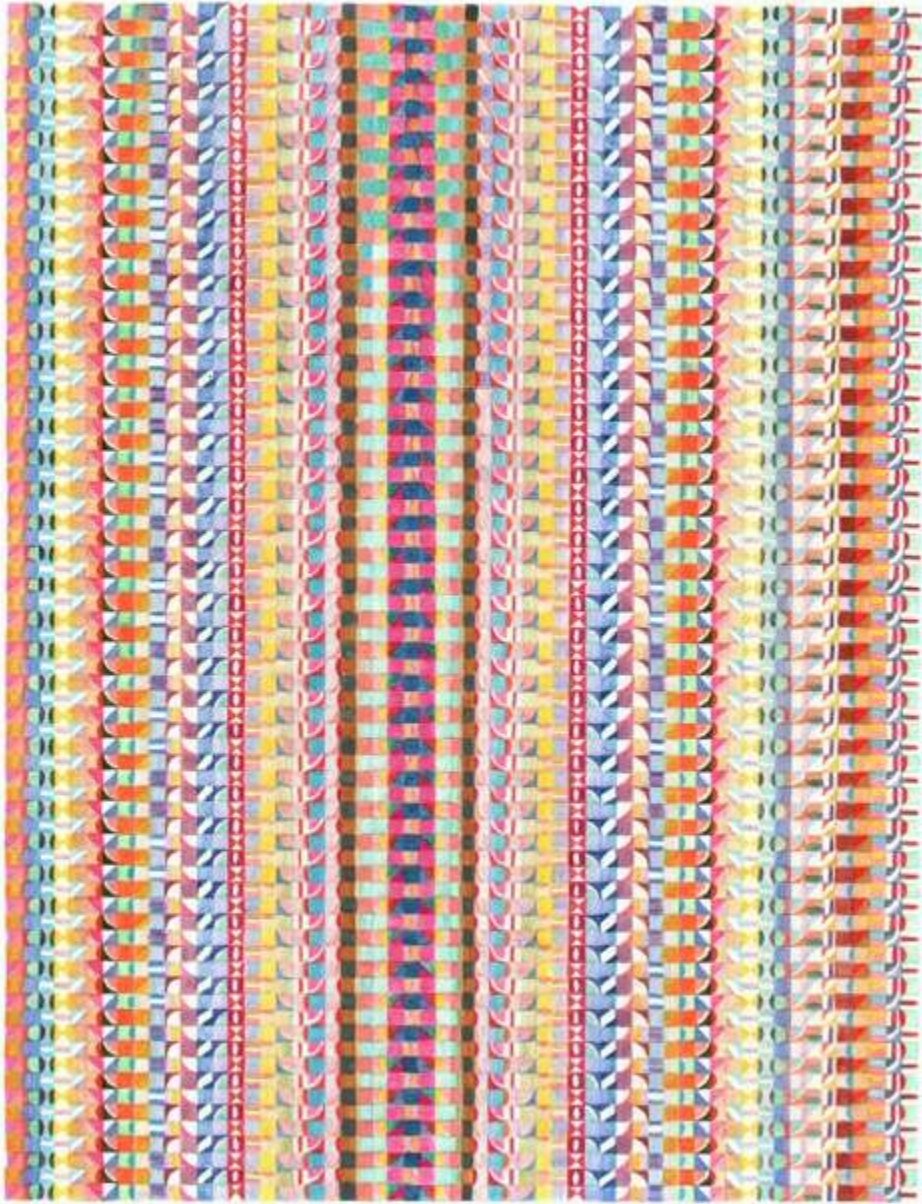
7500 USD + Tax/Vat (where applicable) + shipping cost



Karolina Krasouli  
20/08/2023, 2023  
colored pencils and graphite on paper  
77 x 57 cm | 30.32 x 22.44 inches

KKRA23A#42

7500 USD + Tax/Vat (where applicable) + shipping cost



Karolina Krasouli  
24/02/2022, 2023  
colored pencils and graphite on paper  
77 x 57 cm | 30.32 x 22.44 inches

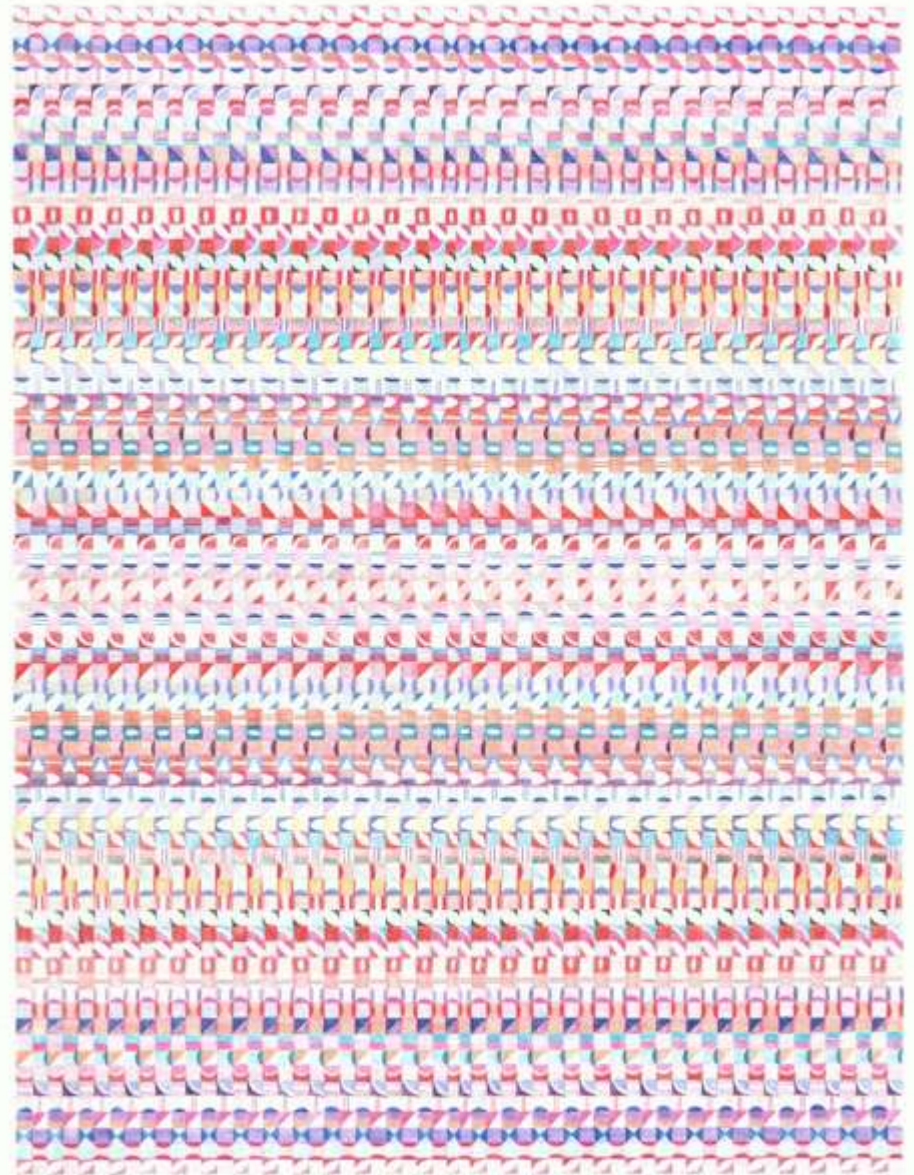
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7500 USD + Tax/Vat (where applicable) + shipping cost

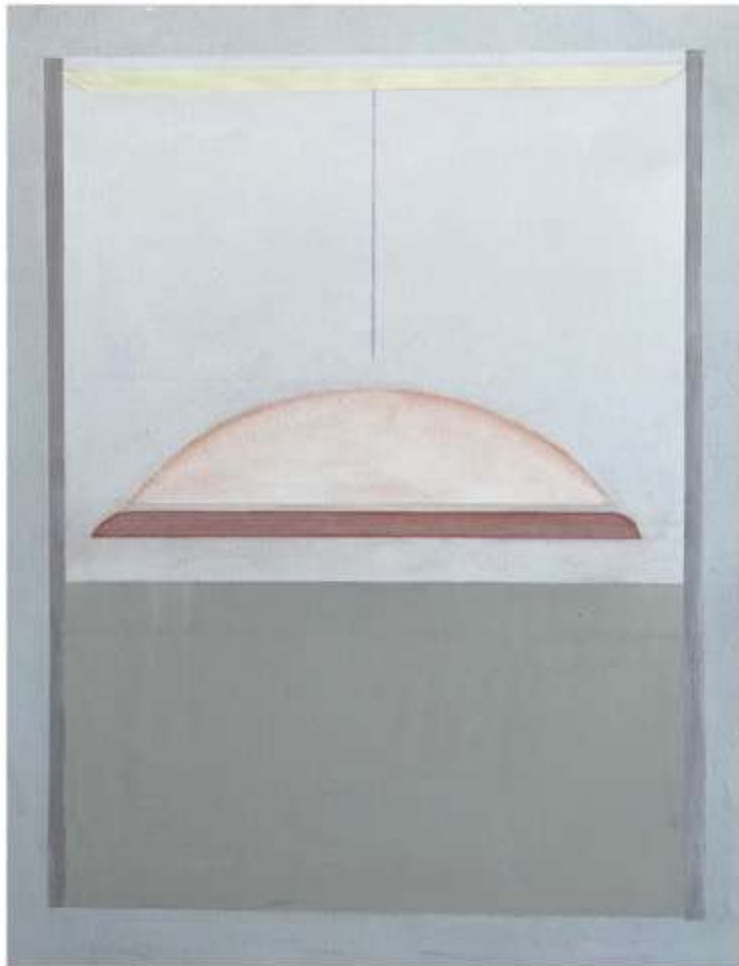
Karolina Krasouli  
26/09/2023, 2023  
colored pencils and graphite on paper  
77 x 57 cm | 30.32 x 22.44 inches

KKRA23A#44

7500 USD + Tax/Vat (where applicable) + shipping cost







Karolina Krasouli  
Mars Sunset, 2024  
gesso, dust pigment and graphite on canvas  
50 x 40 cm | 19.69 x 15.75 inches

KKRA24#05

6000 USD + Tax/Vat (where applicable) + shipping cost

Karolina Krasouli  
Saturn sunset, 2024  
gesso, dust pigment and graphite on canvas  
50 x 50 cm | 19.69 x 19.69 inches

KKRA24#03

6000 USD + Tax/Vat (where applicable) + shipping cost



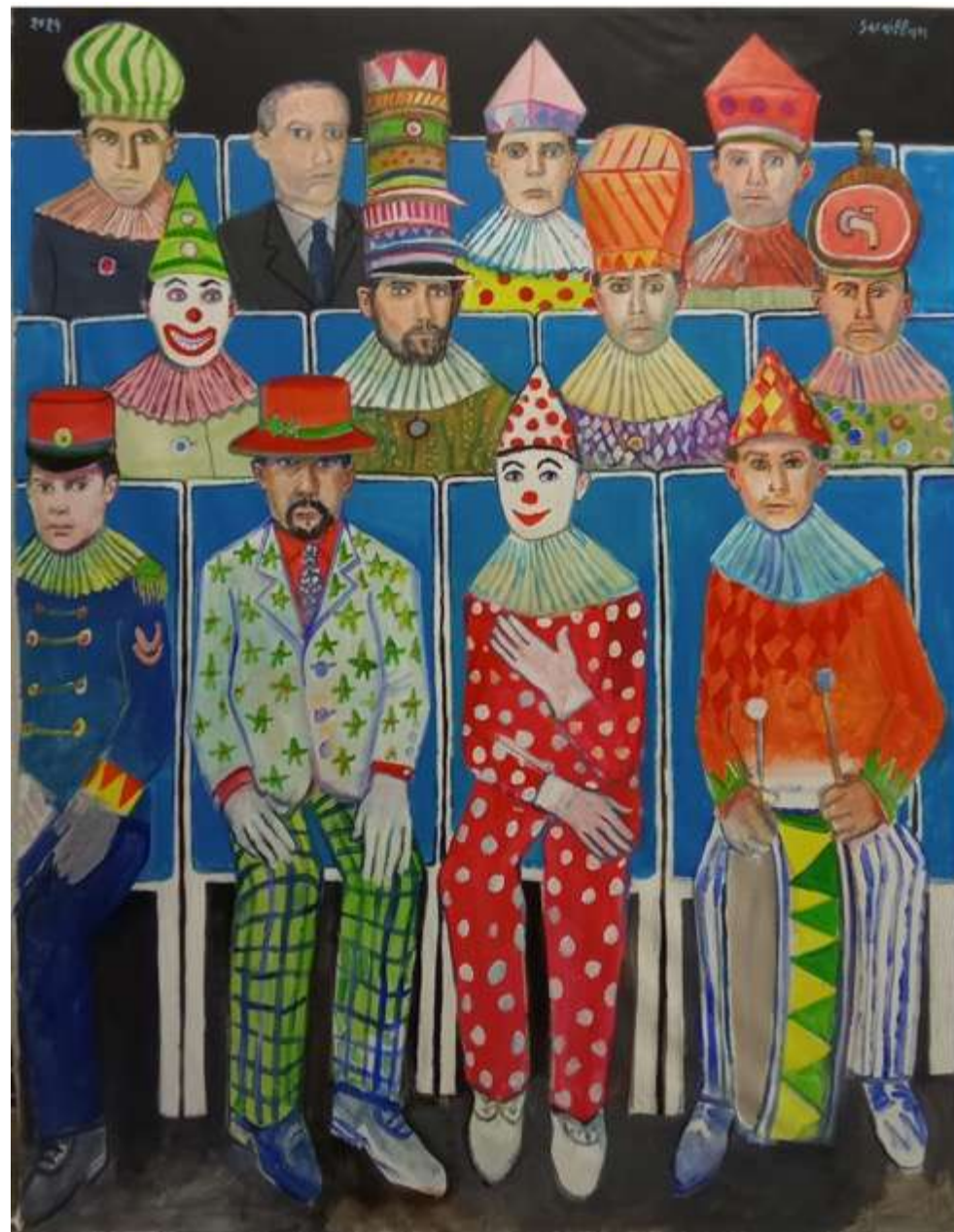


EDOUARD SACAILLAN

Incarnating the existential anxiety of the modern man, Edouard Sacaïllan's 'spectators' star in scenes from everyday life. The act of 'observing' and the interconnection of experiences, emotions and thoughts are achieved by painting mastery and through the rendering of the idiosyncratic expressions of each 'spectator'.

#### Short Biography

Edouard Sacaïllan (born 1957, Thessaloniki) lives and works in Paris. He studied at the School of Fine Arts, Athens (1976-1981 with Mytaras, Moralis) and at the École Nationale Supérieure des Beaux- Arts in Paris (1984-87 with Leonardo Cremonini). Awards: 18th Alexandria Biennial Painting Prize (1994); "The Trophies of Color, the Lefranc-Bourgeois National Painting Award", Lefranc-Bourgeois, Cirque d'Hivers, Paris (1992); Prix de l'Académie de Médecine de France (1987). Recent solo exhibitions include: National Gallery of Armenia (2024); "Viewers, Audience, White Horseman, Mob and Herd", Teloglion Art Foundation, Thessaloniki (2022); "Edouard Sacaïllan – The Viewed: Paintings from The Sotiris Felios Collection", The Municipal Art Gallery of Corfu, Greece (2021); "Viewers, Audience, White Horseman, Mob and Herd", Teloglion Art Foundation, Thessaloniki (2020), "Les Spectateurs - Retrospective Édouard Sacaïllan", Espace Richaud, Versailles, Paris (2018). Sacaïllan has exhibited his work in numerous group exhibitions in Greece and abroad: Center Pompidou, Paris; Belvedere, Vienna; Museum of Art, Tel Aviv; National Gallery and Benaki Museum, Athens; Museum of Contemporary Art, Thessaloniki. His works are featured in major private and museum collections in Greece and abroad such as the following: The Louis-Dreyfous Family Collection, New York; Ministère de l'Économie, Paris; Lefranc-Bourgeois, Paris; National Gallery - Alexandros Sundzou Museum, Athens; State Museum of Contemporary Art, Thessaloniki; National Bank of Greece; Frisira Foundation, Athens; Teloglion Foundation, Thessaloniki; Rhodes Municipal Art Gallery; The Sotiris Felios Collection, Athens; Hellenic Telecommunications Organization, Athens et al.



Edouard Sacaïllan  
Clowns II, 2024  
acrylic on canvas  
200 x 150 cm | 78.74 x 59.05 inches

ES24A#31

30.000 USD + Tax/Vat (where applicable) + shipping cost

**KOSTIS VELONIS**

Kostis Velonis' works are a survey into interconnections between aesthetics and politics. Having developed a highly personal artistic idiom with international impact – adopting in his paintings a language which interrogates the ideological orientations of avant-garde movements during the 20th century while establishing in his sculptures a style which refers to practices of scavenging, DIY and bricolage – Velonis offers a playful yet caustic socio-political commentary.

### **Seaside Wheel**

*"Seaside Wheel" is an ongoing project where I explore the shape of The Ferris wheel, an iconic symbol of amusement and leisure mirroring the ancient concept of the wheel of fortune (Rota fortunae). This giant circle is inspired by memories and specifically by "rodeo", a luna park during 70s -80s based in the coast line of Athens (kalamaki area). I'm using techniques that parallel the conceptual and visual transformations of this space performed by subjects related to amusement park activities as well as bricolage models on ferris wheel structure.*

*The repetition of this circular form in paintings, drawings, and sculptures captures a complex narrative of impermanence and the beauty in this perpetual movement. The shifting perspectives from different heights—those transient views of the seaside—remind me of the passing nature of our experiences, offering a poetic meditation on memory, nostalgia, and the fragile balance of existence. Suspended between earth and sky, the Ferris wheel, carries with it the weight of life's cyclical nature. It embodies the constant shift between joy and sorrow, ascent and descent, as passengers experience moments of elevation and moments closer to the ground, in a perpetual loop of motion. Thus "Seaside Wheel" becomes a visual exploration of life's continuous turning, where the Ferris wheel serves as a powerful symbol of fortune's unpredictable hand, while also grounding the viewer in the serenity and timelessness of the coastal horizon.*



**Kostis Velonis**

Rota Fortunae, 2024

acrylic, oil, pastel, chalk paint and colour pencil on canvas  
100 x 100 cm | 39.37x 39.37 inches

KVPAIN24A#03

8000 USD + Tax/Vat (where applicable) + shipping cost



### **Tales from the Triumphant Forest**

*In this current body of work, I am drawn to an animistic perspective on the representation of nature through the approach of slapstick, a popular form of comedy that thrived during the silent film era, where physical movement and pantomime play a dominant role. This allows me, through movement, to redefine the boundaries of comedy and environmental studies within the lens of ecocritical thought. I perceive the object's movement in its pictorial representation through the burlesque cinematic interpretation of a literally choreographed tree.*

*From this perspective, Charlie Chaplin's wartime film *Shoulder Arms* (1918), set during World War I, where the comic hero, as a soldier, volunteers to wander behind enemy lines disguised as a tree, touches in a caricatured way on the animating dimensions of the tree, serving as a source of inspiration. In weaving together themes of "environmental slapstick", I employ humor and absurdity to challenge conventional narratives seeking to expose the often ludicrous disconnect between humanity and nature. As twirling leaves dance amidst chaotic winds or uprooted trees comically sway, we are reminded of the whimsical nature of existence itself.*



**Kostis Velonis**  
Old Folly Autumn Trees , 2024  
Acrylic, oil, gesso and oil pastel on canvas  
100 x 100 cm | 39.37x 39.37 inches

KVPAIN24A#02

8000 USD + Tax/Vat (where applicable) + shipping cost