

Portfolio

WWW.GEORGIAKOTRETSOS.COM

gkotretsos@gmail.com / +30 6948043637

Georgia Kotretsos
Athens, 2026

Georgia Kotretsos is a Visual artist, Researcher and the Founder of [THE ΤΕΛΟΣ SOCIETY, Arts & Culture Research Lab Observatorium \(TTS\)](#). Last year she was an [Invited Art Research Fellow](#) at the Institute of Advanced Study, Durham University (Michaelmas Term 2025) and in the same year she began serving as an Artist and Consultant at [Narrative Intelligence](#). In 2026, she was appointed Sociocultural Director of the [Hellenic–ASEAN Business Council](#). She is also an Associate Lecturer in the Visual Arts Program at [Deree – The American College of Greece](#).

She is the founder of the nonprofit organization **THE ΤΕΛΟΣ SOCIETY** in Athens, Greece, and the publisher of [TTS Press](#), which operates in the field of cultural studies and art research in Greece, the Balkans, the Mediterranean, and the Middle East. THE ΤΕΛΟΣ SOCIETY focuses on the Greek periphery, the islands, and remote areas, forming interdisciplinary teams tailored to each project and working collaboratively on site-specific, intangible initiatives that reveal the distinct character of each locale.

TTS publications are available at **Politeia**, **Ianos**, the **Museum of Cycladic Art**, **Iambos**, **Pixel**, **ToDonti**, and **Public** (online). Through these activities, THE ΤΕΛΟΣ SOCIETY highlights the significance of contemporary art and cultural heritage while fostering new creative perspectives and audiences.

Kotretsos holds an **MFA** in Fine Arts from the [School of the Art Institute of Chicago](#) (2004), completed on a full merit-based scholarship, and a **BFA** from the [Durban Institute of Technology](#) in KwaZulu-Natal, South Africa (2000), where she relocated as a teenager during the country's **post-apartheid transition**. Her work critically engages with dominant theories of viewing and perception, employing liberatory and anarchic visual practices to foreground the site-specific nature of spectatorship and the emancipation of the viewer as a source of artistic knowledge. Her research-based practice—across artworks, texts, and interviews—resists conventional forms and epistemologies, proposing alternative modes of knowledge production and reception.

Her work has been presented in Greece and internationally, including at the **Onassis Art Center** and the **Asia Society** in New York, the **4th Thessaloniki Biennale of Contemporary Art**, the **Tinguely Museum** (Basel), **La Kunsthalle** (Mulhouse), the **Macedonian Museum of Contemporary Art** (Thessaloniki), and the **Contemporary Art Museum of St. Louis**. She has held seven solo exhibitions and participated in major international initiatives such as the 56th Venice Biennale (collateral program), MedialImpact (Moscow), and FIELD MEETING (New York).

Previously, from 2006 to 2010, she co-founded **Boots Contemporary Art Space** in St. Louis, USA, an independent contemporary art laboratory, and served as **editor-in-chief** of **BootPrint**, a biannual journal by and for artists. From 2009 to 2013, she was a columnist for [Art21 Magazine](#) (PBS Arts Feature, New York), writing *Inside the Artist's Studio*. Her writing has also appeared on [LABKULTUR.TV](#) (Germany). In 2019, she published the report ["Athens is the Only Cave in the World that has a Skylight"](#) for *Field Journal* (USA), reflecting on the Greek arts scene during the 2008–2018 recession.

Her works are held in private collections, including the **National Bank of Greece**, the **Mamidakis Foundation**, and others.

More information: www.georgiakotretsos.com | www.thetelossociety.com | Instagram: thetelossociety | LinkedIn: Georgia Kotretsos

SELECTED ARTWORKS

The Age of Tomato

2026
"The Age of Tomato", site-specific series of ephemeral installations and interventions with the use of tomato paste produced in the region Ilis, Greece, 2026.

FORMAT: Dexamenes Seaside Hotel, Kourouta, Ilis, Greece. Supported by DEXAMENES Seaside Hotel. Special thanks to Giannis Boziaris.







The Age of Tomato

2026

"The Age of Tomato", site-specific series of ephemeral installations and interventions with the use of tomato paste produced in the region Ilis, Greece, 2026.

Echoing Richard Serra's early Splash/Cast works of molten led.

FORMAT: Dexamenes Seaside Hotel, Kourouta, Ilis, Greece. Supported by DEXAMENES Seaside Hotel. Special thanks to Giannis Boziaris.







Resilient Underwater

2024
Commission for luxury resort
Site-specific installation
UNESCO Biosphere Reserve Baa Atoll
Maldives

FORMAT: Ceramic piece x 8, (80 x 30 x 70 cm)





LAVREAOTIKI ART PROJECT

AIR & PALM

2022 - 2023
Research Project
Lavrion Technological Cultural Park
Lavrion, Attica

FORMAT: Site-specific installation. 130 lt Lavreotiki air, dust, digital archival print and bronze.

The starting point of the installation was the area of Kyprianos and the Palm Forest of Lavrio, extending to the renowned Euterpe. This place served as the foundation of the project's research but, above all, as the space where I breathed spiritually, emotionally, and physically. From early 2023 until the exhibition's opening, I collected 130 liters of air in bottles from the broader area for personal use after the exhibition concluded.

This work was a continuation of the "Athens Air" project, where I collected air from the center of Athens, stored it in 8-liter bottles, and carried it with me to thirty destinations outside Athens in 2022. The project expanded further through a gesture involving dust, culminating in the ingenious biological treatment plant of 1880, located in the heart of the Palm Forest.









APPLICATION:

IN CASE YOU FEEL NOSTALGIC OR IF YOU EXPERIENCE
SYMPTOMS FINDING YOURSELF AWAY FROM LAVREOTIKI
THE TANK ACCORDINGLY AND GENTLY PRESS THE AIR
MOUTH AND NOSE. INHALE 8- 10 TIMES FOR 1 - 2 SECONDS
AFTER 10 MINUTES IF NEEDED.

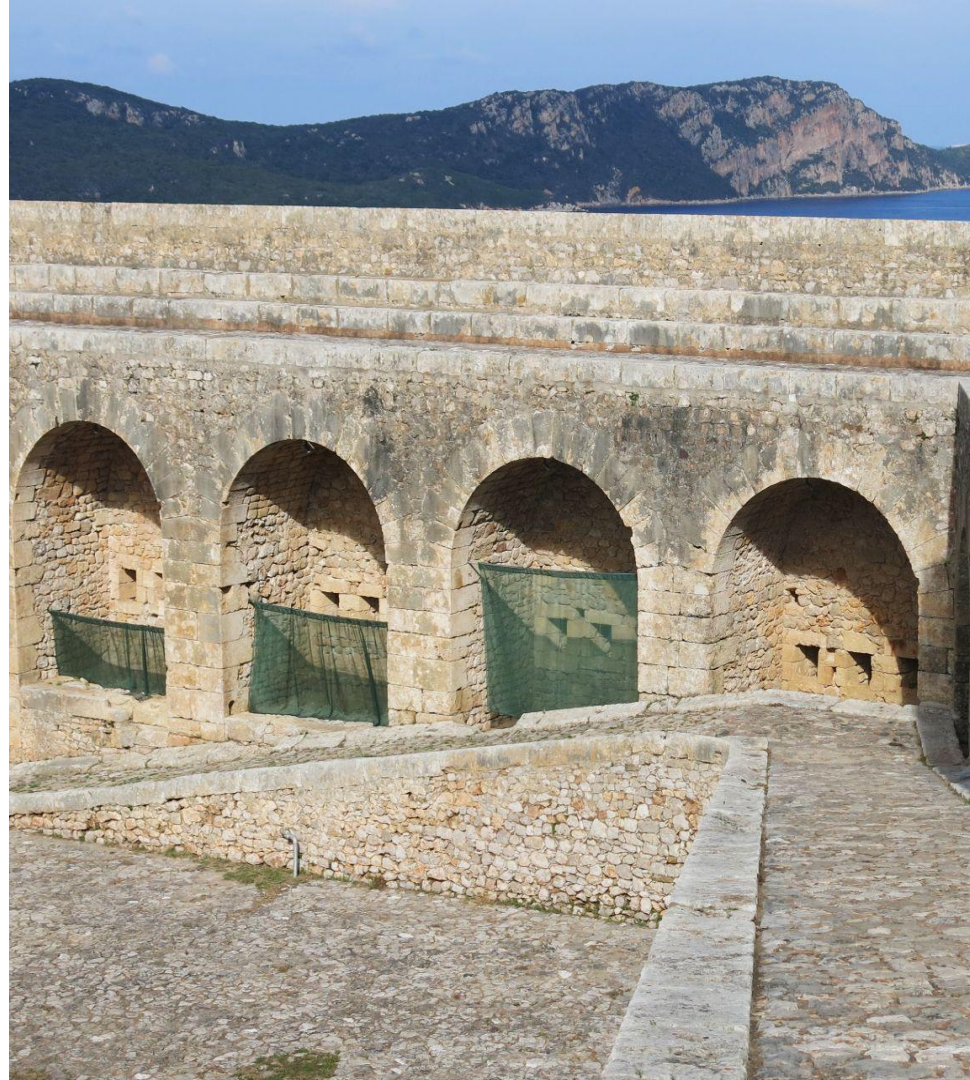


On Fortresses

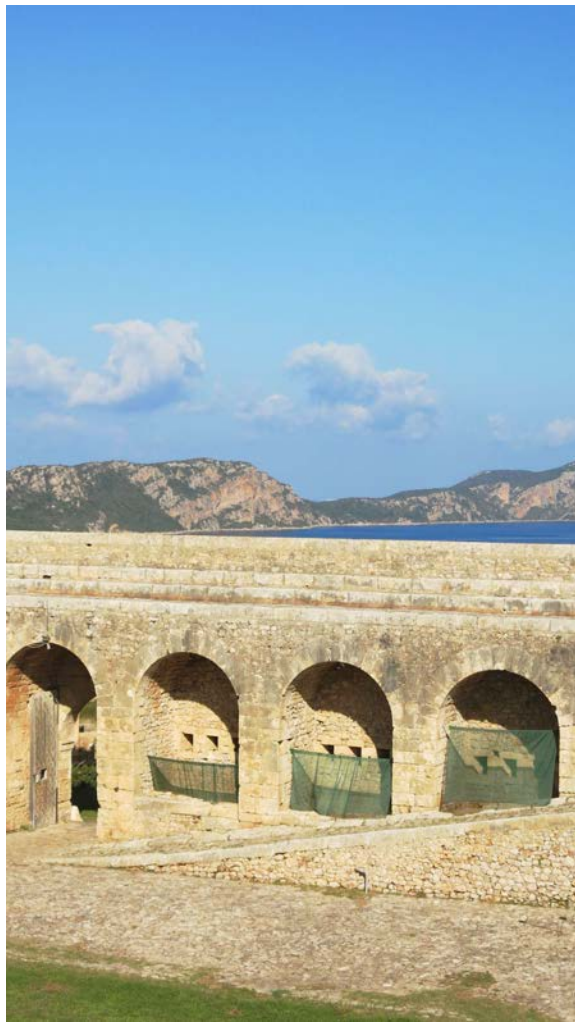
2023
Avarna Fluida
Niocastro
Pylos

FORMAT: Site-specific installation. Canvas and wood, 18 meters, 2023

The fortress of Pylos holds its history hostage, yet somewhere between its narrative and the present, this iconic site becomes welcoming to artistic gestures. The installation *"On Fortresses 2023"* addresses the present while engaging in dialogue with the castle's past, evoking the sense that we may have been there once or perhaps dreamed of it—making everything seem malleable and open to interpretation.







PHOTOAUTOTROPH

DEH

2021

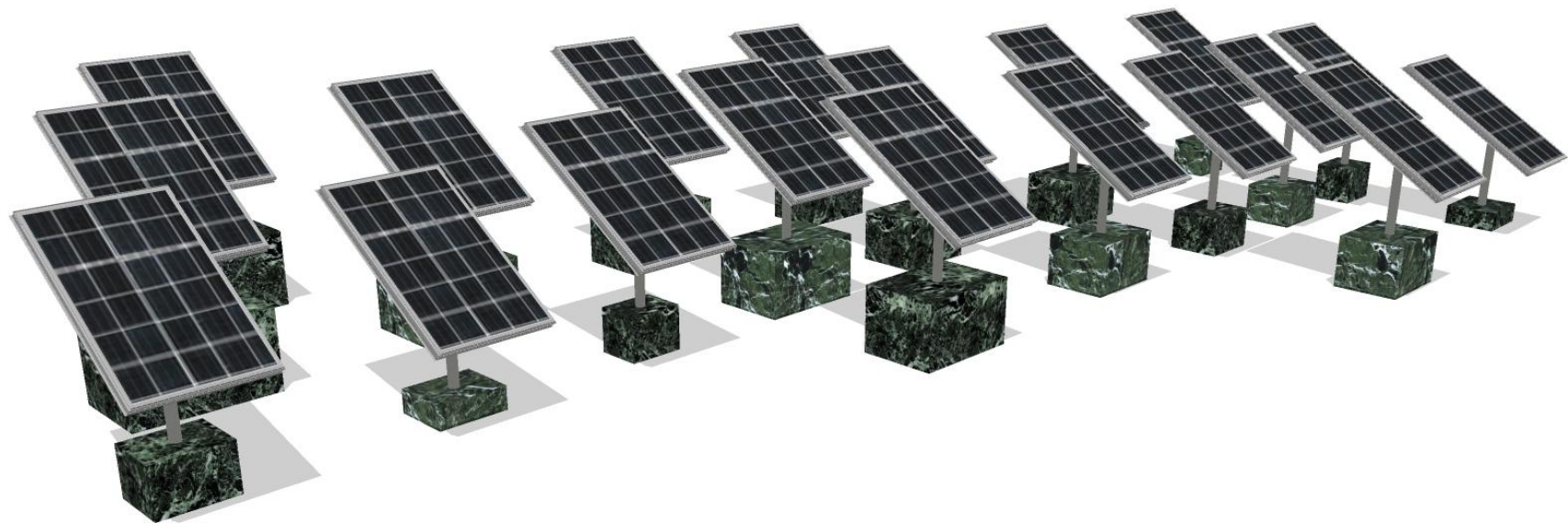
FORMAT: On nineteen marble bases (green marble from Tinos), solar panels of varying sizes (determined after study) will be installed, arranged in a way that, from an aerial perspective, forms the initials of the acronym ΔΕΗ (Public Power Corporation). The precise dimensions of the solar panels will be finalized after an on-site study conducted in collaboration with ECO//SUN and Alexandros Politis, an Environmental Urban Designer.

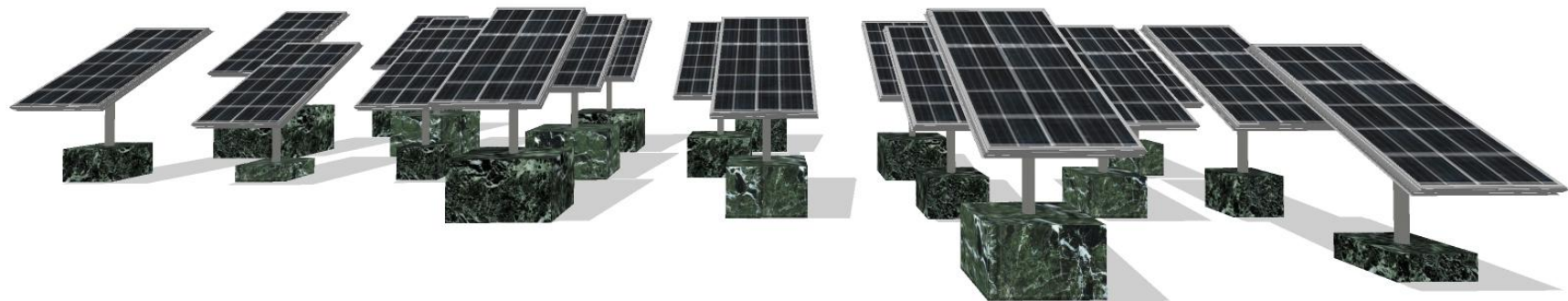
For reference, I include 3D renderings of the installation on an Athenian rooftop and Kotzia Square. Depending on the exhibition site of the competition, our goal is to minimize the environmental footprint of the exhibition itself by powering it directly or storing energy in batteries throughout its duration.

CONCEPT

The proposal is guided by the principles of environmental sustainability, social responsibility, and economic consideration. We must transition to an era of low-carbon societies, advancing culture beyond a framework of "awareness" through meaningful gestures and experimental structures. The objective is to explore new urban aesthetics and technological alternatives that combine environmental consciousness with innovative design.









Scotch On The Holy Rocks

2024
tjodeus
Blender Gallery
Glyfada, Attica

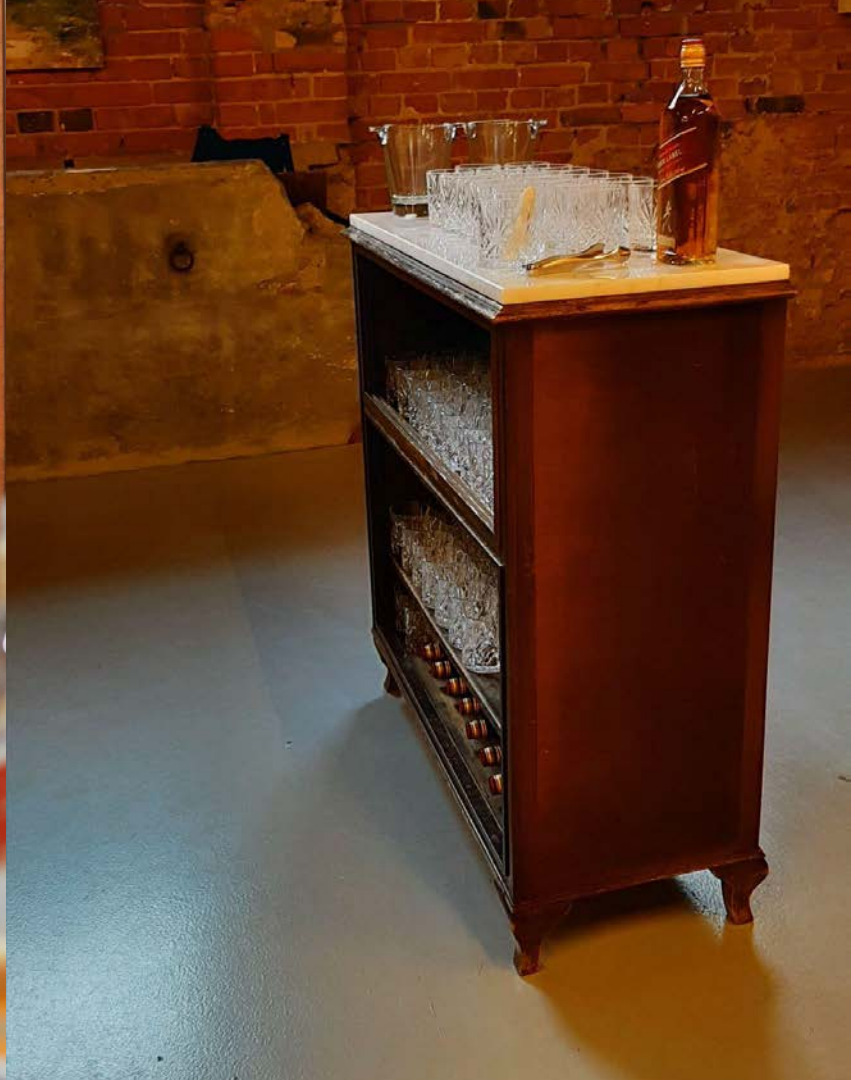
2021
Radium Palace
K-Gold Temporary Gallery
Agia Paraskevi, Lesvos

2019
Homemade Exotica
FREIRAUM in der Box
Berlin, Germany

FORMAT: Dionysos marble, crystal glasses, Johnnie Walker Red Label and wooden stand









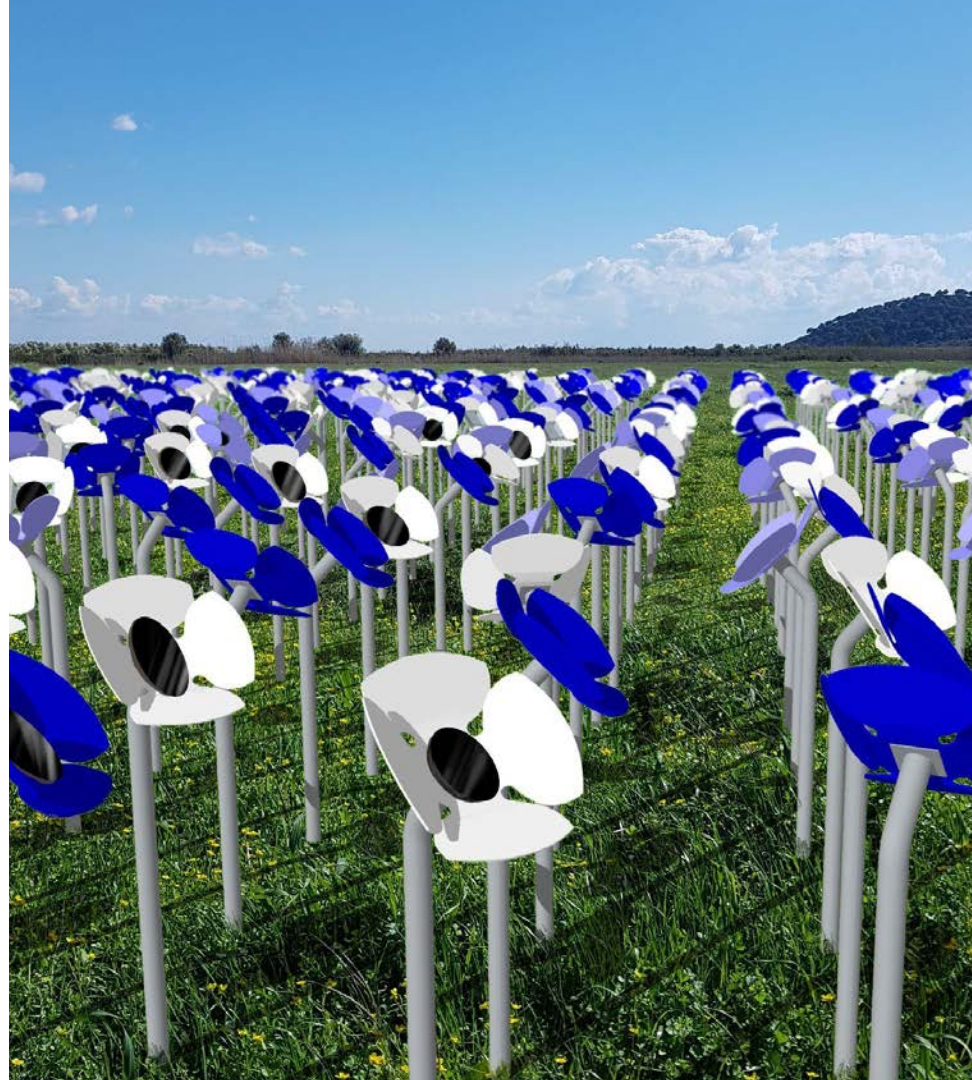


Artistic Proposal for the 200-Year Anniversary of the Greek Revolution in the Region of Central Greece

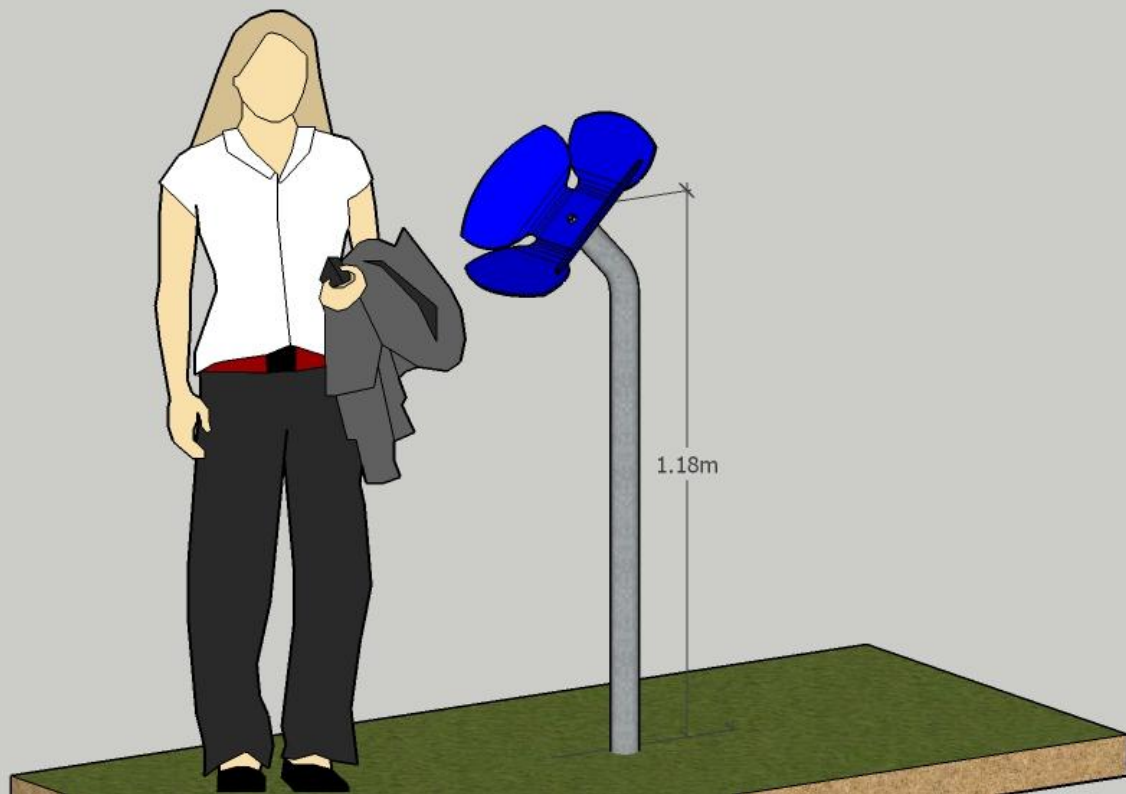
FORMAT: Memory and its preservation are central to Georgia Kotretsos's artistic installation, created for the 200-year anniversary celebrations of the Greek Revolution of 1821. The solar-powered installation will travel to four locations within the Region of Central Greece, where pivotal events of the liberation struggle took place. In seeking to provide a fresh and contemporary interpretation of this national milestone, the artist crafts a work that draws clear references to Greece as a nation and a land, its history and traditions, and the values inspired by the Greek Revolution. Her approach is not representational but deeply spiritual, conceptual, and ontological.

Starting from the established practice of laying wreaths and flowers at monuments to honor fighters and, by extension, the country's past, Kotretsos magnifies every element of this practice—both material and conceptual—into a monumental artwork. For her, the flowers of the wreaths expand to cover an entire area, and the soil of Central Greece itself becomes the monument that receives this tribute. Through this gesture, she liberates memory from the material confines of a physical monument, transforming it into an organic part of the Greek landscape.

In this way, Kotretsos metaphorically “plants” memory, allowing it to “bloom” as it redefines the aesthetics and gestures of the tradition.



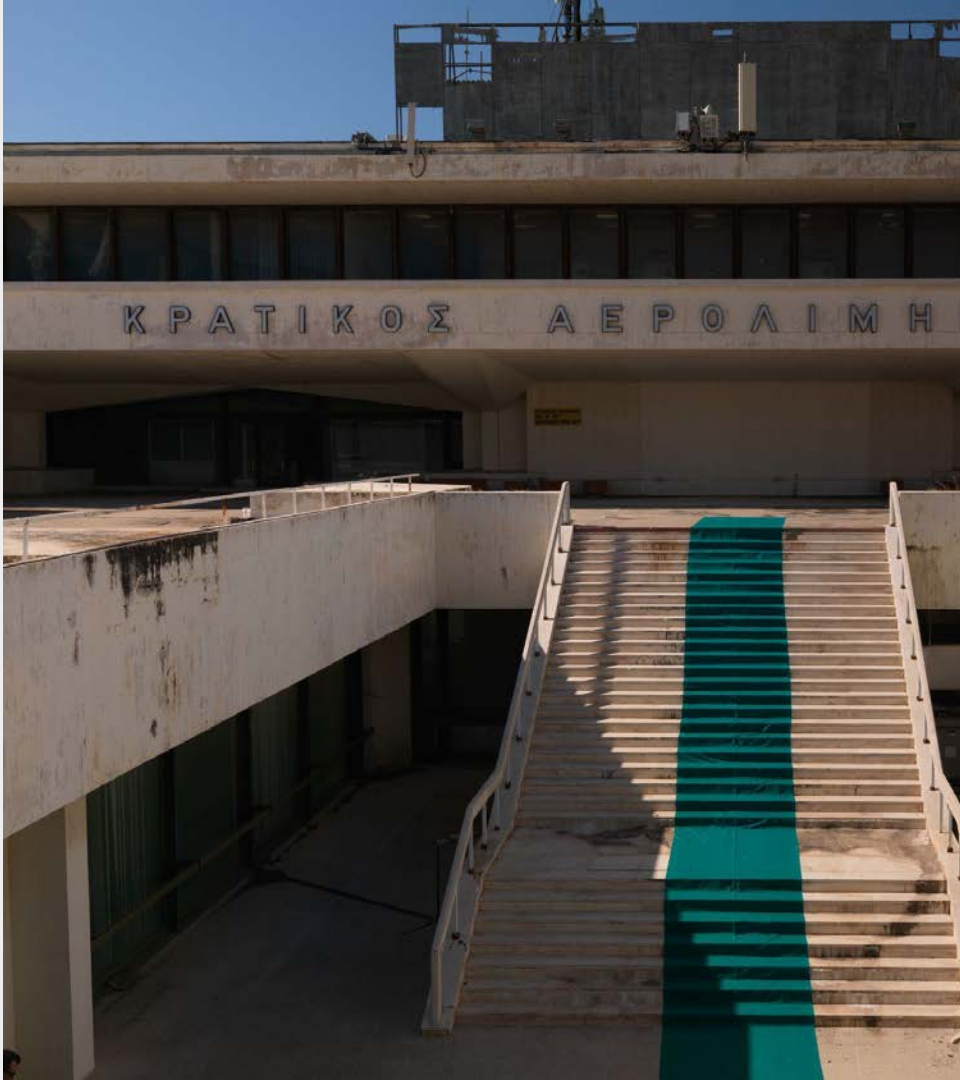




Untitled

Georgia Kotretsos, "Untitled", site-specific installation, green silk carpet, 20 meters, Ellinikon International Airport, Stairway to VIPDesk/Main offices, 2020. (Artwork courtesy of the artist)

Photo copyright: Georgia Kotretsos & Dionisis Christoflogiannis for MOMAFAD at Ellinikon International Airport, 2020.





Long Exposure: Greek Man's Back I, II, III

2021
Ammophila II
Elafonisos, GRC

FORMAT: Archival Inkjet print, sunscreen and tanning
lotion on skin, 25 x 25 cm, framed, 2021







Untitled

2021
Ammophila II
Elafonisos, GRC

FORMAT: Painted Dionysos marble, 150 x 150 x 45 cm.
Site-specific installation







GREEK HAPPY | GREEK ΧΑΠΙ

SHOW TIME * (Jen Hoffman),
July, August, September 2021,
Athanasiadou Gallery, Paros Island, Cyclades.

FORMAT: Marble and handmade terrazzo and
bronze galvanoplasty.





GEORGIA KOTASTEOS
"I AM FEELING HAPPY" (GREENHART), 2011



Our Lucky Happenstance: A Trip
With A following

2017
Trii Art Hub
Athens, Greece

FORMAT: Installation, 13 Bronze plated banana
peels, installation dimensions - variable

















4 CENTS

2018
La Kunsthalle Mulhouse
Mulhouse, France

FORMAT: Installation, 5 Bronze galvanoplasty on
plastic shopping bags, installation dimensions -
variable













The Divine Thief and The Gift

2018
To Spiti Tis Kiprou
Athens, Greece
&
La Kunsthalle Mulhouse
Mulhouse, France

FORMAT: Bronze galvanoplasty on soccer ball on
Pentelikon marble. Dimensions H 60 x W 50 x D 50
cm









The Master of a State:
Your Curator-in-Chief (CiC)

2016
Site-Specific
Tirana Art Lab, Tirana, Albania

FORMAT: Triptych, A2 Photograph Inkjet Archival Prints





#1 Philippe Parreno, "Marquee", Tirana, 2015
Muntaz Dhrami - Shaban Hadëri - Hektor Dule and Kristaq Rama, Bass Relief, COD Facade at Centre for Openness and Dialogue
Kryeministria Tirana, Albania - "Heroes We Love"
In collaboration with and commissioned by Tirana Art Lab.



#2 Carsten Holler, "Triple Giant Mushroom", 2015
Kryeminstria, Tirana, Albania - "Heroes We Love"
In collaboration with and commissioned by Tirana Art Lab



#3 Sou Fujimoto, "The Cloud", 2016
National Gallery of Arts, Tirana, Albania - "Heroes We Love"
In collaboration with and commissioned by Tirana Art Lab.

HOLLOWGRAPHS

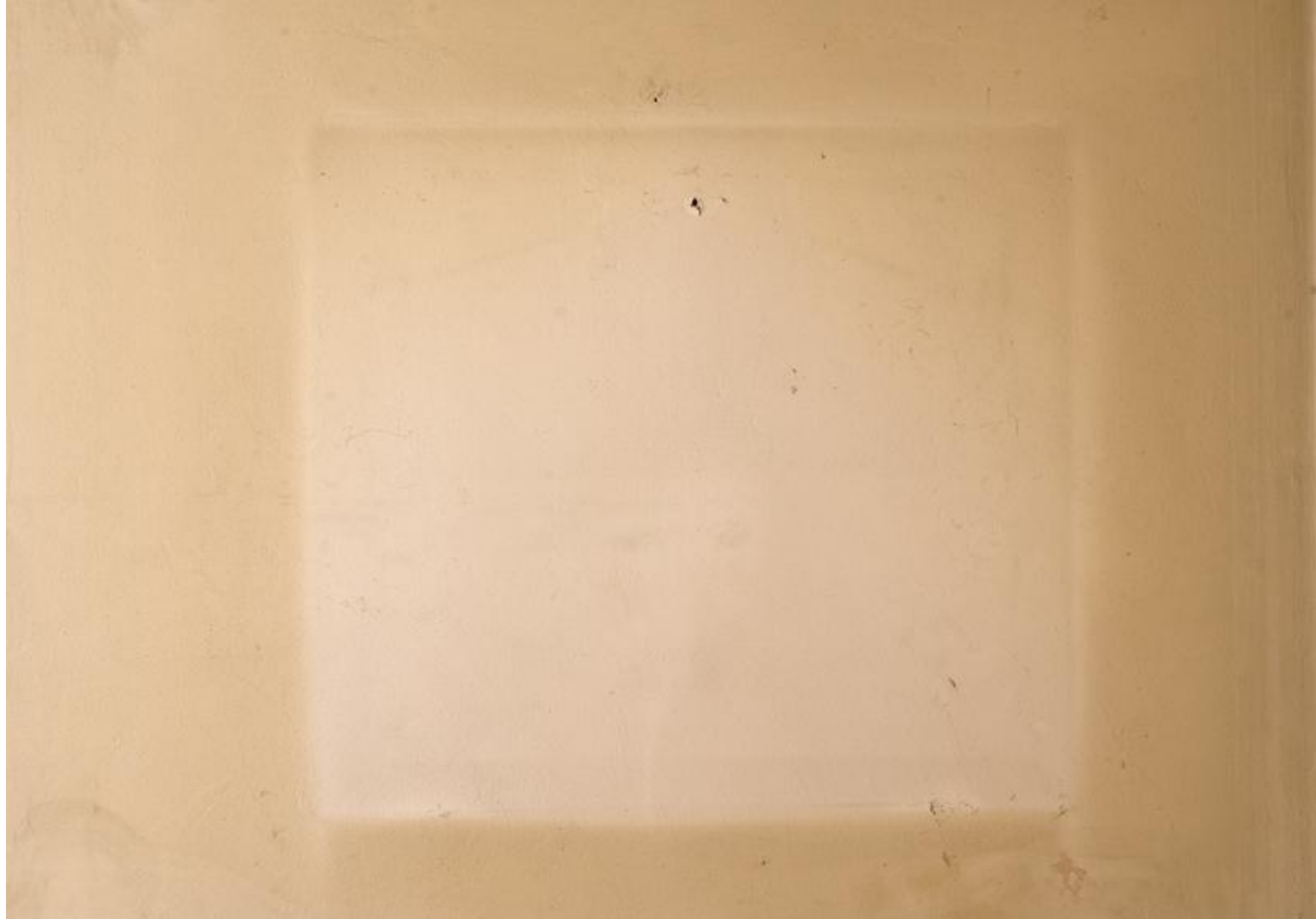
2012 - present

A series of photographs make up this work. Traces of artworks once hang in domestic spaces in Athens. The traces were found in apartments put on the market for rent or sale due since the economic crisis entered the lives of Greek citizens.

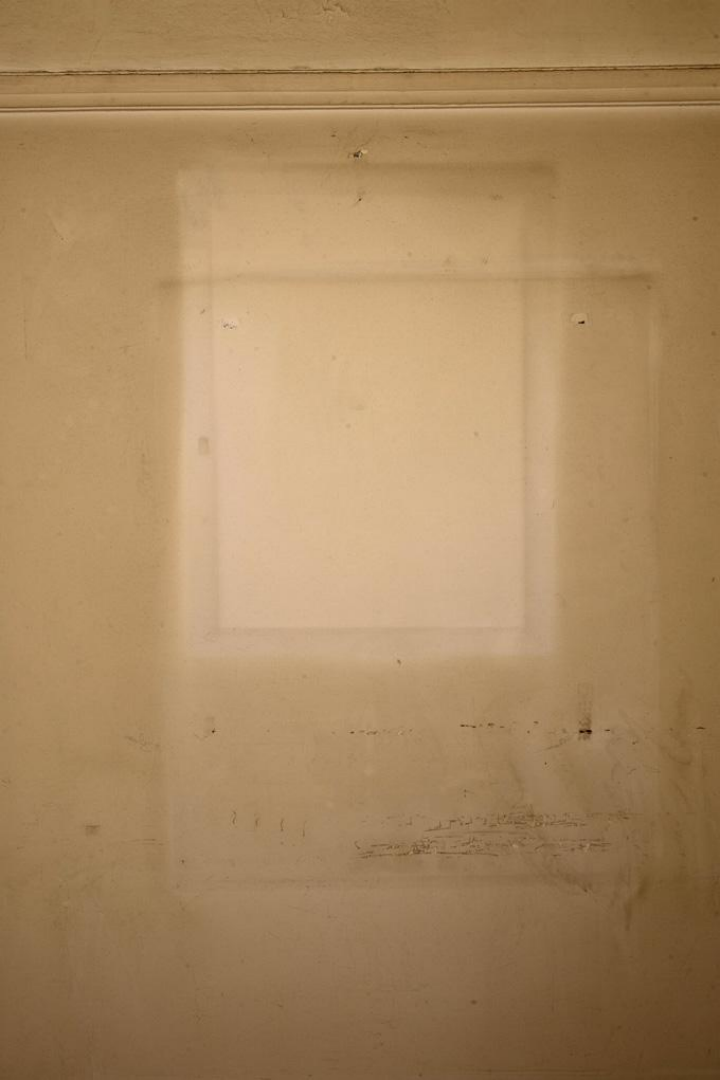
FORMAT: Photograph Inkjet Archival Print, life-size, 5 of 30







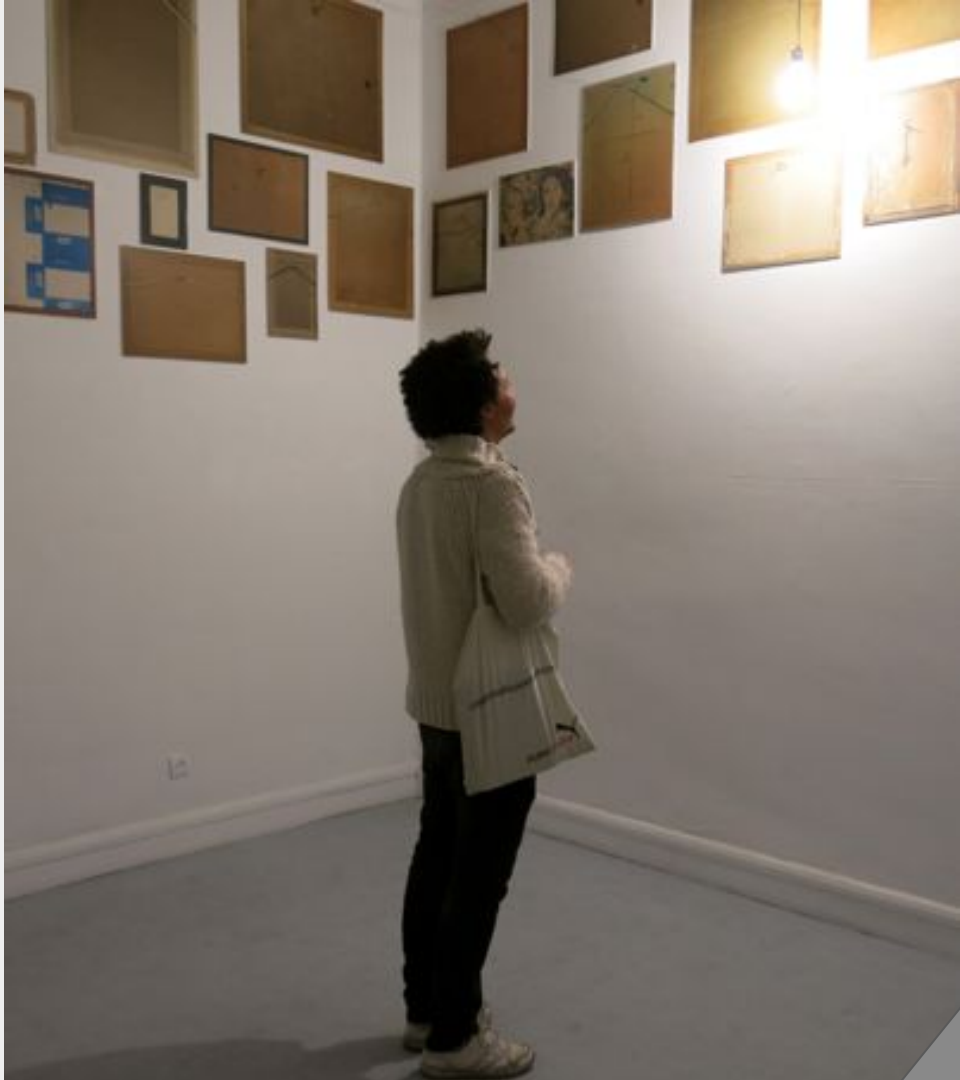




KARFI

L'appartement22, curated by Abdellah
Karroum, Rabat, MAR, 2014

FORMAT: Photo-based installation, Inkjet Archival Print, 42
photographs, installation dimensions - variable



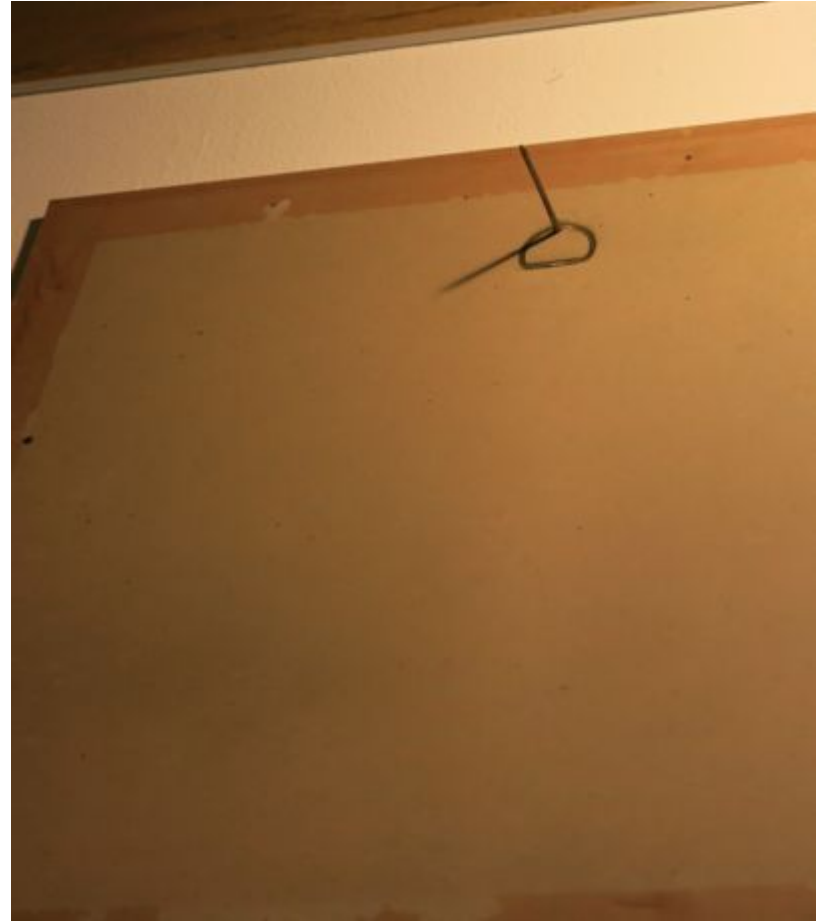
KARFI (Greek: **Καρφί** = Nail) is a photography based project produced in Rabat, while an artist-in-residence at L'apartement22. The installation consists of 40 photographs mounted and pierced with a nail facing the gallery. As I encountered the same powerful image of the state and religious leader of the country at stores in the commercial district of the city – I began to take interest in the height, the gaze, the weight all held by a single nail on the wall.

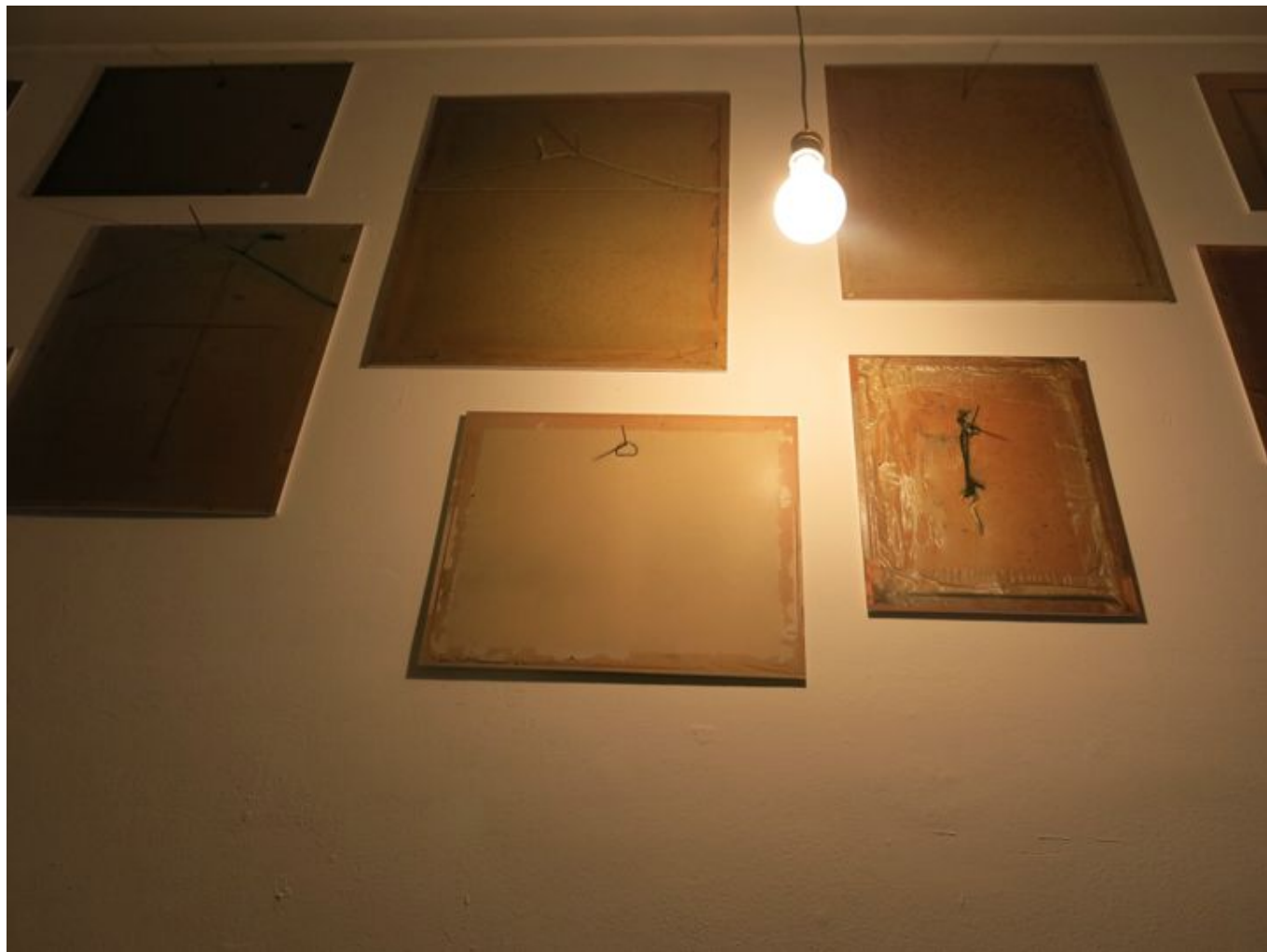
For this project I entered 125 stores in the commercial district of Rabat, to negotiate with the store owners my proposition which asked of them to take the picture of the King down in order to photograph the front and back of the frame.





Forty store owners welcomed my proposal. The photographs were printed life-size. The gallery was turned into the wall. This was the first time that an artist pursued a project in Morocco that critically negotiates the public image of the King, which also happens to be the most celebrated image in Morocco.





SIGNS

Billboards in Attica, around Athens.
2012 - present

FORMAT: Triptych, Life-size Photograph Inkjet
Archival Print, 5 of 20











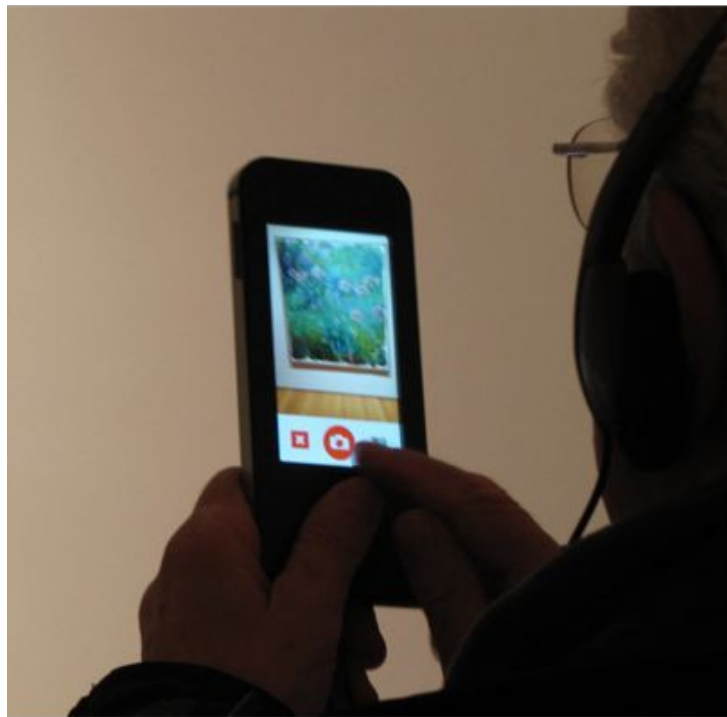


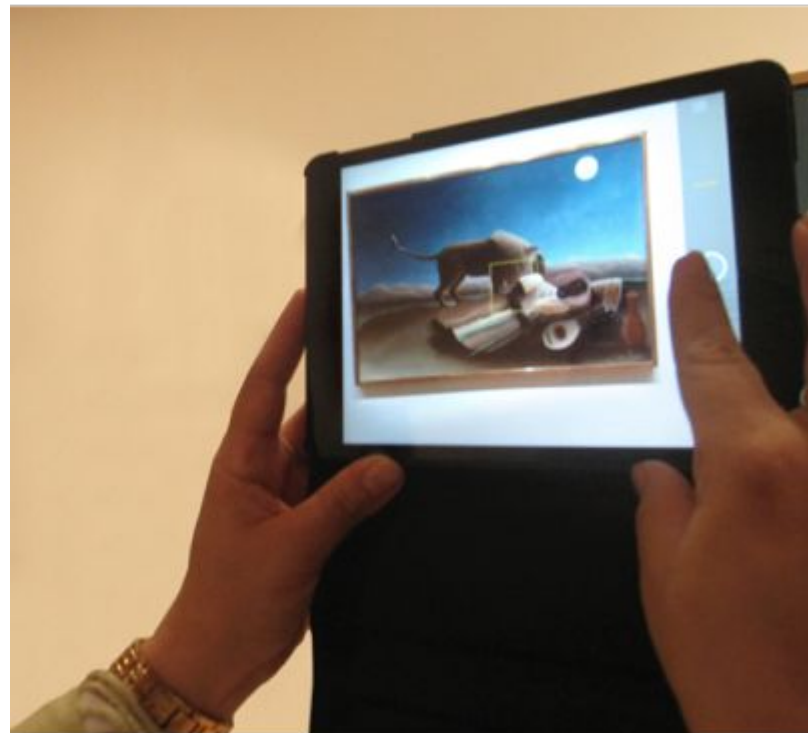
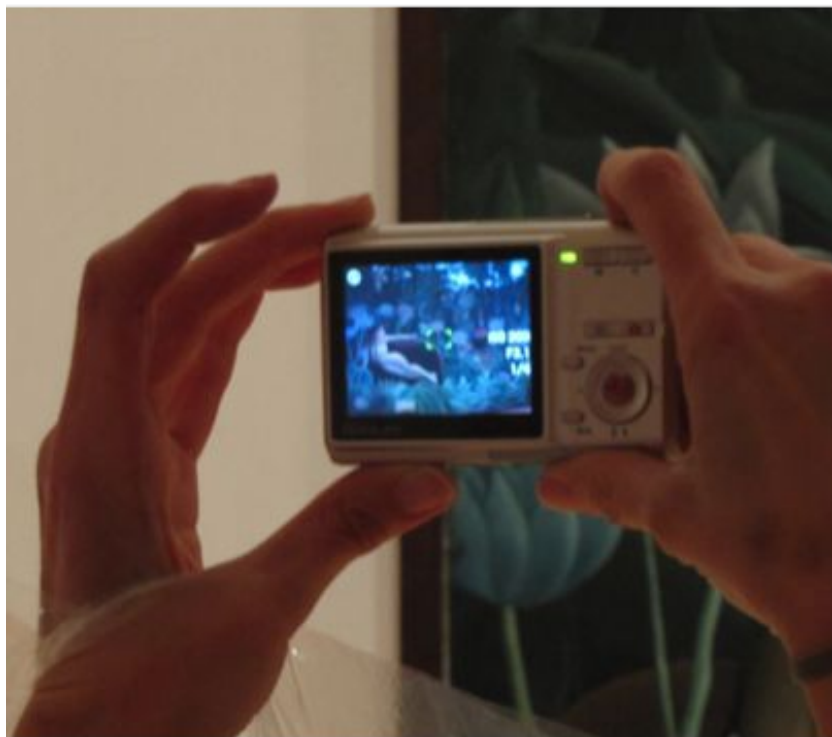
Three-Art-Monty

2012 - ongoing

FORMAT: Triptych, Life-size according to the gadget
/Photograph Inkjet Archival Print



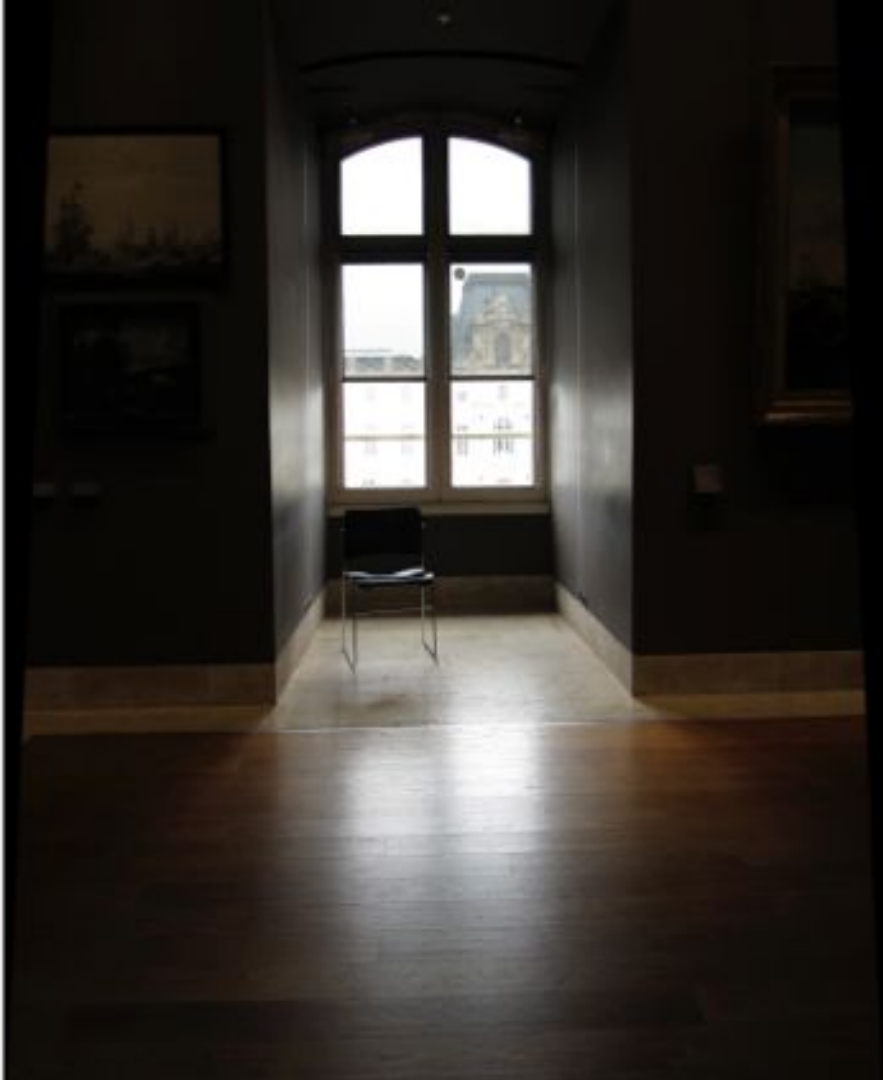


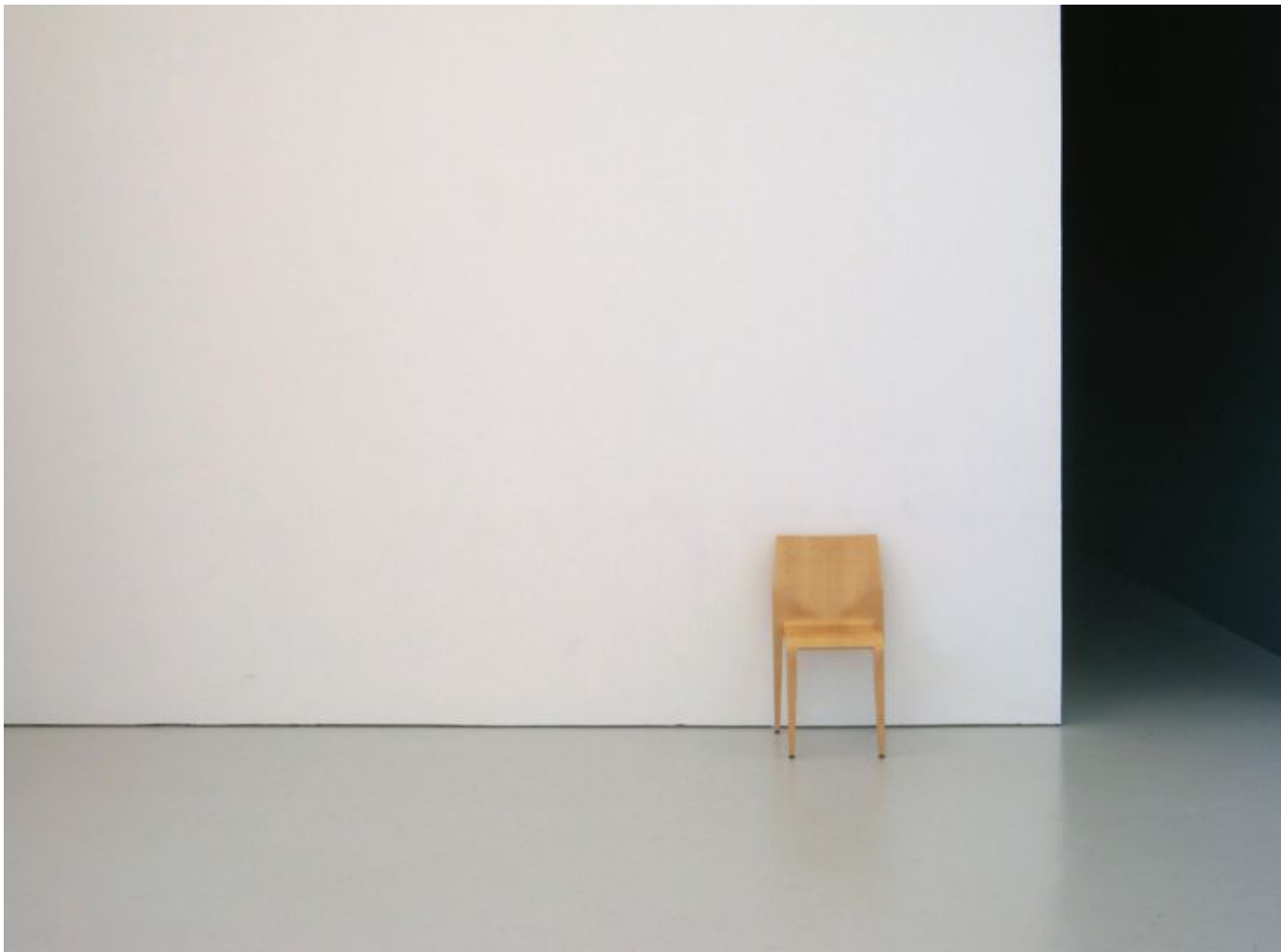


Guardians II

2013 - ongoing

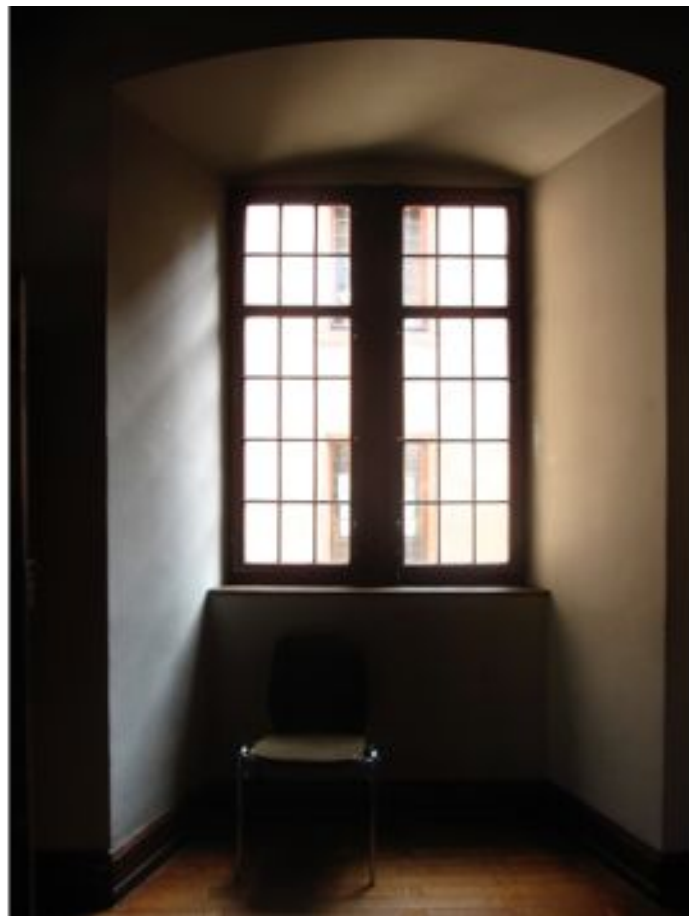
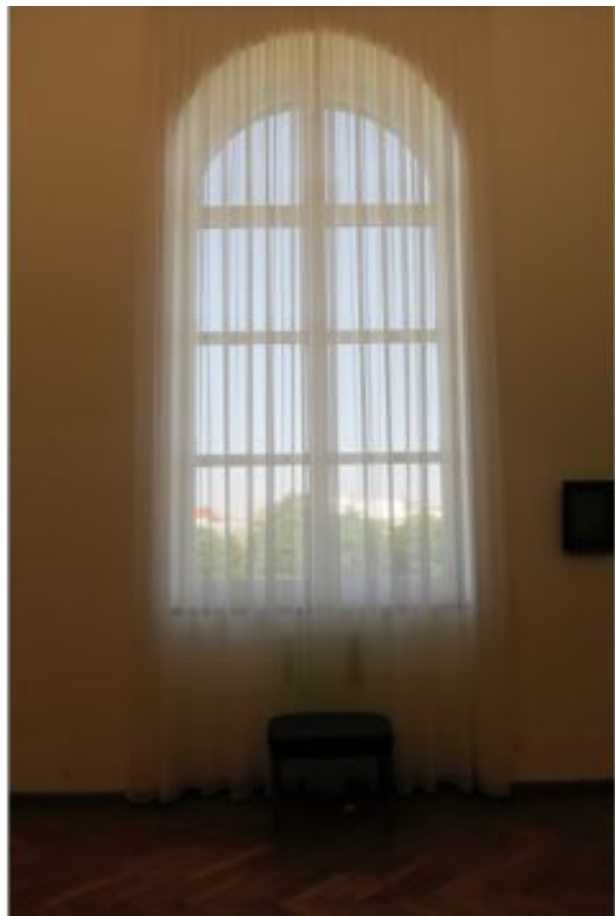
FORMAT: Triptych, Photograph Inkjet Archival Print,
Dimensions variable, 6 of 12











Being-seen-by-another is the truth of
seeing the other: No. 1 Art Institute of
Chicago, Chicago, USA; No. 2 National
Museum of Contemporary Art, Athens,
GRC; No. 3 Macedonian Museum of
Contemporary Art, Thessaloniki, GRC

2011

TinT Gallery, Thessaloniki, GRC

FORMAT: Triptych, Photograph Inkjet Archival Print, H 75 x W
87 cm each, Edition of 6 (2 Artist copies)





Published in essay/articles/books:

- Book: 2015, [Luca Di Blasi](#) at the time affiliated with the Berlin Institute of Cultural Inquiry published a volume entitled "[Der Weisse Mann](#)", where he discusses this work in the first three chapters of the book. He is now a professor of philosophy at the university of Bern, Switzerland.
- Essay: 2015, [Prof. Dr. J. Schneemann](#) of the Institute of Art History at the University of Bern discusses this work in his essay "[The Copy as Reflection upon modes of perception. Contemporary Artistic Practices and the Construction of Anagrammatic Images](#)", published in "Between East and West: Reproductions in Art" by IRSA in Tokyo, Japan.
- Article: Most recently Artpress2, No. 36 (Feb./Mar./Apr.) featured the second photograph of the work on its cover and the entire piece in an article.
- Interview: GRA (Greek Architects Review), Winter-Spring 2014, Issue 07, "Museum and Exhibition Spaces", where I was interviewed by theorist Artemis Potamianou, p. 12-18, Athens, Greece
- Interview: <http://blog.art21.org/2011/04/07/inside-the-artist%E2%80%99s-studio-georgia-kotretsos/>. Interviewed by Shannon Fitzgerald, Director of Rochester Art Center, USA for Art in the Twenty-first Century, 2011.
- Catalogue: 2017 The National Bank of Greece purchased the 1st edition of the work and the piece is featured in their catalogue.







Description: The work started when I thought of taking a picture of an audience member while he was looking at Thomas Struth's photograph entitled "Art Institute of Chicago II, Chicago, 1990", on show at the Modern Wing of the Art Institution of Chicago (AIC). Funny enough the lady in Thomas Struth's photograph is looking at Gustave Caillebotte's "Paris Street: Rainy Day", which is also displayed at AIC, but at a different wing.

That first photograph was printed approximately the exact same size as Struth's original and it was then displayed at the National Museum of Contemporary Art in Athens, Greece. When the second photograph was taken with another set of viewers, it was printed and further displayed at the Macedonian Museum of Contemporary Art in Thessaloniki, Greece.



Approximately the 662.947.200 Moment
set in stone, AIC

2011
TinT Gallery, Thessaloniki, GRC

FORMAT: Black marble, metal brown frame, W 62 x H
90 x D 3 cm. Edition of 5 (2 AC)







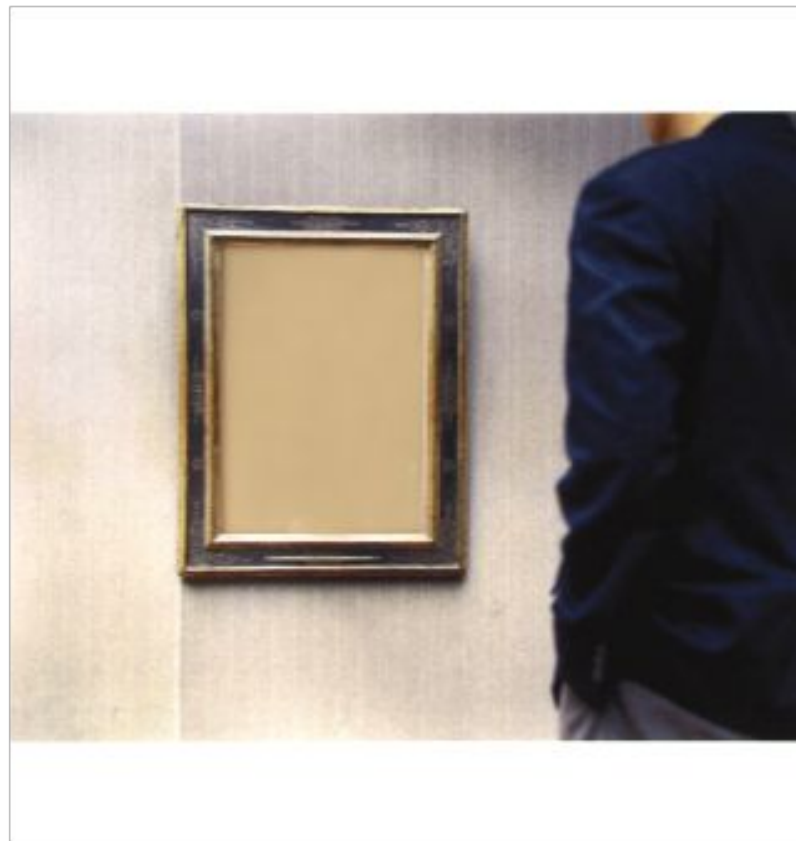
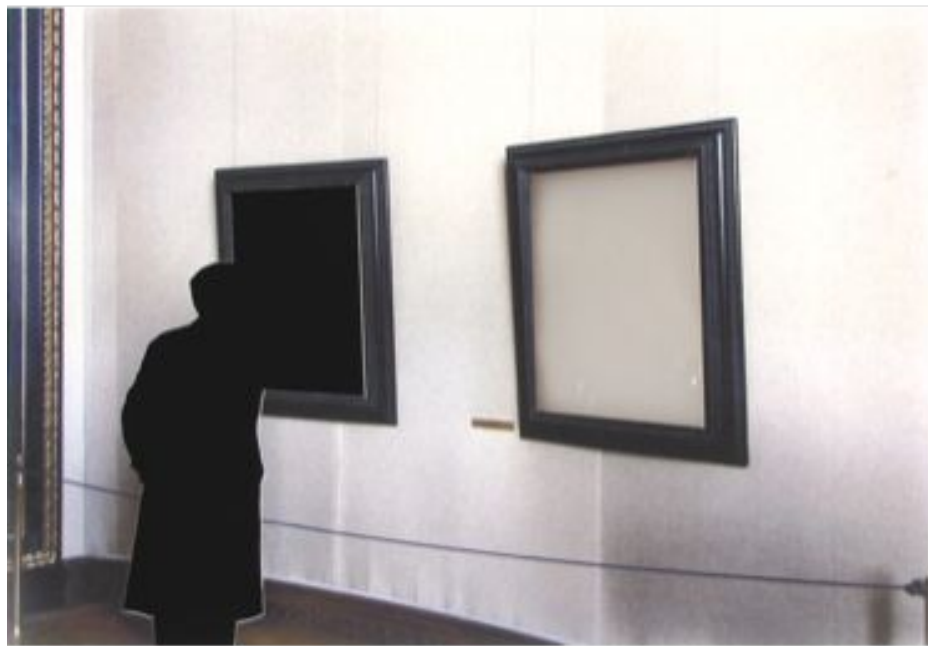
After Struth Series

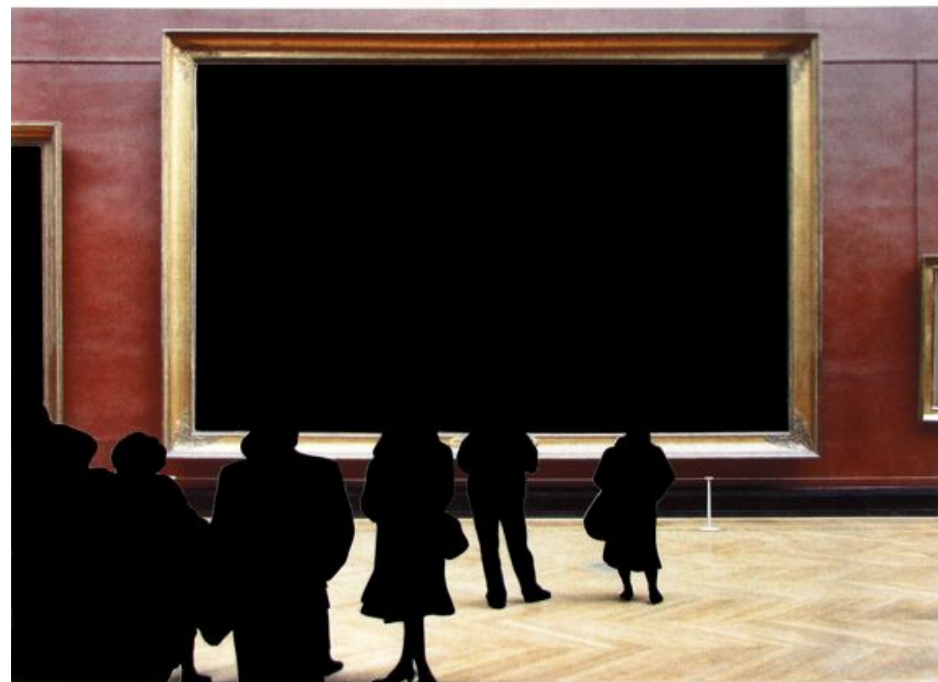
2011

TinT Gallery, Thessaloniki, GRC



FORMAT: Collages, Mixed Media, Archival Inkjet Prints, Plexi glass. Dimensions variable, 5 of 13







Studies

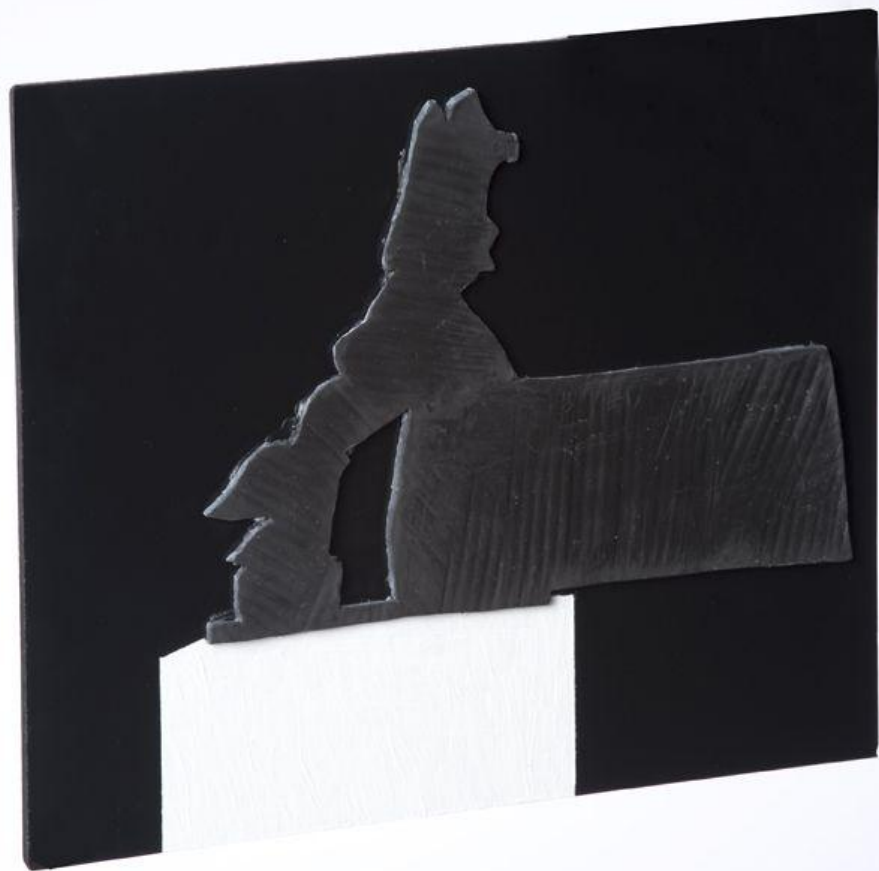
2012

Fizz Gallery, Athens, GRC

FORMAT: Mixed Media, plexi glass, modelling plasticine, H 35 x W 30 cm, framed.









Butterfly Affect

2008

Art-Athina, Athens, GRC

Site-specific

FORMAT: Kinetic Installation, 400 x 500 cm, Metal Platform, wooden panels, wooden handles, vintage American College school desk.







9 ½ meters of skin

2008

Entrance of Syggros STD Hospital
Museum, Athens, Greece

FORMAT: Site-specific Installation, goat parchment,
museum entrance door.





ΜΟΥΣΕΙΟΝ
ΑΡΧΑΙΟΛΟΓΙΑΣ & ΕΠΙΣΤΗΜΗΣ
ΕΛΛΗΝΙΚΗΣ
ΑΡΧΑΙΟΛΟΓΙΑΣ & ΕΠΙΣΤΗΜΗΣ
Τ. & ΜΕΤΕΩΡΟΛΟΓΙΑΣ



ΜΟΥΣΕΙΟΝ
ΑΡΧΑΙΟΛΟΓΙΑΣ & ΕΠΙΣΤΗΜΗΣ
ΕΛΛΗΝΙΚΗΣ
ΑΡΧΑΙΟΛΟΓΙΑΣ & ΕΠΙΣΤΗΜΗΣ
Τ. & ΜΕΤΕΩΡΟΛΟΓΙΑΣ





Once upon a time The Story of Art: Retold

Title: Once upon a time The Story of Art: Retold

Edition of 3 (1 AC)

Year: 2009

Dimensions: W 17 x H 24,5 x D 3,5 cm (Book size)

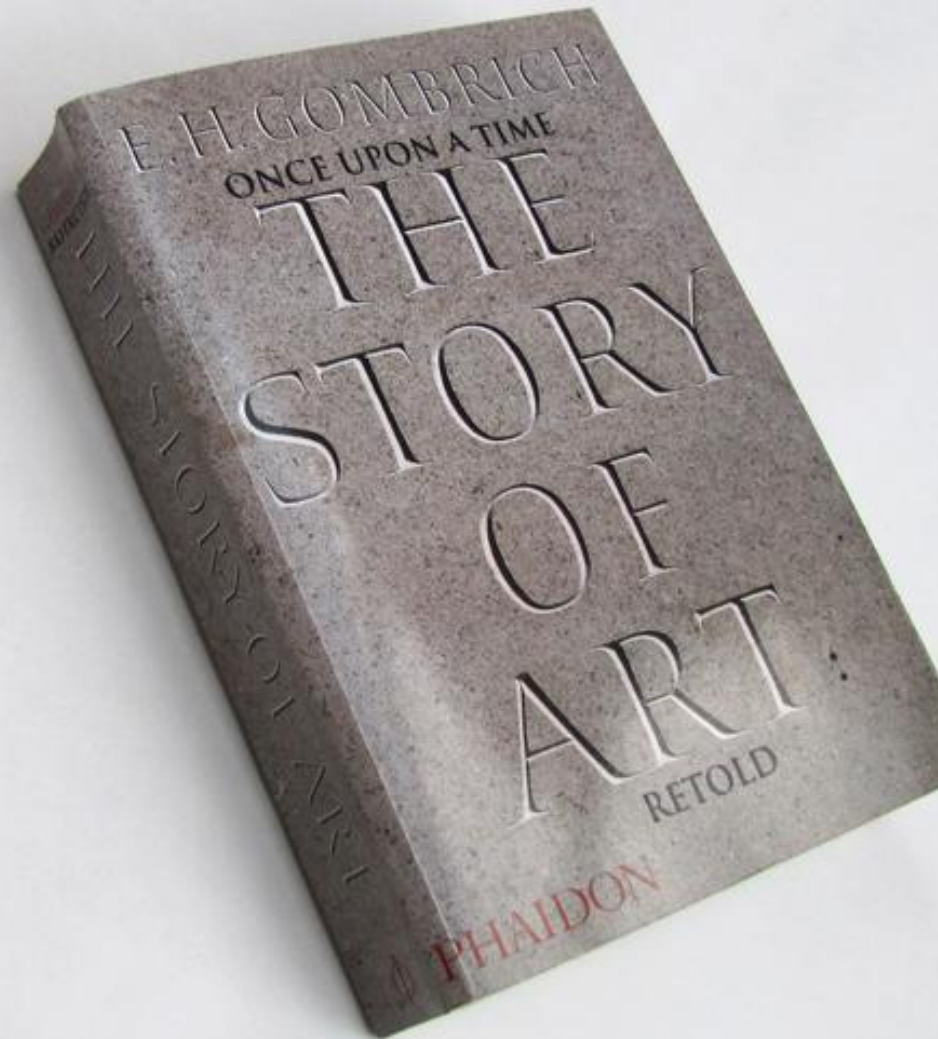
Installation dimensions: Variable

Media: The Story of Art by E. H. Gombrich, vinyl

Description: The Story of Art by E. H. Gombrich serves as a stage where black vinyl silhouettes of audience members are inserted in the foreground of each illustration of the book.

Exhibited: Preview Berlin – The Emerging Fair Berlin, Germany

FORMAT: Life-size. Original book.



E. H. Gombrich

ONCE UPON
A TIME

THE STORY OF ART:

13th edition, enlarged & revised - 398 illustrations, 100 in colour

RETOLD



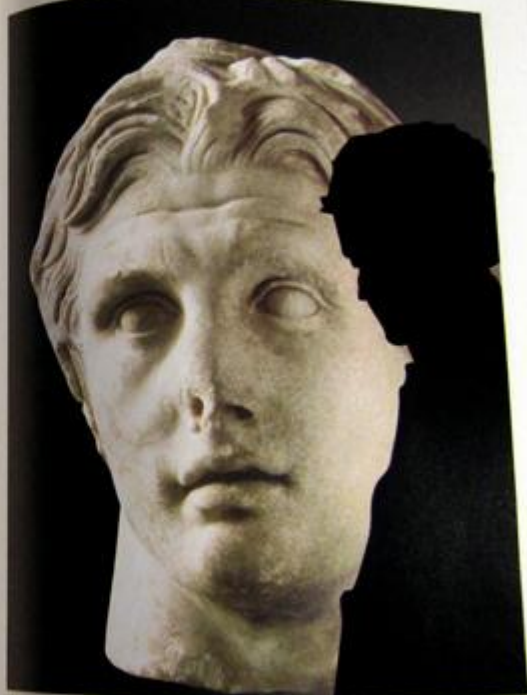
GEORGIA KOTRETSOS



representations of real individual human beings? Strange as it may seem to us, the idea of a portrait, in the sense in which we use the word, did not occur to the Greeks until rather late in the fourth century. True, we have statues made in earlier times, page 29-30, figure 24, but these statues were probably not very good likenesses. A portrait of a general was little more than a picture of one good-looking soldier with a helmet and a staff. The artist never reproduced the shape of his nose, the furrows of his brow or his individual expression. It is a strange fact, which we have not yet discussed, that Greek artists in the works we have seen have avoided giving the heads a particular expression. This is really more astonishing than it seems at first sight, because we can hardly scribble any simple face on a scrap of paper without giving it some marked (usually a funny) expression. The heads of Greek statues or paintings of the fifth century, of course, are not expressions in the sense of looking dull or blank, but their features never seem to express any strong emotion. It was the body and its movements which were used by these artists to express what Socrates had called 'the workings of the soul', page 34-5, figure 25, because they feared that the play of features would distort and destroy the simple regularity of the head.

In the generation after Praxiteles, towards the end of the fourth century, this restraint was gradually lifted and artists discovered means of animating the features without destroying their beauty. More than that: they learned how to seize the workings of the individual soul, the particular character of a physiognomy, and to make portrait in our sense of the word. It was in the time of Alexander that people started to discuss this new art of portraiture. A writer of that period, satirizing the irritating habit of flatterers and sycophants, mentions that they always burst out in loud praise of the striking likeness of their patron's portrait. Alexander himself preferred to be portrayed by his court sculptor Lysippos, the most celebrated artist of the day, whose faithfulness to nature astonished his contemporaries. His portrait of Alexander is thought to be reflected in a free copy, figure 56, which shows how much art had changed since the time of the Delphic chthonic, or even since the time of Praxiteles, who was only a generation older than Lysippos. Of course, the trouble with all ancient portraits is that we really cannot pronounce on their likeness – much less, in fact, than the flatterer in the story. Perhaps if we could see a snapshot of Alexander we should find it quite unlike the bust. Possibly the statues of Lysippos resembled a god much more than they did the real conqueror of Asia. But so much we can say: a man such as Alexander, a restless spirit, immensely gifted but rather spoilt by success, might have looked like this but with his upraised eyebrows and its lively expression.

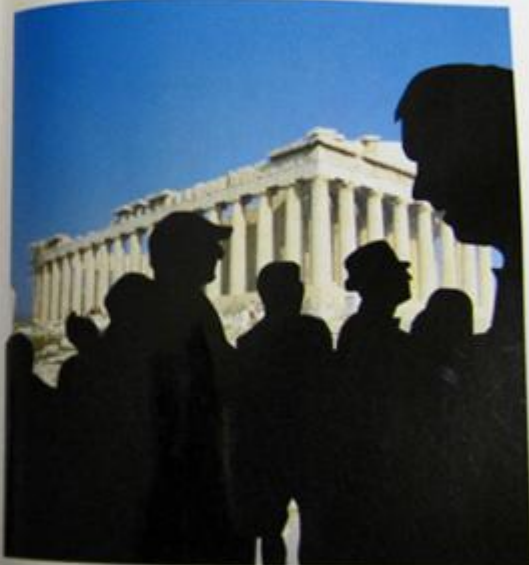
The foundation of an empire by Alexander was an enormously



56
Bust of Alexander
the Great, by Lysippos
c. 330-320 B.C.
Marble copy after the
original bronze.
Height 1.1 m (3 ft 6 in).
The Louvre Museum,
Paris.

The geographers of Athens, in the case of the *polis*, were not just concerned with the physical features of the city, but also with the way in which the city was organized. The geographers of Athens, in the case of the *polis*, were not just concerned with the physical features of the city, but also with the way in which the city was organized. The geographers of Athens, in the case of the *polis*, were not just concerned with the physical features of the city, but also with the way in which the city was organized.

It was at the time when African democracy had reached its highest level that Gambia set out on the course of its development. After Adenbebe Njie became Prime Minister, the people under the leadership of President Senghal began again what the President had discontinued. In 1961 he completed the third rack of Adenbebe Njie. At Adenbebe, he had been inspired and led by the Prime Minister. Now they were to be built in accordance with a legislative and judicial system known before, again. President Senghal was not. The second system implied that he moved the system of law to be replaced. The law was continued with the planning of the temples of the Adenbebe Njie, and the capital was to be known as Adenbebe Njie. The law was to be known as Adenbebe Njie. The law was to be known as Adenbebe Njie.





Approximately the 4,141.324.800 moment of Wishbone by Nikolaos Gyzis

Title: Approximately the 4,141,324,800 moment of Wishbone by Nikolaos Gyzis

Year: 2009

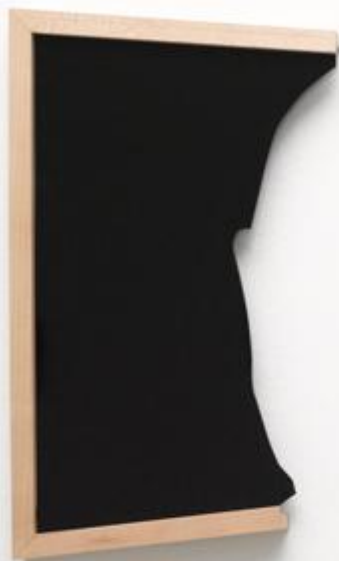
Dimensions: 40 x 31 cm and 25 x 47 cm

Medium/Description: Framed acrylic, inkjet print with gouach 4,141,324,800 are the moments passed from the time Wishbone was completed by Nikolaos Gyzis to the moment I encountered the work at the National Gallery of Athens in April, 2009. The black piece on the left, showcases the shape of the painting that very moment due to the viewer standing in front of it.

Exhibited: Art-Athina International Art Fair, Athens, Greece - Represented by TinT Gallery

FORMAT: Wall piece framed.





'o6... Untitled

Title: 'o6... Untitled

Year: 2006

Dimensions: W 89 x H 73.5 cm each

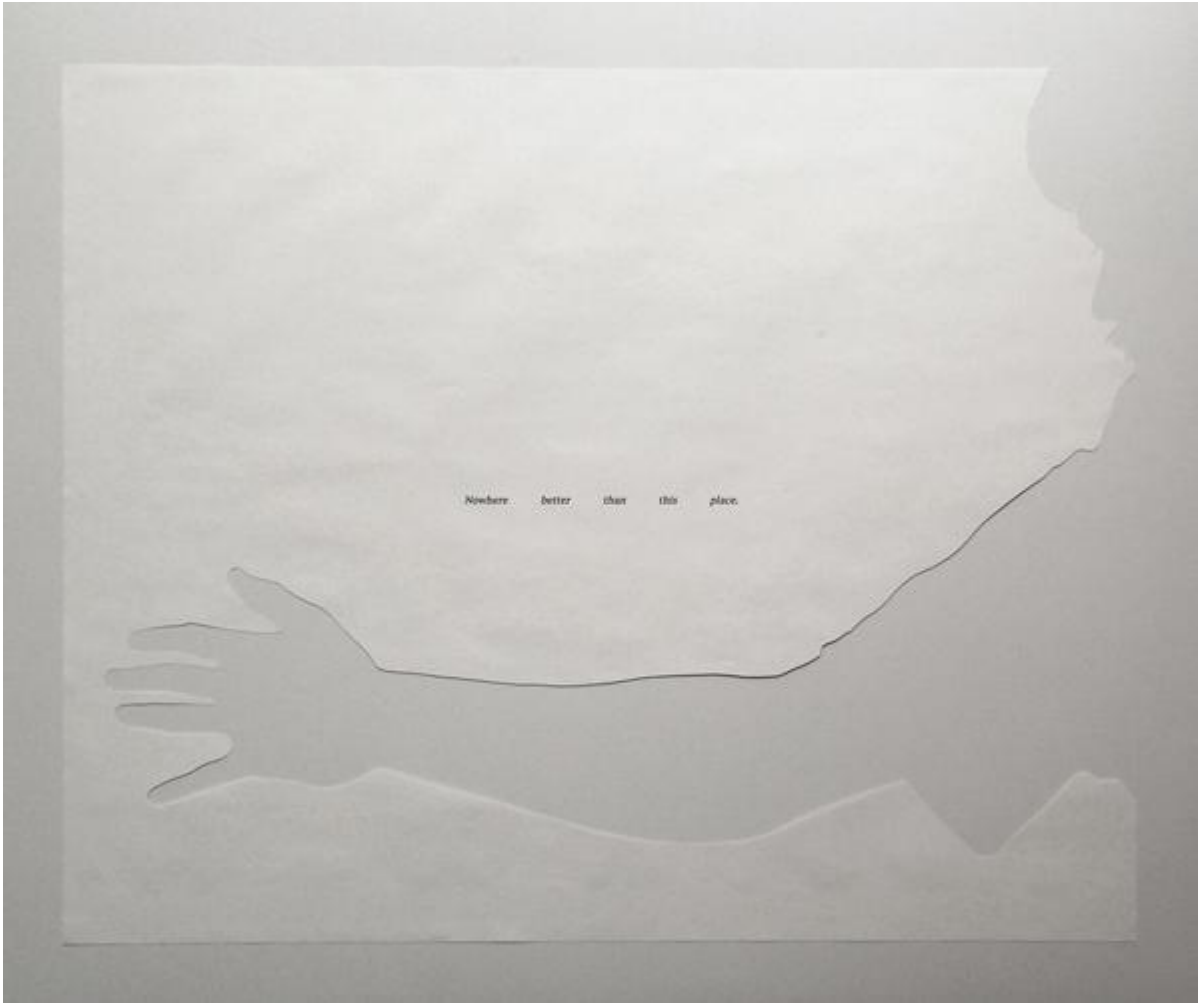
Medium/Description: "Untitled" (1990), Offset print on paper (endless copies) Respective inscriptions "Somewhere better than this place" and "Nowhere better than this place" by Felix Gonzalez-Torres. Collection Carlos and Rosa de la Cruz taken from the "Minimalism and Beyond" exhibition at The Pulitzer Foundation for the Arts by a random viewer in March 2006. The viewer's figure/movement has been captured by my lens, traced and then the silhouette was cutout of the print, which we see here.

Curator/s: Boots Contemporary Art Space founders

Exhibited: The Politics of Friendship, Boots Contemporary Art Space, St. Louis MO, USA

FORMAT: Cutout on original work, framed.





Nowhere better than this place.

Somewhere better than this place.

Approximately the 17.462.880 moment of
"Steel Aluminum Plain" set in stone by
Carl Andre

Approximately the 21.037.968 moment of
the "144 Pieces of Zinc" set in stone by
Carl Andre

2007

Tint Gallery, Thessaloniki, GRC

FORMAT: Wall piece, plexi glass laser cut-outs of
floor pieces.





Approximately the 15.782.515.200th moment set in stone; Mona Lisa

Title: Approximately the 15.782.515.200th moment set in stone; Mona Lisa

Year: 2006

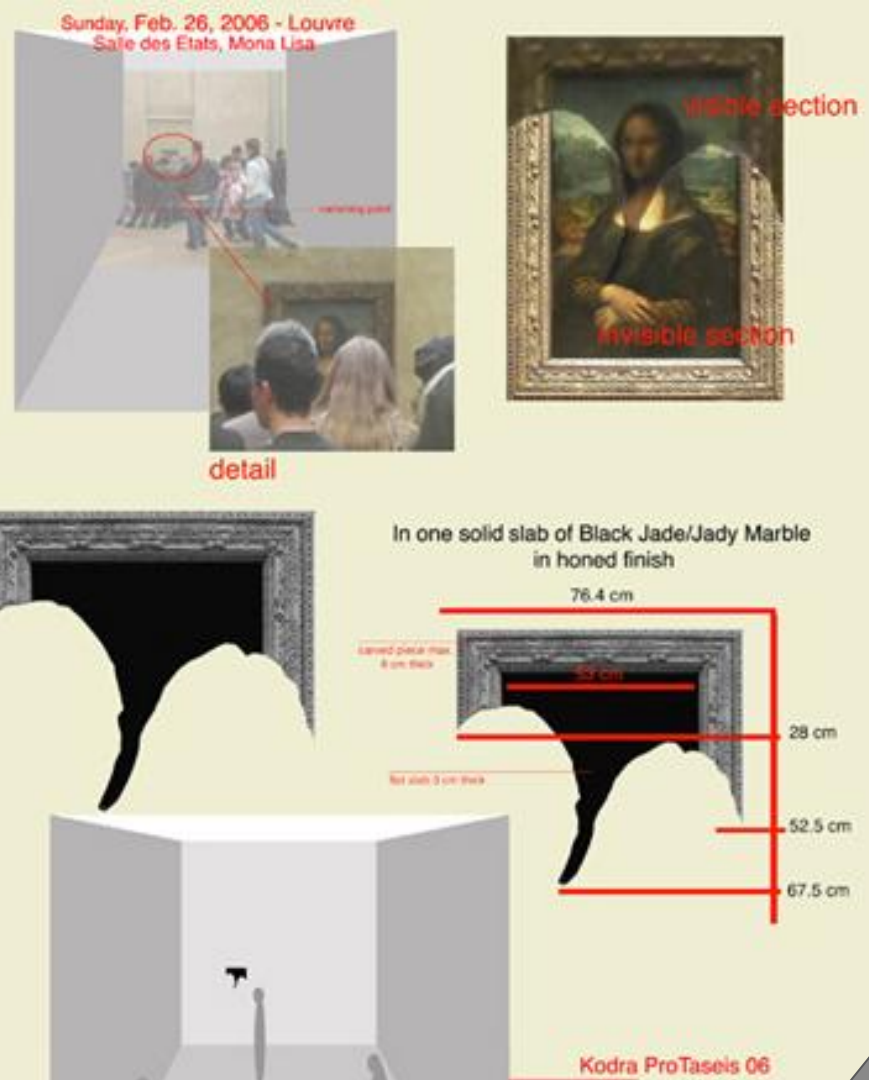
Dimensions: W 68 x H 77 x D 6 cm

Description: I last visited the Louvre on Sunday, February 26, 2006. It was the 3rd time in a period of 4 years. During that visit for the third time I questioned and evaluated my "art-experience" at the Salle des Etats, literally on my toes trying to get a glimpse of Mona Lisa by Leonardo Da Vinci (1503-06) on its 500th anniversary. The first two times, I read the crowds as the main destruction that prevented me from being at awe while standing in front of this master-piece. This time around though, I really saw the work in an entirely new perspective and as a result I ended up having one of those remarkable "Aha! Moment" like art-experiences. For the period, I remained at the back of the Salle; on a very basic formal level the audience morphed/sculpted the painting's shape constantly, I could not ignore the affect this painting had on the 3Dimensional world and vice versa. For that reason from that moment onwards I cannot read Mona Lisa independently - without the crowds. I am a strong believer of viewing artworks with their audience therefore in my work I attempt to make sense of this co-existence and inter-dependence within an exhibition space.

Curators: Elpida Karaba, Anne-Laure Oberson and Sotirios Bahtsetzis

Exhibited: ProTaseis, KODRA, Action Field, Thessaloniki, Greece

FORMAT: Marble wall piece.



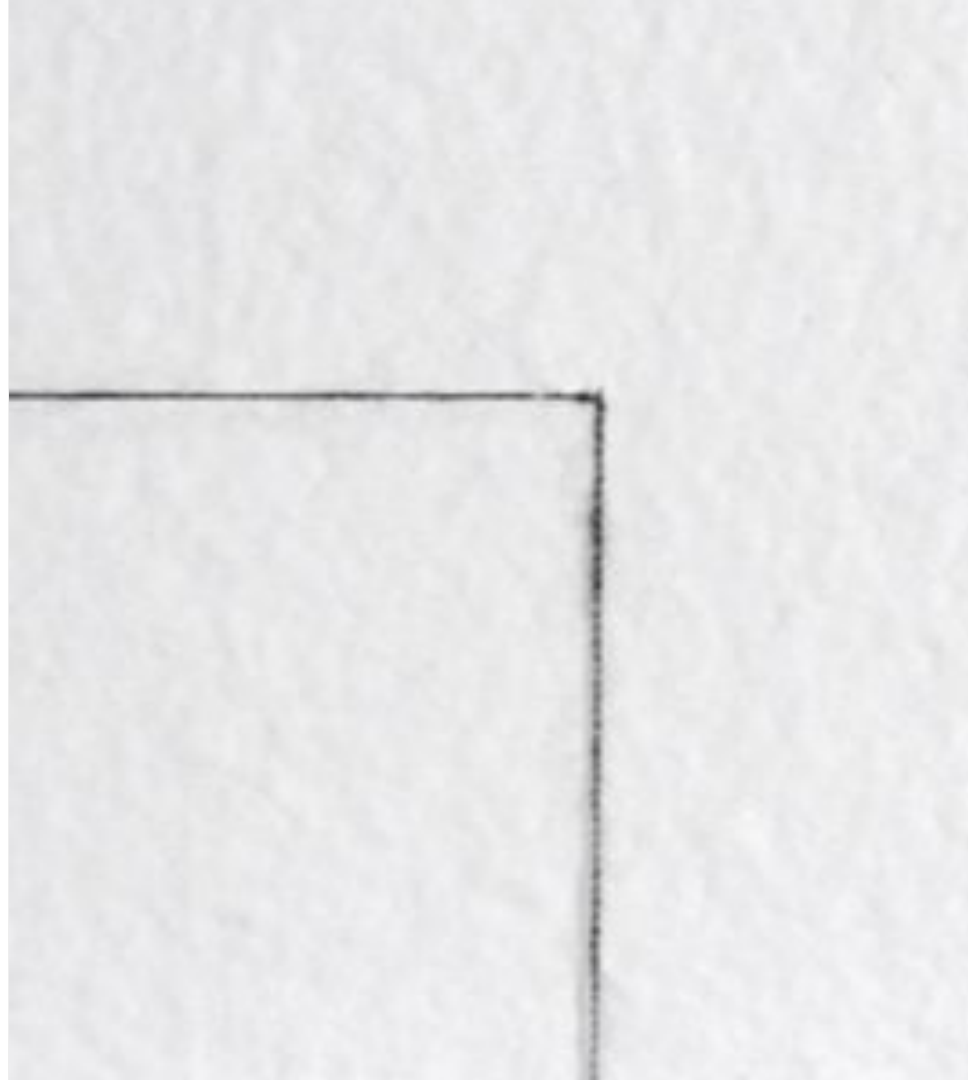


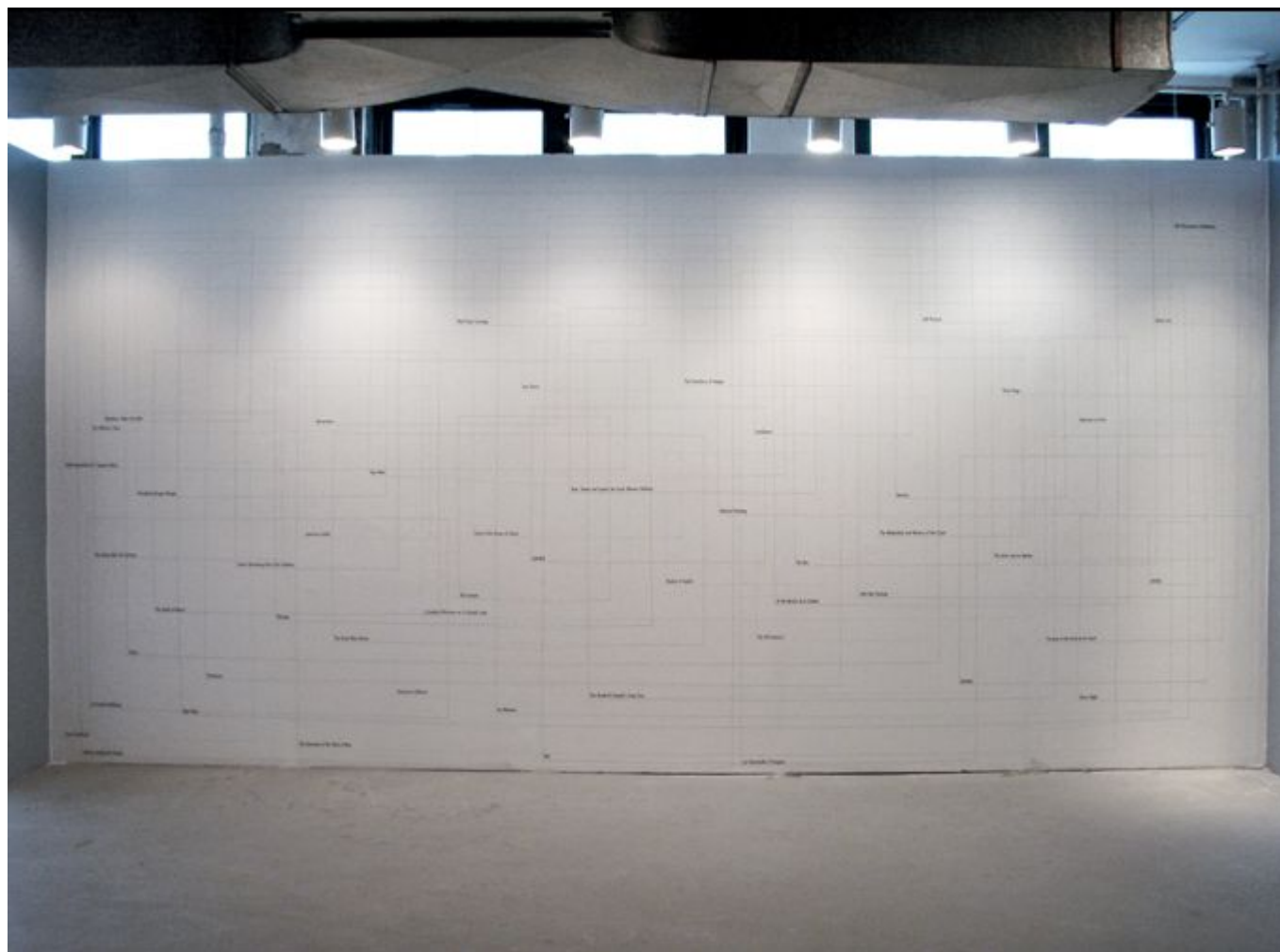


Approximately 1980 Square Feet

2004

FORMAT: Site-specific installation. 300 x 600 cm.
Sewing needles, black thread and vinyl lettering.





e Death of Marat

Untitled [Untitled (Portrait of Ross in L.A.) 1991] 2003

Title: Untitled [Untitled (Portrait of Ross in L.A.) 1991] 2003

Year: 2003

Installation dimensions: Variable

Medium/Description: The installation consisted of 8741 pieces of fruit flashers candy, which were taken one at a time by five artists friends of mine and I from Felix Gonzalez-Torres' piece entitled "Untitled (Portrait of Ross in L.A.) 1991" displayed at The Art Institute of Chicago. A letter was sent to James Rondeau, Department Head Modern and Contemporary Art, Museum of the Art Institute of Chicago; Howard & Donna Stone, Art Collectors who own the piece and have loaned it to The Art Institute; and finally Andrea Rosen, Executor of Felix Gonzalez-Torres' estate informing the aforementioned parties of my action and intentions. Each individual candy was numbered and then was sent to South Africa to be shown at the NSA Gallery in Durban, South Africa. The public was allowed to take the candies without moderation and restrictions until the piece was finally gone. Felix Gonzalez-Torres' piece is about Aids/HIV and my re-creation of his work within the South African context highlighted the differences on how the disease is being dealt locally and the ways in which is dealt with abroad. The insufficient medication cannot sustain anybody's body volume for as long as Ross Laycock's has at the museum in the form of a candy pile. He passed away in 1991.

Curator: Storm van Rensburg

Exhibited: Untitled [Untitled (Portrait of Ross in L.A.) 1991] 2003

NSA Gallery, KwaZulu Natal, South Africa







GEORGIA	816	766	638	715	566	823	1411	5735
JUAN	115	213	121	204	99	234	203	1189
JOE	103	191	136	182	60	163	251	1086
JEFF	58	147	70	114	11	88	75	563
ANTONIO	23	49	17	12	6	19	30	156
MATTHEW	5	2	-	1	-	3	1	12
	1120	1368	982	1228	742	1330	1971	8741

Special thanks to Juan, Joe, Jeff, Antonio and Matt for their generous candy contributions.
12 November 2002 - 20 January 2003

