

VASILIS PAPAGEORGIU
PORTFOLIO

CV

Born in Athens (1991), Vasilis Papageorgiou lives and works in Athens and Brussels, he is a co-founder of Enterprise Projects and a member of GPO crew.

EDUCATION

2015-2016: MFA Fine Arts, Sint Lucas, Brussels, Belgium

2009-2014: Athens School of Fine Arts, Athens, Greece

2012-2013: Willem de Kooning Academie, Rotterdam Netherlands

RESIDENCIES

2017

Trauma & Revival, Kim? Contemporary Art Centre, Riga, LV

2016

Rupert residency program, Vilnius, LT

Chalky soil and the unexpected bugs, Vrasna, GR

2015

The London Intensive Residency, Slade School of Fine Arts & Camden Arts Centre, London, UK

SOLO EXHIBITIONS

2017

Exhausted, Il Colorificio, cur. by Nicolas Vamvouklis, Milan, IT

All eyes on me, Clovis XV, cur. by ornothing, Brussels, BE

Take a long Holiday, BRDG project, cur. by Ilektra Kalaitzaki and Bert Jansens, Antwerp, BE

2016

Somebody had to do it, Elika gallery, Athens, GR

SELECTED GROUP EXHIBITIONS

2017

Car Service II, Enterprise Projects, Athens, GR

Asthenia, Grace, Athens, GR

Keep on keeping on, a visual meta- approach, cur. by Evita Tsokanta, ACG gallery, Athens, GR

Paste in place, cur. by 3137 artist-run space, Supersimetrica, Madrid, GR

2016

A point in the center, cur. by Alexios Papazacharias, Katsigras Museum of Art, Larissa, GR

The invisible quake, cur. by Pauline Bordaneil, 40mcube, Biennale off Rennes, Rennes, FR

International degree show, Ravenstein gallery, BOZAR, Brussels, BE

Tradition doesn't Graduate, KOMPLOT, Brussels, BE

Art Athina, Elika gallery, Athens, GR

Heat Company, cur. by KOMPLOT, Afterhowl, Brussels, BE

Dome, curated by Caroline Pradal, Ela Projects, Athens, GR

Something of exquisite beauty, Elika gallery, Athens, GR

London yellow mould deal, cur. by Valinia Svoronou and Olga Papadimitriou, London, GB

Sturm der liebe, Etablissement d'en face, Brussels, BE

Rooms, St. George Lycabettus Hotel, Kappatos gallery, room cur. by Danaï Giannoglou, Athens, GR

2015

De Langhe Nacht, Factor44, Antwerp, BE

Watch my face to read my thoughts, Texas State University of Arts, curated by expanded media, Texas, USA

Remediate the everyday, cur. by Eleni Riga, Atelier W, Paris, FR

Cloud, 3 137 artist-run space, Athens, GR

Car Service, Enterprise Projects, Athens, GR

The London Intensive, Camden Arts Centre Artist's studio, London, UK

Fragments of the present, cur. by Eva Vaslamatzi & Danaï Giannoglou, Folklore Museum of Serifos, GR

REPARK #2, Green Park Athina, Athens, GR

Group Show, 72'36" -ish, cur. by Foreseen team, La dent creuse, Brussels, BE

Choose a Title, InSitu Master, Library of the Royal Academy of Fine Arts, Antwerp, BE

Group Show, Historical Archive of the National Bank of Greece, Athens, GR

VELVET Invention, cur. by Nadja Argyropoulou, Romantso, Athens, GR

Babel fragments - Revisited, cur. by Alexis Fidetzis, metamatic Taf, Athens, GR

Inspire Festival, cur. by Katerina Nikou, Macedonian Museum of Contemporary Art, Thessaloniki, GR

Fireworks out of season - Riviera, cur. Galini Notti, Riviera open-air cinema, Athens, GR

2014

artists' cards - volume II, Elika Gallery, Athens, GR

10.Simultan Festival 2014, Casa Artelor, Timisoara, RO

730 ArtDays, ArtWall, Fresh Hotel, Athens, GR

Thesis Exhibition" Nikos Kessanlis, Athens school of Fine Arts, Athens, GR

Fenetre sur rue, Galerie Martainville, Ecole Superieure d' Arts & Design, Rouen, FR

Images of the sea, Nikos Kessanlis, Athens school of Fine Arts, Athens, GR

2013

Exaggeration, ArtWall, Fresh Hotel, cur. by Katerina Synodinou, Athens, GR

The Little Paris of Athens, Finos Films, Athens Art Network, Athens, GR

Thrills and Chills, CAN Christina Androulidaki Gallery, Athens, GR

Kodra Fresh, Action Field Kodra, Thessaloniki, GR

HWZ 001 , Camp Contemporary Art Point, Athens, GR (GPO)

Alexandra project, Alexandra Cinema, cur. by MMine Group, Athens, GR

2012

The Visit Exhibition, WDKA, Rotterdam, NE

GPO present the Astro Travellers, Art Factory, cur. by Qwerty, Athens, GR (GPO)

Exhausted | solo show | Il Colorificio | Milan



Curated by Nicolas Vamvouklis
in collaboration with K-Gold Temporary
Gallery at Il Colorificio in Milan.

This solo show of Greek visual artist Vasilis Papageorgiou takes the form of an open archive of his own creative process, presenting a new series of works derived from long-term research into subcultures in Europe. Starting from a state of physical or mental fatigue, he addresses the particular character of the local district of Giambellino, investigating the phenomenon of speed, the relationship between humans and machinery, and the functionality of objects.

THAT WHICH IS IN LOCOMOTION MUST ARRIVE AT HALF-WAY STAGE BEFORE IT ARRIVES AT THE GOAL.

by Nicolas Vamvouklis

In German, blaumachen means to skip school or work for no good or accepted reason. To play hooky. Literally, to make something blue. It comes from Blauer Montag (Blue Monday) which was traditionally a day of rest for those who used to work in the fabric dyeing industry. The craftsmen would typically soak their fabric on Sunday and hang it up to dry on Monday. While it was turning blue, the craftsmen had nothing better to do than sit around and wait.


Exhausted, is the first solo exhibition of Vasilis Papageorgiou in Italy. As if in a retrospective show, the Greek visual artist revisits three iconic works from different stages of his past production and juxtaposes them with a new installation that was specially commissioned for Il Colorificio.

The exhibition takes the form of an open archive of his own creative process including works that derive from long-term research into subcultures in Europe. During the last year, he travelled from Vilnius to Athens and from Brussels to Moscow investigating the phenomenon of speed, the relationship between humans and machinery, and the functionality of objects. Papageorgiou deconstructs the very elements of these groups in order to explore the variety of leisures and non-productive activities through capitalism. The particular character of the district of Giambellino becomes the ideal location for his study, starting though from a state of physical or mental fatigue.





Exhausted, exhibition view, curated by Nicolas Vamvouklis, Il Colorificio, 2017,



The title of the show becomes self-referential as it suggests the exhausted figure of the artist among the exhibits. The opening of the show coincides with the closure of schools and the beginning of the period of summer holidays. Papa-georgiou decides to take a break. He stops so as to review his so far artistic production and reflect on the inner exhaustion of modernity that is apparent in our global age. The title also refers to exhaust pipes [Cheap Imitations (exhaustion pipes), 2016, copper and foam, dimensions variable], the final part of a car's engine system through which burned gases or steam are discharged.

His work often consists of reproductions of everyday objects, such as umbrellas, bottles and personal gadgets among others, that lose their original function and acquire new humorous as well as ironic meanings. A weighty cast metal jockey hat [Untitled, 2016, steel, 28 x 20 x 11 cm] addresses playfully the notions of value, meaning and significance. The concept of exhaustion means that a limited quantity of material is used up in its entirety. In the context of physical and mental exhaustion, the entity that is being depleted is human energy.



The artist brings together fragments of his research in a series of wall compositions [Take a walk on the wild side, 2017, prints, CNC milling, watercolours, spray paint and objects on PVC sheets, dimensions variable]. He uses archival display techniques to create a new polyptych of plaques featuring imagery related to street culture. The pieces are realised through various media and materials including traces of vehicle wheels, paint interventions, photographic prints, writings and 3D carvings among others. He observes both collective and individual behaviour in diverse urban environments and documents the material, ethical and aesthetic values related to the psychology of speed. It worths mentioning that the artist's studio is based in an unused garage in the centre of Athens, that also hosts Enterprise Projects, a contemporary art space he initiated together with Danai Giannoglou.





Take a walk on the wild side, mixed media on pvc sheets, dimensions variable, installation view, Il Colorificio, 2017



Finally, the show includes a series of lighting devices, that have been removed from diverse cars. The decontextualised pieces question their own identity, balancing between functional objects and actual sculptures.

Setting as a starting point the bar installation he made in Erika Gallery (Somebody had to do it, 2016) and following a group of youngsters that organised illegal races with their tuned motorbikes near the port of Piraeus (All eyes on me, 2017), Vasilis Pappageorgiou ends up recording the conversations of some elders who played cards every day from 18:00 to 19:00 in a local cafe in Athens (work in progress, 2017). Every generation seems to believe it is the most whacked in history. As Marina van Zuylen, writes in Cabinet Magazine in spring 2008, being exhausted signifies having paid one's dues to society.

As Marina van Zuylen, writes in Cabinet Magazine in spring 2008, being exhausted signifies having paid one's dues to society.
How can you be both at rest and also moving at the same time?



Untitled, copper sheets, 16*13*5cm, installation view, Il Colorificio, 2017



A PREMATURE RETROSPECTIVE

by IL COLORIFICIO

(Michele Bertolino, Bernardo Follini, Giulia Gregnanin)

Il Colorificio publicly acknowledges suffering of the rhythms and the timing imposed by a system that is too demanding and is consecrated to a convulsive productivity.

As a result, the space has invited the nomadic platform K-Gold Temporary Gallery – founded on Lesbos island in 2014 and directed by Nicolas Vamvouklis – to curate the third show. The delegation, besides compelling a confrontation on today's conception of authority and re-emphasizing the vocation of Il Colorificio for an opening toward projects, must be understood as the establishment of a momentary truce.



Take a walk on the wild side, mixed media on pvc sheets, dimensions variable, installation view, Il Colorificio, 2017



“Exhausted” by Vasilis Papageorgiou represents an institutional self- diagnosis, a sort of medical certificate or, better, of exhaustion.

On the other hand, Papageorgiou himself embodies a state of tiredness – a condition he ironically aligns with the Eurocentric stereotype of an inert Greece. To escape from a new occupation, the artist, at the venerable age of 26, turns his gaze backwards imagining his own retrospective: a format that can only exist here paradoxically thanks to the feverish pretensions of the aforementioned system, the same that made possible the accumulation of a large amount of works over a few years.

The exhibition approaches a playful archive of the recent past, understood as the only and easy way to escape from the responsibilities of future work. Taking advantage of a format that is usually devoted to the career’s idealization, “Exhausted” ironically pauses, at a small turnaround, the chronometer that adjusts the grueling race towards the success of the contemporary artist.

The research conducted by Papageorgiou in the recent years therefore results in retrospective on the peripheral metropolitan context. A universal dimension in which public housing and a somewhat domesticated nature become the background to car and scooters racing. A payback to this scenario is Rap music, a genre that often portrays the lifestyle and inner values of urban micro-communities that see the car as a sort of religious object.



A symbol of speed, autonomy and emancipation, the car represents the evasion from a state of indigence: "Nothing is like being in the car / Born in the living room and raised in the closet / Working in the kitchen and vacation in the attic / A car, bro, It's all I dreamed of" ("Nella Macchina", Marracash ft. Ne a).
And it is a dismembered, deconstructed and recomposed car that occupies the exhibition space: a forest of mu ers, lanterns, seats, wheel tracks recreate an inoperative mechanical ecosystem like Il Colorificio itself. The premature retrospective therefore takes the form of a pre-summer holiday for exhausted curators, a necessary time of rest from the over-stress.
And so, from empower to empower, the artist gets exhausted: "As



if the face on the future of a Giano Bifronte was sleepy / and closed his eyelids timidly due to an extended e ort / Keeping watchful only his eyes on his own past" ("Exhausted", Il Colorificio ft. K-Gold Temporary Gallery).

Take a walk on the wild side, mixed media on pvc sheets, dimensions variable, installation view, Il Colorificio, 2017

Take a walk on the wild side, mixed media on pvc sheets, dimensions variable, installation view, Il Colorificio, 2017





Fake imitations: exhaust pipes, copper sheets, dimensions variable, installation view, Il Colorificio, 2017



Reconstructing a tube, 2016, steel, dimensions variable, 2016

All eyes on me II | solo show | Clovis XV | Brussels



All eyes on me II, digital video, digital photo, saddle, 240*360cm, 2017, installation view at Clovis XV



All eyes on me II, digital video, digital photo, saddle, 240*360cm, 2017, installation view at Clovis XV



All eyes on me II, digital video, digital photo, saddle, 240*360cm, 2017, installation view at Clovis XV



Untitled, customised saddle, leather, jean, metal and felizol, 45*56*40cm, 2017, installation view at Clovis XV

"All eyes on me" is a work in progress which consists of a series of photos documenting a group of people gathering in the North of Athens and showing off their capabilities in driving, a video of cars drifting in a suburb of Vilnius in Lithuania and a series of sculptures referring to furniture and subculture at the same time.

Some additional objects such as car lights and aluminium casts of car objects are also part of the whole attempting to compose a solid atmosphere.



Untitled, cast aluminium and led lamp, 27*30*13cm, 2017, installation view at Clovis XV



All eyes on me II, digital photo and two car lights, 190*230cm, 2017, installation view at Clovis XV



All eyes on me II, digital photo and two car lights, 190*230cm, 2017, installation view at Clovis XV, detail



All eyes on me II, installation view at Clovis XV, details (ink on paper, bronze elements, black cable and more

All eyes on me I | group show | Acg gallery | Athens



All eyes on me, digital video, digital photo, saddle, steel and cast aluminium, dimensions variable, 2017





All eyes on me (drifting in Lithuania), video still, 5:20mn, hd video, 2016



All eyes on me, digital video, digital photo, saddle, steel and cast aluminium, dimensions variable, 2017, (detail)

The work of Vasilis Papageorgiou combines imagery related to car tuning, motorbike acrobatics, street everyday life and bar-culture.

These visual references are systematically situated within a discourse on non-productive activities and on the resistance to accepted norms of efficiency each gesture is

anti-economic enough to qualify as subversive. This quasi-fictional, dispersed narrative runs through the whole of Papageorgiou's work, elaborating on the ethics and the aesthetics of a working-class counterculture of sorts



All eyes on me, digital video, digital photo, saddle, steel and cast aluminium, dimensions variable, 2017, (detail)

“Paramythias” and “Tasos” are the first two digital prints on marble out of a series of works in progress. Both pieces are trying to be considered as contemporary archaeological findings even though displaying images from the late 90’s.

Paramythias is a pedestrian street located in the center of Athens and most of its buildings are abandoned or have already collapsed. Between those there is one little shop selling old car parts; functioning from the late 70s it still opening part time so as to sell certain things or repair a motorbike. The photo printed on this marble is taken from the vitrine of the car repair shop and its been edited so as to bring on mind archaeological leftovers, ancient pottery iconography etc.



Paramythias I, digital print on marble, 60*43cm, 2017



Untitled, digital print on paper pasted on wall, 170*90, 2017 and Paramythias I, digital print on marble, 60*43cm, 2017



Paramythias I-VII, digital prints on marble, dimensions variable, 2017

Tasos is the one and only 24 hour tire shop in the center of Athens. The owner himself is a very well known driver of sport cars. The photo displayed on the second marble is taken inside his office where he is hanging the souvenirs of his races. Both marbles are brought in "Car Service II" at Enterprise Projects so as to represent the existing car repair and car related shops of Arthens. Enterprise Projects is a projects a space situated in a former car repair shop in Athens.

Additionally, for the occasion of "Car Service II" Papageorgiou is pasting 4 wallpapers on the walls of the space where each of those are showing a small detail of a motorbike drifting. Photos taken in January 2017 through a photo shooting by the seaside of Athens where various drivers are organising illegal races after midnight.

The prints are spread in the space and printed in big scale giving the idea of hugeness and importance to the viewers.



Tasos I, digital print on marble, 100*53cm, 2017

Take a long holiday | solo show | BRDG | Antwerp



Take a long holiday, car paint and fire on steel, 100*200cm, 2017

The pedestrian crossing has two entrances and two exits, your journey is forgone.

If you try to run any other direction you hit the wall.

In his artistic practice Vasilis Papageorgiou is attempting to isolate the substantial but also the less important characteristics of different subcultures in order to rephrase them in new contexts. For "Take a long holiday" Papageorgiou is deconstructing the culture of speed, using a pedestrian crossing as a set. He is creating seven iron plates, all sprayed with custom-made car paint and presented as a large scale sample display for the passer by. His "sample book" though is not advertising the paint itself but rather the way the paint is accepting the use: tired and harassed, it is serving an ultimate purpose. Look at the color when it's sizzling, pay attention to the scratches. The metallic texture is supposed to balance the smell of tires. The eyes have to work with the nose for a complete result. The burn-outs must burn.



Take a long holiday, car paint and fire on steel, 100*200, 2017, detail



Take a long holiday, car paint and fire on steel, 100*200cm, 2017, installation view



Take a long holiday, car paint and fire on steel, 100*200cm, 2017

Somebody had to do it II | @A point in the center | Group show | Larissa



Somebody had to do it II, dimensions variable, steel, cast bronze, cast aluminum, clay, marble, liquid glass, 2016, exhibition view, A point in the center, cur by Alexios Papazacharias, 2016



Somebody had to do it II, dimensions variable, steel, cast bronze, cast aluminum, clay, marble, liquid glass, 2016, exhibition view, A point in the center, cur by Alexios Papazacharias, 2016

Vasilis Papageorgiou in his recent works is mainly focused on little communities, subcultures and architecture as he is connecting those elements with the aesthetics of the place where he comes from, a provincial city in central Greece.

While exploring the boundaries between provincial Greeks and major cities he is pointing the exact connection links and getting into certain places and non-places such as car service places, bars, and plumbers workshops; places where you get in so as to ask for a thing or even get appointed. He is exploring through those micro-societies the characteristics of each routine, each everyday life.

Vasilis Papageorgiou work is based on experiences and real life from which he is inspired so as to make his own narration having as a result to create fictional and some times very literal works.

His recent work is also heading into furniture making and creating usable structures inspired by objects like tools or parts of motorcycles (saddles etc).

For his first solo show, and in an effort to create a platform in which to draw together recent works, Papageorgiou creates a large scale installation inspired by the bar as a meeting point. The bar and the space that unfolds around it become an assembly point for commonplace, everyday objects that bear no relation to each other – other than forming part of the artists' personal universe objects that are drastically redefined in the Athenian landscape that is put together.

Using the materials as well as their characteristics and properties as the starting point for his work, the artist constructs a still life composed of contemporary archaeological findings that is infused with sarcasm and humour.

The focus here is on relationships; between objects, between objects and people, and ultimately, the broad spectrum of human relationships.



This is for the barman, he is driving this car, 2016, steel metal and saddle from a 50cc motorbike, 105 x 42 x 30 cm

Somebody had to do it I | Solo show | Elika gallery | Athens



Somebody had to do it, dimensions variable, steel, aluminum sheets, neon lights, cast iron, cast aluminum, clay, tiles, bottles, glass, marble, keys, plastic, plants, liquid glass, leather belt and automobile lights (BMW, Nissan, Toyota), 2016, exhibition view Somebody had to do it, Elika gallery



Somebody had to do it, dimensions variable, steel, aluminum sheets, neon lights, cast iron, cast aluminum, clay, tiles, bottles, glass, marble, keys, plastic, plants, liquid glass, leather belt and automobile lights (BMW, Nissan, Toyota), 2016, exhibition view Somebody had to do it, Erika gallery



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Somebody had to do it, dimensions variable,
Fanua the magician performing some bar related tricks behind the actual bar,
Elika gallery, 2016, exhibition view, Somebody had to do it, Elika gallery, 2016



Untitled, 2016, steel, 28 x 20 x 11 cm



Somebody had to do it, dimensions variable, steel, aluminum sheets, neon lights, cast iron, cast aluminum, clay, tiles, bottles, glass, marble, keys, plastic, plants, liquid glass, leather belt and automobile lights (BMW, Nissan, Toyota), 2016, exhibition view Somebody had to do it, Elika gallery



Sunny metal days, 2016, steel, 75 x 28 x 29 cm και 7,5 x 43,5 x 16,5 cm
Untitled, 2015, cast bronze, 7,5 x 19 x 8,5 και 16,5 x 9,5 x 8,5 cm,
Untitled, 2016, glass, liquid glass and metal, 47 x 47 x 5 cm each
exhibition view, Somebody had to do it, Elika gallery, 2016

Sunny metal days
75*28*29 cm, steel, 2016,



Untitled, cnc milling on cast terazzo, 20*20 / 38*38 / 50*70cm,
exhibition view Somebody had to do it, Elika gallery, 2016





Untitled, cnc milling on cast terazzo, 20*20 / 38*38 / 50*70cm, detail



Untitled, cnc milling on cast terrazzo, 20*20 cm, 2016





Untitled (horizon), dimensions variable, transformer, cables, steel, neon lights and a bunch of keys, 2016, exhibition view Tradition doesnt graduate, Komplot, Brussels





Banister II (horizon), dimensions variable, neon and copper tubes, 2015, installation view Car Service, Enterprise Projects, Athens



Untitled (objects), dimensions variable, cast bronze, 2015,
installation view Car Service, Enterprise Projects, Athens



The railing made out of neon tubes was first constructed in September 2015 and after this it has been reconstructed twice for different spaces. Always placed in the middle of the average eye level and the usual height of a simple railing creates a game between functionality and dream.

Researching on technicians in the periphery of the Athenian centre ended up working with a traditionally rough and industrial foundry located in the forgotten area of Votanikos. The bronze taps and other plumbing objects are the result of recycling an old and used tap itself. The foundry is gathering old metallic parts found in the streets of Athens and melts them so as to make whatever objects a client is asking. The simple move of taking the mould of an old plumbing part itself, melting it and remaking it solid creates a quite ambiguous statement on the everyday use of objects. The remake of the plastic bottles is following and the story has no end

Untitled, 43*40*60cm, cast bronze, 2015



Other



Untitled, 23*4.5*4.5cm, cast bronze, 2015

Homage to the dryly grasses, 100*80*100cm,
neon lights and metal elements, 2014



Homage to the dryly grasses II, 70*60*80,
neon lights and metal elements, 2014



Assemblage of furniture, steel, watter and black glass, Rooms 2016 curated by Danai Giannoglou, 2016



Fountain, video still, 00.02.00, 2013
<https://vimeo.com/83917709>

2013-2017

www.vasilispapageorgiou.com