

CV

KONSTANTINOS KOTSIS

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CONTACT

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SKILLS

LANGUAGES

Greek : native
English : fluent
French : fluent

COMPUTERS

Windows, Macintosh, Photoshop, Illustrator, InDesign, SketchUp, Word, Excell, Power Point

EDUCATION

MA / 2014-2017

Department of Fine Arts and Arts Sciences
School of Fine Arts, University of Ioannina

BA / 2006-2013

Department of Fine Arts and Arts Sciences,
School of Fine Arts, University of Ioannina

ERASMUS / 2013

Département d'Arts Plastiques, U.F.R. Arts,
Philosophie, Esthétique de l'Université Paris VIII

EXHIBITIONS

IN STANDING WATERS / SOLO SHOW / 2021

CLOSING SOON, Athens, Greece

UNHAPPY MONUMENTS / 2020

OPANDA & ARTWORKS, Eleftherias Park, Athens, Greece

SLEEPING WITH A TIGER / 2020

K-Gold Temporary Gallery, Lesvos, Greece

ΗΛΕΚΤΡΙΣ | HOW TO THINK LIKE A MOUNTAIN / 2019

Old School Therma, Samothrace island, Greece

CURVED ARROWS / 2019

Kunstraum am Schauplatz, Vienna, Austria

CONSTELLATIONS IN THE DIRT / 2018

NEON, Kouphonisi Archaeological Collection, Ano Kouphonisi island, Greece

ACROPOLIS AT THE BOTTOM / 2018

Nikos Kessanlis Hall, Athens School of Fine Arts, Athens, Greece

STOPPING POINT / 2018

Daily Lazy Projects, Athens, Greece

THE KIDS WANT COMMUNISM THIRD INSTALMENT, NOTES ON DIVISION / 2017

MoBY-Museums of Bat Yam, Tel Aviv, Israel

OTHERS: THEN AND NOW / 2016

Art Thessaloniki International Contemporary Art Fair, Thessaloniki, Greece

FRAGMENTS OF THE PRESENT / 2015

Serifos' Museum of Folklore Art, Serifos Island, Greece

LUMINOUS FLUX REFLECTED OVERLAYS ON LOCATIVE NORM/ 2015

Kornilakis' building, Syros Island, Greece

IN THE MOUTH OF THE WOLF. DIE WOLF, DIE / 2014

House of Cyprus, Embassy of Cyprus, Athens, Greece

SANS TITRE / 2014

Le 6B, Saint-Denis, Paris, France

AGANTA BURINA BURINATA, BODRUM BIENNIAL / 2013

Bodrum Castle, Bodrum, Turkey

WORKSHOPS

BRATISLAVA BAK WINTER SCHOOL / 2019

BAK, Open Studio / Studio IN / Academy of Fine Arts and Design, APART Collective, Bratislava, Slovakia

BOW - BODIES OF WORK / 2019

BJCEM, Dance House Lemesos, Limassol, Cyprus

OPENGROUND / 2017

lettera27 (Milan), State of Concept, Athens

LOCUS EXOTICUS DAYSIGN / 2017

OMONOIA, 5th Athens Biennale's 2015 - 2017, Athens

LUMINOUS FLUX REFLECTED OVERLAYS ON LOCATIVE NORM / 2015

Syros Institute & Kornilakis' building, Syros

THE WORLD IS NOT ENOUGH, INSPIRE FESTIVAL / 2012

Macedonian Museum of Contemporary Art, Thessaloniki

JOB POSITIONS

[ARCAthens](#) / 2022 - Present

Programme Manager

[SNFCC VISUAL ARTS WORKSHOPS](#) / 2022 - Present

Design & Implementation

ATOPOS cvc / 2022 - Present

Project Manager

[ATHENS EPIDAUROS FESTIVAL](#) / 2022

Set designer / "SPRING" written and directed by Youla Boudali

ART WORKSHOPS - KORYDALLOS MUNICIPALITY / 2020-2022

Art educator

2WORKS - DIMITRIS PAPAIOANNOU / 2015-2020

Assistant To The Sculptor

SCHOLARSHIPS

ERASMUS / 2013

Erasmus+ Programme for Education and Training, State Scholarships Foundation (IKY)

GRANTS

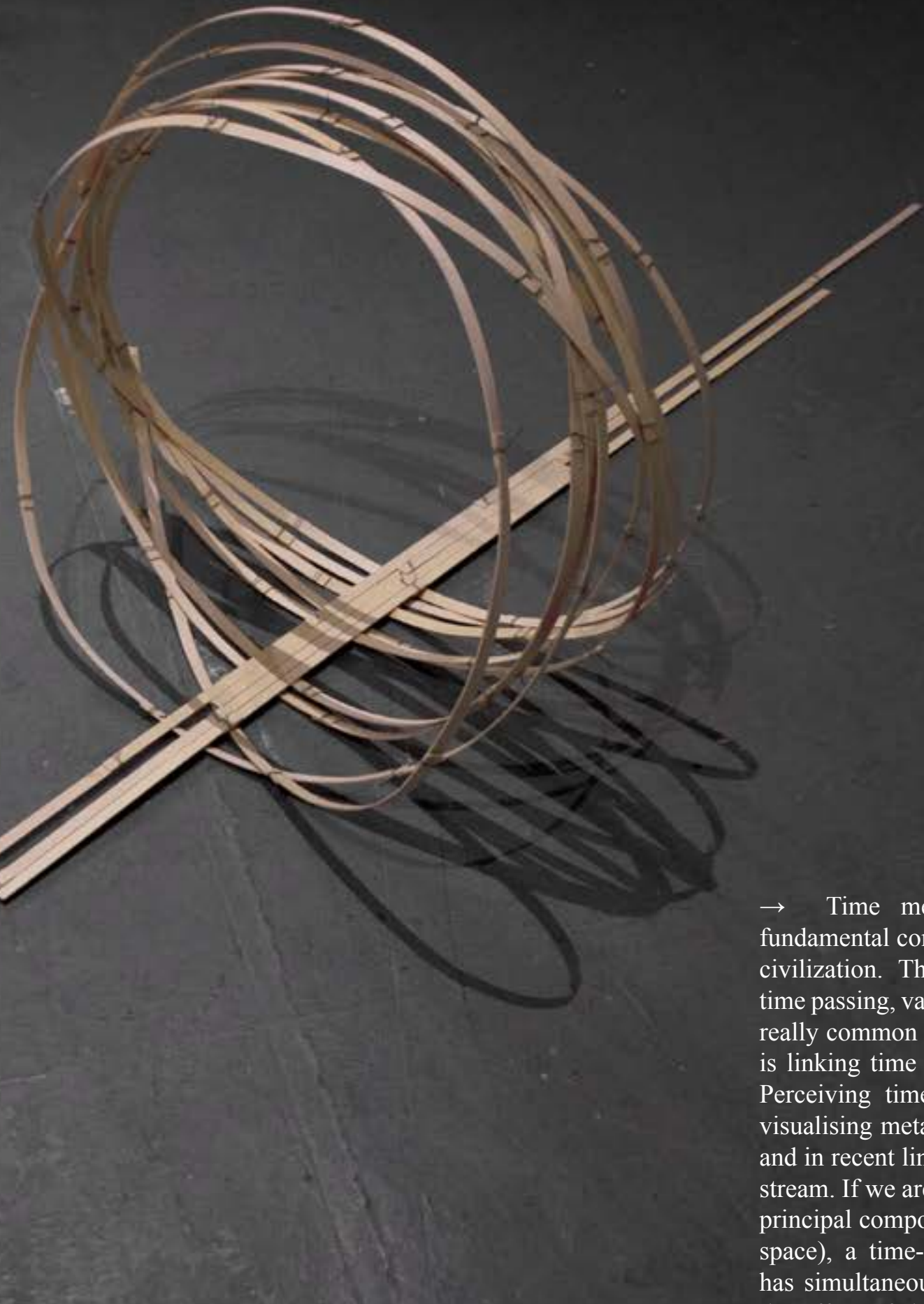
ARTWORKS / 2019

Stavros Niarchos Foundation (SNF) Artist Fellowship Program

2018

TIME CAPSULES STICK ON ME

→ installation → dimensions variable
→ wood, wire, PVC, water



→ Time measurement is one of the most fundamental constructions and inventions of human civilization. The approach and representation of time passing, varies through periods. Nevertheless, a really common association in the majority of cases, is linking time with the specific features of water. Perceiving time either as circular or linear, this visualising metaphor is articulated both in tradition and in recent linguistic patterns; the time flows, is a stream. If we are to admit that time is one of the two principal components of a situation (the other being space), a time-capsule, a capsule enclosing time, has simultaneously the ability to control and limit the effect of the said situation to its subjects. ←

2019

Prometheus behind the mountains

→ installation → dimensions variable
→ printer ink, sketching paper 220 grams

→ The ancient Greek tragedy The Prometheus Bound of Aeschylus is the inspiration for this work. The scene of the tragedy is setted in Scythia, among the mountains, at the extreme end of the world. There, in this mountainside the Titan is not only confronting the sublimity of nature but also he is taking Kratos (Power) and Via (Violence) on.

The spectators, as they are physically related with the artificial repeated mountaintops of the site specific installation, are also becoming a portion of the surrounding mountain range. Juxtaposed in Zagori villages (deriving from the Slavic Zagore meaning “beyond the mountains”) in the mountain of Pindos the installation creates a dialogue between the inside and the outside or the inward self and the world. ←

@ Anemi Inn / Kato Pedina, Zagori

2020

GREETINGS

→ Series of prints
→ Injekt print on paper → dimensions variable



→ “Greetings” is a series of postcards displaying construction sites as picturesque sightseeings accompanied by cliché phrases. All these peaks and slopes are developed from intentioned human activities and interventions. Thus the exquisite and the sublime of nature is displaced by artificial sceneries of mountainous volumes, developed from depositions of soil. In relation to the romantic painting “Wanderer above the sea of fog”, the constructed landscape of “Greetings” is provided to the spectator as a point for symbolic sighting. The mountain peaks of the painting are replaced by the constructed landscape which now is becoming the point of soul-searching, the point of dunking into a world of thoughts and reflection. ←

2019

A MANUAL ON HOW TO CONSTRUCT A BEAST & THE RITUAL PART

→ happening → dimensions 80 x 80 x 110 cm →
glass, wood, food, drinks

→ The “A Manual On How To Construct A Beast / The Ritual Part” took place outdoors, at the eastern and the most remote part of Samothrace. A small fest is organised there, around a circular table—a reference to the theatrical circle in the Sanctuary of the Great Gods in Samothrace—. Participants and friends of the exhibition “*ΗΛΕΚΤΡΙΣ / How to think like a mountain*” which took place in the island, are coming together to celebrate with food and wine. This fest is drawing from the tradition of Samothrace’s *ballos*, a dance fest organised every summer in the island, which aims to gather as much people as possible, resulting in the coexistence and interaction of people of different social classes. ←

@ [ΗΛΕΚΤΡΙΣ / How to think like a mountain](#) / Samothrace



2020

WHEN WE OPENED OUR EYES

→ installation → diameter 450cm
→ nylon fabric, pillow filling, sand



@ [Unhappy Monuments](#) , Artworks / Eleftherias Park, Athens

→ The gradual shift from the feudal agricultural system to capitalism not only reconceptualized both public and private space but at the same time redefined the relationship between humankind and nature. The incomplete circle of this artwork restores the archetypal communal condition, such as the village square with the bench and the old plane tree, as well as the communal threshing floor. ←

2021

IN STANDING WATERS

→ installation → dimensions variable
→ cardboards, nails, resin, rubble, tie wraps, water, wooden sticks, rubble



→ CLOSING SOON :
The exhibition In standing waters depicts how a transition is constructed. ←

2021

A MANUAL ON HOW TO CONSTRUCT STRANGE CREATURES

→ workshop

→ In the workshop, children come together to explore how we -all creatures- connect to Mother Nature united by our differences, through colour, gesture painting, role playing and dialogue. Drawing from the concept of hybrids in mythology, folk tales and nature, the workshop emphasises the co-existence and interdependence of all living organisms, both human and non-human, in harmony and justice. A non-anthropocentric approach is proposed through a counter-hegemonic narrative, in order to dismantle the established man-nature divide. The workshop aims to raise awareness on critical environmental issues and justice among all living organisms, as well as promoting empathy for diversity and inclusion. ←



@ [We Can't Do It Without Roses](#) / MOMus - Experimental Center for the Arts, Thessaloniki



@ [The River Beneath the River](#) / Samothrace

2022

Spring

→ Is there a distinctly male and a distinctly female “destiny”? Are there innate proclivities and talents? Are hard science, mechanical engineering, architecture, or pharmaceuticals appropriate for a girl? Spring of 1960, Missolonghi. A group of girls’ school students marches on the city streets, protesting the founding of a Vocational Boys’ Gymnasium that will exclude girls from science courses. A story of women who were born immediately after WWII in an insular, provincial town and envisioned equality with men. Girls whose agency was unusual at the time, and is still unusual today, as gender roles continue to define the dominant national narrative, superficial shifts notwithstanding. An original performance based on actual (and actually Greek) events. ←

→ set design → theatrical play written and directed by Youla Boudali



Through the residency programme I seek to investigate several topics concerning public space, one of the highlighted points in my research. Starting from the idea of inventing ephemeral forms of monuments to be placed in public spaces, I head towards the quest for a safer, non hierarchical and more inclusive public space. Of course an ecosystem like this, within the metropolis, is inspired by nature as it provides proximity to the natural environment as well. Apart from a matter of urban planning, mostly and foremost the formation of such a space is a demand for a more sustainable future and a more life in the cities.

The building of public space like this goes hand to hand with the reformation of education on the basis of empathy and mutual communication. This is a framework that I will elaborate during my presence either in Sozopol, Bulgaria, in the National Academy for Theatre and Film Arts “Kr. Sarafov”, or in Madrid, in the Espacio Rojo, in Spain. In this regard my research will be developed in the three following axis:

1. Nature and Tradition in Education: Additional platforms of knowledge towards an empathetic and sustainable society.
2. Political eating: Building communities of empathy through eating and drinking together (meze, tapas, antipasti etc.)
3. Nature within build environment: bodies of water on focus

Kindly find also some of the questions that I aim to investigate throughout the programme in order to extend my research and my artistic practise. The following questions are not only related to the themes of the two institutions, but moreover they have a site specific connection with both of the cities and their cultures:

- How practices of collective cure and care could be incorporated in education ? What does Nature teach modern societies about empathy and collective action ? How collectivity and participation work therapeutically for the body and mind ?
- How does eating together transform our society as an instrument of empathy ? Could eating and drinking as a political practice, assist in the establishment of more affective relationships founded on empathy and care ?
- Based on the linguistic association between water and time in several cultures, how do the bodies of water affect the experience and perception of time ? Does the presence of a natural environment/water within metropolitan areas affect the perception of time ? How does a new perception of time associated with water trigger new practices of cure and care ?

