Pantelis Chandris

Biography

Born in Athens in 1963, Lives and works in Athens.

Pantelis Chandris' morphologically diverse body of work engages with philosophical concepts, centering on the existential need to understand the world and connect with its primordial elements. His practice incorporates cryptic forms and fragmented, elliptical narratives that trace the human experience within an empirical world governed by chance and transience. It weaves dialectical relationships between nature and humanity, the individual and thought, the human body and the built environment.

The artist creates series of works that involve an expansive use of materials, forming installations with a clearly structured composition of sculptures, drawings, video projections, and text. Through his investigative process, he sets himself new plastic and technical challenges, allowing the work to emerge organically from this internal dialogue.

His works articulate timeless spaces—interstitial zones between the tangible and the imaginary, the primal and the ephemeral—while also capturing traces of memory. There is a recurring drive toward documentation, logical structuring, and study, intertwined with an immersion into an unknown realm of origins—of forms and human existence itself.

Chandris' works often evoke nests and shelters, tents, foliage, or geometric and architectural structures—meteorites, constellations, enclosures, and Paleolithic remnants that reference a primordial state. They intertwine lived experience and the visible world with memory and the unconscious, constructing polysemous spaces that

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allude to corporeality and transformation. The body and its metaphorical extensions in space (e.g., the tent) appear as sites of dwelling where structure and form mutually define each other.

The artist describes his works as "reconfigurations of painting in space" and "reformed temporal imprints." A central element of his practice is the use of black, both as a color and as a spatial definition. This began with *Blackboard Notes – Kaleidoscopic Images* (1995), which are simultaneously two-dimensional compositions and object-constructions. Through plastic manipulation, he explores how chance, memory, and vision shape the perception of images and, in turn, construct reality.

With the human figure as a focal point, many of his works confront the self with its innermost thoughts, often appearing as shadows or video-projected images of cast heads (*Medlent*, 1999). Language plays a defining role in expressing human nature, materializing through texts or monologues in video projections—such as *The Place of the Mind* (2010) in the exhibition *Man is an Island* (2010)—or indirectly through sculptural constructions, such as concrete books (*A Matter of Faith*, 2013). Language embodies the need for communication, both with oneself and the other: in *Ens Solum* (2007), a pair of identical humanoid hybrid creatures appear to "converse," while in *Almost – Between* (2005), a dialectical relationship unfolds between two figures with funnels in place of heads, through which symbolic video images are projected.

Equally significant in Chandris' work is the relationship between humanity, nature, and habitation. In *Man is an Island*(2010), the human figure is implied as isolated within a stronghold, observing the external world. The shelter is enclosed within a massive jaw—a metaphor for both the body and speech—representing an island, a place of dwelling that oscillates between confinement and utopian space. It also serves as a visual metaphor for human existence within an immeasurable universe.

In *A Matter of Faith* (2013), rocky islets (in the form of projections) hover like immaterial presences, while in *Stealth*(2015), a deer's shed skin and a tent are suspended, casting their shadows on the ground, forming an intermediary, imaginary habitat between the earthly and the celestial.

Since 2015, Chandris' works have systematically developed the notion of shadow as both an immaterial trace and a spatial entity, as

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well as a tangible sculptural form. He creates three-dimensional, materialized shadows as spaces of refuge and observation. Through the shadow, he explores the ontology of form—whether the shadow gives birth to forms or forms generate the shadow.

In *Schattenentblösster* (2017), black wall-mounted sculptural compositions resembling foliage or the outgrowths of a specific orchid (Cattleya) create an imaginary "garden" from the artist's past —one that survives as a shadow-memory and darkness. Deeply connected to personal experiences, the work expresses absence and frames habitation as a process of reconnecting with an unknown yet familiar place.

Shadow embodies absence and darkness. In *Dragon Kite* (2019), a scaled composition resembling a hybrid entity made of fragments—akin to remnants of a fall—suggests a form of life that is either unrealized or shattered, evoking the frustration of an unattainable pursuit.

In *Orbital Objects* (2022), Chandris reinterprets the depiction of shadow in painting throughout art history. He constructs a cosmic world of abstract forms that could either coalesce into a whole or be seen as fragments of an already disintegrated entity. The universe appears in constant motion, with interrelations where beginning and end are indistinguishable. The lingering question remains: what is absent yet manifests as a shadow? Chandris leaves this question open-ended.

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Education

1982–1987 Studies in Painting, Athens School of Fine Arts, Athens, Greece.

Awards

2010 AICA-Hellas Award for the work *Ens Solum* (2007).

1992 1st Prize of the Yiannis and Zoe Spyropoulos Foundation for the work *Tropaia* (*Trophies*, 1992).

Solo Exhibitions

2023 *Orbital Objects*, CITRONNE Gallery, Athens, Greece.

2021 *The First, Last and Everlasting Biennale of Psiloritis*, curated by Stamatis Schizakis, Crete, Greece.

2019 *Dragon Kite*, *Stasis / Taking a Stance*, Thessaloniki Biennale, MOMus – Museum of Contemporary Art, Thessaloniki, Greece.

2017 *Schattenentblösster*, Elika Gallery, Athens, Greece.

2015 *Stealth*, Elika Gallery, Athens, Greece.

2013 *A Matter of Faith*, Elika Gallery, Athens, Greece.

2010 *Man is an Island*, a.antonopoulou.art, Athens, Greece.

2007 *Ens Solum*, a.antonopoulou.art, Athens, Greece.

2005 *Almost – Between*, a.antonopoulou.art, Athens, Greece.

2003 *Hypostasis II*, TinT Gallery, Thessaloniki, Greece.

Hypostasis, a.antonopoulou.art, Athens, Greece.

1999 *Medlent*, Epikentro Contemporary Art Space, Athens, Greece.

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1997 *Parallel Images II*, Art Athina 5-97 (Kreonidis Art Gallery), Athens, Greece.

1996 *Parallel Images*, Kalfayan Gallery, Thessaloniki, Greece.

1995 *Blackboard Notes / Kaleidoscopic Images*, Kreonidis Art Gallery, Athens, Greece.

1993 *Tropaia* (*Trophies*), Kreonidis Art Gallery, Athens, Greece.

1991 *Reconstructions – Conversions*, Doma–Desmos Gallery, Athens, Greece.

Group Exhibitions [selected]

2023 *Vanitas: Stories from the Hereafter*, curated by Yannis Bolis, MOMus – Museum of Contemporary Art – Collections of the Macedonian Museum of Contemporary Art and the State Museum of Contemporary Art, Thessaloniki, Greece.
Eleonas 2023: Chthonic and Anthropocene, curated by Dimitris Trikas, Eleonas, Athens, Greece.

2022–2021 *The First, Last and Everlasting Biennale of Psiloritis*, curated by Stamatis Schizakis, Museum of Visual Arts of Heraklion, Crete, Greece.

2021 *Symbols & Iconic Ruins*, curated by Panayiotis Pangalos, National Museum of Contemporary Art (EMST), Athens, Greece.

Thesis–Antithesis–Synthesis. In the Belt of Change, curated by Katerina Koskina, Hainan, China.

2019 *Coffins of Black, Coffins of Luck*, curated by Galini Lazani, Ileana Tounta Contemporary Art Center, Athens, Greece.

Stasis – Taking a Stance, curated by Katerina Syroglou, Thessaloniki Biennale, MOMus – Museum of Contemporary Art, Thessaloniki, Greece.

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2018 *In the Beginning was the Word: Concepts – Images – Writing*, curated by Katerina Koskina, National Art Museum of China (NAMOC), Beijing, China.

10 Artists under the Light of Caravaggio, curated by Stratis Pantazis, Municipal Art Gallery of Larnaca, Larnaca, Cyprus.

Impulses of Inalienability, Eins Gallery, Limassol, Cyprus.

The Fortress, curated by Theodoros Zafeiropoulos, Fortified Complex of the Troupakis – Mourtzinos Family, Old Kardamyli, Greece.

2017 *New Acquisitions 2014–17*, curated by Katerina Koskina, Eleni Ganiti, Anna Mykoniati, Tina Pandi, Stamatis Schizakis, Daphne Vitali, National Museum of Contemporary Art (EMST), Athens, Greece.

ANTIDORON: The EMST Collection, curated by Katerina Koskina (assistant curators: Tina Pandi, Stamatis Schizakis), Fridericianum, Kassel, Germany.

Imaginary Spaces, curated by Stratis Pantazis, House of Cyprus, Athens, Greece.

2016 *Overseas*, curated by Galini Notti, ACG Gallery, The American College of Greece, Athens, Greece.

2014 *a – stochia*, the symptom 05 (the Symptom Projects), curated by Apostolis Artinos, Theodoros Zafeiropoulos, Kostas Christopoulos, Municipal Hospital of Amfissa, Amfissa, Greece.

2013 *Material as Narrative*, curated by Lina Tsikouta, Kostas Christopoulos, Giorgos Divaris, CAMP – Contemporary Art Meeting Point, Athens, Greece.

2012 *Objet petit a*, curated by Kyriaki Goni, Christos Michaelides, Isnotgallery, Nicosia, Cyprus.

Drawing Now, curated by Dorothea Kontelidou, Salon du Dessin, Paris, France.

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2011 *MONODROME*, 3rd Athens Biennale, curated by Nicolas Bourriaud, Xenia Kalpaktsoglou, Poka-Yio, Diplario School, Athens, Greece.

2010 *Time, People, Their Stories*, curated by Manos Stefanidis, Benaki Museum, Athens, Greece.

Showcases of Wonders, curated by Polyna Kosmadaki, Christoforos Marinos, Zone D, Zoumboulakis Gallery, Athens, Greece.

2009 *Personal Political*, curated by Areti Leopoulou, Thodoris Markoglou (part of the 2nd Thessaloniki Biennale of Contemporary Art), MOMus – Experimental Center for the Arts), Thessaloniki, Greece.

2008 *The Big Sleep*, curated by Thanassis Moutsopoulos, Kalamata Municipal Art Gallery “A. Tassos”, Kalamata, Greece.

NEO EROTICA: Boudoir Street Stories, curated by Eleni Garoufalia, 1st Primary School of Amfilochia, Amfilochia, Greece (organised by the Margaritis Foundation).

2007 *En-States*, curated by Thanassis Moutsopoulos, Vasilis Lambrinidis, Kalamata Municipal Art Gallery “A. Tassos”, Kalamata, Greece.

2006 *Visual Panorama in Greece 2006*, State Museum of Contemporary Art (since 2018 renamed MOMus – Museum of Modern Art – Costakis Collection), Thessaloniki, Greece.

The Scarecrow, curated by Olga Daniilopoulou, Averoff Gallery, Vineyards of the Monastery of Agios Nikolaos, Metsovo, Greece.

Positive Charges, curated by Areti Leopoulou, Thodoris Markoglou, Center of Contemporary Art, Thessaloniki, Greece.

2004 *Identity Issues*, Macedonian Museum of Contemporary Art (since 2018 renamed MOMus – Museum of Contemporary Art – Collections of the Macedonian Museum of Contemporary Art and the State Museum of Contemporary Art), Thessaloniki, Greece.

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Athens by Art, curated by Efi Strouza, Cultural Organisation of the Municipality of Athens in collaboration with AICA-Hellas, Athens, Greece.

ARCO, IFEMA – Feria de Madrid, Madrid, Spain (a.antonopoulou.art).

2003 *Mirrors of Music – Consciousness of History*, curated by Manos Stefanidis, Sarantopoulos Mills, Piraeus, Greece.

Eight Men Show, Por Amore a Arte, Porto, Portugal.

*Free Transit (?) *, curated by Nadia Argyropoulou, European Summit, Zappeion Hall, Athens, Greece.

2001 *Mythologies of the Book – Contemporary Greek Artists*, curated by Efi Strouza, Frankfurt Book Fair, Frankfurt, Germany.

Crimson Earth, curated by Maria Marangou, Fyrogia Monastery, Sifnos, Greece.

Glossalgia, curated by Nadia Argyropoulou, Manos Stefanidis, Hellenic American Union / Frissiras Museum, Athens, Greece.

2000 *The Artists of the Spyropoulos Museum*, curated by Olga Daniilopoulou, Foundation of the Hellenic World, Athens, Greece.

1998 *P + P = Δ*, curated by Yorgos Tzirgilakis in collaboration with Epi Protonotariou, DESTE Foundation for Contemporary Art, Athens, Greece.

1997 *Piraeus Street – Transformations of an Industrial Landscape*, curated by Iris Kritikou, Flavia Nessi Yazitzoglou, Old VIS Factory, Piraeus, Greece.

1996 *Messageri Degli Dei*, curated by Emmy Varouxaki, Palazzo delle Esposizioni, Rome, Italy.

Natura Mater Artis, curated by Manos Stefanidis, Hellenic American Union / Arts Center of Eleftherias Park, Athens, Greece.

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1994 *Exercises in Local History*, curated by Manos Stefanidis, National Gallery – Corfu Annex, Corfu, Greece.

1991 *Near the People of Dreams*, curated by Elisavet Sakareli, House of Cyprus, Athens, Greece.

Germination 6, Ludwig Forum für Internationale Kunst, Aachen, Germany.

1990 *Desmos at Doma: Small Sculptures*, curated by Epi Protonotariou, Vasilis Skylakos, Athens, Greece.

Retrospections – Quests, curated by Epi Protonotariou, Desmos Art Gallery, Athens, Greece.

1989 *ANTI-Festival*, Technopolis, City of Athens, Athens, Greece.

1988 *Painting for a Table*, curated by Manos Stefanidis, Athens Municipal Art Gallery, Athens, Greece.

Biennale – Off, Bologna, Italy.

Barcelona '87 – Bologna '88, Cultural Centre of the Municipality of Athens, Athens, Greece.

1987 *Mediterranean Biennale of Young Artists*, Barcelona, Spain.

Bibliography

Apostolis Artinos, "Language Shadow Fights," Pantelis Chandris, *Schattenentblösster*, Elika Gallery, Athens, 2017.

Apostolis Artinos, "The Shedding of Things," *Stealth*, Pantelis Chandris, Elika Gallery, Athens, 2015.

Olga Daniilopoulou, "The Common Man and His Viewer," *Chandris: Medlent*, Epikentro Contemporary Art Space, Athens, 1999.

Katerina Koskina, "Parallel Images," *Chandris: Parallel Images*, Kalfayan Gallery, Thessaloniki, 1996–1997.

Katerina Koskina, *Chandris: Parallel Images II*, Kreonidis Art Gallery (Art Athina), Athens, 1996.

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Katerina Koskina, “Kaleidoscopic Images,” S.V. Skopelitis, “Blackboard / Kaleidoscope,” Pantelis Chandris, *The Notes of the Blackboard – Kaleidoscopic Images*, Kreonidis Art Gallery, Athens, 1995.

Areti Leopoulou, “articulator,” *Personal Political* (2nd Thessaloniki Biennale), State Museum of Contemporary Art (since 2018 renamed MOMus – Museum of Modern Art – Costakis Collection), Thessaloniki, 2009.

Christoforos Marinos, “Ens Solum: Anatomising the Solitary Experience of Speech,” *Ens Solum*, Pantelis Chandris, a.antonopoulou.art, Athens, 2007.

Thanasis Moutsopoulos, “The Shipwrecked Artist / The Gunner Artist,” *Man is an Island*, a.antonopoulou.art, Athens, 2010.

Thanasis Moutsopoulos, “Between Matter and Thought: Reflections on the Unit *Almost – Between* by Pantelis Chandris,” *Almost – Between*, a.antonopoulou.art, Athens, 2005.

Dimitris Mytaras, *Tropaia*, P. Chandris, Kreonidis Art Gallery, Athens, 1993.

Efi Strouza, “From ‘Reconstructions’ to ‘Conversions’,” *Reconstructions – Conversions 1987–1988*, Doma–Desmos Gallery, Athens, 1991.

Nikolas Ionas-Terzoglou, “The Waste Land as Existential Utopia,” *A Matter of Faith*, Pantelis Chandris, Elika Gallery, Athens, 2013.

Stamatis Schizakis, “The Tao That Is Called Tao Is Not Tao,” Museum of Visual Arts of Heraklion, Crete, 2021.

Tatiana Spinari-Pollali (introductory note), Christoforos Marinos, “Orbital Objects,” Pantelis Chandris, *Orbital Objects – Two, Maybe Three Shadows*, CITRONNE Gallery, Athens, 2022.

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