

ELENI MYLONAS
elenimylonasart.com**Born in Greece****Lives and Works in New York City****Address: 148 Greene St. apt #5E, New York, NY, 10012****Number: 917-285-6537****EDUCATION/ STUDIES**

- 1966 B.A. University of Geneva, Switzerland
1967 M.S. Comparative Journalism, Columbia University, NY
Documentary film production with Fred W. Friendly
Internship at Look Magazine with Arthur Rothstein
Internship at WGBH-TV Boston, Ma.
1972 B.A. Photography, Polytechnic of Central London
1974 Ceramics, Earthworks Pottery, New York
1984-86 Painting & Sculpture, Brenda Goodman Studio, NY
1993 Electronic Imaging, New School Computer Center
1995 New York Studio School of Painting Drawing & Sculpture

GRANTS/AWARDS

- 1999 Foundation for Hellenic Culture Individual Artist Grant
1967 Helen Lee Lasen Fellowship, Columbia University
1967 Catharwood Foundation Grant
1966 Fulbright Grant

RESIDENCIES

- 2018 Symptom Projects 9, Amphissa, Greece
2015 DELPHI Museum Dialogues with Omphalos, Greece
2013 Symptom Projects, Aphissa, Greece
1988 International Art Symposium, Mamidakis Foundation, Grete, Greece
1983 Ellis Island National Monument, NY
1971 London to Afghanistan overland photographic journey

ONE PERSON EXHIBITIONS

- 2014 Benaki Museum Pireos, Athens "The Cursed Serpent". Curated by Christina Petrinou.
2014 Open Art Exhibition, Françoise Heitsch, Munich
2002 "Venice" video installation Art Resources Transfer Gallery, NY
2000 Ileana Tounta Contemporary Art Center, Athens "Virtual Landscape"
"Another Wolseley" video installation
2000 Art Resources Transfer, Chelsea New York
"Quasi Periodic Space" series
2000 Foundation for Hellenic Culture, New York
"Quasi Periodic Space" series.
Photographic collages, prints, drawings, constructions, video
1996 Ileana Tounta Contemporary Art Center, Athens
"Fragments": Photographic collages
1996 Ileana Tounta Contemporary Art Center, Athens

- “Afghanistan 1972” B&W Silver prints
 1991 Ileana Tounta Contemporary Art Center, Athens
 “Space Odyssey” series: Iron constructions with photographs
 on aluminum, 3/8” glass, all edges beveled, bolts.
 1991 Ileana Tounta Contemporary Art Center, Athens
 “Universal Salvage” Color Coupler prints with oil paint.
 1986 Institute for Contemporary Art, PS1 Museum, NY
 “Journey through Ellis Island” series: Large scale CCprints.
 1985 Zoumboulakis Galleries, Kolonaki, Athens
 “Journey through Ellis Island” series: Large scale CCprints.
 1985 Zoumboulakis Galleries, Kolonaki, Athens
 “Nudes 1984” Life size silver prints.
 1982 Zoumboulakis Galleries, Kriezotou, Athens
 “Nude Landscapes” Photographic prints from multiple negatives
 “NY Graffiti” series. Color Coupler prints.

SELECTED GROUP EXHIBITIONS

- 2019 “POLYMORPHIA”, ID-PROJECTART organized by FULBRIGHT Greece
 2019 LIVE@ARTATHINA, curated by Sozita Gouzouna
 2019 “Am I That Name Or That Image”, MOMus of Thessaloniki hosted by
 Museum of Contemporary Art-Skopje
 2019 “BLIND Date”, Museum of Contemporary Art, Greece. Curated by Adonis Volanakis
 2019 “Inside, Out and Beyond”, Consulate General of Greece, NYC. Curated by Antonia
 Papatzanaki
 2019 “Quest for the Holy Grail”, The Project Gallery, Athens
 2018 Art Athina International, featured @ Françoise Heitsch Gallery Munich
 2018 Symptom Projects 9, Amphissa Greece. Curator Fay Zika and Nikos Papadopoulos
 2018 “In Loco Parentis”, Romantso, Athens
 2018 IMAGO MUNDI Benetton Collection. Curator Beral Madra
 2018 “DIASPORA”, Shiva Gallery, John Jay College, NYC
 2018 “PAPER MOON”, Museum of Contemporary Art Crete, Greece
 2017 NEW ACQUISITIONS 2014-2017 EMST The National Museum of
 Contemporary Art, Athens
 2017 “IMAGINED HOMES”, Thessaloniki Biennale 6 at the Macedonian
 Museum of Contemporary Art.
 2017 “THE ARTIST/ KNIGHT” at Gaasbeek Castle, Belgium curated by
 Joanna De Vos
 2017 CANAKKALE WALK 2017 HOMELAND Villa Schlikker, Kunsthalle
 Osnabruck, Germany. Curated by Christian Oxeniu
 2017 “VIOLENCE” Eresou 40, Athens. Curated by Nikos
 Giavropoulos
 2017 “ON PAPER”, Gallery d’Arte / Paris Koh Fine Arts, NYC. Curated by
 Antonia Papatzanaki
 2017 “ex-pats”, Museum Alex Mylona, Athens. Curated by Apostolis Artinos
 2016 “Urgent Conversations”, Athens / Antwerp The National Museum of
 Contemporary Art, Athens
 2016 EMST Inaugural Show. Curated by Bart De Baere M HKA and Katerina Koskina EMST
 2015 ARTmART Vienna

- 2015 “VANDALISM”, CHEAPRT Gallery, Athens, Greece
2015 WELCOME at Museum of Contemporary Art, Olivepress
2014 Art Athina, featured @ Françoise Heitsch Gallery Munich
2014 Art Athina Contemporaries. Curated by Artemis Potamianou.
2013 “SYNTHESIS”, Françoise Heitsch Gallery, Munich
2013 CAMP Athens: When Art becomes the Solution, Greece
2013 The Symptom Projects, Amphissa, Greece. Curator Apostolis Artinos
2011 “Roaming Images” Thessaloniki Biennial, Greece
2009 “Accrochage”, Kouros Gallery, NY
2007 “Destroy Athens”, Athens Biennial, Greece
2007 “Eterotopies”, Biennale of Thessaloniki
2007 “In Situations”, Municipal Art Gallery of Kalamata, Greece
2007 The Macedonian Museum of Art Collection at the Benaki Museum Athens, Greece
2007 “Memories”, Macedonian Museum of Contemporary Art Thessaloniki, Greece
2007 The American College in Greece Art Collection, Athens
2006 “Masquerades”, KMST National Museum of Contemporary Art, Thessaloniki, Greece
2006 Homage to Pineloppi Delta, Athens College, Greece
2004 “Ekecheiria” Schropf Gallery of Art, Chicago
2004 “Art/Science” University of Richmond Museums, Virginia
2004 “Art/Science” Rutgers Camden Center for the Arts, New Jersey
2002 “The Olympic Spirit”, Athens Municipal Gallery, Greece
2003 “Art/Science” Rutgers Camden Center for the Arts, New Jersey
2001 “Art and Mathematics” Berkshire Community College, Massachusetts
2000 “Modern Odysseys: Modern Greek American Artists Museum of Contemporary Art, Thessaloniki, Greece
2000 “Art and Mathematics”, The Cooper Union, NY
2000 “In Tandem”, Eleni Mylonas + Ertugul Ates, two person show at Marmara Gallery, NY
1999 “Modern Odysseys: Modern Greek American Artists”, Queens Museum of Art, NY. Curated by Peter Selz & William Valerio.
1999 “Modern Odysseys: New Faces”, Foundation for Hellenic Culture, New York. Curated by William Valerio
1995 New York Studio School
1994 Ileana Tounta Contemporary Art Center, Athens, Greece
1993 Art Athina ‘93’, Athens, Greece
1991 “Women of Vision”, Konica Plaza, Tokyo
1990 “New Voices in Gr/Am Art”, The Cooper Union, NY
1990 “Silent Voices”, Permanent Installation, Ellis Island Museum, NY
1986 “Freedom & Justice”, Alternative Museum, NY
1986 “The Embellishment of the Statue of Liberty”, Vanity Fair/Barney’s, NY Photographic print.
1985 “Dog days of August”. Littlejohn-Smith Gallery, NY
1984 Curwen Gallery, London, England
1984 Athenaeum Intercontinental, Athens, Greece
1983 Marcuse Pfeiffer Gallery, New York
1983 “Memories of Fire”, Gallery 3, Athens, Greece. Collaboration with Lizzie Calligas
1982 European Exhibition of Art, Brussels, Belgium
1981 The photographer’s Gallery, London
1981 Canon Gallery, Amsterdam, Holland

- 1977 SoHo Photo Gallery, New York
 1972 The Royal Photographic Society, London, England

SITE SPECIFIC PROJECTS

- 2015 “Dialogues with Omphalos”, DELPHI Museum, Greece
 2001 Kyriakopoulos AE Lobby with Alexandros Tombazis Architect
 1996 “Altar”, Argos Art Festival
 1989 “Haris: homage to the laborer”, 'International Art Symposium', Permanent Installation, Crete, Greece

CATALOGUES / MONOGRAPHS

- 2014 The Cursed Serpent
 2000 Quasi Periodic Space 1999
 1996 Fragment
 1989 Universal Salvage
 1985 Journey Through Ellis Island

SELECTED ARTICLES / REVIEWS

- 2020 ‘Los Angeles Times’, Review by Sharon Mizota
 2020 ‘Ta Nea Tis Texnis’ by Charis Kanellopoulou
 2019 ‘Neos Kosmos’, by Stella Sevastopoulos
 2016 ‘ArtSlant’
 2016 ‘ATHENS insider’, Eleni Mylonas: “Greeks are a World Class Puzzle”
 2016 ‘ART SCENE ATHENS’, Mylonas Interview (part 2)
 2014 ‘ART22”, Interview by art critic Ira Papapostolou
 2014 ‘Ta Nea Tis Texnis’
 2014 ‘Insider Athens’ by Stella Sevastopoulos
 2014 ‘Munich Press-Die Welt auf dem Korf’
 2013 ‘CAMP Contemporary Art Meeting Point’
 2012 ‘Fulbright Foundation-Art for Education’
 2007 ‘ArtNet’, Review by Brian Skar
 2000 ‘To Vima’ Painting with photographs by Katia Arfara
 ‘To Vima’ Geometric Infinity by Katia Arfara
 ‘The National Herald’ Photographic Collages
 Efi Andreadis essay in Quasi Periodic Space Catalogue
 Naomi Spector essay in Quasi Periodic Space Catalogue
 1999 ‘Klik’ Twelve NY Artists, George Armaos
 ‘Modern Odysseys’ Catalogue essay by Thalia Selz
 ‘Melissa Artist Reference Dictionary’ entry by Efi Strouza
 1998 ‘Figaro Maison’ Ioannou/ Pikadas
 1996 ‘To Vima’ A puzzle of photographs
 ‘To Vima’ Centerfold
 ‘Kathimerini’ week’s highlights, Eleni Petasi
 ‘House & Quality Living’ Where art flourishes
 1991 ‘Ta Nea’ Haris Kambouridis
 ‘Living’ Dora Rogan
 1991 ‘ELLE’ Anna Riga
 ‘Ikones’ EVA, Kyveli Zahariou

- ‘Tahydromos’ Anastasia Zenakou
‘Kathimerini’ Eleni Petasi
1990 ‘New Voices’, Catalogue essay by April Kingsley
‘American Photography VI’, Booth-Clibborn/Rizzoli Intern.

TALKS / LECTURES

- 2006 School of Visual Arts New York, Artists Talk on Art
2002 New York Studio School Artist Lecture series
2000 ISAMA 2000 University of Albany, New York, On her work
International Society of the Arts, Mathematics and Architecture
1998 P.W.P Fashion Institute of Technology, NY On her work
1997 Camera Club of NY On her work
1994 P.W.P Nikon House NY On her work

TEACHING

- New School University / Parson’s School for Design 1994
“Directed Projects” An advanced course focusing on personal expression

COLLECTIONS

- Allentown Art Museum, PA
Ellis Island Museum, NY
Macedonian Museum of Contemporary Art, GR
Athens College, GR
The Goulandris Museum of Natural History, GR (commission)
Museum of Contemporary Art, Sydney, Australia
NYNEX
Warner Communications
Mamidakis Hotels
Lucent Technologies
Athanasiades
Anthi Doxiades
Kali Doxiades
Petros Sabatacakis
Dakis Ioannou
Florika Kyriakopoulos
Gregoris Papadimitriou
Zaharias Portalakis
Marcuse Pfeiffer
Ileanna Tounta
Alexandra Vogiazides
Peggy Zoumboulakis

PUBLICED WRITING EXCERPTS

Edward G. Leffingwell: excerpt from catalogue essay for Eleni Mylonas.

The nature of Mylonas' approach to life and the making of art can be understood in her innovative work in photography, video, and more recently with digital printing and the impetus of her engagement with journalism, maintaining a dimension of "reporting" in her work. Of special interest to her, Columbia University's much praised program in the field stressed academic rigor, ethics, journalistic inquiry and professional practice. From this discipline Mylonas has brought her need to understand, to look directly where others turn away. As a result, she is vivified by the necessity to report – an element of her work key to her investigations. In that way fueled, she maintains the ability to go journey outward and return, reporting back through her work in a visual way.

Mylonas makes art about ideas, not unlike the conceptually oriented photographic work of Mike and Doug Starn, Ana Mendieta, Francis Alÿs, Andy Goldsworthy, Sophie Calle and Lothar Baumgarten. She is informed by the world around her. In New York in 1983, Mylonas set out to produce a substantial photographic study of Ellis Island, a small island in New York Harbor that has served as the portal for millions to the United States. She spent three months studying and photographing relics and architectural ruins. For her the images were not conceived of or understood as about an aesthetics of objects in decay but in the burden of humanity and her unflinching need to report, to bear witness.

Edward G. Leffingwell (December 3, 1941 – August 5, 2014) was an American art critic and curator, affiliated with MoMA PS1 and Art in America.

Lilly Wei: excerpt for monograph catalogue "Cursed Serpent"

Her work is frequently inspired by catastrophic events of a sociopolitical nature, most recently by the turmoil in the Middle East and Greece's ongoing economic crises. Newspapers are a prime source of themes and images for Mylonas although autobiographical experiences also play a part. Kickstarting her newest venture was the improvised headgear that the protesters donned to protect themselves during the deadly clashes in Tahrir Square. The curious headpieces fascinated her, their visual absurdity in striking contrast to the all too brutally real dangers that buffeted the wearers. In an attempt to discern the multiple stories behind the news images, she started sketching those that particularly intrigued her. Some she translated into paintings, testing which medium would be most suitable as the project evolved. Eventually she started making her own headgear using discarded objects collected from the shamefully littered beaches of Aegina where she has a house. Ultimately, those photographs became her primary focus, resulting in a series of brilliantly colored, preternaturally lucid studio images that are the styled, ambiguous doppelgängers of the original journalistic image, a kind of synthesis of the two main streams of photography: the real and the faked, the documentary and the staged.

While they might be called self-portraits, I hesitate to use the word because they are not likenesses of Mylonas; rather, they are un-likenesses, even if completely recognizable, since they are not visual biography or psychological studies but visual signifiers and inquiries. She is shown full face or in three-quarter view, usually cropped at the shoulders, her face neutral, with no expression to

individualize it. She is anyone and everyone, a support for the various guises that she puts on but does not assume, as opposed to Cindy Sherman, for instance, whose personal identity is subsumed by her created personae. Blown up to approximately six feet—one is almost nine feet—her head is further abstracted, far larger than human scale as if to emphasize that the function of her face and presence is simply to act as a ground, a tabula rasa across which a parade of other identities—a cross-section of the global citizenry—can be glimpsed.

Lilly Wei is a New York based art critic and independent curator who has written regularly for Art in America, ARTnews and BROOKLYN RAIL.

April Kingsley: excerpt for monograph catalogue “UNIVERSAL SALVAGE”

In her photographs Eleni Mylonas makes rubble-covered rags look like draperies on the Nike of Samothrace. The back of a nude torso becomes a Greek sculpture, a series of doorways in transformed into a tomb at Mycenae. Her eye finds the formal beauty of ancient Greek at its most glorious in the least of the modern world’s visual material graffiti, the rubble of abandoned buildings and empty lots, and, recently, wrecked automobiles. She was trained in photo-journalism, and thus her eye is naturally drawn to the “story” behind the appearance.

The crunched fenders and shatter mirrors of automobiles are equally voluble about the lives and deaths of their former owners. Complicating the surfaces of her huge CC-Prints with the application of oil paint she adds layers of meaning to the already loaded subject matter. In one picture a giant grinning mouth of red upholstery filled with glittering “teeth” of broken glass is like the smile of the Gorgon’s head. In others, broken glass and mirror fragments reflect a brilliant blue sky no longer visible to the crash victim or the glow of flesh that will never feel the sun’s warmth again.

Besides adding paint, she has begun to incorporate her photographs into three-dimensional installations. “Working with a variety of mediums”, she says, “I feel freer and no longer earthbound. By allowing, the concrete and the abstract, the visible and the invisible, the impermanent and the permanent, ‘this and THAT’ to coexist, I attempt to create a mirror of my own perception.”

April Kingsley is a retired American art critic and art historian. She was a curator at MoMA and the American Craft Museum. She wrote for Artforum, Art in America and Art International.
