

# "CYBER-SYMBOLS"

"The Visual Dialectic Iconography"  
By Electros



HAP

HELLENIC AMERICAN PROJECT

## HAP' s STATEMENT

In this pivotal juncture of history, amidst international dramatic events, established norms and age-old theories find themselves unraveling. In the present, we find ourselves thrust into the midst of peculiar modes of engaging with human affairs. The halls of academia at CUNY have been disrupted in their conventional pursuit of knowledge, yet they have not been silenced. For it is an enduring human quality that greatness often emerges amid the most tumultuous of circumstances.

We are forging innovative paths in education, exploring novel methodologies, and embarking on a groundbreaking virtual odyssey through the realm of art. The Hellenic American Project (HAP) stands as a testament to this unwavering humanity. We present to you the convergence of art and science, in the form of Electros' compelling body of work.

My journey alongside Electros through the realms of art has spanned years. It became abundantly clear to me that an exploration of his recent exploration, the enigmatic realm of Cyber-Symbolism, would be an exhilarating endeavor for our esteemed institution, our students, and the wider public alike. Thus, the idea to showcase this exhibition in the early spring of 2023 took root. It is a most fitting and invigorating addition to the tapestry of events within the CUNY community.

"Cyber Symbols" possesses the unique ability to both alarm and enrapture, offering a direct glimpse into what the future holds in the era we've come to know as the "Cyberian years." Symbols serve as the language of the prescient world - a language unburdened by biases, judgments, or neuroses. Innovative Techno - fiction reality guides us through the realm of possibilities, exploring not just what is, but what could be. These theories, when tested and validated in our shared reality, possess the potential to reshape the very fabric of our synthetic domain.

This exhibition is a research endeavor that straddles the realms of science and sociology, destined to be tested through public engagement. What sets this artwork apart is its profound utilization of scientific analysis, illuminating the intricate dance between the viewer's psyche and the world of symbols. In a world where aesthetics often remains elusive and abstract, Cyber-Symbolism rises above the fray. It eschews mere calligraphic exaggeration, offering a unique brand of symbolic hyperbolism. It births its own language, replete with meanings that transcendentalism and allegory intermingle. The oral traditions of the past and the promise of the future are bound by the present, and it is the Symbolic Dialect that magnifies these timeless vistas. Electros' elevated approach, bridging art and science, serves as an inspiration to all who bear witness.

Our heartfelt gratitude extends to Electros for his collaboration on this event. His scientific prowess and profound humanity shall forever grace the cultural milieu of HAP.

Additionally, I wish to highlight Electros' profound statement contained within this catalog, as it adds an extra layer of depth to our understanding of his biography and character.

In equal measure, we extend our thanks to Curator Christina Giakoumaki for her thought-provoking essay, offering introspective and outward-looking perspectives on Electros' inspirations, delving even deeper into the depths of his work. Finally, we express our gratitude to all those who have, in various ways, contributed to this exhibition and catalog. Your collective efforts have enriched this endeavor and made it possible.

Nicholas Alexiou,  
HAP, Founder & Director  
Queens College, CUNY  
October 2023



## CURATOR'S STATEMENT

Much to the delight of fine art available that we see today everywhere, I need to say, scientific art represents the fastidious shining matter rarely seen somewhere, but 'exists' if you're willing to search hard enough. Of course, I do not prologue so, for the occasion to feed the stature of the artists, rather I am expressing the notion and noticing the interactions of certain human beings within the confines of today's cultural life, encompassed the observation of practically everything. I am talking about these 'elysian Objects' that are exposed 'somewhere' and are there in search of reaction and validation. Scientific work today by a contemporary scientific artist is our investigating subject in this exhibition. Electro's "Cyber Symbolism" creates a simple yet useful typology for classifying new types of creation by looking into who has created something interesting to contemplate.

While perhaps a grandiose creation on the one side, on the other consider the following mind-set of literal subjects that surpasses the general rubric of art politics of mass-consciousness to human responses. Given the significance of certain types of art (objects), the rubrics and structures swaying their contents and application, directly shapes our intellect. Put it in another way: one's life existence would be very different if one was living in isolation versus in the heart of New York City, in terms both of intellectual conditions as well as in the realm of needs and experiences. In the end: science in art matters. This exhibition seeks to become an aid in defining the complexity of the fine domain of art and the language associated with it.

In this exhibition, we want to engage the viewer, in a direct and positive way, and unfold the cerebral part of the technological artwork, which is at the core of the mindset of the artist whose inspirations are life's complex conditions, which are lingering between the extreme innocent and the complex relationship of life with art and sciences.

Prior to seeing Electro's work, perhaps one has to disconnect from past historical norms and theories. He exposes the upcoming cyber dialectic symbolic mannerism, for the ongoing avant-garde expedition.

His topic connects us to the prospect in a cerebral way for future conditions of the dialectic cosmic stage. In his work evolves a rare blend of scientific insights implying a sophisticated proposition, as the commentators explain, his extended theory elucidates his inferring models.

Electro, is one of the very faithful to technological art, exploring the E-topia of unfamiliar symbolization on the Emblematic Cyberspace. He Makes the exponential character of Cyberfiction reality crafted in the viewers' head, so that they can upgrade their mannerism in the world of tweeting affairs in the years to come.

The Lucidity of his work of art visualizing and picturing a wholly scientific endeavor into visual terms. He is revealing a populist methodography along with a gargantuan motivation that will extend in net's popular culture of the arousal dialectic, to illustrate the metaphysical yet bizarre notion that Cyber Symbolism is unveiling.

Dazzling in its media, 'Cyber Symbols' is a tour de force of scientific work, -a micro-telescopic vision that stimulates our internal virtual sensory mechanism.

Curator Prof. Christina Giakoumaki 2023



# ARTIST'S STATEMENT

## "CYBER-SYMBOLS"

### "The Visual Dialectic Iconography"

As each period has its story to relate, a historical time chart to put everything in perspective; symbolic dialect is one of the rare categories of contemporary culture which intuitively the next stage of human vision as a communication reality. The information age is truly an age of symbols, which intermediates as a new branch of communication reality.

The reality that will provide an answer to the vision gap of past cultural axioms and present propositions with new schematics that imply to the origins of nature's photogenic characteristics. Symbols of the mastery of numerary technology representing the fetishism of science as a social religion in a cyberian world.

With the art having detached itself beyond academics and having involved more avant-garde ideas, yet we should pay attention to the Idea of cyber symbols, they are exploring something personal at the same time experimental, and in some ways unusual. Beyond whimsical for our era, and within the most outlandish ideas we find a kernel of something new allowing it to take root. In our era they are not only works that are wildly unusual and incomprehensible, but those that quietly warrant a second look, sometimes a third, and perhaps even a detour from our usual trajectory in order to investigate something that has managed to pique our too-dormant aspects of thought.

The derivation of the term "symbol" [Σύμβολο] goes back to the Hellenic world, and later, the Byzantine Empire. According to the Platonic tradition still current at that time, Iconic Symbolism were the visual manifestations of ideas formed in an intangible mystical world. The subject and the idea were thought to be identical to one another.

There are also metaphors of the neo mystical cyber rituals, and its evolution is seen as inevitable, as well as the constant urge for an industrial culture of mass production and consumption.

The symbols of our digital culture seem to have little in common with the classical representation, whose mystical and narrative images emanate a powerful message, especially to those familiar with their rich parabolic language.

The word "cyber\*-symbol" is to describe certain subjects that everyone can have a sense of what they consider of it. Is it possible that some confusion exists in determining the significance of a graphic symbol or its function?

Has the definition of the word changed significantly from the classical representation, and an unequal meaning is proposed? Or, could it be that some deeper connection exists between the two phenomena, something that everyone senses yet is unable to put it into words because cyber-symbolism: of the digital era presents a selective list of the most significant network's iconography of the twenty-first century.

A symbol has a distinction from an archetype, but they have a relation with each other. In semiotic tradition, Signs are meaningful parts of communications having important anthropological and sociological dimensions. Semiotics are meaning-making of signs procedure, also includes the study of metaphorical processes of symbolism, allegory, indication, metonymy, designation, analogy etc.

The digital world is a collective knowledge composed of graphic signs with artistic innovations which are only legible to those familiar with the digital domain. For anyone else this particular dialect is much of a mystery. Electros 2016

\*Cyber, is related to computer networking, and it is used in the formation of compound words.

The ART of SCIENCE and TECHNOLOGY:

The liaison from a feudal world to emotional components

Visual iconographic symbolism is a revolutionary concept - arranged by idea, it mirrors the way we actually think and using synonymous reflects of contemporary practices.

There are many modified synonyms metamorphosized and take root and bloom in most unusual iconographic interpretations of their period.

The symbolic dialect of each era has a subject to relate with a historical time chart to put everything in prospective; symbolic dialect is one of the rare categories of contemporary culture which intuitively the next stage of human vision as a communicative reality..

The information age is truly an age of symbols, which intermediates as a new branch of communication, -- the reality that will provide an answer to the vision gap of past cultural axioms and present propositions with new schematics that imply to the origins of nature's photogenic characteristics. Symbols of the mastery of technology are representing the fetishism of science as a social religion in cyberian world.

New symbolism has a percentage of creole\* creation. The origin of this dialect comes from mixed visual cypher's-signs, a series of pictorial and intellectual notations from the cyberian\* domain. A dialect is a variant of a language, like the symbolic Chinese spoken dialect called Nushu\*. Symbols are variations of dialectic linguistics. Human language is a unique flexible communicating system that learn instead of biologically inherited, is like the math, a model of consciousness.

In language the symbolic meaning in most occasions is arbitrarily assigned. For instance, in English the word Dog, Greek Σκύλος, does not in any way resemble the physical form of the dog's image which it stands for, neither does potato, nor, mosquito...

Contrary, real symbols have a material form related to their bodily recognizable shape.

I have taken the initiative to explore some of the Cyber Symbols and enhanced them with my own iconographic interpretations, through the eons of this new neophyte culture to which I feel compelled to explore much further.

This symbolic concept of fictional iconography belongs to a culture of infobahn reality.

The cyberspace\* has been fabricated by an amalgamation of scientists, computer programmers, artists, sociologists and inventors, adapting new applications.

Today anyone's reality on the fields of digital interactions, destined to follow from current reality of physical life, to the cyber world reality that uses coded systems and procedural culture that uses permutation with variant symbolism.

Electros 2016

\*Cyberspace, is an invented fictional reality of a 'Consensual Hallucination' in the digital domain.

\*Nushu, is a secret Chinese Women's dialect, with Phonetic Variation\*, one of the worlds latest dialects, comprised from homophonic expressions. Was written and spoken until the end of 19 th Century, used only Chinese women in the area of Jiang-yong in Hunan Province of South China. They used Nushu to maintain female support network in their male dominated society. Women taught Nushu only to their daughters and used it to write memoirs and share their thoughts with each other. While women also knew and used the conventional Chinese dialect of their region.

\*Phonetic Variation/Diction, shares common words that suggest different meanings.

In Chinese art: iconographic-images have a dual meaning -- that of visual riddles and rebuses of homophonic allegories.

MY ARTWORK:  $\Phi=1.618$ \* Expanded within the Conscious Mind

Most everyday common images are just optical obscurities rapidly vanishing from memory, but something subconsciously emerges. This does not occur because of some premeditated esoteric diagram; rather, images come into subconscious with the catharsis of time through the memorable events and collective human knowledge in

which they played a prominent role.

After a certain period of time, images are equated with the shared memories, only then, through the collective consciousness, they are called images. Cyber symbols go through the same processes. In a similar way cyber symbols are "time machines" which keep memories alive. They are viewed as mirror images - true cyber-symbols of the digital era which were created in the new hybrid global world of cross-pollinated dialects. Anyone who recognizes the symbol also knows the subject. Within the digital experience, the symbols functioned as an instrument of communication between a symbolic idea and the observable reality, which maintains and signifies the memory of the concealed reality.

My art expresses something exquisite in the angles of thought, visually and structurally.

I am working with a wide array of cultural sources and references [evident in many backgrounds of the artwork] creating a personal, meaningful and lasting imagery.

The need of this procedure emerges when you are enlightened by the source of inspiration and conjure up inventively.

In the artwork there is an unseen physicality of the theoretical object that can be perceived through brain automation, just beyond the visible spectrum, which includes my personal touch on the web culture and extending it to the methodology of future codes and symbols, enriched with artistic suggestions. When I was drawing upon the idea of cyber symbols, my intention was to explore something original, personal, empirical, and experiential, and in some ways unusual, beyond whimsical for its time

and within the most outlandish ideas to find a kernel of something new allowing it to take root.

With artworks who represent researches with materials that are either the result of technologically advanced\* fabricated methods or newly-minded composites.

Here, employing new materials also means using a familiar medium in a way that is unconventional, imposing a metaphoric or a metaphysical understanding. The idea of which distinguished between art and symbols; they don't only appear as dominant but are used in a righteous supreme way. This series of works has a narrative of this very present historic moment, where anything seems possible.

My artwork interrelates with three intellectual dimensions. The first is the actual subject-matter of each work in relation to the symbols. The second is the background's storytelling iconography of each artwork in connection to sciences. And the third level is the free theoretical idea that links with its suggestions to Ergonomics\*.

These emblematic hybridist connotations transform the artwork to the sensible sensory mechanism, which keeps the viewer increasingly preoccupied. My art-work provides more than just an exterior view - a portrait of itself, as the past modern known notion defines, "The Art as Experience" \*, it is also an image of an idea that leads to an intangible existence at a higher level of abstraction, -- with visual and performative composed effects.

Electros 2016

\* $\Phi=1.618$ , is the corresponding anatomy of the golden section.

\*advanced, an upgraded word to give more Hi-tech meaning.

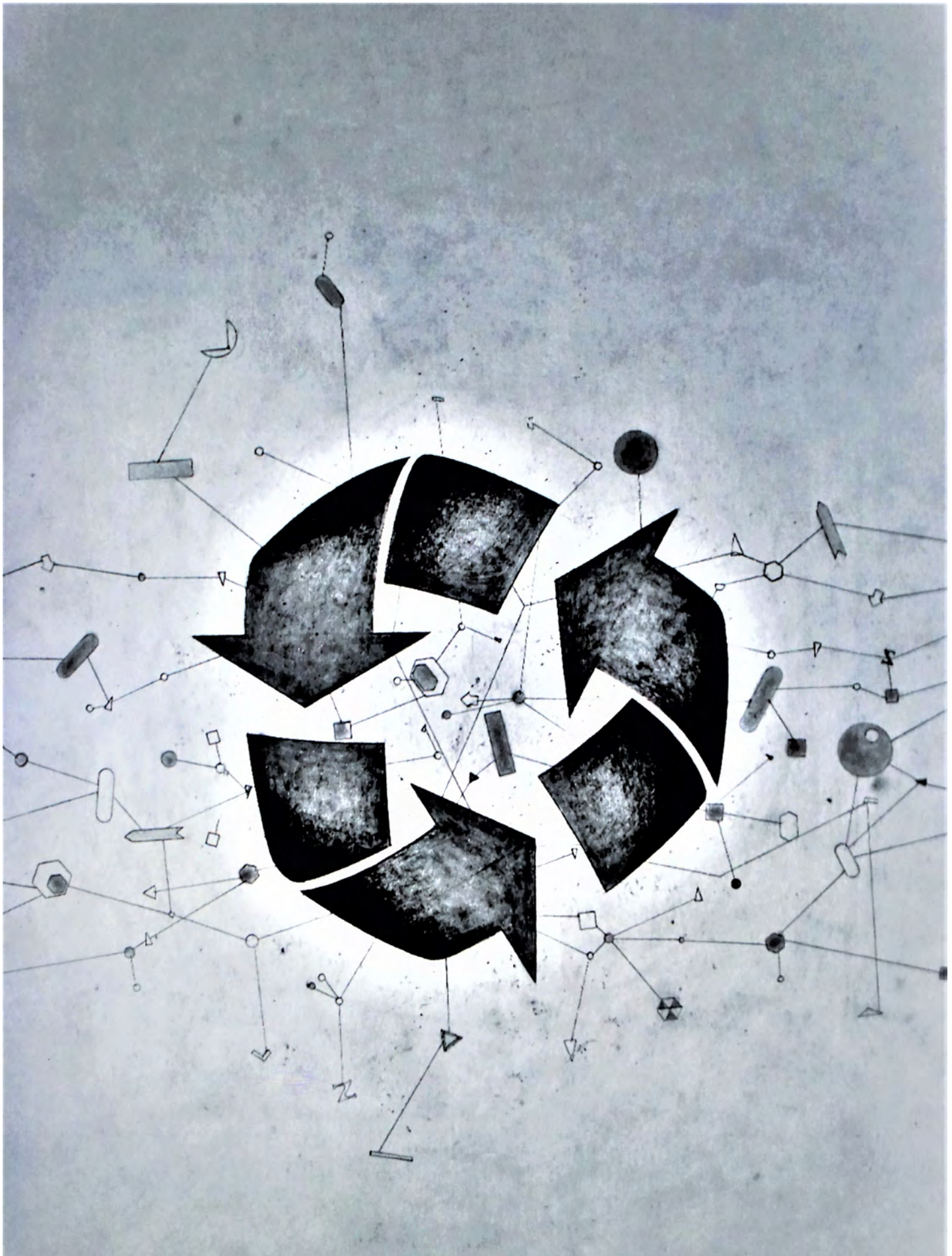
\*Ergonomics, a concoction of human inventiveness, efficiency, methods, apply with sources for the finest advance product.

\*"Art as experience", from the book by John Dewey, 1934.

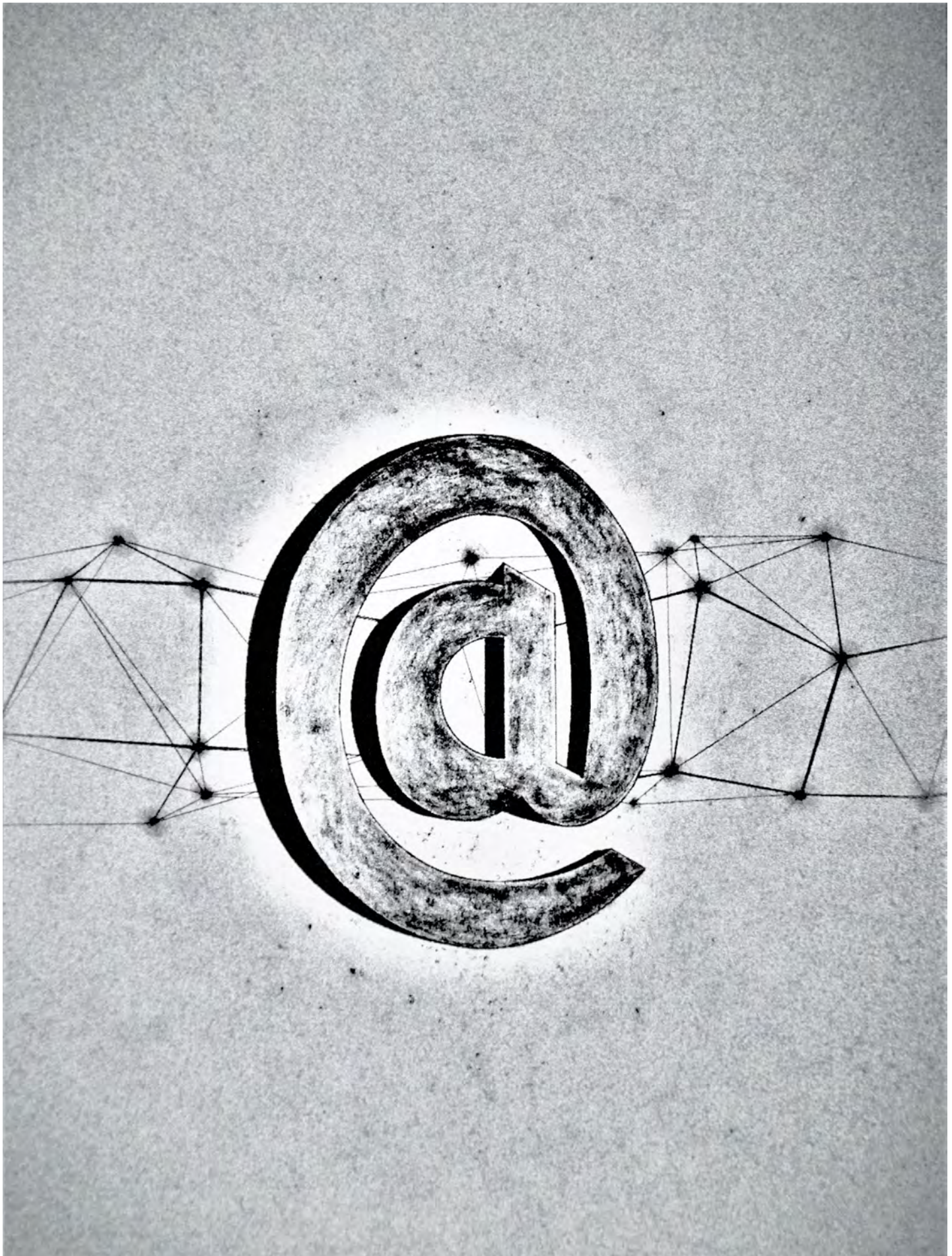




**Cyber Tempest**  
Enamel, Fiberoptic Light, on (MDF) Board  
44 x 50 inches  
2016



**Recycled Mental Ideas**  
Enamel, Fiberoptic Light, on (MDF) Board  
40 x 50 inches  
2016



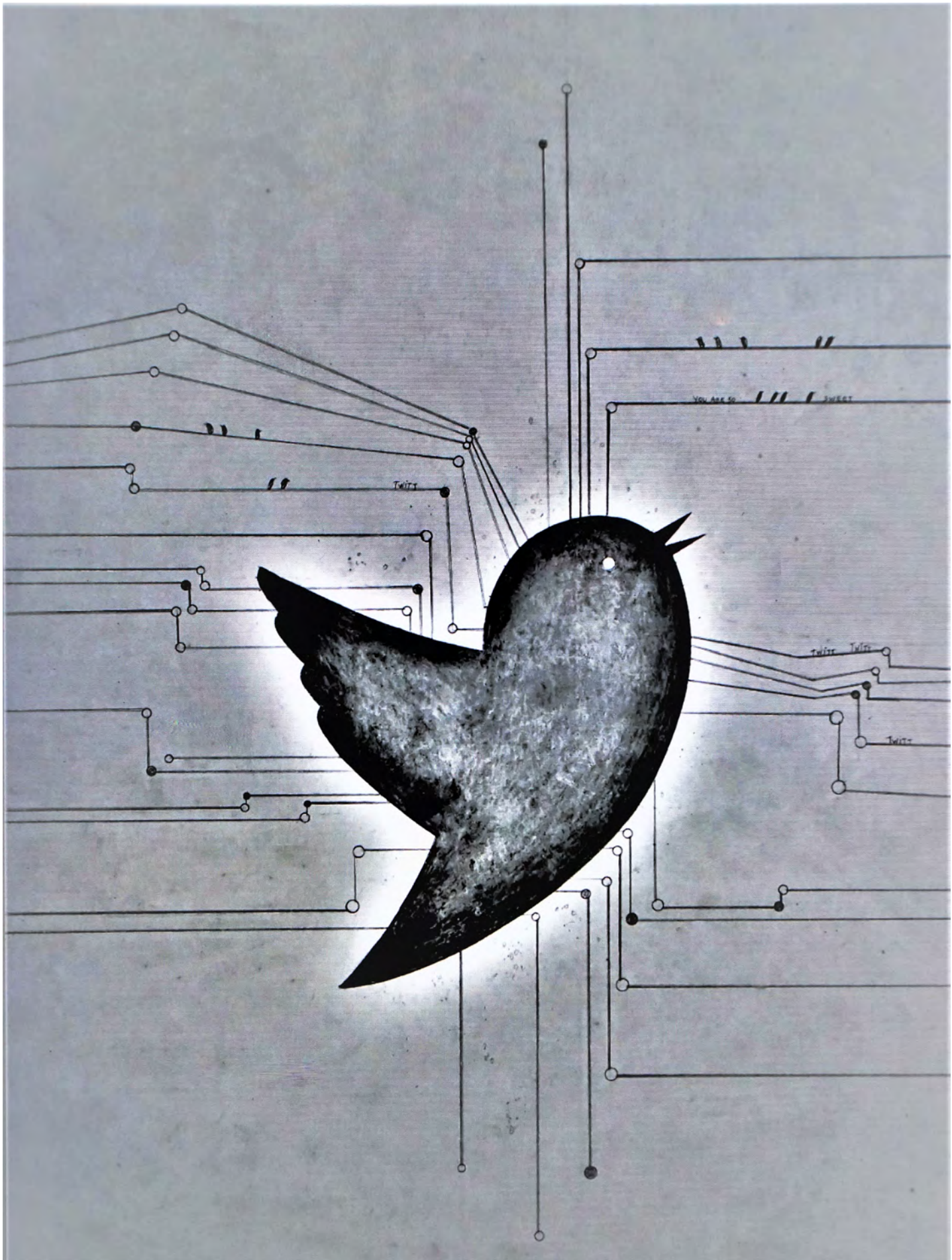
**Cybernetic Serendipity**  
Enamel, Fiberoptic Light, on (MDF) Board  
40 x 50 inches  
2017  
9



**The Great Consumer**

Enamel, Fiberoptic Light, on (MDF) Board  
44 x 50 inches

2016  
10



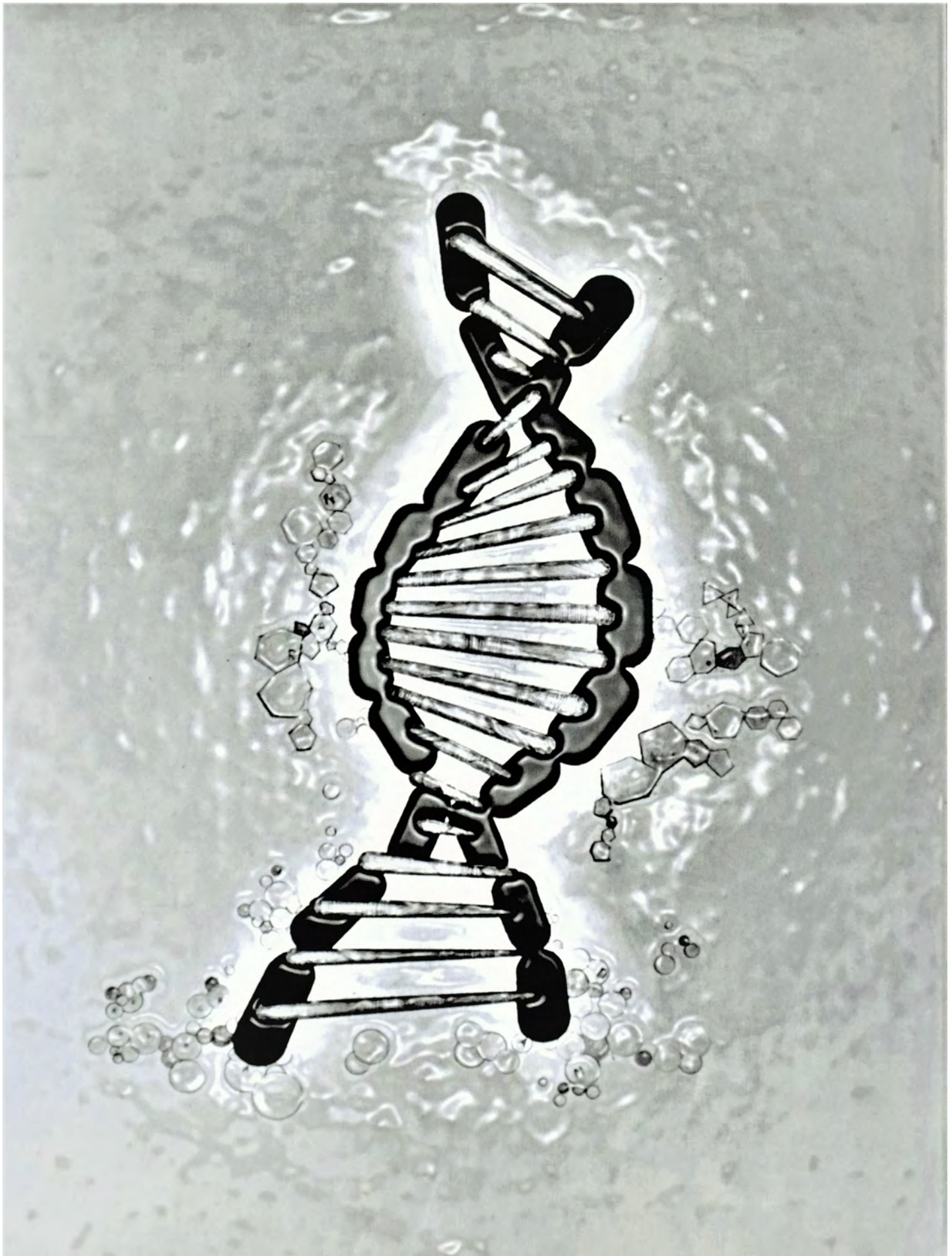
**The Binary Bird**  
Enamel, Fiberoptic Light, on (MDF) Board  
44 x 50 inches  
2016  
11



**The Dark Secret Cloud**  
Quash, Fiberoptic Light on (MDF) Board  
44 x 50 inches  
2017  
12



**Escape from the Black Hole**  
Enamel, Fiberoptic Light, on (MDF) Board  
44 x 50 inches  
2020  
13



**Primordial Witchcraft**

Epoxy Resin, Enamel, Fiberoptic Light, on (MDF) Board

44 x 50 inches

2018

14



**Virus With High IQ**

Enamel, Epoxy Resin, Fiberoptic Light, on (MDF) Board

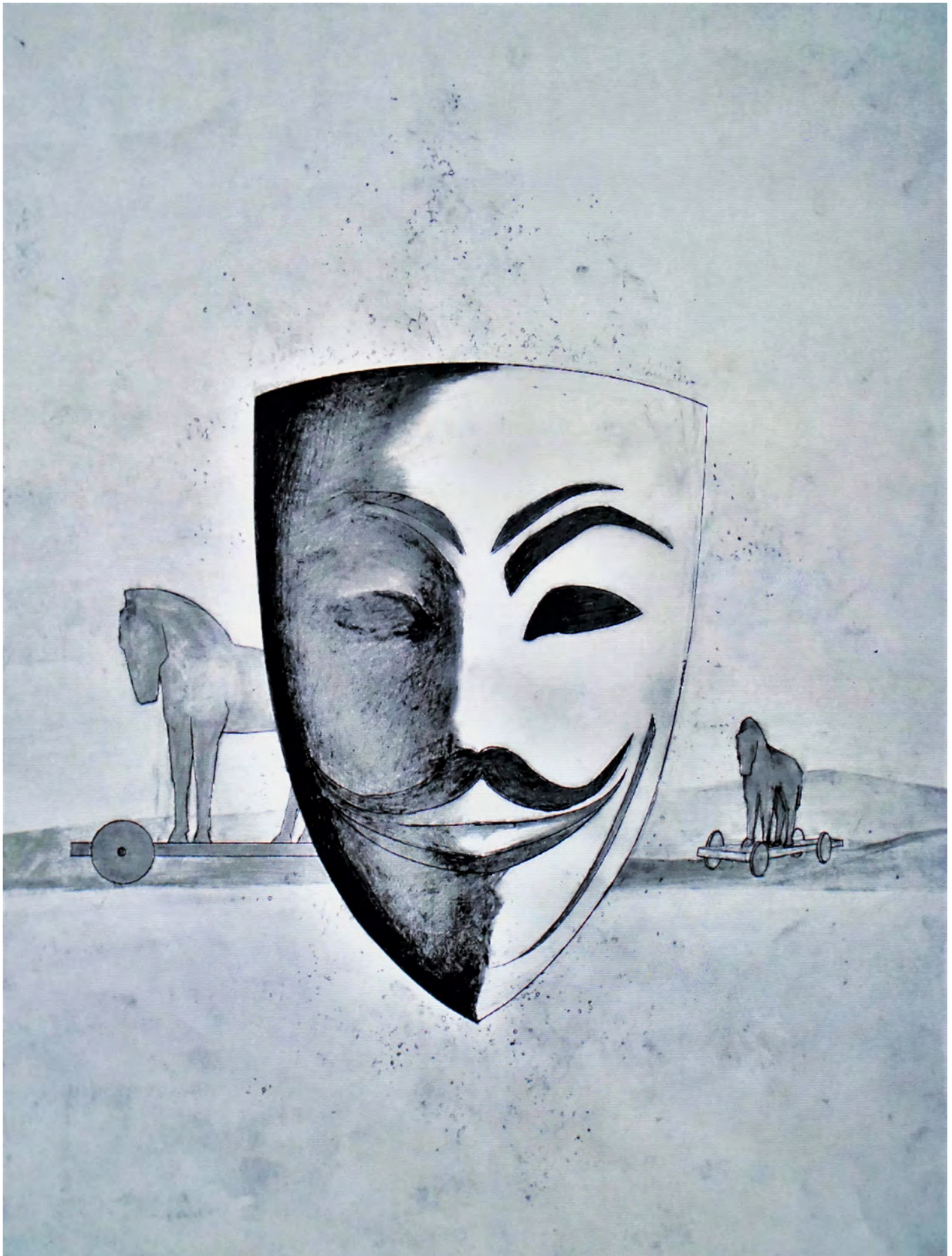
44 x 50 inches

2017

15



**It Keeps Growing on You**  
Enamel, Fiberoptic Light, on (MDF) Board  
44 x 50 inches  
2016  
16



**Deception With Double Trojan Horses**  
Enamel, Fiberoptic Light, on (MDF) Board  
44 x 50 inches  
2017  
17



**God Loves Wealth**

Enamel, Fiberoptic Light, on (MDF) Board  
44 x 50 inches

2016

18



**The Night's Spark**

Enamel, Fiberoptic Light, on (MDF) Board  
44 x 50 inches

2019

19



**Global Village**

Enamel, Fiberoptic Light, on (MDF) Board  
44 x 50 inches

2017  
20



**Wonder World**  
Enamel on (MDF) Board  
44 x 50 inches  
2017  
21

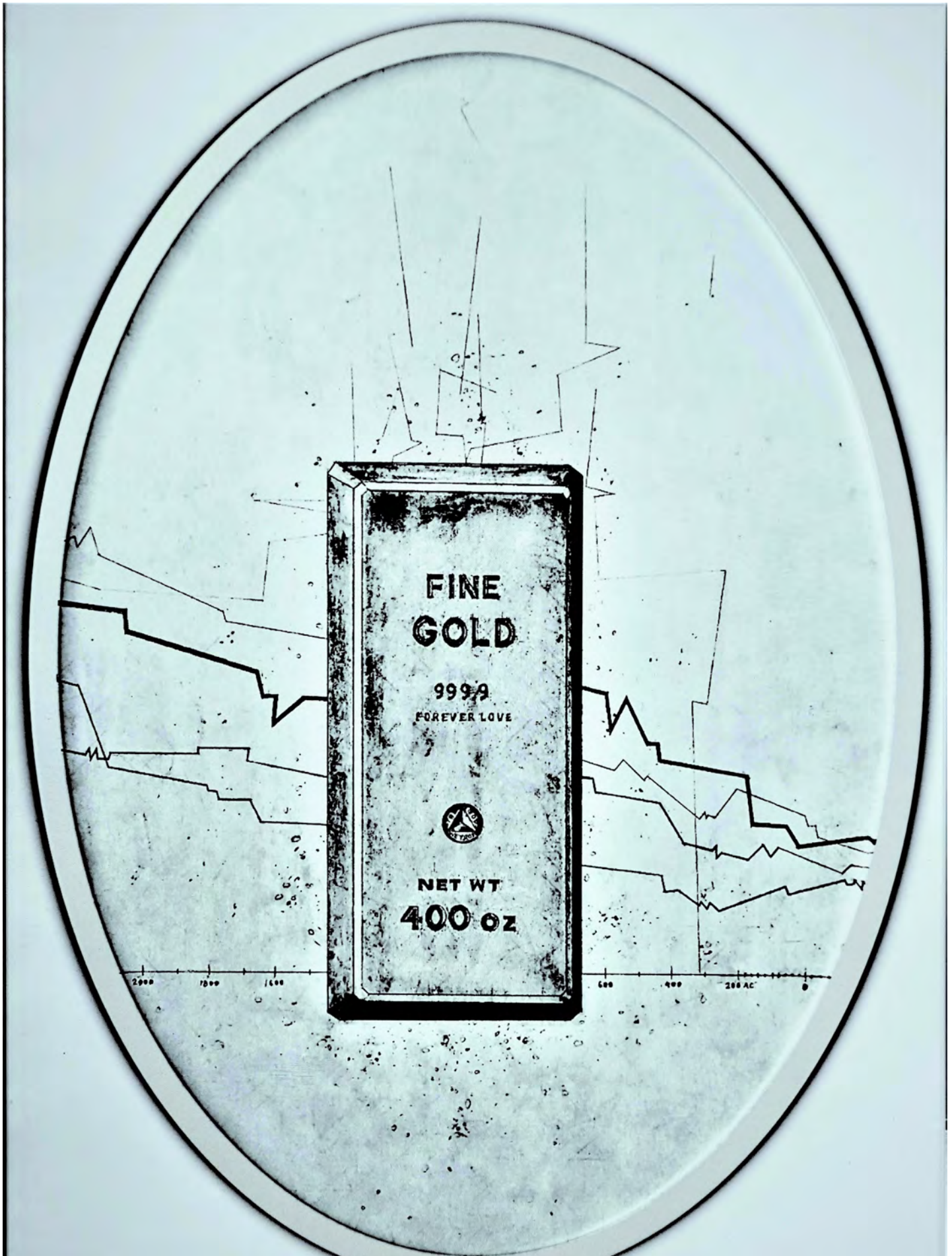


**The New World Order**

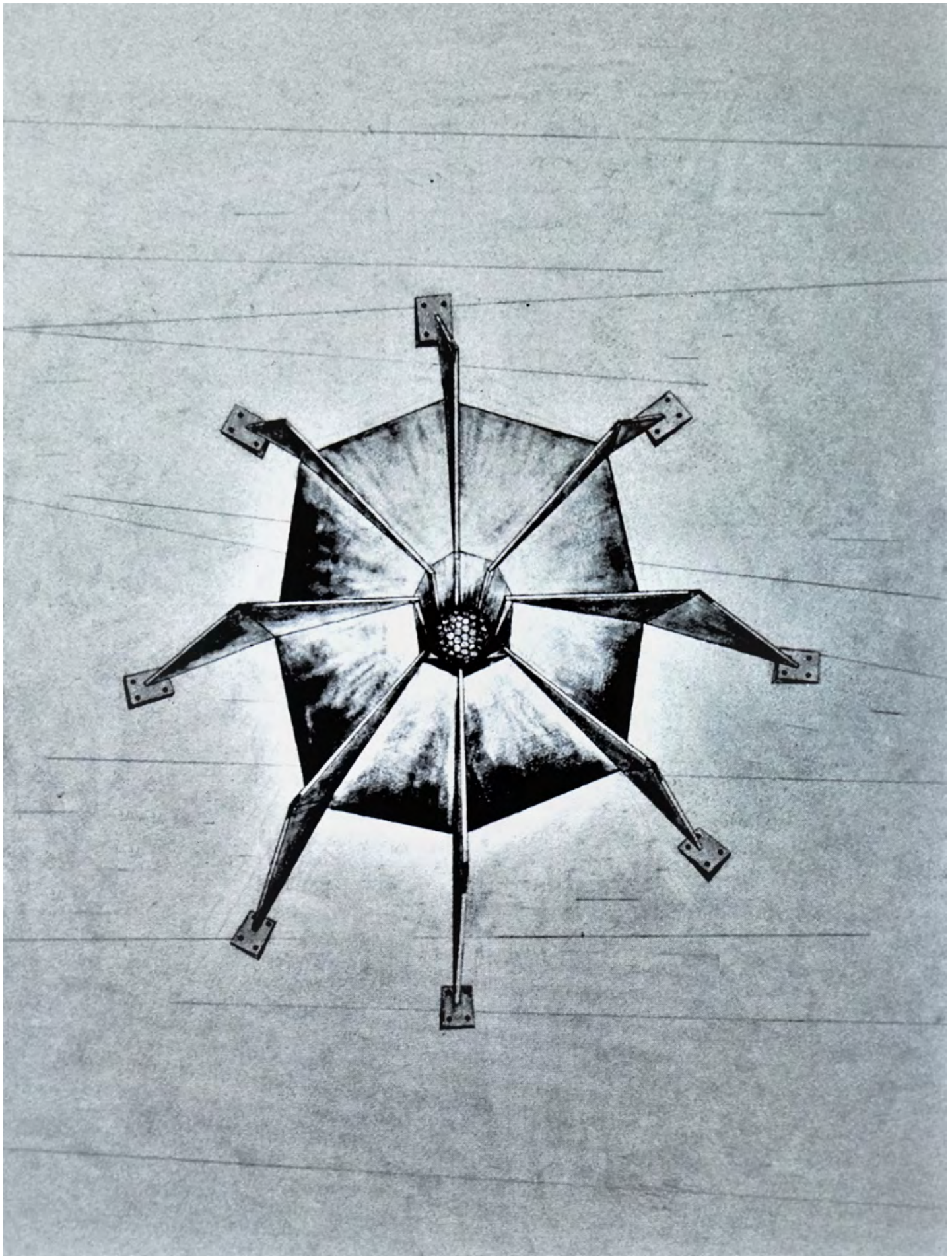
Enamel, Fiberoptic Light, on (MDF) Board  
44 x 50 inches

2016

22



**The Elixir of Love**  
Enamel, Fiberoptic Light, on (MDF) Board  
44 x 50 inches  
2016  
23



**Sorcerous Raising**

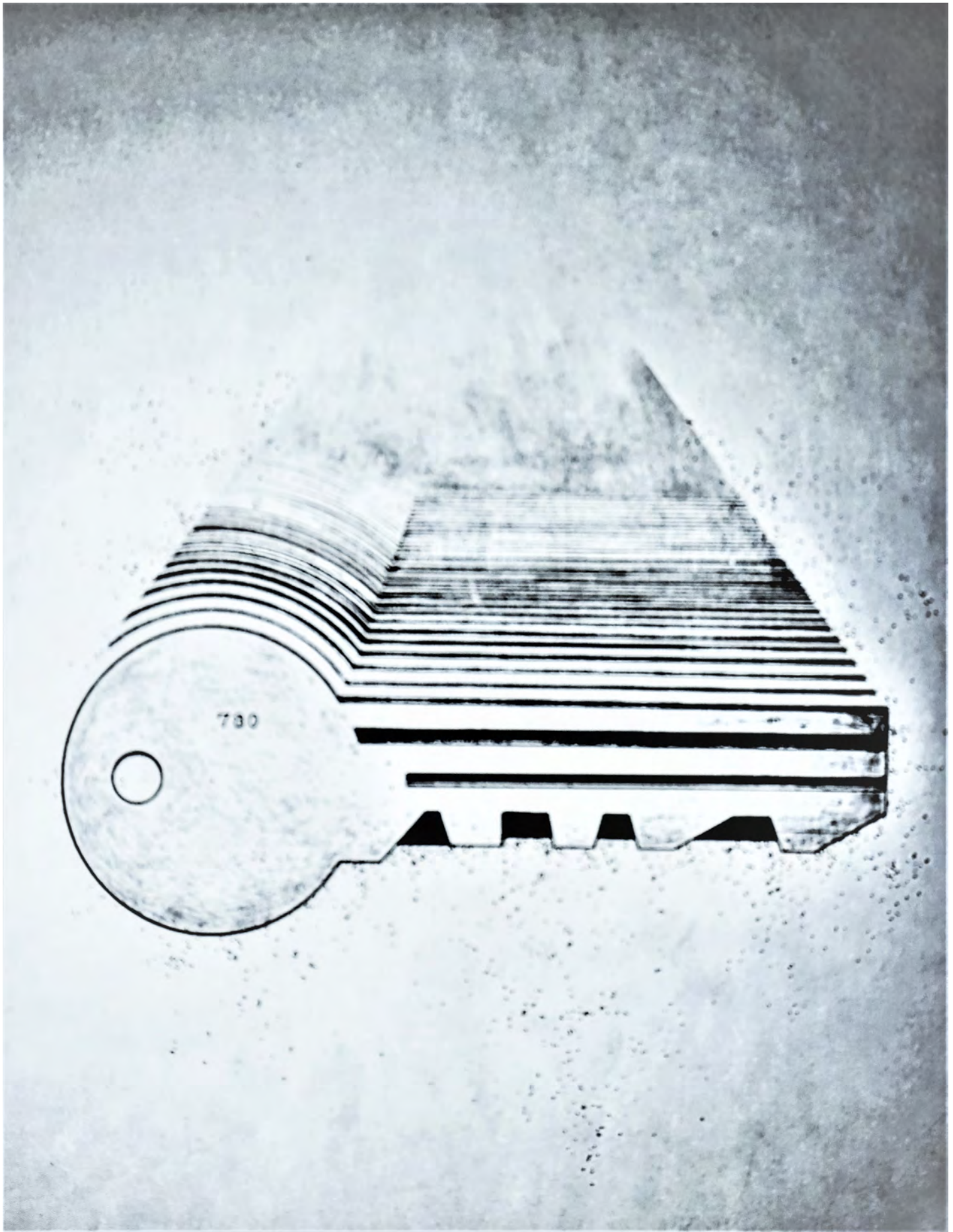
Enamel, Fiberoptic Light, on (MDF) Board  
44 x 50 inches

2010

24



**Who is Watching the Watchers**  
Enamel, Fiberoptic Light, on (MDF) Board  
44 x 50 inches  
2019  
25

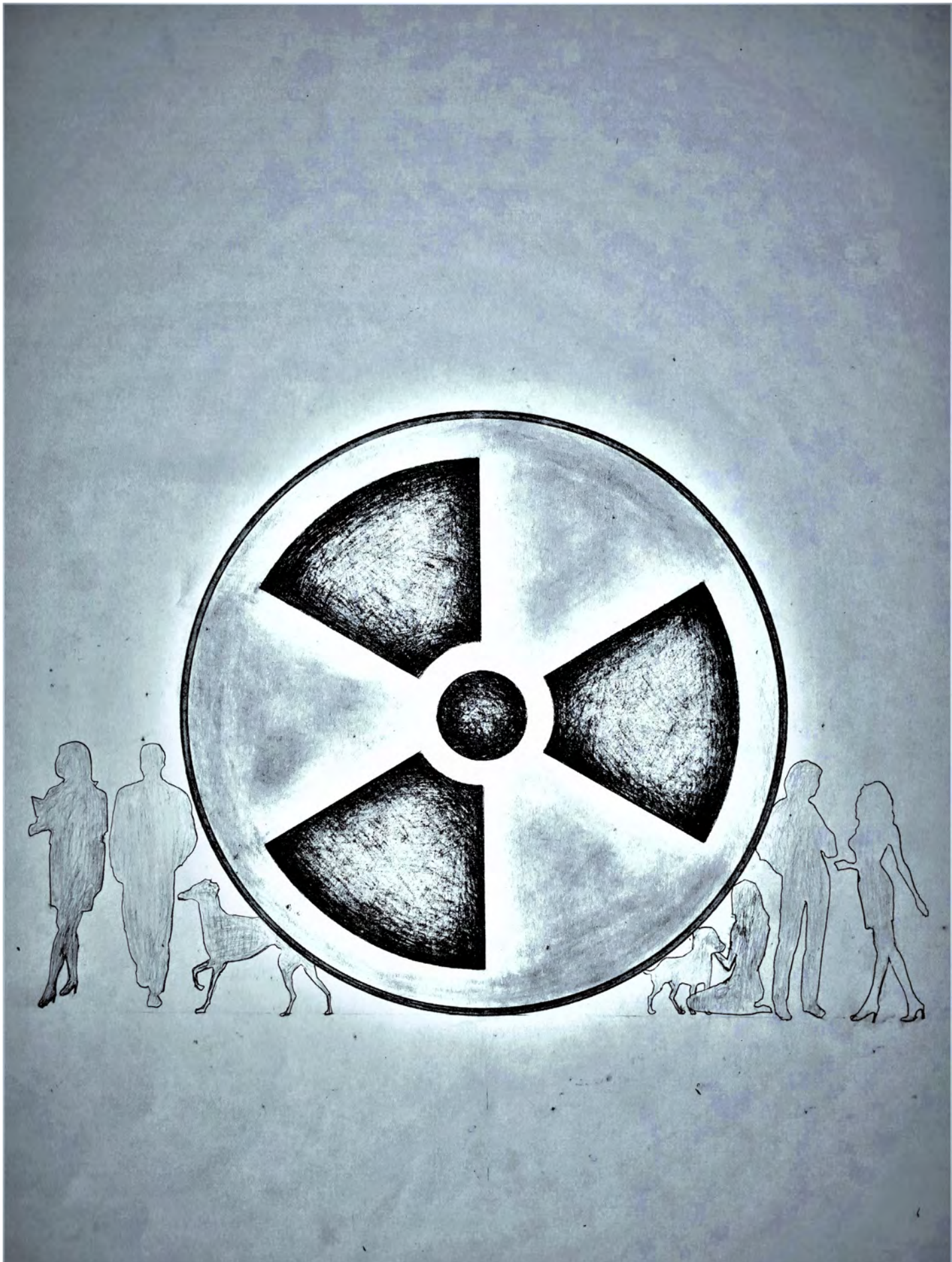


**The Know How**

Enamel, Fiberoptic Light, on (MDF) Board  
44 x 50 inches

2018

26



**People With Isotopic Nucleuses**  
Enamel, Fiberoptic Light, on (MDF) Board  
44 x 50 inches  
2018  
27



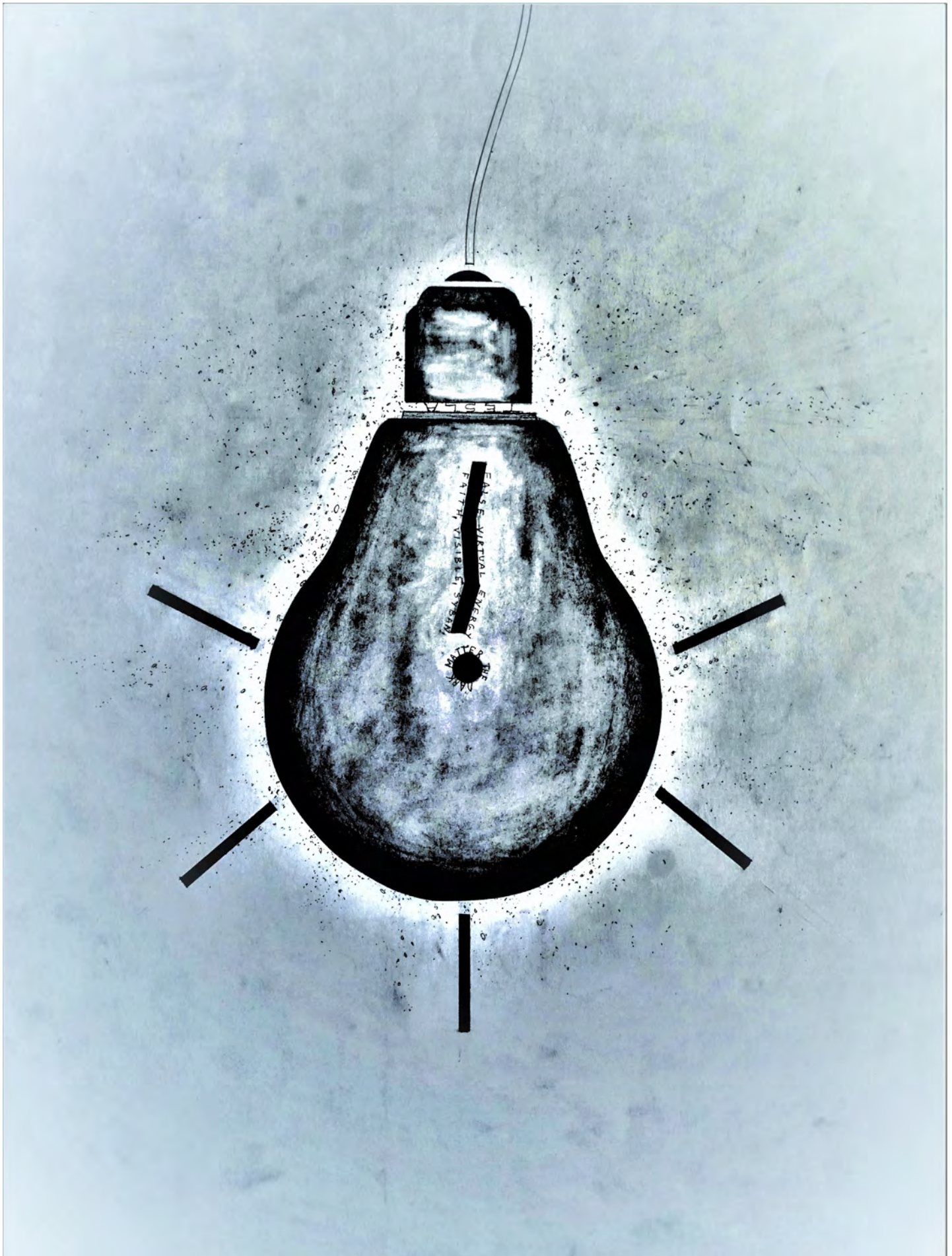
**The Human Predicament**

Enamel on (MDF) Board

44 x 50 inches

2016

28

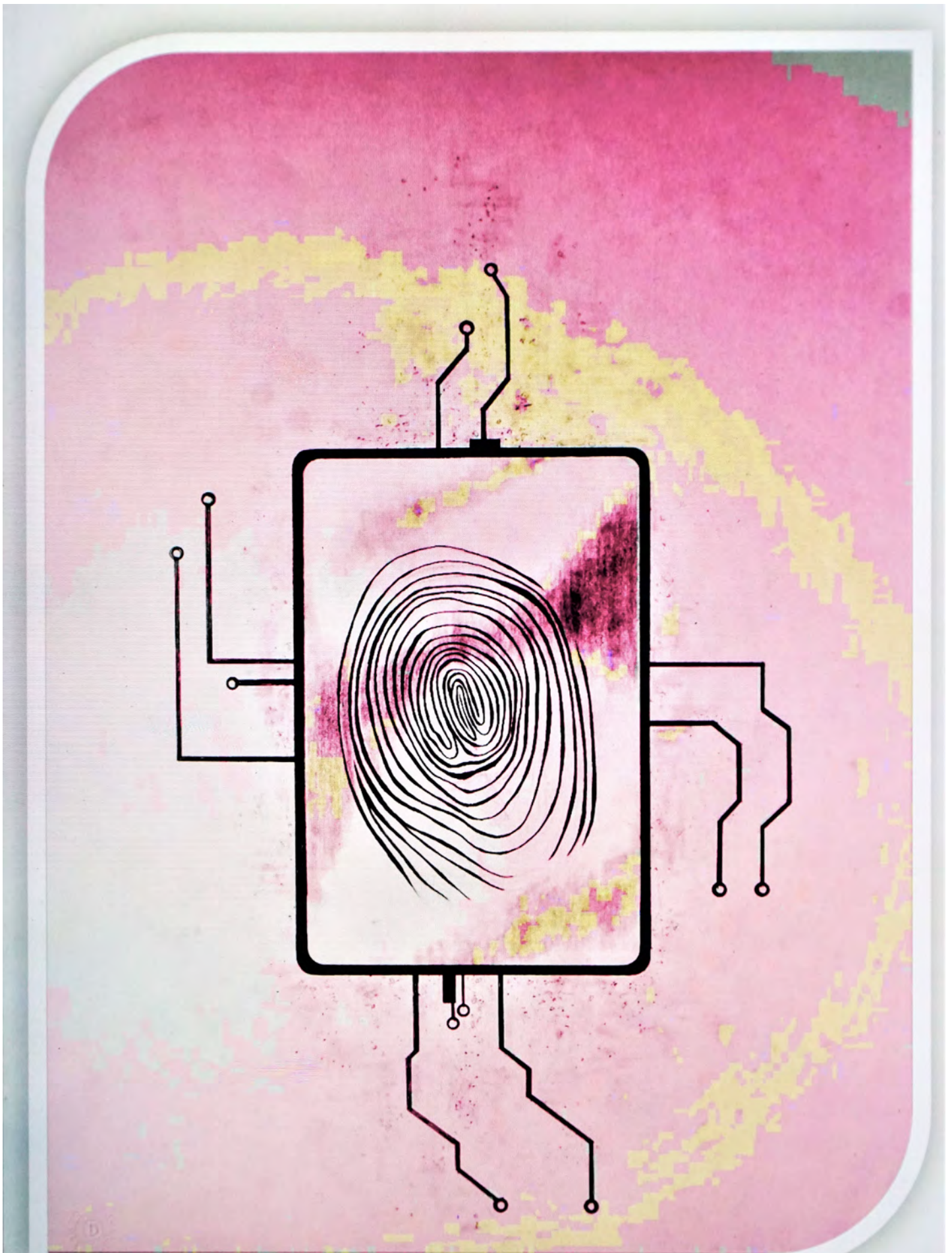


**A Great Idea**

Enamel, Fiberoptic Light, on (MDF) Board  
44 x 50 inches

2017

29



**The Happy Youngster**

Enamel, Fresnel, Fiberoptic Light on (MDF) Board  
44 x 50 inches

2016

30



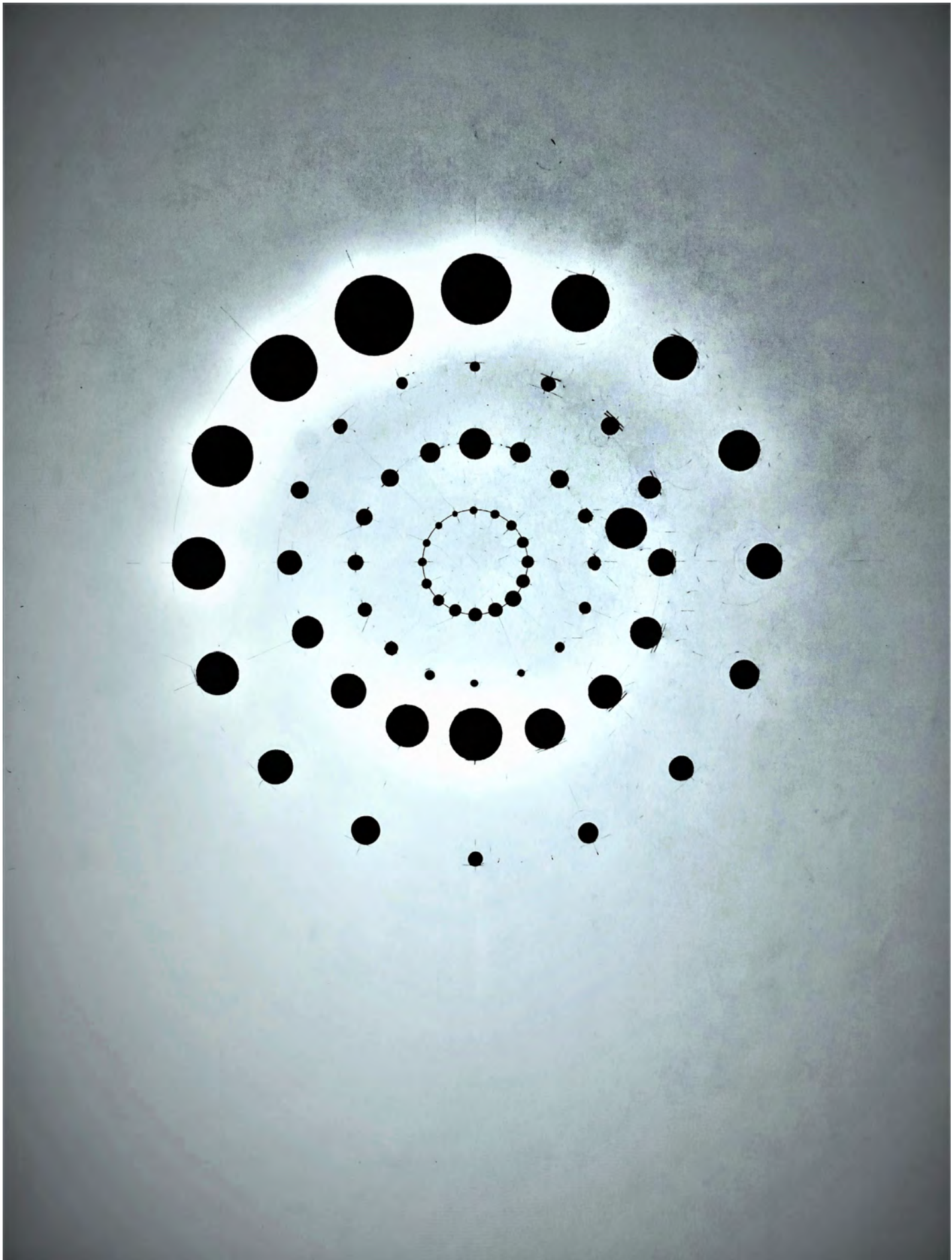
**Mineralized Crypto-Coin**

Enamel, Epoxy Resin, Fiberoptic Light on (MDF) Board

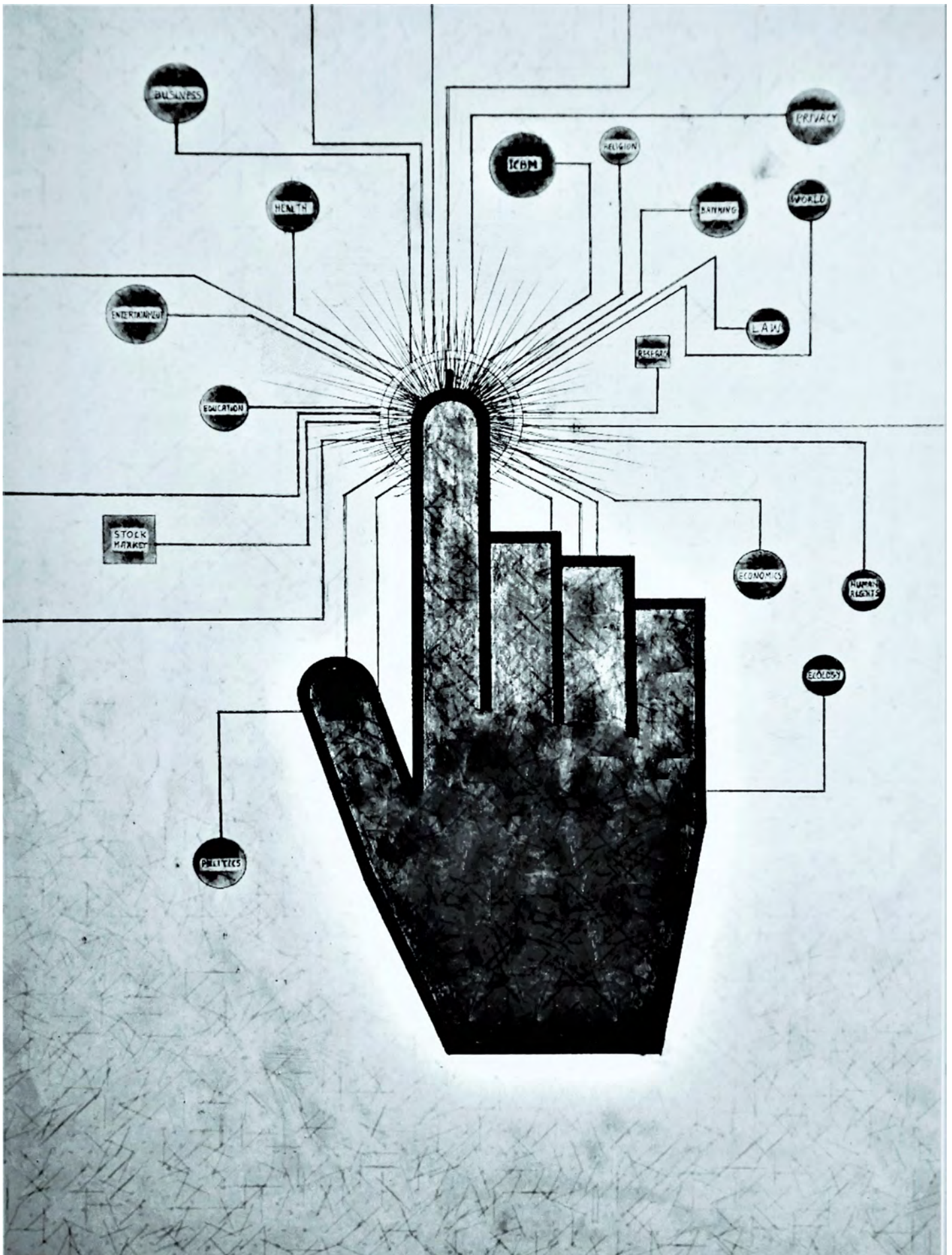
44 x 50 inches

2016

31



**Remote Cosmic Sound**  
Enamel, Fiberoptic Light, on (MDF) Board  
44 x 50 inches  
2018  
32



**Hyperion**  
Enamel, Fiberoptic Light, on (MDF) Board  
44 x 50 inches  
2018  
33

## RESUME

### ELECTROS aka BABIS VEKRIS

Email: electrosvekris@yahoo.com

Born: Arcadia, Greece

Resided in the USA since 1979

Currently lives and works in New York City, and Athens, Greece.

1979-82 Studies: at the New York Studio School. For Sculpture, Painting, Drawings and

19th and 20th Century Art history

1980-82 Award: Ford Foundation Grant

1983-85 New York Institute of Technology, studied Electronic Engineering

### EXHIBITIONS, PUBLICATIONS and COMMISSIONS

- 2023 HAP (Hellenic American Project), CUNY. Queens New York. "Cyber Symbols"
- 2022 Hellenic Diaspora Foundation, Rio, Patra, Greece. Installation "Intuitive Navigator" Public Project.
- 2017 Makedoniko Museum of Contemporary Art, Thessaloniki, Greece, "The Binary Era" displayed at the permanent collection.
- 2015 Competition for Public Sculpture, Bridgeport, Connecticut, USA. "Double DNA Helix" by the Municipality of the City of Bridgeport, CT. Installed at Optimus Health Care Building, at East Main Street, Bridgeport Connecticut, USA.
- 2010-14 Construction of the "Dome House" (sculpture prototype house), Norwalk, Connecticut, USA.
- 2012 Corporate Commission, commissioned by RT, TV Station, "Boom Bust". Kinetic Animation Background broadcasting room.
- 2009 Exhibition, State Museum of Contemporary Art, Thessaloniki, Greece. "Techno Rituals" guest artist for the Biennale 2. Sponsored by the Department of Cultural Affairs. Catalogue printed with text written, Humanizing Technology by Donald Kuspit, Comments by George Zarkadakis, Frank Popper, Louis Zona, Thomas McEvilley, Jean Sy. Batiste. "Techno Rituals" by Vivi Vassilopoulos, Culture Magaz., Cosmos tou Ependiti.
- 2009 Exhibition, The Discovery Museum, Bridgeport, CT, USA. "Transmitted Frequencies". Curated by Linda Malkin. "Light and Magic" by Philip Rodman, Sciences Magazine
- 2008 Exhibition, The Butler Institute of American Art, Beecher Center, Youngstown, Ohio, USA "Technology and Art Rituals" curated by Louis Zona. Catalog printed with text written by Louis zona, Donald Kuspit and Thomas McEvilley. "Electrifying the world of art", by Dimitri Michalaki, Neo Magazine
- 2007 Liberty Science Center, Jersey City, NJ. "Is it real or Fiction?" Kinetic Animation Reality Project
- 2005 Exhibition, Sani Resort Festival, Khalkidhiki, Greece, "Art works from 1983 -1987", Curated by Olga Tabouri
- 2004 State Museum of Contemporary Art, Thessaloniki, Greece, Installation "European Contemporary Art the Art of Balkan Countries" Curated by Irina Subotic and Miltiadis Papanikolaou, Catalog printed with text written by Irina Subotic and Miltiades Papanikolaou. "Contemporary Greek Artist" by Katerina Koskina and Evgenios D. Matthiopoulos, published by Melissa, Athens, Greece
- 2003 New York Hall of Science, Corona Queens, NY. "Ergonomics"
- 2002 Egon Schiele Art Centrum, Krumlov, Czech Republic, "Time Timeless". Curated by Gerwald Sonnberger, catalog printed with text written by Gerwald Sonnberger
- 2001 Public Sculpture, "The Twisted Obelisk". Commission by MAVA and the Municipality of Nea Philadelphia Greece. "Atelier" by Andreas Moutefelis, Oikos & Kipos, magazine, Spring 2001, Athens, Greece

- 2000 Exhibition, Hunterdon Museum of Art, Clinton, New Jersey, USA. "Millennial Synergy", "Sci+Art+Tech", Curated by Kristen Accola, catalog printed with text written by Kristen Accola. Sponsored by Merck Company Foundation and Lucent Technologies, New Jersey State Council of Arts and Partner of the National Endowment of the Arts, The Geraldine R. Dodge Foundation "Broadening Horizons," Robert Makin, Courier News, February 29, 2000 "When Artists Meet Scientists". Dan Bischoff, The Star Ledger, March 3, 2000 "Electros Millennium Synergy". Michele Mercaudal, Sculpture Magazine, March 2001.  
2000 ACP Gallery, Salzburg, Austria. "Automated Gadgets" Organized by Peter Schuengel.
- 1999 Museum Moderner Kunst, Passau, Germany, "The Kinetic Spectrum" Curated by Gerwald Sonnberger "Piep-Tone und Blinkende Lichterketten". Helmut Wagner, Landshute Zeitung/ Straubinger Tagblatt Aug. 6, 1999 "Mixed-media Skulpturen" Ariane Freier, Passauer Neue Presse, July 31, 1999.  
"Wir sind Teil der industriellen Revolution". Angelika Mayer and Stefan Rammer, Passauer Neue Presse, Aug. 1999  
"Die spanned Kunst der Hightech-Gesellschaft", Edith Rabenstein, Passauer Neue Presse, Sept. 13, 1999.  
1999 Public Sculpture, "Luminos", commissioned by TECNOSAN CO. Installed at Sanyo Carrefour Plaza, Maroussi, Athens, Greece, 1998 Osaka Triennial, "9th International Art Competition" MYDOME, Osaka, Japan, represented the USA. Catalog printed with text written by Kimura Shigenobu Kwok, Kian Chow, Nakahara Yusuke, Nakatsuka Hiroyok, Rottenberg Anda, Yaguchi Kunio.
- 1998 Bellevue Art Museum, Bellevue, Washington State, "Techno-fiction". Installation Curated by Brian Wallace and Richard Humphrey. "Gizmos for the Millennium" by Victoria Ellison, The Seattle Times, February 1998 "A Magical Pull" Victoria Josslin, Seattle Post-Intelligencer, February 13, 1998.  
"Good Enough for Government work" by Keith Kloor, Iconography "Anti-Oedipus" THE SCIENCES, magazine, September 1998 NY. "The Virtual Surgeon" By Richard M. Satava. Iconography, "The Digital man" November 1998, THE SCIENCES, magazine NY.
- 1997 Exhibition, Contemporary Art Museum of Virginia, Virginia Beach, VA, "Forces" Curated by Richard Humphrey. "The Art of the Future" by Catherine Dorsey, Portfolio Weekly, October 7, 1997 "Exhibit is Frightening and Fun" by Teresa Annas, The Virginian Pilot, October 19, 1997 "A High-tech Touch", by Jonathan Berry Soundings, October 15, 1997.  
1997 Exhibition, ACP Gallery, Salzburg, Austria, "Hyper fiction" organized by Peter Schuengel  
1997 Exhibition, Newark Museum, Newark, New Jersey, "Electros at the Project Room" Curated by Joseph Jacobs and Berta M. Sichel. Catalog printed with text written by Berta Sichel. "Spy Detectors" by Mary Beth Aberlin and Emily Laber. Iconography "Electro-city" THE SCIENCES November 1997 NY.  
1997 Exhibition, Technopolis / GAZI Art Center, Athens, Greece, "Electros and New Media" organized by the Municipality of Athens. Curated by Katerina Koskina. Catalog printed with text written by Donald Kuspit and Maria Kakavoulia.  
Sponsored by Alpha Credit Bank. "Critical Notes and Reviews" by Sania Papa, ARTI, magazine, November 1997 "Art and Technology". Hari Kabouridis, Ta Nea, May 28, 1997. "Technology and Beauty" by Nikos Xydakis, Kathimerini, June 15, 1997. "Art and Entertainment" by Mary Sinanidis, Athens News, May 1997.
- 1996 International Competition, Hofmann-La Roche, Ltd. Jubilee "The Proportions of the Human Body" (new version), Kaiseraugst, Basel, Switzerland.  
1996 ACP Galerie, Salzburg, Austria, "Retrospect I" Organized By Peter Schuengel  
1996 185 Varick Corporation, NYC, USA. Sculpture commissioned, "The Binary Inc".
- 1995 ARTEC '95, International Biennale Nagoya City Science Museum, Nagoya, Japan, Represented the USA. Installation, "The Binary Era" Recipient of the Award of MERIT. ARTEC'95. Catalog written with text written by Takamichi Ito, Koichi Omura, Mitsuhiro Takemura, Fumio Nanjo, Riichi Miyake, Shigeki Mori, Yoshitomo Morioka, Katsuhiko Yamaguchi, and Kazuo Yamawaki. "ARTEC continues" by Julia Cassim, Japan Sunday Times, May 14, 1995.  
1995 ACP Galerie, Salzburg, Austria, "Less Green More Machines" organized by Peter Schuengel.  
1995 Die Leube-Gruppe, commission awarded for the Program Z2, "The Orange Box" Gartenau, Austria.

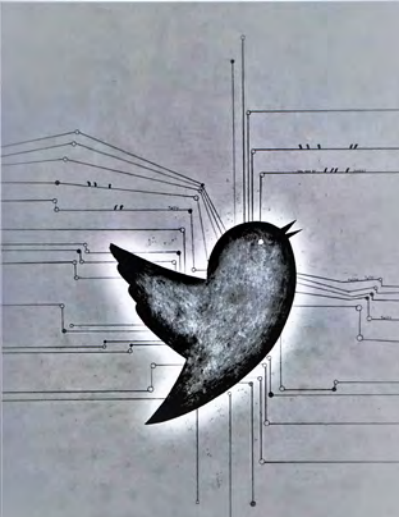
- 1994 Rosenberg and Kaufman Fine Arts. Manhattan, New York. "The Era of Lost Souls" 1994 United States Post Office, Canal Street branch, NYC, sculpture National commissioned, "Anti-Oedipus". The Information Age, the Discovery of Debugging, By Brian Hayes, Iconography "Stand Clear of Hazard Area" THE SCIENCES
- 1993 July 1993 NY. World Tour Magazine "Vector" Iconography "The Chrominance Signal" July 1993 Atlanta Georgia. 1993 Junge Kunst Museum, Frankfurt (O), Germany, "The Binary Era" Curated by Dr. B. Rieger-Jaehner. Organized by Angelika Jansen. Sponsored by Deutsche Bank Catalog printed with text written by Thomas McEvilley. "Das Innenleben eines Computers als Kunst?" by Karin Otto, Frankfurter Stadtbote, Jan.16/17, 1993.
- 1992 Rosenberg and Kaufman Fine Arts. Manhattan, New York. "Polarized New World" 1992 Jansen-Perez Gallery, San Antonio, Texas, USA. and Los Angeles, California, "The Digital Series" organized by Angelika Jansen. Catalog printed with text written by Donald Kuspit "High-tech Spiritual Art Themes" by Marcia Goren Weser, San Antonio Light, November 1992.  
"The Digital Series" by Dan R. Goddard, San Antonio Express News, "Machine Images" Olga Victoria Karra, The New York Magazine, 1992.
- 1991 Museo del Chopo, Mexico City, Mexico, "The Digital Series" Curated by Paloma Porraz and Montserrat Gali Boadella. Catalog printed with text written by Montserrat Gali. "The Digital Man en el Museo del Chopo" by Victor Manuel Gasca, March 1, 1991. Vekris "Exposiciones en el Museo del Chopo" by Gazeta Uman, June 17, 1991.
- 1990 Kara Gallery, Geneva, Switzerland, "Emotive Industrial Media" "Techno-fiction" essay by Leon F. Becca.  
1990 William Paterson Museum, Wayne, New Jersey, USA. "The Silicon Season". Curated by Nancy Einreinhofer. Catalog printed with text written by Nancy Einreinhofer "Vekris featured in Exhibit" by Carole Rafferty, The Beacon, February 5, 1990. "Silicon Paintings show positive and negative effects of Technology" by Eileen Watkins, The Sunday Star Ledger, February 18, 1990.
- 1989 Rosenberg and Kaufman Fine Arts. Manhattan, New York. "Emotive Industrial Media".
- 1988-90 Completed research, on architectural integration in sculpture and functions with Technology.  
1988 East Hampton Center for Contemporary Art, East Hampton, NY, "Without Gravity". Grant provided by Suffolk County under the Auspices of the Office of Cultural Affairs. "Profile" by Mei Shih, Arts Magazine, November 1988. "From the Studio" by Rose C.S. Slivka, The East Hampton Star, June 30, 1988. "Contrasting Two Exhibits" by Alexander Russo, The Hampton Press, June 20, "Downtown Tonight" Manhattan Cable, a 20-minute program.
- 1987-88 Research studies, in the United States and Europe, How new technologies function with electronic application in art.
- 1986 Rosenberg and Kaufman Fine Arts, Manhattan, New York, "Cosmotopia". Catalog printed text written by Judd Tully.
- 1984 Kara Gallery, Geneva, Switzerland, "Utopia". "More Primitive Power" by Will Grant, Art speaks, February 16, 1984.
- 1983 80 Washington Square East Gallery, New York University, Manhattan, NY, "The Nuclear Age". The Christian Science Monitor, "New York from Downtown" Theodore Wolff, June 1983.
- GROUP EXHIBITIONS and PUBLICATIONS**
- 2020 Goulandris Museum, Andros, Gr. "Diaspora Geek Artists" Curated by Kyriakos Koutsomalis.
- 2019 MIET Art Center, Thessaloniki Greece. "Recall of Earth" Curated by Sofia Gabriel Panteliadou.
- 2018 Shiva Gallery, at John Jay College, Manhattan, New York. "Cultural Transplants" Curated by Thalia Vrachopoulos.
- 2017 Gallery 7 Kolonaki, Athens, Gr. "Greek and Asian Artist" Curated by Thalia Vrachopoulos.
- 2016 ENIA Gallery, Athens Greece. "Artists on Display" Organized by Demiris Lyberopoulos.
- 2013 Discovery Museum, Bridgeport, CT, USA. "Synthetic Sounds and Motions" Curated, by Jeff Bishop.
- 2009 Rosenberg and Kaufman Fine Arts, Manhattan, New York, "SOHO Contemporary Traits".
- 2007 Contemporary Art Museum of Virginia, Virginia Beach, VA, "Kinetica" Curated by Richard Humphrey.  
"Future inspirations" Catherine Dorsey, Portfolio Weekly, June 29, 2007 "Exhibits on view" The Virginian-Pilot, June 5, 2007. "High-tech kinetics" Soundings, Oct. 1997.

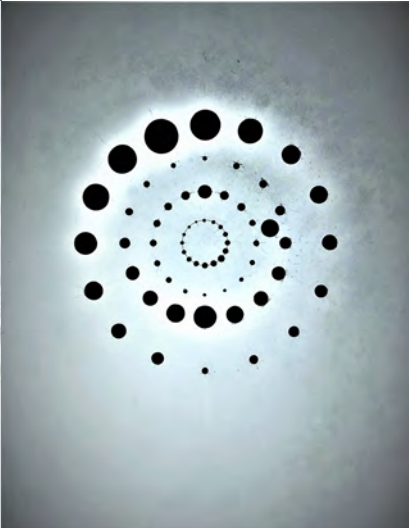
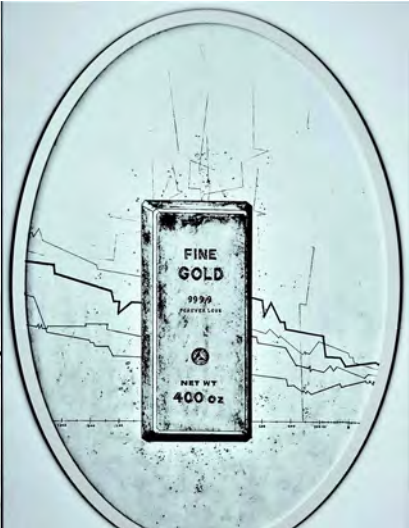
- 2005 Newark Museum, Newark, New Jersey, "Ergonomics", Curated by Joseph Jacobs Scientific America, November 2005. "The Art-World of Devises" by Miranda Brooks.
- 2004 State Museum of Contemporary Art, Thessaloniki, Greece. "European Contemporary Art -The Art of Balkan Countries" Curated by Irina Subotic and Miltiadis Papanikolaou, Catalog printed with text written by Irina Subotic and Miltiadis Papanikolaou. "Contemporary Greek Artist" by Katerina Koskina and Evgenios D. Matthiopoulos, Publish by Melissa, Athens GR. 2004 Makedoniko Museum of Contemporary Art, Thessaloniki, Greece. "Issues of Identity". Curated by M. Misirloglou and Katerina Syroglou
- 2003 The Heckscher Museum of Art, Huntington, NY, USA. Genetic Expressions "Art After DNA". Curated by Lynn Gamwell and Elizabeth Meryman. "The Art of DNA". review by Helen A. Harrison, Newsday, June 27, 2003. "The Gilded Age to the Swirl of the Double Helix", review by Ken Johnson, New York Times, June 25, 2003.
- 2001 Rosenberg and Kaufman Fine Arts. Manhattan New York, "Art Dialogues".
- 2000 Museum of Contemporary Art (Moni Lazariston), Thessalonika, Greece, "Modern Odysseys". Curated by Miltiadis Papanikolaou. Catalog printed with text written by Miltiadis Papanikolaou. Sponsored by Alfa Credit Bank of Greece and the Costopoulos Foundation. 2000 Egon Schiele Art Centrum, Krumlov, Czech Republic, "Time Timeless" Curated by Gerwald Sonnberger, catalog printed with text written by Gerwald Sonnberger.
- 1999 ACP Gallery, Salzburg, Austria. "Selected Gallery Artist" Organized by Peter Schuengel. 1999 Queens Museum of New York, "Modern Odysseys". Curated by Peter H. Selz and William Valerio. Catalog printed with text written by Peter H. Selz and William Valerio. 1999 Central Park New York City. Sculpture on the Memory of Margot Papamarkou. Commissioned by Papamarkou & Jewell Foundation NYC.
- 1997 Elaine Langone Art Center, Bucknell University, Lewisburg, PA, "The Intersection of Art And Technology". Curated by Richard Humphrey and Stuart Hopodner.
- 1996 William Patterson Museum, Ben Shan Galleries, Wayne, NY, "Sensory Overdrive" Curated by Alice Hutchison. Catalog printed with text written by Alice Hutchinson.
- 1995 Reading Public Museum, Reading, PA, "Art for the end of the Twentieth Century". Curated by Robert Metzger and Richard Humphrey. Catalog printed with text written by Robert Metzger "Playing with Art" by Marilyn J. Fox, Reading Eagle, July 30, 1995. 1995 Avenue Tower City Center, Cleveland, Ohio, USA. "Forces". Curated by Richard Humphrey. Organized by Eileen Roth.
- 1993 New York Hall of Science. Corona Queens NY. "Automata"
- 1990 The New York Department of Cultural Affairs, City Gallery, "Hellenikon". Curated by Cristina Eliopoulos. Catalog printed with text by Klaus Ottman and Catherine Cafopoulos. 1990 The New York Studio School Gallery, "Alumni Artists". Manhattan, New York City.
- 1987 William Paterson Museum, Ben Shahn Gallery, Wayne, NJ, USA. "The Legacy of Surrealism in Contemporary Art" Curated by Nancy Einreinhofer. Catalog printed with text written by Nancy Einreinhofer.
- 1986 Paula Allen Gallery, Manhattan New York. "Related Traditions"
- 1985 Fashion Institute of Technology, "Exploring Fine Objects"
- 1983 Kouros Gallery, New York City, USA. "The American Cauldron". 1983 New York Studio School Gallery, New York City. "Selections, of Young Artists".

Cover Page Artwork:

**The Regalia of Forbidden Knowledge**  
 Enamel, Fiberoptic Light, on (MDF) Board  
 44 x 50 inches

2016







HAP Art Exhibition  
2023

