



**Galleria Giampaolo Abbondio**

Yannis Bournias



## **Artist Bio**

Yannis Bournias (is a Greek photographer, born in Athens in 1971. He studied at University of the Arts, London and he began his career as an editorial photographer collaborating with major publications such as Vogue, L' Officiel and Wallpaper among others. Over the past 20 years, he has produced editorial content and portraits for numerous international and Greek publications. Some of the titles include L'Officiel Hommes Germany, FT How to Spend It, Wallpaper, L'Officiel, L'Officiel Hommes, Women's Enigma, Vogue Greece, Esquire, Elle, Marie Claire, FHM Collections, and Departures. He has also been commissioned to shoot commercial campaigns for a variety of clients, including the National Theatre of Greece, the Onassis Foundation, Megaron Concert Hall of Athens, the National Bank of Greece, KORRES Natural Cosmetics, Ancient Greek Sandals, Coca Cola Light, Logitech, and Nikos Koulis Jewelry, among others. In 2011 he was invited to participate at the Athens Biennale, "Monodrome" thereby achieving important recognition. His work has appeared in numerous books and CD covers. In 2014 he created NOMAS Magazine, a biannual magazine dedicated to nomadism and distributed internationally by New Export Press, for which he now serves as the Publisher and Editor-in-Chief.

Bournias is extremely fascinated by people and places, which are recurrent subjects in his Portraits and Nightscapes photography work. The artist is also intrigued by the way of street Photography to be ruled by the chance factor (Objet Trouvé) and to take on a meaning in the precise moment in which it's filtered by the observer's point of view.

### **Solo Exhibitions**

2016 "Disputed Dialogue", Galleria Giampaolo Abbondio, Milano.

2009 "STILLS", Athens Festival,

Curated by Maria Panayides.

### **Group Exhibitions**

2011 3rd Athens Biennale, "Monodrome"

Curated by Nicolas Bourriaud.

2010 TIF (The International Fair of Thessaloniki).

Curated by Nadia Argyropoulou.

2010 "Traces of Istanbul» Sismanoglio Megaron, Istanbul.

Curated by Iris Kritikou

2007 "Dreams and Reality", Zoumboulakis Galleries, Athens.

Curated by Iris Kritikou.

2006 "LACOSTE PROJECT 12.12", Benaki Museum, Athens.

Curated by Iris Kritikou

2005 "Fashion and Photography", The Athens Concert Hall.

Curated by Platon Rivellis.

**Publications** 2005 "Fashion and Photography", Publications of the Athens Concert Hall. Edited by Platon Rivellis.

2003 "Recipies and Stories", Kastaniotis Publications.

**Yannis Bournias, “Disputed Dialogue” | Galleria  
Pack** From June 9 to September 12, 2016

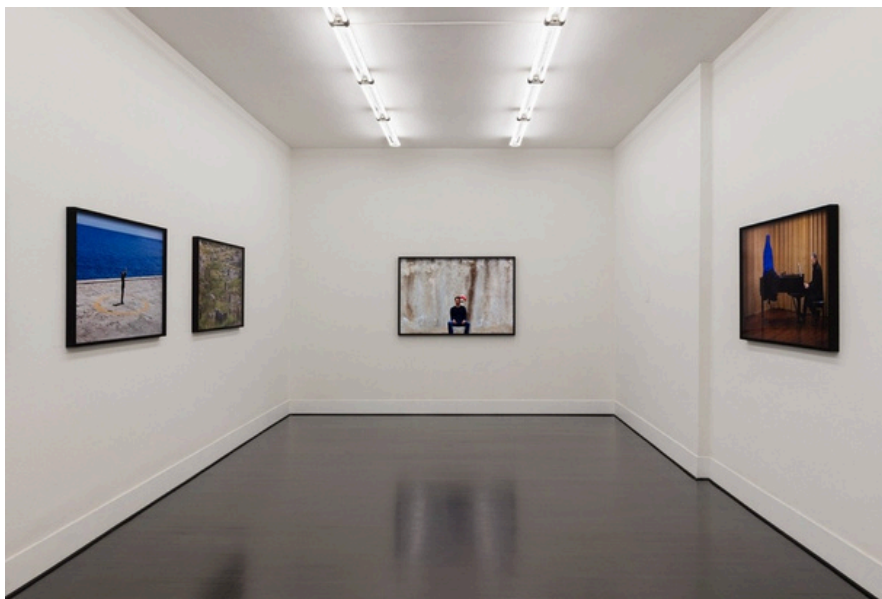


Marivaux in *La Dispute*, a prose piece written in the 18th century and first staged at the Théâtre-Italien in the Hôtel de Bourgogne, makes an apt examination of the concept of dispute. Two boys and two girls who have grown up in total isolation enter adulthood to fall in love and ultimately commit adultery. Who made the first move? Who was the first to blame — the man or the woman? That is the dispute.

Several thousand years before the time of Marivaux and the French Enlightenment, in another longitude and attitude not too far from Western Europe, a man deeply disillusioned with his life talks with his soul and accuses it of wishing to abandon him and lead him to a premature death. The Dispute between a Man and his Ba (=soul) is an ancient Egyptian text. Reckoned to have been written between 2000 BC and 1700 BC, it forms part of the so-called Wisdom Literature. It is evident that man will never stop discussing, asking, exploring, arguing and disputing in order to understand and resolve the riddle of Life. The revelations one may come across during this quest are unpredictable, but the inner dialogue, no matter how burdensome and insufferable it may be, is a one way road.

Thankfully, it is not a dead end.

*Yannis Bournias, June  
2016*



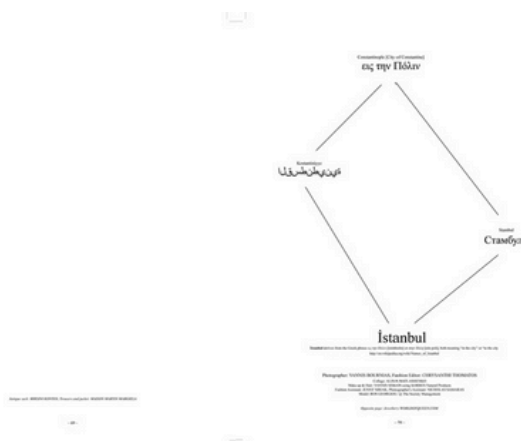
## Yannis Bournias – NOMAS Magazine

<http://epitome.xyz/meet/yannis-bournias-a-closer-look-at-the-world/>



The photographer Yannis Bournias likes to see behind appearances in everything he does. His art-photography work captures landscapes and people in a poignant and evocative way, as if his camera caught reality off-guard. In the pages of magazines, his fashion editorials are equally atmospheric and seem to unfold like a visual narrative. A keen and curious traveler, he has a deep curiosity about people, places, culture and history, which in 2013 led to the founding of NOMAS, a biannual collectible magazine. Published in Greece but with a watchful eye turned to the wider world, NOMAS seeks to discover the soul of each place it visits, mainly through photography and a selection of interviews, articles, fashion and art.

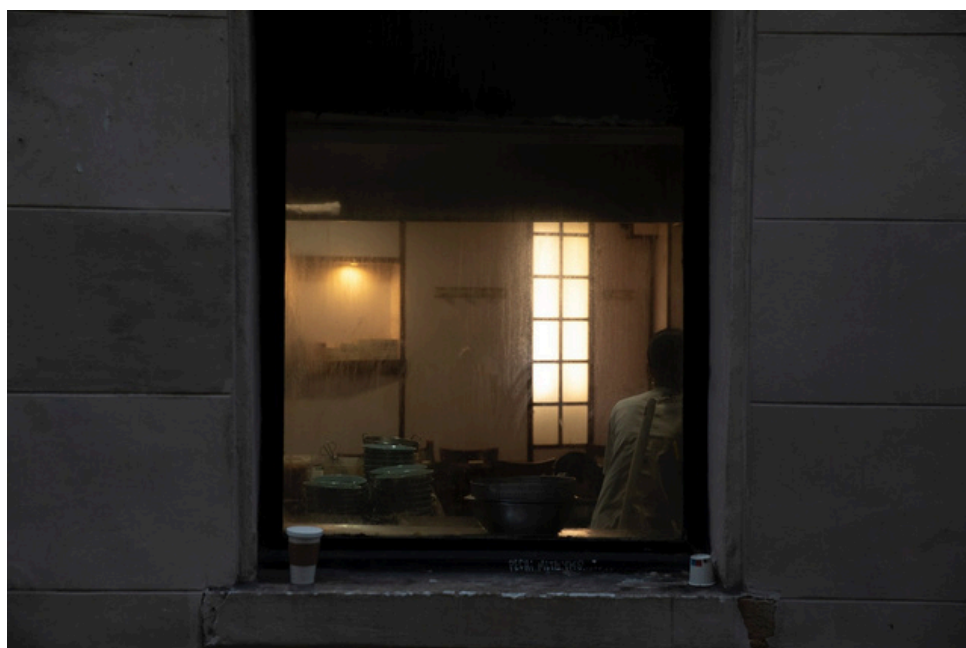
As an artist, Yannis is fascinated by people and cities, hence his extensive work in portraiture and nightscapes; he's also intrigued by the chance factor of street photography: "There's nothing planned in the street, nothing staged. But the moment someone puts their eye behind the camera, it's all about their point of view, their choices."



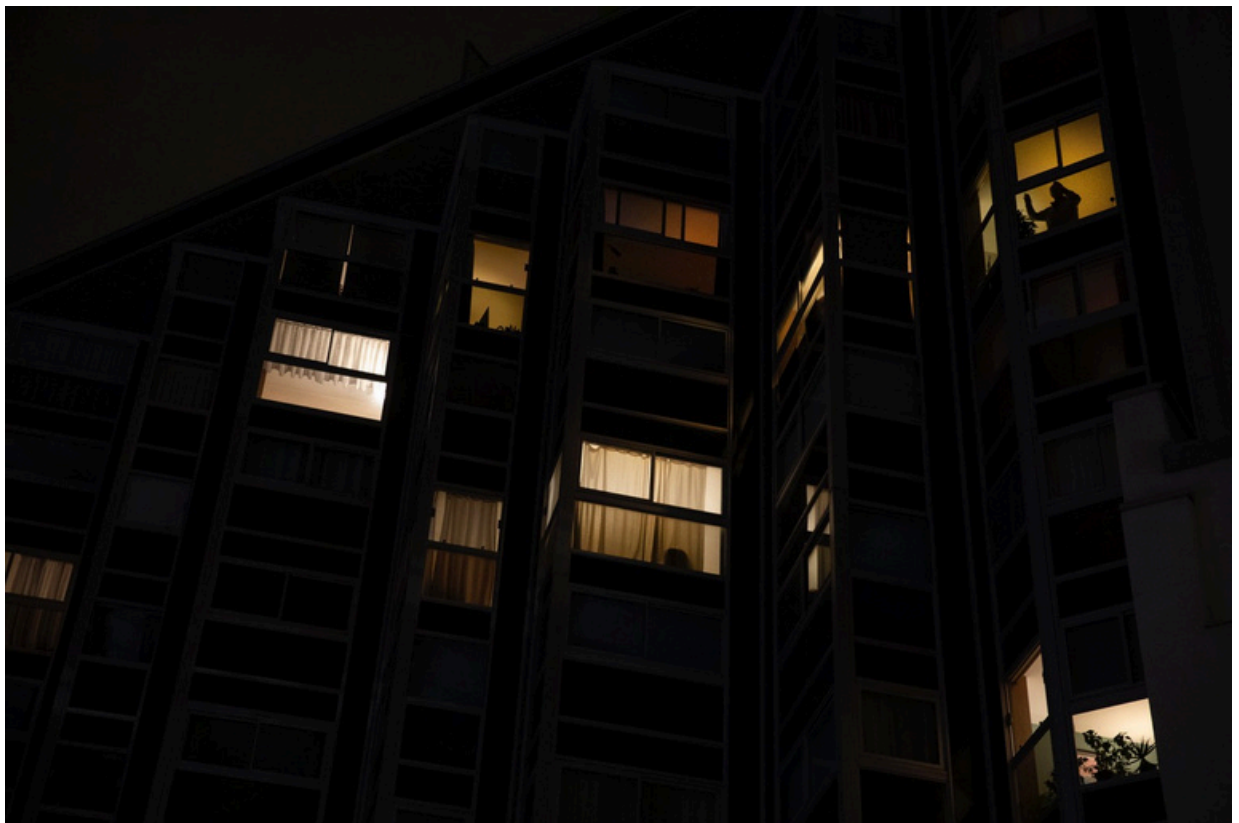
**Yannis Bournias, “NOVEMBER 2024 – MARCH 2025 / A Manual for Solitude” Art  
Athina 2025**

Curated by Panos Giannikopoulos

*In NOVEMBER 2024 – MARCH 2025 / A Manual for Solitude* Bournias presents a photographic cycle that oscillates between two distinct yet intertwined states: the collapse of the exterior and the quiet isolation of interiority. His images capture moments of suspended chaos—debris mid-air, objects untethered from gravity—as well as the stillness of domestic rituals, glimpsed through illuminated windows at night. In doing so, he crafts a visual meditation on the violence and vulnerability embedded in the everyday. The exhibition opens and closes with a large-scale photograph that captures a city seemingly frozen in the aftermath of an explosion. Shattered matter, familiar yet unplaceable, is suspended in space, hovering just long enough for the viewer to register its imprint. A crushed coffee cup, a playing card caught mid-fall, a shimmering CD reflecting light from an unseen source—each object bears traces of past uses, now obliterated. There is no clear evidence of cause or impact; rather, Bournias invites us into a moment of temporal fracture, a reality on the verge of dissolution.



Operating in a liminal space - between documentation and fiction, rupture and routine - Bournias' images stage a world unraveling, one that refuses to disappear. His precise attention to light, texture, and atmosphere transforms the everyday into something unstable, its boundaries uncertain. In *NOVEMBER 2024 – MARCH 2025 A Manual for Solitude*, solitude is not merely depicted—it is enacted. To look is to be implicated /to watch is to be watched.



## Artworks



Yannis Bounias, *Middle Kingdom*, 2015



Yannis Bournias, *Ezan*, 2015



Yannis Bournias, *Zabriskie Point*, 2016



Yannis Bournias, *Mesrin Reciting*, 2016



Yannis Bournias, *Wall*, 2015



Yannis Bournias, *Rehearsal room*, 2016



## **Contatti**

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