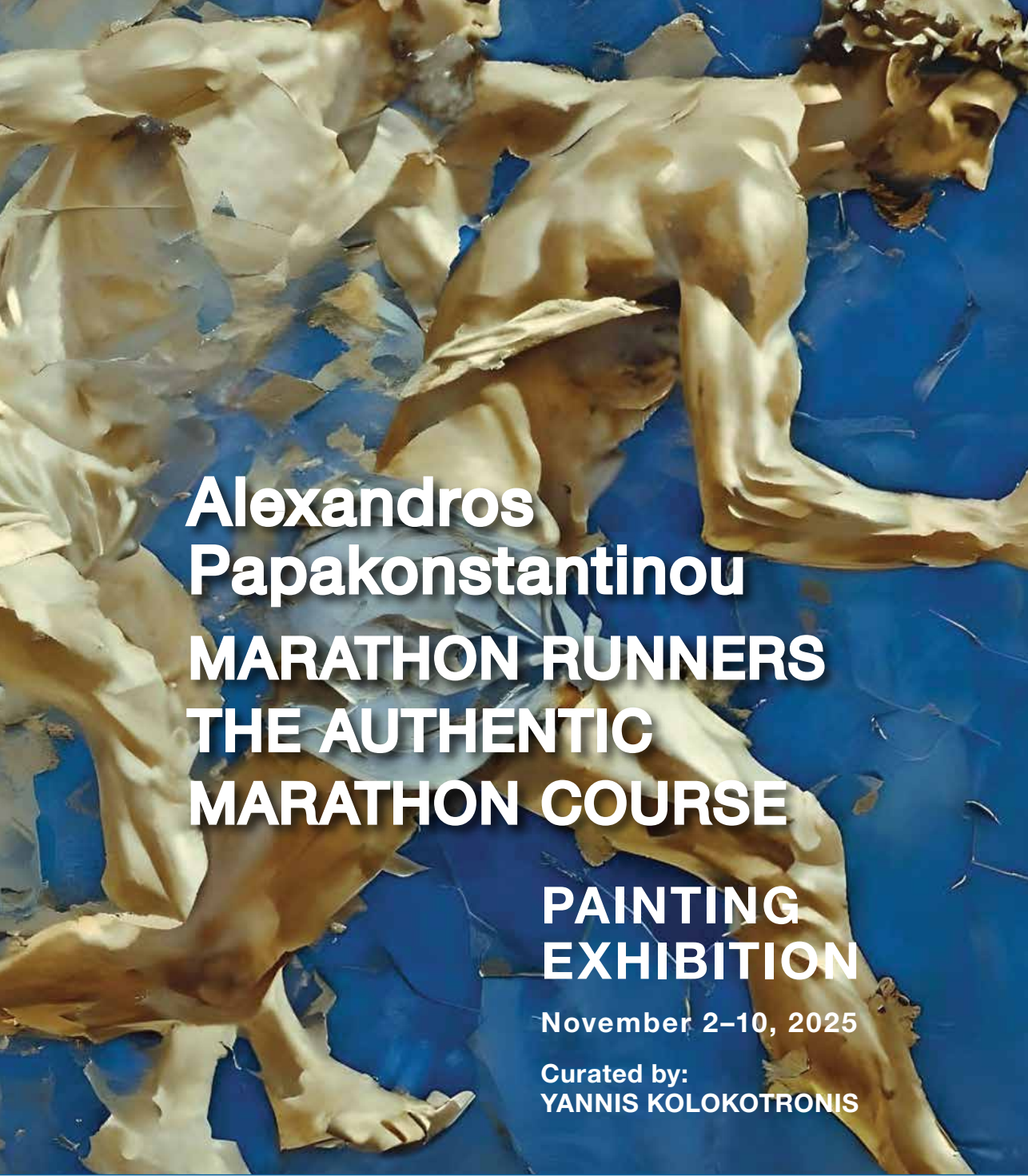


A large, expressive oil painting of two marathon runners in a dynamic, almost abstract style. The figures are rendered in warm, golden-brown tones against a deep blue background. The brushstrokes are visible and energetic, capturing the essence of movement and exhaustion. The runners are shown from the waist up, with their bodies twisted in a powerful stride.

Alexandros Papakonstantinou MARATHON RUNNERS THE AUTHENTIC MARATHON COURSE PAINTING EXHIBITION

November 2–10, 2025

Curated by:
YANNIS KOLOKOTRONIS

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THE MARATHON RUNNERS OF ALEXANDROS PAPAKONSTANTINOU

The recent series *Marathon Runners* by Alexandros Papakonstantinou constitutes a new thematic unit within his tropisms –another mode of original organization of gaze and form through the interplay of analogue and digital painting. In both ancient and modern endurance athletes, movement is not merely represented but staged. The characteristic spatula-like blue that intervenes between the bodies forms an interstitial space that condenses “synchronicity”: a perceptible filling of voids that compels the viewer to perceive the figures not as static snapshots but as successive phases of motion reminiscent of a cinematic frame or a virtual reality environment. Movement is not determined solely by the outline of the body but also by the tension that develops between the body and the surrounding space, as if the body were pushing the air and the void were resisting it. Thus, a multiplicity of space intersects, allowing the muscular exertions of the athletes and the shadowy “cuts” to foreground relationship rather than mere shape.

Papakonstantinou adopts a hybrid realism: drawing as the product of virtuosity, and composition as an algorithmic act. The bodies are neither purely “painterly” nor entirely “virtual,” but symbiotic entities that, following digital modeling, transformations of scale, and controlled interventions of lighting, are inscribed onto the surface of the canvas. The artist does not simply return to perspective; rather, he reinvents it as an algorithmic tool of composition, producing a contemporary, luminous, post-Renaissance space and transforming a commonplace image into a “tropism of presence.” The bodies, at times clothed in tunics and at other times in modern athletic attire, underscore the timelessness of the sport, thereby constituting “tropisms of diachrony”.

The series engages with the cultural weight of Marathon. It does not merely idealize the athletic body; it subjects it to an economy of passion in which emotion is disciplined by rhythm and measure. Papakonstantinou proposes a way of rediscovering materiality within today’s digital voracity, converting gestures into digitally controlled images. This “meta-materiality” does not abolish the body; on the contrary, it strengthens it, condensing and foregrounding an iconological politics of endurance.

In this way, Alexandros Papakonstantinou achieves a rare balance. He pays homage to an archetypal narrative –running as a cultural event – while simultaneously transforming it into a contemporary image of interweaving space, time, and technology. The *Marathon Runners* are not merely images to be seen; they are rhythms to be thought. And this, precisely, situates Papakonstantinou’s *Marathon Runners* among the most enduring testimonies of contemporary technotropism: painting that runs alongside its own time and, through motion, redefines it.

Yannis Kolokotronis | Professor of History and Theory of Art
Department of Architecture, Democritus University of Thrace



MARATHON RUNNERS VIII – Painting Tropism
mixed media on canvas, 45 x 80 cm



MARATHON RUNNERS XI – Painting Tropism
mixed media on canvas, 60 x 80 cm



MARATHON RUNNER IV – Painting Tropism
mixed media on canvas, 60 x 80 cm



AT THE OUTSKIRTS OF MARATHON I

Painting Tropism – mixed media on cardboard 50 x 70 cm



ASCENDING FROM MARATHON

Painting Tropism – mixed media on cardboard 40 x 50 cm

APPROACHING ATHENS

Painting Tropism – mixed media on cardboard 40 x 50 cm



MARATHON RUNNERS II

Painting Tropism – mixed media on canvas, 45 x 70 cm

ARTIST'S BIOGRAPHY



Alexandros Papakonstantinou (b. 1952, Neo Faliro, Piraeus) studied painting and Art History in Athens and Rome. He was the sole student of Diamantis Diamantopoulos for a period of five years.

For many years, he explored a wide range of techniques through materials and mixed media. In 2019, he developed a distinctive painting style, which was defined and analyzed as "Painting Tropism" by Professor of History and Theory of Art Yannis Kolokotronis ("The Tropisms of Alexandros Papakonstantinou", www.periou.gr, 04/05/2024).

Numerous prominent scholars and art critics have written about his work, including Chrysanthos Christou (Professor of Art History and Academic), Dora Iliopoulou-Rogan (Ph.D. in Art History and Art Critic), Athina Schina (Professor at the National and Kapodistrian University of Athens and Art Critic), Alan Andrew Moran (British Art Historian and Ph.D. in Art History in the University of Sheffield), Eleni Kaplani-Kokkini (Art Historian), Ira Papapostolou (Art Historian and Critic), and Yannis Kolokotronis (Professor of History and Theory of Western Art, Department of Architecture in Democritus University of Thrace), among others.

He has held solo exhibitions in major art venues in Greece and abroad (Rome, Milan, Cairo) and has participated in over 120 group exhibitions. His works are included in the collections of the Athens Municipal Art Gallery, the Marika Kotopouli Museum, the Municipal Art Gallery of Thessaloniki, the Municipal Gallery of Patras, the "Alekos Kontopoulos" Gallery in Lamia, the Municipal Cyclades Gallery, the collections of Emporiki Bank of Greece, the collections of Geniki Bank of Greece, the Delphi Town Hall, as well as in prestigious private collections in Greece and abroad.

Since 2000, he lives and works in the town of Marathon, Athens.



www.papakonstantinou-painter.com

MARATHON RUNNERS – THE AUTHENTIC MARATHON COURSE

On the fifth day of the first modern Olympic Games in Athens in 1896, the event of the Authentic Marathon Course was prominent. The Olympic Committee's desire to include an event that would evoke the grandeur of ancient Greece, has inspired Pierre de Coubertin's friend, French philologist Michel Bréal, who suggested that this event should be included in the Olympic Games. Ever since, the Authentic Marathon Course has been a prominent event of the Olympic Games.

The emotions of excitement and pride experienced by both athletes and spectators participating in the Authentic Marathon Course are vividly depicted in a remarkable sequence of paintings by Alexandros Papakonstantinou -a talented artist and a pioneer in both form and spatial interpretation through his unique painting tropism - inspired by the Marathon runners.

With the imaginative force of his brush and the distinctiveness of his palette, Alexandros Papakonstantinou creates a symbolic bridge stretching across millennia – linking us to the young Athenian girl of Pericles' era, Myrtis, a United Nations Ambassador for the Friends of the Millennium Development Goals, through a work of his featuring Pheidippides, the runner who announced the victory over the Persians.

Papakonstantinou's great accomplishment and contribution is that, through his work, he brings us closer to the history of Ancient Greece and the significance of the Olympic Games.

Manolis I. Papagrigorakis | Assistant Professor, University of Athens
Founder and President of the "Institute for the Child – Myrtis"



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