

HELLENIC
FINE ARTS

today

MARCH 1986

ZYGOS GALLERY

WASHINGTON D.C.

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FINE ARTS
today

March 1986

ZYGOS GALLERY

established 1956 in Athens

403 Seventh Street N. W., Washington D.C. 20004.

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from Athens to Washington

If an enterprise can be judged by its past history and its present performance, then this is undoubtedly one with an assured future. For the newly-opened Zygos Gallery in Washington D.C. is a continuation and extension of the gallery of the same name in Athens, Greece, which not only has a history going back nearly a third of a century but has played a decisive role in its country's evolution. In these past thirty years the Zygos Gallery, with the help of *Zygos* magazine, its own publication devoted entirely to the visual arts, has been one of the main centers – if not *the* center – of all new artistic developments in Greece. It has launched any number of young artists, it has kept the general public abreast of current trends in art (giving the Athenians their first-ever introduction to the work of Picasso, for example), and in general it has made good use of its exhibition rooms and the pages of its publications to illustrate the aspirations and attainments of every stream of Modern Greek art in the fullest possible way. It has never been dazzled by big

names: its sole concern has always been with the works themselves and their expressive content. In the course of the years *Zygos* magazine has covered all the major artistic ventures taking place not only in Greece but anywhere in the world, and has published all the most important theoretical writings on art by the best-known art historians, archaeologists and critics in Greece today, most of whom made their *début* in its pages. Visitors to the *Zygos* Gallery have always been able, not merely to study the paintings and sculptures at first hand, but also to meet the artists themselves and learn about their preoccupations. There one could – and still can – glean all kinds of useful information, either by word of mouth or from the printed page, leading to a deeper understanding of the way things really are.

These few words about the history of *Zygos* are enough, I hope, to give at least some idea of the deep roots and the serious motivations of this go-ahead concern which always has new irons in the fire and is never content to stand still. Indeed, these words are written to mark yet another milestone in its career, another major step forward which is bound to be greeted with enthusiasm, especially by anyone who has been closely acquainted with *Zygos* throughout the thirty years of its existence. The new *Zygos* Gallery in Washington D.C., brainchild of Ion Frantzeskakis, who represents the second generation involved in the management of this family firm, sets out with the fine ambition of introducing the American public to the aspirations and achievements of Modern Greek art by making it possible for them to study at first hand, and in depth, a broadly representative selection of what Greek art has to offer. Already *Zygos* has gone some way toward achieving this object with its excellent English-language *Annual*, which has given thousands of art-lovers, especially in the United States, a first taste of the contemporary Greek artistic scene; and to judge by the response, that first taste has been a pleasant one.

It is a fact that for the whole of the nineteenth century

and in the early part of the twentieth, Greek art was somewhat limited and wide open to outside influences, some of which it assimilated and others not. Since the end of the Second World War, however, things have changed. Greece is now on the giving as well as the receiving end. As anyone can easily see for himself, it is a country that has some outstanding artists who, not content with following the trends set by others, blaze new trails of their own through the boldness of their experiments, the sincerity of their visual language, the fertility of their artistic imagination. At the present stage in the development of Modern Greek art, a gallery in one of the major cities of North America, in fact the nation's capital, has an important role to play. In addition to the works it will have in its exhibition rooms and the artists it will introduce to a new public, it will demonstrate that Greek art as a whole occupies a special place in the world scene. The product of a small country with a rich cultural background, it takes forms in which local preoccupations are combined with matters of worldwide concern, current problems with the eternal problems of mankind. And it carries conviction by virtue of the spontaneity of its ideas, the honesty of its modes of expression, the quality of its treatments and the truthfulness of its language.

There is no doubt that the Zygos Gallery in Washington D.C. is taking on a big task. It is an undertaking that calls for faith and courage, constancy and consistency, judgment and hard work – qualities which will help it first to establish itself as a going concern and eventually to come through with flying colors. Of this – its success in the present and the fulfillment of its promise in the future – I think we can be quite certain. In fact, to say that the Zygos Gallery's past record in Greece guarantees the success of its sister gallery in Washington would be an understatement: it would be truer to say that the new gallery is absolutely "doomed" to succeed.

CHRYSANTHOS A. CHRISTOU

Professor of the History of Contemporary Greek Art, University of Athens
Lecturer at Bonn University.



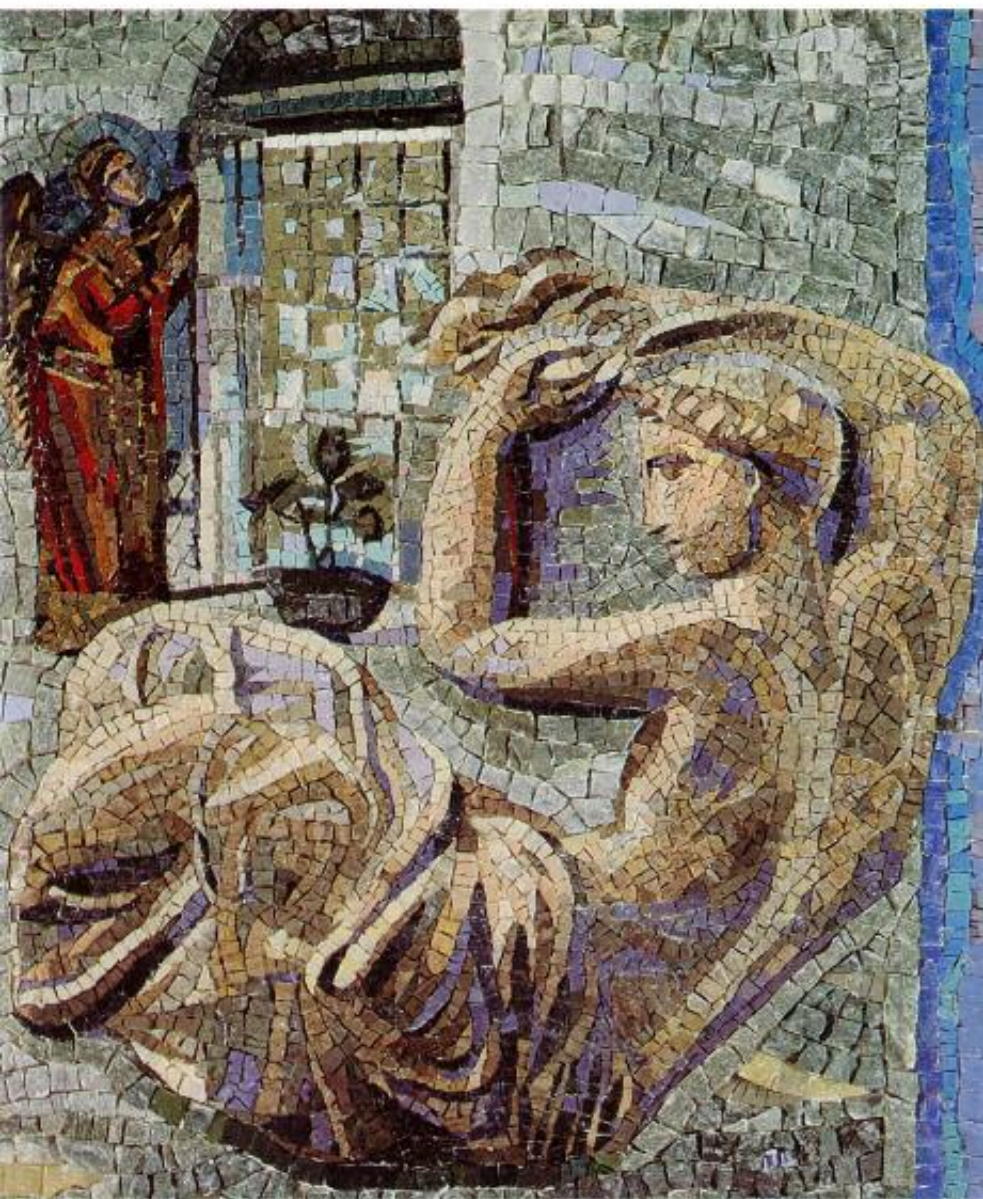
PELAGIA
ANGELOPOULOU
(Πελαγία Ἀγγελοπούλου)

Born in Athens, in 1951. **Studied** at the Athens School of Fine Arts (painting and mosaic). **Solo shows:** Zygos 1983. **Group shows:** Panhellenic Exhibition at Zappion Hall 1974; 'Synopsis 1983-1984' 1984, 'Artists Presented in the Zygos Annual Vol. III' 1984 and 'Polymorphia' 1984, all at the Zygos Gallery; 'New Acquisitions of Vorres Museum', Athens College 1984. **Public Collections:** Vorres Museum. **Misc.:** In 1973 she worked as a painter attached to the excavation team on Spyros Marinatos' dig at Akrotiri, on the island of Santorini. Since 1984 she is an assistant to the Professor Yannis Kolephas in the mosaics department of the Athens School of Fine Arts.

Two years' study in the school of mosaic was sufficient for her to become acquainted with the works of every period — from the fifth century to the present — and from these she derived wisdom and strength for her own work, which I believe can take its place beside that of the most skilled artists currently practising the art of mosaic in Greece. With unremitting and patient effort and guided by her indisputable talent, she found a road which did take tradition into account but which ended in personal conquests. When one sees Angelopoulou's work, the first thing one notices is her skill at transferring the teeming world of her paintings on to the surface of the mosaic, which by its very nature is rough and plain. And this she achieves because she understands how to give movement and vibrance to the tesserae, how to exploit their contrasting colors and the outlines in what might be described as a painterly fashion, which does not, however, infringe on the mosaic's possibilities nor alter its character. No easy task, and one which in her case becomes even more difficult as the subjects which inspire her — all from nature — are washed in light and are developed inside the pictorial space without the slightest stylisation, always maintaining their artistic merits and their chromatic gradations unaltered. It is no overstatement to say that Pelagia Angelopoulou introduces a new concept to the art of mosaic and reveals possibilities which may well promote and renew it.

YANNIS KOLEPHAS
Painter and Mosaicist

From Zygos Annual, vol. III, 1984.



Pelagia Angelopoulou: "Nude", mosaic, 281/4" x 321/4", 1985.



ANGELOS

(Άγγελος Παναγιώτου)

Born in 1943 at the village of Farkadona, Trikala. **Studied** at the Athens School of Fine Arts. **Solo shows:** Ora 1975, Argo 1977, Zygos, Athens, 1981, 1983, 1984. **Group shows:** two Panhellenic Exhibitions; 'Synopsis 1980-1981' and 'Synopsis 1982-1983', Zygos Gallery; 'Artists Presented in the Zygos Annual Vol. II', Zygos 1983; 'Polymorphia', Zygos 1984. **Public Collections:** Vorres Museum.

I believe in man and the values that express his nature, and not in the time factor, which is a transitory phenomenon. In my paintings I try to treat man as something unique and unrepeatable. My metaphysical meditations spring from my conviction that man has something of the essence of the Universe hidden within him, and that, more than anything else, is what I am trying to find: his relationship to nature and the Universe. There is so much beauty diffused throughout the Universe that it is really worth being spiritually free and making an effort to understand it.... I use a black background partly because I like black as a color, partly also because it enables me to express man's solitude more effectively.... But there is another reason, too. Just as the beauty of the Universe can be understood better at night-time, in the same way the beauty of man — who is a whole Universe in himself — can be understood through the medium of strong chiaroscuro. My pictures are painted in a figurative style because I believe it is our nature to love concrete forms and figures. We have within us an experience of images which help to make us aware of our existence.... I also find still-lives interesting. When I paint an apple I treat it as a miracle, the end-product of a thousand natural processes, and at the same time I try to express my wonderment at the incredible processes that have gone into the creation of the world.

ANGELOS

Painter

From Zygos Annual, vol. II, 1983.



Angelos: "Youth", oil on canvas, 35 1/2" x 43 1/4", 1983.



YANNIS
ANTONOPOULOS

(Γιάννης Ἀντωνόπουλος)

Born at Karditsomagoula, Central Greece, in 1948. Self-taught. **Solo shows:** Chrysothemis 1981, 1984; Kreonidis 1982, Zygos 1985. **Group shows:** 'Synopsis' annual group show at the Zygos 1985; 'Meetings - Summer 1985' 1985; 'New Quests - The Image and its Abstraction', Pinacothiki Pierides, 1985; 'Young Greek Artists - A Selection From the Vorres Museum', 1985; 'Pictorial Space and Theatricality', Paleon Faliron, 1985. **Public Collections:** Vorres Museum, Pinacothiki Pierides.

His strength lies in his exhaustive treatment of the subject which he has consistently chosen for himself, thus implicitly asserting that what matters in practice is not what you paint but how you paint it. And so, trenchantly exploring the relationship of a specific motif to a non-specific environment — the motif in this case being the image of a chair or table, as fleetingly glimpsed by the eye and then recorded and mythicized by the memory — he succeeds in producing a vibrant explosion of form and a rich contrast of color qualities.

MANOS S. STEFANIDIS

Curator of the National Gallery and Alexandros Soutzos Museum, Athens

From Eikastika magazine, March 1985.



Yannis Antonopoulos: Untitled, oil on canvas, 55'' x 55'', 1984.



ELLI
AVRAMANTI

(Έλλη Ἀβραμάντη)

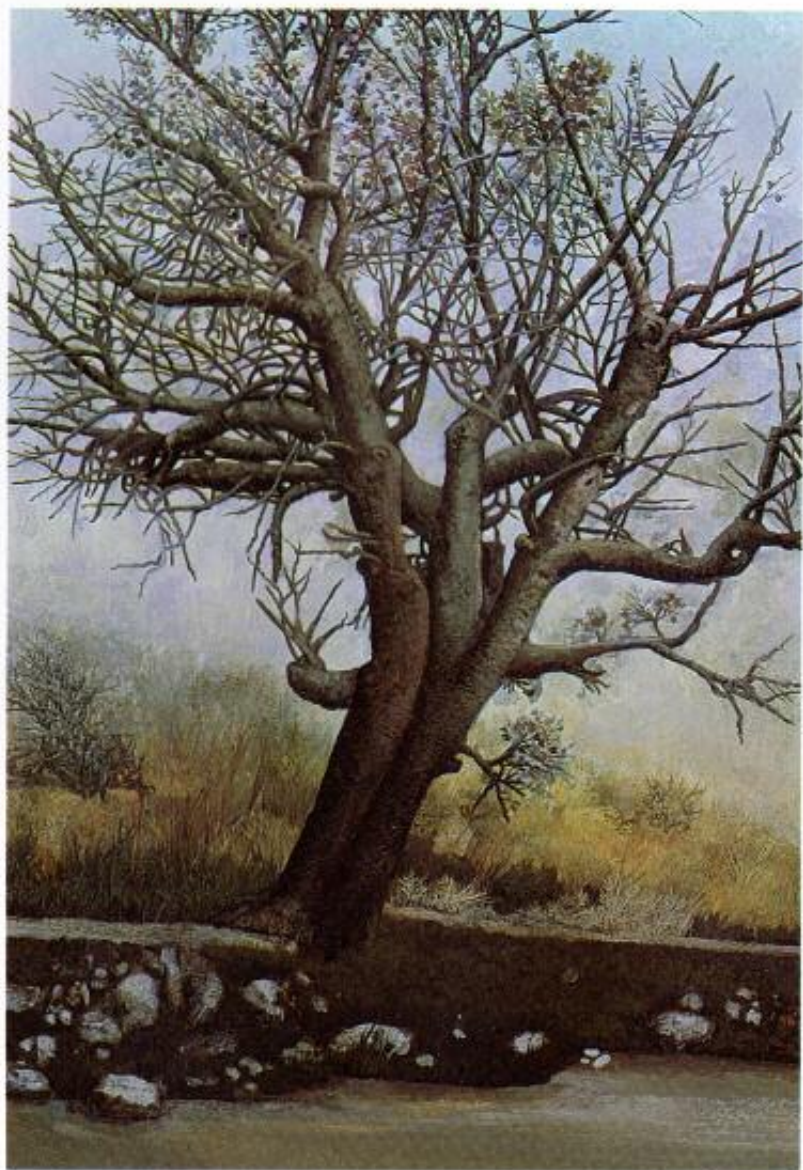
Born in Thessaloniki, in 1934. **Studied** at the Athens School of Fine Arts (painting), and the Athens Institute of Technology (graphic arts). **Solo shows:** Convention Hall (ceramics), Philadelphia, USA, 1962; Skouropoulos Thessaloniki 1976; Cultural Center of Verria 1976, Kyklos Thessaloniki 1977, Cultural Center of Kastoria 1977, Zygos Athens 1981, 1983, 1985; Kochlias Thessaloniki 1982, Corfu Art Gallery 1982, Epoch Ioannina 1982. **Group shows:** 'Synopsis' 1981 and 1983 and 'Polymorphia' 1984 all at Zygos Athens. **Public Collections:** National Gallery of Greece, Athens Naval Hospital, Kastoria Trade Center, Municipal Galleries of Molyvos and Corfu. **Distinctions:** She has won several prizes with her designs for carpets, insignia and posters.

The postwar generations (of artists) are marked by a cosmopolitan mentality, and the realism that they express should be viewed as a *new objectivity* with a surrealist infrastructure. In reality this is the reaction to abstraction and to the exclusively picturesque handling of the object. Furthermore, the magical texture acquired by the object in isolation contributes not only to the reversal of its realism but also to its hyperrealistic alienation. Elli Avramanti moves within this aesthetic range and in the context of the relevant conditions. Her work has gone through periods of abstraction with a tendency towards progressively more realistic structures. The neoclassical motif has given her the right to express the totality of the attitudes which were the source of inspiration of her new tendencies.... She succeeds in imbuing the object with a metaphysical sense of loneliness, thus charging it with a peculiar spirituality.... Outstanding qualities in the composition and a remarkable range of colors add quality and magic to her work.

STELIOS LYDAKIS

Lecturer in the History of Art, University of Cologne

From Zygos Annual, vol. I, 1982.



Elli Avramanti: "Tree", powder paints on cardboard, 19 3/4" x 27 1/2", 1984.



EVANGELIA CHARALAMBOUS

(Εὐαγγελία Χαράλαμπος)

Born at Disto, Evia, in 1950. **Studied** at the Athens School of Fine Arts. **Solo shows:** Zygos, 1983; French Institute, Thessaloniki, 1983. **Group shows:** French Institute, Athens, 1979; 'New Acquisitions of the Vorres Museum', Athens College 1984; 'Young Greek Artists – A Selection From the Vorres Museum', Piraeus, 1985; 'Young Greek Painters – Directions', Pinacothiki Pierides, 1985. **International Exhibitions:** Marseille 1985. **Distinctions:** 'Le Prix de Jury', French Institute, Athens, 1979; First Prize and State scholarship to represent Greece in an International Cultural Meeting in France, in 1985. Selected through a juried show organised by the Artists' Union to represent Greece in Marseille. **Public Collections:** Vorres Museum, Pinacothiki Pierides.

The summer of '82 I found her in Athens in a new, large and very bright studio. It was there that I saw her current work which came as a big surprise. The paintings were quite large, not overblown, with a new strength and vigor and a new monumentality that is rare among young artists: to know how to paint a big painting not just for size! They are still taken from the figure but the figurative is somewhat dissolved, not completely; not completely abstract but with an understanding of form which she can make concrete, like the Greek mountains that soar in their design with her strong colors of greys, reds, blacks etc. I think that she can take her place in the vanguard of the established artists as one of the most original to emerge in the postwar generation.

THEODOROS STAMOS

Painter

From Zygos magazine, January–February 1983 (No 57).



Evangelia Charalambous: "Figure II Eroticon", oil on canvas, 71" x 75", 1983.



GERASIMOS DIONATOS

(Γεράσιμος Διονάτος)

Born in Athens in 1941. **Studied** at the Independent School of Fine Arts in Athens. **Solo shows:** Zygos, Athens, 1978, 1980, 1982, 1984, 1985; Kion, Kavala, 1980; Ergastiri, Larissa, 1980, 1982; Epoch, Ioannina, 1980, 1982; Evripos, Halkis, 1981; Kohlias, Thessaloniki, 1982, 1985; Terzo Gallery, West Berlin, 1983; Iraclion Art Gallery, Crete, 1984. **Group shows:** 'Synopsis' exhibitions at the Zygos Gallery, 1980, 1982, 1984; 'Five Artists, Five Points of View', Zygos, 1982; 'New Acquisitions of the Vorres Museum', Athens College Theatre, 1984; 'The Artists Presented in the Zygos Annual Vol. IV', Zygos, 1985. **International Exhibitions:** 'A Selection of the Vorres Museum Collection', Museum of Science and Industry, Chicago 1985. **Public Collections:** Vorres Museum, Municipal Gallery of Leonidion.

Dionatos' subject matter consists of typically Greek themes and elements, as one might expect of a sensitive artist who lives in this part of the world and wishes to record its beauties in a state of glorious serenity and splendid isolation. And yet such realistic views.... manage to acquire a universal character through the individuality in their treatment of the light and of even the slightest detail. It has been suggested that the painter's favorite time is the late afternoon, and this may account to some extent for his predilection for the pale and soft tones of a rather limited scale of colors.... In his last pictures Dionatos has achieved something which is completely in tune with the character of his earlier creations without being a normal practice in contemporary art. There the idea of violence and destruction is conveyed either by the brutality of the scene, or by the expressionistic deformities of the figures.... In his case it is not ugliness but beauty that produces similar effects. He envisages the imminent threat as the death and disappearance of beautiful things and is never led to the creation of repulsive images. He does not wish to shock our eyes but to lead us to quiet, melancholic contemplation. Hence the attraction and the ultimate originality of his art.

ANGELA TAMVAKI

From Zygos Annual, vol. IV, 1985.

Art Historian



Gerasimos Dionatos: "The Studio", oil on hardboard, 47 1/4" x 55", 1985.



ELENI
ECONOMIDOU

('Ελένη Οικονομίδου)

Born at Halkis, in 1940. **Studied** at the Athens School of Fine Arts (engraving). **Solo shows:** Astor, Athens 1963, 1968; Society for Macedonian Studies, Thessaloniki, 1956; Trend House Gallery, Tampa, Florida, 1972; Zygos, Athens, 1984; Akrokeramon, Thessaloniki, 1985. **Group shows:** 'Panhelladic Young Artists' Exhibition', Athens, 1961 and 1963; three Panhellenic Exhibitions and numerous group shows in Rome, Paris, Antwerp, Zurich, Tampa, Geneva, and Belgrade. **International Exhibitions:** São Paulo Biennial, 1977. **Distinctions:** Second Prize, 1st Panhelladic Young Artists' Exhibition, 1961; First Prize, 2nd Panhelladic Young Artists' Exhibition, 1963; Silver Medal, Tampa Juried Art Show, 1972. **Public Collections:** Greek National Gallery, National Bank of Greece Collection, Cabinet des Estampes at the National Library of Paris. **Misc.:** Another regular occupation of hers, besides print-making, is the designing of jewelry. She has shown her creations in numerous shows at the Anemos Kifissia, Z-M Thessaloniki, Zygos Athens, and exhibitions sponsored by the Hellenic Organization of Small and Medium-sized Industries in Zurich and Washington D.C. She has also taught drawing, techniques, and applied design at the Athens Institute of Technology and participated at the movement launched over twenty years ago by Zygos called 'Roloji', in the sphere of the applied arts.

Eleni Economidou, who is one of the most gifted engravers of her generation, grew up in an artistic environment. She worked with jewelry while still a student, learning the craft at the same time as she studied the difficult and time-consuming art of engraving. Knowledge of composition, proportion, drawing and color as well as her great skill in getting to grips with her material are the virtues apparent to anyone examining the jewelry she creates with such infinite patience. Her work is characterised by a discreetly colorful approach, the tightly-knit cohesiveness of the design elements, audacity of composition and adherence to the human scale.... With her jewelry she demonstrates how much an artist can derive from tradition, and how it can be converted into a personal and expressive creation.

GEORGE GEORGIADIS

Sculptor

From Zygos Annual, vol. III, 1984.



Eleni Economidou: "Levendis", woodcut, 20" × 28", 1984-1985.



ROSA
ELIOU

(Ρόζα Ἡλιοῦ)

Born in Athens, in 1930. **Studied** at the Athens School of Fine Arts, and later at the studios of R. Yamaguchi and T. Hirano, in Kamakura, Japan. **Solo shows:** New Forms 1964, Ora 1969, Diogenes 1976, Maliotes Art Center, Boston, 1976, Zygos 1981. **Group shows:** She has participated in five Panhellenic exhibitions, the open-air exhibitions organized by the Sculptors' Association at the Municipality of Paleon Faliron, and at the Athens Conservatoire, the Sculpture Biennali at Filothei Park, and various other group shows in Greece and other countries. **Public Collections:** Vorres Museum, Athens; Hudson Collection, Washington D.C.; International Ceramics Museum, Faenza; Yokosuka Collection, Japan; the Greek Ministry of Education, and others.

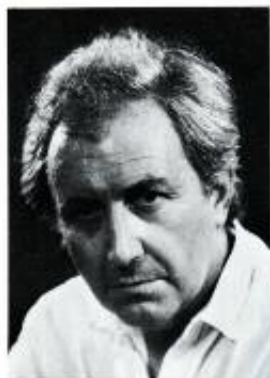
Rosa Eliou works in clay, bronze, aluminum and wood. In her sculptures we see her preoccupations, her exploratory probings, her recollections, together with a hint of functional utility. She seems to possess the inborn, almost instinctive artistic sense of the common man which is intrinsic in all primitive art. Although her work is based primarily on Cycladic figurines, she draws on Greek popular tradition, as well as being influenced by the art of the Far East and having some affinity with African and Colombian fetishes. Femininity in all its expressions arouses her female tenderness, and in all these materials it is woman's face which stands out — maternal and grave, youthful and fresh, thoughtful and distressed, lazy and coquettish. Woman's destiny, in the course of her daily and religious history, is stamped on the artist's every female form...

CHRISTINA PASCHOU
Byzantinist

From Zygos Annual, vol. II, 1983.



Rosa Eliou: "Recollections", aluminum, height 18 1/2", 1984.



GEORGE GEORGIADIS

(Γεώργιος Γεωργιάδης)

Born in Athens, in 1934. **Studied** at the Athens School of Fine Arts. **Solo shows:** New Forms 1974, 1980. **Group shows:** He has taken part in numerous exhibitions in Greece. **International Exhibitions:** Several exhibitions in France, Italy, the U.S.A., Germany, Hungary, Bulgaria, Yugoslavia, Egypt, Switzerland, Romania and Belgium. Selected to represent Greek sculpture in the 1984 Venice Biennale. **Distinctions:** In 1958 he won a scholarship to study folk art on the island of Lesbos, and another in 1959 to specialize in metalworking techniques in Florence. First Prize at the Panhellenic Young Artists' Exhibition 1961. Awarded a Ford Foundation grant in 1975. First Prize for sculpture at the Council of Europe International Exhibition in Brussels 1976. Second Prize for sculpture at the Alexandria Biennale 1976. **Public Collections:** National Gallery of Greece, the Greek Ministry of Culture and Science, Vorres Museum, V. Goulandris Museum, National Bank of Greece, the Satire Museum in Gabrovo, Bulgaria, the Pinacothiki Pierides, and others. **Misc:** Taught drawing from 1959 to 1979.

His existential human concern was incorporated in the modelling of the seated female figure, which was removed from the archetype through its changes and transformations and became the representation of an expression of emotional states.... The dramatic-tragic experience concealed by these sculptural symbols is that of the existential agony of contemporary man, who feels his lack of freedom and his submission to the established conventions of today's society in view of his inability to cope with them. The tightly wrapped and mutilated figures — symbols that maintain their affinity to the archetype, in spite of the fact that some vital parts of their bodies have been replaced by others which are both small and lifeless, convey a deep concern about the human existence....

NELLY MISSIRLI

Ephor of the Department of Painting
National Gallery and Alexandros Soutzos Museum, Athens
Art Historian – Lecturer at Munich University

George Georgiadis: "Epinicio No. 5", bronze, height 14 1/2", 1979.





PANAYOTIS GRAVVALOS

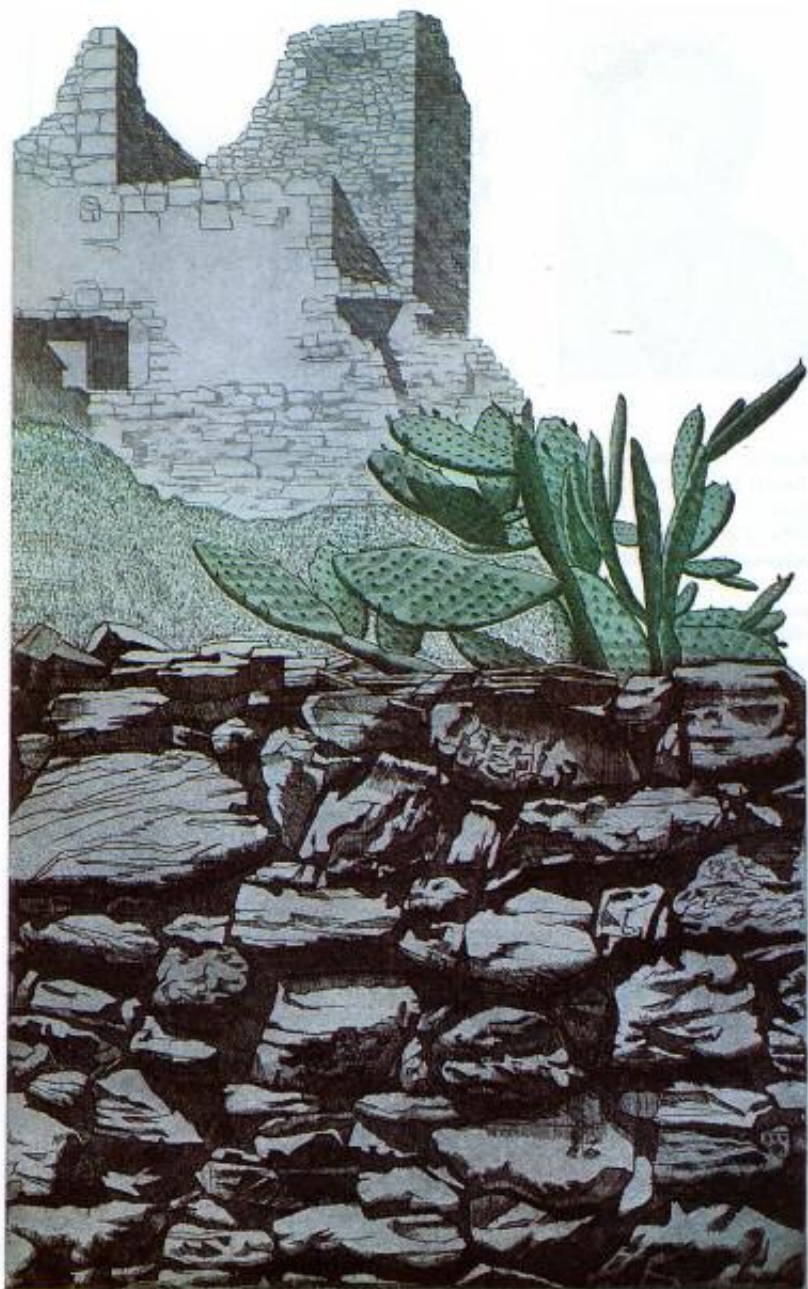
(Παναγιώτης Γράββαλος)

Born at Lamia, in 1933. **Studied** at the Athens School of Fine Arts. **Solo shows:** Municipal Theater of Lamia 1963, Zygos Athens 1964, New Forms 1974, 1979, 1983, Center for the Visual Arts, Athens 1976, Techni Patras 1978, French Institute at Athens (postage stamp designs) 1981, Kohlias Thessaloniki 1981, Iraclion Art Gallery 1982. **Group shows:** He has participated in various Panhellenic Exhibitions and numerous group shows. **International Exhibitions:** '7 Greek Painters', II Babuino, Rome 1979, Pan-Balkan Exhibition of Bucharest 1983, IX Bienal of Engraving, Rijeka, Yugoslavia 1984, as well as a number of exhibitions organized by the Greek National Gallery in Stuttgart, Belgrade, Bucharest and Sofia. **Distinctions:** He studied on a scholarship from the State Scholarship Foundation. In 1965 he was awarded the Second Prize for Engraving in the 2nd Panhellenic Exhibition of Young Artists and in 1971, a poster design by him on athletics was awarded the First Prize in Warsaw. He has also been awarded several distinctions for various postage-stamp designs. **Public Collections:** Greek National Gallery, Vorres Museum, Pinacothiki Pierides, Graphic Arts Museum of Poland, the Municipal Galleries of Athens, Rhodes, Thessaloniki, Lamia, Iraclion and Larissa. **Misc:** From 1961 to 1967 he taught at the Athens Institute of Technology. From 1966 to date he is a designer-in-chief for the Greek Post Office. He has co-edited a number of quality publications such as the *Greek Shop Signs* 1974 and *Optikon* 1981.

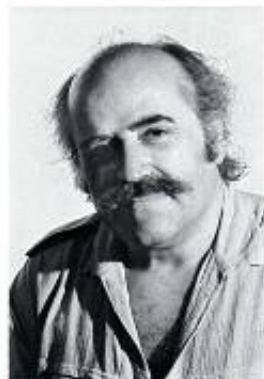
The fusion of artistic values, as displayed in Gravvalos' large prints, stems from a systematic training in intellectual discipline and hard practice.... His prints are endowed with a remarkable quality, very accomplished and thought-provoking.... A conspicuous feature of Gravvalos' personality is a tendency to view things in isolation, which... underscores the surrealistic overtones present in all his work.... In P. Gravvalos Greek engraving has received an invigorating infusion of fresh blood that has strengthened its potential, and I regard this as something very important in these days....

A. TASSOS
Engraver

From Zygos Annual, vol. III, 1984.



Panayotis Gravvalos: "Deep Mani", color copper – engraving, 27 1/2" × 39 1/2", 1983.



YORGOS KALAKALLAS

(Γιώργος Καλακαλλᾶς)

Born in Tyrnavos, in 1938. **Studied** at the Athens School of Fine Arts. **Solo shows:** Hellenic American Union 1968, Ora 1973, Open Air Show, Filothei Park, 1979, Kostis Palamas Art Gallery, Piraeus, 1980; Diotima 1980, Zygos 1984. **Group shows:** He has taken part in numerous exhibitions in Greece. **International Exhibitions:** Several exhibitions among which the Quadriennale, London 1965; the Medallions Biennale, Paris 1967; 'Greek Artists in Bucharest', 1969; São Paulo Biennale, 1969; Young Artists' Bienal, Paris 1969; Rodin Museum, Paris 1971; Budapest Biennale 1973; Alexandria Biennale 1974; Gabrovo, Bulgaria, 1975; Museo D' Arte Moderna, Milano, 1977 and the International Symposium for Sculpture, in Bulgaria, 1979. **Distinctions:** He studied under a State Scholarship. Several distinctions and awards in Greece, among which, the Bronze Medal at the exhibition 'Venezia-Montecatini-Arezzo', Italy, 1970; 'Campidoglio d' Oro' from the Internationale Academie Burgkardt, 1974; Second Prize at the International Symposium for Sculpture at Burgas, Bulgaria, 1979; and others. **Public Collections:** National Gallery of Greece, the Greek Ministry of Culture and Science, the Vorres Museum, the Gabrovo Museum, Bulgaria, the Modern Art Museum of Thessaloniki, and others. **Misc.:** He is an Assistant Professor at the School of Architecture of the National Polytechnic School of Greece since 1966.

The works (of Kalakallas are) compositions containing the germ of a representational allusion which is then developed into pure, abstract forms. He takes as his starting-point the natural image, which he renders sometimes in a strict geometrical manner and sometimes with organic visual transformations. He is one of those sculptors... who take a consuming interest in the technicalities of their art and see their work through from beginning to end with the least possible dependence on outside technicians. Consequently it is easy to discern in his sculptures the warm presence of the human hand....

MANOS S. STEFANIDIS

Curator of the National Gallery and Alexandros Soutzos Museum, Athens

From Zygos Annual, vol. IV, 1985.



Yorgos Kalakallas: "Souls", Kokkinara marble, height 30", 1975.



KOSTAS KARNAVAS

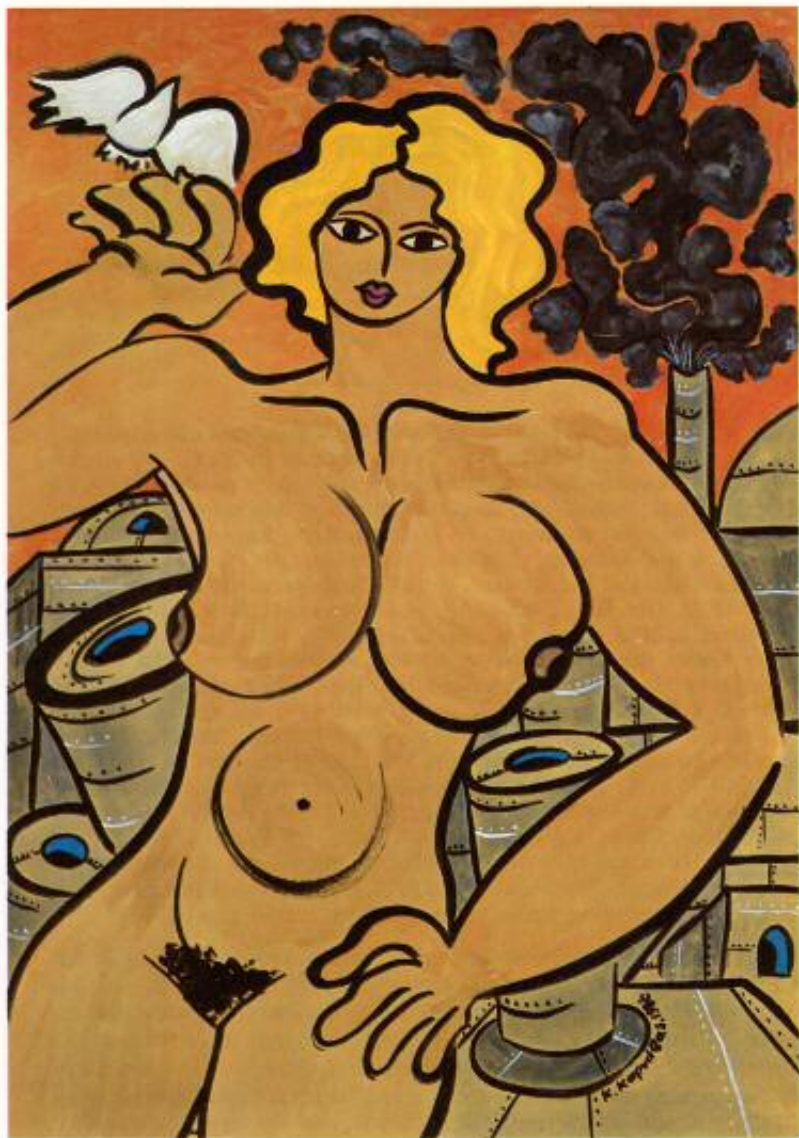
(Κώστας Καρνάβας)

Born in Athens, in 1947. Self-taught. **Solo shows:** Zygos 1981, 1984; Melnikow Galerie, Heidelberg, 1983, Gruner Panther Galerie, Frankfurt, 1984. **Group shows:** 'Synopsis' annual group shows at the Zygos Gallery, 1982, 1984; 'The Artists Presented in the Zygos Annual Vol. II', Zygos, 1983. **Misc.:** He has studied film direction.

The remarkable drawing skill and freedom, the wealth of figures and symbols and the bold color contrasts, the peculiar sense of the third dimension attesting to his interest in sculpture, and the many surrealist motifs emerging from the subconscious contribute to the creation of striking compositions.... Karnavas' choice of subjects is closely related to his study of ancient Greek religion, philosophy and mythology, and of Indian and Japanese art;... at the same time, he has had a more general interest in comics and in pop art.... He explains his preference for female nudes as an attempt to represent the purity of the human body. Woman, with her multiple roles and attributes, occupies a key position in his paintings. She is a personification of the primordial element, a symbol of both matter and spirit, a prehistoric fertility deity; she participates in erotic festivities, giving new life to the universe.... In his compositions the predominant impression is that of a joyful and colorful feast. They are, above all, an apotheosis of life and of Eros, a hymn to beauty and the emotions, an attempt to rediscover lost values and to give them new life, a touch of optimism in the middle of our anxious and oppressive era.

ANGELA TAMVAKI
Archaeologist - Art Historian

From Zygos Annual vol. II, 1983.



Kostas Karnavas: "Nude", tempera, 27 1/2" x 39 1/2", 1982.



TASIOS KIRIAZOPOULOS

(Τάσιος Κυριαζόπουλος)

Born at Velanidia, Northern Greece, in 1937. **Studied** (glass and graphics) at the Wroclaw (Poland) School of Art, from which he graduated with honors, and later obtained his MA while working as Assistant to the Professor in the Drawing Dept. **Solo shows:** About 30, the most important of which are: Wroclaw (National Museum) and Middlesbrough, England, in 1971; Pilkington Glass Museum, England; Billingham Art Gallery, England; National Gallery of Art, Poland, in 1973; Television Gallery of Art, Warsaw, 1973; Galerie L, Hamburg, and Museum für Kunsthandwerk, Frankfurt, in 1976; Panselinos, Thessaloniki 1977, 1981; and Zygos Athens, 1980. **Group shows:** Over 60 in Greece, Poland, England, the U.S.A., Czechoslovakia, East and West Germany, Sweden, Bulgaria, Soviet Union, Monaco and Austria. His U.S. shows include the Science and Industry Museum, Chicago, and the University State College, Buffalo 1974, the Franklin Institute, Philadelphia 1975, The Corning Museum of Glass, New York 1977, 1978, 1982. **Public Collections:** Vorres Museum, Greece; the Museums of Wroclaw, Stettin, Gdansk, Olstun, Posen, Torun, Sosnowiec, all in Poland; Bowes Museum Barnar Castle, and Teeside Museum Art Galleries in England; also Frankfurt Museum für Kunsthandwerk, Kunstsammlungen der Veste Coburg, Kunstgewerbe Museum of West Berlin, and Dusseldorf Kunstmuseum, in West Germany, etc.

Artistic experimentation is the context of the creative work of Tasios Kiriazopoulos, whose great skill exploits the full potential of this material. His creations are defined as plastic works because of their three-dimensional nature, their clarity of form, their volumetric appearance and their need for external lighting.... The works of Kiriazopoulos are... mature, "full-sized" three-dimensional entities which embody the rhythm and movement of the external world.... His source of inspiration has always been Greece, whose strong natural light, multiplicity of spatial planes and the harmony and balance of its historic monuments and works of art have had a profound influence upon him.

MILTIADES PAPANIKOLAOU

Assistant Professor, University of Thessaloniki

From Zygos Annual, vol. I, 1982.



Tasios Kiriazopoulos: Untitled, colorless crystal, height 18", 1983.



ARIA KOMIANOU

(Άρια Κομιανού)

Born in Athens, in 1938. **Studied** at the Athens School of Fine Arts (engraving and the art of typography). **Solo shows:** Astor 1974, Tholos 1979, Zygos 1979, Armos, Thessaloniki 1980; Techni, Thessaloniki 1982; Dada 1984. **Group shows:** She has taken part in about 80 exhibitions in Greece. **International Exhibitions:** 'Bianco e Nero', Switzerland; 'Biennale d' Alexandrie', Egypt; 'Modern Greek Art', National Gallery, Ireland; 'Modern Greek Prints', Fine Arts Society, England; 'III Biennale Baden-Baden', W. Germany; 'Pittura Contemporanea Ellenica', Spoleto, Italy; 'Views of the Contemporary Greek Engraving', France. **Public Collections:** National Gallery of Greece, the Greek Ministry of Culture and Science, the Vorres Museum, the National Bank of Greece Cultural Institute, the Municipal Galleries of Athens, Kalamata, Iraclion Crete, Rhodes, and others.

There are painters who also do some engraving. There are engravers who also paint. But it is very rare to find an artist devoted exclusively to engraving. It is precisely this single-mindedness that gives rise to one of Komianou's fundamental qualities: her sincerity. An expert hand, guided by the heart and the stirrings of the soul, transfuses visionary ideas into the wooden block in an attempt to communicate with the secret life of inanimate objects.... A painter can work anywhere, out of doors if he likes, but an engraver is tied to his studio. In the manual work of print-making skilled workmanship, the right mood and the true craftsman's delight in his work are still just as important as ever, and all these qualities are conspicuously present in Komianou's prints.... Komianou's main colors, but not her only ones, are black and red. Whatever interpretation one likes to put on this choice of colors, the fact remains that it is a deliberate, glaring contrast.... With the calm self-possession of one who knows what mental anguish is involved in arriving at an interpretation of life, she always manages to discover – deepdown in every moment, every incident, every state of mind – an unseen, undetected joy.

DIMITRIS DASKALOPOULOS

From Zygos magazine, January-February 1979 (No 33).



Aria Komianou: "Untitled No. 121",
color woodcut on Japanese paper, 1934" × 331/2", 1981.



TASSOS KOURIS

(Τάσος Κουρής)

Born in Corfu, in 1946. **Studied** at the Corfu Art School. **Solo shows:** Zygos, 1981, 1983; Corfu Art Gallery, 1981. **Group shows:** 'Synopsis' annual exhibitions of 1981 and 1983; 'Polymorphia' 1984. 'The Artists presented in the Zygos Annual Vol. IV', 1985, at the Zygos Gallery, as well as three group exhibitions organized by the Scientists' Artistic Association, in 1981, 1982 and 1983. **International Exhibitions:** 'A Selection from the Vorres Museum', Museum of Science and Industry, Chicago, 1985. **Public Collections:** Vorres Museum. **Misc.:** He is a surgeon - ophthalmologist, studied at the Medical School of the University of Athens. He has contributed to many magazines and daily papers, in which several of his drawings have been published. He is a frequent contributing illustrator in the Greek edition of *Playboy*.

His knowledge of classical painting and his undisguised love of the Pre-Raphaelites provide this "maniac for technique" with something more than a tool: they give him the power of creative transcendence, whenever that helps him to attain what he is striving for.... It is from the Pre-Raphaelites that he has drawn his love of beauty and the sort of realism that finds expression in minute attention to detail. But Kouris uses these showy externals of beauty, and of preoccupation with technique, in absolute conjunction with the content of his paintings. In other words, it could be said that his technical mastery has its meaning and its justification in *what* he paints, rather than in the way he paints it.... I think it is not difficult to detect in Kouris' paintings a striving to depict time as the archetype and essence of eternity.... Faces seem to have their gaze fixed on some point undefined in space or time; they know no emotional turmoil; they are ignorant of memory and death.... Kouris is a genuine neo-romantic who recounts in a lyrical way, but with a realistic purpose, the validation of his imaginary reality: a projection of the past into the future.

DIMITRIS HARITOS



Tassos Kouris: "Corfu Evenings" (detail), oil on canvas, 59" x 471/4", 1985.



NIKOS
KOUROUNIOTIS

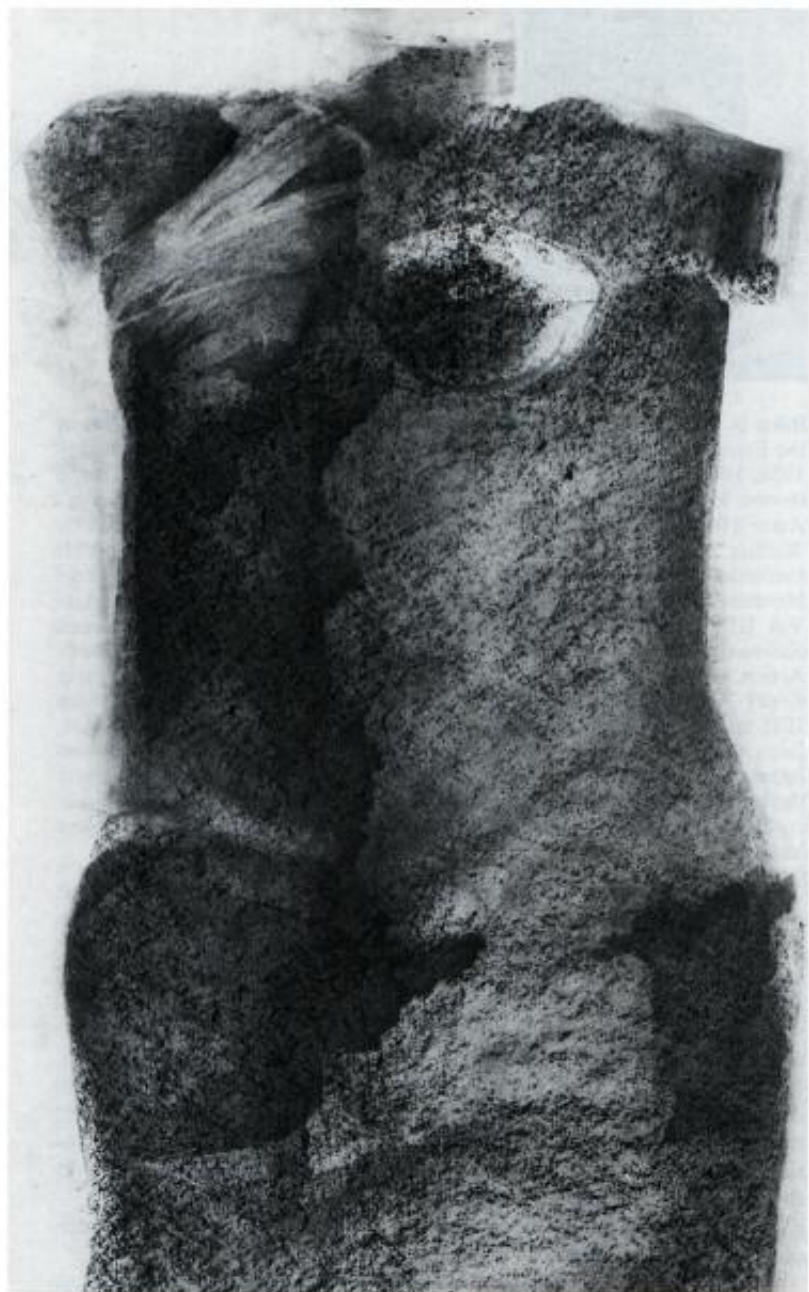
(Νίκος Κουρουγιώτης)

Born in Athens, in 1944. **Studied** design at the workshop of the sculptor Y. Doufexis, and later at the workshop of the painter Ilias Dekoulakos. Then, he attended a course in painting at the Bologna School of Fine Arts, and then at the Ecole des Beaux Arts, in Paris. **Solo shows:** Zygos 1985 (drawings and jewelry). **Group shows:** 'Greek women's costume and jewelry - past and present', organized by the Peloponnesian Folklore Foundation, 1985. His jewelry is in permanent exhibition at the Zygos Gallery. **Misc.:** He has been actively involved in jewelry design since 1982.

All of us came into the world from a woman's body, and it is to the female body that we all turn, consciously or instinctively, when we need to rediscover the lost center of our being and to feel solid ground beneath our feet. Awareness of this fundamental need has been the trump card in woman's hand, it has given her an imperial veto in the unavoidable conflict between the sexes ever since the time of Aristophanes. And so it will continue to be as long as human beings are gestated in a woman's womb.... The paintings of Nikos Kourouniotis, who is at present concentrating mainly on the female nude, reveal to us — in his own idiosyncratic manner of treating the subject — fragments and images drawn from an inexhaustible fund of childhood memories, dominated by the presence of a mother's body.

STEFANOS XENOS

From Odos Panos magazine, March-April 1985.



Nikos Kourouniotis: "Nude", pencil on paper, 19 3/4" x 27 1/2", 1984.



EVANGELOS KOUZOUNIS

(Ευάγγελος Κουζούνης)

Born in Athens, in 1944. **Studied** at the Athens School of Fine Arts and at the Ecole Nationale des Arts Appliqués in Paris. **Solo shows:** Athens Gallery 1976, 1984, Gazette 1977 (drawings) and Epoches 1984 (drawings). **Group shows:** Hellenic American Union 1968, 1972; 'In Memory of Parthenis', Astor 1969; 9th, 12th and 13th Panhellenic Exhibitions, 1969, 1973, 1975; 'Kiffisia '71' 1971; 'In Memory of Vyzantios', Athens Hilton Gallery 1973; Panhellenic Cultural Movement 1978; 'New Acquisitions of the Vorres Museum', Athens College 1984; 'The Artists Presented in the Zygos Annual Vol III', Zygos Gallery 1984; 'Image - Abstraction - Object', Greek National Gallery 1984; 'Art at the Municipalities' 1985; 'Young Greek Artists - A Selection From the Vorres Museum', Piraeus 1985; 'Young Greek Artists - Directions', Pinacothiki Pierides 1985; Eikastikos Kyklos 1985 and Angathi 1985. **International shows:** Biennale International D' Art, Ibiza 1972; 'A Selection From the Vorres Museum', Museum of Science and Industry at Chicago 1985. **Distinctions:** In 1973 he won a scholarship from the Hellenic Organization of Small and Medium-sized Industries and Handicrafts to study in Paris. **Public Collections:** Greek National Gallery, Vorres Museum.

The figure in each case is a "notional" one, yet at the same time it pulses with life and stands out as a firm archetype, orchestrated by means of a variety of processes. These processes, which Kouzounis has experienced and felt to the depths of his undoubted talent, are what ensures the powerful individuality of his work: an individuality which is all his own and which, in compliance with the essential dictates of art, is well-informed and familiar with the contemporary environment, but in such a way as to assimilate creatively the stimuli that exist round about without losing any of its main ingredients or its originality. Kouzounis deliberately leaves the faces blank and featureless, allowing the figures to speak for themselves, as it were. In this way they reveal a great deal more about their innermost souls — which are almost palpably present in his pictures — purely by means of their postures, their movements and their external appearance.

DORA ELIOPOULOU - ROGAN

From Zygos Annual, vol. III, 1984.

Art Critic



Evangelos Kouzounis: "Man in Taygetou Street", oil on canvas, 63" x 69 1/4", 1983.



VASSILI LAMBRINOS

(Βασίλης Λαμπρινός)

Born in Egypt, in 1926. Self-taught. **Solo shows:** Southampton Art Gallery, Long Island, 1970; Kretschner Gallery, New York, 1971; Hammer Galleries New York, 1972; De Poliolo Gallery, Palm Springs, 1972; Kay Oberghel, Palm Desert, 1973, 1974, 1975, 1976, 1978; Galerie des Deux Mondes, JFK Airport, 1973; James Hunt Barker Galleries, Nantucket, 1973; Palm Beach Galleries, Palm Beach, 1974; The Gallery, RHMS Amerikanis, 1974; Palm Springs Desert Museum, 1976; Belgis Freidel, New York, 1976; Ta Nisia Gallery, New York, 1978; Center for Music, Dance and Art, Lake Place, New York, 1979; Gallery Nicholas, Palm Beach, 1979; Zygos, 1980, 1985; Ericson Gallery, New York, 1981; Sutton Gallery, New York, 1983. **Group shows:** He has participated in many group shows some of which are, the 'Artists '79', United Nations, New York, 1979; 'Polymorphia', Zygos 1984; and the most recent, at the Trianon de Bagatelle, Bois de Boulogne, Paris 1985. **Public Collections:** Vorres Museum, Athens; Butler Institute of American Art, Ohio; Canton Art Institute, Ohio; The Comminos Museum, Casteloro, Greece; Museum of Fine Arts, Springfield, Massachusetts; Weatherpoon Art Gallery, University of North Carolina, Greensboro; Parrish Museum, Southampton, New York; University of Wyoming Art Museum, Laramie, Wyoming; Palm Springs Desert Museum, Palm Springs, California, and others.

For Lambrinos, reality is just a point of departure. His eye gives his imagination the go-ahead and a creaky old door, a rusty porthole become evocative symbols of their former existence.... Lambrinos works with very fine spatula strokes, building up rich textural near-reliefs, with excellent draftsmanship and fresh, intense color.... Lambrinos' innate sense of rhythm is perceptible in all his pictures, which create sparkling commentaries on the life of his homeland. The artist spends a lot of time every year in Greece observing, studying, photographing everything that attracts his attention. Those "souvenirs" from his native country are brought back to his studio in New York City, where they are stylized and transformed into art....

THEODORE KALOMIRAKIS

From Zygos Annual vol. 1, 1982.

Theater and Film Critic



Vassili Lambrinos: "Untitled F", oil, 39 1/2" x 49 1/4", 1984.



KATIE
MAVROMMATI
(Καίτη Μαυρομάτη)

Born in Alexandria, Egypt, in 1947. **Studied** at the Athens Institute of Technology (graphic arts), and painting on ceramics at the Ecole des Arts Appliqués while attending a course at the studio of Pierre Matthey at the Ecole des Beaux-Arts. **Solo shows:** Zygos 1982, 1984. **Group shows:** 'Panhellenic Exhibition' 1975; XVI and XVII Panhellenic Ceramics Exhibitions; 'Synopsis 1982-1983'; 'The Artists presented in the Zygos Annual Vol II' 1983; 'Polymorphia' 1984, all at the Zygos Gallery; 'New Acquisitions of the Vorres Museum', Athens College 1984. **International Exhibitions:** XVI Salon International Paris Sud; Maison des Beaux-Arts, Paris; 'Young European Artists' EEC; 'A Selection From the Vorres Museum', Museum of Science and Industry, at Chicago 1985; Ière Biennale Internationale d' Art Contemporain, Brignoles France 1985. **Distinctions:** In 1973 she won a state scholarship to study in Paris. In 1982 she was among the ten artists to represent Greece in the EEC Young European Artists' Exhibition. **Public Collections:** Vorres Museum, EEC Collection.

Human figures are dominant in the works of Katie Mavrommati: with their stylised forms, however, with the modelling and color of their limbs and frequently their attitudes, they recall the bare-headed dolls of her childhood, figures in a game. Nonetheless, despite their distortion, they always retain their "humanity".... they are conspicuously "present" and expressive, with an air of such concentration that one feels that they obtain a monumental character through their scale or their stance, set as they are against the stark, almost bare background with its recollections of the Egyptian landscape.... Her paintings never satirise situations nor do they make social criticism. With sensitivity, with sound artistic instinct, with maturity and knowledge but also with deliberate naïveté, the artist has created her own world, in which memories, feelings, natural or artistic stimuli and images have been visually transformed in a creative and completely individual way....

APHRODITE KOURIA

From Zygos Annual, vol. II, 1983.

Art Historian



Katie Mavrommati: "Rendezvous" (detail), oil on canvas, 71" x 59", 1984.



KYRIAKOS MORTARAKOS

(Κυριάκος Μορταράκος)

Born in Athens, in 1948. **Studied** at the Athens School of Fine Arts (painting, stage design and religious art). **Solo shows:** Iraclion, Crete 1978; Ora 1979; Piraeus Art Gallery 1980; Kyklos Gallery, Thessaloniki, 1980; Chrysothemis 1981; Zygos 1984. **Group shows:** Panhellenic Exhibitions 1973, 1975; 'Young Creators', Ora 1975; 'Synopsis 1983-1984' and 'Polymorphia', both at Zygos in 1984; 'Meetings-Summer 1985'; 'Memories-Reformations-Quests', Pinacothiki Pierides 1985; 'Young Greek Artists - A Selection From Vorres Museum', Piraeus, 1985. **International Exhibitions:** Spanish Biennale, 1975. **Public Collections:** National Gallery of Greece, Vorres Museum.

Kyriakos Mortarakos is a force to be reckoned with in the younger generation, because his pursuit of visual innovation bears the stamp of a remarkable character. There is no compromise in the play of expression, no formalistic use of his past accomplishments, no lazy fallback into visual vapidness. Mortarakos uses his abstract expressionism as a vehicle for social comment, or more often as a weapon of social criticism, and he is always right on target. Like automatism in poetry, free brushwork gives the artist unprecedented freedom. In the particular case of Mortarakos, the total absence of any prearranged plan and the pursuit of no set objectives in the agonizing process of artistic creation release him from all aesthetic obligations, from all obedience to the "laws" of this or that school. In his most recent work he has been experimenting on large surfaces with a non-color which is nevertheless, in the words of Matisse, "the color of light": black. Compositions arrived at by a painful process of trial and error; asceticism in the use of coloring materials; violent brushstrokes denoting the relief of pent-up feeling, but denoting doubt as well; deliberation on the result; fidelity to the principles of painterly treatment; and a steadfast belief in the social character of art: these are among the distinguishing marks of his work.

MANOS S. STEFANIDIS

Curator of the National Gallery and Alexandros Soutzos Museum, Athens



Kyriakos Mortarakos: "Tetrptych", oil on canvas and collage, 57 1/2" × 72 3/4", 1985.



THODOROS PANTALEON

(Θόδωρος Πανταλέων)

Born in Athens in 1945. **Studied** at the Athens Institute of Technology (graphic arts), and later painting under Ilias Dekoulakos. **Solo shows:** Gallery O 1976; Galerie De Greef, Brussels 1978; Zygos 1978, 1981, 1983, Hyakinthos 1982. **Group shows:** Athens Cultural Association 1963; 'Panhellenic Young Artist's Exhibition' 1975; Ora 1975; Gallery O 1976; the Panhellenic Cultural Movement in the Municipal Cultural Centre of Athens, 1978; Medousa 1979; 'Papastratia '79'; Argo 1982; the 'Synopsis' annual exhibitions in 1979, 1981 and 1984 as well as the 'Polymorphia' and the 'Artists Presented in the Zygos Annual Vol III' 1984, all at the Zygos Gallery. **Distinctions:** In 1963 he won a first prize and scholarship from the Athens Cultural Association. **Public Collections:** Greek National Gallery, Vorres Museum. **Misc.:** Two books have been published on his work in 1976 by Guy Molla and in 1983 by Manos Stefanidis.

His paintings breathe an aura of the supernatural and transcendental, as they present two worlds in juxtaposition: the angelic and the demoniac, the world that mocks and the world that suffers. It is stating the obvious to say that in his work Pantaleon explores the world of the subconscious, the world of dreams, for he does far more than merely explore it: he refashions it and reshapes it to present a nightmarish, explosive, ambiguous image.... Every being, every subject can be read in this way or in that, is capable of being either this thing or that, and this makes the viewer profoundly susceptible to suggestion. Due to this equivocal perception of reality his pictures are charged with extraordinary tension.... A major element of his compositions is the pervasive mood of sensuality, reinforced by erotic symbols which are not expressed explicitly but are presented in the guise of idealised images.... What we see in his works, more than anything else, is the longevity of night, which finally triumphs and fills universe....

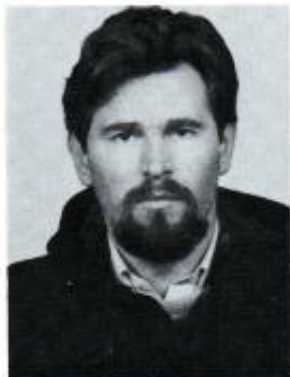
MANOS S. STEFANIDIS

Curator of the National Gallery and Alexandros Soutzos Museum, Athens

From Zygos Annual, vol. III, 1984.



Thodoros Pantaleon: *Untitled*, oil, 11 1/2" x 17 1/4", 1983.



THODOROS PAPAYANNIS

(Θόδωρος Παπαγιάννης)

Born at the village of Ellinikon, Epiros, in 1942. **Studied** at the Athens School of Fine Arts. **Solo shows:** Centre for the Visual Arts, 1975; Pan-selinos, Thessaloniki, 1976; Athens College, 1978; Ora 1979; Epoch Gallery, Ioannina, 1980; Zygos 1983; Anemos, Kifissia, 1984. **Group shows:** He has taken part in numerous exhibitions including Panhellenic Exhibitions, 1967, 1975; the Sculptors' Association open-air shows at the Athens Conservatoire, and many others. **International Exhibitions:** II Biennale of Budapest, 1973, '10 Greek Artists', Sophia 1976; III Biennale of Budapest, 1977; 'Young Greek Artists', Fondation Hellénique, Paris 1982; and others. **Distinctions:** On a two-year State Scholarship he visited museums and archaeological sites in Greece and abroad. **Public Collections:** National Gallery of Greece, the Vorres Museum, the National Bank of Greece Cultural Institute, the Modern Art Museum of Thessaloniki, the Pinacothiki Pierides and others. **Misc.:** He is an Assistant Professor at the Athens School of Fine Arts, since 1970. He designed the current Greek coins of 20, 10 and 5 drachmas, as well as a set of nine silver coins minted by the Bank of Greece for the 1982 European Athletic Championships in Athens; and he has designed many medallions.

The form of my work owes a great deal to ancient Greek art, or, to be more precise, the art of the Mediterranean lands.... This period left a deep impression on me and it proved to be decisive for my work.... Despite all my admiration for ancient Greek art, I should not like it to be thought that I have become entrenched in the past. On the contrary, I believe that one cannot leave tradition behind until one has become acquainted with it.... The human form predominates as the subject in my work. The concepts of love and strife have assumed great significance.... The birds, with their angular forms and the sense of freedom they express, are suitable for dynamic compositions. Woman as a form takes on a multitude of expressions in my work. She represents something magical; she is the female form, the fruit, the birth of life.

THODOROS PAPAYANNIS

Sculptor

From Zygos Annual, vol. III, 1984.



Thodoros Papayannis: "Composition with Birds", bronze, height 153/4", 1984.



MANOLIS POLYMERIS

(Μανώλης Πολυμέρης)

Born in Thessaloniki, in 1951. Self-taught. **Solo shows:** Zygos 1979, 1980, 1981, 1982, 1983, 1984, 1985. **Group shows:** 'Synopsis' annual group shows at the Zygos in 1979, 1980, 1981, 1983, 1984; 'Five artists, five points of view', Zygos 1982; 'The Face of Postwar Art in Greece', New Forms Gallery 1982; 'Personal Mythology', Syllogi Gallery 1982; 'Polymorphia', Zygos 1984; 'New Acquisitions of the Vorres Museum', Athens College 1984; 'Young Greek Painters - Directions', Pinacothiki Pierides 1985; 'Young Greek Artists - A Selection From the Vorres Museum', Piraeus 1985. **International Exhibitions:** II Pan-Balkan exhibition, Bucharest 1979; XII Biennale de Paris 1982; 'Autour de la Biennale de Paris', Centre Culturel Hellénique in Paris 1982; 'Réalisme-Expressionisme', Antwerp 1982; XVII Bienal de São Paulo 1983; 'A Selection of the Vorres Museum', Museum of Science and Industry at Chicago 1985. **Distinctions:** He was awarded a prize at the II Pan-Balkan Exhibition at Bucharest. **Public Collections:** National Gallery of Greece, Vorres Museum, Pinacothiki Pierides, Greek Ministry of Culture and Science, National Museum of Bucharest.

Polymeris' art is a new and highly individual synthesis of ancient Greek anthropocentrism and traditional Byzantine iconographic types, these being expanded by a fertile artistic imagination which has grafted on to them the aesthetic accomplishments of our own time. It has been rightly said that in Polymeris' work one can discern "Byzantine elements" which, with the passage of time, have multiplied and been transformed in his most recent output.... In all these works his human figures, his forms and even his colors have a compelling power about them, of an almost magical kind, which can leave no one unmoved.... One is thrilled by every detail, spellbound by the colors, enthralled by the pictorial space and the whole expressive content of the pictures.

CHRYSANTHOS A. CHRISTOU

Professor of the History of Contemporary Art, University of Athens
Lecturer at Bonn University.

From Zygos magazine, January-February 1983.

Manolis Polymeris: "Cow", oil on cardboard, 58 1/4" x 76 1/2", 1985.





ANASTASIA SEREMETIS

(^οΑναστασία Σερεμέτη)

Born in Thessaloniki in 1938. **Studied** at the Traphagen School of Fashion Design, followed art history courses at the Ecole du Louvre, Paris, then got her BFA, High Honors in Graphics, at George Washington University; Valedictorian of Columbian School of Arts and Sciences; later, in 1976, got her MFA in Graphics from G.W.U. **Solo shows:** 'Kochlias, Thessaloniki 1976; Mickelson Gallery, Washington D.C. 1976; Ora, Athens 1977; Panselinos, Thessaloniki 1977, 1980; George Washington University Library 1980; Office of Press and Cultural Affairs of the Greek Embassy, Montreal Canada 1980; Zygos, Athens 1980, 1983; Anne Hathaway Gallery, the Folger Shakespeare Library, Washington D.C. 1981; Exostis, Thessaloniki 1984; The Athenaeum, Alexandria Va. 1984; Galerie Sculptures, Paris 1985; Maliotes Cultural Center, Boston Mass. 1985. **Group shows:** Diagonios, Thessaloniki 1976, 1981, 1984; Jane Haslem Gallery, juried show (Printmaking), Washington DC 1978; 'Women', juried show (all media), Washington DC 1979; Arlington Arts Center, Invitational show on Elements of Art: Texture, curated by David Tannous 1979; The Athenaeum juried show (hand-made paper), curated by Jane Farmer, 1985. **Public Collections:** National Gallery of Greece, IBM and Covington & Burling corporate collections. **Misc:** She lives and works in Washington DC.

Delicacy and refinement are the first aspects of Anastasia Seremetis' paperworks to catch one's attention.... Seremetis must have hands as steady as a surgeon's. Her ability to manipulate tiny grains of dyed pulp onto a single layer of gauze (mounted, in the end, on sheets of white-white cardboard and simply framed in white-painted wood) seems effortless but uncannily sure. It is a great pleasure to examine from close up the textural subtleties, of these works, with their limited palette ranging from evanescent blues and soft earth tones to deep blacks and violent reds....

BENJAMIN FORGEY
Washington Post Staff Writer

The Washington Post, Tuesday, October 23, 1984.



*Anastasia Seremetis: "Poor the Houses on Homer's Shores",
handmade paper assemblage, 32" x 38", 1983.*



YORGOS TSIOURIS

(Γιώργος Τσιούρης)

Born at Flambourari, Epiros, in 1949. **Studied** at the Athens School of Fine Arts. **Solo shows:** The Greek Film Society 1973; Zygos 1979, 1982, 1985; Epoch, Ioannina 1981. **Group shows:** He has taken part in two Panhellenic exhibitions, and various group shows at Ioannina, Thessaloniki and Athens, including the exhibitions 'Five artists, five points of view', Zygos 1982; and 'Polymorphia', Zygos 1984. **International Exhibitions:** He exhibited at the cultural festivities of the Greek community at Toronto, Canada, in 1984. **Distinctions:** In 1982 he was among the ten artists selected to represent Greece in the EEC 'Young European Artists' exhibition. **Public Collections:** Vorres Museum, Athens; EEC Headquarters, Brussels. **Misc.:** Since 1979 he has been teaching drawing and color at technological colleges in Athens.

Tsiouris' earthy and at once "cosmic" space-scapes reveal every time that they objectify a recording – a psychic map – of the stimuli, the challenges which move the artist, and at the same time his memories and experiences as they have been molded within him in interaction with the environment. This is precisely the reason why these works positively resist any formalistic definition.... They expand and contract into compositions, recreate nightscapes of well-lit urban centers with "cosmic" intimations: a reference to extraterrestrial worlds. Astral and planetary bodies, each enveloped in its nimbus, constitute Tsiouris' latest mode of expression; this endows the compositions with a bipolarity which creates a singular effect of depth, or rather, through this bipolarity a new dimension is suggested. Tsiouris' works are scapes of sky, earth, space, seabed and the atmosphere in general: a mapping of the essence of the universe as seen through the artist's sensitivity. The works by this young, but already very mature and promising artist provide ample proof of a temperament which is instinctive and at the same time highly polished...

DORA ELIOPOULOU-ROGAN

Art Critic

From Zygos Annual, vol. I, 1982.



Yorgos Tsiouris, "Landscape of the Future",
plastic acrylic on canvas, 581/4 x 453/4", 1985.



TASSOS ZOGRAPHOS

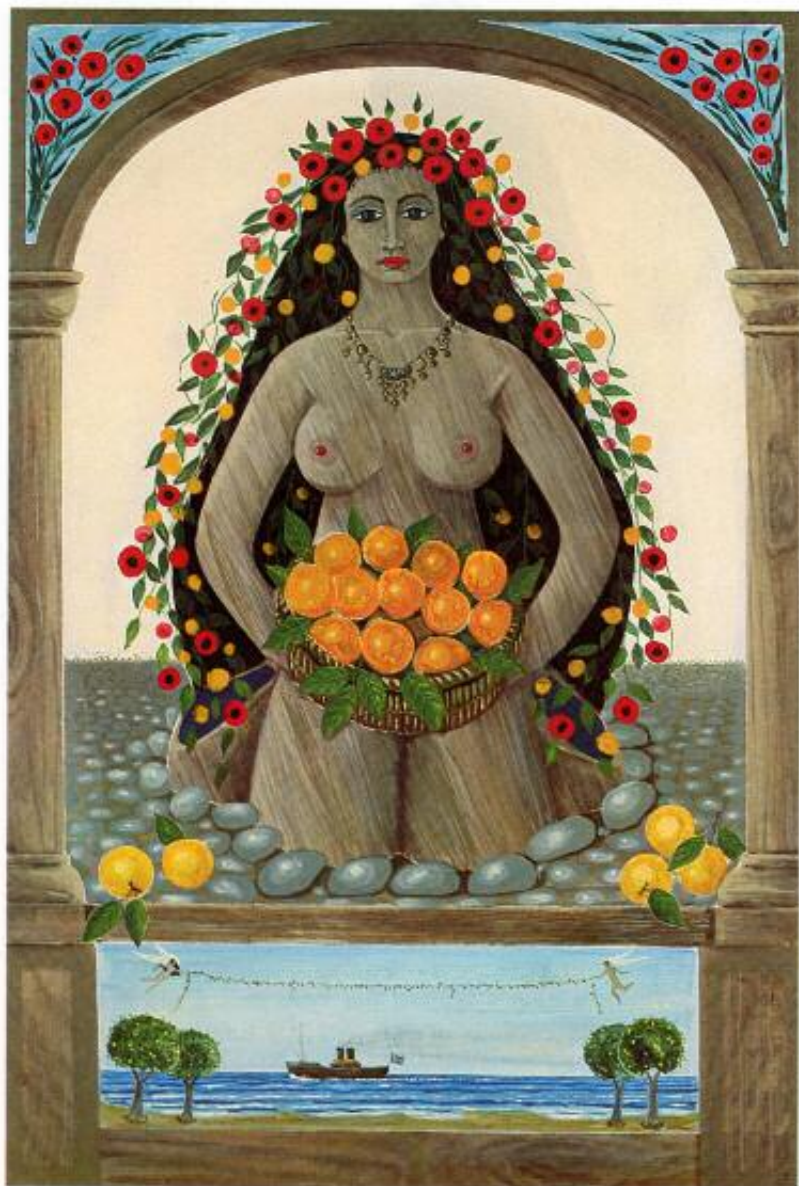
(Τάσος Ζωγράφος)

Born at Livadia in 1926. Self-taught in painting. **Solo shows:** Zygos 1979, 1981, 1985. **Group shows:** 'Synopsis 81-82' 1982, 'Polymorphia' 1984, both at the Zygos Gallery. **International Exhibitions:** 'New Frontiers of Naif art in Europe', Royal Festival Hall, London, 1984. **Distinctions:** He has won several awards in his work as a stage-designer such as the first prize at the Thessaloniki Film Festival in 1972, and again more recently, in 1982, for the movie *Rosa*. **Public Collections:** Greek National Gallery, Vorres Museum, Isle de France Museum. **Misc.:** He is one of the most renowned Greek stage-designers and it is fair to say that he has worked for every theatre and with every producer in the business.

All his paintings are Greek in their externals, and I put it like that because it is quite clear that at heart they are inescapably Greek: however hard he tried, he could never make them anything else. Would it be right to describe Tassos Zographos as a folk artist? It is a difficult question, but one thing at least is certain: that he is the very antithesis of an intellectual. Not because he does not use his intellect — I am speaking of Zographos the artist, of course — but because it seems to me that he paints first and thinks about what he has painted afterwards. The rest I leave to the professional critics. Let them judge him — and let them in turn be judged by God.

NIKOS KOUNDOUROS
Film Director

From Zygos Annual, vol. I, 1982.



Tassos Zographos: "Mermaid", acrylic, 43 $\frac{1}{4}$ " x 63", 1984.



Multiples and Jewelry

Besides paintings, sculpture and prints, the Zygos Gallery has a fine collection of indoor sculptures in marble, bronze, copper and aluminum – some of them unique, others in limited editions of not more than 50 casts – by leading contemporary Greek sculptors. There is also a limited but very choice selection of silkscreen prints in editions of 300 to 1,000 numbered copies, each hand-signed, by outstanding Modern Greek artists such as Jannis Spyropoulos, Yannis Tsarouchis and George Sikeliotis. Another line of art work on exhibit is jewelry made of various materials (silver, bronze, steel, etc.) and semi-precious stones by gallery artists and presented under their own names. These pieces are available at reasonable prices. Some of them are unique, while others are made to designs which are repeated in several slightly different versions.

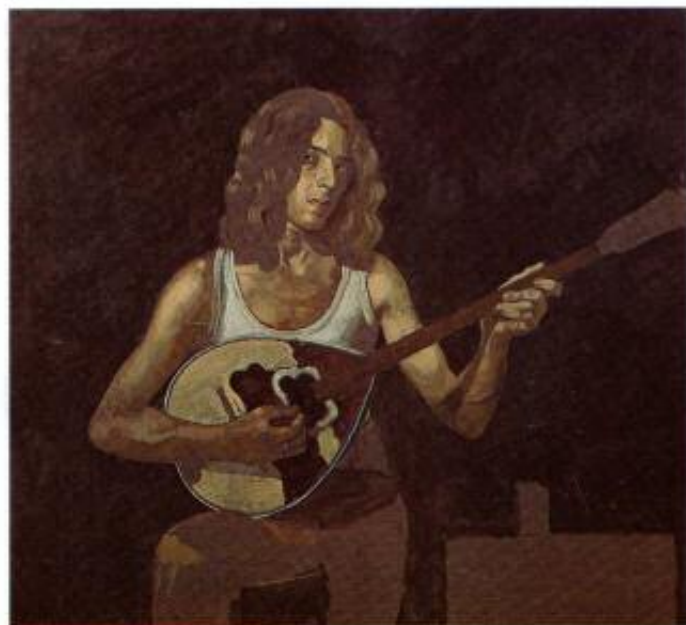


Facing page: George Georgiadis, "Epinicio No. 9", bronze in an edition of 50 casts, height 8 $\frac{3}{4}$ ", 1982. Above left: Yorgos Kalakallas, "Head of a Horse", copper in an edition of 40 casts, height 8", 1981. Above right: Rosa Eliou, "Girl with Flowers", bronze in an edition of 10 casts, height 8", 1980. Below: Thodoros Papayannis, two of the series of "Birds", bronze in an edition of 30 casts, 1984.





Above: Jannis Spyropoulos, silkscreen print in an edition of 1,000 numbered copies, hand-signed by the artist, 91/2" x 7", 1982. Below: Yannis Tsarouchis, "Dominique with a Bouzouki", silkscreen print in an edition of 300 numbered copies, hand-signed by the artist, 21" x 19", 1984.





Eleni Economidou: broach.



Rosa Eliou: broach.

Nikos Kourouniotis: broach.



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Kathimerini newspaper, 8th April, 1983.

